

Say What!

By Stevie Ray Vaughan

Tune Down 1/2 Step:

- ① - E \flat ④ - D \flat
- ② - B \flat ⑤ - A \flat
- ③ - G \flat ⑥ - E \flat

Intro

Medium Shuffle $\text{♩} = 100$ ($\text{♩} = \text{♩} \text{♩}$)

A Faster $\text{♩} = 122$

Gtr. 1

f w/ wah-wah & Leslie effect

G9 G \flat 9 F9 E9 E \flat 9 C9 D \flat 9

TAB: 15 14 13 12 14 11 | 15 14 13 12 14 11 | 8 10 (8 10) 8 | 10 (8 10) 8 | (8 10) 8 | 8 10 8 | X (8 10) 8 | X (8 10) 8 | 10 10

* Thumb on ⑥

** Chord symbols reflect suggested tonality.

C9 G \flat 9 F9

grad. bend 1/2 full

TAB: 8 8 10 \ 10 (0) 8 10 10 | 8 8 10 \ 7 0 10 | 10 (10) 8 | 10 X 7 | 8 10 8 | 8 10 10 | 10 10

even

full 1/2 full rake -4 full 1/2 1/2 T

TAB: 8 10 (0) 10 | 8 11 8 | 8 11 11 8 | 10 (10) 8 | 10 10 8 | 10 X | X 10 | (10) 8 | 10 8 | 8 (8) 11 | 8

C9 N.C. **B** C9

rake -4 grad. bend full full fdbk. T full

TAB: (8 10) 8 | (8 10) 8 | (8 10) 8 | 10 8 | 10 9 | 10 (0) | 11 | 11 | (11) | 11 | X | X | 8

pitch: C

Db9 even ♩ C9

even gliss T

w/ bar full semi-harm. full

F9 even ♩ Db9 C9

full 1/2 full full full

G7#9 even ♩ F9

flick pickup selector 3 3

1/4 full 1/2 T

C9 N.C. C Bb B

even ♩

T full full 1/2 1/2 full full full full

C Bb B C Bb B C Bb C

even ♩

full 1/2 full 1 1/2 grad. bend. 1 1/2

F Eb E F Eb F C Bb B

full 3 even

C Bb B G F G Bb B

full 1/2 full full 1/2 1/2 full full

C Bb B N.C. D C9

8va loco P.H. full full

pitch: C Bb

F9

Harm. full full full full

C9

even full full full full Harm.

G9 F9 C9

full 1/4

B9 E C9 Db9

rake -4

C9 E9 F9

8va loco

C9

8va loco grad bend

-1/2

full w/bar -1/2 P.M. rake -4 full

F Organ Solo

N.C.(C7) C7sus4 B7 C7 Csus4

C7 F7 C7

G7 F7 C7 N.C.

G

N.C. C7#9

N.C. F9 even

N.C. C7#9 N.C. G7

T

N.C. F9 N.C.(C7) C7#9 N.C.

P.M.

H Guitar Solo C9

f

full

full

full

P.H. full

pitch: C

15ma, loco F9

15ma

loco

full

full

1/2

full

full

F9

C9 15ma G9

C9

15ma

loco

G9

full 1/2

fdbk.

1/2

full

full

pitch: E

F9 C9 N.C.

1/2 8 11 8 10 8 11 8 11 full 1/2 grad. bend 1/2 let ring full

C9

full w/bar rake -4 let ring fdbk. w/bar

pitch: Bb

15ma loco F9

15ma loco rake -4 let ring full rake -4 full

C9 G9

w/bar rake -4 let ring full w/bar let ring w/bar

F9 C9 N.C.

w/bar rake -4 full w/bar full 3 3

J

C9

1/2 full

full

fdbk w/ bar

full

hold bend

pitch: C

(10) (10) 8 11 (11) 11

F9

C9

fdbk w/ bar

hold bend

(11) (11) 12

G9

F9

C9

grad. bend full

1/2

rake -1

T

(12) (12) x 0 10 9 10 8 10 10 10 10

K

N.C.

C9

full

full

full

rake -1

full

(13) x 16 (16) 0 0 0 0 13 13

F9

full

Harm. -1

full

1/2

full

11 12 13 13 (13) 11 13 (13) 11 13 13 11 13 (13) 11 13

C9

G9

even

F9

C9

N.C.

even

L Chorus

C7

Soul to soul.

Soul to soul.

Soul to soul.

mf

P.M.

T

F9

Soul to soul.

Soul to soul.

Soul to soul.

T

C7 G9 F9

Soul to soul. Soul to soul. Soul to soul.

T T

7 8 9 10 8 9 X 9 10 10 10 10 10 12 12 12 X

C7 C9 Db9

Soul to soul. Soul to soul.

T

8 10 10 7 X 8 8 9 10 8 9 X X 15 15 15 16 16 16 X X X X

M Guitar Solo

C9

8va

loco

f

3 3 3 20 20 20

X X X (0) X X (0) X X (12) X X

F9

8va

loco

3 2 3 20 20 20 20 20 20

X X X 0 X X 0 0 0 0 0

C9 G9

8va

loco

full

1/2 1/4

3 3 3 18 18 18 16 16 16 17 15 17 13 15 17 17 10 8 10 8 10 8

X X X (18) (13) (13) 10 8

F9

full 3 1/2 full rake full

N

full rake full rake full 1/2

15ma loco hold bend fdbk. w/ bar full 1/2

pitch: Bb G Bb

G9 F9 N.C. hold bend full full full full rake full 1/2 rake

Free Time

C9 w/ bar fdbk. w/ bar T on cue

pitch: G F G

Lookin' Out The Window

By Doyle Bramhall

Tune Down 1/2 Step:

- ① = Eb ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Eb

Intro

Moderate Shuffle ♩ = 112

N.C. A5 E7sus4

A E7sus4 Emaj7sus4 A

E7sus4 A

Verse

A E E7

A5 A6 A5 A6 E5 E6 E5 E6

1. Well, I'm look - in' out the win - dow, I'm look-in' at
 hav - in' all the time to our

Gtr. 1: w/ Rhy. Fill 1, 2nd time
A5 A6 A5 A6

A

you. selves. Yeah, I'm look - in' out the win-dow, I, -
Yeah, we're hav - in' all this fun, ah, -

sim.

2 2 2 2 5 2 0 3 2 2 2 2 5 2 0 3 2 2 4 4 2 2 4 2

0 0 0 0 0 0 0 3 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 2

E5 E6 E5 E6 A

hah, I'm look-in' at you. Well, I'm
to our - selves. Lord, I'm

1/4 1/4

2 2 4 4 2 2 4 4 2 2 2 2 5 2 0 3 2 2 2 2 5 2 0 3

0 0 0 0 0 0 0 0 0 0 0 0 0 (0) 3 0 0 0 0 0 0 (0) 0 3

Rhy. Fill 1
Gtr. 1

T
A
B

2 2 4 4 2 2 0 0 2 2 4 4 2 2 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 D6 D5 D6 A5 A6 A5 A6 Gr. 1: w/ Rhy. Fill 2, 2nd time D D6 D5 D6

dream - in' all the sweet dreams, and the mem - 'ries of the past. Feel so fine, hon - ey, that's
pick - in' up the piec - es off the shelf. Won't take so long ba - by, 'cause they've

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5 A6 A5 A5 D5 D6 D5 D5 A5 A6 A5 A6 A5

why our love should last. }
hard-ly an - y left. } Feel so good, ba - by, 'n' it's all - because of you.

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

I got - ta love - ya, I need to love - ya. I wan - na love ya so nice..

let ring ----- 4 1/2

2 2 4 4 2 2 4 4 2 4 0 2 2 3 (3) 0 2 4 0 2 2 4 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhy. Fill 2
Gr. 1

T
A
B

2 2 4 4 2 2 4 4

0 0 0 0 0 0 0 0

1. | 2.

E5 E7 E5 E7 Verse A5 A6 A5 A6

2. We're 3. I'm look - in' out the win-dow, I, ___

Detailed description: This system contains the first two lines of the song. The vocal line starts with a melodic phrase in E major, featuring triplets and a repeat sign. The guitar accompaniment consists of a steady eighth-note pattern. The guitar tablature shows the fretting for the guitar, with numbers 0-5 and bar lines.

E5 E6 E5 E6 A

I'm look-in' at you. Yeah, I'm

Detailed description: This system contains the second line of the song. The vocal line continues the melody with a triplet and a quarter note. The guitar accompaniment remains consistent. The guitar tablature includes a 1/4 note pickup at the end of the line.

A5 A6 A5 A6 E5 E6 E5 E6 A

look - in' out the win - dow, I'm look-in' at you.

Detailed description: This system contains the third line of the song. The vocal line continues with triplets and a quarter note. The guitar accompaniment and tablature are consistent with the previous systems, ending with a 1/4 note pickup.

D5 D6 D5 D6 A5 A6 A5 A6

Well, I'm dream - in' all the sweet dreams, in the mem - 'ries of the past.

2 2 2 2 5 2 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

0 0 0 0 0 (0) 5 3 0

1/4

D5 D6 D5 D6 A5 A6 A5 A6 D5 D6 D5 D6

Feel so fine, hon - ey, 'n' that's why our love should last. Feel so good, darl - in', it's

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

0 0

A5 A6 A5 A6 E5 E6 E5 E6 E5 E6 E5 E6

all - be-cause of you. I got-ta love ya, I need to love ya, —

let ring ----- 4

2 2 4 4 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0

0 0

E5 E6 E5 E6 E5 E6 E5 **Outro** A5 A6 A5 A6 E5

I wan - na love ya so - nice. I'm look - in' out the win-dow, I, —

0 0

2 2 4 4 2 2 4 0 2 2 2 4 0 2 2 4 4 2 2 4 2 2 4 2 2 4 2

0 0

E6 E5 E6 A

I'm look-in' at you. Yeah, I'm

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I'm look-in' at you. Yeah, I'm". The guitar accompaniment is in the same key signature and features a steady eighth-note pattern. The guitar fretboard below shows the following fret numbers: 0 2 0 2 4 0 4 0 2 0 2 4 0 0 | 0 2 2 2 2 2 5 2 2 5 2 2 5 3 | 0 2 2 2 2 2 5 2 2 5 2 2 5 3.

A5 A6 A5 A6 E5 E6 E5 E6 A

look-in' out the win-dow, I, I'm look-in' at you.

The second system continues the vocal line with lyrics "look-in' out the win-dow, I, I'm look-in' at you.". The guitar accompaniment includes triplets and a 1/4 note. The guitar fretboard shows: 0 2 0 4 4 2 2 4 0 0 | 2 2 4 4 2 2 4 4 | 2 2 2 2 5 2 2 5 3.

A5 A6 A5 A6 A5 E5 E6 E5 E6 A5

Yeah, I'm look-in' out the win-dow, I, I'm look-in' at

The third system continues with lyrics "Yeah, I'm look-in' out the win-dow, I, I'm look-in' at". The guitar accompaniment includes triplets and a 1/4 note. The guitar fretboard shows: 0 2 2 2 2 5 2 2 5 3 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 0.

N.C. (A)

A N.C.

A⁶₉

Esus2

you. on cue:

The fourth system begins with the word "you." and includes a "CANON" section. The guitar accompaniment features a triplet pattern and a "rit." (ritardando) marking. The guitar fretboard shows: 5 5 5 5 5 5 | 8 7 5 7 5 7 | 5 6 X X | 12 12 12 11 11 0.

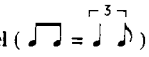
Look At Little Sister

By Hank Ballard

Tune Down 1/2 Step

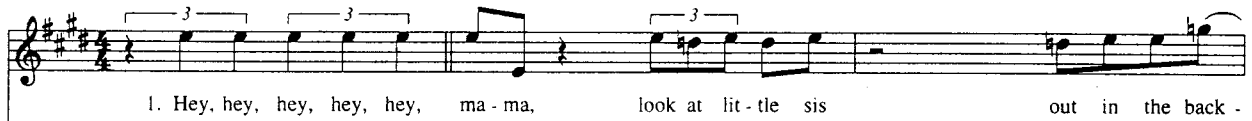
- ① = Eb ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Eb

Moderate Shuffle ♩ = 112

Triplet Feel ()

Verse

*E



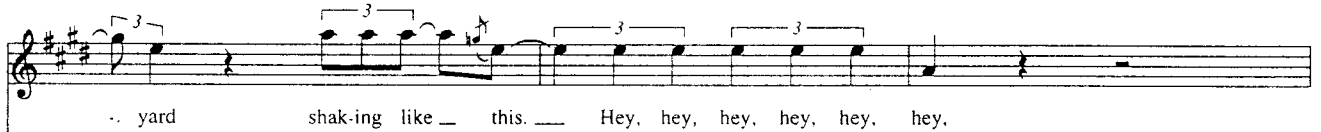
Gtr. 1



T																
A																
B	2	2	4	0	2	2	4	0	2	2	4	0	2	2	4	0
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

*Chord symbols reflect suggested tonality.

A7




2	2	4	0	2	2	4	2	0	0	2	2	4	4	5	5	4	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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E

look at lit - tle sis - ter, hey. Hey, hey,

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a triplet of eighth notes (G4, A4, B4) on the word 'look', followed by a quarter note (C5) on 'tle', a quarter note (D5) on 'sis', and a quarter note (E5) on 'ter'. The word 'hey' is on a whole note. The second measure has a triplet of eighth notes (G4, A4, B4) on 'Hey', and the third measure has a quarter note (C5) on 'hey'. The piano accompaniment consists of a steady eighth-note pattern. The guitar part shows chord diagrams for E major: 022000, 022000, 022000, 022000, 022000, 022000, 022000, 022000.

*B7 A7 E

hey, hey, — look at lit - tle sis - ter.

Detailed description: This system contains the next three measures. The vocal line starts with a quarter note (G4) on 'hey', a quarter note (A4) on 'hey', and a whole note rest. The second measure has a triplet of eighth notes (G4, A4, B4) on 'look', a quarter note (C5) on 'tle', a quarter note (D5) on 'sis', and a quarter note (E5) on 'ter'. The piano accompaniment continues with eighth notes. The guitar part shows chord diagrams for B7 (446544), A7 (224100), and E (22402240).

*Bass plays B on this & all subsequent B7 chords.

N.C. Verse E

2. What a - bout the neigh - bors, what they gon - na say? —

Detailed description: This system contains the next three measures. The vocal line starts with a whole note rest, then a triplet of eighth notes (G4, A4, B4) on 'What', a quarter note (C5) on 'a', a quarter note (D5) on 'bout', a quarter note (E5) on 'the', a quarter note (F5) on 'neigh', a quarter note (G5) on 'bors', a quarter note (A5) on 'what', a quarter note (B5) on 'they', a quarter note (C6) on 'gon', a quarter note (D6) on 'na', and a quarter note (E6) on 'say?'. The piano accompaniment features a pattern of eighth notes. The guitar part shows a natural chord (N.C.) and E major chords (022000).

E7 A

Stop lit - tle sis - ter get - ting car - ried a - way. Hey, hey, hey,

Detailed description: This system contains the final three measures. The vocal line starts with a quarter note (G4) on 'Stop', a quarter note (A4) on 'lit', a quarter note (B4) on 'tle', a quarter note (C5) on 'sis', a quarter note (D5) on 'ter', a quarter note (E5) on 'get', a quarter note (F5) on 'ting', a quarter note (G5) on 'car', a quarter note (A5) on 'ried', a quarter note (B5) on 'a', a quarter note (C6) on 'way'. The word 'Hey' is on a whole note, followed by 'hey' on a quarter note and 'hey' on a quarter note. The piano accompaniment continues with eighth notes. The guitar part shows chord diagrams for E7 (022019) and A (022445).

E

look at lit - tle sis - ter, hey. Hey, hey,

B7 A7 E

hey, hey, — look at lit - tle sis - ter.

N.C. Verse

3. Shak-ing like a tree, — roll-ing like a log. —

A7

Shak-ing and a - roll - ing, now that ain't all. — Hey, hey, hey,

E

look at lit - tle sis - ter, hey. Hey, hey,

2 0 2 0 4 0 2 0 4 0 2 0 4 0 2 0 2 0 4 0 2 0 2 0 4 0 2 0 2 0 4 0 2 0 2 0 4 0

B7 A7 E

hey, hey. Look at lit - tle sis - ter.

4 0 4 0 6 0 5 0 4 0 4 0 6 0 0 2 0 2 0 4 0 0 2 0 2 0 4 0 0 2 0 2 0 4 0 0 2 0 2 0 4 0 0 2 0 2 0 4 0 0

N.C. Sax Solo E

1/2

2 0 0 2 0 2 0 2 0 2 0 2 2 0 2 0 4 0 2 0 2 0 4 0 0 2 0 2 0 4 0 0 2 0 2 0 4 0 0 2 0 3 0

E7 A

2 0 2 0 4 0 2 0 2 0 4 0 0 0 0 0 0 0 0 0 0 3 4 2 0 2 0 4 0 0 2 0 2 0 3 4 2

E

2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0

B7 A E

4 4 0 1 4 4 7 0 | 2 2 3 4 2 0 5 0 2 | 2 2 4 0 2 2 4 0

N.C. Guitar Solo E

Gtr. 2

4 13 | 14 full 12 12 15 12 15 1/2 12 full 12 full 12 15 12 15 (15) 0 0 4 0

Gtr. 1

2 0 2 0 2 0 2 0 2 | 2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0

8va A

full 1/2 1/2 1/2

14 12 12 15 12 12 15 12 12 15 12 12 12 15 15 15 17 17 17 17 19 19 19 19 17 17 17 17

2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0

Verse

Gr. 2 tacet

N.C.

4. Shaking like a tree, ... rolling like a log. ... Shaking and a - roll - ing, now

Gr. 2

Gr. 1
divisi

that ain't all. — Hey, hey, hey, look at lit - tle sis -

A7

ter. hey. Hey, hey, hey, hey, — ooh..

E B7

look at lit - tle sis - ter.

A7 E N.C.

Verse

E

5. What a - bout the neigh - bors, what they gon-na say? _ Stop lit - tle sis - ter get - ting car -

2 2 4 0 2 2 4 0 | 2 2 4 2 2 2 4 0 | 2 2 4 0 2 2 4 0

E7 A7 E

- ried a - way. Hey, hey, hey, look at lit - tle sis - ter, hey.

1 1 0 0 0 2 0 2 0 2 | 2 2 4 4 5 5 4 4 | 2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0

B7 A7

Hey, hey, hey, hey, _ ooh, _ look at lit - tle sis -

2 2 4 0 2 2 4 0 | 4 4 6 5 4 4 6 0 | 2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0

E7 F#9 F9 E9

ter. yeah. Ow!

3 3 3 3 3 3 3 2 0 2 | 0 0 0 7 7 7 7 | 0 0 0 7 7 7 7

Ain't Gone 'N' Give Up On Love

By Stevie Ray Vaughan

Chord diagrams for the following chords:

- E9: 2133 (6fr)
- D9: 21333
- A9: 1324
- A9 type2: 13244
- E9 type2: 21333 (6fr)
- Bb9: 324 (5fr)
- E7#9: 2134 (6fr)
- D9 type2: 2133
- A: 3211 (5fr)
- F#7: 2314 (7fr)
- D9 type3: 1333
- A9 type3: 3244
- B: 3211 (7fr)
- E9 type3: 1333 (6fr)
- Ab9: 324
- D7sus4: 1314 (5fr)
- D7: 1314 (5fr)
- A#7: 2314 (5fr)
- D#7: 23141 (5fr)

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Intro
Slow Blues ♩. = 50
N.C.

Gr. 2 *mp* E9 D9

Gr. 1 *mf*

w/ leslie

fingerstyle

full full full full

A9 D9 A9 type2 E9 type2

1/2 full full full

Verse

A9

D9

mp

mp

1. I ain't gon' give up on love. Love won't give up on

mf

5

A9

Bb9

A9

A9 type2

mp

mp

mp

mp

mp

me. Ah, hah,

mf *p*

5 5 8 5 7 5 5 8/10 8 10

full

D9

mp

mp

I ain't gone 'n' give up on love. Love ain't gon' give up on

A9 (E7#9) (A9) A9

me. ___

p full full full *mf* *p* full full full

10 8 10 10 8 10 9 7 7 (7) (6) 7

* Organ arr. for gtr.

E9 type2 D9 type2

An' ev-'ry tear that I've cried ___ on - ly washed a-way the fear in - side. Now I ___

let ring

7 5

A9 D9 A E9 type2

I ain't gone 'n' give up on ___ love. ___

p *mf* *p* full

5 5 5 (9) 7 5 6 7

Verse

A9

D9



2. Ev-'ry beat of my heart _____ pounds with joy ___ 'n' not with pain. ___

p

G B E Bb9
 ④ ③ ②
 5fr 4fr 5fr

(A9)

A9



mf *full* *p* *mf*

10 X 10 8 5 5 7 full 5 full 7 5 7 1/2 5 5 8

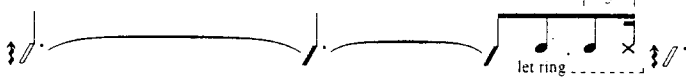
D9

A

E

D9

① ②
 5fr 5fr



Ev-'ry beat of my heart _____ pounds with joy ___ 'n' burn-in' pain. ___

mp

A9 (Bb9) A9

mf p grad. bend 1/2 mp full pp

5 5 8 5 7 5 8 10 8 (10) 10 (8) (5) 7

E9 D9

A ① 5fr E ② 5fr C ③ 5fr E ② 5fr A ① 5fr

let ring... 3

'Cause all these ah pain - ful mem - o - ries on - ly brought me to my knees.

rake... 4

A9 (D9) D ⑤ 5fr F#C ④ 4fr E ③ 5fr A ② 5fr (A9) A ① 5fr B ③ 4fr E ② 5fr E7#9 F#7

let ring... 3 let ring... 3

I was just giv-in' up on love.

full

17 15 4/7 7 8 9 5

Bridge

D9 type3

E
②
5fr

A
①
5fr

A9 type3

Chord diagrams for E (5fr) and A (5fr) with a 'let ring' instruction.

Musical notation for the first system, including vocal line and guitar accompaniment.

Lit-tle John-ny Tay - lor _____ told us so _____ long . a - go,

D9 type2

A9 type3

Chord diagrams for D9 type2 and A9 type3.

Musical notation for the second system, including vocal line and guitar accompaniment.

all a - bout the mid - night cry 'n' . _____ whoa . 'n' that you been ly - in' .

D9 type2

A9 type3

Chord diagrams for D9 type2 and A9 type3.

Musical notation for the third system, including vocal line and guitar accompaniment.

What a - bout the price _____ that will oh, _____ sure - ly be paid _____

B E9 type3

'cause they gave up on love? Love will have its day.

A9 D9 A9 type2 E9

I ain't giv-in' up on love.

f

10 10 10

Guitar Solo

A9 D9 A9

mp

f

full *full* *full* *full* *full* *full* *full* *full*

grad. bend $\frac{1}{2}$ $\frac{1}{2}$

10 8 10 8 10 8 10 10 10 10 8 10 (8) 10 (10) 10 9 (9)

A9 type3 Ab9 A9 type3 Ab9 A9 type3

D9

A guitar diagram at the top shows a fretboard with a trill marked '3' over the 9th fret. Below it, a musical staff in G major (one sharp) contains a melodic line with various ornaments and dynamics. The fretboard below the staff shows fingerings: 8-10, 5-5-8, 9, 9 (9), 10, 10, 10, 10, 8, 7, (7), 10, 8, 5, 7, 7, 5. Performance instructions include 'grad. bend full', '1/2', and 'full'.

(A)

A9

A musical staff in G major with a melodic line and fretboard below. Fret numbers include 5, 5, 8, 10, 10, 10, 10, 10, 10, 8, 10, 10, 10, 10, 10, 8, 10, 10, 10, 8, (9), 10, 10, 10, 8, 10. Performance instructions include 'full', '1/2', '1/4', and 'full'.

E9

D9

A musical staff in G major with a melodic line and fretboard below. Fret numbers include 9, 10, 9, (9), 9, (9), 10, 8, 10, 10, 8, 10, 8, 5, 7, 7, 7, 7, 5, (0), 7, 5, 5, 8. Performance instructions include '1/2', 'full', '3/4', '1/2', and 'full'.

A9

D9

A B

A9

E9

(A) G

A9

A9 type2

① ①

5fr 7fr

④

5fr

8va

let ring

A musical staff in G major with a melodic line and fretboard below. Fret numbers include 5, 17, 17, 17, 20, 20, 17, 17, 17, 17, 20, 17, 17, 17, 17, 20, 17, 17, 17, 20, 17, 17, 17, 20, 17, 20, 17, 19, 19, 19. Performance instructions include 'steady 3 gliss.', 'full', '1/2', '1 1/2', 'full', '1/2', '1 1/2', and 'full'.

D7sus4 D7 D9

G B A9 type2 A9
④ ③
5fr 4fr



8va

grad. bend

full 1 1/2 full

1/4 1/2 1/2

grad. bend

full 2 full

grad. bend

1/2 1/2

21 (21) 20 20 17 17 17 20 20 20 (20) 20 (20) 20 20 17 17 5 5 5 5 5 5 5 5 7 8 7 7

F# D9 A D9
④ ①
4fr 5fr

F# D9
④
4fr



grad. bend

grad. bend

full 1 1/2

1/2 full 1 1/2

full full full

5 8 5 8 (8) (8) 0 5 5 8 5 8 (8) 5 5 8 10 10 10 8 10 10 8 9

G A9 A9 type2
④
5fr

G A9 A9 type2
④
5fr



8va

loco

3

grad. release

full 1/2 1/2

grad. bend

1/2

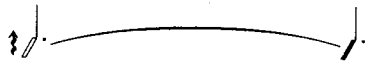
full (7) 10 10 19 19 (8) X 10 (10) (10) X 10 10 10 8 8 8

E9

C# B F# D Eb9 D9

① ① ② ③

9fr 7fr 7fr 7fr



grad. bend full 1/2 full 1/2 full 1/2 full 2

8 (8) 8 8 8 8 8 8

12 (12) x 8 10 8 9 7 7

(A)

A9

(D)

D9

A9

E9 C#B E9 Eb9 type2

① ①

9fr 7fr



full full full full full

7 5 7 5 5 5 5 8 5 8 5 7 7 7 5 7

* T 5 5 5 5 7 7 7 7 (7) x

5 5 6 7

* Thumb on ③

Verse

A9

D9



3. I ain't gon' give up on ah love. Love won't give up

mf

A9

on me.

full (10) 8 8 5 8 5 7/8 7 5 7 5

mf full p 3 3 3 3 3 3 3 3

D9

I ain't gone 'n' give up on love. Love. won't give ah

7

(A9) G B E A°7 A9

4 3 2 5fr 4fr 5fr

3

let ring

up on me, ah, hah.

mp full full 7 7 5 17 17 7 7 7 7 7 7

E9

B F# D G# E9 D9 N.C.

① ② ③ ④
7fr 7fr 7fr 6fr

drums

let ring

Ev - 'ry time I cry, _____ Lord, just ah won't 'n' let ah me, me be. _____

7

5

A9

D9

D#°7

A9

Mmm. _____

full (10) full 8 10 8 9 7 full rit. full 119 119 119 7 5

8va, loco

Free Time

full 8 10 8 9 7 7 5 X 7 (7) 5 (8) 5

p grad bend full pp

Gone Home

by Eddie Harris

Tune Down 1/2 Step:

① = Eb ④ = Db

② = Bb ⑤ = Ab

③ = Gb ⑥ = Eb

A

Intro

Moderate Swing ♩ = 136 (♩ = ♩)

N.C.

mf
*T P.M.

T
A
B

10 12 10 10/11 10 8 10/11 10 8

*T = Thumb on ⑥

Ab13 G13

T

10 12 10 10/11 10 8 (8) 10

6 5
4 3

B Theme

Eb7 D7

**Hybrid picking

10 10 10 10

(5)
(4)
(3)

12 10 12 12 13\12 12 10 (10) 11 10 9 11\12 10 12 12 (12)

**w/ pick and middle finger

G9 Eb7 D7

p mp hybrid picking

(12) 10 10 10 (10)

12 12 12 10 11 12 12 10 12 12 13 13\12 12 10 11 10 9

E9

mf

(10) 10 12 12 (12)

12 12 10 11 12 9 12 10 11 10

N.C. G6 D N.C.

steady gliss

C Organ Solo

G9 D7sus4 C#7 D7

mp

C#7 D7 G9

(D9) (A9) A9

A6 A7#9 (D7) G C#7 D7

D

G9 Eb9 D9

mp

steady gliss

Ab7 G9 Eb9 D9

10 9 10 10 10 10 10 9 10 10 10 10 10 9 10 9

A9

(9) 10 (10) 9 12 12 12 11

(D7) mf

(10) 12 10 (10) 12 10 12 (12) 12 10 12 (12) 13 10 13

E Guitar Solo G9

D9 mf

mf 13/15 15 13 15 15 13 10 10 13 10 13 12 10 12 10 10 12 12 12 10 12 12 10

G9

10 11 12 10 11 12 10 12 10 12 13 10 13 10 13 12 10 12 12

D9 8va A9

10 12 13 15 13 15 15 15 13 15 13 14 15 14 16 15 16 17 17

8va

D9

loco

even

F

G9

even

D9

G9

even

D9

A9

T

1/2

D9

even

1/2

G

G9

D9

even

even

G9

D9
even

A9

D9

G

D7

N.C.

H Interlude
N.C.

steady gliss.

G9 Eb9 D9

mp hybrid picking

G9 Eb9 D9

mf *mp* hybrid picking

A9

mf

N.C. Free Time Em7

mp *mf* *mp* *mf* *mp*

rit.

Change It

By Doyle Bramhall

Tune Down 1/2 Step:

- ① = Eb ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Intro

Moderate Shuffle ♩ = 110 (♩ = ♩)

drums Gtr. 1 *Am F7 Am

grad. bend 3 1/2 full full

full 1/4 full 1/4 full full

Gtr. 2

*T let ring sim. throughout 1/4

TAB

*Chord symbols reflect suggested tonality. *Thumb on ⑥

Verse

F7 Am F7 Am

Gtr. 1 tacet
Gtr. 2 w/ Rhy. Fill 3, 2nd time (see next page)

1. You can't change it, _____ can't re - ar -
3. Well, good night my li'l dar - ling, _____ an - oth - er day - has

first time only

full full

mf

* Slur on 2nd time only.

F7 Am Bridge C

Let's go one more night. _____ Get a - way from the blind.

T T $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ *mf*

Bb F7

— side of life. — Hon-ey, I want you to be — by my side. Me 'n' my back

T T

Gr. 2: w/ Rhy. Fill 1, 2nd time

1. 2.

Am

door . moves . ain't . no . more. _____ nnn, no more. _ nnn, no more. _

f *steady gliss*

Gr. 1

Gr. 2 *divisi*

$\frac{1}{4}$ $\frac{1}{20}$ $\frac{1}{20}$

Rhy. Fill 1
Gr. 2

T
A
B

Gr. 2: w/ Rhy. Fig. 1, simile

Gr. 1 Am F7#9 Am

full hold bend full

(10) 8 (8) 8 10 10 10 8 15/ 10 8 10 full 10 8 10

F7#9 Am G

full 1/4 1/4 full full full grad. bend full full

8 10 (10) 8 10 10 (10) (10) 10 10 (10) 10 10 1/2 11 1/2 8 10 8 5 7 full

F7 Am Gr. 2: w/ Rhy. Fill 2

full full full

(7) 5 7 X X 8 7 (7) 5 7 (7) 5 7 7 7 5 7 6 5 8 5 8

Rhy. Fill 2
Gr. 2

T
A 3 3 3 1
B 1

Bridge

C Gtr. 1 tacet Bb

Get a - way from the blind - side of life, - hon-ey, I want ya ta be ___ by my side.

Gtr. 1

Gtr. 2 *divisi*

D.S. al Coda

F

Me 'n' my back door _ moves. ain't _ no _ more, nnn, no more. _

T

⊕ Coda

Am F7

Come to me,

Gtr. 1

f full rake -4 full

Gtr. 2

1/4 1/4 1/4 T T

Am

F7#9

Am

F7

ba-by, come to me one more time. It's time we got

9 10 10 8 10 8 (8) 10 8 10 17 17 17

1/4 T T

Am

F7#9

Am

F7#9

mov - in', time to move on. Let's slide out the door.

full 10 full 10 8 9 0 rake 17 (17) 8 8 (8) grad. bend full 1/2 8 5 8 5

1/4 T T T

Am F7#9 Am F7#9

Let's slide out the door. Glide our way home.

rake - 1/2 full 1/2 full 1/2 steady gliss.

1/4 P.M. T P.M. T T

Detailed description of the first system: The system contains three staves. The top staff is a vocal line with lyrics 'Let's slide out the door. Glide our way home.' The middle staff is a guitar melody with various ornaments and techniques. The bottom staff is a bass line with fret numbers (0, 2, 3, 4, 5, 7, 8, 9, 10) and techniques like 'rake', 'full', and 'steady gliss.'. Chord changes are indicated by 'Am' and 'F7#9' above the staff.

Am F7#9 Am F7#9

Let's glide our way home. Let's go, let's go.

2 1/2 full full full

1/4 T 1/4 T

Detailed description of the second system: The system contains three staves. The top staff is a vocal line with lyrics 'Let's glide our way home. Let's go, let's go.' The middle staff is a guitar melody with various ornaments and techniques. The bottom staff is a bass line with fret numbers (0, 2, 3, 4, 8, 9, 10) and techniques like 'rake', 'full', and 'steady gliss.'. Chord changes are indicated by 'Am' and 'F7#9' above the staff.

Am F7#9 Am F7#9

Let's go, — let's go. — Let's go, — Ill-let's go..

8va

full 1/4 (10) 0 10 10 full 1/4 (0) (0) rake 17 1 1/2 (17)

1/4 1/4

This system contains the first system of music. It features a vocal line with lyrics, a guitar melody line with a trill and an 8va section, and a bass line with fret numbers and dynamics like 'full' and 'rake'. Chords Am and F7#9 are indicated above the staff.

Am F7#9 Am F7#9

I've come back for mo'.

grad. bend 1 1/2 3/4 1/2 (9) (9)

full 1/4 1/4 full

T

This system contains the second system of music. It features a vocal line with lyrics, a guitar melody line with trills and triplets, and a bass line with fret numbers and dynamics like 'full' and 'grad. bend'. Chords Am and F7#9 are indicated above the staff.

Am

F7#9

Am

F7#9

even

Am

G7

F7

G G# Am

You'll Be Mine

By Willie Dixon

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
- ② = B \flat ⑤ = A \flat
- ③ = G \flat ⑥ = E \flat

Intro

Fast $\text{♩} = 184$

Gtr. I

E A6 E A6

f

TAB

E A6 E A6

Verse

E N.C. E A6 E N.C. E A6

1. You're ___ so sweet, nice, you're ___ so fine, true.

mf

E N.C. E A6 E N.C. E A6

How I wish you were mine.
I'm so glad I love you.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "How I wish you were mine. I'm so glad I love you." The guitar accompaniment is shown in two staves: a standard guitar staff with chord diagrams and a bass staff with fret numbers. Chords are indicated as E, N.C. (Natural Chord), A6, and E. The rhythm is a simple 4/4 pattern.

E N.C. A7 N.C. A7

Honey, I'll be your love,

The second system continues the musical piece. The vocal line has the lyrics: "Honey, I'll be your love,". The guitar accompaniment includes chords E, N.C., A7, and N.C. The bass line provides a steady accompaniment with fret numbers indicated.

E A6 E N.C. 1. E A6 E N.C. 2. You're so

you'll be mine. You'll be mine. You're so

The third system concludes the piece with two endings. The vocal line has the lyrics: "you'll be mine. You'll be mine. You're so". The guitar accompaniment features chords E, A6, and E. The first ending leads back to the beginning of the piece, while the second ending concludes with a final chord. The bass line is clearly marked with fret numbers.

2. Bridge
(A)

E A6/E E

mine Tell mm me pret ty ba

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "mine Tell mm me pret ty ba". Below the vocal line is a guitar line with a treble clef, showing a "rake - 4" technique. The guitar tablature consists of six lines with fret numbers (0, 1, 2) and "X" marks indicating muted notes.

Gtr. 1: w/ Rhy. Fill 1, 2nd time

A G# A G# A G# A N.C.

by, is ah you gon na try?

rake - 4

The second system continues the vocal line with lyrics "by, is ah you gon na try?". The guitar line includes a "rake - 4" technique and a "N.C." (Natural Chord) instruction. The tablature shows fret numbers 4, 5, and 6, along with "X" marks for muted notes.

A G# A G# A G# A N.C.

If ah you stay ba

rake - 4 Harm.

The third system features a vocal line with lyrics "If ah you stay ba". The guitar line includes a "rake - 4" technique, a "Harm." (Harmonics) instruction, and a triplet of eighth notes. The tablature shows fret numbers 5, 6, and 7, along with "X" marks for muted notes.

Rhy. Fill 1
Gtr. 1

rake - 4

T
A
B

This section is enclosed in a box and provides a detailed view of the "Rhy. Fill 1" for the guitar. It shows a rhythmic pattern of eighth notes with a "rake - 4" technique. Below the musical notation is the corresponding guitar tablature, with fret numbers 5, 6, and 7, and "X" marks for muted notes.

G A G# A G# A G# A (B) B7#9

by, (I'll) hang on ba-by 'til the

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "by, (I'll) hang on ba-by 'til the". The guitar accompaniment is in treble clef, featuring a steady eighth-note rhythm. The guitar tablature is shown below the staff, with fret numbers and string indicators (X for muted strings).

Verse
E A6 E N.C.

day I die 3. And it's true I love

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "day I die 3. And it's true I love". The guitar accompaniment continues with the same eighth-note pattern. The guitar tablature shows various fret positions and string muting.

E A6 E N.C. E A6 E N.C.

you. I don't care what you

Detailed description: This system contains the third line of music. The vocal line has the lyrics "you. I don't care what you". The guitar accompaniment continues. The guitar tablature includes a section with a 1/4 note rhythm change.

E A6 E N.C. A5 A7 N.C.

do. Hon-ey, I'll be your

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "do. Hon-ey, I'll be your". The guitar accompaniment continues. The guitar tablature includes a section with a 1/4 note rhythm change.

A7 N.C. E A6 E N.C.

love, you'll be mine. You'll be

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'love,' followed by 'you'll be mine.' and 'You'll be'. The guitar accompaniment features a rhythmic pattern of eighth notes and chords. Chord symbols A7, N.C., E, A6, and E are placed above the staff. The guitar part includes a bass line with fret numbers and a treble line with chord diagrams and fret numbers.

To Coda ⊕

E A6 E N.C. E A6 E

mine. You'll be mine. Ho!

Detailed description: This system contains the next three measures. The vocal line continues with 'mine.', 'You'll be mine.', and 'Ho!'. The guitar accompaniment continues with similar rhythmic patterns. Chord symbols E, A6, E, N.C., E, and A6 are placed above the staff. The guitar part includes a bass line with fret numbers and a treble line with chord diagrams and fret numbers.

Guitar Solo

A9

f

Detailed description: This section is a guitar solo in A9. It begins with a forte (*f*) dynamic. The notation includes a treble clef staff with various bends and vibrato markings, and a bass clef staff with fret numbers. A 'T---4' marking indicates a trill on the 4th fret. A note with a '1/2' marking indicates a half-step bend. The solo concludes with a '12' fret marking and a note with a '1/2' marking.

E A6/E E

Detailed description: This system contains the final three measures of the piece. The guitar accompaniment features a rhythmic pattern of eighth notes and chords. Chord symbols E, A6/E, and E are placed above the staff. The guitar part includes a bass line with fret numbers and a treble line with chord diagrams and fret numbers.

E A6 E A6 E

E A6 E A6

D.S. al Coda

let ring -----

⊕ Coda

Outro Solo
A5 A7

E

Ho!

E A6/E

1/2 let ring full hold bends full hybrid pick 1/4

E A6 E

T

1/2

Empty Arms

By Stevie Ray Vaughan

D6



G9



A9



A \flat 9



D7



D \flat 7



E \flat 9



D9



Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
- ② = B \flat ⑤ = A \flat
- ③ = G \flat ⑥ = E \flat

Intro

Moderate Shuffle ♩ = 100 (♩ = ♩)

D6

Gtr. 3 *mf* 8va

Gtr. 1 (drums) *f* full 1/2

Gtr. 2 *mf* w/ leslie

TAB

TAB

G9

8va

even ♩

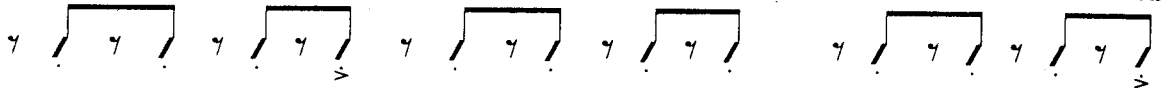
full full full full

TAB

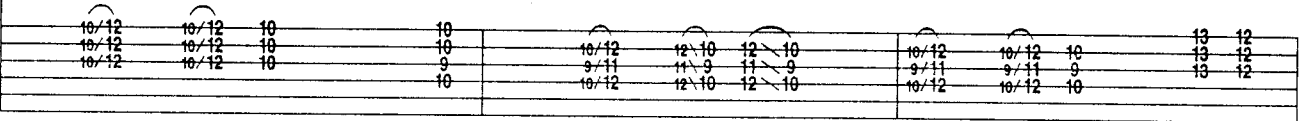
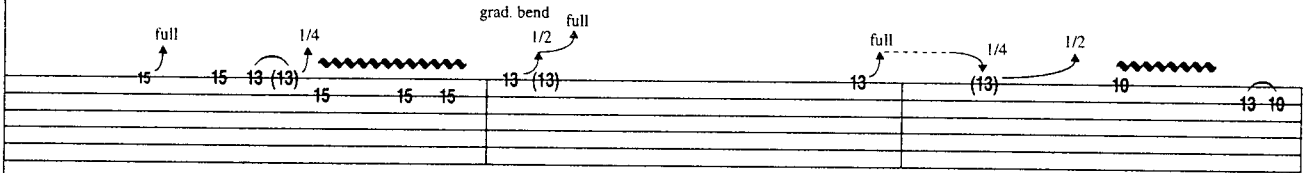
TAB

D6

A9

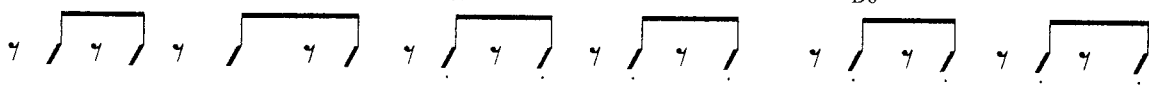


8va

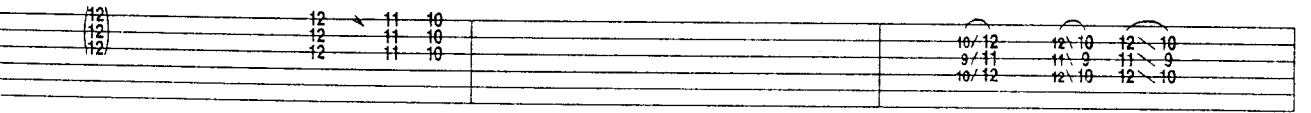
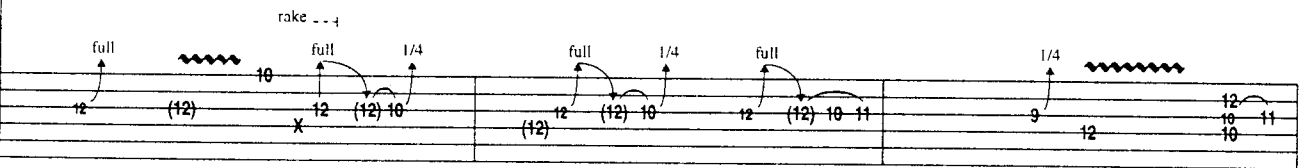


G9

D6



8va





Verse

Gtr. 1 tacet
D6

1. You're gon-na miss me lit-tle darl-in', the day that I'm gone..
2., 3. See Additional Lyrics

steady gliss.

mf

10/12 10/12 10
9/11 9/11 9
10/12 10/12 10

12 14 12

10 10 10
10 9 10
10 10 10

10 12 10
11 9 9
12 10

**Thumb on 6

Gtr. 1: w/ Fill 4, 2nd time
Gtr. 1: w/ Fill 6, 3rd time (see next page)

Gtr. 1: w/ Fill 1, 1st time

G9

You're gon-na miss me lit-tle ba-by,

Gtr. 2

mf

12 10 12 10 X 10/12 10/12 12 10 10 10/12
11 9 11 9 X 9/11 9/11 11 9 10 10/12
12 10 12 10 X 11/12 10/12 12 10 10 10/12

Fill 1
Gtr. 1

rake

TAB

x x 15

Fill 4
Gtr. 1

TAB

14 15 14 12 10

To Coda ⊕

Gtr. 1: w/ Fill 5, 2nd time

Gtr. 1: w/ Fill 7, 3rd time (see next page)

Gtr. 1: w/ Fill 2, 1st time

D6

A9

the day that I'm gone. 'Cause I'm

Detailed description: This system contains the first two lines of the musical score. It features a guitar line with a D6 chord and a treble clef line with lyrics. The guitar line includes a triplet of eighth notes. The lyrics are "the day that I'm gone." and "'Cause I'm". Below the guitar line is a detailed guitar tablature with fret numbers and string indicators.

10	10	10/12	12\10	12\10	X	10/12	10/12	12\10	10\12	12
10	10	9/11	11\9	11\9	X	9/11	9/11	11\9	9\11	12
10	10	10/12	12\10	12\10	X	10/12	10/12	12\10	10\12	12

G9

D6

leav - in' in the morn - in', won't be back at all.

Detailed description: This system contains the second two lines of the musical score. It features a guitar line with G9 and D6 chords and a treble clef line with lyrics. The guitar line includes a triplet of eighth notes. The lyrics are "leav - in' in the morn - in', won't be back at all.". Below the guitar line is a detailed guitar tablature with fret numbers and string indicators.

12	12	12	11	10	10	10	12	10	10	10
12	12	12	11	10	10	10	12	10	10	10
12	12	12	11	10	10	10	12	10	10	10

Fill 2

Gtr. 1

Detailed description: This diagram shows a guitar fill for Fill 2. It includes a treble clef line with a triplet of eighth notes and a half note. Below it is a guitar tablature with fret numbers 10, 10, 13, 13, 10. The tablature includes a half note (1/2) and a quarter note (1/4) marking.

Fill 5

Gtr. 1

steady gliss.

rake

Detailed description: This diagram shows a guitar fill for Fill 5. It includes a treble clef line with a rake and a steady gliss. Below it is a guitar tablature with fret numbers 10 and 13. The tablature includes a rake marking and a half note (1/2) marking.

Fill 6

Gtr. 1

8va

Detailed description: This diagram shows a guitar fill for Fill 6. It includes a treble clef line with an 8va marking and a steady gliss. Below it is a guitar tablature with fret numbers 21, (21), 13, 13, (13), 10. The tablature includes a half note (1/2) marking and a full 1/4 marking.

1. | 2.

Gtr. 1: w/ Fill 3, 1st time D6 Guitar Solo
 Gtr. 2 tacet Rhy. Fig. 1

2. You have

Gtr. 1

f rake --- 4 rake --- 4 hold bend 1/4 1/2 full full

8va

15 15 15 13 (13) 15 (15) 15 15 13 15

Gtr. 2

10/12 10/12 12\10 10 9 9 11 11 9 9 10/12 10/12 12\10 10 10 10/12 10/12 12\10 10 9 9 11 11 9 9 10/12 10/12 12\10 10

G9

Gtr. 1

8va

loco

full 1/2

15 13 12 15 15 13 (13) (13) 15 14 (4)

Fill 3
Gtr. 1

rake --- 4 full steady gliss.

TAB 10 10 10 x x 12 (12)

Fill 7
Gtr. 1

steady bend 1/4 1/2

TAB 15 13 (13) 15

G9 D6 *D.S. al Coda*

3. You can

full let ring --- 4

13 13 10 10 10 10 (10) 9/10 9/10 9 10 (10) 12 12 10/11 10/11 12 12 10 11 (11) X X 12 12

Coda

Ab9 A9 3 Ab9 A9 3 Ab9 G9

But when all o' those games are o - ver you'll be ah left with emp - ty

10/12 10/12 9 10 11 11 12 12 12 11 11 12 12 12 10 10 9/11 9/11 8 9 11 11 12 12 12 11 12 12 12 10 10 10/12 10/12 9 10

A Tempo

Free Time

D7 Db7 D7 Eb9 D9

Gtrs. 2 & 3

arms. *Spoken: Low down 'n' dead, an' all alone.*

Gtr. 1 *Rva loco even on cue*

1/2 full rit. 1/2 1/4

21 (21) 10 13 13 10 10 13 10 13 10 12 10 (10) 12 12 10 8

Additional Lyrics

2. You have run me ragged, baby,
 You have run me ragged, baby,
 Your own fault, you're on, your own.
 You didn't want me, no way, baby,
 'Til that other man was gone.
 your own fault, you're own, your own.

3. You can try to get me back baby,
 With all your tricks and charms.
 You can try to get me back baby,
 With all your tricks and charms.
 But when all o' your games are over,
 You'll be left with empty arms.

Come On (Part III)

Words and Music by Earl King

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
- ② = B \flat ⑤ = A \flat
- ③ = G \flat ⑥ = E \flat

Intro

Moderately Fast $\text{♩} = 140$

*Em7

D

Gtr. I

f w/ middle pickup

TAB

15	15	15	15	15	15	15	15	15	15	15	15	14	14	14	14	14	14	14	14
16	16	16	16	16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14

2 3 (3) 1/4

* Chord symbols reflect suggested tonality.

Verse

Gtr. I: w/ Rhy. Fill 2, 3rd time
E9 N.C.

Em7 N.C.

1. Mm, peo - ple talk - in', but they just don't _ know _
2. A lot of peo - ple liv - in' make be - lieve, _
3. A love is nice _ if it's un - der - stood.

what's in my heart and why I
they keep a lot - ta grit _
It's ev - en nic - er when you

switch to neck pickup

grad. bend 1/2

0 2 2 0 2

Rhy. Fill 2
Gtr. I

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
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Em7 N.C.

love you so. _____
 up their sleeve. _____
 feel so good. _____

I love you ba-by, like a min-er loves gold. _____
 My lov-in' ba-by, ain't the kind that folds. _____
 You got me flip-pin' like a flag on a pole. _____

To Coda ⊕

Em7 N.C.

Come on _____ ba-by, let the good times ah roll.
 Come on _____ ba-by, let the good times ah roll.
 Come on _____ sug-ar, let the good times ah roll. _____

Chorus

E Em7 A Am7 E Em7 Gtr. 1: w/ Rhy. Fill 1, 2nd time

Ah, let the good times roll. _____
 Ah, let the good times roll. _____

* Thumb on ⑥

Rhy. Fill 1
 Gtr. 1

T
A
B

(0) 0 0 7 7 7 7 7 7 7 7

Am7

Come on and soothe my soul. Ah, let the good times roll.
 Come on let it roll. Oh, _____ yeah

T-----

Em7

Gr. 1: w/ Riff A, 2nd time

Bm7

Come on, _____ come on, -
 Let it roll. _____ Come on, -

T-----

Am7

Em7

1. B7

2. N.C. F#5 G5 G#5 A5 A#5

well, come on. _____
 let it roll. _____

T-----

Riff A
 Gr. 1

T
 A
 B

7 5 7 5 7 5 7 9

5/7

Life Without You

By Stevie Ray Vaughan

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Intro

Dreamy Ballad ♩ = 64

A F#m

mp let chords ring throughout
w/ clean tone

T 5 12/14 12 9 10 10 10 9 9 11 9 11 12 12 14 (14) 12 14 2 5 2 3 4 2 4 2 (4)

A 6

B

Verse

C#m E N.C. A G#m F#m

I, Well, hel - lo - ba-by, - tell me, how - have - you been?.

*T----- T-----

*Thumb on ⑥

C#m E N.C. A

We all - - - have ah missed.

P.M. T-----

F#m

love you passed our way.

full

1/2

string noise

1/4

7 9 9 9 9 7 9 7 X 9 9 7 9

12 2

A

The an - gels have wait - ed for so long.

full

3

3

5

5 6

7 8 8 8 9 9 9

(4) 2 (2) (2) 2 (4) (2) (2) 5 6 7 7 8 8 8 9 9 9

F#m

Now they have their way. Take your place.

Gtr. 2

w/ dist. f

1/2

(4) 2

Gtr. 1

3

9 9/12 9 9 11 9 7 9 7 5 5 5 7 (9) (6)

5 2 2 2 5 1/2 4 2 2 4 2 4 4 (4) 2 4/6 5 5/7 5

4 4 4 2

Guitar Solo

A

First system of musical notation for the guitar solo. The treble clef staff contains a melodic line with various articulations. The bass clef staff shows fingerings and techniques such as rakes and full notes. Annotations include 'full', 'rake', and 'full' with arrows indicating the direction of the notes. A wavy line indicates a vibrato effect. The key signature is two sharps (F# and C#).

F#m

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes techniques like 'let ring' and 'P.M.' (palm mute). Fingerings are indicated with numbers 1-4. A wavy line indicates vibrato. The key signature is two sharps.

A

Third system of musical notation. The treble clef staff features a melodic line with techniques like 'steady gliss.' (glissando) and 'rake'. The bass clef staff shows fingerings and techniques like 'full' and '1/2'. A wavy line indicates vibrato. The key signature is two sharps.

F#m

grad. bend 1/2 full rake -1 full 1/2 full 1/2 full 1/2 full full full rake -1 full

A

F#m

full full T-----4 full Harm.

8va

8va

A

loco

let ring 1/2 full full 1/2 full full

