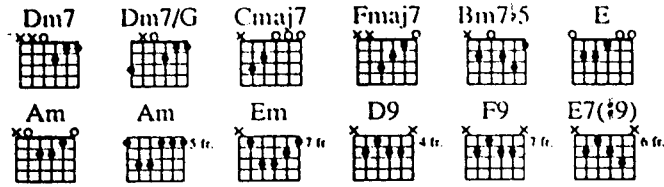


Still Got The Blues

Words and Music by Gary Moore



Introduction

Slow blues $\text{♩} = 48$ $\text{♩} = 144$

Gr. 1

Dm7 Dm7/G Cmaj7

1/2 hold bend 1/2 full full

Gr. 2

Rhy. Fig. 1

The introduction consists of two guitar parts. Guitar 1 (Gr. 1) plays a melodic line with bends, while Guitar 2 (Gr. 2) plays a rhythmic figure (Rhy. Fig. 1). The tablature for Gr. 1 shows bends on the 17th fret of the G string and the 15th fret of the B string. The tablature for Gr. 2 shows a rhythmic pattern of eighth notes on the strings.

Fmaj7 Bm7 \flat 5 E7 Am

full full full

The first system of the main body continues the melodic and rhythmic themes. Guitar 1 (Gr. 1) plays a melodic line with bends, while Guitar 2 (Gr. 2) plays a rhythmic figure. The tablature for Gr. 1 shows bends on the 13th fret of the G string and the 12th fret of the B string. The tablature for Gr. 2 shows a rhythmic pattern of eighth notes on the strings.

end Rhy. Fig. 1

The second system of the main body continues the melodic and rhythmic themes. Guitar 1 (Gr. 1) plays a melodic line with bends, while Guitar 2 (Gr. 2) plays a rhythmic figure. The tablature for Gr. 1 shows bends on the 13th fret of the G string and the 12th fret of the B string. The tablature for Gr. 2 shows a rhythmic pattern of eighth notes on the strings.

Both Gtrs. tacet

Dm7/G

Cmaj7

1. Used to be so ea - sy _____ to give my
 2. I found out that love _____ was no _____

Cmaj7

Bm7b5

1. E7

_____ friend of mine. _____ But I found out the hard way, there's a
 But I _____ should've _____

Am

2. (Bm7b5)

rice _____ you have to pay. _____ known

E7

time _____ af - ter time. _____

us:

Am

Em

Am

So _____ long, _____ it was so _____ long a -

D9

F9

so, _____ but I've still _____ got the blues _____ for _____

Am

5fr. 8fr. 7fr.
 A C E

Verse 3:
Dm7

Dm7/G

Gtr. 2 play Rhy. Fig. 1

you. _____ Gtr. 1 3. Used to be so ea - sy _____

Am7 Fmaj7 Bm7b5

to fall in love a - gain. _____ But I found out the

E7 Am

hard way it's a road _____ that leads to pain. _____

full (7) full 6 5

Verse 4:
Dm (w/Rhy. Fig. 1, 1st 5 bars only) Dm7/G Cmaj7 Fmaj7

But I found that love _____ was more than just a game. _____

7 5 7 10 13

Bm7b5 (E7) E5

You're play - in' to win but you'll lose _____ just _____ the same. _____

full 13 10 13 10 13 full 15 (15)

Am Em Am D9

So long, it was so long a - go, but I've

F9 E7(49) Am w/Lead Fill 1

still got the blues for you.

Bm7 Bm/E Am (Am/B) (Am/C) w/Lead Fill 2

So many years since I've seen your face.

Bm7 Bm/E Fmaj7 Em7 Dm7 Am

but here in my heart there's an empty space you used to be.

w/Lead Fill 1

full

w/Lead Fill 2

full full full hold bend

⑥-----⑤
5fr. 8fr. 7fr.
A C E

Gtr. 1

Dm7 Dm7/G

Cmaj7 Fmaj7 Bm7(b5) E7

full full full full

Am Dm7 Dm7/G

full

Cmaj7 Fmaj7 Bm7(b5) w/Rhy. Fill 2

full full full full full full

* w/Rhy. Fill 1
Am

T
A
B

* Bass and Gtr. arranged together

w/Rhy. Fill 2
Bm7(b5)

Esus E

T
A
B

And.
Esus E7

full (17) 20 17 19 17 19 19 17 19 17 17 20 17 17 19 (19) 17 19 17 19 19

Am Em Am D9

So long. it was so long a - go. but I've

F9 E7(9) (Am) A5 E5

still got the blues for you. Though the

Am Em Am D9

days come and go there is one thing I know, I've

F9 E7(9) Dm7

* w/Rhy. Fig. 1A

still got the blues for you.

full 1/2 hold bend (17)

* Rhy. Fig. 1A is the 6 bars of Rhy. Fig. 2 followed by Rhy. Fill 1.

Δm7/G **Cmaj7** **Fmaj7** **Bm7♭5**

full full full full

E7 **Am** **Am/D** **Am/G** **w/Rhy. Fig. 1 Dm7**

1/2 full full 1/2 hold bend

Dm7/G **Dmaj7** **Fmaj7**

full hold bend

Bm7♭5 **E7** **Am**

full full full full

w/Rhy. Fig. 1A Dm7 **Dm7/G**

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

Cmaj7 **Fmaj7** **Bm7♭5**

full full full

E7 Am Am/B Am/C Dm7 w/Rhy. Fig. 1

full

Dm7/G Cmaj7 Fmaj7

full

Bm7b5 E7 Am

full

8va. Dm7 Dm7G

full

8va. Cmaj7 Fmaj7

full

Bm7 $\frac{5}{b5}$

8va

E7

Musical notation for Bm7 $\frac{5}{b5}$ and E7. The top staff shows a melodic line with triplets and slurs. The bottom staff shows a bass line with fret numbers and slurs labeled "1/2" and "full".

Am

8va

Am/B

Am/C

Musical notation for Am, Am/B, and Am/C. The top staff shows a melodic line with triplets and slurs. The bottom staff shows a bass line with fret numbers and slurs labeled "full".

Dm7

8va

Dm7/G

Musical notation for Dm7 and Dm7/G. The top staff shows a melodic line with slurs and a wavy line. The bottom staff shows a bass line with fret numbers and slurs labeled "full" and "1/2".

Cmaj7

8va

loco

Fmaj7

Musical notation for Cmaj7 and Fmaj7. The top staff shows a melodic line with a sextuplet and slurs. The bottom staff shows a bass line with fret numbers and slurs labeled "full".

Bm7 $\frac{5}{b5}$

8va

E7

Am

loco

Musical notation for Bm7 $\frac{5}{b5}$, E7, and Am. The top staff shows a melodic line with slurs and a wavy line. The bottom staff shows a bass line with fret numbers and slurs labeled "full" and "1/2".

w/Rhy. Fig. 1A
Dm7 Dm7/G Cmaj7 Fmaj7

1/2 1/2 full full

17 17 17 15 12 13 15 15 15 (15) 13 14 0 10 12 13

Bm7b5 E7 Am Am/B Am/C

full full

13 13 12 10 12 10 9 12 10 13 (13) <x 14 15 17

w/Rhy. Fig. 1 (1st 5 bars)
Dm7 Dm7/G Cmaj7 Fmaj7

1/2 full full

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

Bm7b5 E7 Am

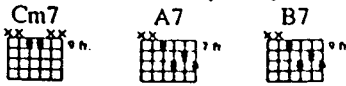
full full

13 13 12 0 9 12 13 10 12 10 0 5 0 5 7 5 7 5 7

7 7 5 7 5 0 5 3 5 3 5 3 5 7 7 5 7 5 4 7 5 7 5 3 2 5

King Of The Blues

Words and Music by Gary Moore



Intro
Moderate Rock ♩ = 91

Intro (w/dist.)

Gtr. 1

G7 F7 G7

A7 B7 Cim

full 2 full

He was

full 2 full 1/2

Verse Cim

born in Mis-sis-sip-pi, in nine-teen-twenty-four.

full

F7

He was born in Mis - sis - pi. _____ in nine - teen - twen - ty

full

full

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

Cm G7

four. _____ Left his home _____ with no mon - ey. he

full

full

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

F7 G7

had to pay _ his dues. _ But he know the time was com - in'.

6 4-6 6-8 0 (0)

A7 B7 Cm

when he'd be king of the blues. _____ King of the

full

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

blues! Lost his

full

11 9 9 9 12 9 9 12 11 | 9 11 11 11 (11)

Verse 2 w/Rhy. Fig. 1 (3 times)

Cim7

heart _____ to a wom - an _____ and Lu - cy was _ her name. _____

full

5 (5)

Gtr. 2 Rhy. Fig. 1

9 9 x x 11 | 9 9 x 9 9 | 11-13 11 9 9

F#7

Lost his heart _____ to a wom-an _____ and Lu - cy _____ was her

8va. -----

full

6 5 6 4 6 4 6 5 4 7 4 | 13 21 x x

C1m7 (end Rhy. Fig. 1) G7

name. _____ When he hears her sing so sweet-ly, he

1 1/2 full

9 9 7 9 7 5 7 5 6 6 5 7 6 7 0 6 7 0

F7 G7

knows he just can't lose. When he holds her in his arms he knows that

6 6 0 6 7 0 9

A7 B7 C1m7

he's the king of the blues. _____

(rake strings) full 1/4

8 8 11 11 12 12 9 12 12 9 (9) 6 9 9 11 9 (9)

9 9 10 10 12 12 9 12 12 9 (9) 6 9 9 11 9 (9)

7 7 9 9

Bridge A7 C1m

He's a hun-ter with a cross-cut sword, born un-der a bac

6 9 x x x x 6 9

A7

sign.

Caught his ba-by mess-ing down the

G7

G7 A7 B7 B7

laun - dro-mat,

he al - most lost his mind.

Yeah!

Solo

Cim7

full

full

full

full

F7

1/4 full

full

Cim7

full

full

G7

grad. bend

F7

G7

full

full

full

full

A7

B7

C#m7

grad. bend full

(end solo:)

He was

full

full

full

1/2

1/2

Verse 3

Gtr. 2 w/Rhy. Fig. 1
C#m7

born in Mis-sis-sip-pi, in nine-teen-twenty-four.

that's right!

F7

He was born in In - dian - o - la, Mis - siss - sip - pi.

9 (9)11 7 7 9 7

(end Rhy. Fig. 1)

Cm7

(end Rhy. Fig. 1)

in nine - teen twen - ty four. Does - n't

8va.....

3 3 6

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

(11) 9 11 9 11 11 11 11 9 11 19 17 19 17 10 16 18 17 10 17 17

G7 F7 G7

need no jes-ter to keep him a-mused. He's got Lu - cy by his side, he's

0 6 0 6 0 0

F7 G7

mak - ing head - line news. Does - n't need no pal-ace like

6 0 6 0

F7 G7

Fred - dy down in Dal-las. Well, you can call him what you like.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Fred - dy down in Dal-las. Well, you can call him what you like." The piano accompaniment is in the same key and time, with a melodic line in the right hand and a bass line in the left hand. Below the piano part is a guitar fretboard diagram with six strings and a capo on the first fret. The diagram shows the following fret numbers: 4, 6, 6, 8, 6, 8.

A7 B7 C#m7

I call him king of the blues. *That's right!*

The second system continues the piece with the lyrics "I call him king of the blues. That's right!". The key signature remains two sharps. The piano accompaniment includes triplets and a wavy line indicating a tremolo effect. The guitar fretboard diagram shows fret numbers: 9, 9, 10, 10, 10, 10, 11, 11, 9, 9, 7, 9.

Mis - ter Al - bert King of the blues.

The third system features the lyrics "Mis - ter Al - bert King of the blues.". The piano accompaniment includes triplets and a wavy line. The guitar fretboard diagram shows fret numbers: 9, 9, 12, 9, 12, 9, 11, 9, 12, 9, 11, 11, 11, 5, 11, 9, 11, 9, 11, 9, 9.

The fourth system continues the piano accompaniment with triplets and wavy lines. The guitar fretboard diagram shows fret numbers: 7, 7, 9, 6, 9, 7, 11, 11, 11, 9, 11, 9, 11, 11, 9, 9, 11.

Cfm7

Heh!

Horn cue:

A \flat 7 A7 B \flat 7 B7 C7

King of the blues!

Cfm7

begin fade out

5 3 3 3 1/2

(grad. bends) full 2 full

11 9 11 12 9 12 9 11 9 11 11 9 11 9 11 9

Let me hear you!

2 full 2 full 2 full 2 (12)

12 12 12 12 12 12 12

1/4 full

9 12 9 9 9 12 9 12 9 12 11 9 11 9

full full full

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

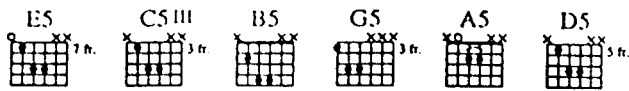
8va.....

full hold bend full full

11 14 14 16 19 19 19 19 19 21 19 21 19 20 19 20

That Kind of Woman

Words and Music by George Harrison



Intro
Moderate Rock ♩ = 117

Gr. 1

w/dist. semi harm.

A E A E

Gr. 2

Clean sound

A.H. 8va

A E A E

1/2 full

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

♩ Verses 1, 2 & 3

A E A E

w/Fill 1 (2nd time only)
w/Fill 4 (on D.S. only)

C G C G

1. She's that kind of wom - an: _____
2, 3. See additional lyrics

no doubt a - bout

Gr. 2

(1st time only)

Fingerboard diagram for the first system of guitar chords. It shows fret numbers for strings 1 through 6 across four measures. Measure 1: 10, 9, 10, 10, 9, 9. Measure 2: 9, 9, 9, 9, 9, 9. Measure 3: 13, 12, 13, 13, 12. Measure 4: 12, (12), 12, 12, 12, 12. Below the strings are two lines of fret numbers: 7, 7, 11, 9, 11, 11, 9 and 6, 6, 11, 9, 11, 11, 9.

w/Fill 2 (2nd time only)

B5

A E A E

how she feels. _____

Well she's hold - ing prom -

Musical notation for the second system of guitar chords. It includes a vocal line and a guitar line. The guitar line shows chords B5, A, E, A, E. Below the guitar line is a fingerboard diagram with fret numbers: (12), 12, 12, 12 and 10, 9, 10, 10, 9, 9, 11, 9, 11, 11, 9.

Fill 1

full

Musical notation for Fill 1. It shows a melodic line in the treble clef and a guitar line in the bass clef. The guitar line has fret numbers 10, 8, 9, 9. The strings are labeled T, A, B.

Fill 4

full

1/2

Musical notation for Fill 4. It shows a melodic line in the treble clef and a guitar line in the bass clef. The guitar line has fret numbers 10, 7, 10, 7, 10, 7, 0, 9. The strings are labeled T, A, B.

Fill 2

1/2

Musical notation for Fill 2. It shows a melodic line in the treble clef and a guitar line in the bass clef. The guitar line has fret numbers 12, 12, 12, 15, 12. The strings are labeled T, A, B.

w/Fill 3 (2nd time only)
w/Fill 5 (on D.S. only)

C G C G B5

is - es, her eyes won't tell, her lips are sealed.

Fretboard diagrams for guitar: (9) 9 9 | 13 12 13 13 | 12 | 12 11 9

Chorus 1

B5 E5

And I like her like that.

Gr. 1 Rhy. Fig. 1

semi harm.

Fretboard diagrams for guitar: x x 4 x x 4 | x x 2 x x 2 | x x 2 | x x 2 0 3 4

B5 E5 E5

She's kind of cra - zy. I think I know what I'm

(end Rhy. Fig. 1) Rhy. Fig. 2

semi harm.

Fretboard diagrams for guitar: x x 4 x x 4 x x | x x 2 x x 2 | 0 0 7

Fill 3

8va...

1/2 full

Fretboard diagram for guitar: 17 17 17 17 17 (7)

Fill 5

Fretboard diagram for guitar: 2 4 3 3 3 | 5 7 5

B5 C7(Bb)

look- ing for, that kind of wom- an.

Slide Fig. 1 *

Detailed description: This system contains the first system of music. It features a vocal line with lyrics "look- ing for, that kind of wom- an." and a guitar accompaniment. Above the guitar staff, there are two rhythmic patterns: one for B5 and one for C7(Bb). Below the guitar staff, there is a slide guitar figure labeled "Slide Fig. 1 *". The slide guitar staff shows fret numbers 0, 2, (2), 0, 2, 7, 0, 12. A "full" marking is present above the slide guitar staff.

* Slide Gtr. is tuned (E A D G B E)

B5

I think I know what I'm look - ing for,

Slide Fig. 2

(Slide Gtr.)

Detailed description: This system contains the second system of music. It features a vocal line with lyrics "I think I know what I'm look - ing for," and a guitar accompaniment. Above the guitar staff, there is a rhythmic pattern for B5. Below the guitar staff, there is a slide guitar figure labeled "Slide Fig. 2" and "(Slide Gtr.)". The slide guitar staff shows fret numbers 0, 11, 13.

C7(Bb)

1. 2. C5

that kind of wom - an.

(end Rhy. Fig. 2)

Detailed description: This system contains the third system of music. It features a vocal line with lyrics "that kind of wom - an." and a guitar accompaniment. Above the guitar staff, there are two rhythmic patterns: one for C7(Bb) and one for C5. Below the guitar staff, there is a slide guitar figure labeled "(end Rhy. Fig. 2)". The slide guitar staff shows fret numbers 0, 12, 12.

Bridge
B5

(cont. rhy. simile)

She's got to look so cool, you know what I mean. Got the

E5 D5

wick - ed - est smile that I've ev - er seen. I crashed my heart on the

A5

⑤ open A A 2fr. B open A 3fr. C open A 2fr. B open A open A

side of the street, but she was still gone. She's that kind of wom -

Gtr. Solo E5 C

(cont. rhy. simile)

an. _____

Gtr. 1

full

10 10 8 9 9 9 6

Gtr. 2

Slide Gtr. w/o slide -----

1 9 1 7 9 7 5 2 2 6 8

G5 B5 E5

full full

12 12 15 0 3 3 10 12 11 10 11 12 11 10 11 0 0 6

Chorus 2
w/Rhy. Fig. 1
B5

C5 G5 B5

full

full grad. bend

(9)

12 10 10 12 7

I like her like that.

E5 B5 E5

She's pret - ty a - maz - ing.

w/Rhy. Fig. 2 w/Slide Fig. 1 B5 C7(Bb)

I un - der - stand why I want some more. That kind of wom - an.

E5 w/Slide Fig. 2 B5

One look from her knocks me on the floor.

C7(Bb) (end Rhy. Fig. 2) C5 (end Slide Fig. 1) D.S. al Coda

That kind of wom - an.

Coda E5 w/Slide Fig. 1 B5 C7(Bb)

I think I know what I'm look - ing for, that kind of wom - an.

E5

w/Rhy. Fig. 2

E5 B5

w/Slide Fig. 1

I think I know what I'm look - ing ___ for, ___

1/2

C7(B \flat)

E5

that kind of wom - an. ___ I said I know what I'm

B5 B \flat ^o A5

(end Rhy. Fig. 2)

look - ing ___ for, ___ that kind of wom - an, ___ that kind of wom - an, ___

Slide Gtr.

C5 D5 E5

that kind of wom - an. _____

Gtr. 1

full full full full

12 14 13 13

(cont. rhy. simile) C5

That kind of wom - an.

full

full

10 (10) 6 10 7 6 9

5 7 7 (7) 5 (7) 9

10

G5 B5 E5

3

full

(7) 9 7 10 9 9 (9) 12 12 12 15 (15)

C5

That kind of wom - an.

full

1/2

full

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

G5 B5 E5

8va.....

full

full

12 14 16 15 16 17 15 17 17 15 15 17 17

C5

That kind of wom - an.

loco

full

14 12 12 12 15 12 16 14 12 15 12 15 12 12 14 12 15 12 12 15 12 14

G5

B5

E5

A.H. 8va

A.H.

full

14 12 14 14 12 19 12 14 12 14 14 12 14 13 14 12 14 12 14 12

C5

1/2

T

1 1/2

0 2 0 2 4 2 12 9 5 0 12 9 5 0 12 9 5 0 12 9 5 0 12 9 5 0 12 9 5 0 14 (16)

G5

A.H. 15va

B5

E5

A.H.

full

12 12 12 5 4 5 4 7 7 5

C5

G5 B5 E5

A.H. ~~~~~
8va-----

C5

G5 B5 E5

8va-----

Fade

Verse 2

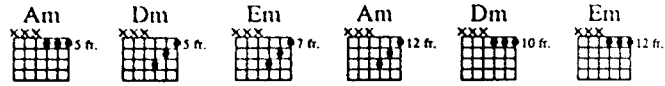
She's standin' in the doorway,
 With the sunlight in her hair.
 She's watchin' the wind blow;
 You know she don't have a care.

Verse 3

She's that kind of lady,
 That you meet in a dream of dreams.
 She leaves others in her shadow,
 But you know this woman's real.

All Your Love

Words and Music by Otis Rush



Intro
Rock $\text{♩} = 128$

Gr. 1

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♩ Verses 1, 2&3:

Am

1. All your lov - in' is lov - in' _____ All your kiss - in' is kiss -
 2. 3. ba - by, _____ girl I got in store for

Dm

in' _____ All your lov - in' is lov - in' _____
 you. _____ All your lov - in', pret - ty _____ ba - by, _____

w/Fill 1 (on D.S. only)

Am

All your kiss - in' is kiss - in'! _____ Be - fore I met you
 girl I got in store for you. _____ When I say I love you

w/Fill 2 (on D.S. only)

Fill 1

Fill 2

Am

3

full

8va

A.H.

3

1/2

A.H.

Dm

Am

3

grad. bend

sweep

2

full

full

full

full

8va

Em

Dm

full

full

full

full

full

full

full

3

Am

D.S. al Coda

3. All your lov - in' pret - ty

8va

3

full

full

full

Em Dm Am To Coda Φ

ba - by. I nev - er knew what I was miss - in'.
 ba - by. you've got to say you love me too.

P.M. (2nd time only)

1. 2.

2. All your lov - in' pret - ty

hold chord

Bridge:
Am

hold chord

Dm Am

hold chord

Em (Em) Dm

full

full

Coda

♩ Shuffle feel

Am

2nd time (vocal ad lib.)

All your lov - in' pret - ty ba - by, all your lov - in' pret - ty

P.M. (2nd time) P.M.---

Dm

ba - by. All your lov - in' pret - ty ba - by, all your lov - in' pret - ty

P.M.---

Am

Em

Dm

ba - by. Be - fore I met you ba - by, I nev - er knew what

P.M.---

Am

I was miss - ing. All your lov - in' pret - ty

1. 2.

3 3 3 3

full

back to straight rock feel

Am

5 7

full

7 (7) 5 7

5 7 7

Dm

(7) 7 7 5 7

full

full

full

full

(7) 5 7

Am Em Dm

5 7 7 5 7 0 10 7 5 7

full

full

full

full

full

Am

half time

13 13 14 (7) 7 5 7 7 5 5 7 7 14 13 14 14 13 14

full

full

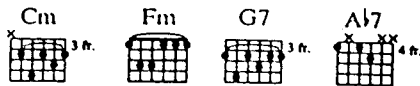
hold chord

12 14 (14) 0 5 0 7 5 7 7 5 7 5 0 5 5 0 5 0 5

6

As The Years Go Passing By

Words and Music by Deadric Malone



Slow blues ♩ = 138
Intro.

Guitar notation for the Intro section. The staff shows a melodic line with triplets and a 'grad. bend full' instruction. The bass staff shows fret numbers: 13 11 13, 13, 13 11, 13 13, 11, 8 8, 11 8, 10 10. Chord markings G7, A7, and G7 are placed above the staff.

Cm

Guitar notation for the first section. The staff shows a melodic line with a triplet and a 'full' instruction. The bass staff shows fret numbers: 0 10 10, 8 10 10, 0 10 9 8 5 8 8 10 6. A chord marking Cm is at the beginning.

There is

Verse 1:

Cm

Fm

Cm

Guitar notation for Verse 1. The staff shows a melodic line with a triplet and a '1/2' instruction. The bass staff shows fret numbers: 10 10 (10) 8 10 10 8. Chord markings Cm, Fm, and Cm are placed above the staff.

noth-in I can do, _____

as you leave me here to cry. _____

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Fm

There is noth- ing I can do, _____ as you leave me here to

11 10 10 8 10 10 10

0 11 0

Cm G7

cry. _____ You know my love _____ will fol- low you, _____

11 10 (10) 0 10 10 10 0 10

A7 G7 Cm

as the years _____ go pass-in' by. _____ Give you

10 (10) 10 10 11 (11) 0 10 10 (10) 0 10 10 0 10 0

Verse 2:

Fm Cm

all _____ that I own, _____ that's one thing _____ you can't de - ny. _____

0 11 0 13

Fm

Give you all _ that I own, _ that's one thing _ you can't de -

11 13 13 13 13 10 11 11 13 13

Cm G7

ny. _ You know my love _ will fol-low you _

10 0 10 10 (10) 0 10 10 10 0 11

A7 G7 Cm

as the years _ go pas-sin' by. _

0 11 10 10 0 10 (10) 0 10 10 (10) 0

Guitar Solo

Fm

11 0 11 0 11 11 12 11 13 11 10 (10) 0 10 10

full

10 (10) 0 10 10 10 10 0 10 0

full

11 11 13 13 11 13 13 13 11 13 15 11

full

11 11 0 11 0 10 10 0 10 0 0 11 0 10 (10) 10 10

Cm

10 0 10 0 10 0 10 0 10 10 10 10

G7

A7

G7

full

13 13 13 11 13 13 13 13 11 11 0 11 0 10 (10) 0 10

9 10 0 0 (6)

Cm

Verse 3

Gon-na leave it up to you, ___

full

10 (10) 0 10 10 0 11 0 0 10 0 13

Fm

Cm

so long, ___ so long good - bye. ___

Gon-na

A.H.

8va

full

full

A.H.

grad. bend

full

11 13 13 11 13 13 12 11 0 0 0 0 0 11 13 13

Fm Cm

leave it up to you, _____ so long. so long good - bye. _____

full 11 11-0 11 10 10-0 10-0 full 11-0 10 10

G7 A7 G7

You know my love _____ will fol-low you, _____ as the years _____ go pas-sin'

full 0 10-0 10-10 10-10 full 0 10 10-0

Cm Piano Solo

by. _____

11 11

10 0 10 0 10 10 12 0

8va. Guitar Solo Cm Fm loco

full 13 13 13-11 13-13 11 full 11 11-0 full 11-0 10 (10) 0 10 0

Cm

full

full

full

full

full

Fm

8va.....

Cm

full

rake $1\frac{1}{2}$

rake $1\frac{1}{2}$

full

full

G7

full

full

A \flat 7

8va.....

G7

Cm

full

$1\frac{1}{2}$

full

Verse 4

Gon-na leave it up to you, _____

Fm Cm

so long, so long good - bye. Gon - na leave

full 11 full 10 10 0 10 0 10 10 0

Fm Cm

it up to you, so long, so long good - bye.

full 12 13 11 13 13 11 full 11 full 10

G7 A7 G7

You know my love will fol - low you, as the years go pas - sin' by.

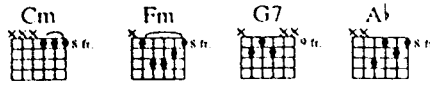
full 10 (10) 0

Cm

full 12 13 11 13 13 11 rit. full 10 0 0 0 11 9 0 10 0 7 10 0 10

Midnight Blues

Words and Music by Gary Moore



Intro
Slow Rock ♩ = 85
Cm

It's the

w/Fender Rhodes

clean sound

Verse 1
Cm7

dark - est hour, _____ of the dark - est night. _____ It's a

Fm7

Cm

mil - lion _____ miles _____ from the morn - ing light.

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E7 G7 Fm7 A7

Can't get no sleep, don't know what to do, I've got those mid - night

Detailed description: This system contains the first four measures of music. The top staff is a vocal line with lyrics. The middle staff is a guitar accompaniment with wavy lines indicating vibrato. The bottom staff is a guitar fretboard diagram showing fingerings: 0, 8-10, 10, 9, 10, 10.

Cm7

blues. When the

full full

Detailed description: This system contains the next four measures. The top staff has a vocal line. The middle staff has a guitar accompaniment with wavy lines and a triplet of eighth notes. The bottom staff is a guitar fretboard diagram with fingerings: 10, 0, 10, 10, 10, 0, 10, 0, 10, 10, 10, 10, 0, 10.

Verse 2
Cm7

shad - ows fall, I feel the night clos - in' in.

Detailed description: This system contains the next four measures. The top staff has a vocal line. The middle staff has a guitar accompaniment with wavy lines. The bottom staff is a guitar fretboard diagram with fingerings: 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0.

Fm7

There must be some rea - son for this

Detailed description: This system contains the final four measures. The top staff has a vocal line with a triplet. The middle staff has a guitar accompaniment with wavy lines. The bottom staff is a guitar fretboard diagram with fingerings: 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0.

Cm7 E♭7

mood I'm get - tin' in. _____ Can't get no

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a 12-string guitar style, with lyrics 'mood I'm get - tin' in.' and 'Can't get no'. The middle line is the piano accompaniment. The bottom line shows guitar chord diagrams for Cm7 and E♭7, with fret numbers 0, 10, and 10 indicated.

G7 Fm Fm7 A♭

sleep, _____ don't know what to do, _____ I've got those mid - night

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'sleep,' and 'don't know what to do,' and 'I've got those mid - night'. The piano accompaniment and guitar chord diagrams (G7, Fm, Fm7, A♭) are shown below.

Cm7 Bridge
B♭

blues, _____ Ev - 'ry eve - nin' af ter sun - down, _____ as the

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with 'blues,' and continues with 'Ev - 'ry eve - nin' af ter sun - down,' and 'as the'. The piano accompaniment and guitar chord diagrams (Cm7, B♭) are shown below.

Cm B♭

light _____ be - gins to fade _____ I feel so low, but I

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with 'light _____ be - gins to fade _____' and 'I feel so low, but I'. The piano accompaniment and guitar chord diagrams (Cm, B♭) are shown below. The word 'full' is written above the piano accompaniment in three places.

A7 G7 Solo Cm7

just I don't know, why these blues won't go a - way. Yeah!

The first system shows a vocal line and a guitar fretboard. The vocal line has lyrics: "just I don't know, why these blues won't go a - way. Yeah!". The guitar fretboard has fret numbers (10), (10), 0, 11, 11. There are wavy lines above the notes and a "full" label above the 11th fret.

hold bend

The second system continues the vocal line and guitar fretboard. The guitar fretboard has fret numbers (11), (11), 0, 0, 11, 0, 10, 10, (10), 10. There are wavy lines above the notes and a "full" label above the 10th fret. A dashed line labeled "hold bend" spans from the 10th fret to the end of the system.

Fm7 Cm7

The third system shows a vocal line and a guitar fretboard. The guitar fretboard has fret numbers 11, 10, 0, 0, 10, 0, 11, 11, (11), 0, 0, 10, 0, 10, 10, 10, 10, (10), 0, (0), 6. There are wavy lines above the notes and "full" labels above the 11th, 11th, and 10th frets.

E7 8va G7

The fourth system shows a vocal line and a guitar fretboard. The guitar fretboard has fret numbers 0, 0, 13, 11, 13, 13, 11, 13, 13. There are wavy lines above the notes and "full" labels above the 13th, 11th, and 13th frets. A dashed line labeled "8va" spans from the 13th fret to the end of the system.

Fm7 A7

The fifth system shows a vocal line and a guitar fretboard. The guitar fretboard has fret numbers 11, 11, 0, 0, 10, 10, 0, 10, 9, 0, 11, 10, 0, 10, 0, 11, 0, 11, 0, 10, (10), 0, 10, 10, 0, 0. There are wavy lines above the notes and "full" labels above the 11th, 10th, and 10th frets.

Cm7 A.H. 8va w/bar A.H.

The sixth system shows a vocal line and a guitar fretboard. The guitar fretboard has fret numbers 10, 10, 10, 10, 0, 10, 0, 10, 10, (10). There are wavy lines above the notes and "full" labels above the 10th, 10th, and 10th frets. A dashed line labeled "A.H. 8va" spans from the 10th fret to the end of the system. Below the fretboard, it says "w/bar A.H." with a wavy line.

8va. Cm7

8va. Fm7

8va. Cm7

Eb7 G7 8va. Fm7

Ab Cm

Bridge

B \flat Cm

Ev-'ry eve-nin' af-ter sun-down, as the light be-gins to

10 0-10 10 0 10 0 11 0

B \flat A \flat 7

fade. I feel so low but I just don't know why these blues won't go a-

full full

11 10 10 0 0 10 10 0 10 10

Verse 3

G7 Cm7

way. It's the dark-est hour of the dark-est night.

full

0 3 1 3 1 3 3 1 0 0 (6) 4 5

Fm7 Cm7

It's a mil-lion miles from the morn-ing light.

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

E^b7

G7

Can't get no sleep, don't

The first system of music features a vocal line in a B-flat major key signature with a 4/4 time signature. The lyrics are "Can't get no sleep, don't". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The guitar part is shown on a six-string fretboard with fingerings: 5-5-0-5 for the first measure and 3-5 for the second measure.

Fm

A^b

Cm7

know what to do, I've got those mid - night blues.

The second system continues the vocal line with the lyrics "know what to do, I've got those mid - night blues.". The piano accompaniment features a more active right hand with eighth-note patterns. The guitar part includes chords and fingerings: 9-10-10 for the first measure, 9-10-10 for the second, 9-10 for the third, and 0-0-11 for the fourth.

Fm7

Cm7

Fm7

Cm7

I've got those mid - night blues. I've got those mid - night blues.

The third system repeats the phrase "I've got those mid - night blues.". The piano accompaniment includes a section marked "8va" (octave up) and a triplet. The guitar part features "full" chords and fingerings: 0-11-11-11, 13, 13-13-13, and 11-11.

Fm7

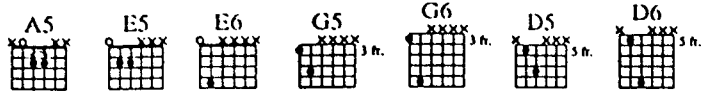
Cm7

rit. I've got those mid - night blues.

The fourth system begins with a *rit.* (ritardando) marking. The piano accompaniment includes a section marked "8va" and "loco" (loco playing). The guitar part includes "rubato full" and "full" markings with fingerings: 0, 11-11-0-11-0, 10-10, 4-6-4-5-3, and 3.

Moving On

Words and Music by Gary Moore



Driving ♩ = 152

Rhy. Fig. 1

Rhy. Gtr.

A5

1. I'm gon - na

Verses 1, 2, & 3:

W/Rhy. Fig. 1 (2nd and 3rd times w/Rhy. Fig. 1A)

♩ A5

1. leave this place to - mor - row, I'm gon - na leave this town be - hind. _
 2. tired of the same old fac - es, and I'm sick of the same old _ dance. _
 3. See additional lyrics.

I'll be gone be - fore the mom - in'. I'll be
 I'm get - tin' bored with the same old _ fac - es ev - 'ry

Rhy. Fig. 1A

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A5 N.C. D

out - a sight and out - a mind. ——— } That's why I'm mov - in' on. ———
 bod - y starts to look the same. ——— }

* Slide Gtr.

* Slide Gtr. is tuned: E A D G B D

A E

I'm mov - in' on. ——— I've been hang - in' round _ too long, _ it's

(1st time only)

To Coda ◊

G D5 A5 1. E5 2.

time I was mov - in' on. ——— 2. Oh, well I'm (Move it for me.)

(1st time only) (1st time only) w/slide * Slide Gtr. 8va.

* Slide Gtr. is tuned E B D G B D

Rhy. Fill 1

8va.....

18 14 14

8va..... loco

D7

17 16 15 14

A7

E7

7 5 7 7 5 7

A7

(E5)

D. S. al Coda

w/out slide

3

3

3. I been

7 6 6 6 2 0 2 0 2 0 3 2 0 3 0 3 0

Coda

A5

A7

(Gimme one more for the road.)

8va.....

slide Gtr.

17 19 19 17 17 19 19 17 19 19 17 10 15 14 17 10 19

8va.....

D7

* Slide is playing off the neck - fret numbers indicate implied fret positions.

8va.....

A7

grad. slide

8va.....

E7

loco

D7

A7

E5

Verse 4:

A5

I'm gon - na leave this town to - mor - row, I'm gon - na

leave this place be - hind. _____ You can bet your bot - tom dol -

Chord diagrams for guitar:
 Measure 1: 0 2 2 x 2 x
 Measure 2: 2 x 2 2
 Measure 3: 0 2 2 x 2 x

lar, all my trou - bles will be far be - hind. _____ That's why I'm mov - in' on. _____

slide Gtr.

Chord diagrams for guitar:
 Measure 1: 2 2 x 4 0 0
 Measure 2: 14 14 12 14

D A7

I'm mov - in' on. _____

Chord diagrams for guitar:
 Measure 1: 7 7 5 7 7
 Measure 2: 14 14 12 14

E5 E6 E5 E6 G5 G6 D5 D6

Rhy. Gtr.

I've been hang - in' round _ too long. _ it's time I was mov - in' on. _

Chord diagrams for guitar:
 Measure 1: (14)

A5 E5 E6 E5 E6

I've been hang - in' 'round_ too long, _ it's

14 14 12 14 (14)

G5 G6 D5 D6 A5 E5 E6 E5 E6

time I was mov - in' on. Said I've been hang - in' 'round_ too long _ it's

14 13 12 13 14 12 14

G5 D5 A5

time I was mov - in' on.

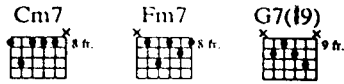
14 13 12 13 14 16 12 14 12 14 (14) (14)

Verse 3:

(I been) tryin' to settle down here,
 A but my feet just won't stay still.
 And I've heard that the grass is greener
 On the other side of the hill.

Oh Pretty Woman

Words and Music by A.C. Williams



Driving Blues ♩ = 88

Cm7

Gtr. 1 (Gary Moore)

11 full (11) 0 11 0 10 1/2 (10) 0 10 1/2 0 1/4 10 10 0 full 13

Cm7

Oh, pret - ty wom - an shows the

full full full pick sl. (13) 13 13 13 (13) 11 13

ris - in' sun, _ says all your cheap paint and pow - der ain't goin' _ help you none. 'Cause she's a

full 10 (10) 0 10

pret - ty wom - an right down to her bones_ and so you might as well__ leave your

full

10 8 8

skin a - lone. Pret - ty wom - an, what's the mat - ter with you?_

Fm7

Gr. 2 (Albert King)

full

13 13 8

Can't make you love me,

Cm7

G7(♯9)

Gr. 1

Gr. 2

full

full

full

1/2

full

11 0 11 0 0 10 10 10 0 10 0 10 0 13 15 (15) 0 0

no mat - ter what I do.

N.C.

(B♭)*

(B)*

Cm7

G7(♯9)

Gr. 1

full

0 11 0 11 0 10 0 0 10 5 5 5

* No chord - bass notes only

(Cm7)
Gtr. 2

Musical notation for Gtr. 2, featuring a rhythmic pattern of eighth notes and rests.

Oh, pret - ty wom - an what - cha gon - na do? _ You kept on fool - in' 'round _ till I got

Gtr. 1

Musical notation for Gtr. 1, including a diagram of a full gradual bend on the 10th fret and a bar line annotation.

* Pull up on bar and immediately slide left hand finger down.

Musical notation for Gtr. 2, featuring a rhythmic pattern of eighth notes and rests.

Musical notation for Gtr. 2, featuring a rhythmic pattern of eighth notes and rests.

stuck on you. So you can drop your mess and come down off your throne, _ stop us - in'

Musical notation for Gtr. 1, including trills and fret numbers (10, 12, 8, 10).

Fm7

Musical notation for Gtr. 2, featuring a rhythmic pattern of eighth notes and rests.

my poor heart _ just a step - pin' stone. _ Pret - ty wom - an,

Gtr. 2

Musical notation for Gtr. 2, including a diagram of a full bend on the 10th fret and fret numbers (10, 16, 13, 16, 13).

Gtr. 1

Musical notation for Gtr. 1, including fret numbers (0, 10, 0, 10, 0, 3, 3, 1, 1, 3, 3, 6, 2).

Cm7

what's the mat - ter with you? _____ Can't make you

full full full full

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

9 1 3 9 1 2 9 9 4 4 5 5 3 4 5 4 4 5 5 4 5

G7(13) N.C. (Bb) (B) Cm7 G7(13)

love me, _____ no mat - ter what I _____ do. _____

Gr. 1

full

11 11 11 13

10 10 10 10 10 9 10 10 9

6 7 0 0 10 0 9 10 9

Guitar Solo

Cm7

1/2 full full

(13) (13) 13 15 11 11 0 11 10 0

6

1/2 tr tr full

10 (10) 0 10 10 (0 10) 0 11 0 10 0 10 0 10 0 10 0 11 11

Fm7

7

grad. bend 1/2

1/4

Cm7

full

1/2

full

full

G7(♯9)

1/2

full

N.C. (B♭) (B) Cm7 Cm G7+9

8va. loco

full

full

grad. bend full

loco

Cm7

Gr. 2

Oh, pret - ty wom - an that's al - right for you; now you just go on do - in' what you

Gr. 1

11

wan - na do. — But some - day, when you think that you've got it made, — don't get in

The first system of music features a vocal line in treble clef with a key signature of two flats. The lyrics are "wan - na do. — But some - day, when you think that you've got it made, — don't get in". Below the vocal line is a guitar line in treble clef. The guitar tablature below the guitar line shows fret numbers: 0, 0, 10, and a final measure with a "full" vibrato mark and a circled 6.

wide or deep e - nough so you can't wade. Pret - ty wom - an,

The second system continues the music. The lyrics are "wide or deep e - nough so you can't wade. Pret - ty wom - an,". Above the guitar line, there are circled fret numbers 3, 4, 13 fr., and 15 fr., with chord symbols (Fm7), A♭, and F below them. The guitar line includes a "8va" marking and a "Gtr. 2" marking. The guitar tablature shows fret numbers: 15, 16, 17, 12, 13, (13), 10, 13, 13, 11, 13, 11.

what's the mat - ter with you? — Can't make you

The third system concludes the piece. The lyrics are "what's the mat - ter with you? — Can't make you". Above the guitar line, there are circled fret numbers 3, 4, 3, 4, 5, 4, 3, 4, 8 fr., 10 fr., 10 fr., 8 fr., 9 fr., 10 fr., 8 fr., and 10 fr., with chord symbols (Cm7), E♭, C, G, B♭, B, C, E♭, and C below them. The guitar line includes a "full" vibrato mark. The guitar tablature shows fret numbers: 10, (10), 0, 10, 0, 10, 10.

G7(#9)

(Gtr. 1 to notation)

G7(#9)

(Bb)

(B)

Cm7

love me. _____ no mat - ter what I _____ do. _____

The first system contains a vocal line with lyrics and a guitar line. The guitar line includes a treble clef staff with notes and a fretboard diagram below it. The fretboard diagram shows frets 11, 10, 9, 10 on the first string; 11, 10, 9, 10 on the second string; and 6, 7 on the third string. There are 'X' marks on the fourth and fifth strings at the 10th fret.

Guitar Solo

Rhy. Fig. 1

(Cm7)

G7(#9) Gtr. 1 7

⑥ 3 fr. G ⑤ 6 fr. Bb ⑤ 2 fr. B ⑤ 3 fr. C ② 8 fr. Cm ③ 8 fr. Eb ③ 10 fr. C ④ 3 fr. G ⑥ 6 fr. Bb ⑤ 2 fr. B ⑤ 3 fr. C ② 8 fr. Cm ③ 8 fr. Eb ③ 10 fr. C ④ 3 fr. G ⑥ 6 fr. Bb ⑤ 2 fr. B

The guitar solo section features a treble clef staff with notes and a fretboard diagram below it. The fretboard diagram shows frets 13, 13, 13, (13), 13, 13, 13, (13), 11, 13 on the first string; 8, 10, 10, 9, 10 on the second string; and 13, 12 on the third string.

Gtr. 2

full full full full full full full

The second guitar solo part includes a treble clef staff with notes and a fretboard diagram below it. The fretboard diagram shows frets 13, 13, 13, (13), 11, 13 on the first string; 8, 10, 10, 9, 10 on the second string; and 13, 12 on the third string.

⑤ 3 fr. C ② 3 fr. Cm ③ 3 fr. Eb ④ 3 fr. C ⑥ 6 fr. G ⑤ 6 fr. Bb ⑤ 2 fr. B ⑤ 3 fr. C ② 8 fr. Cm ③ 8 fr. Eb ④ 10 fr. C ⑤ 3 fr. C ④ 6 fr. Eb ④ 2 fr. E ④ 3 fr. F ② 1 fr. Fm ③ 1 fr. Ab ④ 3 fr. F ⑤ 3 fr. C ⑥ 6 fr. Eb ④ 2 fr. E

The third guitar solo part features a treble clef staff with notes and a fretboard diagram below it. The fretboard diagram shows frets 13, 11, 13, 13, 13, 11, 11, 13, 13 on the first string; 13, 12 on the second string; and 13, 12 on the third string.

grad. bend

full full full full

The fourth guitar solo part includes a treble clef staff with notes and a fretboard diagram below it. The fretboard diagram shows frets 13, 11, 13, 13, 13, 11, 11, 13, 13 on the first string; 13, 12 on the second string; and 13, 12 on the third string.

④ 3 fr. F
 ② 1 fr. Fm
 ③ 1 fr. A \flat
 ④ 3 fr. F
 ⑥ 3 fr. G
 ⑥ 6 fr. B \flat
 ⑤ 2 fr. B
 w/Rhy. Fig. 1 (2 times)
 (Cm7)

Musical notation for the first system. The treble clef staff shows a melodic line with various articulations. The guitar staff below it shows fret numbers: (13) 13 11 13 13 13 11. Dynamics include "full" and "1/2".

⑥ 3 fr. C
 G7(\flat 9)
 ⑥ 6 fr. B \flat
 ⑦ 7 fr. B
 (Cm7)

Musical notation for the second system. The treble clef staff shows a melodic line with a wavy line indicating a vibrato effect. The guitar staff shows fret numbers: 11 (11) 11 (11) 11 (11) 13 13 13 11 13 11 13 11 0 full (10) 0 10. Dynamics include "full".

⑤ 3 fr. Cm7
 G7(\flat 9)

Musical notation for the third system. The treble clef staff shows a melodic line with a wavy line and a "3" marking. The guitar staff shows fret numbers: 0 10 10 13 13 12 12 full (10) (10) (10) 10 15 full (10) 16 10 full 17 10 10. Dynamics include "full".

8va...

Musical notation for the fourth system. The treble clef staff shows a melodic line with a wavy line and a "6" marking. The guitar staff shows fret numbers: (18) (18) full (18) (18) 18 15 18 15 10 15 10 15 10 15 full (10) 10 17 15 17 15 10 15 10 15 17 15 17 10 16 18. Dynamics include "full".

Fm7 *8va.* Cm7 *loco*

grad. bend full

1/4 full

1/2 1/2 1/2

full

G7(#9) N.C. (Bb) (B)

8va.

hold bend 1/4 1/2 1/2 full

Cm7 *8va.* *loco* G7(#9)

Cm7

Oh, pret - ty wom - an, ___

Gtr. 2

oh, ___ pret - ty wom - an, ___

oh, pret - ty wom - an ___

full

10 16 17 16 17 17

full full full

11 0 0 0 10 (10) 0

oh, pret - ty wom - an. ___ Can't make you love me, ___

G7(19)

Gr. 1*

11 10 9 10

* random pick slides

no mat - ter what I ___ do. ___ Can't make you

(Cm7)

full

11 0 11 0 10 0 10 10 8 10 11 10 0 10 8 10 (10) 0 10

1/2

love me, ___ no mat - ter what I ___ do. ___

G7(19)

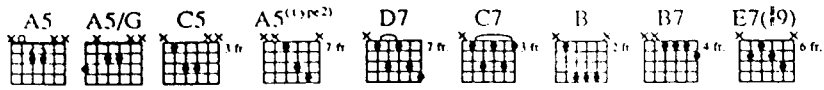
8va

full

11 10 9 10 10 15 15 15 18 16 17

Texas Strut

Words and Music by Gary Moore



Intro
Slow ♩ = 144

Intro

Chords: E/G♯, Gm6, F♯m7, E, E/G♯, Gm6, F♯m7, E

Fast shuffle ♩ = 172 (♩ = ♩³)

Rhy. Fig. 1

Chords: A5, A5/G, A5, C5

w/distortion

Drums enter

Chords: A5, A5/G, A5, C5

Spoken: Let me tell you 'bout the Texas blues.

Verses 1, 2, & 3

A5 A5/G A5 C5

1. I (1.) went down south to Dal-las,
 (2.) self in Dou-ble Trou-ble
 (3.) See additional lyrics.

Rhy. Fig. 1A

P.M. (clean gtr. sound)

w/Rhy. Fig. 1A

A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5

to hear those cow - boys wail. Came a -
 when I saw that Tex - as Flood. Ste - vie

A5 A5/G A5 C5 3 A5 A5/G A5 C5 A5 A5/G A5 C5

cross that Bill - y Gib - bons rid - in' on that Z - Z trail.
 said the sky is cry - in', Su - per - sti - tion's in his blood.

A5 3 3 3 D7 C5

I just can't lose with the Tex - as

A5 A5/G A5 C5 A5 A5/G A5 C5 D7 C5

w/Rhy. Fig. 1

Blues. Said I just can't lose, with the Tex - as Blues.

B 3 3 3 3 B7

To Coda

1. A5 A5/G A5 C5

w/Rhy. Fig. 1

the Tex - as Blues.

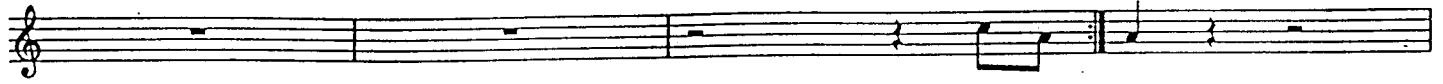
A5 A5/G A5 C5 A5 A5/G A5

A5 E E7+9

||2.

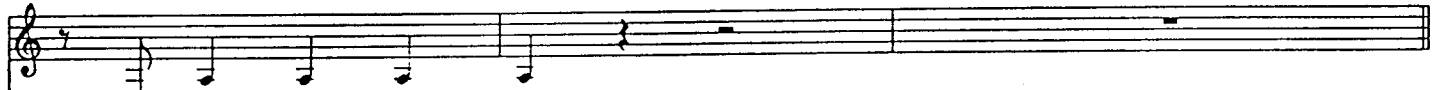
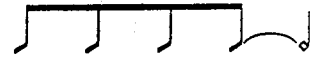
A5 A5/G A5 C5

w/Rhy. Fig. 1

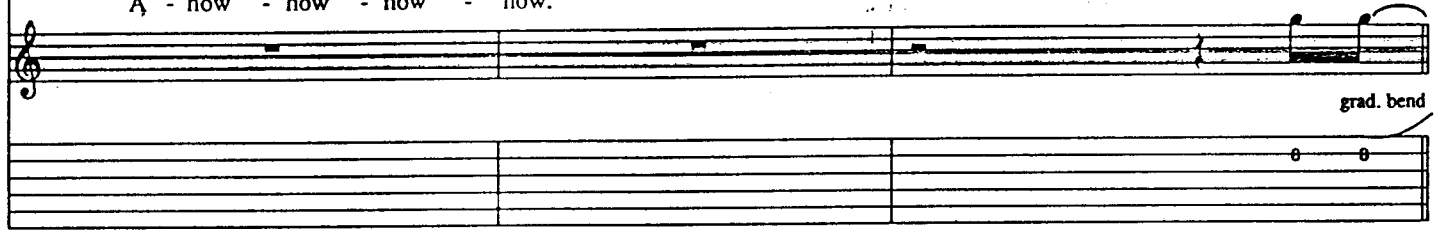


Got my - Blues.

A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G E7



A - how - how - how - how.



grad. bend

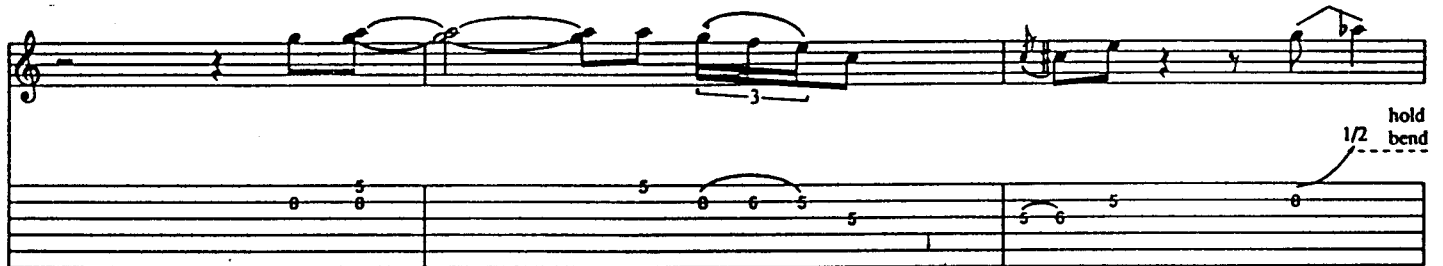
Guitar Solo

A5 A5/G A5 C5 A5 A5/G A5 C5



1/2

full hold bend



1/2 hold bend



hold bend

1/4 full

1/4 full full 1/4 full

1/4 hold bend

(B5) full

*Implied by bass line

full full

full full full full full full full full full w/bar full harm.

D.S. at Coda

3.1

Coda

♩ A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5

w/Rhy. Fig. 1

Blues.

N.C.(A5)

(B5)

8va.....

loco

8va.....

8va.....

* This is combination of bending the 2nd string while pulling up on the vibrato bar.

Rhy. Fig. 2

A5

(clean sound)

A5

Whooh _____ Well I'm

Verse 4

w/Rhy. Fig. 2

go - in' back to Dal - las, won't be wait - in' for no bus.

Rid - in' off in - to the sun - set, you won't

A5 (type 2)

D7

see my heels for dust. _____ I just can't lose,

w/Rhy. Fig. 1

C5

A5 A5/G A5 C5 A5 A5/G A5 C5

with the Tex - as Blues. _____ I said I just can't lose.

D7 C7 A5 A5/G A5 C5
w/Rhy. Fig. 1

with the Tex - as Blues. _____

A5 A5/G A5 C5 D7 C7

I said I just can't lose, _____ with the Tex - as Blues. _____

A5 A5/G A5 C5 A5 A5/G A5 C5 D7
w/Rhy. Fig. 1

Well I just can't lose, _____

C7 B 3 3 3 3 B5

with the Tex - as Blues. _____ The Tex - as

w/Rhy. Fig. 1A
A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5

Blues, the Tex - as Blues. A - how - how - how -

A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5

how, a - how - how - how - how.

A5 E Gm6

F#m7 E

Gm6 F#m7 E

E7 G° F#m7

E E7 G°

F#m7 E Bb° Bb9

rit. *let ring* *rake*

A9 Ab9 N.C. E7(#9)

* A.H. -----
8va. -----

* A.H. -----

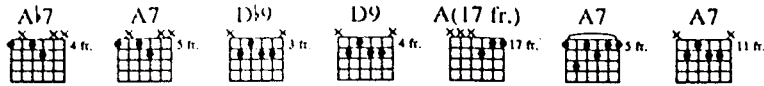
* Hold E7(#9) and play the octave harmonics.

Verse 3

I heard that Houston Twister
 He could run you off the tracks.
 When he plays that cold, cold feelin',
 You get the shivers down your back.

Too Tired

Words and Music by Johnny Watson, Maxwell Davis and Saul Bihari



Medium shuffle ♩ = 126 ($\frac{r}{\downarrow} \frac{3}{\downarrow} \frac{1}{\downarrow}$)

Gr. 1 (Gary Moore)

N.C.

Gr. 2 (Albert Collins)

Gr. 1

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a wavy line above it, a triplet of eighth notes, and a triplet of eighth notes. The bass staff contains a bass line with a wavy line above it, a triplet of eighth notes, and a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

Gr. 2

Gr. 1

The second system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a wavy line above it, a triplet of eighth notes, and a triplet of eighth notes. The bass staff contains a bass line with a wavy line above it, a triplet of eighth notes, and a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

D7

A7

A13

A7

full

full

The third system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a wavy line above it, a triplet of eighth notes, and a triplet of eighth notes. The bass staff contains a bass line with a wavy line above it, a triplet of eighth notes, and a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

full

The fourth system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a wavy line above it, a triplet of eighth notes, and a triplet of eighth notes. The bass staff contains a bass line with a wavy line above it, a triplet of eighth notes, and a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

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(Horns)

A \flat 7

A7 N.C.

D \flat 9

D9

A \flat 7

A7 N.C.

laid down last night, too tired to wake. I had a chill this morn - in', too

A \flat 7

A7

D \flat 9

D9

A \flat 7

tired to shake. I got a good pok - er hand, too tired to win. I could

(Gr.)

A(17th fr.)

A7

hear my ba - by knock - in' too tired to let her in. I'm tired,

*D9

D7

D9

D7

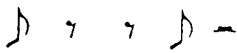
A7

(Horns)

Yea, yea, yea, I'm tired.

Gr. 2

* Chords derived from horn figures



E7

D7

Rhy. cont. simile

too tired, — too tired — for an - y - thing. —

A7 E7 A7 A7 D9

I'm too tired to walk, too

D9 A7 A7

(Gtr.) A7 3 3 3 3

tired to run, I could hear my ba - by call - in' too ' tired, too tired, I'm —

D7 A7

— tired. — Yes, I'm tired, —

E7

I'm tired, _____

10 12 10 12 9 | 10 11 9 10 11 9 10 11 9 10 11 9 10 11 9

D7 | A7 | E7 A7

too tired __ for an - y - thing. __

Spoken: Take over Albert, I'm too tired for this.

10 10 10 10 10 10 | 10 10 10 10 10 10 | 10 14 12 12 12

Gr. 2

A7 | D9 | D9 | A7 | A7

3 | 3 | 3

5 0 5 6 (7) | 5 7 5 7 7 0 | 5 0 5 7 5

D7

3 |

5 7 5 7 5 7 | 10 10 13 12 | 10 0 10

A7 E7

D7 A7 Gtr. 1

A7

D7

A7 E7

D7 A7 E7 (Horns) A7

A7 D9 D9 A7

Tired of pros - per - i - ty, I'm tired of luck. I'm

A7

sit - tin' on a pin, I'm too tired _____ to get up. I'm tired, _____

A7

I _____ de - clare I'm _____ tired. _____

full

E7 D

I'm too tired, _____ too tired _____ for an - y - thing. _____

A7 E7

Spoken: Hey, Albert, I'm tired!

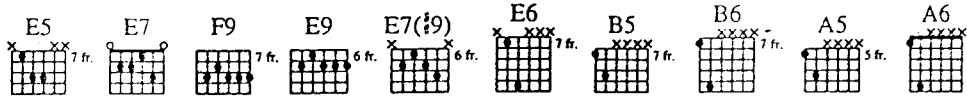
Gr. 1 E7

D7

A9

Walking By Myself

Words and Music by J.A. Lane



Blues shuffle ♩ = 112 (♩ = ♩³ ♩)

E5 N.C. E5 N.C. E

Verse:

♩ E5 N.C.

E5 N.C.

You know I love ___ you; ___ you know it's

w/Rhy. Fill 3 (3rd time only)

E5 N.C.

w/Rhy. Fill 4 (3rd time only)

true. ___ Give ya all my love babe, ___

Rhy. Fill 3

Rhy. Fill 4

w/Rhy. Fill 2 (2nd time only)
w/Rhy. Fill 5 (3rd time only)

E7(9) B9 E5 E6 E5 E6

what more, _____ can I do? _____ 1.3.4. Walk - in'
2. love ya,

Palm mute -----

Fretboard diagram: 0 0 7 7 7 7 | 10 10 10 10 10 10 | 0 0 0 0 0 0 | 2 2 4 4 2 2 | 0 0 0 0 0 0

E5 E6 E7 E6 E E5 E6 E7 E6 E

by my - self. I hope you'll un - der - stand. _____
yes I love you with my heart and soul. _____

Fretboard diagram: 0 0 0 0 0 0 | 0 1 0 1 | 2 2 4 4 0 0 | 2 2 4 4 0 0 | 0 0 2 (6) 3 0 4

A5 A6 A5 A6 B5 B6 B5 B6

I just want to be your lov - er man. _____
I would - n't mis - treat you for my weight in gold. _____

P.M. -----

Fretboard diagram: 2 2 4 4 2 2 | 4 4 6 6 4 4 | 0 0 0 0 0 0 | 2 2 2 2 2 2 | 2 2 2 2 2 2

Rhy. Fill 2 B5

T
A
B

Rhy. Fill 5 A.II. 8va A.II. 12

T
A
B

N.C.

(B7)

2nd time D. S.
3rd time to next strain
4th time to Coda. ☐

w/Rhy. Fill 1 (2 times only)

Musical notation for the first system, including treble and bass staves with guitar fret numbers and a 1/4 note annotation.

Guitar Solo

E7

A.H.

Musical notation for the second system, including treble and bass staves with triplets and "full full" annotations.

A7

Musical notation for the third system, including treble and bass staves with triplets and a 1/4 note annotation.

B7

E7

A.H.

B7

spoken: Keep on walkin'!

Musical notation for the fourth system, including treble and bass staves with triplets, "spoken" text, and a 1/4 note annotation.

Rhy. Fill 1

Musical notation for the Rhy. Fill 1 section, including treble and bass staves with triplets and fret numbers.

E7

12 12 12 12 12 12 12 12 12 12 12 12

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

12 14 3 2 0

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

9 9 9 9 9 9 9 9 9 9 9 9

19 19 19

8va...

A7 B7 E7

10 17 19 20 20 20 (20) 17 (17) 15 15 12 15 12 15 12 16 12 15 12 15 12 15 12 14 12

N.C.

8va...

hold bend

D.S. al Coda

15 12 15 14 12 14 14 12 14 12 14 12 13 14 7 10 7 10

Coda

E7

Walk - in' by my - self I

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

N.C. A5 A6 A5 A6

hope you'll un - der - stand. I just want to

P.M.

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

0 2 (0) 3 (0) 4 7 7 9 9 7 7 9 9
 5 5 5 5 5 5 5 5

B5 B6 B5 B6 A5 A6 A5 A6 B5 B6 B5 B6

be your lov - in', I just want to be your lov - in',

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

A5 A6 A5 A6 B5 N.C.

I just want to be your lov - in' man.

7 7 9 9 7 7 9 9 9 0 10 12 16 12 1/2
 5 5 5 5 5 5 5 5 7 0 0 14 (14) 12 12 14 12

F9 E9 8va. E7(9)

full

0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7
 2 7 6 7 2