

Love Struck Baby

Words and Music by Stevie Ray Vaughan

Tune Down 1/2 Step:

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

Intro

Moderately Fast ♩ = 170

N.C.(E7) (D7) (A7)

TAB

Verse

E7 A7

1. Well, I'm a love struck ba-by, I ___ must con-fess. ___ Life ___ with-out you dar-ling's just a

D7 A7

sol - id mess. ___ Think - in' 'bout you ba-by give me such a thrill. ___ I got-ta have you, mm ba-by, can't

E7 A7

___ get my fill. ___ I ___ love you ba-by, an' I know just what to do. ___

Pre-Chorus
D7

E7

Sva loco I still re-mem-ber, an' let it be said, the way you make me feel it'll take a

Harm.

D7

fool to for-get. I swore a ton of bricks had hit me in the head, an' what you do, lit-tle ba-by, I ain't ov-

E7

D7

- er it yet. Ev-'ry time I see you, make me feel so fine. Heart beat-in' cra-zy, my blood.

A7

D7

— is run-nin' wild. Lov-in' makes me feel like a might-y, might-y man. Love me ba-by, ain't I

E7

Chorus

A7

D7

your man? I'm a love struck ba-by. Yeah, I'm a love struck ba-by.

This system contains the first two lines of the chorus. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom staff is the guitar tablature, showing fret numbers for the left hand.

A7

E7

You got me love struck ba-by, an' I know just what to do.

This system contains the next two lines of the chorus. It follows the same format as the first system, with vocal line, guitar accompaniment, and guitar tablature.

Guitar Solo
N.C.(A7)

f

The guitar solo section begins with a melodic line in the treble clef and a bass line in the bass clef. The bass line consists of a series of fretted notes (5, 5, 5, 5, 5, 5, 5, 5) with various accents and slurs. There are also some bends and vibrato markings.

(D7)

This system continues the guitar solo. The bass line features notes with accents like 'full' and '1/2'. There are also some vibrato markings and a 'T' (thumb) marking.

* T = Thumb

(A7)

(E7)

This system concludes the guitar solo. The bass line continues with fretted notes and accents, ending with a 'T' (thumb) marking.

D7 **E7**

kiss-es trip me up 'n' they're just dog - gone sweet. Don't you know ba-by, you can't be beat. I'm a

Chorus

A7 **D7**

love struck ba - by. Yeah, I'm a love struck ba - by. You got me

A7 **E7**

love struck ba - by, an' I know just what to do.

Outro

N.C.(E7) **(D7)**

f

(A7) **A6**

(drums)

Pride And Joy

By Stevie Ray Vaughan

Tune Down 1/2 Step:

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

Intro

Medium Shuffle ♩ = 122 (♩ = ♩)

Intro musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The guitar accompaniment features a steady eighth-note pattern: 5-7-5-5-5-5-5-5. Chords include N.C.(E) and a triplet of eighth notes G4-A4-B4. Dynamics include *f*. A triplet of eighth notes G4-A4-B4 is marked with a '3' above it.

(band enters)
* E

musical notation. Treble clef, key signature of two sharps, 4/4 time. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment features a steady eighth-note pattern: 5-7-5-5-5-5-5-5. Chords include E and V. Dynamics include *f*. A triplet of eighth notes G4-A4-B4 is marked with a '3' above it. A 'grad release' marking is present over the first few notes.

* Chord symbols represent overall harmony.

sim.

musical notation. Treble clef, key signature of two sharps, 4/4 time. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment features a steady eighth-note pattern: 5-7-5-5-5-5-5-5. Chords include A7. Dynamics include *f*. A triplet of eighth notes G4-A4-B4 is marked with a '3' above it.

E

musical notation. Treble clef, key signature of two sharps, 4/4 time. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment features a steady eighth-note pattern: 5-7-5-5-5-5-5-5. Chords include E. Dynamics include *f*. A triplet of eighth notes G4-A4-B4 is marked with a '3' above it.

B7 A7 E

musical notation. Treble clef, key signature of two sharps, 4/4 time. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment features a steady eighth-note pattern: 5-7-5-5-5-5-5-5. Chords include B7, A7, and E. Dynamics include *f*. A triplet of eighth notes G4-A4-B4 is marked with a '3' above it. A '1/4' marking is present over the final notes.

Verse

B7 E

1. Well, you've heard a - bout lov - in' giv-in' sight — to the blind. —

mf *sim.* 3

* Mute w/ palm of pick hand.

A7

My ba - by's lov - in' 'cause the sun — to shine. — An' she's my sweet — lit - tle thang, —

f

E

she('s) my pride and joy. — She('s) — my

mf *P.M.*

B7 A7 E

sweet lit - tle ba - by, I'm — her — lit - tle lov - er boy. —

f *let ring.* *rake*

Verse
E

B7

2. Yeah, I love my ba-by, my heart and ___ soul. ___

mf

A7

Love like ours ___ ah, won't nev - er grow - old. ___ She('s) my sweet ___ lit-tle thang, ___

f

E

she('s) my pride and joy. ___ She('s) ___ my

mf

P.M.

B7

A7

E

sweet lit-tle ba-by, I'm ___ her ___ lit-tle lov-er boy. ___

f

Verse

B7

E N.C.

E N.C.

3. Yeah, I love my la - dy to be long and ___ lean. ___

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

E N.C.

E

A7

You mess with her, you'll see a man get - tin' mean. ___ She('s) my sweet ___ lit - tle thang. ___

mf

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

she('s) my pride and joy. ___ She('s) my

f

mf

let ring -----

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

3 4 2 1 | 0 2 0 3 0 2 2 0 2 | 0 0 3 0 0 3 0 0 0 1 0 0 0 1

B7 A7 E

sweet lit - tle ba - by, I'm her lit - tle lov - er boy.

The first system of the score features a vocal line in treble clef with lyrics "sweet lit - tle ba - by, I'm her lit - tle lov - er boy." The melody includes triplet eighth notes and quarter notes. The guitar accompaniment is in bass clef, featuring a steady eighth-note bass line and chords. Chords B7, A7, and E are indicated above the staff. The guitar part includes triplets and a dynamic marking of *f*.

Guitar Solo

B7 E

ff

The second system is a guitar solo in bass clef. It begins with a melodic phrase in treble clef. The solo is marked *ff* and consists of a series of chords and triplets. Chords B7 and E are indicated above the staff. The guitar part includes triplets and a dynamic marking of *ff*.

A7

The third system continues the guitar solo in bass clef. It features a series of chords and triplets. Chord A7 is indicated above the staff. The guitar part includes triplets and a dynamic marking of *ff*.

E

The fourth system concludes the guitar solo in bass clef. It features a series of chords and triplets. Chord E is indicated above the staff. The guitar part includes triplets and a dynamic marking of *ff*.

B7 A7 E

C9 B9 E

A7

E

B7 A7 E

Verse

B7 E N.C. E N.C.

4. Well, I love my ba - by like the fin - est w, wine. _

f *mf*

P.M. full

E N.C. Asus4 A7

Stick with her — un - til the end of time. — An' she('s) my sweet — lit - tle thang. —

E

she('s) my pride and joy. — She('s) my

B7 A7 E

sweet lit - tle ba - by, I'm — her — lit - tle lov - er boy. —

Verse E B7

5. Yeah, I love my ba - by. my heart and — soul. —

Love like — ours ah, won't — nev - er grow — old. — She('s) my sweet — lit - tle thang, —

A7

1/4

she('s) my pride and joy. — She('s) — my

E

1/4

let ring.....

sweet lit - tle ba - by. I'm — her — lit - tle lov - er boy. —

B7

A7

E

1/4

Guitar Solo

B7 E7 E6

ff

(2) 0 3 0 1 2

E E7 A7

1/2 full

E

8va

loco

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

B7 A7 E

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

B9 E7#9

rit.

w/bar

On cue

0 7 8 8 7 6 7 6 7 0

* Switch to bridge pickup

Texas Flood

Words and Music by Larry C. Davis and Joseph W. Scott

Tune Down 1/2 Step:

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

Intro

Slow Blues ♩. = 62

N.C.

G Am/G G

G6 N.C.

C Dm/C C

C9

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loco

(G7)

full

1/2

1/2

full

full

1 1/2

(D7)

full

1/4

full

(C7)

(G7)

(C7)

grad. bend

1/2

3/4

full

grad. bend

full

full

1/2

1/2

grad. bend

1/2

(G7)

D7

Verse

N.C.(G)

G6

I. Well, _ it's flood-in' down in Tex - as. _

rake

*T T

*T = thumb

C9

N.C.

(G7)

All of the tel - e-phone lines _ are down. _

grad. bend

full

full

full

(C7)

Well, _____ it's _____ flood-in' down _____ in Tex-as. _____

grad. bend full

C9 N.C. (G7)

All _____ of the tel-e-phone lines _____ are down.

w/ bar

grad. bend full full

(D7) D9

Yeah, _____ I been try-in' to call _____ my ba-by. _____

loco

C9 N.C. (G7) (C7)

Lord, _____ 'n' I can't _____ get a sin-gle sound.

full full full

(G7)

D7

Verse
N.C.(G7)

C9

2. Well, ___ dark. clouds are roll - in', ___

full 3 3 T T let ring

N.C.

(G7)

man, ___ I'm stand-in' out in the rain.

w/ bar -4 full full

(C7)

C9

Well, ___ dark. clouds are roll - in', ___

1/4

N.C.

(G7)

man, ___ an' I'm stand-in' out in ___ the rain.

full 1/4

Yeah, _____ flood _____ wa - ter keep a-roll _____ in', _____

Chords: (D7)

Techniques: 4, 3, 3, full, 3, 3, 3, 5, 3, 5, 3, 5, 3, 2

Other: 8va, loco, T

man, it's a-bout to drive poor me in - sane. _____

Chords: C9, N.C., (G7), (C7)

Techniques: w/ bar, 3, 1/4, 6/8, full, full

Guitar Solo

(G7) (D7) N.C.(G7) (C7)

Techniques: 1/4, full, full, f full, 1/4, full, full

(G7) (C7)

Techniques: full, full, full, 1/4, 1/2, 1/2, 1/2, full, 1/4, full, full

(G7)

Techniques: 1/2, full, 1/4, full, 1/2

3
 grad. bends
 T full
 1/2 1/2 full 1/2 1/2 3/4 1/2
 5 3 5 5 3 6 6 8 8 8 8 6 6 (6) 7 7 7 8

(C7) (G7) (C7) (G7) (D7)
 grad. bends
 1/2 full full full full full
 1/2 1/4 V -4 1/2
 8 8 8 8 8 8 6 6 6 6 6 6 6 9 7 6 8 8 6 9

(G7) (C7)
 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1 1/2
 8 8 8 8 8 9 9 9 9 9 9 9 7 7 7 9 7 6 8 8

(G7)
 1/2 V -4 full 1/4 full 1/2 full 3
 6 3 3 3 3 6 3 5 3 4 3 6 3 6 8 (8) 3 3 5 3 6

3 3 3
 full full rake -4 full full full 1/2
 3 3 3 3 3 3 3 3 3 3 3 3 3 6 8 8 8 8 8 8 8 8

full hold bend 1/2 1/2 3:2 1/2 1/2 1/2
 6 8

(G7) *8va* *loco*

full 1/2 1/4 3 3 full full let ring 3

(D7) (C7)

full 1/2

(G7) (C7) (G7) D7

3. Well, _ I'm

full

Verse (G7) C9 N.C. (G7)

leav-in' you ba-by. Lord, _ now I'm go-in' back home to stay.

full 1/2

(C7)

Well. _ I'm _ leav-in' you ba-by.

full

(G7)

Lord, _____ 'n' I'm go-in' back home to stay.

(D7) D9 Db9

Well, back home there's no floods or tor - na - does,

C9 N.C. F#7 (C7) (D)

babe, _____ 'n' the sun shines ev - 'ry day.

Free Time Gm N.C.(G#) G9 N.C. G9

Tell Me

Words and Music by Chester Burnett (a/k/a Howfin' Wolf)

Tune Down 1/2 Step:

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

Intro

Medium Shuffle $\text{♩} = 126$ ($\text{♩} = \text{♩}$)

*G7

F7

C

Intro

Chords: *G7, F7, C

Dynamics: f

Techniques: rake, 3, 3, 3

* Chord symbols represent overall harmony.

* T = Thumb

Verse

Ab9 G9

C

1. Well, now tell me, — what in the world — can be wrong?

mf

11 10 10 8
11 10 10 8
12 11 10 10
0 10 9
10 10 12 10 10 12 10 10 12 10 10 12 10 10 12 10 13 13 12

2. I said tell — me, — what in the world — can be wrong?

3. Woke up this morn - in', — trou - ble knock-in' at my

C Ab9 G9 Verse C

door. 2. I — won-der what's the trou-ble,

f *mf*

T rake --- |

10 x 10 9 10 9 10 9 10 11 10 11 12 11 10 9 X X || 10 10 12 12 10 12 0

great big trou-ble's at my door. I — won-der

rake --- |

10 10 12 10 10 12 0 X 10 12 10 13 10 12 10 10 10 12 0 10 10 12 0 10 10 12 0

F C

what's the trou-ble, great — big trou-ble's at my door.

rake --- |

X 10 12 10 13 10 12 0 10 10 12 X 10 12 0 X 10 12 0 13 10 12 X 10 0

G F

Yes, — I'm go-in' up in - to Ma - con, don't want me here no

T

10 10 12 0 10 12 X 12 14 12 14 10 10 0 10 10 12 X 10 12 10 0

C Ab9 G9 Verse C

mo'. 3. I'll nev-er for-get it,

T *f* 3 *mf*

10 10 9 10 9 10 11 10 11 12 11 10 11 12 11 10 11 12 10 9 10 10 10 12 0

let this trou-ble pass. I'll nev-er for-get it,

10 X 10 10 10 12 0 10 10 12 10 10 10 12 10 10 12 0 10 10 12 0 10 10 12 0

let this trou-ble pass. Yes, I won-der some-time,

10 X 10 12 0 10 12 0 10 10 12 13 10 12 0 10 10 12 0 10 10 10 10 12 12 12 14 X X 12 14 0

how long my trou-ble gon-na last.

T *f* 3

10 10 12 X X 10 12 0 10 10 10 9 9 10 9 10 11 10 11 12 11 10 10 10 9 8

Guitar Solo

f full 10 8 8 10 8 8 10 8 8 11 8 8 10 10 10 10 8 10 8 10 8 10 X 10 8

1/4 rake - 1/2

F

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

C

full hold bend full hold bend full * A.H. 3/4 1/2 1/2 full

F **C** **G7**

1/2 hold bend full rake rake hold bend full

C7#9

hold bend full full

F

full 1/4 1/2 1/2 full

C **G**

loco full 1/2 1/2 1/2

F C G7

8va
loco
4. I said

full full full full
rake-1 1/2 full full full
let ring full
rake-1

Verse
C

good - bye, — good - bye ba - by, got - ta go. I said

F C

good - bye, — good - bye ba - by, got - ta go. I ain't

G F C

hang-in' 'round here, — we're — in this trou-ble no more. —

T T

Ab9 G9 Verse C

5. Trou - ble is knock-in'. Trou - ble is

Detailed description: This system contains the first two measures of the verse. The vocal line starts with a triplet of eighth notes. The guitar part features a complex chord structure with a wavy tremolo effect on the first measure. Chords are Ab9, G9, and C.

knock-in'. Trou - ble is knock-in'. Trou - ble is

Detailed description: This system contains the next two measures. The vocal line continues with the triplet motif. The guitar part maintains a steady eighth-note accompaniment. Chords are F and C.

C G knock-in'. Trou - ble is knock-in',

Detailed description: This system contains the next two measures. The vocal line has a short rest followed by the triplet. The guitar part continues with eighth-note accompaniment. Chords are C and G.

F N.C. (C) Db9 C9 Fade Out

can't be wor - ried, had no more.

Detailed description: This system contains the final two measures of the page. The vocal line ends with a triplet. The guitar part features a wavy tremolo effect and a 1/4 note triplet. Chords are F, N.C., (C), Db9, and C9.

I Wanna Testify

Words and Music by George Clinton and Deron Taylor

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

A Intro

Fast Rave Up ♩ = 204

N.C.(B)

(E) E7#9 N.C.(B)

f w/ neck pickup, clean tone accent sim.

(E) E7#9 N.C.(B) (E) E7#9 N.C.(B)

(E) E7#9 N.C.(B) (E) E7#9

N.C.(B) (E) E7#9 N.C.(B)

(E) E7#9 N.C. B7 N.C.

B

(E)

f w/ dist.

full 1/4 let ring 3/4

full
let ring - 1
full

(B) (E)
full 1/4
let ring - 1
full

(A)
let ring - 1
1/2
full
1/4

(E) (B) (E)
3/4 1/4 1/2
P.M.
*T

*T = Thumb

B9 N.C. (E) 8va
w/ wah-wah
full
Harm.

* Vibrato bumps open D string.

loco 8va
rake - 1
full
hold bend full
3/4 1/2

(B)

wah off

(E)

(A)

(E)

(B)

(E)

(B)

(E)

D

w/ bridge pickup
grad. bend 3/4
1/2

(E)

(B)

grad. release

3/4

let ring

full

(B)

3/4

1/2

3

Bm7 Am7 A7#9

1/2 full

T

Em7 Bm7 Am7

T

B7 N.C. (E) E7#9 N.C.(B)

F

(E) E7#9 N.C.(B) (E) E7#9

Bm7 (E) E7#9 N.C.

T

(A) Em7 Bm7

1/4

P.M.

T

(E) E7^{#9}/_{#5} N.C. B7 **G** (E)

7 0 7 0 0 8 8 8 8 7 7 13 12 0

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

(B7)

14 12 14 12 0 12 14 14 12 14 12 14 12 12 13 14 14 13 14 14 14 14

(E)

14 14 14 14 14 12 12 12 12 12 0 0 0 0 12 0 0 12 0 0 12 0 0 12 0 0 12 0 0

(A) (E)

12 0 0 12 0 0 12 0 0 12 0 0 12 0 0 12 0 0 12 0 15 15 15 15 15

(B) (E) (B)

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

H

(E)

w/ bridge pickup

(B)

(E)

8va

(A)

loco

(+)

8va

(E)

(B)

(E)

I

(B) (E)

(B)

(E) (A)

(E) (B)

J

(E) B7 N.C. (E) E7#9 N.C. (B)

(E) E7#9 N.C. (B) (E) E7#9 N.C. (B)

Bm7 (E) E7#9

T

Am7

T 1

(E) E7#9 (B) (E) E7#9 N.C.

T

B7

w/ bar

K **Outro**
Free Time
on cue:
E7#9

N.C.(E)

1/2 3

w/ bar

* Slightly sharp.

Rude Mood

Words and Music by Stevie Ray Vaughan

Tune Down 1/2 Step:

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

A Intro

Fast Shuffle ♩ = 264
(band tacet) N.C.(E)

The Intro section consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 'Fast Shuffle' with a quarter note equal to 264. The instruction '(band tacet)' is present. The notation includes a series of eighth notes and sixteenth notes, with some notes marked with 'x' to indicate muted strings. The guitar TAB staff below shows the corresponding fret numbers and string numbers (1-6). The first measure starts with a 2 on the 2nd string and a 0 on the 1st string. The second measure has a 2 on the 2nd string and a 0 on the 1st string. The third measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The fourth measure has a 3 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The fifth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The sixth measure has a 0 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The seventh measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The eighth measure has a 0 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The ninth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The tenth measure has a 0 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The eleventh measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The twelfth measure has a 0 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The thirteenth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The fourteenth measure has a 0 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The fifteenth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The sixteenth measure has a 0 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The seventeenth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The eighteenth measure has a 0 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The nineteenth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The twentieth measure has a 0 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The notation ends with 'sim.' (sustained).

This section contains two measures of music. The first measure is labeled '(A)' and the second is labeled '(E)'. Both are in the key of E major (two sharps) and 4/4 time. The notation includes eighth notes and sixteenth notes. The guitar TAB staff shows fret numbers and string numbers. The first measure starts with a 2 on the 2nd string and a 0 on the 1st string. The second measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The third measure has a 3 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The fourth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The fifth measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The sixth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The seventh measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The eighth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The ninth measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The tenth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The notation includes a 1/4 note pickup in the second measure.

This section contains four measures of music. The first measure is labeled '(F#m)', the second '(B7)', the third '(E)', and the fourth '(B7)'. All are in the key of E major (two sharps) and 4/4 time. The notation includes eighth notes and sixteenth notes. The guitar TAB staff shows fret numbers and string numbers. The first measure starts with a 2 on the 2nd string and a 0 on the 1st string. The second measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The third measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The fourth measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The fifth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The sixth measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The seventh measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The eighth measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The ninth measure has a 0 on the 2nd string, a 3 on the 3rd string, and a 2 on the 4th string. The tenth measure has a 2 on the 2nd string, a 2 on the 3rd string, and a 4 on the 4th string. The notation includes a 1/4 note pickup in the second measure.

B

N.C.(E)

The B section consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes eighth notes and sixteenth notes. The guitar TAB staff shows fret numbers and string numbers. The first measure starts with a 7 on the 1st string and a 9 on the 2nd string. The second measure has a 9 on the 1st string, a 12 on the 2nd string, and a 12 on the 3rd string. The third measure has a 12 on the 1st string, a 12 on the 2nd string, and a 12 on the 3rd string. The fourth measure has a 12 on the 1st string, a 12 on the 2nd string, and a 12 on the 3rd string. The fifth measure has a 12 on the 1st string, a 12 on the 2nd string, and a 12 on the 3rd string. The sixth measure has a 12 on the 1st string, a 12 on the 2nd string, and a 12 on the 3rd string. The seventh measure has a 12 on the 1st string, a 9 on the 2nd string, and a 9 on the 3rd string. The eighth measure has a 12 on the 1st string, a 12 on the 2nd string, and a 11 on the 3rd string. The ninth measure has a 9 on the 1st string, a 11 on the 2nd string, and a 13 on the 3rd string. The tenth measure has a 12 on the 1st string, a 13 on the 2nd string, and a 11 on the 3rd string. The eleventh measure has a 9 on the 1st string, a 11 on the 2nd string, and a 9 on the 3rd string. The twelfth measure has a 11 on the 1st string, a 9 on the 2nd string, and a 9 on the 3rd string.

(A) (E)

(B7) (C7) (B7) (E) (drums) - B7

C N.C.(E)

(A) (E)

(F#m) (B7) (E) (B7)

D N.C.(E)

(A) (E)

(B7) (C7) (B7) (E) (B7)

E N.C.(E)

(A) (E)

(B7) (C7) (B7) (E) (B7)

F N.C.(E)

(A) (E)

let ring ----- 4

(B7) (C7) (B7) (E) (B7)

G N.C.(E) *i

let ring ----- 4

**T

12 12 12 12 12 12 12 12 9 0 7 4 3 2 0 0 0 0

12 12 12 12 12 12 12 12 9 8 7 4 3 2 0

**T = thumb *i = index finger

(A) (E)

let ring ----- 4

let ring ----- 4

(B7) (C7) (B7) (E) (B7)

T P.M. ----- 4

H N.C.(E)

let ring ----- 4

let ring ----- 4

(A) (E)

1/4 3 let ring... 4 let ring... 4

(B7) (C7) (B7) (E) (B7)

P.M. ----- 4

I N.C.(E)

(A) (E)

1/4 3 let ring... 4 let ring... 4

(B7) (C7) (B7) (E) (B7)

T

J N.C.(E)

(A) (E)

(B7) (C7) (B7) (E) (B7)

K E9 N.C.(E)

(A) (E)

(B7) (C7) (B7) (E) (B7)

L N.C.(E)

(A) (E)

(B7) (E)

M N.C.(E)

(A) (E)

(B7) (C7) (B7) (E) (B7)

N N.C.(E)

(A) (E)

12 12 12 12 12 12 12 12 12 \ 0 3/5 3 0 3 0 3 0 0 2/3 2 0 2 1 2 0

(B7) (C7) (B7) (E) (B7)

2 2 2 2 2 2 (1) 2 3 2 X 0 2 2 1 0 2 0 0 3 4 2 2 4 0 2 0 2 2 2 2 0 0

O N.C.(E)

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

(A) (E)

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

(B7) (C7) (B7) (E) (B7)

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

P N.C.(E)

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

(A) (E)

(B7) (C7) (B7) (E) (B7)

Q N.C.(E)

(A)

(B7)

R N.C.(E)

(A) (E)

(F#m) (B7) (E) (B7)

S N.C.(E) P.M. *snap snap

*snap string w/ index finger

(A) (E) snap snap snap snap snap

* play muted ⑥ with pick hand thumb

(F#m) (B7) (E) (B)

T N.C.(E)

(A)

Musical notation for system 1, measures 1-4. Treble clef, key signature of two sharps (F# and C#). Rhythm includes eighth and sixteenth notes. Bass clef shows fret numbers 0, 2, and 3.

(A7)

Musical notation for system 2, measures 5-8. Treble clef, key signature of two sharps. Rhythm includes eighth and sixteenth notes. Bass clef shows fret numbers 0, 2, and 3.

Musical notation for system 3, measures 9-12. Treble clef, key signature of two sharps. Rhythm includes eighth and sixteenth notes. Bass clef shows fret numbers 0, 2, 3, and 5.

A9

8va - - - - - loco 8va - - - - - loco 8va - - - - - loco 8va - - - - - loco

Musical notation for system 4, measures 13-16. Treble clef, key signature of two sharps. Rhythm includes eighth and sixteenth notes. Bass clef shows fret numbers 0, 2, 3, 4, 5, 14, 16, and 17.

8va - loco 8va - - - - - loco 8va - - - - - loco 8va - - - - - loco 8va - - - - - loco 8va - - - - - loco

Musical notation for system 5, measures 17-20. Treble clef, key signature of two sharps. Rhythm includes eighth and sixteenth notes. Bass clef shows fret numbers 0, 14, 16, and 17.

(B7)

U
N.C.(E)

Musical notation for system 6, measures 21-24. Treble clef, key signature of two sharps. Rhythm includes eighth and sixteenth notes. Bass clef shows fret numbers 0, 2, 3, 4, and 5.

(A)

P.M.-----1

(E) (F#m) (B7)

(E) **V** N.C.(E) E9

A9 E9

B9 C9 B9 E9

W E9

steady gliss. sim.

A9 E9

B9 C9 B9

E9 N.C.(E) X Outro Free Time

Em7 w/ bar on cue: ff

Mary Had A Little Lamb

By George B. Guy (a/k/a Buddy Guy)

Tune Down 1/2 Step:

- ①=E♭ ④=D♭
- ②=B♭ ⑤=A♭
- ③=G♭ ⑥=E♭

Intro

Moderately ♩ = 122

N.C.

E7

N.C.

A7

N.C.

E7

B7

A7

E7#9

N.C.

E7

A7 N.C. E7

let ring-----

B7 A7 E7

let ring-----

Verse

N.C. A7

1. Mar - y had a lit-tle lamb, — his fleece was white as snow, —

rake - 4

E7 B7

yeah. — Ev - 'ry - where that child — went,

let ring-----

A7 E7 N.C.

you know the lamb_ was sure to go, yeah. 2. He fol- lowed her to school

Detailed description: This system contains the first three measures of the piece. The vocal line starts with 'you know the lamb_ was sure to go, yeah.' and continues with '2. He fol- lowed her to school'. The guitar accompaniment features a steady eighth-note pattern. The guitar tablature shows chords for A7, E7, and N.C. (Natural Chord).

Verse A7 E7

one day ___ and broke the teach- er's ___ rule. ___

let ring-----4

Detailed description: This system contains the next three measures. The vocal line continues with 'one day ___ and broke the teach- er's ___ rule. ___'. The guitar accompaniment continues with the same eighth-note pattern. The guitar tablature includes a 'let ring' instruction for the first measure and shows chords for A7 and E7.

B7 A7 E7

What a time ___ did they have ___ that day at school. ___

rake ... 4

Detailed description: This system contains the next three measures. The vocal line continues with 'What a time ___ did they have ___ that day at school. ___'. The guitar accompaniment continues with the same eighth-note pattern. The guitar tablature includes a 'rake' instruction and shows chords for B7, A7, and E7.

Guitar Solo N.C. A7 E7

full rake ... 4 hybrid picking -----4

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

Detailed description: This system is dedicated to a guitar solo. It starts with a 'full' strummed chord (3-0-15) and a 'rake' instruction. The solo is marked 'hybrid picking' and includes various techniques like 'full' and '1/4 1/2'. The guitar tablature shows a sequence of fret numbers: 12 12 12 12 12 12 12 12 14 12 14 14 14 12 14 14 12 14 12 14.

B7 **A7**

14 12 (14) 12 14 14 12 14 (14) 12 12 15 15 12 12 12 15 17 15 17 X 17 16 14 14

Annotations: $\frac{1}{4}$, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{2}$, rake - 1, 3

E7 **A7**
8va

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

Annotations: $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{2}$, full, full, 3

E7
8va loco

15 17 17 17 15 17 15 16 15 14 (14) 12 14 12 x 14 12 12 14 12 12 15 12 14 12 13 12 15 12 12

Annotations: 3, $\frac{1}{2}$, full, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{2}$, rake - 1, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 3

B7 **A7** **E7**

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

Annotations: $\frac{1}{4}$, let ring, $\frac{1}{2}$ hold bend, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{1}{2}$ full, $\frac{1}{4}$, 3

A7

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

Annotations: $\frac{1}{4}$, $\frac{1}{2}$, $\frac{1}{2}$ full, full, full hold bend, full hold bend, $\frac{1}{2}$ full, full, full, 3

E7

B7 **A7**

E7 **N.C.** **Verse A7**

3. Tisk - et, task - et ba - by,

E7

a green 'n' yel - low bas - ket. Sent a let - ter to my

B7 A7 E7

ba by, an' on my way I passed it.

let ring-----4

N.C. **Outro** E7

P.M.-----4

N.C. A7

N.C. E7

B7 A7 E7#9

let ring-----1/2 rake-----4

Dm Dm9 Dm Am

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

Gm Dm

1/2 P.M. 1/2

Am7 Verse Dm

1. True love is gone.

rake mf

Gm Dm

I's been played for a fool. True love is gone.

8va loco

Gm Dm

I's been played_ for a fool. _____

I'm _ turn-in' the ta-bles on _ you. _

Gm Dm

You been play - in' _ dir - ty pool. _____

Verse
Am7 Dm

2. You said you'd call the shots dar - lin'. _____

Gm Dm

All your friends thought they was cool,

rake -1

1/3 1/2 rake -1

Detailed description: This system features a vocal line in G minor and D minor, and a guitar line with a 'rake' technique. The guitar tablature starts with a 3-note triplet on strings 5, 4, and 3 (frets 3, 3, 3), then moves to a 1/3 triplet on strings 4, 3, 2 (frets 1, 1, 1) and a 1/2 triplet on strings 3, 2, 1 (frets 2, 2, 2). The system ends with a 3-note triplet on strings 2, 1, and 3 (frets 10, 10, 12) and a 'rake -1' marking.

so cool ba-by. You said you'd call the shots dar-lin'.

3 3 3 3 3 3

T

Detailed description: This system continues the vocal and guitar parts. The guitar line features a series of triplets: 3/4 on strings 4, 3, 2 (frets 9, 10, 10), 10 12 on strings 4, 3, 2 (frets 10, 12, 12), 10 12 12 on strings 4, 3, 2 (frets 10, 12, 12), 12 10 12 on strings 4, 3, 2 (frets 12, 10, 12), 10 on strings 4, 3, 2 (fret 10), 10 X X on strings 4, 3, 2 (frets 10, 10, 10), and 10 on strings 4, 3, 2 (fret 10). The system concludes with a 'T' (trill) on string 5 (fret 5) and a 3/5 triplet on strings 4, 3, 2 (frets 12, 12, 5).

Gm Dm

All your friends thought they was so cool.

P.M. 1/2 1/2 1/4 1/4 full

Detailed description: This system includes a vocal line and a guitar line with various techniques. The guitar tablature includes 'P.M.' (pick mute) on strings 4 and 3 (frets 10, 10), 1/2 triplets on strings 4, 3, 2 (frets 10, 11, 12) and strings 4, 3, 2 (frets 10, 12), 1/4 triplets on strings 4, 3, 2 (frets 10, 12, 13) and strings 4, 3, 2 (frets 10, 12, 10), and a 'full' triplet on strings 4, 3, 2 (frets 13, 10, 10). The system ends with a triplet on strings 4, 3, 2 (frets 12, 12, 12) and a triplet on strings 4, 3, 2 (frets 10, 10, 10).

Yeah, — but when you

full 1/4 rake -1 rake -1

Detailed description: This system features a vocal line and a guitar line with 'rake' techniques. The guitar tablature includes 'full' triplets on strings 4, 3, 2 (frets 10, 10, 13) and strings 4, 3, 2 (frets 12, 12, 10), a 1/4 triplet on strings 4, 3, 2 (frets 12, 10, 12), and two 'rake -1' triplets on strings 4, 3, 2 (frets 12, 10, 10) and strings 4, 3, 2 (frets 10, 12, 10). The system ends with a triplet on strings 4, 3, 2 (frets 12, 10, 12), a triplet on strings 4, 3, 2 (frets 12, 10, 12), a triplet on strings 4, 3, 2 (frets 10, 12, 10), a triplet on strings 4, 3, 2 (frets 10, 12, 10), a triplet on strings 4, 3, 2 (frets 10, 12, 10), a triplet on strings 4, 3, 2 (frets 10, 12, 10), a triplet on strings 4, 3, 2 (frets 10, 15, 5), and a triplet on strings 4, 3, 2 (frets 6, 7, 5).

Am Gm

shot in the eight-ball ba - by, _____ I ___ knew you were play-in' 'n' dir-ty

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

10 10

12 12

10 10

12 12

10 10

12 12

Dm Am7

pool. _____

10 10

12 12

10 10

12 12

10 10

12 12

10 10

12 12

Guitar Solo

Dm Gm Dm

ff

10 10

12 12

10 10

12 12

10 10

12 12

G7 G9 Dm

10 10

12 12

10 10

12 12

10 10

12 12

Am Gm Dm

11 13 14 X 13 15 16 17 18 19 10 11 13 12 13 12 10 10 16

Am7 Verse Dm

3. They say that life,

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

10 10 10 10 (10) 10 10 10 10 10 10 10 10 12 10 10 12 5

Gm

r 3 3

life is a game _ of give 'n' take. _

rake - 4 1/2 1/2 1/2 1/2 1/2 full 3 1/2 3 3

3 10 10 10 10 10 10 10 10 10 10 10 10 13 10 12 13 10 12 10 12 10 12

Gm

They say that life,

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

10 5 5

life is a game of give and take.

Dm

The first system of music features a vocal line with a triplet of eighth notes and a guitar accompaniment with a similar triplet. The fretboard diagram shows the following fret positions: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The guitar part includes a triplet of eighth notes and a triplet of sixteenth notes.

I'm tell-in' you one thing right now lit-tle ba-by,

Am

The second system of music features a vocal line with a triplet of eighth notes and a guitar accompaniment with a similar triplet. The fretboard diagram shows the following fret positions: 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

I won't be the one to pay for your mis-takes.

band tacet
Gm(N.C.)

band in
(Dm)

Cm9 Dm6

The third system of music features a vocal line with a triplet of eighth notes and a guitar accompaniment with a similar triplet. The fretboard diagram shows the following fret positions: 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

I'm Cryin'

By Stevie Ray Vaughan

Tune Down 1/2 Step:

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

Intro

Medium Shuffle $\text{♩} = 120$ ($\text{♩} = \text{♩} \text{♩}$)

N.C.

*E

TAB

* Chord symbols represent overall harmony.

tr

cont. accent alt. picking simile

tr

let ring

rake

1/2

1/2

A7

E

tr

1/2

1/2

full

let ring

full

tr

1/2

B7

A7

E

1/4

rake

let ring

B7

A7

E

Verse

B7 E

1. Well, now sit-tin' here so lone - ly, feel - in' oh, so blue. My

mf mute sim. throughout

* Mute notes in parenthesis (x) by "patting" strings with palm of pick hand throughout.

A7

ba - by try'n to mis-treat me 'n' I don't know what to do, so I'm cry - in'.

E

Why do I have to feel this way? If I

mf *f* *tr*

let ring rake --- 4 let ring --- 4 1/2

B7 A7 E

can't love my ba - by, I can't live an - oth - er day.

mf *f*

let ring rake --- 4

Verse

B7

E

2. Yeah, I've loved her such a long time to end it all this way.

Sit-tin' there so lonely, tears keep fall-in' just like rain, so I'm cry-in'.

Why do I have to feel this way? If I

can't love my ba-by, I can't live an-oth-er day.

Verse
N.C.(E)

B7

3. Yeah... you know I love you ba - by, I'll do an-y-thing for you. _ But when we start to fight-in' I just get

0 3 0 1 2

— these_ same old blues, _ so I'm cry - in'. Why do I have _ to feel _ this

mf f mf

way? _____ If I can't love my ba - by.

f mf

let ring rake -- 4 let ring 1/2

I can't live an - oth - er day.

f

let ring rake -- 4

Guitar Solo

E

ff

3

A7 3 E

1/2 let ring rake... 1/2 let ring... 1/2 let ring... 1/2 let ring... 1/2 let ring...

B7 3 A7

full let ring... 1/4 let ring... rake... 1/2

E B7 E9

ff

A9 E9

hybrid picking

A7 E

let ring full full

B7 A7

let ring rake

E B7 Verse N.C.(E)

4. Yeah, now when I first met you ba - by, ev-'ry-

mf

thing seemed to be fine. But now when we're to-gether yeah, — it's a to - tal waste of time, — so I'm cry -

mf

in'. Why do I have to feel this way? _____

A7 E

mf f

1/4 1/4 let ring rake -- 4

If I can't love ya, ba-by. I can't live an-oth-er day..

B7 A7

mf

let ring 1/2

Verse
E

5. Well, — I guess it's just my own - fault, — the

C9 B9 E

f mf

let ring rake -- 4

truth I can not hide. If I ev-er get you back a-gain, then I'll stay right by your side, I won't be cry -

The first system contains the vocal line and guitar accompaniment for the first two lines of lyrics. The vocal line features triplet eighth notes and quarter notes. The guitar accompaniment consists of chords with triplets. Chords shown include (X) 0 (X) 0 (X) 0 and (X) 0 (X) 0 (X) 0. A 'full' instruction is placed above a triplet in the guitar part.

- in'. I'll stay hap-py that old way.

The second system continues the vocal line and guitar accompaniment. The vocal line has a quarter note followed by a triplet quarter note. The guitar accompaniment features chords with triplets and sixteenth notes. Chords shown include A7 and E. Dynamics include *f*, *mf*, and *f*. A 'let ring' instruction is present above the guitar part.

I'll be lov-in' my lit-tle ba-by ev-'ry night and ev-'ry

The third system continues the vocal line and guitar accompaniment. The vocal line has a quarter note followed by a triplet quarter note. The guitar accompaniment features chords with triplets and sixteenth notes. Chords shown include B7 and A7. Dynamics include *mf*. A 'let ring' instruction is present above the guitar part. The system ends with a 'P.M.' instruction.

day.

Guitar Solo
E C9 B9 E

The fourth system contains the vocal line and guitar accompaniment for the final line of lyrics, followed by a guitar solo. The vocal line has a quarter note followed by a triplet quarter note. The guitar accompaniment features chords with triplets and sixteenth notes. Chords shown include E, C9, B9, and E. Dynamics include *f* and *ff*. A 'rake' instruction is present above the guitar part.

Lenny

By Stevie Ray Vaughan

Tune Down 1/2 Step:

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

A Intro

Slowly ♩ = 62

Freely

Emaj13 E6 N.C.(E)

(band tacet)

Harm.

* w/ bar w/ bar let ring w/ bar

T
A
B

* clean tone w/ neck and middle pickups.

A tempo

Emaj13 (A) A6 (E) Emaj13

let ring w/ bar *T T let ring w/ bar

*T = Thumb

B Head

(band in)

(A) A6 (E) Emaj13 (A) A7 A6

T T let ring w/ bar T T w/ bar

(E) Emaj13 (A) A6 B6 (Bb6) (B6)

let ring w/ bar T T let arpeggios ring throughout w/ bar

(D6) (G6) (Bb6) A6

T w/ bar w/ bar w/ bar

C (E) A6 (E) Emaj13

let ring Harm. w/ bar T w/ bar let ring w/ bar

(A) A6 N.C.(E) (A)

T T w/ pick and finger

(E) (A) (E)

let ring 3/4 1/4

(A) (E)

Musical notation: Treble clef, G major key signature. Features triplets and slurs. Fingerings 1-4 are indicated below notes.

Fingerings: 14 12 13 12, 15 12, 15 12 13 12, 12 12, 15 14 12, 12 14 14, 14 12 14 12, 14 12 14 12, 14 14 14, 14 12 14 12, 12 14 12 14 12, 14 12 14 12 14 14, 14 12 14 14, 14 14 14 14.

Annotations: T, 1/4, 1/2 full, 1/2, 6, 6.

(A) (E) (A)

Musical notation: Treble clef, G major key signature. Features triplets and slurs.

Fingerings: 12, 12, 14 12 14, 12, 14, 14, 12, 12, 14, 12, 12, 15 12, 14, 14 12, 14 14 11, 12, 10/12, 10/12, 14 12, 14 12.

Annotations: 3, 3, 3, 3, 3, 3, 3, 3, 1/2, 1/4, 14, 14, 14.

(E) (A)

Musical notation: Treble clef, G major key signature. Features triplets and slurs.

Fingerings: 14, 11 14, 12 13, 14 12 13, 14, 14, 12 14, 14, 14, 11 12, 12, 11, 12, 12/14 12, 12, 14 12, 14 13 12 10, 12/14, 12 12 14 12.

Annotations: 3, 3, 3, 3, 3, 3, 3, 3, T.

D

(E) Emaj13 (A) A6 (E) Emaj13

Musical notation: Treble clef, G major key signature. Features triplets and slurs. Includes 'let ring' and 'w/ bar' markings.

Fingerings: 0 0 0 7 7 9 7 9, 5 0 0 9 11 9 9 11 9, 0 7 7 9 7 9.

Annotations: let ring, w/ bar, T, T, let ring, w/ bar.

(A) A6 (Bb6) (B6) (D6)

Musical notation: Treble clef, G major key signature. Features triplets and slurs. Includes 'w/ bar' markings.

Fingerings: 5 5 5 6 7 6, 7 7 8 8 6 6, 10 10 10 10, 9 11 9 11 9, 5 5 4 6 7 6, 6 6 7 7 6 6, 7 10 10 0, 10 10 9 12 12 7 9.

Annotations: T, T, w/ bar, w/ bar, w/ bar, w/ bar.

(G6) (Bb6) A6 (E) (A)

let ring w/ bar w/ bar w/ bar let ring Harm. w/ bar T

(E) (A)

(E) (A)

8va

(E) (A)

loco 6

(E) (A)

w/ bridge pickup full

(E)

(A)

(E) (A)

(E) (A)

(E) (A)

(E) (A)

(E) 3 3 (A) (E)

w/ bar T w/ bar w/ bar

Harm. w/ bar

12 12 12 12 12 0 (5) 7/9 0 12 12

(A) (E) Emaj13 (A) A6

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

5 0 9 9 9 9 11 0 7 7 9 7 0 5 5 0 9 11 9 9 9 11 9 9 11 9 11

5/9 7 9/11 0 7/9 7 9/11 5 5 7/9 9/11

Free Time Cadenza
N.C.(E)

(E) Emaj13 (A) A6

let ring w/ bar T T w/ bar rit. let ring

9 7 7 9 7 9 5 5 0 9 9 9 11 9 9 9 11 9 9 11 12 9 12 9 12 11 9 11 13 11 13 13 11 0 9 11 9 11

7/9 7 9/11 7/9 7/9

8va loco

3 3 3 3 3 3 3 6

(11) 9 11 9 11 9 11 9 9 11 9 7 9 7 0 12 12 17/19 17/14 12 12 12 12 12 10 10 11 13 11 13 11 11 14 14 9/11 9 11

11 9 11 9 11 9 7 9 7 0

Fade Out

w/ bar w/ bar w/ bar w/ bar Harm. w/ bridge pickup w/ bar

*-1/2 *-1/2 -1 1/2 grad. release H.H. H.H.

10 12 12 12 12 12 12 12 24 24

9 9 12 12 12 12 12 12 12 12

9 11 12 12 12 12 12 12 7 5 7 5 7 9 7 0

* Depth of bend measured on 2nd stg.