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Eric Johnson
tones

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4 soulful terrain
43 trail of tears
78 victory
68 zap
86 NOTATION LEGEND
Coda 2

G Outro

Gtr. 1: w/ Rhy. Fig. 1, 8 times similar

Gtr. 1

Gtr. 2
Gtr. 2: w/ Rhy. Fig. 2, 6 times, simile

Ab Gb5

Ab5 Eb5 Ab5 Gb5

Ab5 Eb5 Ab5 Gb5

w/ bar

full

w/ bar

(0)

(0) / 0 (0)

(0)

Ab5 Eb5 Ab5 Gb5 Ab5 Gb5

Ab5 Eb5 Ab5 Gb5

Gtrs. *1 & 2

w/ bar

(0) 9 6 6 6 6 (0)

*Gtr. 1 at ff dynamic level w/ added gain.

Ebsus4

Gtr. 3

fdbk.

w/ fading delay effect

(0)

(0)
Friends
By Eric Johnson

Intro
A Tempo \(\frac{\text{d}}{\text{m}} = 108\)
Cont. perc. w/ grad. fade

\(\text{Gtr. 1 (clean) Percussion approx. 23 sec}\)


mp let ring \(\frac{\text{d}}{\text{m}}\) let ring \(\frac{\text{d}}{\text{m}}\) let ring \(\frac{\text{d}}{\text{m}}\) let ring \(\frac{\text{d}}{\text{m}}\)

\(\text{T A B}\)

\(3\ 5\ 3\ 3\ 5\ 5\ 5\ 1\ 3\ 3\ 3\ 5\ 5\ 5\ 5\)

* Bass notes of chords played by bass gtr. when not by gtr.

Verse

1. Night, darkness of night.
2. Days, numbers of days.

I've got a Giving us

Fsus4/G Gsus4 Fsus4/G Gsus4 Dm7 Fsus4/G Gsus4 Bb C G

friend I'm turnin' to
now, love in this day.

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Fsus4/G Gsus4  Fsus4/G Gsus4  F5  Fsus4/G Gsus4
Gr: 1 w/ Rhy. Fill 1, 2nd time
Gm F/G

Stay beside me now, though night and
Life, all of my life, I've got a

let ring
1 3 3 1 3 5
3 5 5

let ring
3 5 5

day, ooh, might slip away.
friend, ooh, I'm turnin' to.

let ring
1 3 3 1 3 5
3 5 5

let ring
6 3 3
3 5 5

Rhy. Fill 1
Gr: 2

let ring
6 10 8 10
6 3
3 5

TAB
Chorus

Cm7        Dm7        Gm        Fsus4/Eb F/D

you,       there I will be.       Where you might

Rhy. Fig. 1

Cm        Fsus4        Gm

go.       I'll be there, too.       I have in

Gtr. 2: w/ Fill 1, 2nd time; w/ Fill 3, 3rd time

Bbsus4/Eb Bb

Fill 1
Gtr. 2 (dist.)

Fill 3
Gtr. 2
you,
such a good friend...

let ring

1.

To Coda

you,
such a good friend.

let ring

Fill 2

Fill 4
Emerald Eyes
By Eric Johnson and Jay Aaron

Intro
Moderately \( \frac{j}{4} = 110 \)

Gtr. 1 (clean)

\[ \text{E5} \quad \text{F#add4} \]

\[ \text{G#m7}(11) \quad \text{E}\text{9} \quad \text{E/F#} \]

\[ \text{full} \quad \text{mf} \quad \text{full} \]

\[ \text{T} \quad 6 \quad 4 \quad 7 \]

\[ \text{B} \quad 6 \]

B6/C#  F#  B/E  G#m7  F#add 4  B/E  E

\[ \text{P.H} \quad \text{mf} \]

\[ \text{full} \quad \text{full} \]

\[ \text{pitch: F#} \]

Verse

\[ \text{F#} \quad \text{B} \quad \text{G#m7}(11) \quad \text{E}\text{9} \]

1. When I go and I get lonely,

* Rhy. Fig. 1

Gtr. 2 (dist)

\[ \text{mf} \quad \text{steady gliss.} \]

Gtr. 1
divisi

\[
\begin{array}{cccccc}
11 & 12 & 16 & 14 & 15 & 2/(16) \\
11 & 13 & 16 & 14 & 15 & 2/(16) \\
\end{array}
\]

* Upstemmed part not included in Rhy. Fig. 1.
Verse

2. Someone said that you'd be long gone, an' not to waste my time on

Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 1
G#m7(11)

Gtr. 2

22
B6/C# F#  B/E  G#m7 F#add 4  B/E  E

I see you every day in sunshine, I'm a fool.

mf w/clean tone

Gtr 1: w/Rhy. Fill 2

* Bend with 0.

Interlude

Gtr. 1 tacet
N.C. (G#m7)

Am I the fool to you?

w/distr.

< fdbk.  w/bar
To Coda

Gtr. 2

E\(^5\)

B/C\# ~ F\#sus\(^4\) ~ B/E ~ E ~ F\#/E ~ E

that the way fools do? Way fools

Gtr. 1

End Rhy. Fig. 2

let ring

\(\begin{array}{cccc}
7 & 7 & 8 & 9 \\
9 & 9 & 9 & 9 \\
\end{array}\)

Verse

Gtr. 2 tacet
Gtr. 1: w/Rhy. Fig. 1

B/E ~ E

G\#m7(11)

E\(^6\)

3. I haven't time to talk about it,

Gtr. 3

F\#add\(^4\)

\(\begin{array}{cccc}
7 & 7 & 7 & 7 \\
8 & 9 & 11 & 11 \\
\end{array}\)

8va

\(\begin{array}{cccc}
10 & 21 & 19 & 21 \\
19 & (19) & (19) & (19) \\
(19) & (19) & (19) & 19 \\
\end{array}\)
Coda

Gr. 2: w/ Rhy. Fill 3, 2 times
B/E E F#/E E B/E E F#/add4 E

Gr. 3

do?

Gr. 1

full

Gr. 2 tacet
Gr. 1: w/ Rhy. Fig. 2
B C#m7(11) Esus2 Asus4 B/C# F#7sus4 B/E E

Em - 'rald eyes, I see you some - where. Why your eyes so blue?

Gr. 2: w/ Rhy. Fill 3
B C#m7(11) Esus2 Asus4 B/C# F#7sus4 B/E E

Love can be like hold - in' your breath. Is that the way fools do?

Rhy. Fill 3
* Gr. 2

Kybd. arr. for gtr.

* played by Gr. 1, 2nd & 3rd times
Off My Mind
By Eric Johnson

Tune Down 1/2 Step:
1 = Eb
2 = Bb
3 = Gb

Intro
Moderately Fast \( \frac{d}{d} = 146 \)

Gr. 1 (slight dist.)

Verse

Dsus4/A

1. Mis-ery in my life, you caused the heart-break deep down in my soul.
2. Em-o-tion-al sol-i-tude, a vic-tim of the dam-age that you do.

mf w/clean tone and echo

Dsus4

* C/(F)

N.C.

N.C.(C6)

*Bass gr. plays chord symbols in parenthesis.
Dsus4/A
Csus4
C

Used to be a part of me, but now the table's turned and this I know.
I can feel the magnitude. Confusion, that keeps holding me to you.

Dsus4
Gr. 1: w/Rhy. Fill 1, 2nd time only
Csus2
Gsus2

Bridge
Gr. 2 //
A //
G //
A //
G //

1, 2. Every time I think of you, it's over, under, sideways down. No

let ring

5 5 5 3
3 5 3 5
5 5 5 3
3 5 3 5
5 5 5 3
3 5 3 5

Rhy. Fill I
Gr. 1

T.H. neck, bridge
T.H.

TAB
matter what I try to do.
over, under, side ways, down.
I've got to get you off my mind.

Chorus
N.C.(D) G D5 F/A C5 N.C.(D) G D5 F/A C/G
Bkgd. Voc. Fig. 1

(Got to get you off my mind.)

To Coda
N.C.(D) G D5 F/A C5 N.C.(D) G D5 F/A C/G

(w/ Bkgd. Voc. Fig. 1)
G/D D5 F/A C/G G/D D5 F/A C5 N.C.

D7(no3rd) F/A C/G D7(no3rd) N.C.
(Get you off my mind.)

D7(no3rd) F/A C/G D7(no3rd) N.C.
(Get you off my mind.)

G/B D/A F/A C/G G/B D/A F/A C/G
Get, get get you off my, get, get, get you off my.
get, get you off my mind.

(Ev'ry time I think of you, oh yeah.)

There is nothin' I can't do.

Begin Fade
Ad Lib. voc. simile

Fade Out
Desert Song
By Eric Johnson

Tune Down 1/2 Step:

1: Eb  2: Bb  3: Gb
4: Db  5: Ab  6: Eb

Intro
Moderately, Freely \( \frac{d}{\text{ca. 125}} \)

N.C.
*Gtr. 1 Approx. 38 sec.

A Tempo

\[ \text{let ring throughout} \]

Nylon Str. Acous. Gtr.

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Harp-style harmonics (as in Lenny Breau). Finger note in parenthesis and touch note w/ tip of index finger (i) while simultaneously plucking w/ thumb (p). Middle finger (m) plays interspersed fretted notes.
Trail of Tears
By Eric Johnson, Carla Olson and Stephen Barber

Intro
Moderately Fast \( \downarrow = 154 \)
A tempo

Verse
G
A/G
G/A
A
E5

1. Take me from these earth-bound chains,
   I must find it once again.
   Put to sleep.

2. Promises sometimes don't keep.
   Freedom.

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your spiritual liberty. Forever to be with

The spirit flies. Hundreds of nights.

oh my body cries a trail of

Hold on, hold dear.
The time is near when you'll know why.
Bristol Shore
By Eric Johnson

Intro
Moderately Fast Rock \( \frac{\text{d}}{\text{m}} = 154 \)

\[ \text{C}_9 \quad \text{G}_9 \quad \text{Asus}_4 \]

Rhy. Fig. 1

Gr 1 (clean)

Gr 3: w/ Fill 1

* Notes in parentheses played 2nd time only.

Fill 1
Gr 3 (clean)
Verse
Gr. 1: w/ Rhy. Fig. 1, 2 times, simile

1. There's a place
2. Neptune
3. There's a light

C<sub>9</sub>               C<sub>9</sub>            Asus4

I dream of__________
she loves most__________
shining near__________

C<sub>9</sub>         G<sub>9</sub>         Asus4

with__________
off the__________
far away__________
ocean breeze__________

Gr. 3: w/ Fill 3, 2nd & 3rd times

There's a girl
She protects
Through the siren

C<sub>9</sub>         G<sub>9</sub>         Asus4

living there__________
The Trident Coast__________
I hear__________
by the bay__________
seven seas__________

Gr. 2: w/ Fill 2

Fill 2
Gr. 2

Fill 3
Gr. 3

56
Bridge

Csus 2        G5          G5/A           G7/B

She works at sea          for the land property.
Till she returns          I must find some where to go.
Soon we will meet,         there will be another time.

Gtr. 1

play repeats similar

Gtr. 2

f

It's her duty...          when they call she's got to go.
She's been delayed...    at the Gulf of Mexico.
that we connect...       Let it be another time.

Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times only

Gsus 4/A           Gsus 4/B


Rhy. Fill 1

Gtr. 1
Chorus
Half-Time Feel
Fadd9

G7sus4
A7
Dm7
C/E

Oh, now I'm waiting for you
soon again we'll meet.

Oh, I've been waiting for you
so you will arrive.

Oh, I'll be
keep an open door.

Yes I've been hoping for you.
I want to retreat to Bristol.

Underneath the sky at Bristol.
There beside the sea at Bristol.

To Coda 1

To Coda 2
Coda 1

Double-Time Feel

Shore.

Shore.
Shore.

Oh, at Bristol Shore.

Oh, oh.

Bristol
Bristol Shore.
G/A

Fsus4

Dsus4  Dm  Fm9

E5  G5

Gr. 2 tacet
Gr. 1: w/Rhy. Fig. 1, 2 times
C-9

G9

Asus4

Gr. 3

Koto style

* Right hand’s index finger taps and releases note. Right hand’s thumb assists tap by plucking the appropriate string.
D.S. al Coda 2

Coda 2

Shore.

Let it be another time.

Gtr. 2

mf

fbdk.

pitch: G

let ring throughout
that we connect

I'll be there waiting for you.

Yes I've been hoping for you.
I'll be there waiting for you

I'll be there hoping for you

I'll be waiting for you
Coda

F5  Eb5  F5  Eb5  F5

Gtr. 1

Gtr. 2 tacet

F5  Eb5  F5  Eb5  C5

End Rhy. Fig. 1

Gtr. 3 (dist.)

Gtr. 2  P.H.

divisi  full

Bass Solo

Gtr. 3

Bb sus4

Gtr. 3

pp

Rhy. Fig. 2

let ring throughout
Victory

By Eric Johnson, Roscoe Beck and Tommy Taylor

Intro
Funky \( \frac{\mathbf{d}}{4} = 154 \) Half-Time Feel
N.C.

(drum)

\[
\text{Gtr. 1 (clean)}
\]

\[
\text{slight P.M. throughout}
\]

\[
\text{To Coda 2}
\]

\[
\text{Gtr. 2 w/ Fill 3, 4th time only (Gm)}
\]

\[
\text{Gtr. 1 w/ Fill 1, 2nd time (Bb)}
\]

\[
\text{Gtr. 2 w/ Fill 2, 2nd time only (C)}
\]

\[
\text{N.C. (F)}
\]

\[
\text{mf w/ delay}
\]

\[
\text{hybrid pick chords throughout}
\]

\[
\text{Fill 1}
\]

\[
\text{Gtr. 1}
\]

\[
\text{slight P.M.}
\]

\[
\text{Fill 3}
\]

\[
\text{Gtr. 2}
\]

\[
\text{koto picking}
\]

\[
\text{Fill 4}
\]

\[
\text{Gtr. 2}
\]

\[
\text{1/4}
\]

\[
\text{TAB}
\]

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To Coda 1

*(Koto picking…)*

*Pick on fingerboard close to where each string is fretted.*

D.S. al Coda 1
(take repeat)
Coda I

\[ D \]

Gtr. 2: w/ Riff A, 4 times
N.C.(F)

(Gm)
(Eb)

F
Gm9
Eb(b5)

\[ F \]
Gm9
Eb(b5)

1/2

(5)
(8)

w/ dist.

13
15
13
15
14
13

Guitar Solo

F5
Gm7
Eb9

Gtr. 2: w/ Rhy. Fig. 1, 3 times, simile
F5

8va

Gm7

Gtr. 2 (clean)

Riff A

\[ mp \]

TAB
2 2 3 3 2
3 3 1 3
3 3 2 2 3
2 2 3 3 1
1 3 3
soulful terrain
friends
emerald eyes
off my mind
desert song
trail of tears
bristol shore
zap
victory