

A photograph of Gary Moore performing on stage. He is wearing a red zip-up jacket and red pants, playing a yellow Fender Telecaster electric guitar. He has his head tilted back and mouth open as if singing or shouting. The background shows a stage rig with lights and a dark sky. The text is overlaid in the top right corner.

Original Gary Moore

By Wolf Marshall
An annotated guide to
the guitar technique
of Gary Moore

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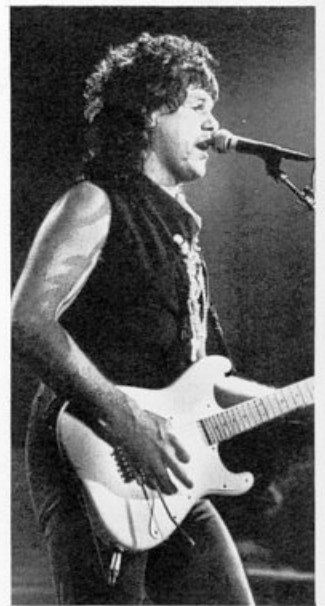


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Introduction

Gary Moore is a guitarist's guitarist. He is a singular artist who combines feeling, technique, intelligence, control, and tone quality in an extremely eclectic and accomplished style. He is a truly diverse performer who is equally conversant with hard rock, dirty blues, funk, the heaviest of metal, gentle pop music, and esoteric jazz. He is a physical and emotional master of the instrument who prefers to create sounds using the natural capabilities of the guitar itself rather than rely on overt electronic effects. His taste, speed, and class have placed some of the greatest musicians of contemporary rock among the ranks of his admirers and stylistic disciples. He is, at once, a powerful voice in modern rock guitar and a link between the British blues tradition fostered by Clapton, Beck, Page, and Hendrix in the late 1960s and the hard rock innovations of Blackmore, Schenker, Schon, and Van Halen in the 1970s.

Don't Take Me For A Loser

Written by Gary Moore

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Intro Riff

The passion and fire of Gary Moore's style is succinctly captured in this opening piece from his *Corridors of Power* album. The intro (and chorus) riff is a model of 1980s rock harmonic technique, as virtually every significant hard rock or metal band has applied this type of chord movement in one form or another. The power chords (E5 C5 D5 and E5 A5 B5 D5) and voicings (root and fifth) are derived from the E Aeolian (minor) mode (E F# G A B C D). Gary adds an elusively simple and effective passing-tone line between the chords to supply forward motion and melodic direction. His tone is typically full and overdriven. At this point in his career, he favored stock Fender Stratocasters played through cranked-up Marshall amps (usually coupled with distortion units and a hint of echo, but an otherwise spare use of effects).

E5 C5 D

S S (Muted) H P

(0) 9 9 7 7 9 10 5 5 7 5 7 4 5 4

E5 A 1. B5 D5 2.

S S

(0) 9 9 7 7 9 10 7 4 4 2 7 7 5

Verse Riff

The verse riff exploits another familiar modern rock device: the pedal point. Here, the Low E (open 6th string) establishes a pedal tone. This is repeated constantly while E minor and D major triads are superimposed over it to yield this characteristic movement: E minor to D/E. Notice the heavy palm muting (a Gary Moore trademark) given to the E pedal which results in a thick, percussive effect. Also note the finger vibrato on the barred D triad.

Gary Moore is a master of solo construction, form, and proportion. He generally builds a solo as if he were "telling a story"—creating themes and points of imitation, and utilizing concepts like motivic development, melodic inversion, sequence, contour of line, textural variety, and phrasing details to lend order and direction to his work. This particular solo begins at a mezzo piano volume, with airy, legato phrases which are colored with a discreet combination of echo delay and tremolo bar vibrato. The solo builds to a powerful forte, with a long, technical run as a climax. Notice the various scalar options employed within this passage (bars 13 and 14): pure scale lines, sequences, and pedal tones.

Em D/E

(Muted) (Muted)

Em D/E Em D/E Em D/E

T 8 7
A 9 7
B 9 9

0 0 0 0

Solo

Bm7(9) Bm7(9)/G Bm7(9)

B vib. with tremolo P H P S

volume swell

T 12 (14)
A 11 9 7 9 (9) 7
B

Bm7(9)/G

trem. bar S S S trem. bar S

T 10 10 9 8 7

A 6

B 9

Bm7(9)
8va

Bm7(9)/G

B R B wide vib. R B R echo on- H S repeats-

T 21 (22) 21 21 (22) (22)21 21 19 17 19 19 (21) 19 17 19 17 19 17 16 14

A

B

Em

8va

(echo off) P

T 10 10 12 14 12 14 10 12 10 12 14 12 15 12 17 12

A 9 11 12

B 9 11 12

Bm

8va

B H P B B B S

T 17 (19) 17 15 17 15 17 19 17 19 21 21 (22) 21 (22) 21 (22)

A

B

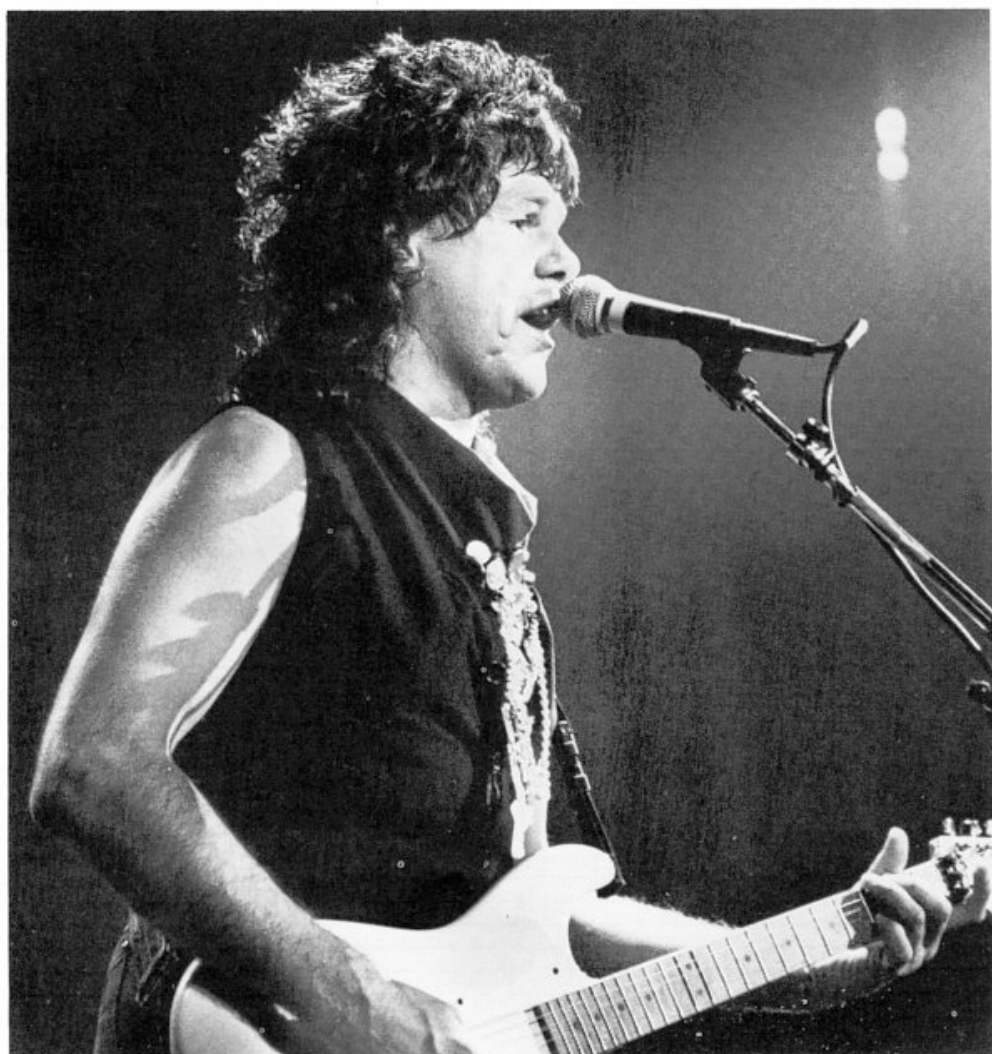
Always Gonna Love You

Written by Gary Moore

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Solo

This very concise and well-crafted solo is a fine example of phrase-making as applied to melodic rock. The solo itself provides contrast to the body of the song (which features a much slower and subdued tempo). In this way, the solo creates the effect of an instrumental bridge—an impression which is heightened by the modulation to C and a more demanding series of chord changes. These involve the use of the Lydian mode (C D E F# G A B) and secondary seventh chords (Bm to E and Em to C#m7,5), yet Gary handles the twists and turns with ease and fluidity. Notice the numerous outstanding compositional devices at work: theme groups arranged in a clear two-bar structure throughout the solo, theme and variation (especially as used in the reverse contours of specific phrases (C to D/C, Bm to E, and Em to Em/D), and antiphonal question-and-answer melodies. Double-timing is tastefully sprinkled within the solo (bars 8, 11, and 12) to build peaks of activity and to provide rhythmic variety.



C

S B B

T A B

5 14 12 13 15 (17) 15 14

C

S S B P

T A B

7 14 12 13 15 (17) 15 14 12 14 14 12 11 14

Bm E

S B P HP S B B

T A B

12 4 6 6 (7) 6 4 6 4 2 2 1 3(5) 2 4 (5)

Bm E

B B B P P P

T A B

4 (5) 4 (5) 4 2 0 10 (12) 7 10 7 8 7 9 7 9 7 9 7

C D/C 8va-----

S B B S S

T 10-14 12 13-15 (17) 15 14 15 (17) 17 20 17

A

B

8

C D/C 8va-----

B B B B H P P P H B B S

T 10 (20) 10 (20) 19-10 (20) 19 (20) 19 17 19 17 17 20 20 19 17 19 19 17 19 17 19 20 20 (22) 20 (22) 14 17

A

B

Em Em/D 8va-----

H P H P B S

T 15 14-15-14 17 16 15 14-15-14 17 17 (19) (x)

A

B

C#m7b5 C D/C C 8va-----

tremolo pick S B B B

T 15 14 12 14 15 17 19 22 (24) 22 (24) 22 (24)

A

B

End Of The World

Written by Gary Moore

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Intro

Gary Moore's eclectic and multi-textured approach is showcased brilliantly in this spectacular signature guitar piece. It begins with a muted eighth-note ostinato figure (on a slightly chorused clean tone Strat) which becomes the background part of the intro guitar theme. This figure forms a common-tone pattern which works against the A minor, C, and E minor chords, which are basically drawn from the E Aeolian mode. The lead guitar enters using a sustained, sweetly distorted sound for timbral contrast. The heavy fanfare of the closing power chords hints at the blazing a cappella excursions to come. The unaccompanied solo is arranged in five ad-lib phrases, as follows:

First Phrase

The first phrase is a characteristic Gary Moore pulloff sequence involving the alternation of open strings with fretted pitches played on the High E, B, G, and D strings. The implied tonality is E Aeolian.

Second Phrase

These major-seventh arpeggios (here, Cmaj7 and Bmaj7) are, by now, a Gary Moore cliché. This chromatic movement stretches the standard rock vocabulary.

Third Phrase

The higher register (up an octave) imitation of the Cmaj7 and Bmaj7 arpeggios ends with a more random pattern in the tremolos on the slurred glissandos. Screaming high bends create a dramatic closing—a prerequisite for maintaining interest in an unaccompanied solo.

Fourth Phrase

Here, the E minor neighbor-note pattern is reminiscent of Randy Rhoads's semi-classical technique. Gary outlines an E minor arpeggio with the lower neighbor tones D \sharp , F \sharp , and A \sharp , and descends for an octave-and-a-half, closing with a series of ominous, Gothic power chords.

Fifth Phrase

This is a particularly challenging phrase involving three-note modal fragments—first implying F# Phrygian then C# Phrygian, then resolving back to F# Phrygian. The remainder of the phrase moves from the E harmonic minor scale (hinted at during the previous phrase) to a series of chromatically ascending whole-tone fragments. This creates the effect of a sweeping cadenza which finishes the a cappella solo.

First Phrase

A Cappella solo

Musical notation for the first phrase of the Fifth Phrase. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with a guitar pickup icon. The guitar tablature is written below the staff, with strings T (Treble), A (Acoustic), and B (Bass) indicated. The tablature shows fret numbers and string numbers. The first measure is marked with a pickup icon and a 'P' (palm mute) symbol. The second measure is marked with '(Em)' and '(Muted)'. The tablature for the first measure is 12 0 10 0 8 0 7 0. The tablature for the second measure is 10 0 8 0 7 0. The tablature for the third measure is 9 0 7 0 5 0 4 0. The tablature for the fourth measure is 7 0 5 0 4 0. The tablature for the fifth measure is 5 0. The tablature for the sixth measure is 0.

Musical notation for the second phrase of the Fifth Phrase. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with a guitar pickup icon. The guitar tablature is written below the staff, with strings T (Treble), A (Acoustic), and B (Bass) indicated. The tablature shows fret numbers and string numbers. The first measure is marked with a pickup icon and a 'P' (palm mute) symbol. The second measure is marked with a 'P' (palm mute) symbol. The tablature for the first measure is 12 0 10 0 8 0 7 0. The tablature for the second measure is 10 0 8 0 7 0. The tablature for the third measure is 9 0 7 0 5 0 4 0. The tablature for the fourth measure is 7. The tablature for the fifth measure is 0.

Musical notation for the third phrase of the Fifth Phrase. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with a guitar pickup icon. The guitar tablature is written below the staff, with strings T (Treble), A (Acoustic), and B (Bass) indicated. The tablature shows fret numbers and string numbers. The first measure is marked with a pickup icon and a 'P' (palm mute) symbol. The second measure is marked with a 'P' (palm mute) symbol. The tablature for the first measure is 12 0 10 0 8 0 7 0. The tablature for the second measure is 10 0 8 0 7 0. The tablature for the third measure is 9 0 7 0 5 0 4 0. The tablature for the fourth measure is 7 0 5 0 4 0. The tablature for the fifth measure is 5 0. The tablature for the sixth measure is 0.

poco rit. -----

T
A
B 7 0 5 0 4 0 5 0 7 0 5 0 4 0 7 0 5 0 3 0 2 0 2 0 2 0 3 2

P P P P P P P P P P HP

rit. -----

T
A
B 0 2 3 2 7 4 5 4 9 7 8 7 8 7 0 9 7 0

HP P S

Second Phrase

poco a poco accel

(Cmaj7) (Bmaj7)

T
A
B 10 9 10 9 12 9 10 8 9 8 11 8 9

P P

(Cmaj7) (Bmaj7) B

T
A
B 9 10 9 12 9 10 8 9 8 11 8 9 8 9 8 9 8 10 (12)

P P B

Third Phrase

meno mosso ----- *poco accel* -----
8va -----

B5

sweep S

6 P P

T 13

A * 9

B 9

(Bmaj7) *8va*

(Cmaj7)

6 P

6 P

T 11 12 11 14 11 12

A // // //

B // // //

(N.C.)

8va -----

6 S S S S S S S

T 12 13 15 13 12 13 14 20 (10) 17 (10) 18 (10)

A // // //

B // // //

8va -----

(add string noise)

(p)

loco

* B S

T 19 (x) 19 (22)

A (x) (x)

B (x) (x)

*Bump adjacent string(s) to create sympathetic non-pitched noise with pitched main tone.

Fourth Phrase

(Em)

Muted

T 12 11 12 11 12 11 12 11 9 8 9 8

A 9 8 9 8 10 9 10 9 7 6 7 6

B 7 6 7 (6)

Fifth Phrase

poco a poco accel -----

(N.C.)

B5 C5 G5 F#5

Muted -----

T

A

B 4 2 5 3 5 3 4 2

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

Muted -----

T

A

B 2 3 5 2 3 5 2 3 5 7 4 5 7 4 5 7 4 5 7 4 5 7 5 4 5 7 4 5 7 4 5 7 4 5 7

(Metric Modulation: $\frac{4}{4} = \frac{24}{16}$)

T 4 5 7 4 5 4 5 4 5 4 5 4 5 4 5 7 5 7 5 5 7 7 5 7 5 7 5

A 4 5 7 4 5 4 5 7 4 5 5 4 5 4 5 4 5 5 7 7 5 7 7 5 7

B 4 5 7 4 5 4 5 7

6 6 6 6

T 7 9 7 9 7 9 8 10 8 10 8 10 9 11 9 11 9 11 10 12 10 12

A

B

8va -----

6 6 6 6

T 11 13 11 13 11 13 12 14 12 14 13 15 13 15 13 15 14 16 14 16

A

B

8va -----

Ad Lib Tempo -----

6 6 3

B B B sweep S

T 15 17 15 16 18 16 17 19 19 (20) 19 (21) 19 (22)

A 15 17 17 16 18 18 17 19

B

Main Riff

The main riff is a perfect example of Gary Moore's application of the minor pentatonic scale (E G A B D—the backbone of rock music) to form a strong foundation figure. Here, the gutsy, blues-based feel and delivery recalls the energetic spirit of British hard rock à la Jimmy Page with Led Zeppelin.

Main Riff

(E5)

loco

A5

G5

(E5)

H S H H S

A5 G5 (E5)

T
A
B

0 5 7 5 7 0 5 7 5 3 0 5 7 (7) 5 7

Add Lead Guitar

(Rhythm Guitar continues Riff)

A5

G5

E5

A5

G5

E5

H

A5 G5 E5

A5 G5 E5

T
A
B

0 5 7 6 5 3 12 14 12 14

A5

G5

E5

A5

G5

E5

H P

S

A5 G5 E5 A5 G5 E5

H P S

T
A
B

12 12 13 12 14 14 14 12 14

Guitar Solo

The solo pays homage to the Jimi Hendrix school of Armageddon guitar playing. Gary Moore employs and paraphrases some of Jimi's stylistic concepts like controlled feedback, quick pentatonic/blues scale flurries, and a glassy out-of-phase Strat sound (pickup position #2—between the front and middle pickups). In the same vein, Gary uses numerous whammy bar antics—fast vibrato squeals, slackened string thumps, dive-bomber sounds, and Doppler-effect siren trilling. The phrase in bars 10, 11, and 12 is practically a quote from "Foxey Lady," while the fast sextuplets recall Jimi's frenzied blues artistry in "Voodoo Chile."

Guitar Solo

8va -----

H P S

T
A 12
B 14 12 14 12 14 13 12 10 11 10

Harm.

Em

8va -----

Open Harmonics -----

(Slow dive w/trem. bar and feedback)

B Open Harmonic

T
A
B 10 (22) 12

Harm.

loco

8va -----

trem. bar

3 3 3

P H P H P H P H P

T 7 (7 7 7 7 7) 15 12 15 12 15 12 15 12 15 12 15

A 7 (7 7 7 7 7)

B 7 (7 7 7 7 7)

Harm.

(rapid release and return to pitch)

(gradually dive)

Open Harmonic

H P B trem. bar B R fast vibrato H

T 12 15 12 15 (17) 15 12 7 7 9

A

B

-(String flab)

Harm.

S S HP HP HP PP PPH B B
 T 0 11 9 9 19 9 12 15 12 12 15 12 15 14 12 14 12 15 (17)
 A 12 15 15 15 14 12 14 12 14 12 14
 B

wide bend

8va
 P HP P HP P SHP P HP P S
 T (18) 15 x (12) 15 12 15 12 15 12 15 12 15 12 15 14 17 14 14 17 14 17 14 17
 A 12
 B

8va
 HP P H B B B B
 T 15 19 15 19 15 19 19 (21) 10 (21) 10 (22) 10 (21)
 A 19 15 19
 B

trem. bar

echo on



Don't Let Me Be Misunderstood

Words and Music by Bennie Benjamin, Sol Marcus and Gloria Caldwell.

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This solo is replete with a myriad of Gary Moore techniques. Of particular note is his use of sweep picking (or raked strings) to phrase the pickup measure and the second bar—slicing through fingered (but muted) strings toward a principal note. The palm-muted diatonic scale passage in the third bar is also quite interesting, as are the different scale forms used during the double-time episodes. The first (in bar 4) is a slippery, legato line which combines E Aeolian and harmonic minor scales (E F# G A B C D D#). This passage is somewhat reminiscent of Allan Holdsworth's seamless technique. In the second scale figure (bars 6, 7, and 8), Gary plays a long, bebop-inflected jazz line through sequencers. Here, he exploits diminished sounds, chromaticism (a Charlie Parker saxophone motif can be heard in the middle of bar 7), and diatonic modality (E Dorian mode: E F# G A B C# D).

Sheet music for the first system, measures 1-3. The top staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). Measure 1 contains a pickup measure with a sweep pick and a triplet of eighth notes. Measure 2 continues with a triplet of eighth notes. Measure 3 is a palm-muted diatonic scale passage. Chord symbols Em, B, and S are indicated. The bottom staff shows guitar fretting for Treble (T), Middle (A), and Bass (B) strings.

Sheet music for the second system, measures 4-8. Measure 4 starts with a sweep pick and a triplet of eighth notes. Measure 5 features a muted passage. Measure 6 is a diatonic scale passage. Measure 7 contains a bebop-inflected jazz line with a triplet of eighth notes. Measure 8 continues the jazz line. Chord symbols D, C, and B are indicated. The bottom staff shows guitar fretting for Treble (T), Middle (A), and Bass (B) strings.

B 8va-----

P P P H P P S H P P P P S S B

Em D loco 6

8va-----

B P H B S B B B B R P B S H P

C 8va-----

H P H P H H P

B loco

8va-----

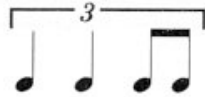
B S

Hold On To Love

Written by Gary Moore

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The "power pop"/AOR framework serves as a suitable vehicle for some of Gary's most melodic rock playing. The intro solo sets the stage for the solos to come with basic D minor pentatonic motifs. The use of this rhythmical phrase appears so frequently as to become a fixed idea:



Intro Solo

Chords: Dm C/D Dm C/D Dm/C C Dm/C C

8va- -----

B B B S

T 20 (22) 20 (22) 20(22) 20 18 20 20(22) 20(22) 10 12

A

B

Chords: B^b maj7 C/B^b Dm/A A Dm B^b/D C/D

8va- -----

P B R B R P

T 13 12 10 13 (15) 13 13 12 15 15 (17) 15 13

A

B

Chords: Dm B^b/D C/D

8va- -----

S B P B B P P B S

T 15 12 (14) 10 10 13 10 12 (14) 10 12 (14) 12 10 12 (13) 10

A

B

Main Solo

Chords: Dm, Dm/C

Notes: S, S, S, S, S

Chords: B^b maj7, Dm/A, A, Dm, C/D, Dm

Notes: H, B, H P, S, S

Chords: Dm, Dm/C

Notes: B, B, B, B, B, S

Chords: B^b maj7, Dm/A, A, Dm, C/D, Dm

Notes: B, B, B, B, B, R, P

8va-
 echo repeats-
 (Ω) wavy line
 (•) (•) (•) (•) (•)
 B B S S S B S
 repeats-
 20 (22) 20 (22) (22) 22 22

The standard minor mode chord progression (Dm C B \flat A7) is retained for all three solos. However, the C \sharp component (the third of the A major chord) is only heard in the outro solo—a beautiful example of restraint and melodic development. Notice also the use of subtle half-step bends: C \sharp to D and E to F.

Outro Solo

Dm Dm/C
 S S S S
 3
 5 7 7 5 7 5 3 5 5 7 7 5

B \flat maj7 Dm/A A Dm C/D Dm
 B B H P S
 6 5 6 6 (8) 6 (8) 6 5 6 5 7 5 7 5 3 5 12 9 10 12

Dm Dm/C 8va-----

B B B B B B

T 12(14) 12(14) 12 10 12 12(14) 13 12(14) 20(22) 20 18

A

B

B^b maj7 8va----- Dm/A A Dm C/D Dm

B S H P S B R P

T 18(20) 18 18 17 15 17 15 14 15 17 15 12(14) 12 10

A

B

8va-----

S B R B R B B

T 12 19 17 17(18) 17 18 20 17(18) 17 19 17 19 17 17(18) 17(18) 17 18 20

A

B

Dm/C B^b maj7 8va-----

B B F P B S B B

T 20(22) 20(22) 20 18 20(22) 19 18 20 20(22) 20 20(22)

A

B

Dm/A A Dm C/D Dm

8va-----

B B B B B B B P B

21 (22) 21 (22) 21 (22) 21 21 (22) 21 (21) 21 (22) 20 (22) 17 20 17 20 (22) 17

T
A
B

8va----- *Fade out*

P S H P B B

21 20 18 17 19 17 19 17 19 15 19 15 19 19 (21) 19 19 14

T
A
B

Devil In Her Heart

Written by Gary Moore

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Main Riff

The main riff of this song bears the unmistakable stamp of British hard rock with its heavy diad (two-note chord) figure played over a pumping G pedal bass. The power and intent recalls the rock harmony popularized by Ritchie Blackmore and Deep Purple (remember "Burn"?). The closing cadence contains first inversion chords (those with the third in the bass) arranged thus: $E\flat_5$ to $B\flat/D$ and F_5 to C/E . This is a concession to more modern rock chording which provides a singular blend of the classic and the contemporary styles.



(x = non-pitched percussive muting)

G Pedal
Gm(5)

Musical notation for the first system. The treble clef staff shows a sequence of chords and notes. The first two measures have 'S' markings. The third measure is marked 'Muted'. The fourth measure has a 'C5/G' marking. The guitar tablature below shows fingerings: 5 on the 5th string, 3 on the 4th string, 5 on the 3rd string, and 5 on the 2nd string. There are 'x' marks on the 4th and 5th strings in the first two measures and the last two measures.

Musical notation for the second system. The treble clef staff shows a sequence of chords and notes. The first measure is marked 'Gm(5)'. The second measure is marked 'Muted'. The third measure is marked 'F5/G'. The fourth measure is marked 'Gm(5)'. The fifth measure is marked 'C5/G'. The guitar tablature below shows fingerings: 5 on the 5th string, 3 on the 4th string, 5 on the 3rd string, and 3 on the 2nd string. There are 'x' marks on the 4th and 5th strings in the second and fifth measures.

Musical notation for the third system. The treble clef staff shows a sequence of chords and notes. The first measure is marked 'Gm(5)'. The second measure is marked 'Muted'. The third measure is marked 'F5/G'. The fourth measure is marked 'Muted'. The guitar tablature below shows fingerings: 5 on the 5th string, 3 on the 4th string, 5 on the 3rd string, and 3 on the 2nd string. There are 'x' marks on the 4th and 5th strings in the first and fourth measures.

Musical notation for the fourth system. The treble clef staff shows a sequence of chords and notes. The first measure is marked 'Eb5'. The second measure is marked 'Bb/D'. The third measure is marked 'F5'. The fourth measure is marked 'C/E'. The guitar tablature below shows fingerings: 3 on the 4th string, 1 on the 3rd string, 1 on the 2nd string, 0 on the 1st string, 3 on the 4th string, 1 on the 3rd string, 0 on the 2nd string, 0 on the 1st string, 3 on the 4th string, 1 on the 3rd string, 0 on the 2nd string, 0 on the 1st string, 3 on the 4th string, 1 on the 3rd string, 0 on the 2nd string, 0 on the 1st string.

Verse Riff

The verse riff employs the familiar galloping rhythm played with heavy palm muting—a mainstay of the heavy metal/hard rock genre. The verse riff also incorporates the diad phrase of the main riff.

G Pedal—
G5

Heavy Muting

Muted

Gm(5) C5/G

T																																				
A																																				
B	5	5	5	5	5	5	5	5	5	5	5	5													5	3	5	x	x	3	5					
	3	3	3	3	3	3	3	3	3	3	3	3													5	3	5	5	5	3	5					

G5

Heavy Muting

T																																				
A																																				
B																																				

Gm5

Muted

F5/G

T																																				
A																																				
B	5	3	5	x	x	3	3																													
	5	3	5	5	5	3	3																													

Solo

Gary acknowledges the strong influence of Jeff Beck in the opening licks of this solo. The first part of the solo is arranged in four distinct phrases:

- (1) a series of repeated, choppy open-string pulloffs,
- (2) a high-tech cascade of pulloffs (similar to what Beck used in "Jeff's Boogie"),
- (3) a question-and-answer motif featuring wide bending (a minor third), and
- (4) an energetic pentatonic ostinato.

The second part is all Gary Moore with a combination of blues bending, pinched harmonics (artificial harmonics obtained with pick edge and fingertip), and a dramatic closing run up the fretboard. (Notice the subtle use of muting during this long linear pattern.) Here, the G Dorian mode predominates (G A B \flat C D E F)—negating the E \flat of the key center. The choice of Dorian over Aeolian mode in this type of harmonic situation is an approach favored by Edward Van Halen, Michael Schenker, and Neil Schon—and reflects a blues rather than a classical influence.

Chord progression: Gm, G5, B \flat 5, C5

Phrasing: P P, P P, P P, P P, *SB

Fretboard diagram (strings T, A, B):

- Phrase 1: T (5 3 0), A (3), B (3)
- Phrase 2: T (5 3 0), A (3), B (3)
- Phrase 3: T (5 3 0), A (3), B (3)
- Phrase 4: T (5 3 0), A (3), B (3 5 1)
- Phrase 5: T (3), A (5), B (3)

*SB = slight bend (less than $\frac{1}{2}$ step)

Phrasing: (high C overtone), trem. bar, S, H, Gm, 6, 6, SB, SB, SB

Fretboard diagram (strings T, A, B):

- Phrase 1: T (0 3), A (0), B (12)
- Phrase 2: T (6 3 0), A (5 3 0), B (6 3 0)
- Phrase 3: T (6 3 0), A (5 3 0), B (5 3 0)
- Phrase 4: T (5 3 0), A (5 3 0), B (5 3 0)
- Phrase 5: T (5 3 0), A (5 3 0), B (5 3 0)

A.H. A.H.
6 (8va) (8va)

G5 Bb5 F5(add2) Harm.

6 SB

P P P P P P trem. bar

A.H.- A.H.

trem. bar

Gm 8va-----

loco G5 Bb5 C5

B R B S

Gm

S P P P P P P B

G5 Bb5 F5 Gm(5) C5/G

S B P B R B

A.H. (8va-----)

3 3 3 3 3 3 3 3

B B B P P S

T 15 18 15 3 6 3 6 5 3 5 (7) 6 5 (6) 5 (5) 3 0

A 18 17 17 (19)

B

slow bend

Gm(5) 7 6 6 6 C5/G 6 6

> P H HP P P P P P HP

Light Muting-----

T

A 3 5 3 3 5 3 3 5 3 5 7 5 7 8 7 18 10 18 10 12 10 10 12 10 12 10 12 10 12

B 5 3 5 5 8 5 5 3 5 5 3 5 5 7 8 8 8 10 10 10 12 12 12 13 13 12

C5/G 8va-----

Gm(5)

6 6 6 6 6 6 6 6

H P P P P S B B

T 17 15 17 20 18 0 (21) (22)

A 10 12 10 12 14 12 14 15 14 14 15 17 15 14

B 10 12 12 14 15 15 17 17 17

B \flat

Muted

H P

bar S

P P

T

A

B

10 7 8 10 7 8 10 7 9 7 9 7 10 8 10 9 7

bar S

P S P

S S

T

A

B

10-12 10 12-14 12 15 14 12 (12-19-12)

C

Light Muting-----

H

T

A

B

12 0 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 9 12 9 10

Sva-----

S H S S H S S P

P P S

T

A

B

12 9 10 12 10 11 13 10 11 13 15 13 15 17 18 15 17 18 18 15 17 18 17 15 17 18 20 17 18 20

Gm
8va

B trem. bar S

20 (22) 20 18 17 20 12 12 12

T
A
B

A
8va

Dm

S B S echoes

17 17 12 12 17 21 17 17 21 17 22 (24) 22

T
A
B

echo on

Main Solo

Chord substitution, normally used in jazz improvisation, is used consistently throughout the main solo. Note the E major triad outline over Bsus4 chord in bars 2, 4, and 6. This solo also exploits the technique of sweeping (or raking) into important melody tones and makes use of muted textures. This interesting rhythmical motif is used to begin key phrases.



The legato line in bar 8 is played entirely on the High E string with one pick attack for nine notes—the rest being articulated by the left hand only with hammer-ons, pulloffs, and slides.



Outro Solo

The outro solo, played through a long fade out, expands and develops concepts of the internal solo. The use of E major tonalities over the Bsus4 chord is retained, as well as the familiar rhythmic motif. This solo also employs legato scale lines (ascending up the G string in bars 7 and 8, and descending from the High E in bar 14). Tremolo bar shadings add smooth vibrato and interesting slurred pitches (bars 2, 6, 18, 20, and 21) in a 'vocal' style characteristic of Allan Holdsworth's work with I.O.U.

Intro

Musical notation for the Intro section, including a treble clef staff with a key signature of three sharps and a 4/4 time signature. The notation features a series of chords and melodic lines with tremolo bar shading. Chords labeled are C#m, A5, Bsus4, and B. The notation includes a triplet of eighth notes marked with a '3' and 'H P' below it. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled.

(Chorus Riff)

Musical notation for the Chorus Riff section, including a treble clef staff with a key signature of three sharps. The notation features a series of chords and melodic lines with tremolo bar shading. Chords labeled are C#m, A5, Bsus4, B, C#5, and A5. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled.

C#m A Bsus4 B

8va-----

B R P sweep P S S B

T 16 (17) 16 14 16 16 12 16 19 21 21 (23)

A

B

C#m A Bsus4 B

8va-----

B S sweep HP S HP S HP S HP S

T 21 (24) 21 19 17 19 17 16 17 16 14 16 14 12 14 12 11 12

A

B

C#m

8va-----

Outro Solo

C#m A

B B

T 14 (16) 12 (14) 12 (14)

A

B

Bsus4 B C#m A Bsus4 B

3- trem. bar 3-

H P S trem. bar B S HP S S H

T 12 10 12 10 9 11 9 12 11(13) 9 11 9 7 9 7 6 9 6 7 9

A

B

C#m A Bsus4 B C#m A

trem. bar S S S trem. bar. H P H S P H S

Fretboard diagram showing fret numbers: 6, 7-9, 9-11, 9, 9-8, 9, 11, 9-11, 9, 9-11-13, 11, 13.

Bsus4 B C#m A Bsus4 B

3 3 3 3 P H S H P S H B R B B R B

Fretboard diagram showing fret numbers: 14-13-14-16-18, 16-17-16, 18, 19 (21), 19-10 (21), 10 (21) 10 (21) 19, 17-19.

C#m A Bsus4 B C#m A

8va-----

3 3 3 3 R P B R P S B S B B

Fretboard diagram showing fret numbers: (21) 19 17 16 17(19) 17 16 14, 14 16 (17), 14 16 18 19 16, 19 (21) 10 (21).

Begin fade

Bsus4 B C#m A

8va----- loco

3 6 6 3 3 3 HP S HP S HP S HP S HP S B R P S S

Fretboard diagram showing fret numbers: 19 17 19 17 16 17 16 14 16 14 12 14 12 11 12 11 12 14 14(16) 14 12 11 14 12 9 12 9 12 11 9.

Bsus4 3 B 3 C#m 8va- A Bsus4 B

S B B B trem. bar P

T 19(21) 19(21) 17 10(21) 17 17 19 17 16
 A 11 9
 B 11 10 9 7 9 0

C#m 8va- A Bsus4 B C#m Fade out

B S B 3 3 trem. bar S H S trem. bar

T 17 19 17 12 (14) 9 12 10 9 11 9 10 12 14 9 (7)(9)

All Messed Up

Written by Gary Moore and Neil Carter

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Main Riff

This is straightahead rock and roll. The G pentatonic diad riff evokes the down-home, bluesy approach of Texas blues/rock (a la Z.Z. Top). The inclusion of a vocalesque slide guitar part (yet another facet of Gary's eclectic style) strengthens this impression. The tune can be played in F# concert (as it sounds), or in an E \flat tuning with a G fingering (an obvious blues guitar tactic).

(Tune to E \flat)

G5

T
A
B

F5

G5

T
A
B

F5

C5

T
A
B

Intro: Lead Guitar (Bottleneck Slide Guitar)*

G5

8va

F5

loco

S

**BNV

S

S

T
A
B

*All slides done with glass or steel slide.
**BNV = Bottle Neck Vibrato

Musical notation for the first system. The treble clef staff shows a G5 chord (G5) with a wavy line above it. The notes are G4, B4, and D5. The bass staff shows fret numbers 10, 10, and 5. The notation includes a double bar line, a wavy line, and a slur over the notes.

S BNV S S P S BNV S

Musical notation for the second system. The treble clef staff shows an F5 chord (F5) and a C5 chord (C5) with wavy lines above them. The notes are F5, G5, A5, B5, and C5. The bass staff shows fret numbers 6, 6, 6, 6, 6, 5, 5, and 5. The notation includes a double bar line, a wavy line, and a slur over the notes.

S BNV S

Solo

This is a fine example of authentic bottleneck blues concepts married to Gary's own distinctive style. The repeated note motifs in the opening bars are elaborated upon in bars 9 through 12 with a double-stop version. The final portamento climb of ascending sliding sixths (bars 13 through 16) moves up the strings chromatically without a definite tonal reference until the last note.

Musical notation for the solo section. The treble clef staff shows a G5 chord (G5) with a wavy line above it. The notes are G5, A5, B5, and C5. The bass staff shows fret numbers 13, 15, 15, 15, 15, 13, 13, 15, 15, 15, 13, and 13. The notation includes a double bar line, a wavy line, and a slur over the notes.

S BNV S BNV S

F5

8va-----

S BNV S BNV S

T 15 A 15 B 15

T 18 A 15 B 15

T 13 A 11 B 12

G5

8va-----

S BNV S S S BNV S

T 10 A 10 B 10

T 10 A 10 B 10

T 10 A 12 B 8

T 8 A 8 B 10

8va-----

BNV BNV S S BNV

T 15 A 15 B 8 10 10

T 15 A 15 B 15 15 15 15

T 15 A 15 B 15 15 15 15

slight BNV-----

8va-----

BNV BNV S

T 15 A 15 B 17 10

T 15 A 15 B 15 15 15 15

T 15 A 15 B 15 15 15 15

F5
8va-

Musical staff showing a melodic line in treble clef with a key signature of one flat. The line consists of eighth notes, starting on a high F5 and sliding up to a higher F5. A slur covers the entire line, and the instruction "S gradually slide up" is written below it.

T		10	10	10	10	10	10	10	10	10	11	11	11	11	11	11	11	11
A	10										11	11	11	11	11	11	11	11
B		10	10	10	10	10	10	10	10	10	11	11	11	11	11	11	11	11

G5
8va-

Musical staff showing a melodic line in treble clef with a key signature of one flat. The line consists of eighth notes, starting on a high G5 and sliding up to a higher G5. A slur covers the entire line, and the instruction "slide up" is written below it. The piece concludes with a double bar line and a final chord marked "loco".

T	15	15	15	15	15	15	15	15	15	15	15	15	15	15	22	22	x	0			
A																	x	0			
B		15	15	15	15	15	15	15	15	15	15	15	15	15	15	16	15	22	22	x	0

Run For Cover

Written by Gary Moore

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Solo

This tough, taut solo is full of Gary Moore's signature playing. Points of interest include: various whammy bar techniques, wide and narrow vibrato, diving and slurring, and motivic development (bars 4 and 5). There's also some highly florid passage work in bars 9 through 11 and 13 through 14 featuring F# minor blues and pentatonic ideas (notice the addition of G#—the 9th or 2nd degree). Again Gary finishes with a climactic run up to a high register bend—a fixture of many of his solos.

8ve Harmonics

F#m

trem. bar
wide vibrato

trem. bar

H P

dive & return
trem. bar

3

T
A
B

7 2 1 2 1 (1) (1) 2

9

3

H HP S

S trem. bar

S

T
A
B

4 2 4 2 1 4 2 4 6 4 (12) 2 11 12

E

S S S P H S P S P

T
A
B

13 11 12 14 11 12 14 16 14 16 18 16 18 19

D

9

3

H P S S H H

trem. bar

S P

T
A
B

18 16 18 16 14 13 14 16 11 11 0 5 2

F#m

HP HP PH HP PH HP P HP PH HP PH HP P

5 2 4 2 5 2 5 2 4 2 5 2 5 2 5 2 4 2 5 2 5 2 5(2) 4 2 4 4 2 4 2 6 2 4 2

P P S HP PHP HP P

4 2 4 2 4 2 1 2 1 4 2 4 2 4 2 4 2 4 3 2 5 2

17 (19)

dive w/trem. bar

E
8va---

wide vibrato

H P 5 H

14 17 14 17 16 14 17 14 14 17 14 17 14 16 14 17 14 17

D A/C# Bm A E C#m

P P P P P P B

16 14 17 14 17 14 17 14 17 14 17 14 17 14 19 (21)



Reach For The Sky

Written by Gary Moore

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Solo

The mood of this piece is a powerful amalgam of hard rock and funk. The main riff is used as an accompaniment to the tune's solos, as well as its chorus. The intro solo is largely based on a C# minor pentatonic scale (C# E F# G# B) over both the C# and F# chords. This skillfully ambiguous harmonic commitment permits minor or major tonalities against the F# chords. Notice the interesting rhythmical phrasing in bars 4 and 6—permutations of a triplet rhythm imposed on descending pentatonic lines. The serpentine scalar contour implying perfect fourths within the pentatonic scale (in bar 6) is a Gary Moore trademark.

Chords: C#m, F#, C#m, F

Staff 1 (Melody): S, H, 2

Staff 2 (Fingerings): 16, 4, 4, 2, 4, 0, 2, 0, 2, 4, 0, 2

Chords: C#m, F#, C#m

Staff 1 (Melody): B, B, sweep, 3, 3, B, S, B, S, B, B

Staff 2 (Fingerings): 10(21), 10(21), 10(21), 19, 17, 19, 19(21), 17, (19), 17, (18, 19), 17, 14, 12(14), 12(14)

Annotations: *Sva-*, *slow bend*

F# 8va----- C#m

P P P S trem. bar B B 3

T 9 12 9 11(13) 9 11 9 9 11 9 11 9

A 14(16) 12(14)

B 9 12 12

F# 8va----- A

S B trem. bar S

T 9 9 12 9 9 9 9

A 11 9 11

B 11

Outro Solo

The outro solo establishes A# (the major third of F#) as a principal tone and implies a strong movement from C#m to F#7 (or ii to V)—a stereotypical funk harmony. Gary uses this crucial tone throughout the outro in a manner not unlike Steve Lukather's distinctive funk/rock moments (particularly in bars 4 and 18 through 20). Notice, too, the energetic use of C# minor pentatonic sequences (bars 5 through 7), ostinati (bar 15), trill (bar 16), bent double-stops (bars 17 and 18), and the concluding chromatic run.

C#m F# C#m

8va-----

B B R B R B R B R wide vib. B R P B

T 10(21) 10(21)(20)(21) (20)(21)(20)(21)(20)(21) 19 19(21) 19 17 19 16 19 17 17(19) 19 16

A 19 17 19 16 19 17 17(19) 19 16

B 18

F#
8va

C#m

F#

Musical notation for the first system, including a treble clef staff with notes and triplets, and a guitar staff with fret numbers. Annotations include "B hold bend", "B B B R P", and "A A".

T: 17 19 17 11 (12) (12) (12) 11 (12) 11 (12) 11 (12) 11 19 9

A: 18 15 18

B: 11 11 9 11 9 11 9 11 9 11 9 11

Musical notation for the second system, including a treble clef staff with notes and triplets, and a guitar staff with fret numbers. Annotations include "C#m loco", "A.H.", "F# A.H.", "C#m", "F#", "B R", "A.H.", "dive w/trem. bar", and "P".

T: 11 9 9 11 9 11 9 7 9 (11) 9 4 2 2 0 2 0 2 2 2 2 2 2 0

A: 11 9 11 9 11 9 7 9 (11) 9 4 2 2 0 2 0 2 2 2 2 0

B: 11 9 11 9 11 9 7 9 (11) 9 4 2 2 0 2 0 2 2 2 2 0

Musical notation for the third system, including a treble clef staff with notes and triplets, and a guitar staff with fret numbers. Annotations include "C#m", "F#", "C#m", "sweep", "trem. bar", "S B R", "A.H.", "trem. bar", "B B R P", and "S".

T: 9 11 4 (5) 4 2 4 2 11 (12) 11 (13) 11 9 9 11 9 11

A: 9 11 4 (5) 4 2 4 2 11 (12) 11 (13) 11 9 9 11 9 11

B: 9 11 4 (5) 4 2 4 2 11 (12) 11 (13) 11 9 9 11 9 11

Musical notation for the fourth system, including a treble clef staff with notes and triplets, and a guitar staff with fret numbers. Annotations include "F#", "C#m", "P", "H", "B P B P B P B P", and "A.H.".

T: 11 11 9 9 9 12 9 12 (14) 12 9 11 (12) 9 12 9 12 (14) 9 12 9 11 (12) 9 12 9

A: 11 11 9 9 9 12 9 12 (14) 12 9 11 (12) 9 12 9 12 (14) 9 12 9 11 (12) 9 12 9

B: 11 11 9 9 9 12 9 12 (14) 12 9 11 (12) 9 12 9 12 (14) 9 12 9 11 (12) 9 12 9

Begin fade

gradual dim.

F# C#m 8va-----

6 6 6 S B hold bend-----

T 12 9 12 9 12 9 12 9 12 9 11 9 11 9 11 9 16 (17) 16 (17) 16 (17) 16 (17)

A

B

F# C#m 8va-----

----- B R P trem. bar sweep B R P 3 3

T 16 (17) 16 (17) 16 (17) 16 (17) 16 (17) 16 (17) 16 (17) 16 (17) 18 16 (17) 16 17 16 (17) 16 17 14 17 14 16

A

B

F# C#m F# 8va-----

S trem. bar B S B R

T 17 14 14 17 14 15 10 (21) 19 18 (19) 18 16 18 19 18 19 17 17 19

A

B

C#m F# 8va-----

3 3 3 A.H. loco A.H. 3 3

dive w/trem. bar

A.H. A.H.

T 14 17 14 16 15 14 16 15 14 15 12 16 15 14 13 12 16 15 14

A

B

Fade out



Military Man

Words and Music by Philip Parris Lynott

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First Solo

This is a beautiful example of two diverse sides of Gary Moore's playing within a single composition. The first solo is very laid-back, and is accompanied by a mellow jazz/funk ballad groove. The solo melody decorates the simple but haunting chord progression (G Em Am C, or I vi ii IV—a variation of the time-honored I vi ii V). Gary's thoughtful use of space and time is ingratiating. He favors a soulful, vocal approach to string bending similar to the finer blues ballad outings of Jeff Beck or Michael Schenker. He highlights more exotic extended chord notes in the melody (particularly, major 7ths, minor 7ths, and 9ths). The judicious use of E minor pentatonic tonalities (with the occasional added tones, F# and C) forms a tight melodic foundation for this solo.

Chord progression: Gmaj7, Em7, Am7

Lyrics: B S B B B H P

Tablature (Measures 1-3):

T								
A		5 (7)		9 (11)	9 (11)	(12)	4	5 4
B	0 0		7				7	5 7

Chord progression: Cmaj7, Gmaj7, Em7

Lyrics: B B S B B B

Tablature (Measures 4-6):

T						15 (17)	15	12
A	7 (9)	7 (9)		14 (16)	14 12	14 (16)	14 12	
B			(7)					

Am7 Cmaj7 Gmaj7

Sva-

B B B P B trem. bar H trem. bar

T 14 (16) (17)14 (16) 14 (16) 14 12 14 12 14 (16) 14 12 14 15

A

B

Em7 Am7

Sva-

S B R P B B B

T 12 15 16 17 15 17 17 (19) 17 15 17 (19) 17 (20) 17 (19)

A

B

Cmaj7 Gmaj7 Em7

Sva-

B B B B R

T 17 (19) 17 15 17 17 15 17 15 15 20 (22) 20 (22) 20 (22) 20 19 20 (20) 22 20

A

B

Am7 Cmaj7 Gmaj7

Sva-

S S B B

T 20 21 20 20 20 22 (24) 22 (24) 22

A

B

Second Solo

The second solo, with a tonal center of E minor and a double-time tempo, is contrastingly angry and vicious. This mood is heightened with extreme vibrato bar effects (bars 1 through 8), tense string bending, up-tempo ostinato scale flurries (bar 15 and 16), arpeggios (bars 21 through 23), with a final forceful ensemble section in which Gary voices the theme in octaves. These octaves are played with deadened (or muted) strings in between the fretted ones. This helps to create textural thickness. Here, the percussive effect is heightened by amp distortion.

Em

trem. bar
extreme vibrato

T
A
B

Am

8va-
8ve Harmonics

F#5

trem. bar
wiggle

T
A
B

Em

8va-

B R B R B B B R B R B B

T
A
B

Release to 1/2 step bend

6

H H P H P H P H P H P B

T 8 10 7 8 7 (10) 8 10 8 12 8 10 8 12 8 10 10 12 10 14 10 12 10 12 10 14 10 12 15 (17)

A

B

F#5 Em

trem. bar S S S

T 15 15 15 15 15 14 14 14 14 14 14 14 14 14 14

A 16 16 16 16 16 14 14 14 14 14 14 14 14 14

B 17

Am

S S

T 15 15 15 15 14 14 14 14 12 12 12 15 15 15 15 15

A 16 16 16 16 14 14 14 14 14 12 12 12 16 16 16 16 16

B

8va- G F#5 Em loco

S B S S

T 14 14 14 14 14 20 (22) 9 9 9 9 9 9 9 9

A 14 14 14 14 14 * (x) (x) (x) (x) (x) (x) (x) (x)

B o * (x) (x) (x) (x) (x) (x) (x) (x)

slow bend

*(Snag strings for noise)

8va-----

T
A 11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 16 16 16 16 16 16
B 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 14 14 14 14 14 14

Am
8va-----

T 12 12 12 12 12 12 20 12 14 14 14 14 14 14 14 14 15 15 15 15 17 17 17 17
A 9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11 2 12 12 12 14 14 14 14
B

8va-----

F#5 Em F#5 G

T 19 19 19 19 22 22 22 22 22 (24) 24 24 24 24 22 (24) 24 24 24 24 22 (24) 24 24 24
A 16 16 16 16 19 19 19 19
B

B |— hold bend —| B |— hold bend —| B |— hold bend —|

8va-----

F#5

T 24 22 (24) 24 24 24 24 22 (24) 24 24 24 24
A
B

B |— hold bend —| B |— hold bend —| S (echo on) (repeats)

Still In Love With You

Words and Music by Philip Parris Lynott

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Solo

Gary Moore's solo statements in this pop/jazz/funk setting again serve as excellent examples of advanced improvisational techniques. The first solo features Gary playing over the changes (Am7 Dm7 G Cmaj7) with a rock/blues-meets-jazz attitude. He emphasizes bends, slides, and ghosted and staccato notes to create a moving piece of guitar invention. Note the motivic imitations of rhythm and melodic shape in different registers (compare bar 1 with bar 10), and the use of extended chord tones as melody notes.

Am7

Dm7

B R P B B

T A B

2 7 7 5 7 7 (9) 7 5 7 (9) 7 (10)

G

R S S B S

T A B

7 3 7 5 5 (5) 10 (12) 10 8 10 7 8 10 9

Cmaj7

H P B B R S sweep H P

T A B

7 8 7 8 9 8 (10) 8 (10) 8 17 17 15 13 15 13 12 15 13 12 13

8va-

8va-----

Am7

Dm7

8va-----

loco

B B S S B B

T 15(17) 16(17) 5 10 8 10 12 13 15 15(17) 15(18)

A

B

8va-----

F/G G F/G G

S B B B R P S S

T 15 20 (22) 17 20 20 20(22) 20(22) 20 17 20 20 15 17

A

B

Cmaj7

8va-----

loco

B R P H P (Muted-----) H P (Muted→lift mute)

T 17 (19) 17 15 17 15 17 12 13 10 12 9 10 9 12 10 12 9 10 12 12 10 12 9 10 12

A

B

Am7

8va-----

Dm7

B S S 3 P 3 B S

T 12 (14) 9 14 13 12 15 12 13 13(15) 15 13

A

B

G Cmaj7 D/C

8va- Trill Trill Trill

HP Trill HP Trill H P Trill S S 3

T 12 15 12 10 12 10 8 10 8 8 9 14 13 12

A

B

Am7 Dm7

8va- B B S B R P B R S

hold bend

T 15 (17) 15 15 (17) 15 (17) (17) 15 13 14 10 (15) 13

A

B

F/G G Cmaj7 Fmaj7

8va- B B B B R

T 22 (24) 22 (24) 22 (24) 22 20 19 20 21 20 (22) 20 (22) 20

A

B

Am7 D(add4)/A Am7 Dm7

8va- P S B S B B R P

loco

T 17 17 (18) 17 15 12 (13) 12 12 (13) 12 10

A

B

slow release

Outro Solo

The outro solo elaborates on and develops themes introduced in the first solo in a compositional, yet free, approach. There is a loose and emotional feel throughout which suggests a modern blues influence. The chord changes (Dm7 Em7 Fmaj7 Em7) are momentarily reminiscent of Larry Carlton's playing ("Room 335" and "Kid Charlemagne"), as is the pedal tone lick in bar 22. Note the use of pentatonic and diatonic scales in combination over the funky vamp of Cmaj7 to Fmaj 7 (bars 18 through 21, 26, and 28 through 29). Also note the rhythmic diversity throughout this solo and the gathering momentum created by the rolling arpeggios in the fadeout (Em7 over Cmaj7 and Cmaj over Fmaj7—a well known jazz substitution).

Am7 D(add4)/A Am7

T A B

B B S

Dm7

B R P B B B B

T A B

Em7

B R S Muted S

T A B

Fmaj7 Em7

S P S

T
A
B

5 7 7 5 7 7 5 5 14 12

Fmaj7 Em7

S H P S B B B R

T
A
B

12 13 13 15 13 15 13 12 14 12 13 15 12 15 15 (17) 15 (17) 15 (17) 15

Fmaj7 (Funk Groove) Cmaj7 Fmaj7

B R B S B

T
A
B

15 (17) 15 13 14 15 15 (17) 13 15 5 8 5 8 8 (10) 5 7

Cmaj7 Fmaj7

B R P B B

*hold bend** *hold bend*

T
A
B

7 (9) (9) 7 5 7 7 (9) 5 5 8 (10)

(*slight release)

Cmaj7 Fmaj7

R B R (Muted-----) H P S P

T (10) 8 8 7 (9) 7 5 7 5 7 7 5 4 5 7 7 5 7 5 3 5 6

Cmaj7 Fmaj7

H P S B B

T 5 7 7 5 7 4 5 4 5 7 5 7 7 (9) 5 5 6 (10) 5 8 7 5

Cmaj7 Fmaj7
8va-----

B B S S

T 8 8 7 (9) 7 5 7 (9) 7 12 13 12 15 12 12 12 15 12 13 12

Cmaj7 Fmaj7
8va-----

B B B hold bend R P H B

T 13 (15) 13 (15) 13 (15) (15) 15 (12) 13 13 13 12 12 12 13 15 15 15 (17)

