



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed By  
**JESSE GRESS**

# STEVIE RAY VAUGHAN

AND DOUBLE TROUBLE

## COULDN'T STAND THE WEATHER

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 **HAL•LEONARD**  
CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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# Cold Shot

By Mike Kindred and W. C. Clark

Tune Down 1/2 Step:

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

## Intro

Moderate Shuffle ♩ = 120 ( . . . . )

N.C. (Am7)

Gtr. 1 *f* w/ slight dist.

The first system of the Intro features a guitar staff with a treble clef and a bass staff with a bass clef. The guitar part starts with a 'N.C.' (No Chords) instruction and a '(Am7)' chord. It includes a 'Gtr. 1' instruction and a dynamic marking of '*f* w/ slight dist.'. The music is in a moderate shuffle tempo of 120 beats per minute. The notation includes various guitar techniques such as bends, vibrato, and triplets, along with fret numbers and string indicators on the bass staff.

(enter band)  
picking cont. simile

The second system of the Intro continues the guitar and bass parts. It includes the instruction '(enter band) picking cont. simile'. The notation continues with similar guitar techniques and fret numbers on the bass staff.

The third system of the Intro continues the guitar and bass parts, maintaining the moderate shuffle tempo and guitar techniques.

## Verse

N.C. (Am7)

1. Once \_ was a sweet thing,      ba - by,      we held \_ our \_ love in our hands.  
2. Re-mem-ber the way that \_ you loved me,      you'd do \_ an - y - thing I \_ said.

P.M. 2nd time  
*mf*

The Verse section includes two vocal lines and a guitar/bass accompaniment. The guitar part is marked 'P.M. 2nd time' and '*mf*'. The notation includes a 'N.C. (Am7)' instruction and continues with guitar techniques and fret numbers on the bass staff.

Am N.C.

And now I reach to kiss your lips, my touch don't mean a thing.  
 And now I see you out some where, you won't give me the time of day.

**Chorus**  
 (Dm7) (Am7)

And that's a cold shot, ba-by, yeah, that's a drag.  
 And that's a cold shot, darl-in', yeah, that's a drag.  
 ba-by, yeah, that's a drag.

*8va - loco*

Gtr. 1: w/ Fill 1, 2nd time only  
 E7#9

A cold shot, ba-by, I let our love go  
 'n' that's a cold shot, ba-by, we've let our love go  
 'n' that's a cold shot, ba-by, we've let our love go

**Fill 1**  
 Gtr. 1

T 15 15 15 15  
 A X X X 0  
 B 14 14 14 14 0 0



(D5)

E7#9 N.C. (Am7)

even ♪-----

(D5)

even ♪-----

(Am7) (E5)

let ring hold bend full

hold bend full

rake - -

1 1/4 full

(D5) (Am7)

full

1/4

1/4

Verse  
Am N.C. Am Bm Am N.C. Am Bm

3. I real-ly meant I was sor - ry for ev-er caus-in' you pain.

Am N.C. Am N.C. D.S. al Coda

You showed your 'pre-ci - a - tion by walk-in' out an - y - way. — And that's a cold shot.

steady gliss.

15

⊕ Coda

1/4

1/4

Outro  
N.C.(Am7)

End shot, \_ too bad,

cold shot. \_

E7#9

E9 Am N.C. (drums fill) A7#9 Am7

Spoken: Don't let our true love run cold.

On cue: On cue:

# Couldn't Stand The Weather

By Stevie Ray Vaughan

Tune Down 1/2 Step:

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

**Bm<sup>-</sup>**  
1 3 4 1 1 1 1

**A7**  
1 3 1 2 1

**G7**  
1 3 1 2 1

**F#7**  
1 3 1 2 1

**F#7#9**  
2 1 3 4

**Dm7**  
1 1 1

**F**  
4 3 1 2

**Dm7<sup>v</sup>**  
1 3 1 2

## Intro

Free Time (♩ = 122)

**Bm**

Gr. 1 *mp* clean tone

Gr. 2 *mp*

**TAB**

\* Key signature indicates D Mixolydian.  
\*\* Arpeggiate and strum chords freely.

**A7**

**TAB**

**G7**      **F#7**

(snare drum) N.C.

*p*

**TAB**

## A tempo

Gr. 1 tacet

Gr. 2 N.C. Riff A

*mf* w/slight dist

End Riff A

**TAB**



5 3 5 | 1 3 | 4 5 3 5 3 5

rake rake

5

Gtr. 2: w/ Riff A, 4 times

N.C. (Dm7) (G7)

Gtr. 1

13 13 13 13 13 | 10 | 12 12 (12) 12 10 | 12 10 (10) | 12 10 11 11 | 12 X 12 12 10 (10) | 10 10 | 12 X 12 12 10 (10)

\* T = Thumb on ⑥

(Dm7)

12 10 | 12 X X X X 10 | (10) 12 | 10 11 | 12 12 12 12 | 12 12 10 | 12 10 12 10

T

(G7)

13 13 13 13 13 | 10 | 12 12 (12) 12 10 | 12 10 (10) | 12 X 12 12 10 (10) | 10 10 | 12 X 12 12 10 (10)

T

(Dm7)

grad. bend

12 10 | 12 X X X 10 (10) | 12 | 10 X 12 10 (10) X X X | 13 13 13 13 10 | 12 (12) | 12 X X

T

(G7) (Dm7)

12 X 10 11 11 | 12 X 12 12 10 (10) | 12 10 X X X X 10 | (10) 12 | 10 11 | 10 10

T



wash a - way. Rain or shine, it's al - ways here to stay. All these years, you 'n' I've

let ring ----- let ring -----

1/4

7 9 9 9 9 9 7 7 7 7 5 7 6 6 5 5 (5) 5 3 4 3 3

spent to - geth - er, all this, we just could - n't stand the weath - er.

End Rhy. Fig. 2

F#7#9

(9) 4 3 3 5 3 X X 10 10 X X 10 10 X X 10 10 X 5 7 5 7

(Dm7) (G7)

N.C.

Gr. 1

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

1/2 1/4

Gr. 2 Riff B

1/4

5 3 5 1 3 4 5 3



A9 G9

Learn to see them be fore we're too old. Don't just take me for

Gtr. 1

let ring -----

F#7#9

Gtr. 2

try'n' to be heav - y. Un - der - stand, it's time to get r - read - y for the storm. -

string noise ----- w/ flanger & dist.

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 3, 6 1/2 times, simile

Dm7 Rhy. Fig. 3 End Rhy. Fig. 3

*f*

full ----- rake -----

full -----

1/2 ----- 1/2 ----- 1/4 -----

steadily gliss.

hold bend full

(10) 1 3

X X 10

12 10

(12) X 12

13

12 (12) 10

12 10

12 10 X 10 10 12 10 12

hold bend let ring full

T

13 13

12 13 13

12 (12)

10 12 10 12

12

10 10 10 13

full

full

full

1/4

10 10 10 12 10 12 10

13

1/4

10 X

1 1/2 semi-harm.

3

10 10 13 (13) (13)

1/4

full

13

1/2

full

13

10

1/2

full

10 10 13 10

12

12

(12) 10 10

10 12 12 10 12

Gr. 2: w/ Rhy. Fig. 2. simile  
Bm

A7

full 1/2

1/4

full

12 10

12 10 12 10

11 9

(9) 7

12 (12) 10

12

12 12 10

19

19

19

steady gliss.

G7

F#7#9  
Gr. 2

full 1/2

full

1/2

1 1/2

12 (12)

11 (11)

10

12 12 12 12

10 12 12

full 1/2

1/4

full

12 (12) 10

10 12 10

12

10

10

12 12 12

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

Bm

full

12 (12) 12 12 12 12 12 12 12 12 10 12 10 12 10 7 7 10

G7

full

(10) 7 10 7 9 9 7 9 7 9 5 5 3 3 6 full 3 6 3 5 3 6 3 5 5 3 5

**Outro**

Gr. 2: w/ Riff A, 4 1/4 times  
(Dm7)  
N.C.

F#7#9

Gtrs. 1 & 2

Gtr. 1

*mf* clean tone

10 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10 X 10

13 13 (13) 13 13 10 X 10 12 1/2

X X (X) X X 10 X 10 12

(G7) (Dm7)

T

1/4

1/4

T

(12) 10 12 12 10 11 11 X 12 X X 12 10 (10) 12 10 X X 10 X 10 (10) 12 10 10

T

1/2

10 10 10 12 12 12 12 X X 12 12 10 13 13 13 13 13 10 12 12 10 10 10 10 10 12 12

X 10

(G7) (Dm7)

1/4

full

(12) 10 10 10-11 X X X 12 12 X 12 10 10 10 12 10 12 12 10 X X 10 (10) 12 10 10 10 12 10 10 11 12

(G7)

T

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

1/2

10

(Dm7)

T

13 13 13 13 13 10  
 X X X X X 10  
 10 10 10 10 10 10  
 12 X X X 10 11 X X 10 11 X X 12 10 X 12 X 12 10 12  
 X X 9-10 X X 12-10 X 12-10 8 10

1/4

10

(G7) (Dm7)

T

12 10 10 12 10 12 10 10 12 10 12 10 10 10 12 10 10  
 12 X 12 10 12 10 10 12 10 12 10 10 10 10 10 10 10 10  
 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

1/4

full

full

1/4

10 10 13 13 13 13 12 10

G G7

Gr. 2 3 tr.

T

12 10 12 10 12 10 12 10 10 12 10 12 10 12 10 12 10 10  
 12 10 12 10 12 10 12 10 10 12 10 12 10 12 10 12 10 10  
 13 13 13 13 13 10  
 X X X X X 10  
 10 10 10 10 10 10  
 12 12

Free Time Cadenza

Dm7<sup>v</sup>

F

rake

rake

dim.

10 10 10 10 10 10 10 10 10 10 3 5 3 5 3 5 5 7 5 3 5 5 3 5 5 3 5 (3 5) 3



# Honey Bee

By Stevie Ray Vaughan

Tune Down 1/2 Step:

① = Eb ④ = Db

② = Bb ⑤ = Ab

③ = Gb ⑥ = Eb

## Intro

Moderate Shuffle ♩ = 122 (♩ . ♩ . ♩ .)

Grtr. I \*N.C.(B7) (A7)

f w/ dist. 1/4 1/2

The intro features a moderate shuffle in 4/4 time with a tempo of 122. The guitar part is in the key of E major (one sharp) and is tuned down a half step. It starts with a treble clef and a key signature of one sharp. The first staff shows the melodic line with triplets and accents. The second staff shows the bass line with fret numbers and a 'T A B' label. Chord symbols (N.C. and A7) are placed above the staff. Dynamics include 'f w/ dist.' and articulation includes '1/4' and '1/2' notes.

\*Chord symbols represent suggested harmony.

E7 B Verse (E) N.C. 3

I. Like a queen bee's hon-ey, you as

let ring (X)

The first system of the verse shows the guitar accompaniment for the first line of lyrics. It features a treble clef and a key signature of one sharp. The bass line includes fret numbers and a 'let ring' instruction. Chord symbols E7, B, and (E) N.C. are indicated. There are 'X' marks in the bass line indicating muted notes.

E N.C. E N.C. E N.C. 3

sweet as can be. I am the king bee, ba-by, buzz with me.

The second system of the verse continues the guitar accompaniment for the second line of lyrics. It features a treble clef and a key signature of one sharp. The bass line includes fret numbers and 'X' marks. Chord symbols E N.C. and E N.C. 3 are indicated.

E N.C. E N.C. (B)F# N.C.

Dive in your hive and in-to your life, tell me lit-tle ba-by that you'll

1/4

The third system of the verse continues the guitar accompaniment for the third line of lyrics. It features a treble clef and a key signature of one sharp. The bass line includes fret numbers and a '1/4' note. Chord symbols E N.C., E N.C., and (B)F# N.C. are indicated.

Chorus

A5 A6 A5 A6 G5 A5 A6 G5 A5 A6 G

buzz me all the time. 'Cause the way we kiss just can't miss; —  
 real-ly groove me ba-by when you move your hips;

A5 A6 A5 A6 G5 A5 A6 A5 A6 G6 A5 A6 A5 A6 G

don't make me wait to feel your warm em-brace. Each and ev-'ry time  
 shake it all a-round, it takes me pound for pound. I want you all the time

A5 A6 G5 A5 (A6) G5 B5/F# N.C. To Coda ⊕

that we get the chance, — c-'mon, lit-tle ba-by, let's ah make some ro-mance.  
 just be — cause, — you know you — real-ly have — give me a buzz.

Guitar Solo

E7

*f*

**A**

**E7** **B7**

**A7** **E7**

**A7** **E7**

**A** **B**

E

Yeah, you

This system contains the first musical system. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line starts with a whole rest, followed by the lyrics "Yeah, you". Below the vocal line is a guitar accompaniment consisting of two staves. The top staff is in treble clef and contains a melodic line with triplets and slurs. The bottom staff is in bass clef and contains a bass line with various chords and fingerings, including a 2/4 time signature and a 1/2 note.

⊕ Coda

Outro Guitar Solo

E7

This section is the Coda, marked with a circled cross symbol. It is titled "Outro Guitar Solo" and is in the E7 chord. It consists of two staves of music. The top staff is in treble clef and features a melodic line with triplets and slurs. The bottom staff is in bass clef and contains a bass line with various chords and fingerings, including a 3/4 time signature and a 1/2 note.

A

This section is labeled "A" and consists of two staves of music. The top staff is in treble clef and features a melodic line with triplets and slurs. The bottom staff is in bass clef and contains a bass line with various chords and fingerings, including a 3/4 time signature and a 1/2 note.

B

E

even

This section contains two parts, labeled "B" and "E". Part "B" is in treble clef and features a melodic line with triplets and slurs. Part "E" is in bass clef and contains a bass line with various chords and fingerings, including a 3/4 time signature and a 1/2 note. The word "even" is written above the final measure of part "E".

A B E *loco*

8va  
even  
grad. bend full 1/2  
15 (15) 15 12 12 12 12 15/17 17 17 15 17 17 full full 1/4 let ring 1/2

A B

hold bend let ring full

E even

let ring 1/4 full 1/2

A B

1/2 let ring

E even A7

grad. bend P.M. P.M. 1/2 1/2

B7

E7

A

8va

B

loco

E

A7

B7

E7

F<sub>9</sub> E<sub>9</sub>

P.M.

let ring - -

# Scuttle Buttin'

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 $\flat$

## A Theme

Moderately Fast  $\text{♩} = 160$

Gtr. 1 (dist.)

N.C.

\* E7#9

The first system of guitar notation consists of a treble clef staff and a six-line tablature staff. The treble staff shows a melodic line in 4/4 time, starting with a triplet of eighth notes (G4, A4, B4) and followed by a series of eighth and sixteenth notes. The tablature staff shows the corresponding fretting: a triplet of 2s on the second string, followed by 0s on the second and third strings, a 3/5 triplet on the third string, 0s on the second and third strings, 3s on the second and third strings, 2s on the second and third strings, and a (2) on the second string. The second system of the first system shows a chord progression from N.C. to E7#9, with the treble staff showing a power chord and the tablature showing 3s on the second and third strings.

\* Chord symbols represent implied harmony.

N.C.

E7#9

The second system of guitar notation is similar to the first, but the first measure of the treble staff is marked with a triplet of eighth notes and the word "full" above it. The tablature for the first measure is (3/3) 2, indicating a triplet of 3s on the second string.

N.C.

A7

The third system of guitar notation is similar to the second, but the chord progression in the second system changes from E7#9 to A7. The treble staff shows a power chord, and the tablature shows 2s on the second and third strings.

N.C.

E7#9

The fourth system of guitar notation is similar to the second, but the chord progression in the second system changes from E7#9 to E7#9. The treble staff shows a power chord, and the tablature shows 3s on the second and third strings.

N.C.

B7#9

The fifth system of guitar notation is similar to the second, but the chord progression in the second system changes from E7#9 to B7#9. The treble staff shows a power chord, and the tablature shows 3s on the second and third strings, with an 'X' on the second string in the final measure.

N.C. E7#9

3/2

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

0 0 0 0 0

N.C. E7#9 **B**

full

3/3

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

0 0 0 0 0

N.C. E7#9

full

3/3

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

0 0 0 0 0

N.C. A7

3/3

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

0 0 0 0 0

N.C. E7#9

full

3/2

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

0 0 0 0 0



N.C. B7#9

N.C. E7#9

**C** Guitar Solo E7

E7#9

A7

E7#9

0 3/5 0 3/5 0 3/5 0 3/5 0 2 0 2 0 0 3 3 3 2 full

B7#9

0 0 0 3 full 0 3 0 3 2 0 2 2 0 2 0 3 2 3 2 3 2 3 2 1 1 1 1 2 0 0 0

E7

0 15 16 15 16 15 16 15 16 14 14 12 12 12 (12) 1/4 2 2 2 0 2 0 7 7 12 14 14 12 (12) 1/4 14 12

D

E7

14 full 12 12 12 12 15 full 12 14 full 12 12 12 12 15 full 12 15 12 14 full (14) 12 14 12

A7

12 14 14 X 12 X X 14 12 14 12 14 12 13 12 13 12 13 11 12 10 11 12 10 11 12 10 11 12 10 11 12 13 14 11 12 13 14 14 12 14 12 14

E7

X 11 12 X 11 12 11 12 10 10 11 10 10 11 10 10 11 10 11 12 13 14 11 12 13 14 14 12 14 12 14 1/2

**B7**

\* T = Thumb on ⑥

**E7#9**

**E7**

let ring ~

**A7** **E7#9**

**B7#9**

**E7#9**

F Theme  
E7#9

N.C.

full

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

0 0 0

N.C.

full

(3) 3 2 0 0 0 3 5 0 3 0 3 2 0 2

0 0 0

N.C.

full

(3) 3 2 0 0 0 3 5 0 3 0 3 2 0 0

0 0 0

N.C.

full

(3) 2 2 0 0 0 3 5 0 3 0 3 2 0 2

0 0 0

N.C.

full

(3) 3 2 0 0 0 3 5 0 3 0 3 2 0 0

0 0 0

N.C.

full

(3) 2 1 2 0 0 0 3 5 0 3 0 3 2 0 2

15 15 15 15 15 15  
14 14 14 14 14

0 0 0 0

# Stang's Swang

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

Fast Swing  $\text{♩} = 210$  ( $\text{♩} \text{♩} \text{♩}$ )

Half Time Feel

**A** F13/\*(D) E13/(D) F13/(D)

(drums) 8 Gr. I

clean tone

	15	15 15	15	15	15	15 15	15	15	14 15
T	15	15 15	15	15	15	15 15	15	15	14 15
A	14	14 14	14	14	14	14 14	14	14	13 14
B	13	13 13	13	13	13	13 13	13	13	12 13

\*Bass gr. plays D.

E13/(D) F13/(D)

15	15 15 15	15	15	15	15	15	15	15
14	14 14 14	14	14	14	14	(15) 14 15	14	14
13	13 13 13	13	13	13	13	(13) 13 13	13	13

G7#9 Gb9 F7#9 E9 Eb7#9

let ring - - -

rake - - -

10 11	11	9	9	8	8	8	7	7	7	X	7	
9 10	10	9	9	8	8	(X) 8	(X) 8	(X) 8	7	6	X	6
8 9	9	9	9	8	7	(X) 7	(X) 7	(X) 7	6	6	X	5

Eb9 D7#9 D7b9 End Half Time Feel N.C.

\*T let ring - - -

rake - - -

\*T = Thumb on ⑥

(7)	X	7	X	7	6	(X)	6	6	4	X	3
6	X	6	X	6	5	(X)	6	5	4	5	3
5	X	5	X	5	5	(X)	5	4	(5)	5	3

## B Theme

N.C. (Gm7)

even  $\text{♩} \text{---}$

rake - - -

5	3	5 3	5 3	5 3	5	3	5 3	5 3	5 3	5	3	5	3	3	3
---	---	-----	-----	-----	---	---	-----	-----	-----	---	---	---	---	---	---

To Coda ⊕

D7#9 D7b9

let ring - rake -

(Gm7) N.C.

1/2 rake -

C13 F9 N.C. Bb13 Eb9 N.C. Ab13 G13 N.C. G5 N.C. (D)

rake -

**C** Guitar Solo  
(Gm7)  
N.C.

8 9 8 6 8 6

(D7) (Gm7)

1/2 rake -

C13 F9 N.C. Bb13 Eb9 N.C.

9/10 8/9 7/8 8 7 6 5

Ab13 G13 N.C. G5 N.C. (D) **D** (Gm7)  
N.C. even

The first system of music features a treble clef staff with a key signature of two flats. It begins with a series of chords: Ab13, G13 N.C., G5 N.C., and (D). The notation includes a triplet of eighth notes with a 'rake' instruction and a wavy line indicating a tremolo effect. The guitar staff shows fret numbers 4, 5, 3, and 3, 5, 3, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

even

The second system continues the melodic line with a steady eighth-note pattern. The guitar staff consists of a continuous sequence of fret numbers: 5, 5.

even

The third system features a melodic line with accents and triplets. The guitar staff continues with fret numbers: 5, 5.

even (D7)

The fourth system includes a melodic line with accents and triplets, ending with a 1/4 note. The guitar staff shows fret numbers: (5) 3 3 5 5 5 5 5 5 5 5 6 5 3 5 3 5 3 6 3 6 5 3 5 5 3.

(Gm7) F13 G9 G5

The fifth system features a melodic line with accents and triplets, ending with a 'steady gliss.' instruction. The guitar staff shows fret numbers: 5 3 5 4 3 1 3 4 5 3 5 3 3 5 15 14 13 15 15 14 13 15 3 6 3.

C13 F9 N.C. Bb13 Eb9 N.C. Ab13 G13 N.C. G5 N.C. (D)

The sixth system shows a series of chords: C13, F9 N.C., Bb13, Eb9 N.C., Ab13, G13 N.C., G5 N.C., and (D). The guitar staff shows fret numbers: 9/10, 9/10, 8/9, 7/8, 8, 7/8, 7/8, 6/7, 5/6, 6, 5, 4, 3, 3, 3, 17, 14.

**E** (Gtr. trades "2's" w/ sax)

N.C. (Gm7)

8va----- loco

Musical staff for system E, measures 1-4. Treble clef, key signature of two flats. Notes: G4 (bowed), A4, Bb4, A4, G4, F4, E4, D4, C4. Fingering: 18, 15, 18, 15, 17, 5, 5, (5), 5, 5, 5, 5, 10, 11, 12, 12, (12), 10, 12, 10.

Musical staff for system E, measures 5-8. Treble clef, key signature of two flats. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Chords: (D7), (Gm7). Fingering: (10), 10, (10), 8, 10, 11, 12, 8, 6, 8, 6, 8, 6, 8, 6, 8.

Musical staff for system E, measures 9-12. Treble clef, key signature of two flats. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Chords: C13, F9 N.C., Bb13, Eb9 N.C. Fingering: 5/6, 2/3, 3, 6, 3, 6, 5, 3, 5, 3, 3, 5, 8/10, 8/10, 8/9, 7/8, 8, 8, 8, 8.

Musical staff for system E, measures 13-16. Treble clef, key signature of two flats. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Chords: Ab13, G13 N.C., G5, N.C., (D), F13/(D). Fingering: 6, 5, 4, 3, 2, 1, X, X, X, 3, 5, 15, 14, 13, 15, 14, 13, 15, 14, 13, 15, 14, 13.

Musical staff for system E, measures 17-20. Treble clef, key signature of two flats. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Fingering: 15, 14, 13, 15, 14, 13, 15, 14, 13, 15, 14, 13, 15, 14, 13, 15, 14, 13.

**G** Sax Solo

D°7/(G) N.C. (Gm7)

Gm9

Musical staff for system G, measures 21-24. Treble clef, key signature of two flats. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Chords: D°7/(G), N.C. (Gm7), Gm9. Fingering: 15, 14, 13, 14, (14), (8), 10, 9, 10, 9, 9, 5, 5.



D7#9

D7b9 D7#5#9 Gm9

*D.S. al Coda*

C13 F9 N.C.

Bb13 Eb9 N.C.

Ab13 G13 N.C. G5 N.C. (D)

⊕ *Coda*

D7#9

D7b9

D7#5#9

Gm9

[H] *Tag*

C13 F9 N.C.

Bb13 Eb9 N.C.

1., 2.

3.

[I] *Free Time Cadenza*

Ab13 G13 N.C. G5 N.C. (D)

Ab13 G13

Gm9

even

D/\*(G)

On cue:

\*Bass gr. plays G.



G7

Lord, I won't do no more.

w/ bar

1/2 full rake full

D9

I used to sit a-round do-in' noth-in', ah,

let ring w/ bar

C9

G7

cry ba-by do not go.

w/ bar rake full 1/2 let ring

Verse  
G7

D7

2. I used to search all night for ya, darl - in',

w/ bar rake let ring



C9 G7

that you was hid out with your oth-er man. —

w/ bar

grad. bend full

1/4 1/2

Guitar Solo

D7 G7

*f* *f*

C9

full 1/4 1/2 1/4

C9

full 1/2 full 1/4 full 1/2

G7

grad. bend full

1/4 1/2 3/4 full 1/2 full



C7 G7 C9

full 1/2 full

G7 D7 G7

C7 G7

C9

G7

1/2 full full T

D7

full full full 1/2 1/2 1/4 1/4 full full

C7 G7 C9

full 1/2

Verse

G7 D7

3. I'm gon' send you back to yo' ma-ma, darl - in',

rake mf

C9 G7

Lord, 'n' I'm go-in' back to my fam - 'ly, too.

grad. bend

C9

I'm gon' send you back to yo' ma-ma, darl - in',

full



G7

Lord, 'n' I'm go - in' back to my fam - 'ly, too.

grad. bend full

1/2 full 1/4 full

let ring

D9

Free Time  
C9  
N.C.

A tempo

There's noth-in' I can do to please ya, darl-in', — ah, oh, — I just — can't get a - long — with

accel.

drum cue: X X X

w/ bar

N.C. G7 C7 G7 N.C. Ab9 G9

you. — Hey!

8va — loco

on cue: on cue:

rake T rit.

10 (18) 11 10 (10) 15

18 11 10 10 15

5 10

6-10



# Tin Pan Alley

By Robert Geddins


## Intro

Slow Blues  $\text{♩} = 40$   
N.C.

Bm

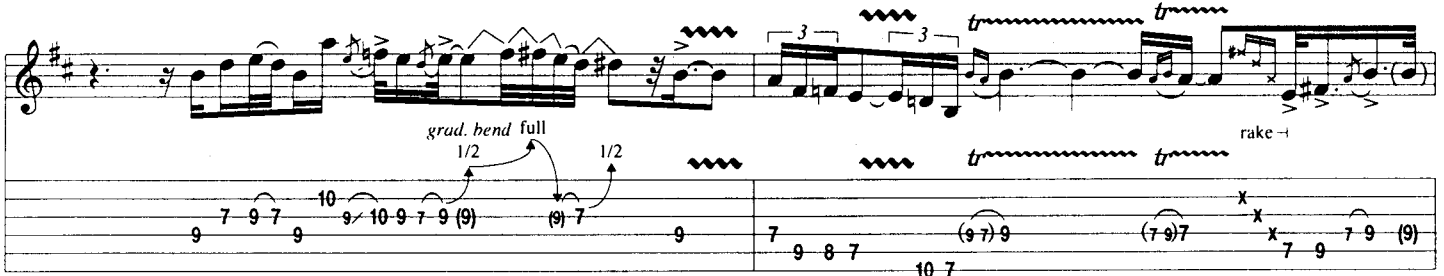
(drum roll)  

Gr. I



*p* w/ clean tone  $\frac{1}{2}$

w/ bar

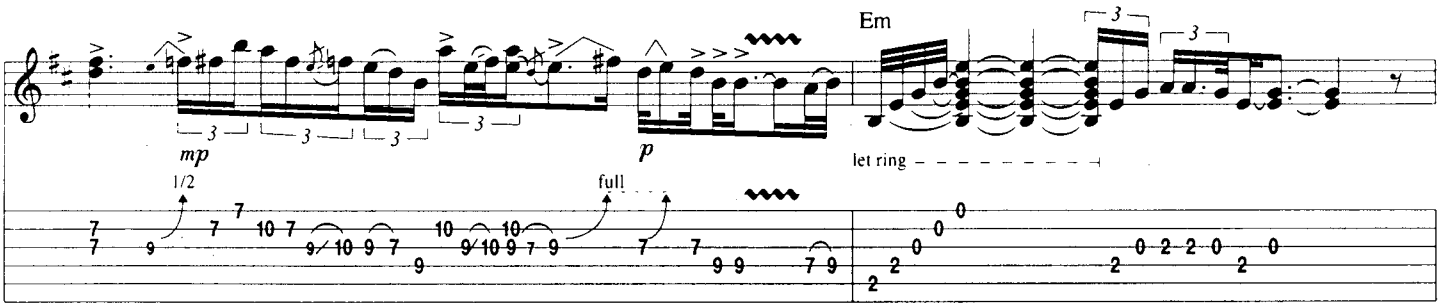


grad. bend full  $\frac{1}{2}$

$\frac{1}{2}$

rake ->

Em



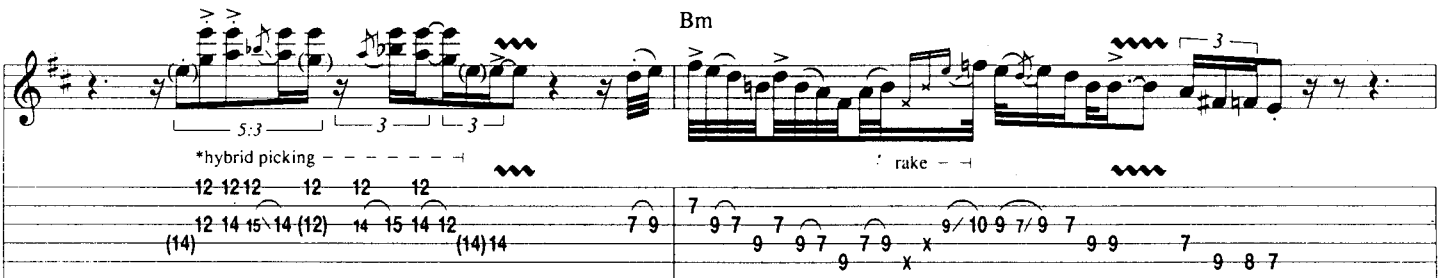
*mp*

*p*

let ring

full

Bm

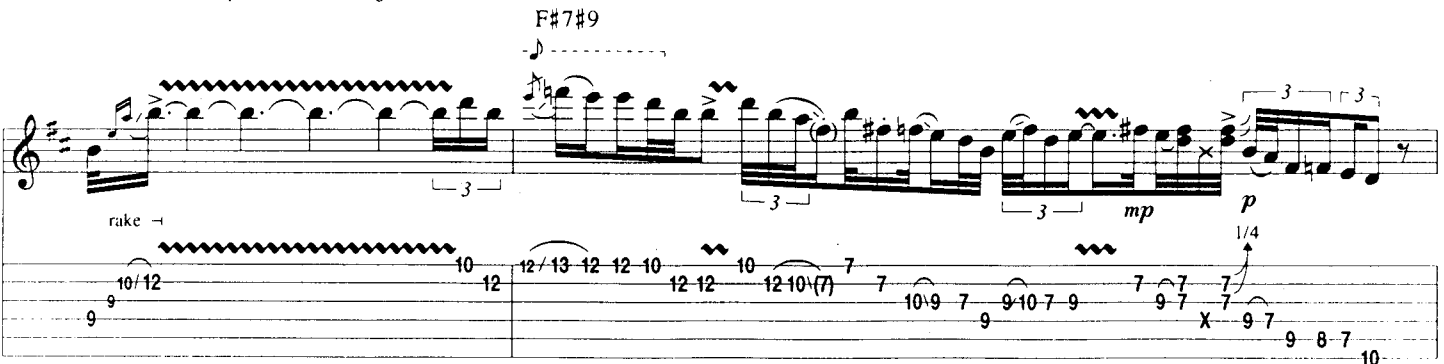


5:3

\*hybrid picking

rake ->

F#7#9



rake ->

*p*

$\frac{1}{4}$





Verse

Bm

I. I went down to Tin Pan Al-ley, - see what was go-in' on.

*p* *mf* *mp*

hybrid picking 1/4 let ring \*T let ring T

\*T - Thumb on 6

Things was too hot down there; - could-n't stay ver-y long.. Hey,

*mf* *p*

let ring T

Em

hey, - al-ley's the rough-est place I've ev-er

*mf* *p*

let ring P.M. P.M.

Bm

been.

*mf* *p*

rake hold bend let ring rake

F#7#9 E9

All the peo-ple down there — liv-in' for their whis-key, wine 'n' gin. —

mf 1/2 hybrid picking p

10 9 8 (9)

Bm E9 Bm F#7

hybrid picking rake --- let ring

1 1/4 1/4 1/4

10 12 10 12 12/13 10 12 10 12 10 7 7 10 9 7 9 9/10 9 7 7 (7) 9 9 7 9 7 7 8 9 (9) x x 7 9 7 (7) 9 7

Verse Bm

2. I heard a wom-an scream, yeah, 'n' I peeked through the door. —

let ring --- f mf mp hybrid picking mp

1/2

7 7 6/7 9 7 7 9(7)7 9 7 9 9/10 9 7 9 7 9

Some cat was work-in' on An-nie with a, Lord, with a two-by-four. Hey,

mf mp rake-f rake --- steady gliss.

1/4

7 7 9 7 9 9/10 9 7 9 7 9 7 (7) x x x x x 7 14

Em

hey, al - ley's the rough-est place I've ev-er

*mp* let ring - - - - - let ring - - - - -

Bm

been.

steady gliss. rake - - - - - *mf* hold bend let ring *mp* *mf* *mp*

F#7#9 E9

All the peo-ple down there... liv - in' for their whis - key, wine 'n' gin.

rake - - - - -

Bm E9 B F#7

*mp* *p* Harm. rake - - - - -

Verse  
Bm

N.C. Bm

3. I heard a pis-tol shoot, yeah, 'n' it was a for-ty-four.

*p* w/ bar *sfz* *p* *mf* *p* let ring.

7 7 7 7 7 7 10 9 7 9 7

Some-bod-y killed a crap shoot-er 'cause he did-n't shake, rat-tle 'n' roll. Hey,--

*mf* *p* *mf* steady gliss.

7 7 9 7 7 9 10 9 7 9 7 9 (7 9) 9

Em hey, al-ley's the rough-est place I've ev-er

*mp* let ring -- let ring --

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

Bm been. rake steady gliss. hold bend full rake

18 18 7 9 7 7 10 10 10 9 9 (9) 7 7 7 7 (7 9) 7 7 8 9 9



F#7#9 E9

'n' all the peo-ple down there - kill-in' for their whis - key, wine 'n' gin.

*mf* snap *mp* T

1/2

Detailed description: This system contains the first two measures of the piece. The vocal line features eighth-note triplets. The guitar accompaniment includes a 'snap' and a triplet. Fretboard diagrams show fingerings for the bass and treble clefs.

Bm E Bm F#7#9

*mf* *mp* rake let ring T

1/4

Detailed description: This system contains measures 3-6. It features a guitar solo section with a 'rake' technique and a 'let ring' instruction. Fretboard diagrams show complex fingerings and a 'T' (tapping) mark.

Guitar Solo Bm

*p.* *mf* hybrid picking

3 5:4

1/4

Detailed description: This system contains measures 7-10 of the guitar solo. It includes 'hybrid picking' and a 5:4 ratio. Fretboard diagrams show a sequence of notes across the fretboard.

*p* *mf* rake

Detailed description: This system contains measures 11-14 of the guitar solo. It features a 'rake' technique and various triplet patterns. Fretboard diagrams show high fret positions.

*p* full

Detailed description: This system contains measures 15-18 of the guitar solo. It includes a 'full' instruction and triplet patterns. Fretboard diagrams show a descending sequence of notes.



Verse  
Bm

4.1 hear a cop stand-ing with his hand on his gun...

*mf* grad. bend full *p* *mf* 1/2

7 (9) 9 (9) 7 9 10 9 7 9 7 9 (7)

Said, "This is a raid, boy, - now. Lord, - no - bod-y run!" Hey, -

*mp* *mf* 1/4 let ring

7 7 9 9 10 9 7 9 7 7

Em

hey, hey, al - ley's the rough - est place - I've ev-er

let ring let ring

2 0 2/3 2/3 2 0 2 0 0

Bm

been.

*mf* steady gliss. *mp* let ring *mf* hold bend let ring *mp*

19 19 7 7 9 (9) 10 10 9 9 (9) 7 9 7 9 7 9 7 9 7 8 9 2

0/10 7 8 9 7 (7) (7)

Free Time

A tempo

E9 N.C.

(drums)

F#m

Yeah, they took me a-way from that al-ley. Lord, they took me right back to the bend.

(2)  
(2)

Bm

E9

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

Free Time

Bm N.C.

A#m<sub>9</sub>/C#

Bm<sub>9</sub>

N.C.(Bm)

rit. 8va loco

7 9 13 13 14 13 14 12 13 11 12 14 19 17 19 19 10 7 7 10 7 7 10 9 7 9 9 7 9 7

let ring rake

10 10 10 9 11 9 11 9 11 11 9 7 9 10 9 7 9 7 9 11 10 9 7 9 10 9 7 9 9 7 9 7

On cue: (drums)

On cue:

7 9 7 9 9 7 9 8 7 8 7 (7 9) 7 7 9

# Voodoo Child (Slight Return)

Tune Down 1/2 Step:

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

Words and Music by Jimi Hendrix

## Intro

Moderately Slow ♩ = 94

Gr. I N.C. \* + \* °

*mp*

\* w/ wah-wah & dist.

\* + = treble position (pedal down)  
\* ° = bass position (pedal up)

\* T = Thumb on ⑥

cont. w/ wah simile

*mf*

rake

1/4

\* T = Thumb on ⑥

(drums enter)

1/4

1/4

(band enter)

N.C. (E7#9)

full

wah off

1/2

1/2

3  
1/2 full 1/2 full 1/4

1/2 full

3/4 1/2 1/2 1/4 3 1/2

1/2 1/2 1/2 1/2 3 1/2

Verse  
(E7#9)  
N.C.

I. Well, I'm stand-in' next to a moun-tain, chop it down - a-with the edge of my -

1/2 1/4 1/4 1/2

hand. \_\_\_\_\_ Well, I'm

3 (3) 0 3 (3)

stand - in' next to a moun - tain, chop it down a - with the edge of my

3 5 5 (5) 3 5 3 0 0 3 0 3 3 0 3 0 2 1/2

hand. \_\_\_\_\_

2 (2) 0 2 0 0 0 0 15 (15) 0 1 0 0 0 0 0 0 1 4 2 5

G/D A/C#

Pick up the piec - es 'n' make an is - land, might e - ven raise a lit - tle sand.

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











2 rake →

*mp* *p* *mf* T

15 12 14 12 12 14 13 12 13 12 15 12 12 14 12 12 14 12 14 12 14

T

1/4 1/4

12 14 12 14 14 14 14 14 12 14 14 12 14 14 12 14 14 12 14 12 14 12

12 12

rake →

full 1/4 1/2 full

15 15 15 14 12 14 12 14 12 14 12 0 0 0 3 3 3 X 2 (2) 0

0 1 1 2 0 2 0 3 0 0 0 2 0 2 0 0 0 0 0 0 0 0

rake →

1/4 1/2 1/2 1/2

0 0 3 3 0 2 (2) 0 1 1 0 3 3 2 (2) 0

2 0 3 (3) 0

Verse  
N.C.(E7#9)

2. I did-n't mean to take up all your \_ sweet time, \_

*mf*

1/2 1/4 1/2

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

2 0 3 (3) 0











G/D A/C#

4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 0 0 0 0 1/4

5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 0 0 0 0 14 12 14 12

0 1/4

0 2 2 0 2 2 0 0 0 0 0 0 0 2 2 2 0 0 0 0 0 0 0 0 15 (15) 0 2 2 0 2 2 0 0 0 0 0 0 2 5

G/D A/C#

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

(5) 5 5 5 5 5 5 5 5 5 5 5 5 4 4 5 5 5 6 6 6 5 5 4 2 0 0

14 12 12 11 9 9 7 7 6 6 5 5 4 4 0 2 14 14 12 0 0 0 0 0 0 0 0 1/4 1/2 1 1/2

3 (3) 0 0 0 0 0 0 0 0 0 0 0 0 21(21) (21) 0 0

G/D A/C#

0 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 0 0 0 0 0 0 0 1/2 1/2

5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 14 12 14 0 0 0 0 3 3 3 2 (2) 0

Outro Slower ♩ = 83

wah on semi-harm. rake →

0 1/4 1/4

0 0 1 1 (7-9)7 x 9 7 7 9 7 5 5 7 5 7 9 7 9 7 9 (9) 7 X X 19 19 0

cont. w/ wah simile

9 7 7 9 7 5 5 7 5 7 0 | 7 9 7 9 7 9 7 9 (9) 0 | 9 7 7 9 7 5 5 7 5 7 7

1/4 1/4 1 1/2 1/4 1/4

8va loco

rake →

rit.

Harm. T

mp rake →

full

p

x 9 7 9 7 9 (9) 7 19 19 19 | x 9 7 7 9 7 5 5 7 5 7 | x 9 7 9 9 14 12 14 7

1/4 1/4

Free Time Cadenza

12 14 12 14 12 14 12 14 | 12 14 12 14 14 12 14 12 14 | 14 13 12 11 12 10 7 5 7 5 7 0

pp

ppp

f w/ random wah flutter

5 7 5 7 5 7 0 X X X 5 7 5 7 5 7 5 7 0 | 0 2 2 0 2 1 0 3 0 | (2 0) 2 (2 0) 2 2

steady gliss.

full accel.

full

wah off

12 0 | 15 (15) 15 15 15 15 (15) 15 (15) 15 | 14 (14) 12 15 14 12 14 14 12 14 15 15 14

8va

rake →

w/ bar

rit.

fbk.

x 19 19 19 19 21 19 21 19 | 19 19 19 19 19 19 19 19 | 19 19 19 19 19 19 (19) | 19 19 19 19 19 19 19 | 19 19 19 19 19 (19) | 19 19 19 19 19 19 19