

THE KILLING FLOOR

As Recorded by The Electric Flag
(From the album A LONG TIME COMIN'/Columbia Records)

Words and Music
by Chester Burnett

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 213 132 132 211 214 214 211 341 132 133

Moderate Blues/Rock ♩ = 132

Intro
w/Recitation (see below) w/Laughter and applause N.C.(E)

Gtr. I

mf p mf p mf

sl. sl. sl.

T A B

*Fade in w/vol. control.

Gtr. II

mf sl. sl. sl.

sl. sl. sl.

T A B

Fdbk. (Drum fill) Eadd2 C9 C#9 D9

p mf

Fdbk.

12 9 11 12 3 4 5

sl. sl. sl.

T A B

Recitation (former Pres. Lyndon B. Johnson):
"I speak tonight for the dignity of man, and
the destiny of America. . ."

A Full
 f Full
 1/2
 H
 3-

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

H

9 9 9 9 9 9 5 5 5 5 5 5 9 9 9 9 9 9
 10 10 10 10 10 10 6 6 6 6 6 6 10 10 10 10 10 10
 9 9 9 9 9 9 6 6 6 6 6 6 9 9 9 9 9 9

sl. P 1/2 1/2 Full A Full P

sl. P 1/2 1/2 Full Full P

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

H

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

1/2 sl. E Full Full H P D7 sl. P A sl. sl. sl.

1/2 Full Full H P P A sl. sl. sl.

(8) (8) sl. Full Full H P P

5 7 5 7 7 5 5 5 5 sl. 8 8 10 9 10 10 10 10 10 5 12

P.M.--4 P.M.--4 P.M.--4 P.M.--4

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

7 7 7 7 5 5 5 5

E7#9

1st Verse
A

I should - a quit you — a long time a -

Gtr. I

sl. sl.

sl. sl.

Gtr. II

Rhy. Fig. 1

sl.

go. — Yes, — I should - a quit — you, — ba - by,

Full Full Full H P P 1/4

Full Full Full H P P 1/4

Rhy. Fig. 1

A

a long time a-go. You know, I would -

Full 1/2 sl. H 3

Full 1/2 sl. H

(end Rhy. Fig. 1)

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features the lyrics "a long time a-go. You know, I would -". The second staff is a guitar line with a treble clef, showing a melodic line with dynamics like "Full", "1/2", and "sl.", and a harmonic sign "H" above a triplet. The third staff is a bass line with a bass clef, showing fret numbers (10, 8, 10, (10), 5, 8, 5) and a harmonic sign "H". Below this is a rhythmic figure labeled "(end Rhy. Fig. 1)" with a treble clef and a series of chords with dynamic markings.

E D7 A

n't be here now, peo - ple, down on the kill - ing floor.

Full Full Full P

Full Full Full P

P.M.----| P.M.----| P.M.----| P.M.----|

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features the lyrics "n't be here now, peo - ple, down on the kill - ing floor." with chord changes E, D7, and A indicated above. The second staff is a guitar line with a treble clef, showing a melodic line with dynamics like "Full", "sl.", and "P", and a harmonic sign "H" above a triplet. The third staff is a bass line with a bass clef, showing fret numbers (5, 8, 6, (8), (8), 6, 8, 7, 5, 6, 5, 6) and a harmonic sign "H". Below this is a rhythmic figure labeled "P.M.----|" with a treble clef and a series of chords with dynamic markings.

A E

you know, I would-n't be here now, peo - ple,

Full P sl.

Full P sl.

9 10 9 10 9 10 9 7 5 5 5 5 5 5 5 5 7 7 7 7 7 7

10 10 10 10 10 10 9 9 5 5 5 5 5 5 5 5 7 7 7 7 7 7

9 9 9 9 9 9 7 7 6 6 6 6 6 6 6 6 9 9 7 7 7 7

D A7 E7#9

down on the kill - ing floor.

sl. Full Full sl.

sl. Full Full sl.

7 9 8 10 10 (10) 17 8 (8) 8 5 5 17 5 5 5

7 7

7 7

Guitar solo
A7add2

Gtr. II $\% \quad \% \quad \%$

Gtr. I

Full Full sl. $1\frac{1}{2}$ $1\frac{1}{2}$ H P sl. sl. sl. P P

Full Full sl. $1\frac{1}{2}$ $1\frac{1}{2}$ H P sl. sl. P P

D9 A7add2

Full $1\frac{1}{2}$ sl. Full Full Full sl. sl. P

Full $1\frac{1}{2}$ Full Full sl. sl. P

E9 D9 A7add2

Full Full $1\frac{1}{2}$ P Full $1\frac{1}{2}$ P

Full Full $1\frac{1}{2}$ P Full $1\frac{1}{2}$ P

E7#9 A

P $1\frac{1}{2}$ P Full $1\frac{1}{4}$ Full P

P $1\frac{1}{2}$ P Full $1\frac{1}{4}$ Full P

D7 A

sl. sl. Full $1\frac{1}{2}$ Full P

sl. sl. Full $1\frac{1}{2}$ Full P

E7 D7

Full P sl. 1/2 1/2 1/2 1/2 Full Full 3

Full P sl. 1/2 1/2 1/2 1/2 Full Full 3

A E7#9 A7

rake sl. 1/2 Full Full

5 8 5 8 5 5 5 5 10 8 10 10

D7 (type 2)

Full 3/4 sim. hold bend Full 3/4 grad. release

(10) (10) (10) (10) (10)

A7

grad. bend 1/2 sl.

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

E7 (type 2) D7 (type 2) A7 (type 2)

1/2 1/2 1/2 Full Full Full Full Full H P sl.

8 8 8 8 8 8 8 10 8 10 8 10 8 10 10 10 10

3rd Verse
w/Rhy. Fig. 1

E7#9
A

If I'd - a lis - tened_ to my sec - ond mind,_

D

yes,_ if I had - a lis - tened to my sec - ond mind_

w/Rhy. Fill 1
A

E9

well, you know, I would-n't be here now, peo - ple,_

Rhy. Fill 1

D9 A7add2 E7#9

down on the kill - ing floor. I should -'ve

Full hold bend Full sl. Full P sl.

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

4th Verse A7add2 A7 (type 3) A⁰7

gone on when my friend said come to Mex - i - co with me.

Full 1/2 Full Full

19 19 (19) 20

A7 (type 3) D7

Yes, I should -'ve gone on when my friend said come to Mex -

Full Full 1/2 Full P Full P Full P

(20) 20 20 13 14 14 5 10 19 17 20 17 19 (19) 17 19 16 19

A7 (type 3) sl. A⁰7 A7 (type 3) E9

i - co with me. Well, you know, I would -n't be here now, peo - ple,

Full 1/2 Full Full Full Full Full Full

20 20 17 20 17 20 17 19 20 20 sl. 21 20 22

D A

5 4 4 5 5 6 7 | 7 5 4 7 4 7 | 5 4 4 5 5 6 7 | 7 6 7 4 5 6

E D7 A E7#9

7 6 6 7 7 8 9 | 5 5 4 4 5 5 6 7 | 5 5 4 4 5 5 6 7 | 7 7 7 7 7 4 7

sl. If I'd - a

A

5 4 4 5 5 6 7 | 7 6 7 4 5 4 7 | 5 4 4 5 5 6 7 | 7 5 4 7 6

sl.

lis - tened_ (etc.)

D7 A

5 4 4 5 5 6 7 | 7 5 4 7 4 7 | 5 4 4 5 5 6 7 | 7 5 4 5 5 6

E D A7 E7#9

7 6 6 7 7 8 9 | 5 4 4 5 5 6 7 | 5 5 4 4 5 5 6 7 | 7 7 7 7 7 5 7

sl. *sl.*

Guitar solo
A7add2

7 5 7 7 5 7 5 | 7 5 7 5 7 5 7 | 7 5 7 5 6 7 6

P *P*

D9 A7add2

5 5 5 3 5 5 | 5 5 5 3 5 7 | 7 5 7 5 7 5 7 | 7 5 7 5 7 5 6

E9 D9 A7add2 P E7#9

A

D7 A

E7 D7 A E7#9

A7

D7 A7

E7 D7 *sl.* A7 E7#9 *sl.* 7

If I'd-a

3rd Verse
A

lis - tened_ (etc.)

D A

E9 D9 A7add2 E7#9 *sl.* 7

I should-v'e

4th Verse
A7add2

gone on_ (etc.)

A7 A°7 A7

D7 A7 A°7. A7

E9 D9 A7 E7#9

SWEET LITTLE ANGEL

As Recorded by B.B. King
(From the album LIVE AT THE REGAL/ABC RECORDS)

Words and Music by B.B. King
and R. Taub

Db7 4fr. Gb9 8fr. Gb7 2fr. Gb7^{IX} 9fr. E7 7fr. Eb7 6fr. D7 5fr. Ab13 4fr. Ab7 4fr. G7 3fr. G⁰7 9fr. Gb/Ab 11fr. Ab13^x 10fr.

Slow Blues ♩ = 63

Intro

mf Full rake *f* *sl.*

* Chord accompaniment played by piano; use chord frames above and ad lib rhythm.

** Increase vol. w/vol. control.

Db7 rake *sl.*

Gb7 Full P 1/2 Full *sl.* Gb7^{IX} E7 Full Eb7 P D7 Full

Db7 Full *sl.* *sl.* H

Gb7 Db7

and she gave me a twen-ty dol-lar bill. Oh, yes!

Gb7 Db7

I asked my ba-by for a nick-el, and she gave me a twen-ty dol-lar bill.

Ab7 G7

Well, you know, I asked her for a lit-tle drink of liq-uor,

Gb7 Db7 Ab7

and she gave me a whis-key still. Oh yeah,

3rd Verse Db7 Gb7 Db7

if my ba-by should quit me, well, I do be-lieve I would die.

Gb7

Oh yeah, if my ba-by should quit me, well, I do be-lieve

Db7 Ab7 G7

I would die. Yes! If you don't love me, lit-tle an-gel,

Gb7 Db7

please tell me the rea-son why.

Ab7 Db7

Guitar solo

let ring-

6	8	6-10	(10)	11	11	9-11-11	12	11	9	11	11
---	---	------	------	----	----	---------	----	----	---	----	----

Db7 *sl.* *sl.* *Full* *P* *Full*

sl. *sl.*

Gb7 *Full* *1/2* *3* *sl.*

Full *1/2* *sl.*

Db7 *sl.* *sl.* *Full* *H* *P* *sl.* *sl.*

sl. *sl.* *Full* *H* *P* *sl.* *sl.*

Ab7 *3 sl.* *sl.* *sl.* *sl.* *Gb7 sl.* *H* *P* *Full* *P*

sl. *sl.* *sl.* *sl.* *H* *P* *Full* *P*

Db7 Gb7IX G°7 Gb/Ab Ab13X (Db7)

Thank you, I hope you remember that one ...

Seque to "It's My Own Fault" (omitted)

BASS LINE FOR SWEET LITTLE ANGEL

As Recorded by B.B. King
(From the album LIVE AT THE REGAL/ABC RECORDS)

Words and Music by B.B. King
and R. Taub

Intro **Slow Blues** ♩ = 63

Db7 **Gb9** **Db7**

mf

Gb7 **E7** **Eb7** **D7**

Db7 **Ab7** **(G7)**

P

Gb7 **Db7** **G°7** **Gbm6** **Db7** **Ab13**

1st Verse **Db7** **Gb7** **Db7**

I've got a sweet lit - tle an - gel, (etc.)

Gb7

3 3 3

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

Db7 Ab7 G7

3 3 3

9 9 11 11 9 9 8 13 12 11 8 11 9 8 11 10

Gb7 Db7 Ab7

3 3 3 3 3 3 3

9 12 11 13 12 11 11 10 9 9 8 8 8 9 10 11 11 11 11 11 11 8 11 4 6 5

2nd Verse

Db7 Gb7 Db7

You know, I asked my ba - by for a nick - el, (etc.)

3 3 3 3 3 3 3

4 4 4 6 4 4 6 8 9 8 8 9 10 11 11 11 11 11 10

Gb7

3 3 3 3 3 3

11 9 10 11 8 11 9 11 8 11 11 9 12 11 13 12 11 11 10

Db7 Ab7 Gb7

Gb7 Db7 Ab7

3rd Verse
Db7 Gb7 Db7

Gb7

Db7 Ab7 G7

Gb7 Db7 Ab7
 3 3 3 3 3 3 3 3 3 3 3 3 3

Guitar solo
 Db7 Gb7 Db7
 3 3 3 3 3 3 3 3

Gb7 Db7
 3 3 3 3 3 3 3 3

Ab7 G7 Gb7
 3 3 3 3 3 3 3 3

Db7 Gb7 G°7 Gb/Ab Ab13 Db7
 3 3 3 3 3 3 3 3

Seque to "It's My Own Fault" (omitted).

STEPPIN' OUT

As Recorded by Eric Clapton

(From the album JOHN MAYALL'S BLUESBREAKERS, Featuring Eric Clapton/London Records)

Moderately Uptempo Blues ♩ = 184

Words and Music
by James Bracken

Triplet feel (♩ = $\frac{1}{3}$ ♩)

N.C.(G7) $\frac{1}{2}$ $\frac{1}{4}$ Full

sl. *f* *p*

(D7) $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ Full

sl. *sim.* *p*

(G7) $\frac{1}{2}$ $\frac{1}{4}$ Full

sl. *p*

Guitar solo I
*G7

sl. *p*

*Chords played by organ.
C7 Fdbk. Full $\frac{1}{4}$

sl. *p*

Full D7 Full C7 *sl.* P P 1/2 G7 1/2 Full

6 3 5 3 5 (5) 3 5 7 5 3 0 5 5 3 1/2 1/2 Full 3

D7 Full Full G7 1/2 *sl.* *let ring* *sl.* 3 P

5 3 3 5 (5) 3 5 5 3 5 6 7 6 6 6 7 5 3 5 3 5 3

1/2 1/2 P C7 Full *straight* *sl.* 3 Full

5 5 5 3 1 3 1 8 8 10 10 8 11 11 8 10 9

G7 *sl.* Full D7 Full C7 Full Full *hold bend* P

10 10 10 8 10 13 (13) 11 13 12 11 13 11 12 11 13 13 13 13 11 12 11

G7 1/2 Full 1/2 D7 Full G7 Full Full

12 11 13 (13) 11 13 11 (11) 7 5 3 5 3 5 5 5 3 5 3 5 5 (6) 3 5 3 5

straight *sl.* Full P Full C7 1/2 1/2 H reverse rake 1/4 1/2

3 1/2 1/2 Full P Full 1/2 1/2 P H reverse rake 1/4 1/2 3 3 3 5 3 5 3

Full *straight 1/2's*

Full H P.M. 1/2

C7 1/2 Full *straight 1/2's* G7 Full Full sl. 1/2 P

1/2 Full 1/2 Full Full 1/2 P

D7 1/2 C7 1/2 G7 P

1/2 1/2 P

N.C.(G7) 1/2 1/4 Full 1/2 3 sl.

sl. 1/2 1/4 P Full 1/2 3 sl.

(D7) 1/4 1/4 1/2 P P sl.

1/4 1/4 1/2 P P sl.

(G7) 1/2 1/2 Full 1/4 3 Fdbk. (8va) G7/B Fdbk.

sl. 1/2 1/2 Full 1/4 3 Fdbk. (8va) G7/B Fdbk.

Fdbk.
pitch: F#

C7 G7

D7 C7 G7

D7 G7

C7 G7

D7 C7 G7

Organ solo
D7 N.C.(G7)

(C7) (G7)

(D7) (C7) (G7)

(D7) Guitar solo II G7

C7 G7

D7 C7 G7 D7

G7

C7 G7 D7

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

C7 G7 D7 G7

3 3 3 5 5 3 4 5 5 5 5 3 5 5 3

C7 G7

5 5 5 3 5 3 5 5 5 3 1 3 5 3 3 5 5 3 5 5 5 3

D7 C7 G7

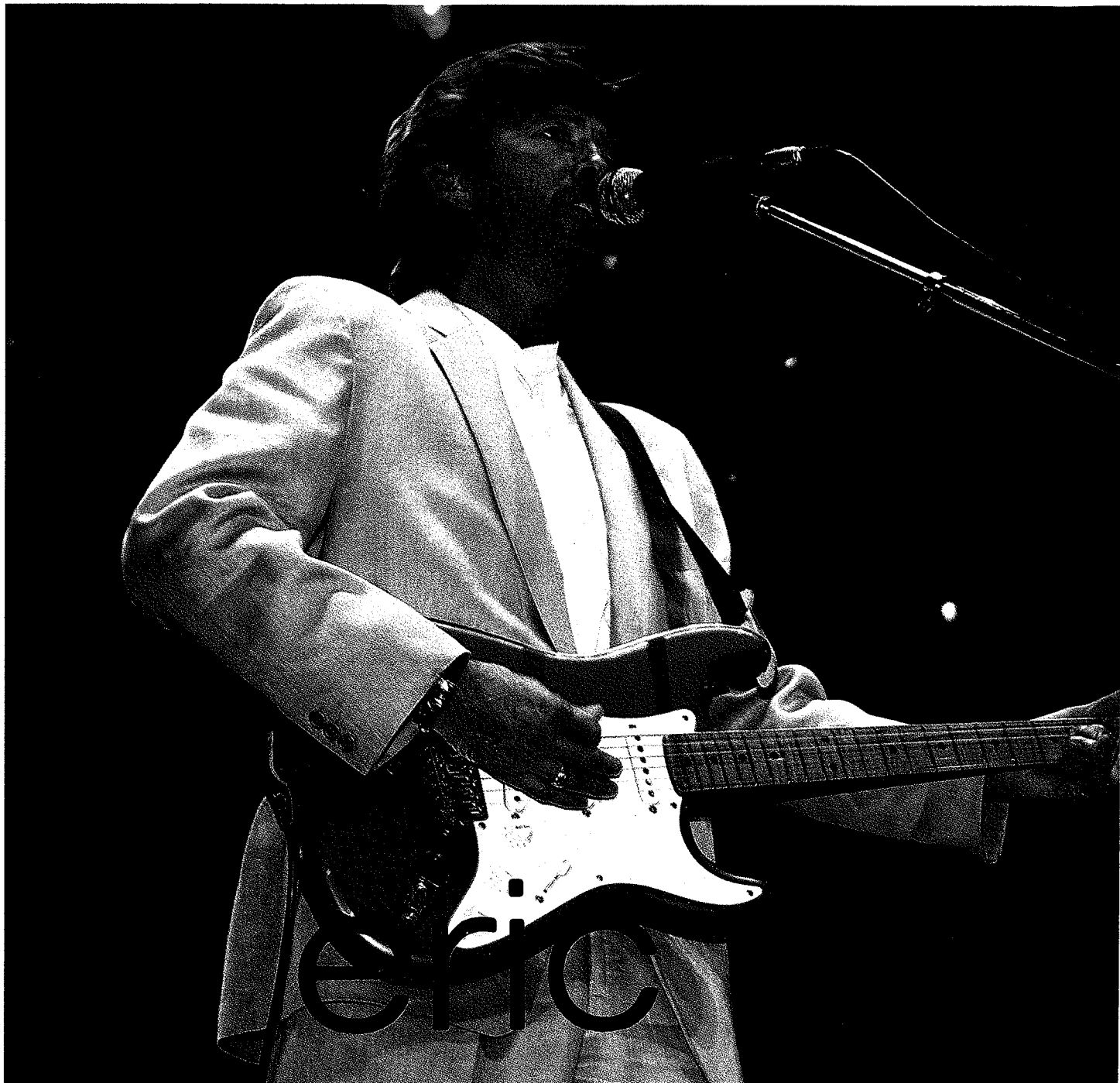
5 5 3 5 5 4 3 3 3 5

N.C.(G7) (D7)

5 3 5 3

(G7) G7/B

5 5 5 5 5 5 3 3



interview by Dan Neer

While rock music has always been an outlet for pent up energy, the blues has remained unchanged as the lightning rod for emotions. The former is youthful and rebellious, a giddy celebration flaunting the differences between generations.

From Chuck Berry to Pete Townshend to Eddie Van Halen, each new rock hero proclaims the same message, "This is my day in the sun, my generation, and we are unique." The blues, on the other hand, has remained relatively unchanged. The musical arm of psychiatry, the blues offers a cathartic release

from the ties that bind. It carries the weight of life's experiences, both good and bad. Savage and beautiful as the fury surrounding the eye of a hurricane, the blues as unleashed in the hands of those unafraid to tap the well of their anger and fears as well as their joys and hopes remains unchanged and compelling, voiced in the instruments of Stevie Ray Vaughan, Buddy Guy, Duane Allman or T-Bone Walker. Or Eric Clapton.

The first of the 60's guitar heroes, Clapton's title of "God" came not from any flashy new techniques or high speed runarounds, but rather his shaman-like quality of scaring his audience with the unbridled emotion as unleashed in one note. *Have You Heard*, from the Clapton with the Bluesbreakers collection,

sent guitarists back to the woodshed by the hordes. The scary part was that those notes were easily found on the instrument. It was Clapton's porthole to the unknown (like the refrigerator in *Ghostbusters*) that other players wanted to explore.

The answer was in the blues. As played in a group, it also revolved around the chemistry of the players. Fired by the purity of John Mayall and later the furious virtuosity of Jack Bruce and Ginger Baker in Cream, Eric Clapton laid waste to his emotions before an unsuspecting public, that gobbled it up, and in the process almost swallowed Clapton as well. After walking away from the media-made Blind Faith, he rested with Delaney and Bonnie, where there were no demands to



play like either one of them. Trying to combine the acoustic sound along with the electric is another bit that I think motivated the B.B. King sound.

GUITAR: Santana told me how he developed his sound by trying to imitate you, right down to your facial expressions. Is there any connection like that for you as far as your guitar sound and finger vibrato?

B.B.: That's very interesting. It came about early in my career. There were so many bottleneck players around, and I was always crazy about that bottleneck and steel guitar sound. Some of those country play-

ers were so good, I tried playing with the slide but I couldn't do it. So what I started to do was trill my hand, and my ears would tell me that this sounds similar to what these guys were playing with the bottleneck. That's how I got my sound started.

GUITAR: Were you always so economical with notes?

B.B.: No, I liked jazz too, so very early in my career I would practice playing fast and putting jazzy licks into what I was doing. After a while I started to find that I couldn't put as much of myself into what I was doing. I guess each musician, with

the exception of a few, finds that the personality in their artistry is almost like speaking. I don't talk fast because I used to stutter a lot when I was a kid. In order to make myself understood I have to take my time and say things that in some cases may not be as good diction or grammar. But at least it's my way of trying to make myself understood. It's the same thing with playing my instrument. That's my phrasing. Most of the time I pick down. Rarely do I pick up and down. I'm not considered a speed player. It's kind of like the old saying, 'dancers want to be singers

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WILLIE DIXON

by John Stix

The man the *Illustrated Encyclopedia of Rock* calls "probably the most important individual link between the blues and rock 'n' roll," Willie Dixon, is now watching his inheritance pass on to a third generation of musicians. As a producer and session man at Chess Records, he was responsible for helping to shape the early sounds of seminal artists like Chuck Berry and Bo Diddley. As a composer, his works like *Hootchie Coochie Man*, *Little Red Rooster*, *Spoonful*, *You Shook Me*, *I Can't Quit You Baby* and *Seventh Son* provided nourishment for the hungry young rockers of the 60s, especially in England, where he influenced a handful of blues-based musicians named Jeff Beck, Jimmy Page, Eric Clapton and the Rolling Stones. Carried forward into the present his soul can be felt in the works of young players from Stevie Ray Vaughan to Gary Moore.

I've been fooling around with poems all my life. I must have made 1,000 poems of different things when I was a kid. My mother used to write poems about spiritual ideas and I guess I picked it up from her. People used to tell me that a poet could make a lot of money. I found I couldn't sell any of them, so I started trying to make them into popular songs. At that time popular songs had only two forms. A real song was anything that wasn't a spiritual song. Spirituals weren't good to sing, but that's what I always liked, so I couldn't make them into popular songs. Then I decided I'd just make any song.

In between making these poems into various songs, I used to give them away or sell them. I always seemed to have a load of songs, so all the guys would give me \$5 or \$10 for a song, and that was big money. In a week I'd be making \$30-40 giving away songs. This is the way I got involved in the music situation. I started making recordings for Lester Merrill, who was a go-between for musicians and record companies. Because I had all these unique ideas, every time he wanted to know something he'd come and ask me and say I was his co-producer. I didn't even know what a co-producer meant. On 35th and State all the different people would come to Canvas House. It had a couple of pretty good size rooms. We'd go there; he had a broken down piano and everybody would come and sing and write songs.

CHUCK

I had some groups: the Five Breezes, the Four Jumpsters Jive, and then the Big Three Trio. That's when I got involved with the Chess Organization. I used to write, produce, and do everything else from being a secretary to cleaning the floor. One day Chuck Berry came in with *Mabellene*. He had it sounding exactly like a country & western tune, *Ida Red*. As a youngster, he felt it was a good song and it would sell. It might have sold, but it wouldn't have been a new song, because it had the tune of *Ida Red*. We discussed it, and he was disappointed. We made a few suggestions to use a bluesy style. A lot of people thought it was a backward step. The next time he came around we recorded it right on the spot, in a studio the size of a hotel room.

I played bass. I played bass for practically all the Chess artists.

THE BLUES

My parents used to tell me most people thought the blues was just something that somebody would be hollering, and it didn't mean very much. They explained to me why these people were hollering like this, raising hell one way or the other. They would express the facts of life through their feeling of the music. At the time when they first started, the people that made the blues were slaves. They had to talk around the boss man and deliver their messages to each other without letting him know. This is why there is so much slang in the various things they created. It gave them a chance to let each other know how they felt about things. They could communicate to each other right under the boss's nose.

Repetition was a way of getting someone's attention. That was the main thing, because if someone has their mind on something else, you'd say something the first time and they wouldn't be aware of what's happening. After you wait a little longer and you think you've got their attention, you'd say the same thing again. You wait even longer and you know they're listening, and then all of a sudden here comes the punch line. In between the particular statement you made in the first place you would let time elapse and go into other conversations about everything else. Then all of a sudden comes the punch line, and nobody thought anything of it except the one you were communicating with.

The blues is the basics. The people all use these basics to do whatever they do. Like when they made the first automobile, it was probably the wagon. The horse was the motor. Then they made the motor, and the next guy put the windshield wipers on. The next added lights. They kept adding to it. The blues is the basic and everything in American music has been built onto this basic of the blues. The majority of people don't look at that. Just like when you look at the automobile of today and then you look at the model they built at first, you don't believe it's the same thing. It's the same with music—it looks like a different thing, but the basics remain the same. ■

I CAN'T QUIT YOU BABY

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN/Atlantic Records)

Words and Music by Willie Dixon

Slow Blues ♩ = 54
1st Verse (Band tacet)
N.C.

Oh, _____
freely

I can't quit you babe,

(Band enters)
D9

so I'm gon-na put you down—
a tempo

Gtr. I

mf (w/slap-back echo)

T
A
B

*N.C.(A7)

— for a while...

I said,
Full *sl.*

Full P Full Full Full H P Full Full

Full P Full Full *sl.* Full H P Full Full

7 5 6 5 8 (8) 8 5 7 5 6 (6) 16 7 5 6 5 6 7 5 6

sl.

*Chords implied by bass.

(D7)

I can't quit you babe,

I guess I've got to put you down—

(A7)

for a while—
Full

Full P Full

grad. release

Full P Full

7 7 16 (16) (16) 7 5 6 5 6 (8) 7 5 6

H

3rd Verse

C#9

A Bb

N.C.(A7)

When you hear me moan-in' an' groan-in', ba - by,

Full *mf*

N.C.(A7)

D9

you know it hurts me deep down_ in - side._

Full *sl.* *P* *Full*

(D7)

Oh, when you hear me moan-in' an' groan-in', babe,

Full *P* *sl.* *Full Full Full Full*

(A7)

you_ know it hurts me deep down in - side.

Full *P* *Full* *sl.*

BASS LINE FOR I CAN'T QUIT YOU BABY

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN/Atlantic Records)

Words and Music by Willie Dixon

Slow Blues ♩ = 54

1st Verse (Band tacet)
N.C.

(Band enters)

2nd Verse

A Bb

N.C.(A7)

C#9 D9

N.C.(A7)

sl. 3 (E7) 3 (D7) 3 N.C. A Bb

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

sl. A Bb Guitar solo N.C.(A7) (D7) 3 3 3 3 3 3 3 3

5 6 5 5 7 7 3 4 5 5 4 4 7 7 7 5 6

(A7) 3 3 3 (D7) 3 3 3 3 3 3 3 3

7 7 5 5 4 4 8 7 6 5 5 4 5 7 7 4 5 7 5 5 4 4 7 7 5 6 7

(A7) 3 3 3 3 sl. 3 (E7) 3 sl. 3 3 3 3

7 7 5 5 7 7 4 7 4 5 5 7 9 7 9 7 7 4 5 6 7 7 9 11 7 5

(D7) sl. sl. sl. N.C. A Bb A Bb N.C.(A7)

sl. sl. sl. 5 5 5 6 7 5 6 5 6 5

(D7) 3 3 3 3 3 3 3 3 H 3 3 H

5 5 5 5 2 2 2 3 3 4 5 5 4 6 7 6 7 7 7 4 5 7

3 sl. 3 3 (A7) 3 3 3 3 3

5 5 7 7 5 6 7 9 7 7 5 6 7 4 5 6 7 5 5 6 2 3 4 5

(E7) 3 3 (D7) 3 3 3 A Bb N.C.(A) (Bb) A Bb sl.

7 7 6 7 8 9 7 8 9 9 5 7 6 5 5 2 2 5 5 6 6 5 5 6 5 6 5 7 sl.

3rd Verse
N.C.(A7) 3 C#9 D9 3 N.C.(A7) 3 3

5 4 7 6 5 4 7 4 5 6 7 4 7 5 4 7

H H sl. (D7) H 3 3 3 3 3

5 5 7 5 5 7 7 10 (10) 5 4 5 5 7 5 4 5 4 7 4 6 7

(A7) 3 3 3 C#9 E9 3 3

5 7 7 5 0 5 5 3 4 7 5 5 6 7 6 9 7 6 sl.

D9 3 N.C. A Bb A Bb A Bb

5 2 5 3 5 0 5 6 // // 5 6

SMOKING GUN

As Recorded by Robert Cray
(From the album STRONG PERSUADER/Hightone Records)

Words and Music
by Robert Cray, Richard Cousins
and D. Amy

Moderate Rock/Blues ♩ = 126

Intro

Em7(9)

Rhy. Fig. 1 ----- 1

1st Verse
Repeat Rhy. Fig. 1 (4 times)
Em7(9)

w/Fill 1
Am

w/Fill 1A
Em7(9)

nas - ty, nas - ty vi - sions and ba - by you're in ev - 'ry one, — yeah. — And I'm

Rhy. Fig. 1A-----

let ring

w/Fill 1
Am

N.C.

so a - fraid — I'm gon - na find you with that so - called — smok - ing gun. —

Rhy. Fig. 1B

let ring

Em7(9)

(end Rhy. Fig. 1B)

Fill 1

Fill 1A

sl. P 1/4

P

w/Rhy. Fig. 1A & Fill 1

w/Rhy. Fig. 1 & Fill 1A

Am Em7(9) sl. P H 1/4 Full

sl. P sl. H 1/4 Full

H

w/Rhy. Fig. 1B & Fill 1

Am N.C. Full hold bend Full P

Full Full (5) Full sl. P

P

Em7(9)

let ring H P

H P

w/Rhy. Fig. 1 (4 times)

Em7(9)

sl. 1/4 H 1/2 Full Full Full

sl. 1/4 1/2 Full Full Full

H

3rd Verse
w/Rhy. Fig. 1 (4 times)

Em7(9)

stand - ing here be - wil - dered, I can't re - mem - ber just what I've done.

w/Fill 2

I can hear the si - rens whin - ing, my eyes

w/Rhy. Fig. 1A & Fill 1
Asus2

w/Fill 3

blind - ed by the sun. I know that I should be run -

w/Rhy. Fig. 1 & Fill 1A
Em7(9)

w/Fill 4

ning, my heart's beat - ing just like a drum. Now they've

w/Rhy. Fig. 1B & Fill 1

Am N.C.

knocked me down and tak - en it, that still - hot smok - ing gun.

Em7(9)

Yeah, yeah!

Lead gtr.

w/Rhy. Fig. 1 (till fade)
Em7(9)

Still - hot smok - ing gun. — They

The first system of music features a vocal line with the lyrics "Still - hot smok - ing gun. — They". The guitar line includes slurs and dynamics such as *sl.* and *p*. The bass line shows fret numbers like 2, 4, 0, 2, 0, 2, 2, 0, 2, 0.

tak - en it, still - hot smok - ing gun. —

The second system continues the vocal line with "tak - en it, still - hot smok - ing gun. —". The guitar line features slurs, dynamics (*sl.*, *p*), and accents. The bass line includes fret numbers and a triplet of 3 notes.

Oh, — and they've tak - en it, still - hot smok - ing gun. —

The third system has the vocal line "Oh, — and they've tak - en it, still - hot smok - ing gun. —". The guitar line includes slurs, dynamics (*sl.*, *p*), and accents. The bass line features fret numbers and a triplet of 3 notes.

They knocked me down and tak - en it,

The fourth system concludes with the vocal line "They knocked me down and tak - en it,". The guitar line includes slurs, dynamics (*p*), and accents. The bass line shows fret numbers and a triplet of 3 notes.

oh, oh, oh, oh.

The first system of music features a vocal line with the lyrics "oh, oh, oh, oh." and a guitar accompaniment. The guitar part includes dynamic markings such as *P* (piano) and *Full*, and articulation like *sl.* (slur). The fretboard diagram shows fingerings: 0 2 0 3 2 0 2, 12-14 12 15, and 12 (12) 15 12.

Ah!

The second system continues the piece with the vocal line "Ah!" and guitar accompaniment. It features a *8va* (octave) marking and multiple *Full* dynamic markings. The fretboard diagram shows fingerings: 15 14 12 14 14, 17 17 17 17 (17) 17 17 17.

The third system of music shows the guitar accompaniment with *8va* markings and *Full* dynamics. The fretboard diagram includes fingerings: (17) 17 17 15 17 15 17 17 17 17 (17) 17 17 (17) 14 12 15 12 15 15.

Begin fade loco

The fourth system concludes the piece with the instruction "Begin fade loco" and "Fade out". The guitar accompaniment features *P* (piano) and *Full* dynamics. The fretboard diagram shows fingerings: 12 15 12 14 14 12 14 12 14 14 12 14 12.

BASS LINE FOR SMOKING GUN

As Recorded by Robert Cray
(From the album STRONG PERSUADER/Hightone Records)

Words and Music
by Robert Cray, Richard Cousins
and D. Amy

Moderate Rock/Blues ♩ = 126

Intro

Em7(9)

mf

1st Verse

Em7(9)

(Vocal) *mf*

...con - stant bus - y sig - nal (etc.)

Am

Em7(9)

Am

N.C.

sl.

Em7(9)

sl.

2nd Verse
Em7(9)

May - be you wan - na end - it, (etc.)

Am Em7(9)

Am N.C. sl. Em7(9)

2nd time to Coda

Guitar solo
Em7(9)

First system of guitar solo notation. The top staff shows a melodic line in bass clef with a key signature of one sharp (F#). The bottom staff shows the corresponding fretboard positions with numbers 7, 5, 7, 5, 7, (7), 7, 5, 7, 5, 6. There are two double bar lines with a '2' above each, indicating a second ending.

Second system of guitar solo notation. The top staff continues the melodic line. The bottom staff shows fretboard positions: 7, 7, 5, 7, 5, 7, (7), 7, 5, 7, 5, 7, 5, 8, 8, 5, 5, 3, 5, 3, 5. The key signature changes to one flat (Bb) in the final measure.

Third system of guitar solo notation. The top staff continues the melodic line. The bottom staff shows fretboard positions: 7, 3, 3, 6, 6, 6, 3, 4, 5, 3, 3, 5, 5, 3, 5, 7, 5, 7. Chord changes are indicated as Em7(9), Am, and N.C. (Natural Chord).

Fourth system of guitar solo notation. The top staff includes slurs and accents. The bottom staff shows fretboard positions: 7, 8, 8, 7, 5, 7, 5, 7, 6, (6), 7, 5, 7, 5, 7, (7), 7, 5, 7, 5, 6. Chord changes are indicated as Em7(9).

Fifth system of guitar solo notation. The top staff includes first and second endings. The bottom staff shows fretboard positions: 7, 7, 7, 5, 7, 5, 7, (7), 7, 5, 7, 5, 6, (7), 7, 7, 7, 5. The key signature changes to one flat (Bb) in the final measure. The section ends with a double bar line and a Coda symbol.

Coda
Em7(9)

Play 6 times and fade

Coda system of guitar solo notation. The top staff shows the melodic line. The bottom staff shows fretboard positions: 7, 5, 7, 5, 7, 7, 7, 5, 7, 5, 6, 7, 7, 5, 7, 7, 7, 5, 6. The key signature is one flat (Bb).

(A) 3 A7 N.C.(E)

sun to shine,— an' she's my sweet lit - tle thing,— she's my pride and joy.—

(B) 3 straight A5

She's my sweet lit - tle ba - by, I'm - a the lit - tle lov - er boy.—

P.M. H P

E N.C. (B) E 2nd Verse

Yeah, I love my— ba - by, my

sl. 1/2 3 P

heart and— soul,— love like ours— a - won't— nev - er grow— old.— She's my

sim.

A7 3 E

sweet lit - tle thing, - she's my pride and joy. -

Detailed description: This system contains the first line of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). It features a triplet of eighth notes on the first measure and another triplet on the fourth measure. The piano accompaniment is in the same key signature and features a steady eighth-note bass line with chords. The guitar part is shown in a six-string format with chord diagrams and fret numbers (0, 2, 3, 4).

N.C.(B7) Straight A5

She's - my sweet lit - tle ba - by, I'm - a the lit - tle lov - er boy. -

Detailed description: This system contains the second line of music. The vocal line continues with a triplet of eighth notes on the first measure and a triplet of eighth notes on the fourth measure. The piano accompaniment features a triplet of eighth notes on the first measure. The guitar part includes a 'rake' technique indicated by a 'rake' label and a 'sl.' (slide) marking. Chord diagrams and fret numbers are provided for the guitar part.

3rd Verse

E N.C. (B) E N.C. E N.C.

Yeah, I - love my - lad - y, she's long and - lean, -

Detailed description: This system contains the third line of music, labeled '3rd Verse'. The vocal line has a treble clef and a key signature of two sharps. It features a triplet of eighth notes on the first measure and a triplet of eighth notes on the fourth measure. The piano accompaniment features a triplet of eighth notes on the first measure. The guitar part includes a 'rake' technique and a 'sl.' (slide) marking. Chord diagrams and fret numbers are provided for the guitar part.

E N.C. (E7) A(7)

you mess with her, you'll see a man - get mean, - an' she's my sweet lit - tle thing, -

Detailed description: This system contains the fourth line of music. The vocal line has a treble clef and a key signature of two sharps. It features a triplet of eighth notes on the first measure and a triplet of eighth notes on the fourth measure. The piano accompaniment features a triplet of eighth notes on the first measure. The guitar part includes a 'rake' technique and a 'sl.' (slide) marking. Chord diagrams and fret numbers are provided for the guitar part.

B7 A E

let ring T

3 1/2 3 3 3

sl. reverse rake---1

sl. P

4th Verse

N.C.(E)

B7

Well, I love my ba - by like the fin - est wine, -

1/4 3 Full P rake Full P

E A7

stick with her un - til the end of time. - And she's my sweet lit - tle thing, -

3

E B7

she's my pride and joy. - She's my sweet lit - tle ba - by, I'm -

3 1/2 3 3 3

let ring T

A7 N.C.(E7) B7 E 5th Verse

a the lit - tle lov - er boy. Yeah, I — love my — ba - by, my

1/2 sl. V V V V V 3 3 sl. P 3 3

1/2 sl. sl. P

heart and — soul, — love like ours — a - won't — nev - er grow — old. — She's my

3 3

A7 3 E

sweet lit - tle thing, — she's my pride and joy. —

3 3

B7 A7 N.C.

She's — my sweet lit - tle ba - by, I'm — a the lit - tle lov - er boy. —

3 3 3 sl. 3 sl.

let ring T sl. sl.

Guitar solo II
*E

E N.C.(B)

*Chords implied by bass figure.

A

B

E 1/2 N.C. 1/2 E7#9

*Pick stg. by pulling up from under it and snapping it against fretboard.

BASS LINE FOR PRIDE AND JOY

As Recorded by Stevie Ray Vaughan
(From the album TEXAS FLOOD/Epic Records)

Words and Music
by Stevie Ray Vaughan

Tune down 1/2 step:
④ = E♭ ② = D♭
③ = A♭ ① = G♭

Moderate Blues Shuffle ♩ = 126

Triplet feel (♩ = ♩ = ♩) (Band enters)

Intro (Band tacet)

N.C.

(E)

A6/E N.C. E

1st Verse
N.C. (E)

(B) (A) (E)

7 7 6 6 9 9 8 8 | 7 7 4 5 5 5 6 6 | 7 7 6 6 7 7 7 8 8

2nd Verse

(B) E

9 0 8 9 9 7 8 9 | 7 4 4 7 7 4 0 | 7 0 5 0 4 0 7

Yeah, I love my ba - by, my heart and soul, (etc.)

A7

7 0 4 7 0 4 0 | 7 0 5 0 4 0 2 0 | 5 5 4 4 7 0 0 | 7 7 5 0 4 0 0

E N.C. (B) (A)

7 0 4 7 0 4 0 | 7 0 5 0 4 0 3 0 | 2 0 4 2 5 5 4 4 5 5 6 6

(E) (B) E

3rd Verse

7 0 4 0 5 0 6 0 | 7 0 6 7 7 6 | 7 6

Yeah, I love my la - dy, she's

7 6 7 | 7 7 7 4 4 4 5 5 5 6 6 6

long and lean, (etc.)

A7 E7

B N.C. (A) (E) B

Guitar solo I
*E

*Chords derived from bass figure.

A E

B A E C9 B9

E

A E

5 5 3 2 0 | 5 4 4 5 5 5 6 6 6 | 7 0 5 0 4 0 7 7 | 7 0 3 4 7 7 4 4

B A E B

7 5 6 9 9 6 6 | 5 3 4 7 7 4 7 4 | 7 7 3 4 7 7 4 4 | 7 7 4 7 4 4

Well, I

4th Verse
N.C. (E) E

love my ba-by like the fin-est wine, (etc.)

7 6 | 7 6 | 7 | 7 5 4 7

A7 E

5 3 2 0 | 5 5 4 4 5 5 6 6 | 7 0 5 0 4 0 2 | 7 0 4 4 5 5 6 6

B7 A7 N.C. (E) (B)

7 6 9 9 0 8 0 | 7 0 8 0 9 0 8 | 7 0 4 0 5 0 4 | 7 x 6 7 5

Yeah, I

5th Verse
E

love my ba-by, my heart and soul, (etc.)

7 5 0 4 2 | 7 4 0 5 0 7 0 | 7 0 5 0 4 0 2 | 7 0 4 7 6

A7 E

B7 A7 N.C. (E) (B)

Guitar solo II
*E

*Chords derived from bass figure.

A E

3 B A

E E7#9

rit. ----- 4