



# ERIC CLAPTON

461 OCEAN BOULEVARD

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# Motherless Children

Arranged by Eric Clapton and Carl Radle

Gtrs. 4 & 5; Open A Tuning:

- ① = E    ④ = E
- ② = C#   ⑤ = A
- ③ = A    ⑥ = E

## Intro

Moderate Rock ♩ = 127

Gr. 1 (dist.) N.C.(A)

Musical notation for Guitar 1 (dist.) N.C.(A). The staff shows a melodic line in 4/4 time with a dynamic marking of *mf*. The tablature below shows the fretting: 2 4 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 4 2 2 4 2 2 4 2 5 4 2 4.

Gtrs. 1 & 2 (slight dist.)

Musical notation for Gtrs. 1 & 2 (slight dist.). The staff shows a melodic line in 4/4 time with a dynamic marking of *mf*. The tablature below shows the fretting: 2 4 2 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 5 4 2 4.

Gtrs. 1 & 2 band enters 3rd time

1. - 5.

Musical notation for Gtrs. 1 & 2 band enters 3rd time. The staff shows a melodic line in 4/4 time. The tablature below shows the fretting: 2 4 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 4 2 2 4 2 2 4 2 5 4 2 4.

Gr. 3 (slight dist.)

Musical notation for Gr. 3 (slight dist.). The staff shows a melodic line in 4/4 time with a dynamic marking of *mf*. The tablature below shows the fretting: 2 4 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 4 2 2 4 2 2 4 2 5 3 2 2.

6.

Musical notation for measure 6. The staff shows a melodic line in 4/4 time. The tablature below shows the fretting: 2 4 4 2 4 4 2 2 5 3 0 3. A chord symbol \*D is indicated above the staff. The instruction "let ring" is written below the staff.

\*Chord symbols reflect basic tonality.

\*Gtrs. 4 & 5 (dist.)

Gtrs. 1 & 2 tacet

A D A D

w/ slide

12 10 12 12 (12) (12) 5 5 7 5 5 (5) 0 3 2 0 0 3 2 0 5 12

Gtr. 3

Rhy. Fig. 1

sim.

2 4 2 4 7 9 7 9 2 4 2 4 2 3 4 2 4 2

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

\*composite arrangement

A D A D

12 10 12 12 (12) (12) 5 5 7 5 5 (5) 0 3 2 0 0 3 2 0 5

2 4 2 4 7 9 7 9 2 4 2 4 2 3 4 2 4 2

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

A E D F

Gtr. 2 tacet

A

Gtrs. 4 & 5

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

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

Gtr. 2

Gtr. 3

Gtr. 3 divisi w/ chorus

let ring ----- 4

10 10 10 10

2 4 2 4 9 11 9 11 7 9 7 5 10 10 10 10 2 4 2 4

0 0 0 0 7 7 7 7 5 5 5 3 0 0 0 0 0 0 0 0

D A D

steady gliss

5 5 7 5 5 (5) 0 3 2 0 0 3 2 0 5 5 (5)

End Rhy. Fig. 1

Gtr. 2

Gtr. 3 *divisi*

let ring.....

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

5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtrs. 2 & 5 tacet

A D A

1. Moth - er - less chil - dren have a hard time \_\_\_ when your moth - er is dead, \_\_\_ Lord. \_\_\_

Gtr. 4

w/ o slide

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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

Gtr. 3 Rhy. Fig. 2

2 2 4 2 2 7 9 7 7 7 9 7 2 4 2 2 4

0 0 0 0 0 5 5 5 5 5 5 5 0 0 0 0 0

D A D

Moth - er - less chil - dren have a hard time \_\_\_ when your

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). It contains three measures of music with lyrics underneath. The second staff shows guitar chord diagrams for the first three measures, with a slash through the first two diagrams indicating barre. The third staff is the bass line, also in treble clef, with fret numbers written below the notes.

A D A E

moth - er is dead, \_ Lord. \_\_\_ They don't have \_ an - y - where \_ to go, \_

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of two sharps. It contains four measures of music with lyrics underneath. The second staff shows guitar chord diagrams for the four measures, with a slash through the first diagram indicating barre. The third staff is the bass line in treble clef with fret numbers written below the notes.

D F A

wan - der - ing 'round \_ from door \_ to door. \_ No - bod - y can treat you like a

Gr. 2 tacet

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "wan - der - ing 'round \_ from door \_ to door. \_ No - bod - y can treat you like a". Above the vocal line, the chords D, F, and A are indicated. A guitar line is present, with a "Gr. 2 tacet" instruction above it. Below the guitar line is a guitar tablature with fret numbers: 5, 8, 8, 0, 0, 1, 0, 0, 0, 0, 0, 0.

let ring -----

Gr. 2  
Gr. 3 *divisi*

Gr. 4

The second system continues the vocal line with the lyrics "let ring -----". The guitar line includes instructions for "Gr. 2", "Gr. 3 *divisi*", and "Gr. 4". The guitar tablature below shows fret numbers: 7, 9, 5, 7, 10, 10, 10, 10, 2, 4, 2, 4.

D A D

moth - er will \_ when your moth - er is dead, \_ Lord. \_

The third system features a vocal line with the lyrics "moth - er will \_ when your moth - er is dead, \_ Lord. \_". The chords D, A, and D are indicated above the vocal line. The guitar line and tablature are also present, with fret numbers: 5, 0, 0, 0, 0, 0, 0, 0, 5, 5, 6, 5, 7, 5.

End Rhy. Fig. 2

The fourth system is a guitar solo labeled "End Rhy. Fig. 2". The guitar line and tablature are shown, with fret numbers: 7, 9, 5, 7, 9, 7, 0, 2, 2, 4, 2, 2, 4, 0, 7, 7, 7, 9, 7, 7, 7.

**Verse**

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 1st time, simile  
 Gtrs. 2 & 3: w/ Rhy. Fig. 2, 1st 13 meas., 2nd time, simile

A D A D

2. Fa - ther will do \_\_\_\_\_ the best he can \_\_\_\_\_ when your moth - er is dead, \_ Lord.  
 3. Sis - ter will do \_\_\_\_\_ the best she can \_\_\_\_\_ when your moth - er is dead, \_ Lord.

Gr. 4

*simile on repeat*

A D A

Fa - ther will do \_\_\_\_\_ the best he can \_\_\_\_\_ when your moth - er is dead, \_ Lord.  
 Sis - ter will do \_\_\_\_\_ the best she can \_\_\_\_\_ when your moth - er is dead, \_ Lord.

D A E

Fa - ther will do \_\_\_\_\_ the best he can \_\_\_\_\_  
 Sis - ter will do \_\_\_\_\_ the best she can \_\_\_\_\_

*w/ slide*

**To Coda**

D F A

so man - y things \_\_\_\_\_ a fa - ther can't un - der - stand, \_\_\_\_\_ No - bod - y treats you like a moth -  
 so man - y things \_\_\_\_\_ a sis - ter can't un - der - stand, \_\_\_\_\_ No - bod - y treats you like a moth -

*w/ o slide*

D A D

er will \_\_\_ when your moth - er is dead, \_\_\_ Lord.

The first system contains a vocal line with lyrics, a guitar accompaniment line with chords and melodic lines, and a guitar tablature line with fret numbers and bar lines.

**Interlude**

Gtrs. 2 & 3: w/ Rhy. Fig. 1, simile

A D A D

\*Gtrs. 4 & 5  
w/ slide

The interlude section features two guitar parts. The top part is for guitars 2 and 3 with a rhythmic figure and simile marking. The bottom part is for guitars 4 and 5 with a slide marking. The tablature includes various fret numbers and techniques like slides and bends.

\*composite arrangement

A D A D

The second system continues the interlude with two guitar parts and their respective tablatures, maintaining the A and D chord structure.

A E D F

Gtr. 5  
8va

The third system introduces guitar 5 with an 8va marking. It features a melodic line for guitar 5 and a bass line for guitar 4, with tablature for both.

Gtr. 4  
8va

The fourth system continues the piece with guitar 4 and guitar 5, both marked with 8va. It includes melodic lines and tablature for both instruments.



A *loco* D A D

*loco*

*steady gliss.*

⊕ Coda

D A D

er will \_\_\_ when your moth - er is dead. \_\_\_ When your moth -

Gr. 4 Rhy. Fig. 3 End Rhy. Fig. 3

Gr. 4

Gr. 3

w/ ad lib. Voc. on repeats  
 Gtr. 4: w/ Rhy. Fig. 3, 10 times, simile  
 A

Gtr. 2: w/ Fill 1, 3rd time  
 Gtr. 2: w/ Fill 2, 5th time

er is dead. \_\_\_\_\_ When your moth -

Gtr. 2

Gtr. 3

2 4 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 5 4 2 4

2 0 4 0 2 0 4 0 7 7 7 7 7 7

1. - 4.

A D

er is dead. \_\_\_\_\_ When your moth -

2 4 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 5 4 2 4

2 0 4 0 2 0 4 0 7 7 7 7 7 7

Fill 1  
 Gtr. 2

T  
A  
B

5 4 2 4 4 2 4 5 4 2 4 2 4

Fill 2  
 Gtr. 2

T  
A  
B

2 4 2 4 2 4 4 2 4 2 4

5.

er is dead.

The first system of the score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains the lyrics "er is dead." with a long horizontal line underneath. The second staff is a melodic guitar line in treble clef. The third staff is a bass guitar line in bass clef with fret numbers (2, 4, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2) written below it. The fourth staff is a bass guitar line in bass clef with chord diagrams (0, 4, 0, 0, 4, 7, 7, 7, 7, 7, 7, 7) written below it.

Gtr. 2 tacet  
 Gtr. 3: w/ Rhy. Fig. 1, 1st 15 meas., simile

A D A D

\*Gtrs. 4 & 5

The second system features a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "A D A D" with a double bar line and repeat dots at the end. Below the vocal line are two guitar staves. The top staff is a melodic line with slurs and accents. The bottom staff is a bass line with fret numbers (12, 10, 12, 12, (12), (12), 5, 5, 7, 5, 5, (5), 0, 3, 2, 0, 0, 3, 2, 0, 0, 3, 2, 0, 5) and chord diagrams.

\*composite arrangement

A E D F

8va.....

The third system features a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "A E D F" with a double bar line and repeat dots at the end. Above the vocal line, "8va....." is written with a dotted line. Below the vocal line are two guitar staves. The top staff is a melodic line with slurs and accents. The bottom staff is a bass line with fret numbers (12, 12, 12, 12, 12, 14, 16, 12, 17, 15, 15, 15, 13, 11, 12, 10, 11, 12, (12)) and chord diagrams.

A loco D A

The fourth system features a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "A loco D A" with a double bar line and repeat dots at the end. Below the vocal line are two guitar staves. The top staff is a melodic line with slurs and accents. The bottom staff is a bass line with fret numbers (12, 10, 12, 12, (12), (12), 5, 5, 7, 5, 5, (5), 0, 3, 3, 2, 0, 0, 5) and chord diagrams.

Free Time

Gtr. 5

A D

Gtr. 4

Gtr. 3

Gtr. 2

Gtr. 3 *divisi*

Gtr. 3 tacet

Gtr. 5

A

Gtr. 4

Gtr. 2

Musical score for the first system. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with a triplet of eighth notes. Below it is a guitar-style staff with fret numbers 12 and 14. The bottom staff is in bass clef with a "let ring" instruction.

Musical score for the second system. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a long glissando marked "steady gliss.". Below it is a guitar-style staff with fret numbers 12, 7, and 12. The bottom staff is in bass clef with a "let ring" instruction. A drum part is indicated as "(kybd. & drums) 9 sec."

# Give Me Strength

Words and Music by Eric Clapton

Gtr. 1; Open E Tuning:

① = E ④ = E

② = B ⑤ = B

③ = G# ⑥ = E

Intro

Slowly ♩ = 68

Gtr. 1 (acous.)

*mf*  
w/ slide

\*E F# A/B E A

Gtr. 2 (elec.)

*mf*  
w/ clean tone  
let ring throughout

\*Chord symbols reflect overall tonality.

E B7 E E7 F#7

A/B B E E7

A F# A E

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

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

F# A/B E A E A/B

1. Dear Lord, -

2 7 7 8 7 5 4 5 5 5 5 3 2 0 2

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

Verse

E F#7 A/B E A

give me strength\_ to car-ry on. \_

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

E A/B E E7

Dear Lord, \_ give me strength. to car - ry

0 2 0 | 0 2 0 | 0 1 0 1 | 2 0 1 0 1



F#7 D7

on. My home may be out on the high -

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "on. My home may be out on the high -". The second staff is a guitar melody line in treble clef, featuring various ornaments and a triplet. The third staff shows guitar chords: 2, 7/9 7, 7/9 7 9 12, and 7 9.

E7 A F#7 A

way. Lord, I've done so much wrong. Lord, please -

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "way. Lord, I've done so much wrong. Lord, please -". The second staff is a guitar melody line in treble clef, featuring various ornaments. The third staff shows guitar chords: 9 7, 7/9 9, 9 7, and 5 5 7 5.

F#                      A/B                      E                      A

—                      give me strength—                      to car - ry on. —

The first system of the score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "give me strength— to car - ry on. —". The second staff is a guitar melody line in treble clef, featuring various ornaments (wavy lines) above notes. The third staff is a guitar fretboard diagram with six lines, showing fingerings for the first three measures. The fourth staff is a guitar fretboard diagram with six lines, showing fingerings for the last two measures.

Verse

E                      E7                      A                      B                      E

2. Dear — Lord, —                      give me strength—                      to car - ry on. —

The second system of the score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "2. Dear — Lord, — give me strength— to car - ry on. —". The second staff is a guitar melody line in treble clef, featuring various ornaments (wavy lines) above notes. The third staff is a guitar fretboard diagram with six lines, showing fingerings for the first three measures. The fourth staff is a guitar fretboard diagram with six lines, showing fingerings for the last two measures.

A

D

A

Esus4

A

Dear — Lord, — give me strength — to car-ry on —

B

B9

E

A

Mm, mm. My home may be — out on the

A7

D

B

D

high - way. Lord, I've done so much wrong, but please

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "high - way. Lord, I've done so much wrong, but please". The middle staff is a guitar accompaniment line, featuring a tremolo effect over the first two measures. The bottom staff is a bass line with fret numbers: 0, 2, 0, 2, 0, 2, 2, 0, 2, 4, 4, 8, 7, 7.

A

B

Esus4

D D/C#

D/B A

N.C.

E

give me strength to car - ry on.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "give me strength to car - ry on.". The middle staff is a guitar accompaniment line, featuring tremolo effects over the first two measures. The bottom staff is a bass line with fret numbers: (5), 5, 7, 7, 0, 0, 10, 10, 10, 0, 7, 7, 5, 4, 4, 0, 0, 0, 0, 2, 4, 4, 4, 5, 4, 4, X, 0, 2, 0.

# Willie and the Hand Jive

Words and Music by Johnny Otis

## Intro

Moderately w/half time Bo Diddley Beat ♩ = 90

G A G A

Gtr. 1

*mf* \* w/amp tremolo and neck pickup let ring - - - | let ring - - - |

T A B

\* Tremolo rate approx. =

G A G A G G# A G A

let ring - | even gliss

Gtr. 2

*mf*

Gtr 2: tacet 3 meas.

G A G A G A

let ring - | let ring - - |

G A G A G A

3/4 full full let ring - - | let ring - - full full

Gtr. 2

Verse

G A G A

1. I know a cat \_ named \_ Way-out Wil-lie, \_ got a

let ring -----

let ring - -

G A D

cool lit-tle chick named Rock- in' Mil-lie. \_ He can walk \_ and stroll and Suz-ie Q, \_

let ring

C D A G A

'n' do \_ that craz - y hand \_ jive, \_ too. \_

let ring - - let ring - -

Verse A

G A

2. Ma - ma, ma - ma look at Unc - le Joe. He's a  
 3. Doctor and a law-yer (and an) in - jun chief a -  
 4. Willie and Millie got married last fall.

A

G A

do - in' the hand\_ jive with sis - ter Flo.  
 they all dig that crazy beat.  
 Little Willie Jun - ior and that ain't all. (Well, the)

let ring ----- switch to bridge pickup ----- let ring -----

D

C D

Grand - ma gave ba - by sis - ter a dime, ah, to  
 Way - out Willie give 'em all a treat when he  
 Kids got crazy and it's plain to see, a -

A

G6 A6

do that hand \_ jive one more time. \_\_\_\_\_  
 hit that hand \_ jive with his feet. \_\_\_\_\_ } Ah, hand \_\_\_\_  
 doin' the hand \_ jive on T.V.

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the guitar melody. The third and fourth staves show guitar chords and fingerings. The key signature is one sharp (F#) and the time signature is 4/4.

D/F#

G A

E

To Coda ⊕

jive, \_\_\_\_\_ hand \_ jive, \_\_\_\_\_ hand \_ jive, \_\_\_\_\_ ah do \_ that cra-zy hand

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the guitar melody with dynamics *p* and *mf*. The third and fourth staves show guitar chords and fingerings. The key signature is one sharp (F#) and the time signature is 4/4.

A

1. G A

2. G A

jive, ah. \_\_\_\_\_

The third system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the guitar melody. The third and fourth staves show guitar chords and fingerings. The key signature is one sharp (F#) and the time signature is 4/4.



G A G A G A

full full full full 1/2

G A

*D.S. al Coda*  
(Gtrs. simile on D.S.)

3

Coda

G A G A

Guitar Solo

jive, ah, hey, hey.

full full

let ring

F# A G A

full full full full let ring full 1/2

G A

let ring ---- 4

G A

let ring ---- 4 even bend

let ring ---- 4

even bend

The first system of music features a treble clef staff with notes and a guitar staff with fret numbers. The guitar staff includes fret numbers 5, 7, and 0, with 'x' marks indicating muted strings. Bending instructions include 'let ring ---- 4' and 'even bend'. The guitar staff is divided into two measures.

G A

full

1/2 full

even bend 1/2 3/4

full

1/2 full

even bend

The second system of music features a treble clef staff with notes and a guitar staff with fret numbers. The guitar staff includes fret numbers 5, 7, 2, 0, 4, and 5, with 'x' marks indicating muted strings. Bending instructions include 'full', '1/2 full', 'even bend 1/2 3/4', and '1/2 full'. The guitar staff is divided into two measures.

G A

hold bend

full

full

even bend 1/4 1/2

full

1/4 1/2

The third system of music features a treble clef staff with notes and a guitar staff with fret numbers. The guitar staff includes fret numbers 5, 7, 0, 6, 7, 5, 7, 5, 7, 0, 7, 0, and 4, with 'x' marks indicating muted strings. Bending instructions include 'hold bend', 'full', 'full', 'even bend 1/4 1/2', and '1/4 1/2'. The guitar staff is divided into two measures.

G A (+ ♪ ---) G A

3/4 full even bends 1/4 1/2 full full let ring --- 1/2

Begin fade G A G A

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

G A G A G A Fade

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

# Get Ready

Words and Music by Eric Clapton and Yvonne Elliman

Intro  
Moderate Reggae ♩ = 94

Gtr. 1 (clean)  
(cabasa)

N.C.(Am7)

Gtr. 2 (clean)

Chorus  
N.C.(Am7)

Read - y. Get read - y. Read - y.

The first system of the chorus consists of three measures. The vocal line has lyrics: "Read - y. Get read - y. Read - y." The guitar accompaniment features chords and fingerings: 5 7 5 7, 5 7 5 7, and 5 7 5 7.

He's the man, \_\_\_ he's gon - na break your.... Read - y. Get read - y.  
(He's the man, \_\_\_ he's gon - na break your heart...)

The second system of the chorus consists of three measures. The vocal line has lyrics: "He's the man, \_\_\_ he's gon - na break your.... Read - y. Get read - y." and "(He's the man, \_\_\_ he's gon - na break your heart...)". The guitar accompaniment features chords and fingerings: 5 7 5 7, 5 7 5 7, and 5 7 5 7. An annotation "1/2 full" is present above the final measure of the guitar part.

Verse

G5 G#5 A5 N.C.(Am7)

Read - y. He's the man, — he's gon-na break your... 1. You've been fool - in' 'round —  
 (He's the man, — he's gon-na break your heart. —)

G5 G#5 A5

and I don't know why. Me on \_ my own \_ sit-tin' high \_ and dry. \_ But

N.C.(Am7)

I'm gon-na get you back, just you wait and see... You can't do those things...

G5 G#5 A5

Chorus  
N.C.(Am7)

that you're do - in' to me... Read - y. Get read - y.

G5 G#5 A5 N.C.(Am7)



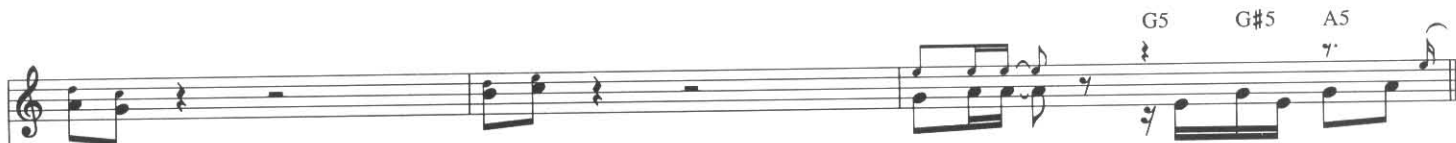
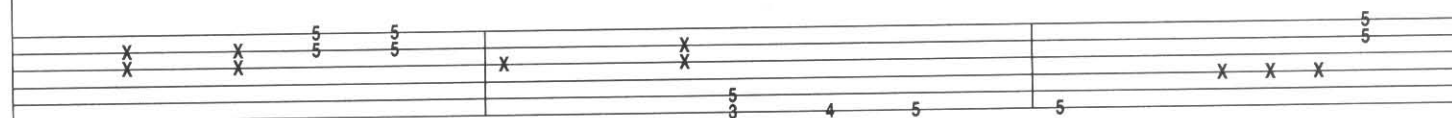
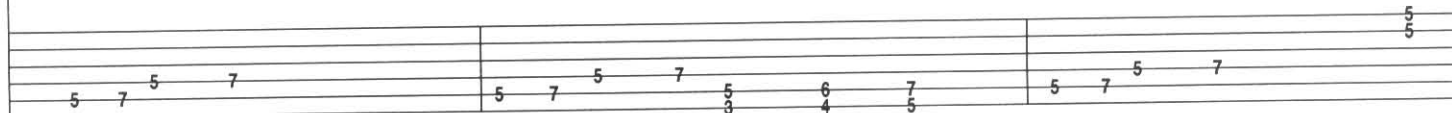
Read - y. \_\_\_\_\_

He's the man \_  
(He's the man \_

who's gon-na break your...  
who's gon-na break your

Read - y. \_\_\_\_\_

Get



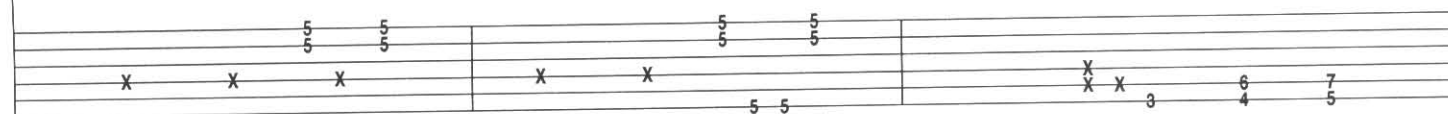
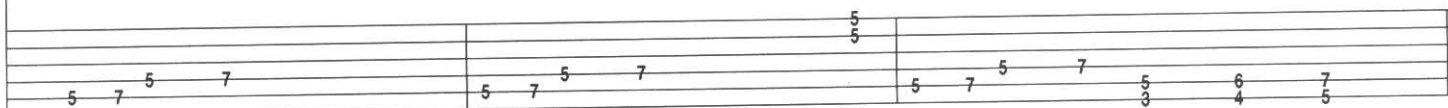
read - y.

Read - y.

He's the man \_  
(He's the man. \_

G5 G#5 A5

who's gon-na break your  
2. I \_





Verse

N.C.(Am7)

heart.   
 — nev - er need - ed run a - round, crus - in' out, check - in' out the bitch - es — in heat. You've —

The first system of music includes a vocal line with lyrics, a guitar melody line, and a bass line. The bass line contains fret numbers: 5, 7, 5, 7, 5, 7, 5, 7, 7, 7. A 'P.M.' (pick mark) is indicated above the 5th fret of the second measure. A '1/2 full' annotation is present above the final measure of the system.

got a lot of nerve dish - in' out what you serve wig - gl - in' your — piece of meat.)

G5 G#5

The second system of music includes a vocal line with lyrics, a guitar melody line, and a bass line. The bass line contains fret numbers: 7, 5, 7, 5, 7, 5, 7, 5, 6, 4. A 'P.M.' (pick mark) is indicated above the 5th fret of the second measure.

Chorus

N.C.(Am7)

Read - y. Get read - y. Read - y.

5 7 5 7 | 5 7 5 7 | 5 7 5 7

5 5 | 7 7 5 5 | 5 5

0 6 (5) 0 5 X | 5 5 | X 5

P.M.

G5 G#5 A5 N.C.(Am7)

He's the man \_ who's gon-na break your... Read - y. Get read - y.  
 (He's the man \_ gon-na break your heart. \_)

5 7 5 7 | 5 5 | 5 7 5 7 | 5 7 5 7 | 5 7 5 7

5 5 | 7 7 5 5 | 5 5

5 5 5 5 | 7 X 5 5 | X 5

P.M.

Verse

G5 G#5 A5 N.C.(Am7)

Read - y. He's the man \_ who's gon-na break your heart. \_ 3. I want to get \_ re - venge \_

\_ on your sin - ful sins. I got - ta get you back \_ for

P.M. ....

what you did — back then. — ) And now you've got it back. —

P.M. ----- 4

Life is mis - er - y. — Well, ha, ha, ha, to you. —

full

P.M. ----- 4

Chorus

G5 G#5 A5

N.C.(Am7)

Ha, ha, \_ to me. \_ Get read - y. Get read - y.

Rhy. Fig. 1

\*P.M. throughout

\*next 4 meas.

Read - y. He's the one \_ that's gon - na break your...  
(He's the one \_ that's gon - na break your

G5

G#5

N.C.

End Rhy. Fig. 1

Read - y. heart.) Get read - y. Read - y.

Gr. 1

5 7 5 7 | 5 7 5 7 | 5 7 5 7

**Outro**  
G5 G#5 A5 N.C.(Am7)

He's the one — that's gon-na break you heart, break your heart, break your

5 7 5 | 5 6 7 5 | 5 7 5 | 7 5 7 | 7 7 (7/7)

G5 G#5 A5 N.C.(Am7)

heart, break your heart. So get read - y. Get

P.M.

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

G5 G#5 A5

read - y. Get read - y. He's the one — that's gon-na break your

7 5 7 | 7 7 (7/7) 5 | 7 5 7 | 7 5 7 5 6 7 5

N.C.(Am7)

heart, break your heart, break your heart, break your

G5 G#5 A5 N.C.(Am7)

heart, break your heart, break your heart, break your

G5 G#5 A5 N.C. (Am7)

heart. Get read - y. (Read - y. Get read - y. Get

read - y. He's the one who's gon - na break your  
Read - y, 'cause he's the one gon - na break your

G5 G#5 A5 N.C.(Am7) G5 G#5 A5

heart, — heart, Lord, break your heart. Break your heart. Break your heart... Break your

The first system contains three staves. The top staff is a vocal line with lyrics: "heart, — heart, Lord, break your heart. Break your heart. Break your heart... Break your". The second staff is a guitar line with chords G5, G#5, A5, N.C.(Am7), G5, G#5, A5. The third staff is a bass line with fret numbers: 7 5 7 | 5 7 5 | 5 6 7 | 5 7 5 | 5 6 7 | 5 6 7.

N.C.(Am7) G5 G#5 A5 N.C. G5 G#5 A5 Gtr. 1 tacet N.C.

heart.

Gr. 1

Gr. 2

w/ dist. w/ clean tone

full full

The second system contains three staves. The top staff is a vocal line with lyrics: "heart.". The second staff is labeled "Gr. 1" and has a guitar line with chords N.C.(Am7), G5, G#5, A5, N.C., G5, G#5, A5. The third staff is labeled "Gr. 2" and has a guitar line with notes and effects: "w/ dist." and "w/ clean tone". There are also two "full" annotations with arrows pointing to specific notes in the bass line.

Ha, ha, ha, ha, ha, ha, ha, ha.

Gr. 2

don't pick

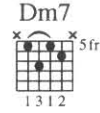
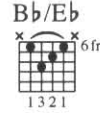
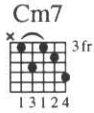
1/2

The third system contains two staves. The top staff is a vocal line with lyrics: "Ha, ha, ha, ha, ha, ha, ha, ha.". The bottom staff is labeled "Gr. 2" and has a guitar line with notes and effects: "don't pick" and "1/2".



# I Shot the Sheriff

Words and Music by Bob Marley



## Chorus

Moderate Reggae ♩ = 96

Gm Cm7 D F G

5fr 3fr 5fr

Gr. 2 (clean)

I shot the sheriff, but I did not shoot the deputy.

Gr. 1 (clean)

P.M. P.M.

TAB

G Cm7

6fr 3fr

I shot the sheriff, but I didn't shoot the

TAB

Verse

D F G Eb Bb/Eb D Dm7

5fr 3fr 6fr 5fr

dep - u - ty. 1. All a-round in my home -

P.M. 1/4

TAB

Gm Eb Bb/Eb Dm7 E Gm7

⑤ 6fr ④ 2fr

town, — they're try-ing — to track me down. — They

Bb/Eb Dm7 Gm Bb/Eb Dm7

say they want to bring me in guil - ty, — for the kil - lin' of the dep - u - ty.

\* sung behind the beat.

Gm Bb Bb/Eb A Dm7 Gm

④ 8fr ④ 7fr

— for the life — of the dep - u - ty. — But I say, —

(cont. in notation)

Gtrs. 1 & 2 N.C.

dim. (Gtr. 2, cont. in slash)

**Chorus**

Gm

Cm7

F

G

G



*simile on repeat*



*simile on repeat*

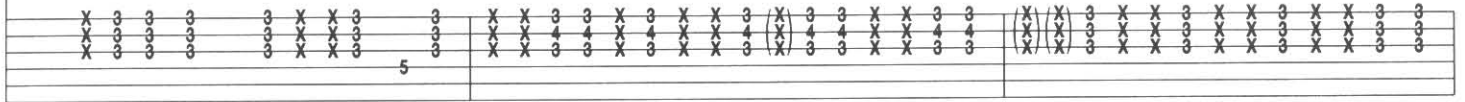


Gm

Cm7

F

G



**To Coda 1 Verse**

Gr. 1: w/ Rhy. Fill 1, 2nd time (see next page)

G

Eb

D

Gm

6

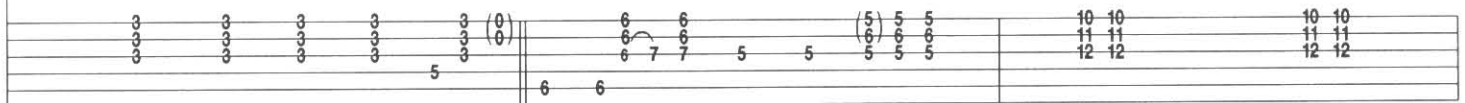
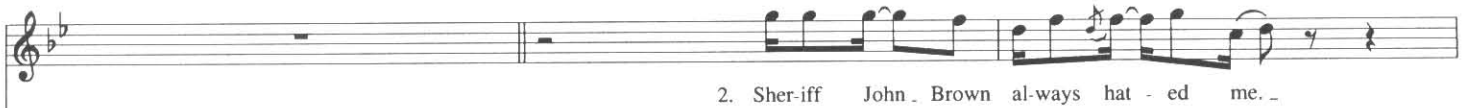
5

5

3fr

6fr

5fr



E♭ (5) 6fr    B♭/E♭    D (5) 5fr    Gm    B♭/E♭    Dm7

For what, I \_\_\_\_\_ don't know. \_ And ev - 'ry time \_\_\_\_\_ that I

6 6 7    5 5    10 10    10 10    6 6    5 5  
 11 11    5 5    11 11    11 11    6 7    5 5  
 12 12    5 5    12 12    12 12    7 7    5 5

(6)    5    5    5    6    5    (5)

Gm    B♭/E♭    Dm7    Gm

plant \_ a seed, \_ he said, "Kill \_ it be - fore \_\_\_\_\_ it grows." He

10 10    10 10    6 6    5 5    10 10 / 10 /    10 10 / 10 /  
 11 11    11 11    7 7    5 5    11 11 / 11 /    11 11 / 11 /  
 12 12    12 12    5 5    5 5    12 12 / 12 /    12 12 / 12 /

6    5    5

*D.S. al Coda*

B♭/E♭    Dm7    Gm (cont. in notation)

said, "Kill \_ it be - fore \_ it \_ grows." I \_ say,

let ring -----4

Gtrs. 1 & 2

(Gtr. 2. cont. in slash)

6 6 7 (7)    5 5 5    X X 3 3    3 3    5 3    3/5    3    1 3/5    3    1    3

**Rhy. Fill 1**  
Gtr. 1

full    1/4

T X X 3 X X 3    5    (5) 3 5  
 A X X 3 X X 3  
 B (5)

⊕ Coda 1

Verse

E♭  
⑤  
6fr

D  
⑤  
5fr

Gm

E♭  
⑤  
6fr

B♭  
④  
8fr

B♭/E♭

D  
⑤  
5fr

A  
④  
7fr

Dm7

3. Free-dom came my way one day, an' I start-ed out of town,

Gm

B♭/E♭

D  
⑤  
5fr

Dm7

Gm

— yeah. All of a sud-den, I see sher-iff John Brown.

E♭  
⑤  
6fr

B♭/E♭

D  
⑤  
5fr

Dm7

Gm

E♭  
⑤  
6fr

B♭/E♭

D  
⑤  
5fr

Dm7

aim - in' to shoot me down, so I shot, I shot him

N.C. Gm

(cont. in notation)

down. \_ An' I say, \_\_\_\_\_ (organ)

Gtrs. 1 & 2

### Chorus

Gm Cm7

Gtr. 2

*simile on repeat*

I shot the sher - iff, \_\_\_\_\_ but I { did not } shoot the  
{ did - n't }

Gtr. 1

(Gtr. 2 cont. in slash) *simile on repeat*

Gtr. 2 tacet, 2nd time

F G D F A G Gm

dep - u - ty, \_ I \_\_\_\_\_ shot the sher - iff, \_\_\_\_\_

To Coda 2 ⊕

Cm7



(cont. in notation 2nd time)

F

④

3fr

G

④

5fr



G

⑥

3fr



but I { did - n't shoot the } { did not shoot no } dep - u - ty.

Verse

E♭

⑤

6fr

D

⑤

5fr

Gm

B♭/E♭

Dm7



(cont. in notation)

4. Re - flex - es got the bet - ter of me, - and what is to be,

Gtr. 1

Gtr. 2

Gm

B♭/E♭

Dm7

Gm

must - be -

Ev - 'ry day the buck-et goes to the well, -

Bb/Eb      Dm7      Gm      Bb/Eb      Dm7

but one day, the bot - tom will drop out. Yes, one day the bot - tom will

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

\* S = snap B string

*D.S.S. at Coda 2*

Gm      N.C.

- drop out. - But I say,

(cont. in slash)

full

⊕ *Coda 2*

Gm      Outro Bb/Eb      Dm7

Gtr. 1 dep - u - ty, oh no.

Gtr. 2

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



Gm Bb Dm7 Gm

full hold bend

let ring

Bb/Eb Dm7 Gm Eb9 Dm7

let ring

Gm Eb9 Dm7

1/4

Begin Fade Gm Eb9 Dm7 Gm Fade Out

1/4

# I Can't Hold Out

Words and Music by Elmore James

Open E Tuning:

- ① = E    ④ = E
- ② = B    ⑤ = B
- ③ = G#   ⑥ = E

## Intro

Moderate Swing ♩ = 121 (♩ - ♩<sup>3</sup>)

\*\*E5

Gr. 1 (dist.)

\*even ♩

The Intro section consists of four measures. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a moderate swing feel. The first measure starts with a dynamic marking of *mf*. The guitar part includes a triplet of eighth notes in the second measure. The bass part is written in bass clef and shows the fretting for each measure, including open strings and fretted notes (0, 2, 0).

\*Played as even eighth notes.

\*\*Chord symbols reflect basic tonality.

The first line of the song features a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of three sharps. It begins with a rest for four measures, followed by the lyrics "1. I just". The guitar accompaniment is in bass clef and continues from the Intro section. A dynamic marking of *sim.* is present in the first measure of the guitar part.

## Verse

E5

E5

The Verse section consists of two lines of music. The first line includes the lyrics: "talked to my ba - by on the tel - e - phone. She said, stop what your do - in' and ba - by". The second line includes the lyrics: "come on home. I can't hold out. I can't hold out too long." The guitar accompaniment is in bass clef and features a triplet of eighth notes in the first measure of the first line. Chord symbols E5 and A5 are indicated above the guitar staff.

A5

E5

The second line of the Verse section continues the vocal and guitar parts. The guitar accompaniment includes a triplet of eighth notes in the first measure and a 5-fret barre in the second measure. Chord symbols A5 and E5 are indicated above the guitar staff.

B5 A5

I get a real good feel - in' talk - in' to you on the phone.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a rest, followed by a triplet of eighth notes (G4, A4, B4) and another triplet (B4, A4, G4). The guitar accompaniment features a steady eighth-note bass line. The bass line has fret numbers 0, 0, 2, 7, 7, 5, 5, 7.

Verse

E5 E5

2. You said, ba - by don't you wor - ry you're my heart's de - sire. You

Detailed description: This system contains the third and fourth measures. The vocal line begins with a rest, then a quarter note (G4), followed by a triplet of eighth notes (A4, B4, C5) and another triplet (C5, B4, A4). The guitar accompaniment continues with eighth notes. The bass line has fret numbers 0, 0, 2, 0, 0, 0, 2, 0, 0, 0, 2, 0.

E5 A5

\*even

know that I love you; I can't stand to see you cry, but I can't hold out.

Detailed description: This system contains the fifth and sixth measures. The vocal line starts with a quarter note (G4) marked '\*even', followed by a triplet of eighth notes (A4, B4, C5) and another triplet (C5, B4, A4). The guitar accompaniment features a steady eighth-note bass line. The bass line has fret numbers 0, 0, 2, 0, 0, 3, 5, 5, 5, 5.

E5 B5

can't hold out too long. I get a real good feel - in'

Detailed description: This system contains the seventh and eighth measures. The vocal line begins with a rest, then a quarter note (G4), followed by a triplet of eighth notes (A4, B4, C5) and another triplet (C5, B4, A4). The guitar accompaniment continues with eighth notes. The bass line has fret numbers 5, 5, 7, 0, 0, 0, 2, 0, 0, 0, 7, 7, 9, X.

A5 E5 E5

talk - in' to you on the phone. \_\_\_\_\_ 3. She said,

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter note D4. A triplet of eighth notes (E4, D4, C4) follows. The piano accompaniment features a steady eighth-note bass line (G2, F#2, E2) and a treble line with chords. The guitar part shows chords for A5, E5, and E5 with fingerings: 5, 7-5, 0, 0, 2, 0, 0, 0.

Verse

E5 even

ba - by, you can run; you can walk or fly. \_\_\_\_\_ You know that I love you; you're my

Detailed description: This system contains measures 4-6. The vocal line continues with 'ba - by, you can run; you can walk or fly.' followed by a quarter rest and 'You know that I love you; you're my'. The piano accompaniment continues with the same rhythmic pattern. The guitar part shows chords for E5, E5, and E5 with fingerings: 0, 0, 2, 0, 0, 2, 0, 0.

A5

heart's de - sire \_\_\_\_\_ and I can't hold out. I can't hold out too long. \_\_\_\_\_

Detailed description: This system contains measures 7-9. The vocal line continues with 'heart's de - sire' followed by a quarter rest, 'and I can't hold out.' followed by a quarter rest, and 'I can't hold out too long.' followed by a quarter rest. The piano accompaniment continues. The guitar part shows chords for A5, A5, and A5 with fingerings: 0, 0, 2, 0, 5, 5, 7, 5, 5, 7.

E5 B5

I get a real \_\_\_\_\_ good feel - in' \_\_\_\_\_

Detailed description: This system contains measures 10-12. The vocal line continues with 'I get a real' followed by a quarter rest, 'good feel - in'' followed by a quarter rest. The piano accompaniment continues. The guitar part shows chords for E5, E5, and B5 with fingerings: 0, 0, 2, 0, 0, 0, 2, 7, 7, 9, 7.

A5 E5

talk - in' to you on the phone. \_\_\_\_\_ Oh, yeah.

w/ slide

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a rest, followed by a triplet of eighth notes (G4, A4, B4), then a quarter note (C5), and a half note (D5). The lyrics "talk - in' to you on the phone." are written below the first four notes. After a full bar rest, the lyrics "Oh, yeah." appear under a half note (G4) and a quarter note (A4). The second staff is a guitar accompaniment in treble clef, mirroring the vocal line with chords and a slide effect indicated by a wavy line and the text "w/ slide". The bottom staff shows guitar fret numbers: 5, 5, 7, 5, 0, 0, 2, 0, 0, 0.

Guitar Solo

E7 A

steady gliss.

Detailed description: This system is a guitar solo. The top staff is in treble clef with a key signature of two sharps. It starts with a wavy line, followed by a half note (G4), a quarter note (A4), and a quarter note (B4). A triplet of eighth notes (C5, D5, E5) is marked with a "3". This is followed by a "steady gliss." (glissando) indicated by a wavy line and a slur over a half note (F#5) and a quarter note (G5). The solo ends with a wavy line and a half note (A5). The second staff shows guitar fret numbers: 3, 3, 3, (3), 3, 3, 3, 3, 3, 1, 3, 7, 12, 12, 12.

E B7 A7

steady gliss. don't pick

Detailed description: This system continues the guitar solo. The top staff is in treble clef with a key signature of two sharps. It begins with a triplet of eighth notes (G4, A4, B4) marked with a "3". This is followed by a "steady gliss." (glissando) indicated by a wavy line and a slur over a half note (C5) and a quarter note (D5). The text "don't pick" is written below. The solo ends with a wavy line and a half note (E5). The second staff shows guitar fret numbers: (12), 10, 12, 11, 10, 10, 12, (12), (12), 5, 4, 7, 5, 5, 3, 3, 2, 3, 2, 3, 5, 5.

E7

Detailed description: This system continues the guitar solo. The top staff is in treble clef with a key signature of two sharps. It begins with a wavy line, followed by a half note (G4), a quarter note (A4), and a quarter note (B4). A triplet of eighth notes (C5, D5, E5) is marked with a "3". This is followed by a wavy line and a slur over a half note (F#5) and a quarter note (G5). The solo ends with a wavy line and a half note (A5). The second staff shows guitar fret numbers: 5, 3, 3, (3), 3, 3, 5, 3, 0, 3, (3), 3, 3, 5, 3, 0, 3, 3, 3, 5, 5, 0, 8, 10.

\* (3) str. not picked.

A E

8va ..... don't pick don't pick

Detailed description: This system concludes the guitar solo. The top staff is in treble clef with a key signature of two sharps. It begins with a wavy line, followed by a half note (G4), a quarter note (A4), and a quarter note (B4). A triplet of eighth notes (C5, D5, E5) is marked with a "3". This is followed by a "don't pick" instruction and a wavy line. The solo ends with a wavy line and a half note (A5). The second staff shows guitar fret numbers: (10), 12, 10, 12, 15, (15), 17, 15, 17, (17), 17, 15, 17, 15, 10, 12, (12), 12.

8va..... B7 A7 E

*loco*

*steady gliss.*

Verse

E5

4. Talk to me ba - by. Talk to me ba - by.

w/ o slide

A5 E5

Talk to me ba - by. Talk to me ba - by. I get a real\_

B7 A5 E5

— good feel-in' talk-in' to you on the phone. — Rasp: All right.

w/ slide

Guitar Solo

E7

Wavy vibrato line above the staff.

3

3

3

(3)

1 3 3 3 3 3 3 2 3 3 4

A

E

Wavy vibrato line above the staff.

3

5 5 5 6 5 0 3 5 0 3 5 5 5 5 0 0 12

B7

A7

E

Wavy vibrato line above the staff.

3

(12) / 12 / 12 12 12 10 12 12 10 12 12 11 12 11 12 12 0 0

steady gliss.

A

Wavy vibrato line above the staff.

3

w/ o slide w/ slide

0 2 0 3 0 0 3 3 3 5 3

E

B7

A7

Wavy vibrato line above the staff.

3

don't pick ----

(9) 3 3 3 5 (5) 0 0 5 5 5 7 (7) 10 5 (5) 7 3 5 0

Outro  
E5

E

w/o slide

G5 G#5 A

w/ slide don't pick steady gliss.

E B7 A7 E

Free Time

\*slide vib. causes 1st str. (E) to sound at random.

(drums)

All right! All right, all right.

w/ o slide



# Please Be with Me

Words and Music by Charles Scott Boyer

Gtr. 4; Open D Tuning:

- ① = D    ④ = D
- ② = A    ⑤ = A
- ③ = F#   ⑥ = D

## Intro

Moderately ♩ = 107 (♩ =  $\frac{3}{4}$ )

Gtr. 1  
(acous.)

*mf*

G D G

let ring throughout

TAB

Gtr. 2 (acous.)

*mf*

3

w/ pick & fingers

let ring throughout

TAB

\*Chord symbols reflect implied tonality.

## Verse

D

G

D

G

1. On my word, — what does it mean? — Is it love — or is it me? —

Gtr. 1

TAB

Gtr. 2

3

TAB

Gtr. 3  
(12-str. acous.)

*mf*

let ring throughout

TAB

D A Bm

— Makes me change so sud-den - ly, — I'm look - ing out —

Gtr. 1

P.M. 4

\*Gtrs. 2 & 3

\*composite arrangement

A7sus4 G D C

feel - ing free. —

Verse

D

G

D

G

2. Sit here ly - ing in my bed wond - 'ring what it was I'd said.

D

A

Bm

— Made me think I lost my head when I knew I lost my

w/ pick & fingers

w/ pick & fingers

G D Cmaj7

heart in - stead. So won't you \_

Chorus

G D Em7 D G

please read my signs; be a gyp - sy. Tell me what I hope to find \_

Gtr. 4 (dobro)

*mf*  
w/ slide

Gtr. 1

Gtrs. 2 & 3

D Em7 D G D

— deep with-in — me. Be-cause you can't find my mind, please be with—

Bm Bm/A G

me. —————

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 3

Gtr. 2 *divisi*

Dobro Solo

Gr. 4

D G D G

0 4 4 2 0 5 7 4 5 7 7 9 7 12 9

Gr. 1

0 7 10 7 9 9 7 7 7 9 7 7 10 9 7 9 7 9 7 7

\*Gtrs. 2 & 3

0 2 2 0 3 0 3 2 0 2 2 0 3 0 3 3

\*composite arrangement

D A Bm Bm/A

7 4 2 0 2 7 9 7 7 8 8 9 9 12 14 12 9

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

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

G D C

Gr. 2 \*Gtrs. 2 & 3

\*composite arrangement

Verse

D G D G

3. Of all the bet - ter things I loved, lov - ing you has made the words

D A Bm

and all the rest seem so ab - surd. 'Cause in the end it all comes

7 8 9

10 10 9 9 10 9

0 7 0 12 0 7 9

5 2 2 0 2 2 3 3 3 4 4

0 2 0 2 0 1 2 4 4

G D C

out I'm sure. Won't you

5 7 4 4 2

7 7 10 7 7 7 8 7 7 8 7 0 7 0 9 5 8 0 8

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

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



Chorus

G

D

Em

please read my signs; be a gyp - sy.

w/ pick & fingers

D

Gmaj7

D

Em

Tell me what I hope to find deep with-in me.

w/ pick & finger

D

G

D

Bm

Be-cause you can't find my mind, please be with me.

Gtr. 4

2 5 7

Gtr. 1

7 8 10 7 9 7

Gtr. 2

0 2 0 2 0 0 2

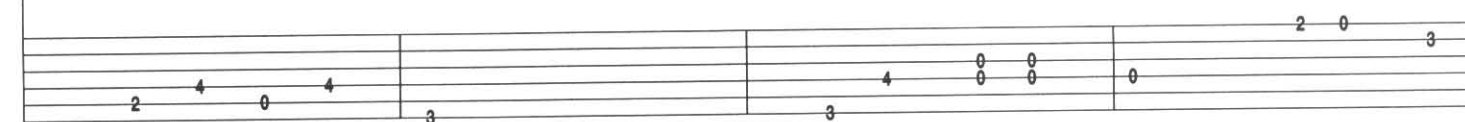
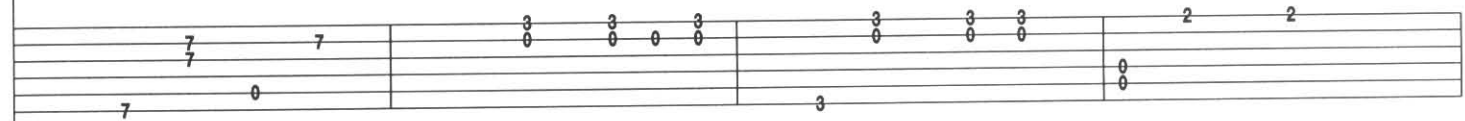
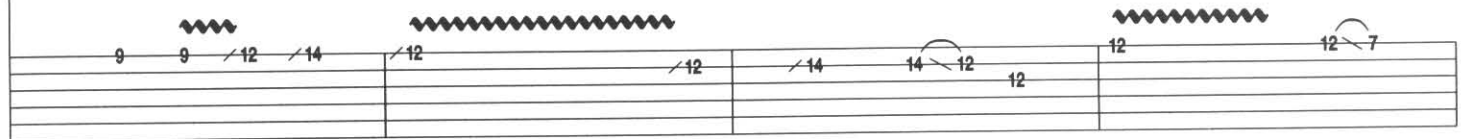
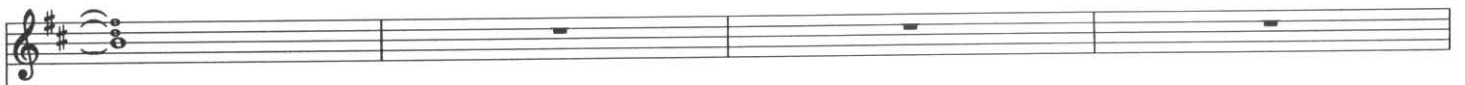
w/ pick & finger

Gtr. 3

2 0 3 3 3 0 2 2 4 4 2

G

D



G D G

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

5 5 4 4 4 4 0 3 0 4

3 3 3 2 2 0 2 3 0 0

(3) 3 0 3 2 3 2 0

D

G

D

c d |

c d |

c d |

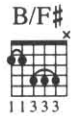
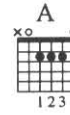
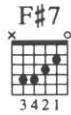
0 2 3 2 0 | 5 4 3 8 7 10

3 2 0 2 | 3 3 0 2

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

# Let It Grow

Words and Music by Eric Clapton



Gr. 4: Open G Tuning:

- ① = D ④ = D
- ② = B ⑤ = G
- ③ = G ⑥ = D

Verse

Moderately ♩ = 78

\* Gr. 1 (acous.)

1. Stand-ing at \_ the cross - roads, try'n' to read \_ the signs to tell me which way I should

\* Two acous. (6-str. & 12-str. gtrs.) arr. for one.

go to find \_ the an - swer, \_ and all the time \_ I \_ know, \_ plant your love and let \_ it

B

*cresc.*

Chorus

B B/A#

*mf*

G#m7 B/F#

E B

grow. *mf* Let it grow, let it grow. let it bloss-om let it

Gtr. 2 (elec.)

w/ clean tone *mf* let ring throughout

Gtr. 3 (elec.)

w/ clean tone

A

B B/A#

G#m7 B/F#

E B

flow. In the sun, the rain, the snow, love is love - ly.

let ring throughout

Verse

A F#7 Bm F#7 Bm7 E

let \_ it grow. 2. Look - ing for a rea - son to check out on my mind.

let ring ----- 4

G A Bm F#7 Bm7 E

Try - ing hard \_ to get \_ a friend that I \_ can count \_ on, but there's noth - ing left \_ to \_ show.

\* Gtrs. 2 & 3

\* Composite arr.

Chorus

G A B B B/A# G#m7 B/F#

Plant your love and let \_ it grow. Let it grow, let it grow.

*mf*



E B A B B/A# G#m7 B/F#

Let it blos-som, let it flow. In the sun, the rain, the snow,

E B A F#

love is love-ly, so let it flow. (Let it grow.) Let it grow

rake -----  
let ring -----

**Interlude**

G D/F# Em Bm A G D/F#

Gtr. 4 (Dobro)

w/ slide  
9/12 9/11 7/9

Gtrs. 2 & 3

Em Bm F# Bm F#7

dim.

steady gliss. steady gliss.

w/ slide

Gtrs. 2 & 3 tacet Bm7 E G A Bm F#7

Gtr. 4

Gtr. 2

Gtr. 4 divisi

Gtr. 4 tacet Bm7 E G A Verse Bm F#7

3. Time is get-ting short - er. There's

\* Gtrs. 2 & 3

Bm7 E G A Bm F#7

much for you \_ to \_ do. On - ly ask, \_ and you. will \_ get what you are need - ing. The

Bm7 E G A B

rest is up to \_ you. Plant your love and let \_ it \_ grow.

rake - - -

**Chorus**

B B/A# G#m7 B/F# E B

Let it grow, let it grow. Let it blos-som, let \_ it

*simile on repeat*

A B B/A# G#m7 B/F#

flow. \_\_\_\_\_ In the sun, \_ the rain, \_ the snow, \_\_\_\_\_

1. 2.

E B A A F#

love is love - ly, \_ so let - it. so let - it grow. \_\_\_\_\_

Outro

Bm F#7 Bm7 E G A

Bm F#7 Bm7 E G A *Play 8 Times & Fade*

*simile on repeats*

*simile on repeats*

# I'm a Steady Rollin' Man (Steady Rollin' Man)

Words and Music by Robert Johnson

## Intro

Gtr. 1 Moderately ♩ = 96  
(slight dist.) \*A5

Musical notation for Gtr. 1, Intro, Moderately ♩ = 96 (slight dist.) \*A5. The staff shows a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open).

Gtr. 2 (clean)

Musical notation for Gtr. 2 (clean), Intro. The staff shows a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open). Dynamics: *mp* (mezzo-piano) for the first 8 measures, *mf* (mezzo-forte) for the last 8 measures.

\*Chord symbols reflect basic tonality.

Musical notation for the first system of the main piece. The staff shows a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open). Dynamics: *mf* (mezzo-forte). Chord symbols: G, A, G, A. Performance instructions: *8va* (octave up), *loco* (loco playing).

Musical notation for the second system of the main piece. The staff shows a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open), A5 (open). Dynamics: *sim.* (sforzando). Chord symbols: G, A, G, A, G, A.

G                    A                    G                    A                    G

1. I am a

full

2 4 4 (4) 2 4 2 2 | 2 4 0 4 2 0 0 4 2 | 2 4 0 3 2 2 4

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

4 4 4 4 4 | 4 4 4 4 | 4 4 4

5 5 5 5 5 | 5 5 5 5 | 5 5 5

Verse

A                    G                    A

stead - y      roll - in'      man                    and I      roll      both      night      and day.

Rhy. Fig. 1

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

2 4 4 4 | 2 4 0

0 0 0 0 | 0 X 2 4 0

G A G D C

I am a stead - y rol - lin' man

Fretboard diagram for the first system:

2 0	4 0	0 3	2 0	0 4	2 2	5 8	5 5	5 5	5 7
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

D C A G A G A

and I roll both night and day. But I ain't

Fretboard diagram for the second system:

3 1	3 4	3 4	3 4	3 4	3 4	3 4	3 4	3 4	3 4
0 5	0 5	0 5	0 5	0 5	0 5	0 5	0 5	0 5	0 5
2 0	4 0	0 3	2 0	0 4	2 2	2 0	4 0	0 3	2 2

E D7/F# G5 G#5

got no \_\_\_\_\_ sweet wo - man, Oo \_\_\_\_\_ Lord, to be rol - lin' this way. \_\_\_\_\_

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "got no \_\_\_\_\_ sweet wo - man, Oo \_\_\_\_\_ Lord, to be rol - lin' this way. \_\_\_\_\_". The second staff is a guitar melody line in treble clef, mirroring the vocal line. The third staff shows guitar chords: E, D7/F#, G5, and G#5. Below the guitar melody is a guitar fretboard diagram with fret numbers 0, 2, 4, 2, 4, 3, 4.

A G A G A

2. I am a

End Rhy. Fig. 1

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "2. I am a". The second staff is a guitar melody line in treble clef. The third staff shows guitar chords: A, G, A, G, A. Below the guitar melody is a guitar fretboard diagram with fret numbers 2, 4, 0, 4, 2, 0, 0, 4, 2, 2, 0, 4, 2, 2.



Verse

Gr. 2: w/ Rhy. Fig. 1, simile

A G A

man that rolls when i - ci - cles are hang - ing on the trees.

Gr. 1 Rhy. Fig. 2

G A G

I am a

D C D C

man that rolls when i - ci - cles are hang - ing on the

A G A G A E

trees. But can't you hear me beg - gin' ma - ma,

D7/F# G5 G#5 A G A G A

oo Lord, and on my bend - ed knee.

Gtr. 3 (slight dist.)

w/ phaser

full

Gtr. 1

End Rhy. Fig. 2

**Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 1, simile

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

A G A G A

full full full full

G D C D C

full full full full

A G A G A E

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

D7/F# G5 G#5 A G A G A

3. I am a

(10) 10 8 10 8 10 8 7 5 7 5 7 7 2 5 7 5 5 3 5 5 12 (12)

Verse

Gr. 1: w/ Rhy. Fig. 1, simile

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

A G A G A

stead - y rol - lin' man and I roll both night and day.

Gr. 3

8va

full

0 X 19 (19) 17 19

G D C

Stead - y rol - lin' man

8va

full

17 19 17 19 17 X 19

D C A G A

and I roll both night and day.

8va

full

20 (20) 17 17 19 19 17 20 17

G A E

But I ain't got no — sweet ma - ma uh,

8va

full 20 20 17 19 19 17 19 19 17 19

D7/F# G5 G#5 A G A G A

oo — Lord, — to be rol - lin' this way. —

loco

full 7/7 (7/7) 5 7 7 5 7 5/6 1/4 7 full 5 5 7 full 5

Outro-Guitar Solo

A G A G A

Gtr. 3

5 5 5 7 5 5 8 5 8 5 7 7 5 7 5 7 5 7 7

1/4 full

Gtr. 1

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

full (4)

Gtr. 2 Rhy. Fig. 3

2 4 2 3 3 3 4 3 3 2 0 X 2 4 3 0

G A G A

9 9 9 8 9 8 9 8 7 5 7 | 6 5 4 3 2 0 0

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

End Rhy. Fig. 3

X X 3 3 4 4 5 5 | X X 3 3 4 4 5 5

Gtr. 2: w/ Rhy. Fig.3, simile, till fade

Gtr. 3 G A G A

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

Gtr. 1

2 4 0 3 2 0 0 4 2 | 2 4 0 4 (4) 2 4 2 4 2

G

A

G

A

Musical notation for the first system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for frets 5, 8, and 10, with "full" and "1/4" annotations.

Musical notation for the second system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for frets 0, 3, 4, and 2.

G

A

G

A

Musical notation for the third system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for frets 8, 10, 0, 3, 4, 2, 5, 8, 5, 5, 8, 9, 8, 7, 5, 7, 5.

Musical notation for the fourth system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for frets 0, 4, 3, 4, 0, 0, 4, 2, 0, 5, 2, 2, 4.

G

A

G

A

Musical notation for the fifth system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for frets 7, 7, 12, 13, 12, 12, 12, 14, 12, 13, 14, 19, 17.

Musical notation for the sixth system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for frets 0, 4, 0, 3, 2, 0, 0, 4, 2, 0, 4, 2, 2, 4.

Begin Fade

G

A

G

A

Fade Out

G

A

G

A

# Mainline Florida

Words and Music by George E. Terry

## Intro

Moderate Rock ♩ = 121

Gr. 1 (dist.)

\*E A5/E E° E A5/E E° E

TAB

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

0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2

Gr. 2 (dist.)

TAB

13 13 0

\*Chord symbols reflect overall tonality.

E A/E E°7 E7 E A/E E°7 E7

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

0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2

Rhy. Fig. 1

simile on repeat

End Rhy. Fig. 1

2 2 2 4 4 5 6 2 2 2 4 4 5 6 0 2 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2



**Verse**

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

Gtr. 4: w/ Fill 1, 3rd time

E A/E E°7 E7 E A/E

1. My heart was deep in, in the sun. — My friends all — say that  
 2., 3. Her arms are o - pen, o - pen wide. — Her in - vi - ta - tions a

Gtr. 1  
*simile on repeats*

0 2 0 2 0 2 0 3 5 4 6 0 2 0 2 0 1 2 2 2 0

E°7 E7 E A/E E°7 E7

you're the one. — Let me get this one thing — ver - y clear, —  
 chang - in' tide. — I could re - mem - ber not long a - go.

Gtr. 1

0 3 5 4 6 0 2 0 2 0 1 2 2 2 0 3 5 4 6 0 2 0 2

E A/E E°7 E7

there ain't e - nough go - ing on Ho down here. —  
 we took a cruise down on \_\_\_\_\_ tel Road. —

Gtr. 1

0 1 2 0 2 2 0 3 5 4 6 0 3 0

**Fill 1**  
 Gtr. 4

T  
A  
B

13  
14  
14

X X X X X X X 9 (9) 0

full

Chorus

A5

D5

E

A/E

Main - line Flor - i - da, Oh say.

Gtr. 1

Gtr. 2

To Coda ⊕

Gtr. 2: w/ Fill 2, 3rd time

E°7

E7

A

D5

Main - line Flor - i - da, O -

Gtr. 1

Gtr. 2

Fill 2

Gtr. 2

G6

F#7b9

Fmaj7

kay. \_\_\_\_\_

Gr. 1

Gr. 2

Gr. 3 (slight dist.)

*mf*

1.

Gr. 2: w/ Rhy. Fig. 1, simile

Gr. 3 tacet

Rhy. Fig. 2

E A/E E°7 E7 E A/E E°7 E7

End Rhy. Fig. 2

Gr. 1

2.

### Guitar Solo

Gr. 1: w/ Rhy. Fig. 2, 8 times, simile

Gr. 2: w/ Rhy. Fig. 1, 8 times, simile

Gr. 3 tacet

Gr. 4 (dist.)

E A/E E°7 E7 E A/E E°7 E7

*mf*  
w/ talk box

full

E A/E E°7 E7 E A/E E°7 E7 E A/E

full steady gliss. full full

9 11 12 (11) 7 7 9 9 9 7

E°7 E7 E A/E E°7 E7 E A/E

full full full 1/2 full

9 9 7 7 11 (11) 9 11 (11) 12 11 (11) 9 12 11 12

w/ Voc. ad lib. E°7 E7 E A/E E°7 E7 E A/E

full full

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

E°7 E7 E A/E E°7 E7 E A/E E°7 E7

full full full

11 (11) 9 17 9 11 9 14 11 0 3 0 3

E A/E E°7 E7 E A/E E°7 E7 E A/E

full full full full 1/4

9 9 (3) 0 9 9 11 14 15 12 14 12 14 14 12 12

E°7 E7 E A/E E°7 E7 E A/E E°7 E7 *D.S. al Coda*

8va loco

12 12 15 18 15 12 15 12 15 12 12 13 12 11 13 11 11 13 11 11 12 12 12 12

⊕ Coda

G6

F#7b9

Fmaj7

Vocal line in treble clef, key of A major. A long slur covers the first four notes. Lyrics: "kay. Hey."

Gtr. 1

Guitar 1 staff with treble clef and tablature. Tablature: 0 3 4 0 2 3 | 0 1 2 1 0 2 0 1

Gtr. 2

Guitar 2 staff with treble clef and tablature. Tablature: 7 8 9 6 9 6 | 5 5 5 5 3 5 5 5

Gtr. 3

Guitar 3 staff with treble clef and tablature. Tablature: 5 6 8 | 5 7 5 7 5 8 8

Vocal line in treble clef, key of A major. A long slur covers the first four notes. Lyrics: "Ee. Ee."

Guitar 1 staff with treble clef and tablature. Tablature: 2 1 0 1 0 2 0 1 2 1 | 0 1 2 1 0 2 0 1 | 2 1 0 1 0 2 0 1 2

Guitar 2 staff with treble clef and tablature. Tablature: 5 5 3 5 3 5 5 5 5 | 5 5 5 5 3 5 5 5 | 5 5 3 5 3 5 5 5

Guitar 3 staff with treble clef and tablature. Tablature: 5 7 5 7 5 8 8 | 5 7 5 7 5 8 8

# Outro-Guitar Solo

Gr. 1: w/ Rhy. Fig. 2, 5 1/2 times, simile

Gr. 2: w/ Rhy. Fig. 1, 5 1/2 times, simile

Gr. 3 tacet

Gr. 4

E A/E E°7 E7 E A/E E°7 E7 E A/E

E°7 E7 E A/E E°7 E7 E A/E

1/4 full 1/4 full full full full

E°7 E7 E A/E E°7 E7 E A/E E°7 E7

E A/E E°7 E7 E A/E E°7 E7

grad. bend full

*Begin Fade* E A/E E°7 E7 E A/E E°7 E7 *Fade Out*

1/4

# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

D A D E G  
 (6) (6)  
 open 3fr

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.