RECORDED VERSIONS GUITAR®

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

Transcribed by DAVE WHITEHILL

ERIC CLAPTON

461 OCEAN BOULEVARD

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Motherless Children

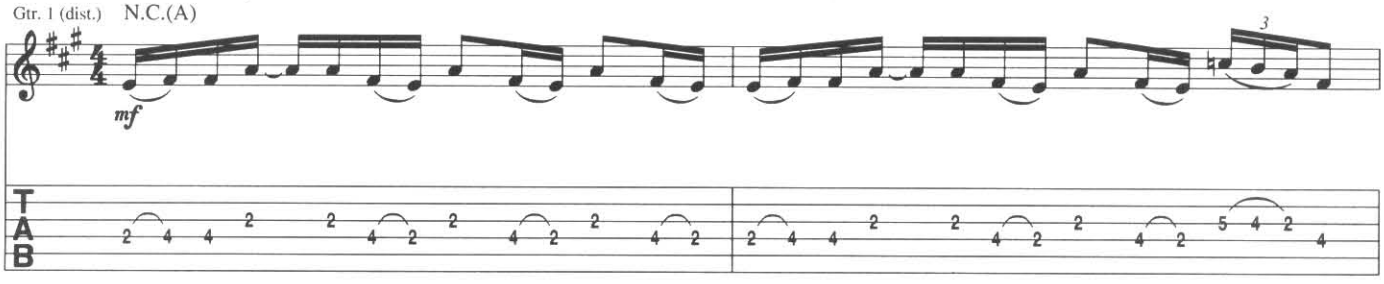
Arranged by Eric Clapton and Carl Radle

Gtrs. 4 & 5; Open A Tuning:
① = E ④ = E
② = C♯ ⑤ = A
③ = A ⑥ = E

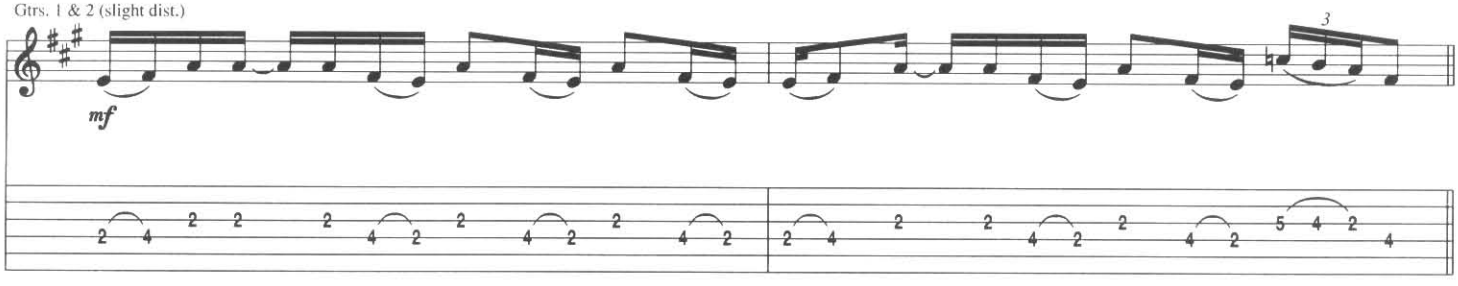
Intro

Moderate Rock ♩ = 127

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



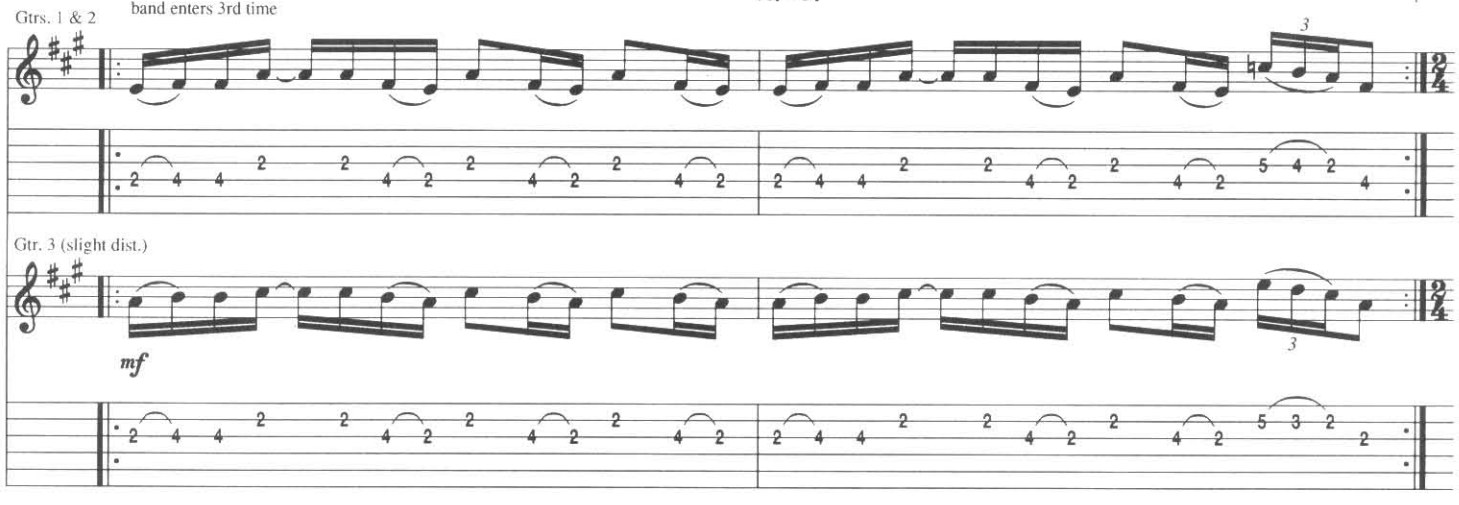
Gtrs. 1 & 2 (slight dist.)



Gtrs. 1 & 2 band enters 3rd time

1. - 5.

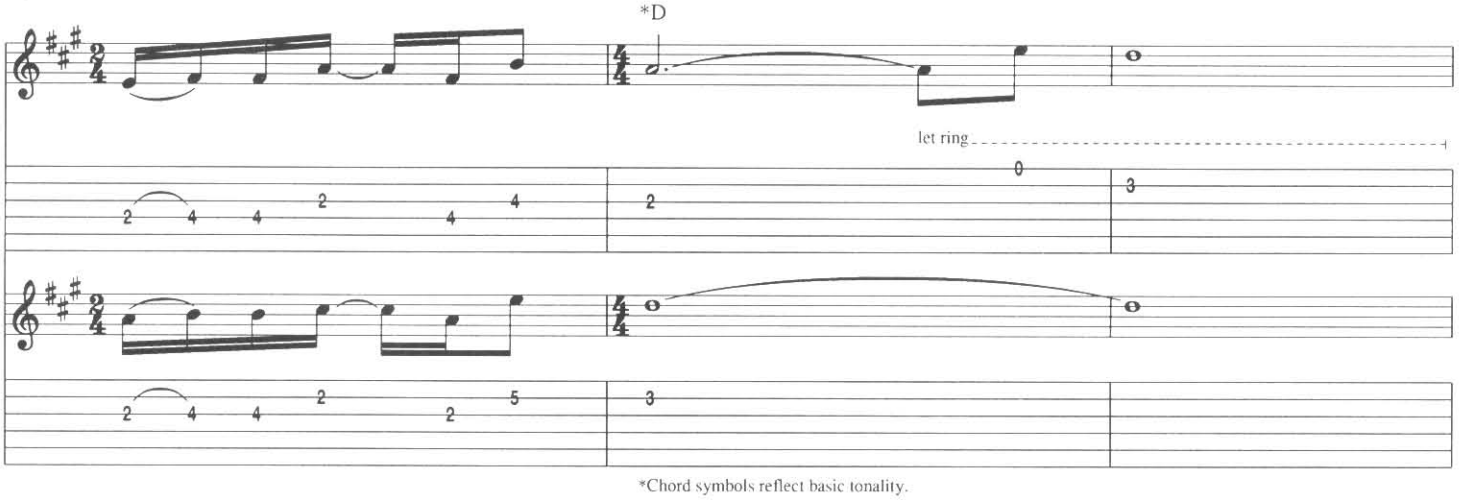
Gtr. 3 (slight dist.)



6.

*D

let ring



*Chord symbols reflect basic tonality.

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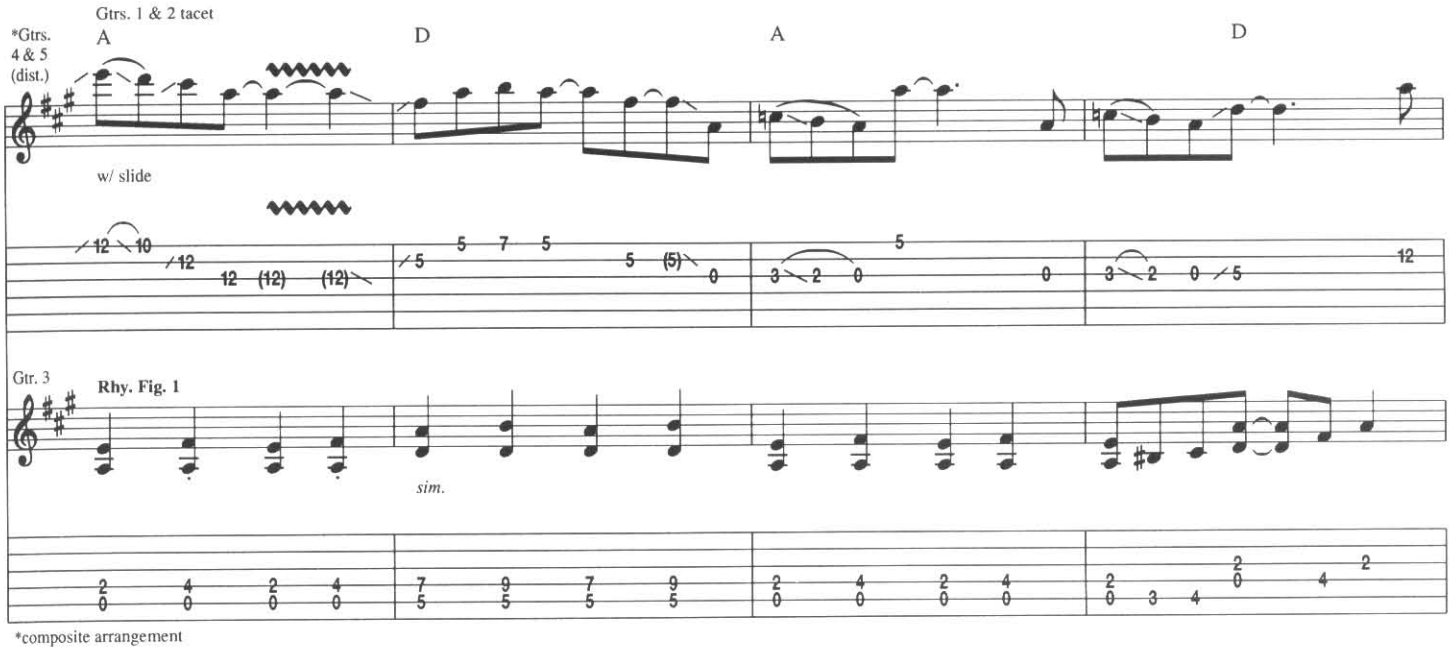
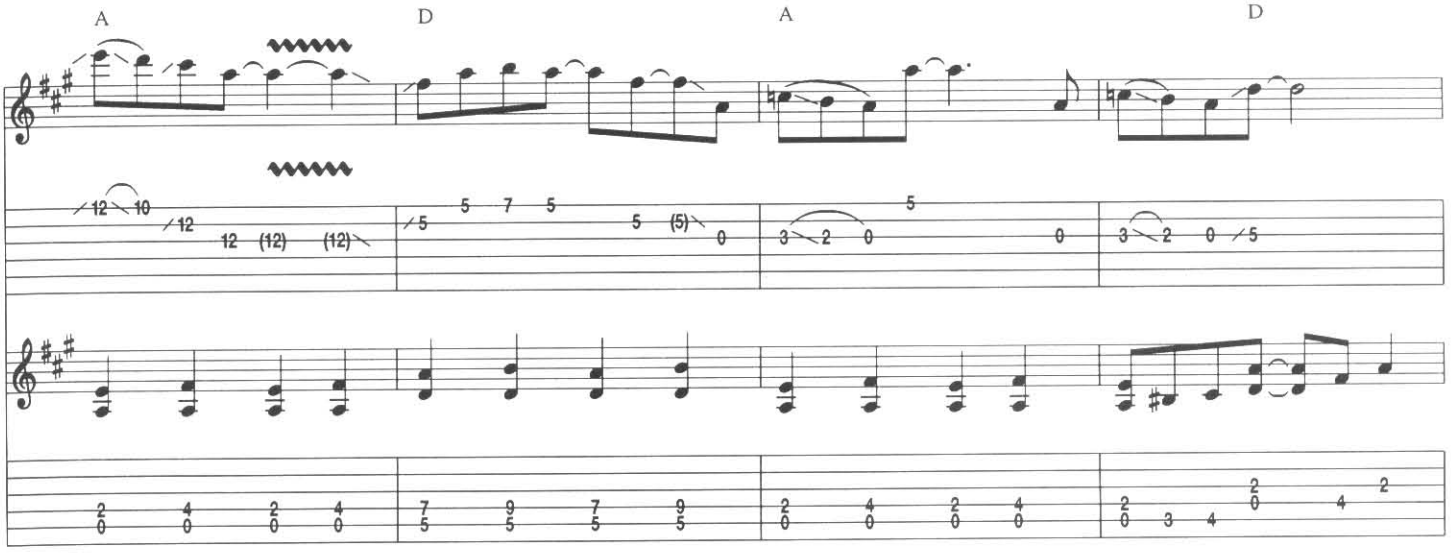
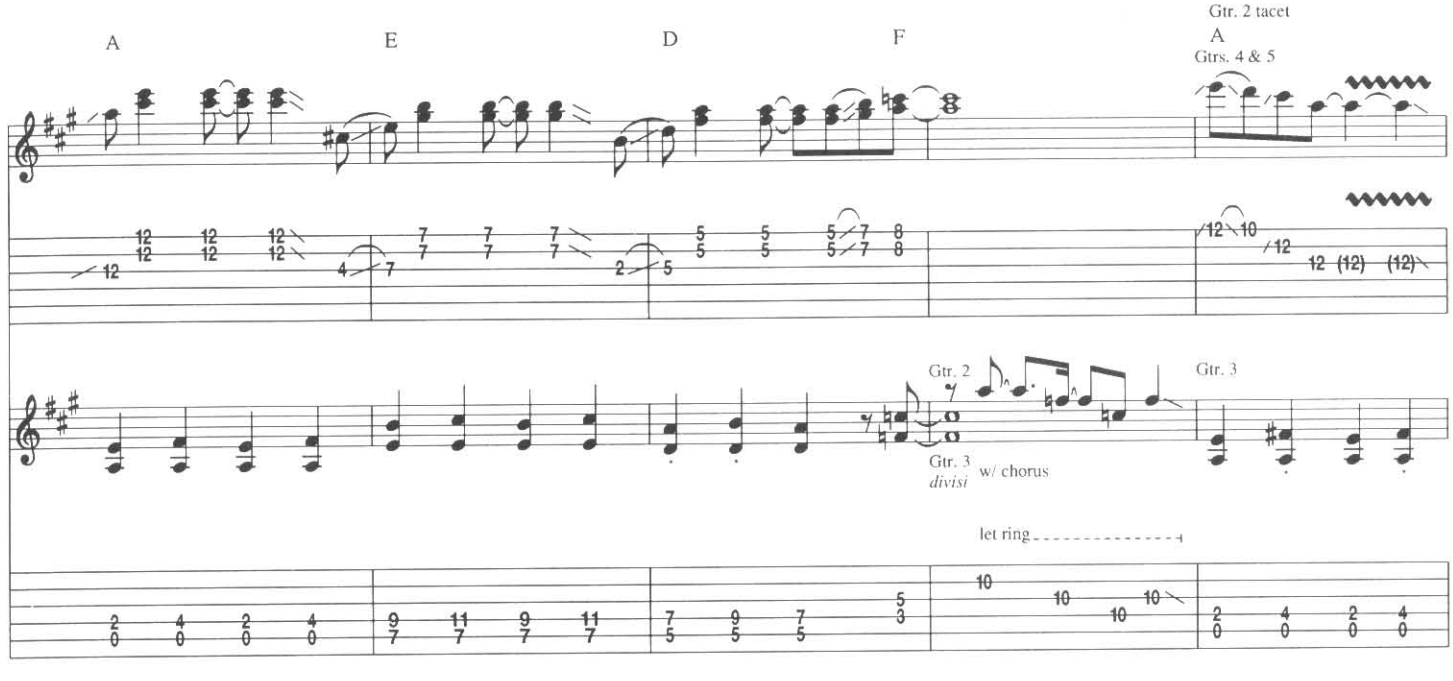
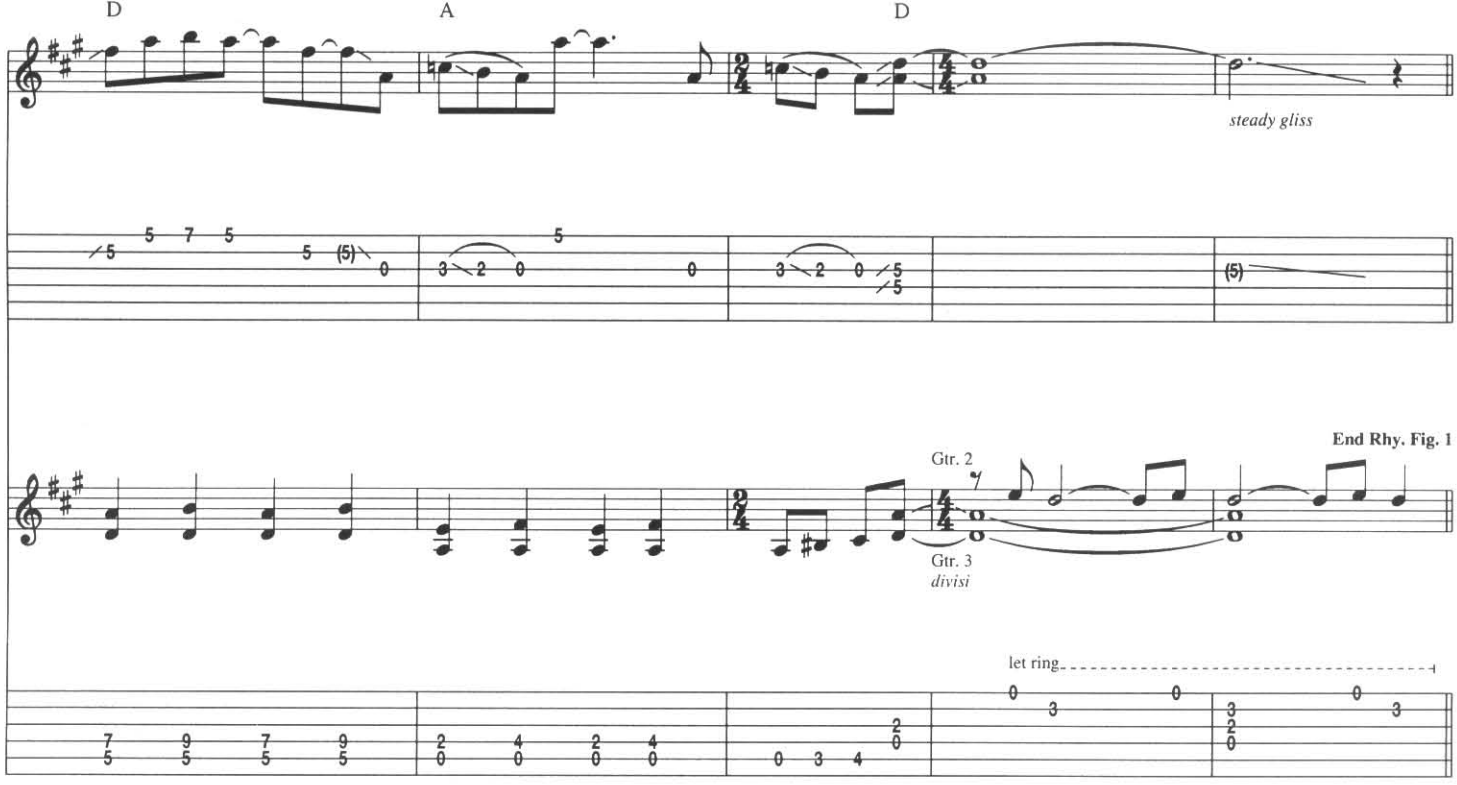


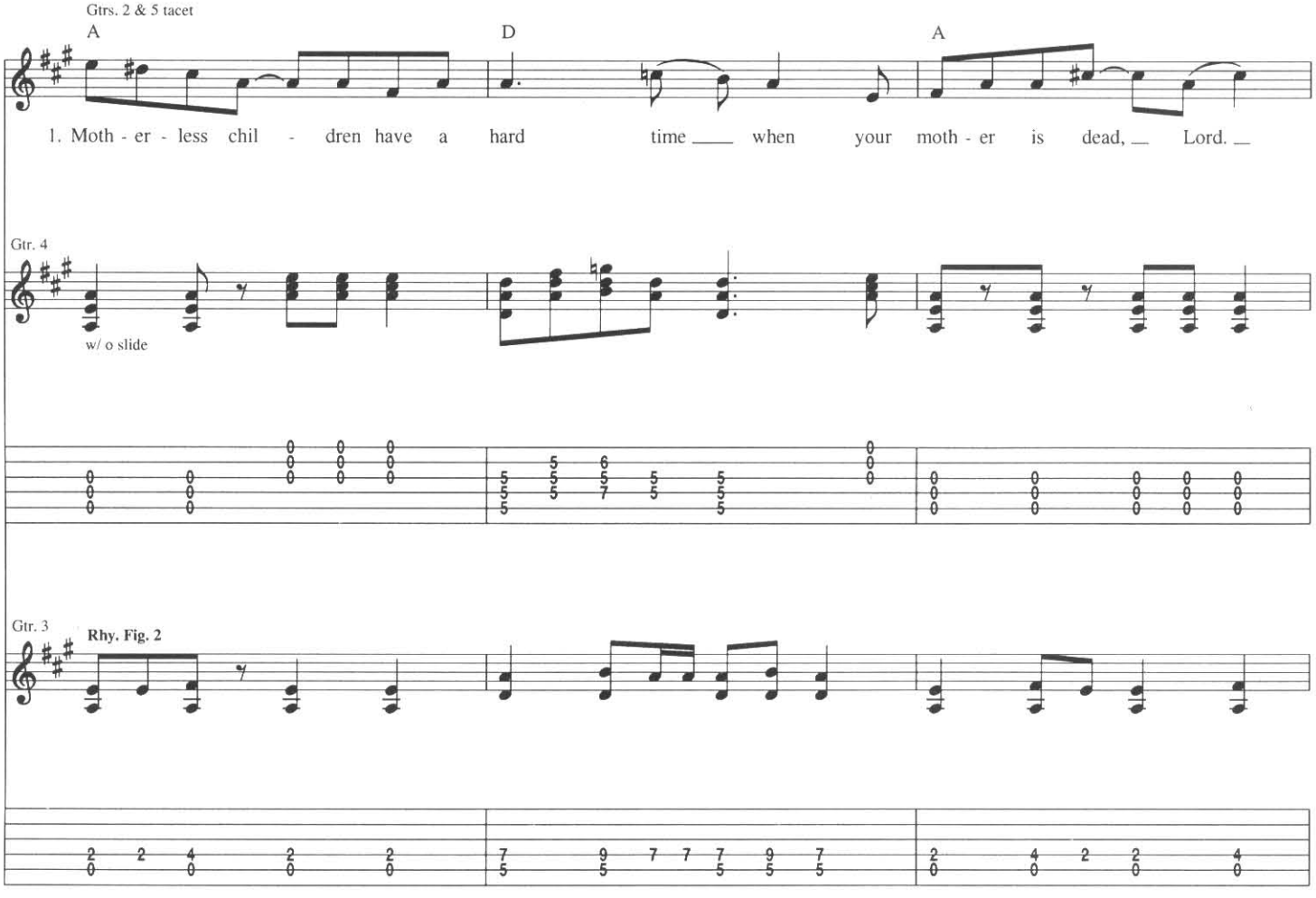
*composite arrangement

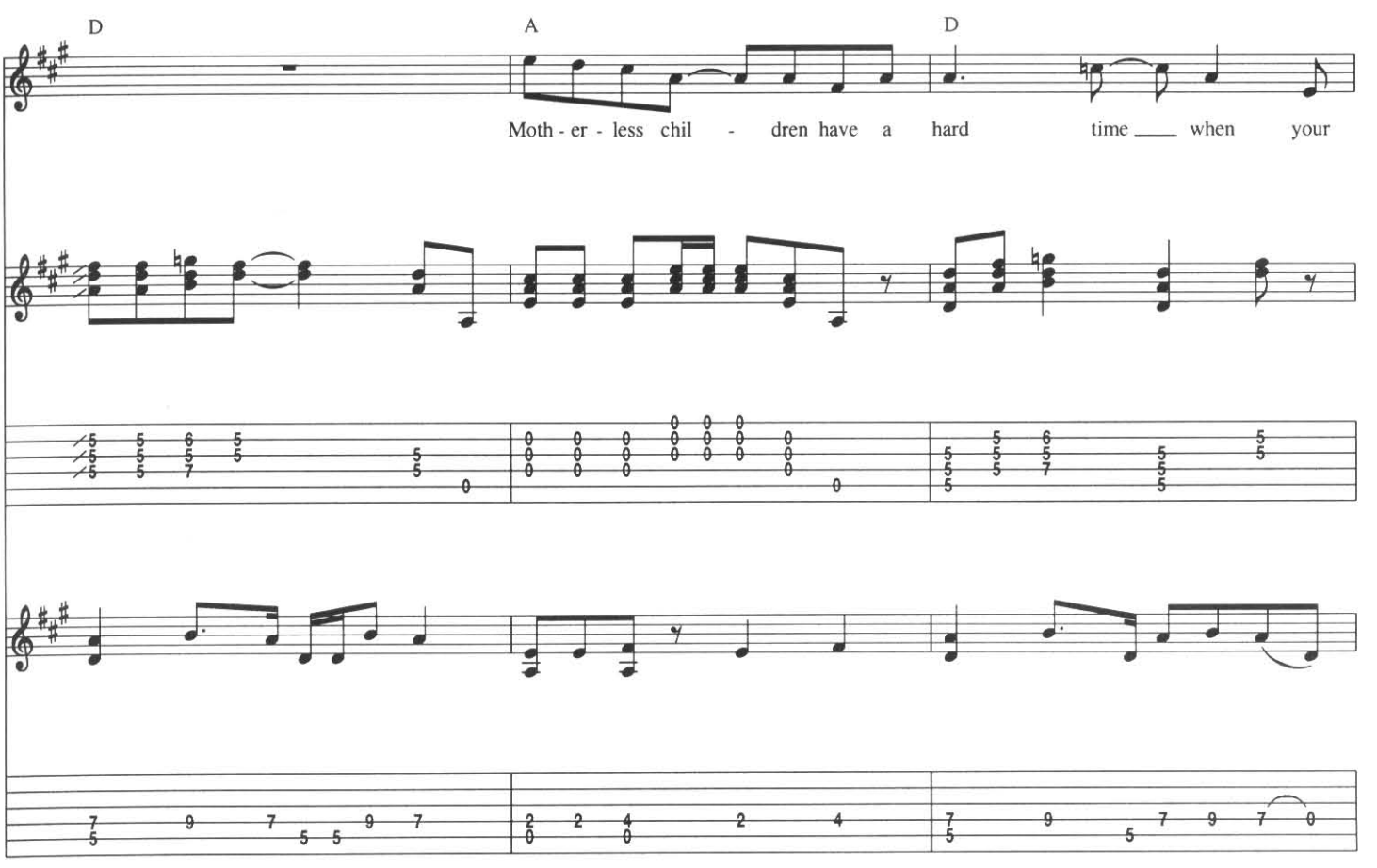


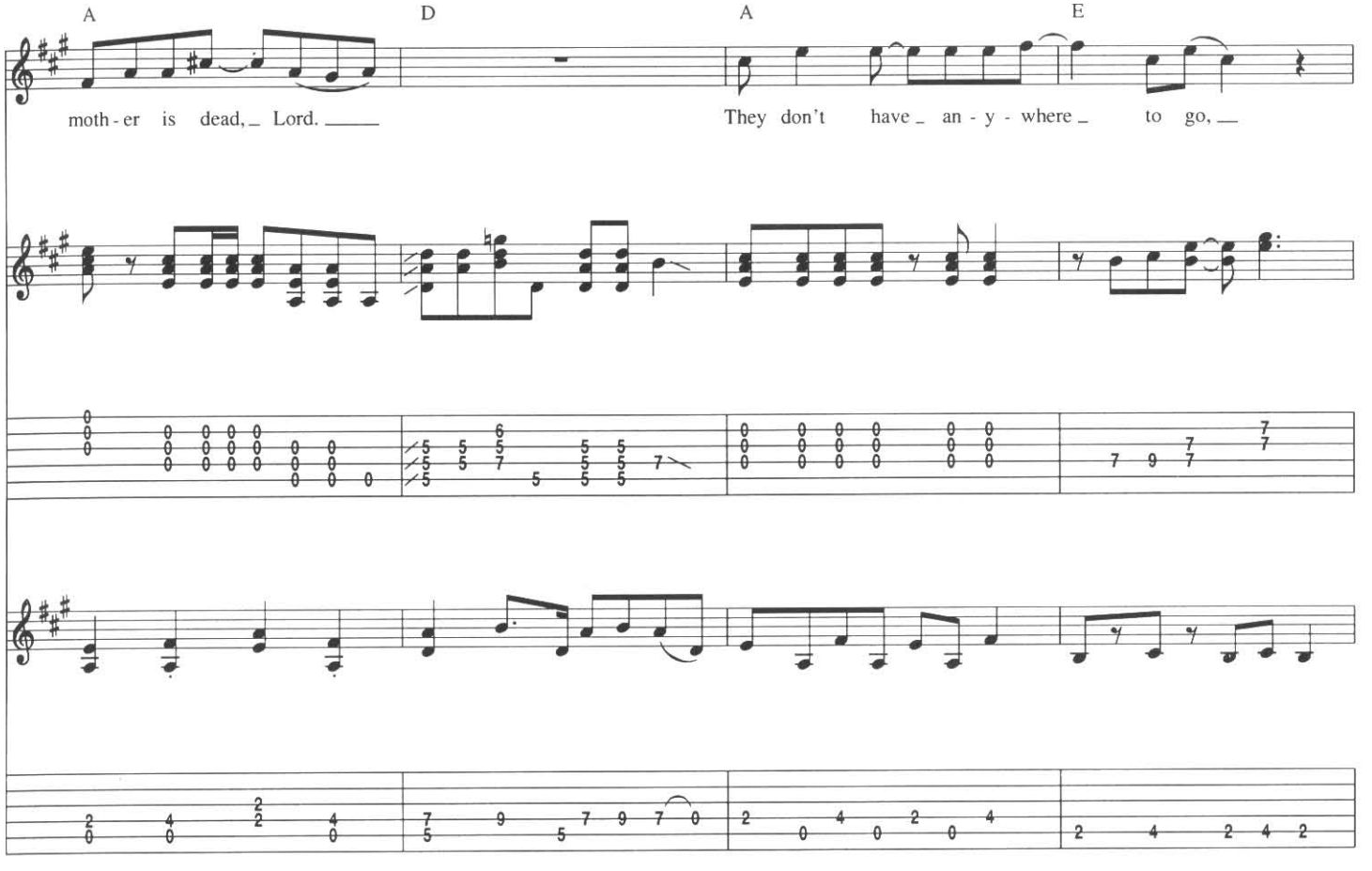


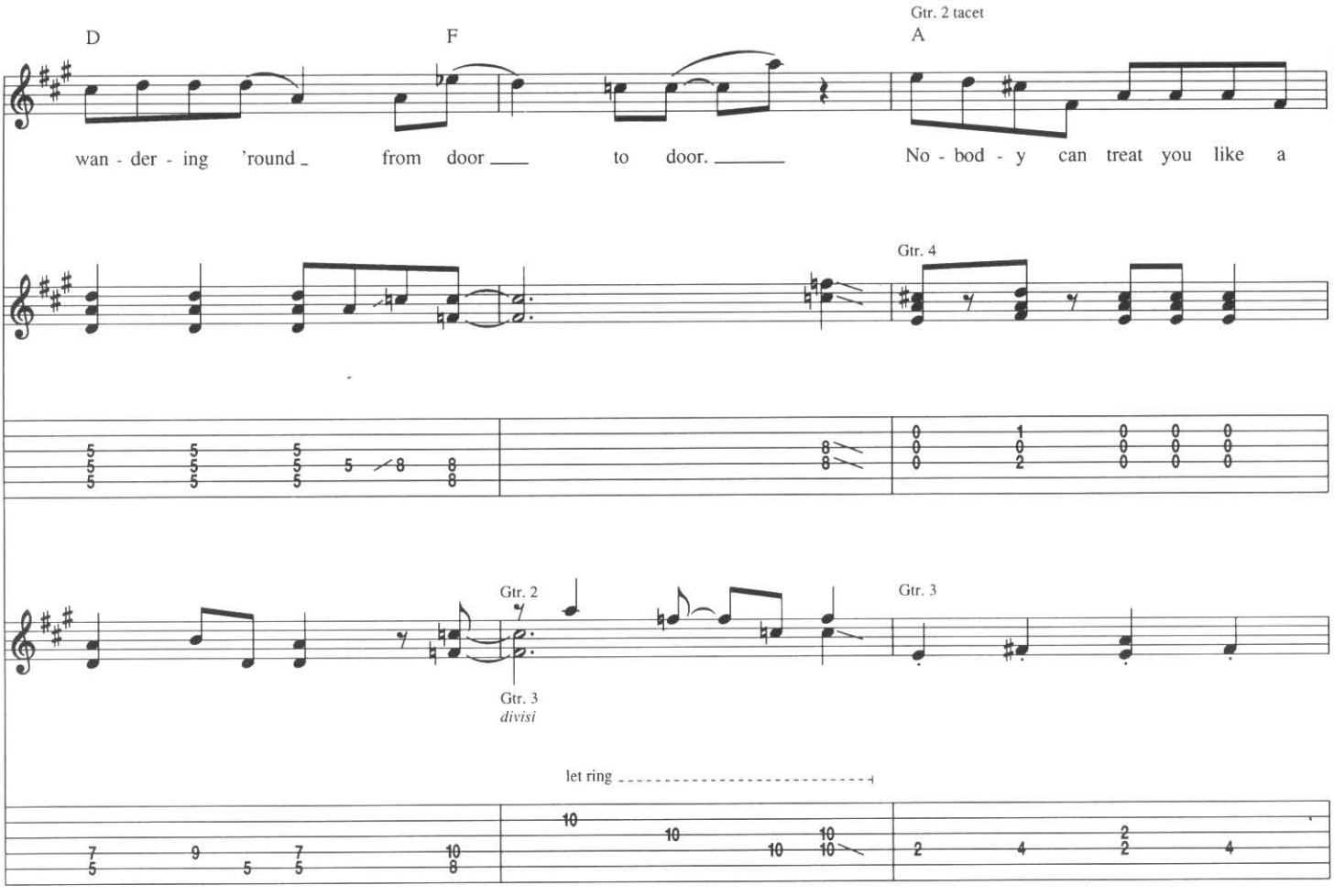

D
A
D
steady gliss
End Rhy. Fig. 1
Gtr. 2
Gtr. 3
divisi
let ring

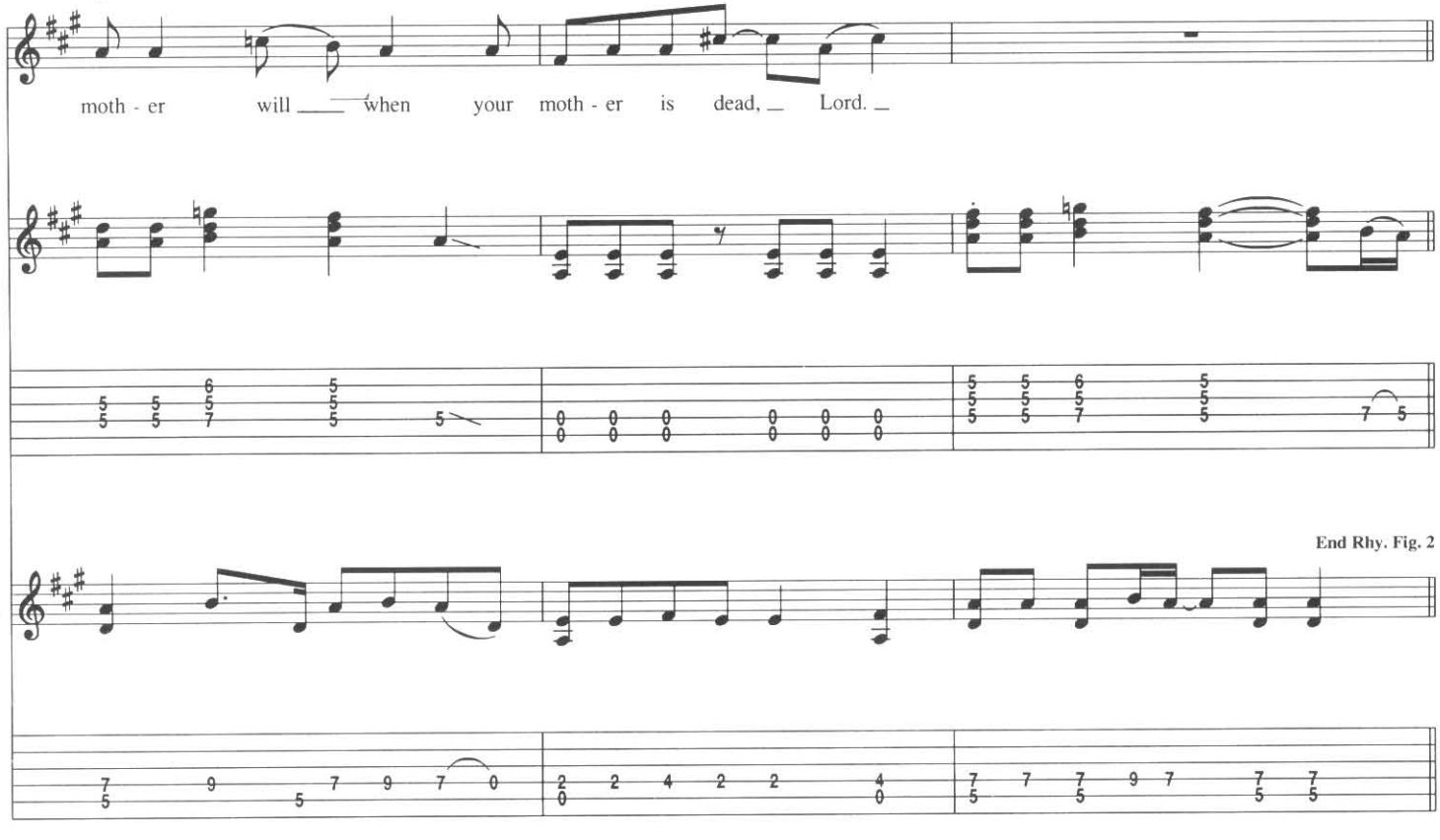
Verse


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
Gtr. 3
Rhy. Fig. 2


D
A
D
Moth - er - less chil - dren have a hard time ___ when your


A
D
A
E
moth - er is dead, _ Lord. ___
They don't have _ an - y - where _ to go, __

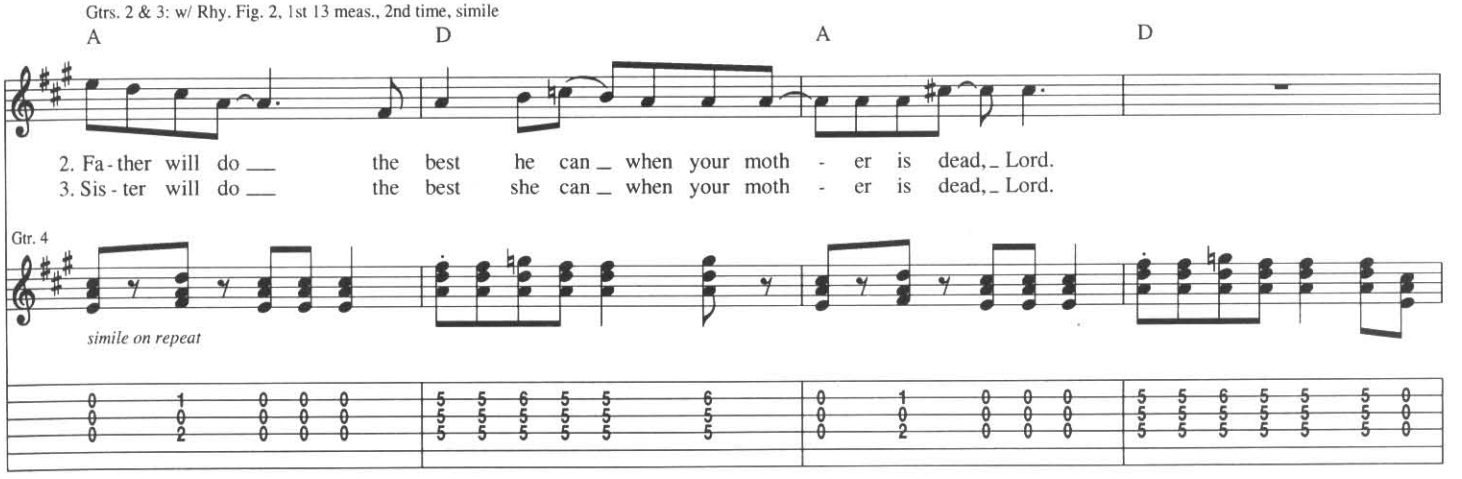

D
F
Gtr. 2 tacet
A
wan - der - ing 'round from door to door.
No - bod - y can treat you like a
Gtr. 4
Gtr. 2
Gtr. 3
Gtr. 3
divisi
let ring

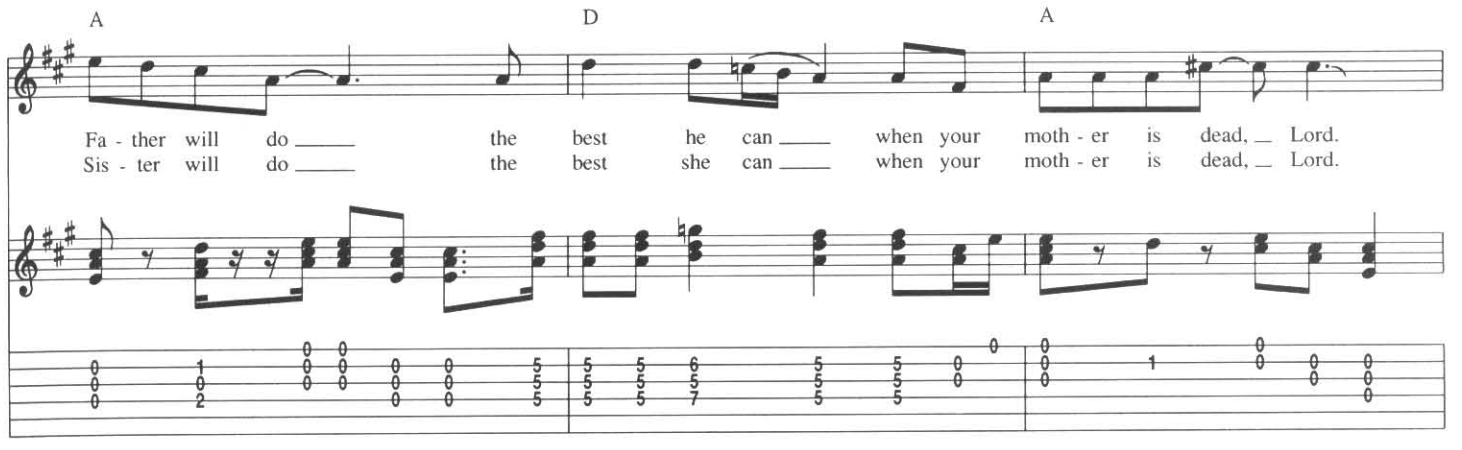

D
A
D
moth - er will when your moth - er is dead, Lord.
End Rhy. Fig. 2

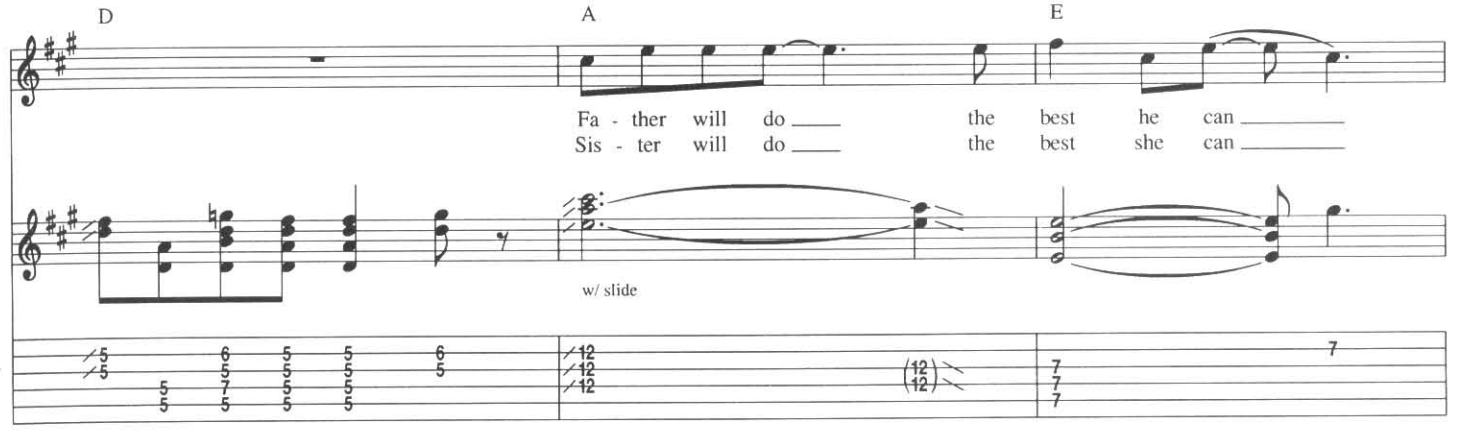
𝄋 Verse

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

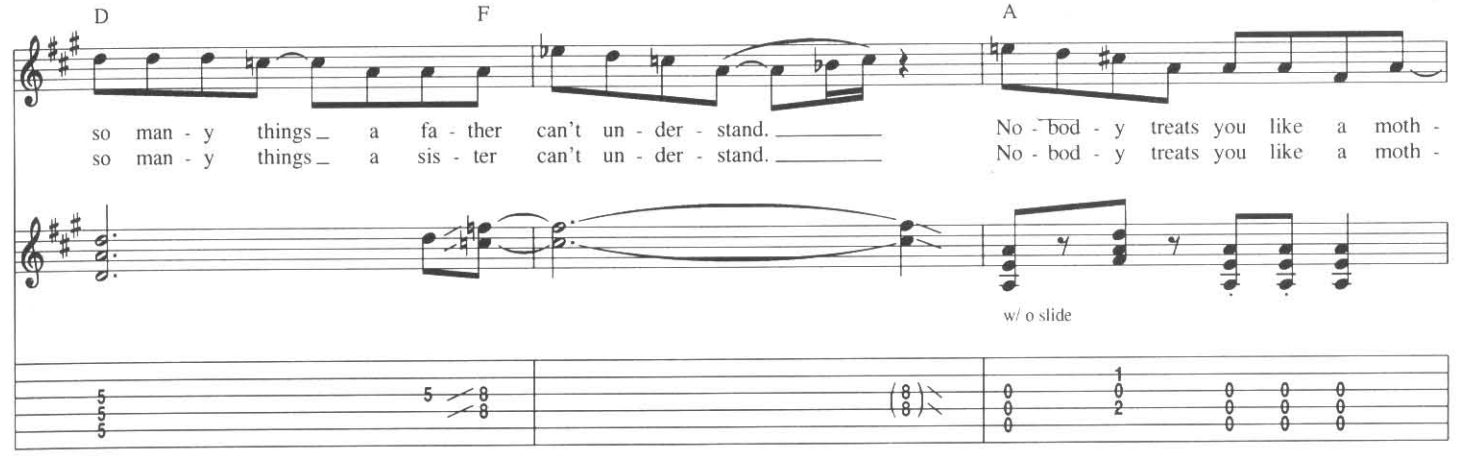
Gtrs. 2 & 3: w/ Rhy. Fig. 2, 1st 13 meas., 2nd time, simile

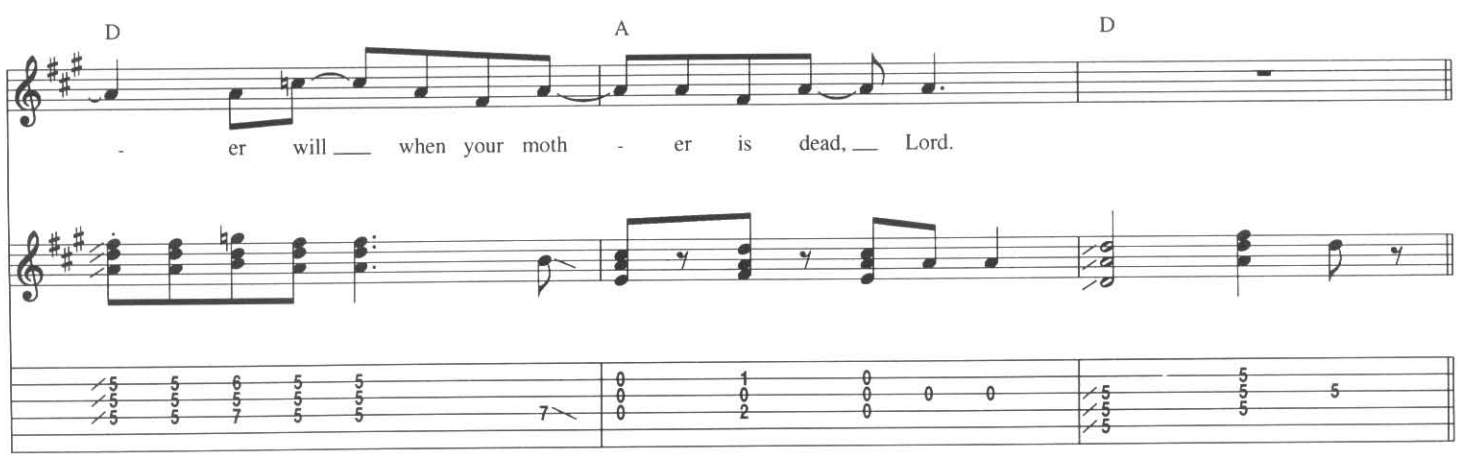




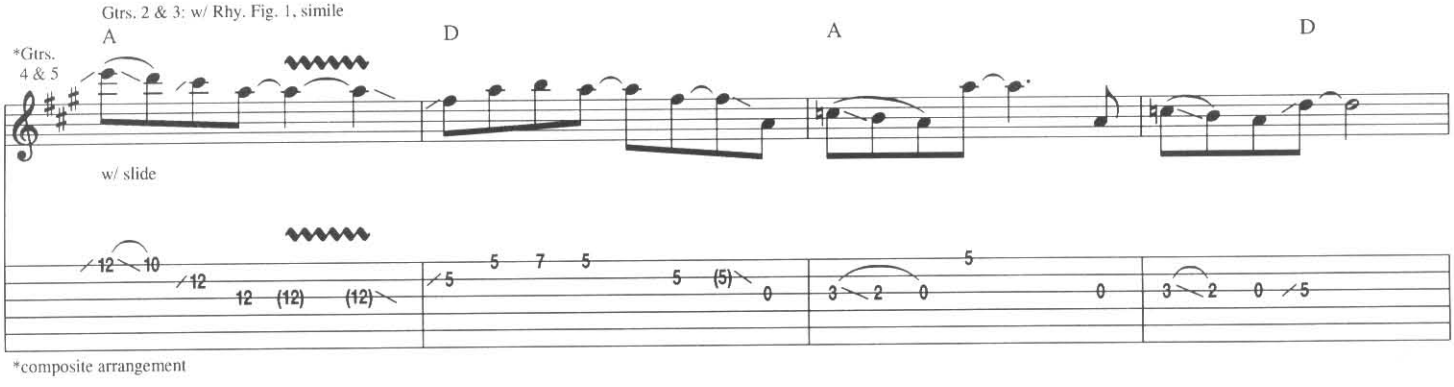


To Coda

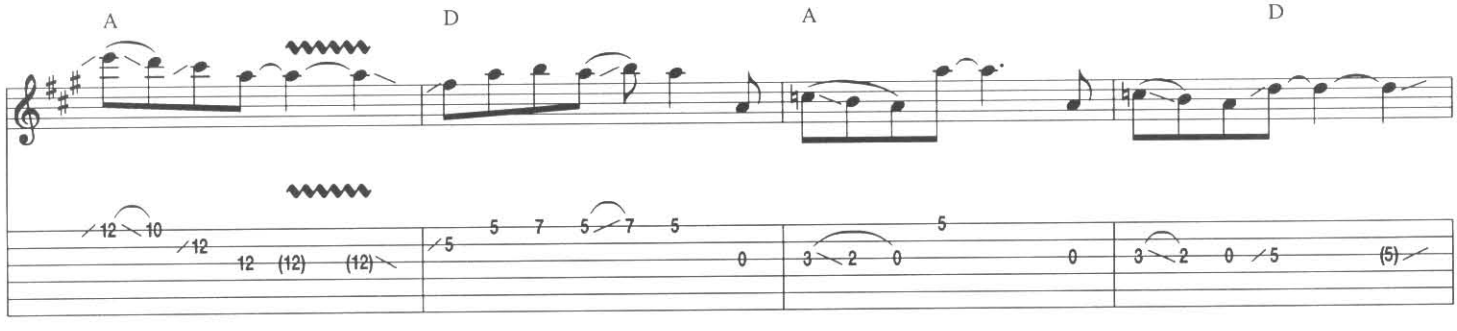


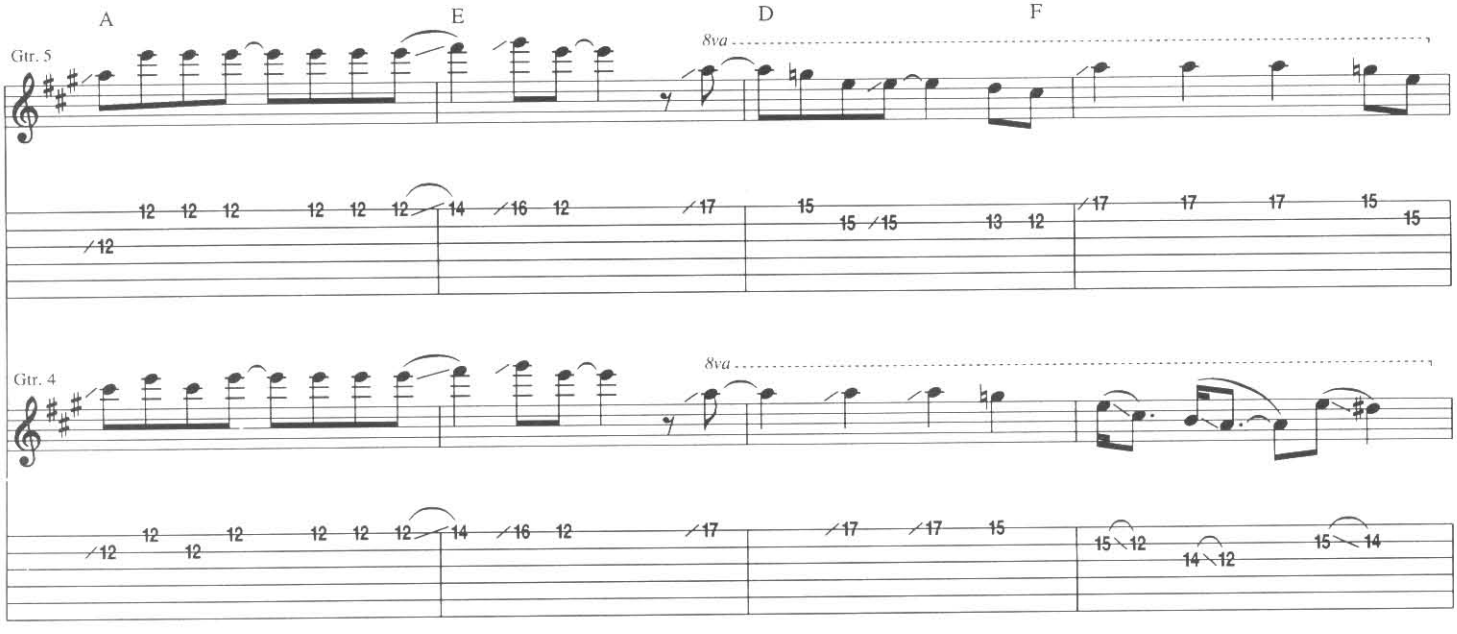


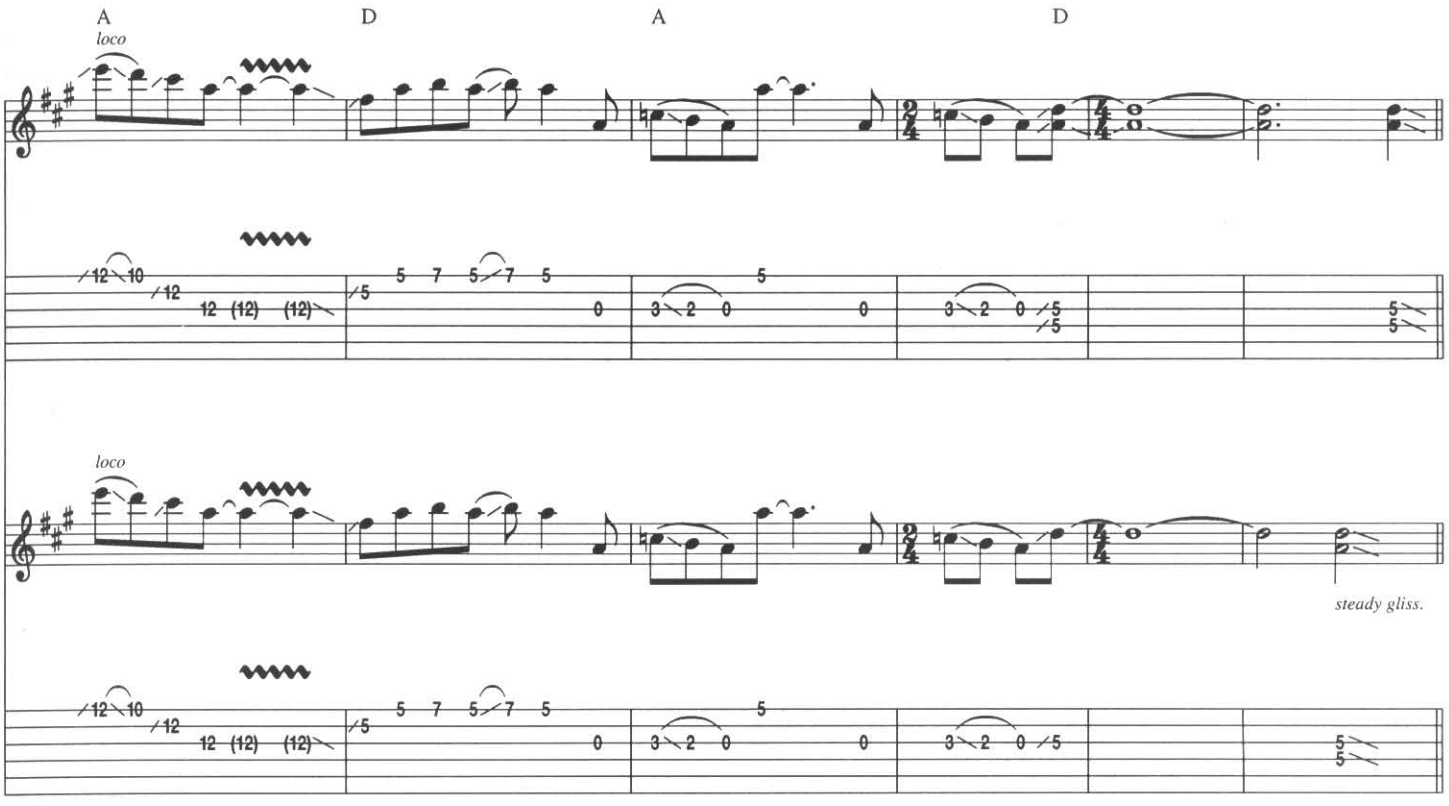
Interlude



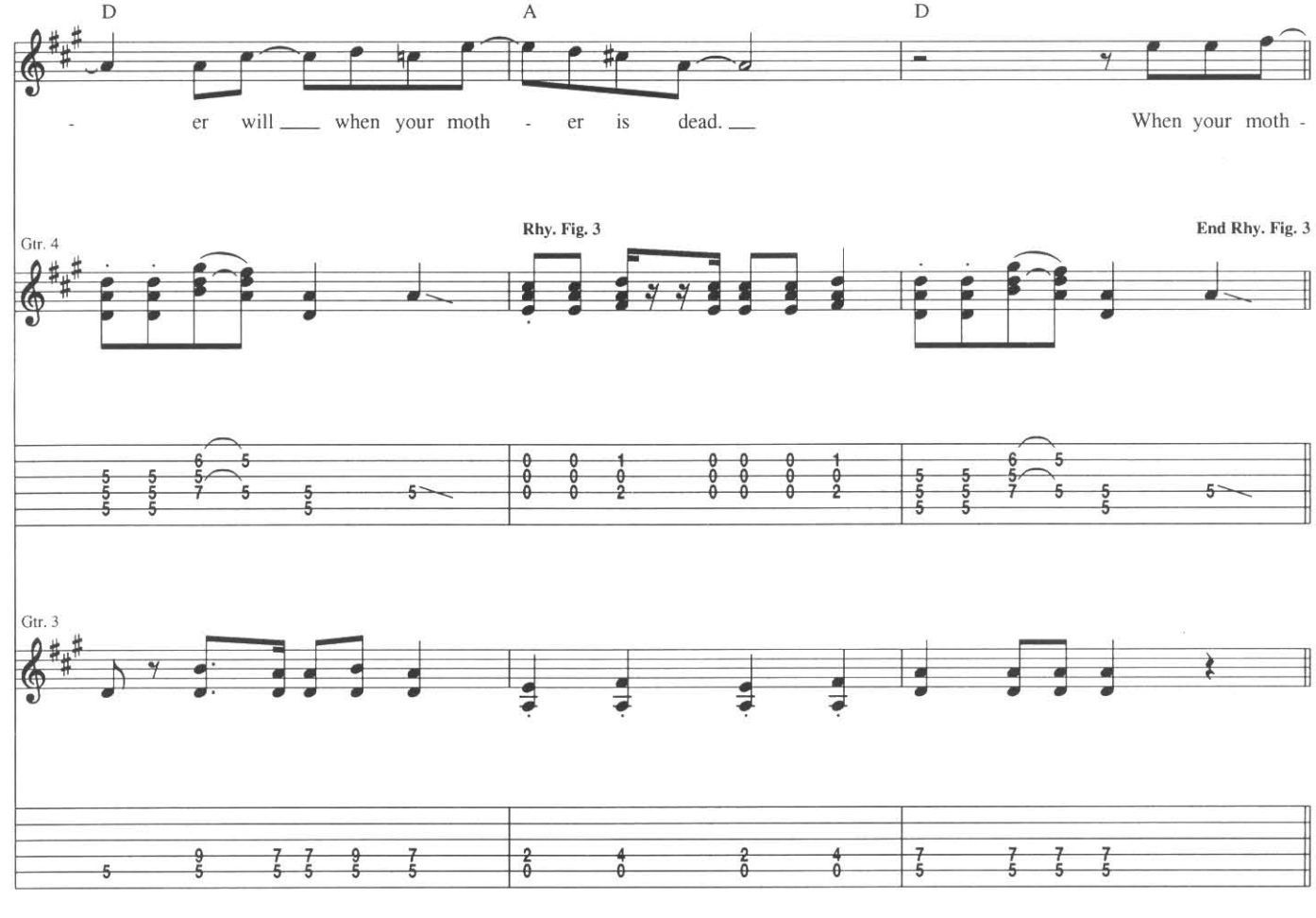
*composite arrangement






A
D
A
D
loco
loco
steady gliss.

⊕ *Coda*


D
A
D
- er will ___ when your moth - er is dead. ___
When your moth -
Gtr. 4
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 3

w/ ad lib. Voc. on repeats
Gtr. 4: w/ Rhy. Fig. 3, 10 times, simile
Gtr. 2: w/ Fill 1, 3rd time
Gtr. 2: w/ Fill 2, 5th time

A

- er is dead. ____ When your moth -

Gtr. 2

Gtr. 3

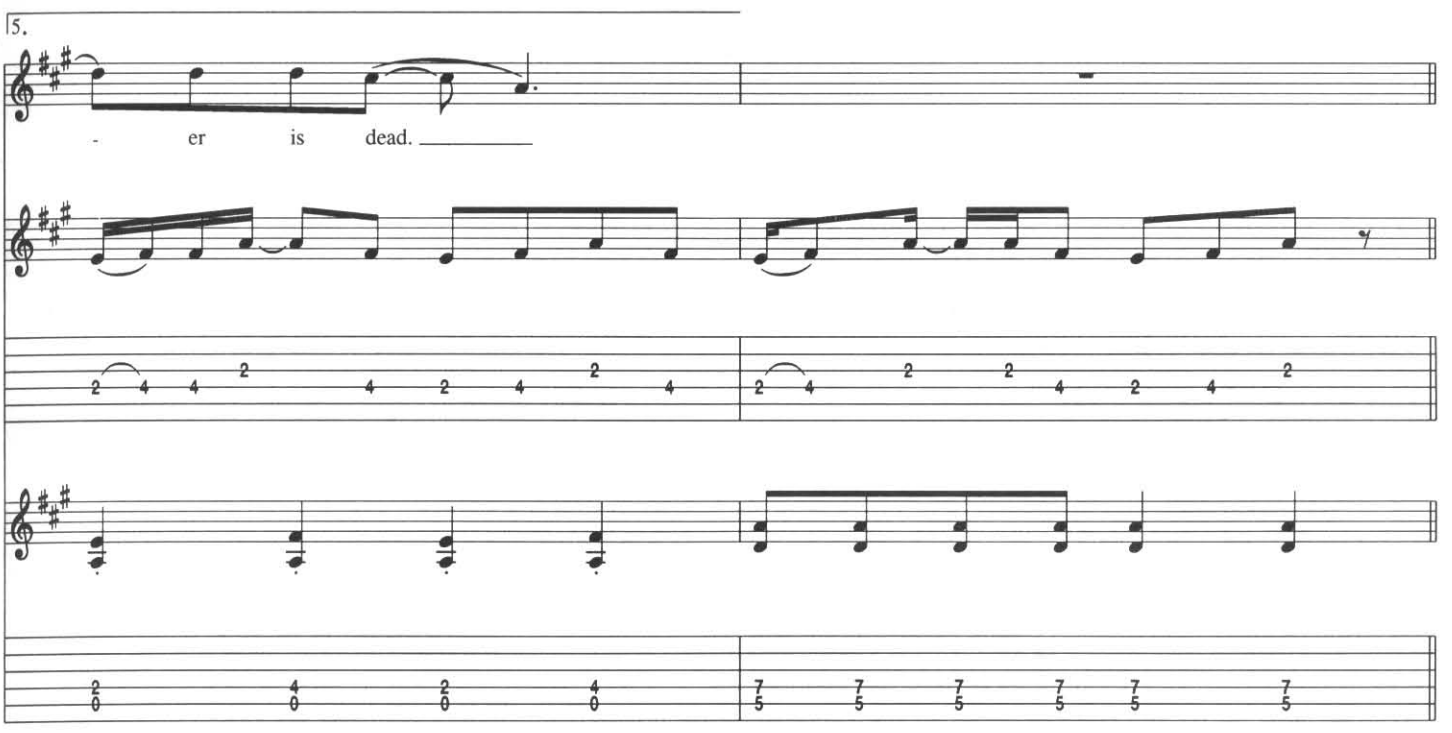
1. - 4.

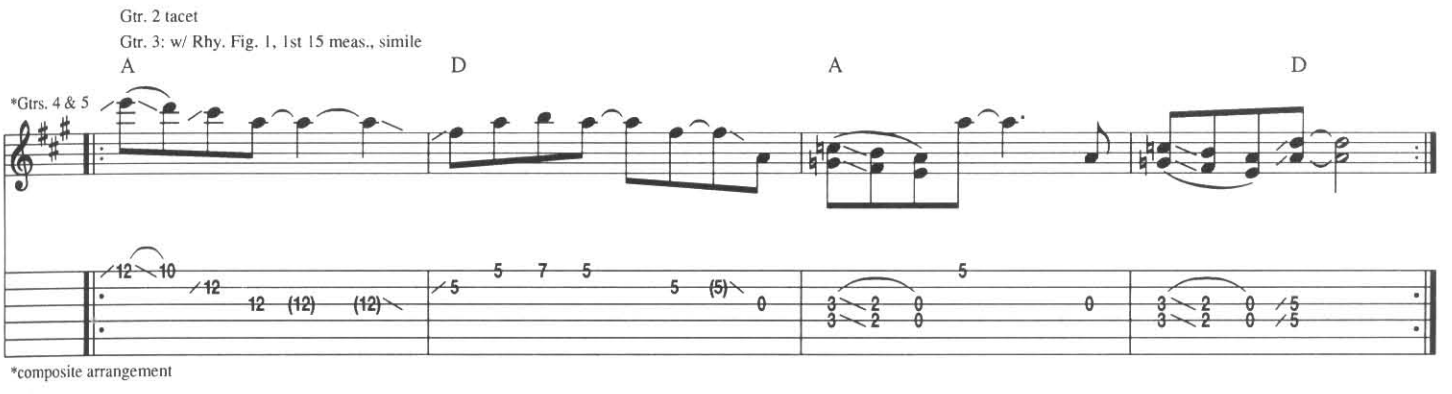
A D

- er is dead. ____ When your moth -

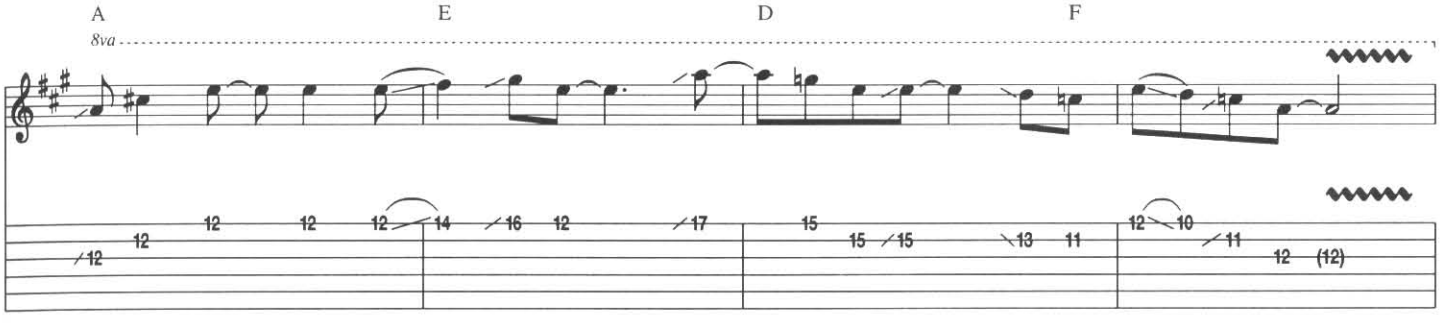
Fill 1
Gtr. 2

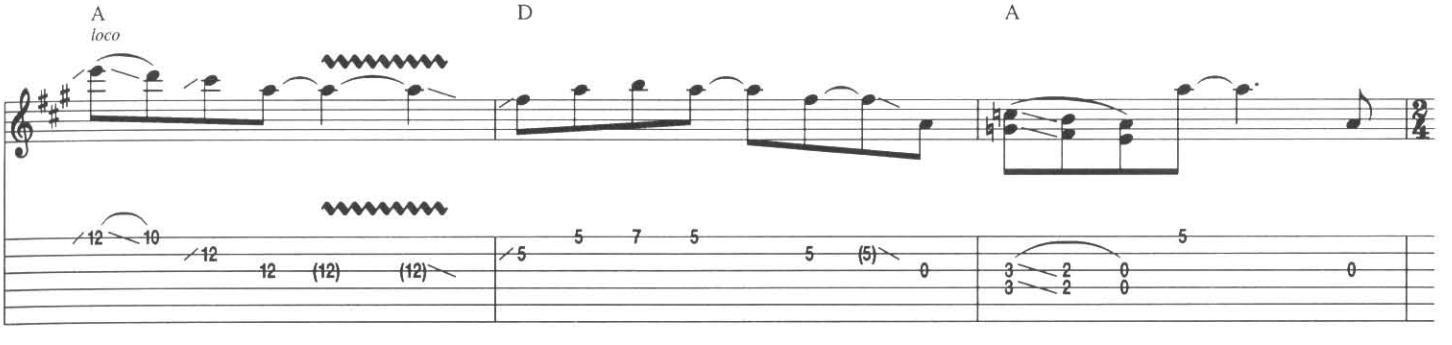
Fill 2
Gtr. 2

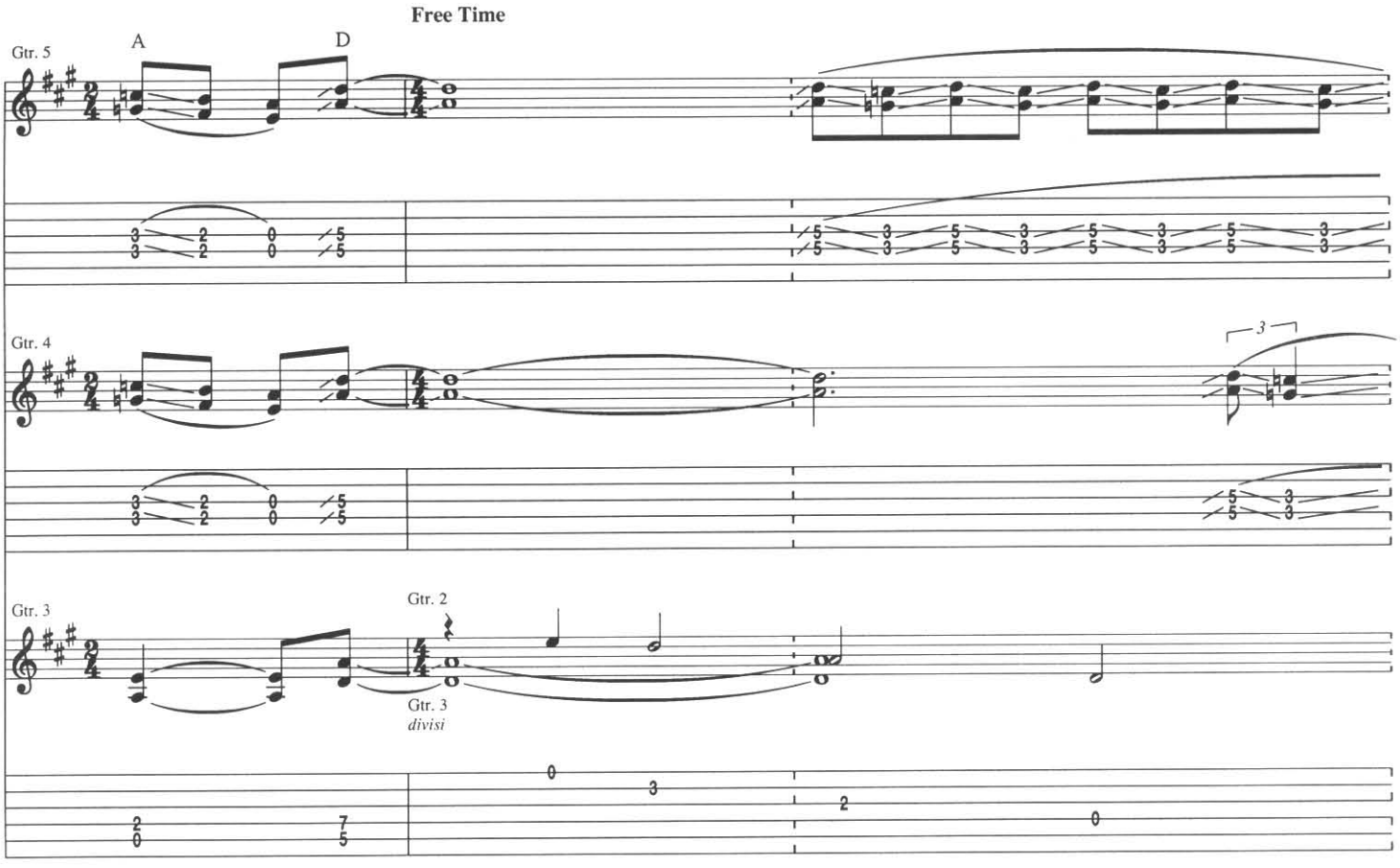


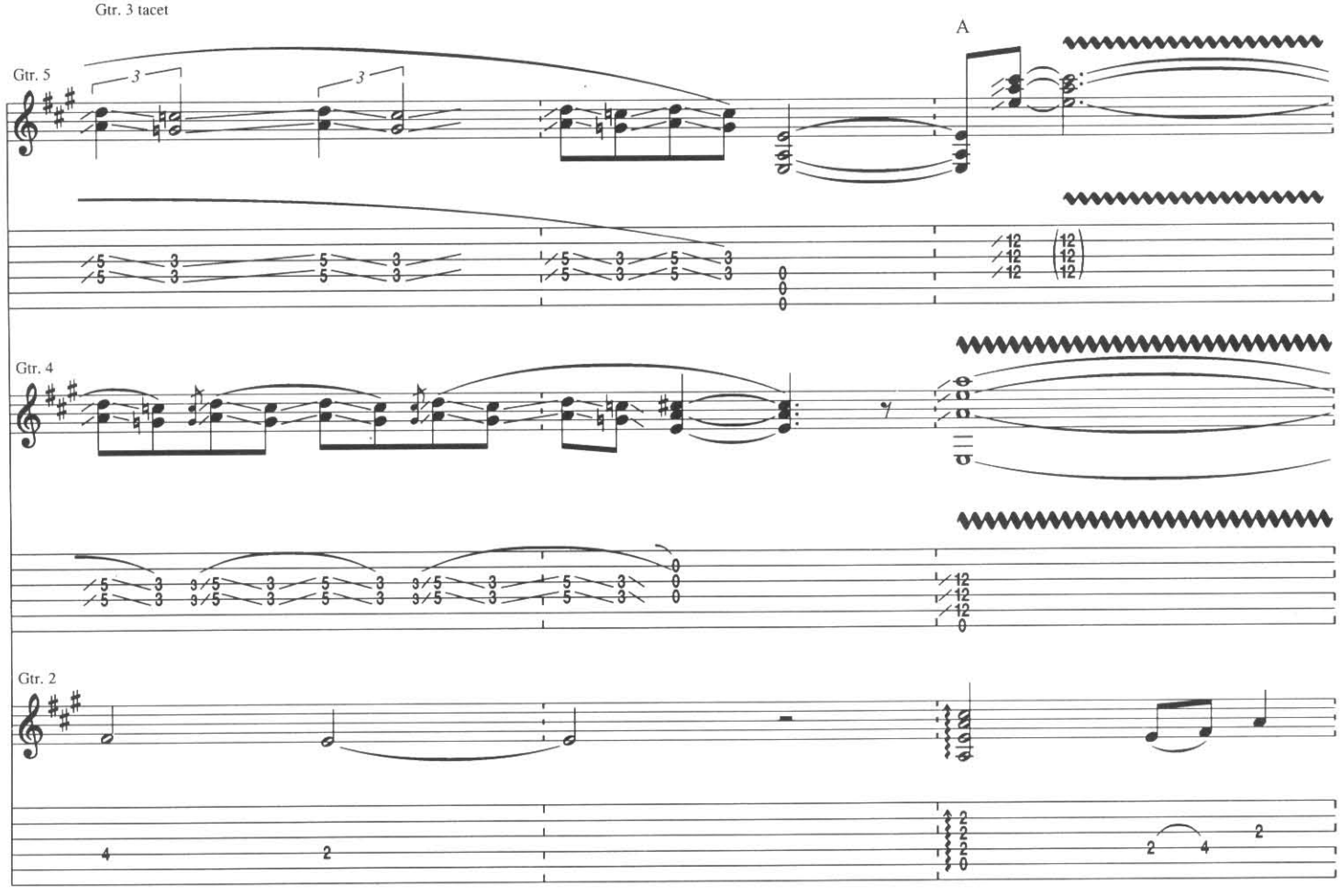


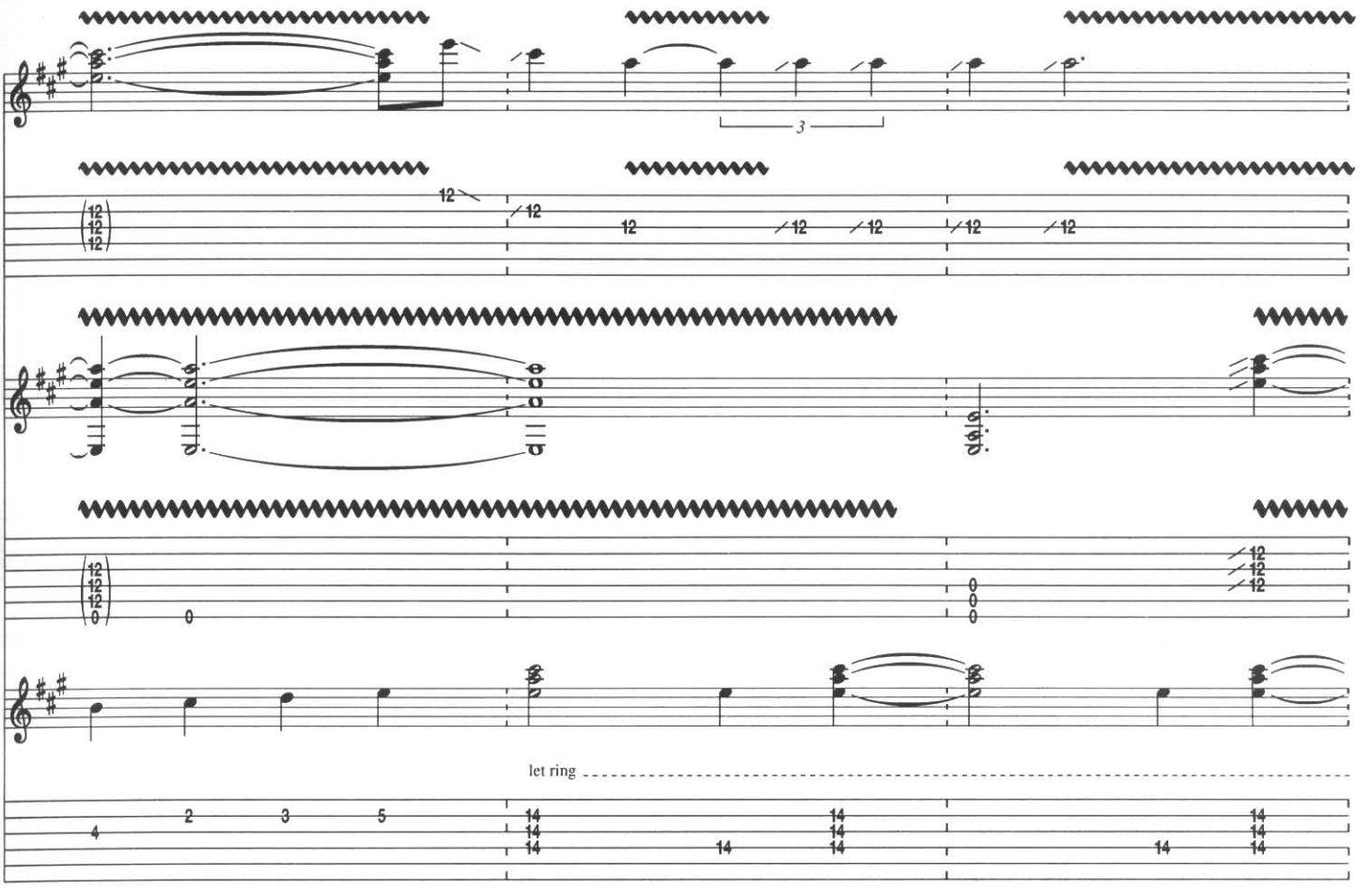
*composite arrangement

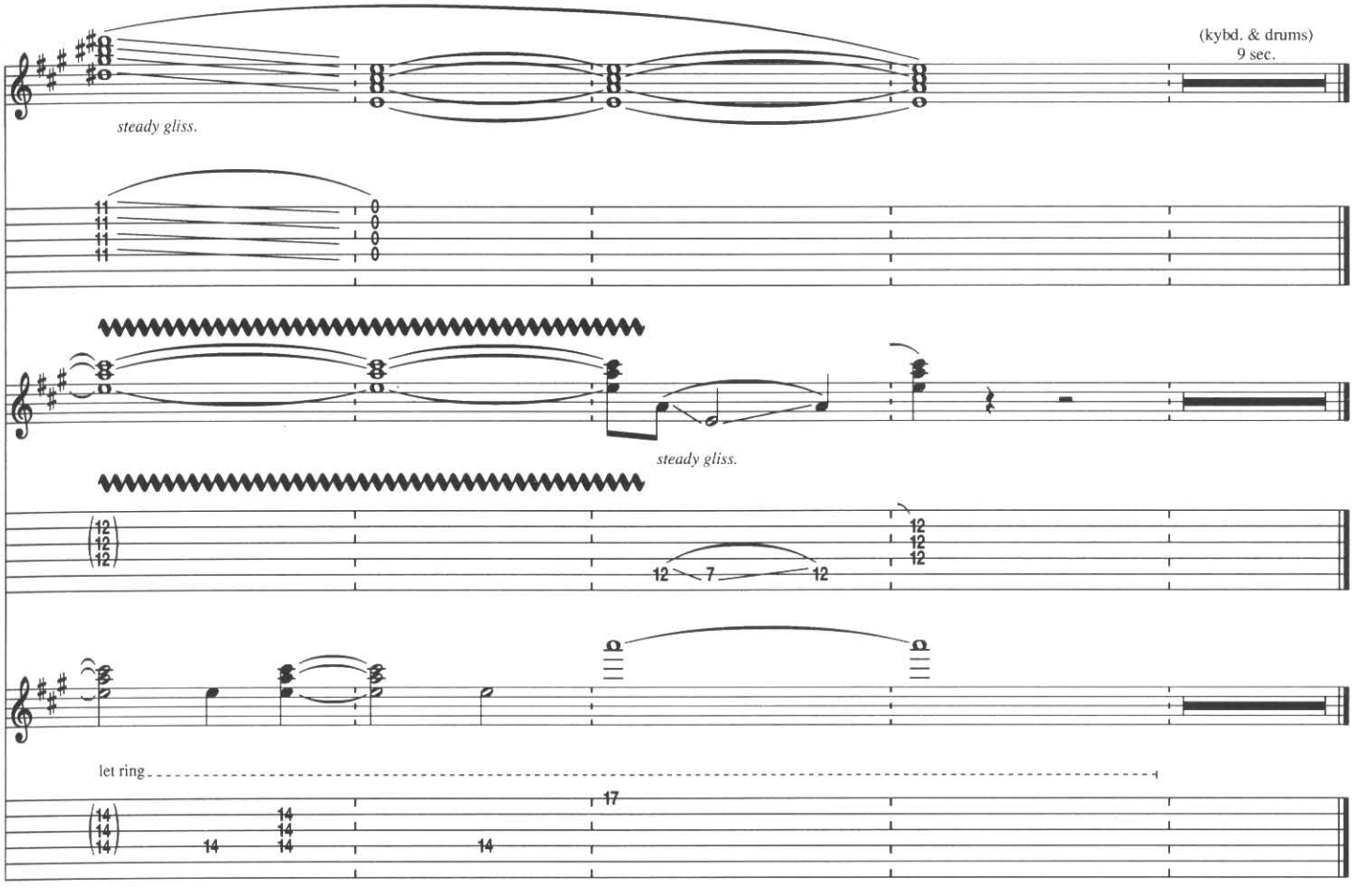





Free Time
Gtr. 5
A
D
Gtr. 4
3
Gtr. 3
Gtr. 2
Gtr. 3
divisi


Gtr. 3 tacet
A
Gtr. 5
3
3
Gtr. 4
Gtr. 2


3
let ring


(kybd. & drums)
9 sec.
steady gliss.
steady gliss.
let ring

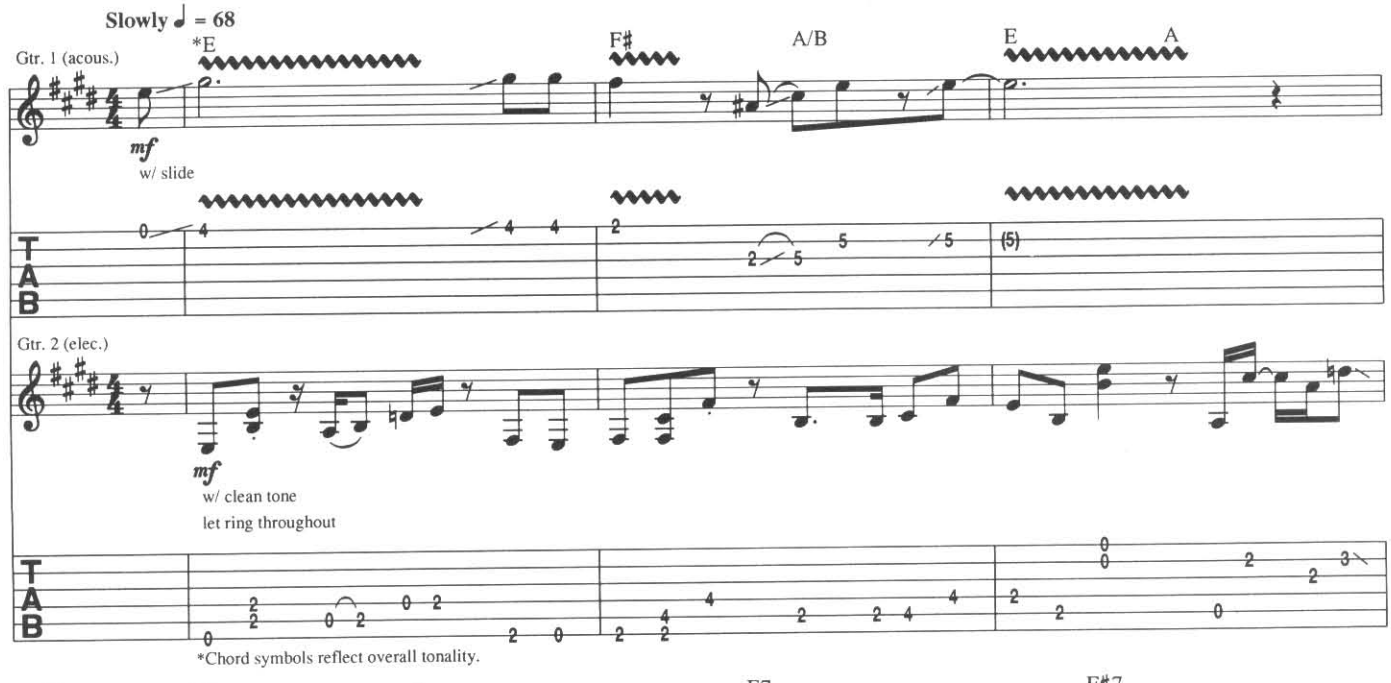
Give Me Strength

Words and Music by Eric Clapton

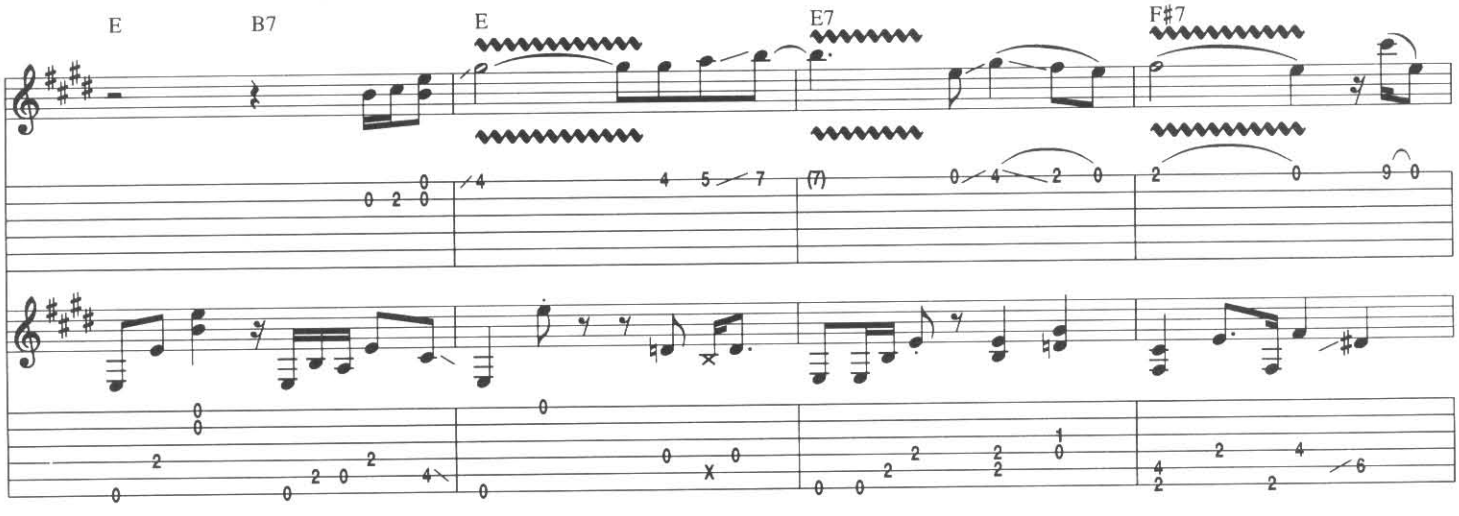
Gtr. 1; Open E Tuning:
① = E ④ = E
② = B ⑤ = B
③ = G♯ ⑥ = E

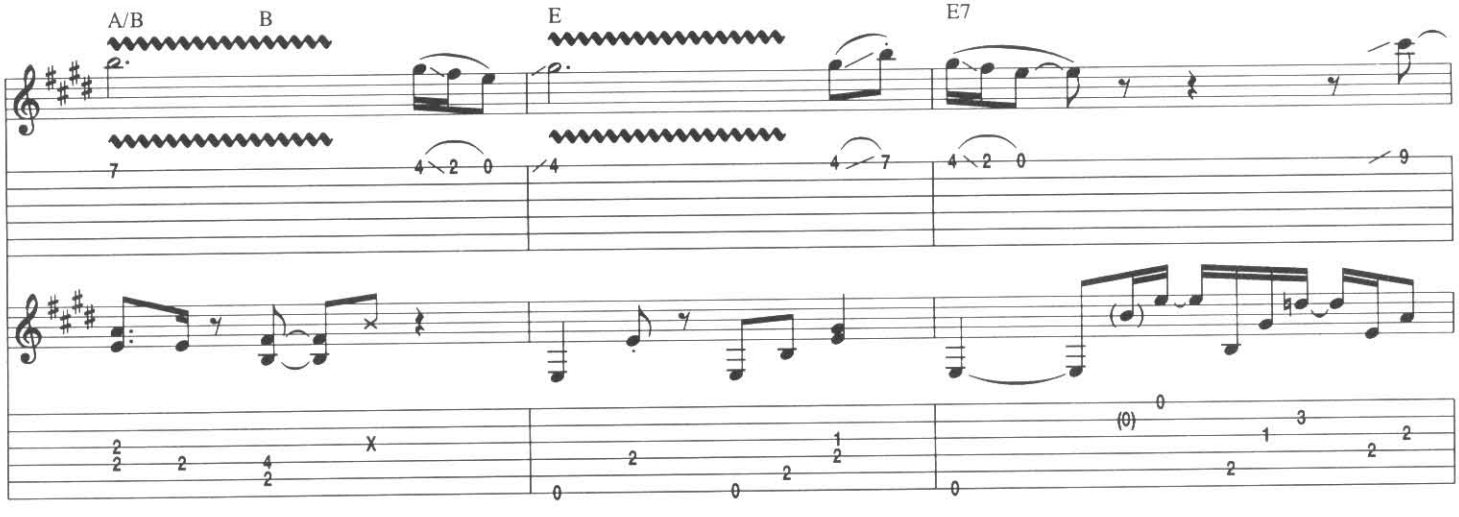
Intro

Slowly ♩ = 68



*Chord symbols reflect overall tonality.





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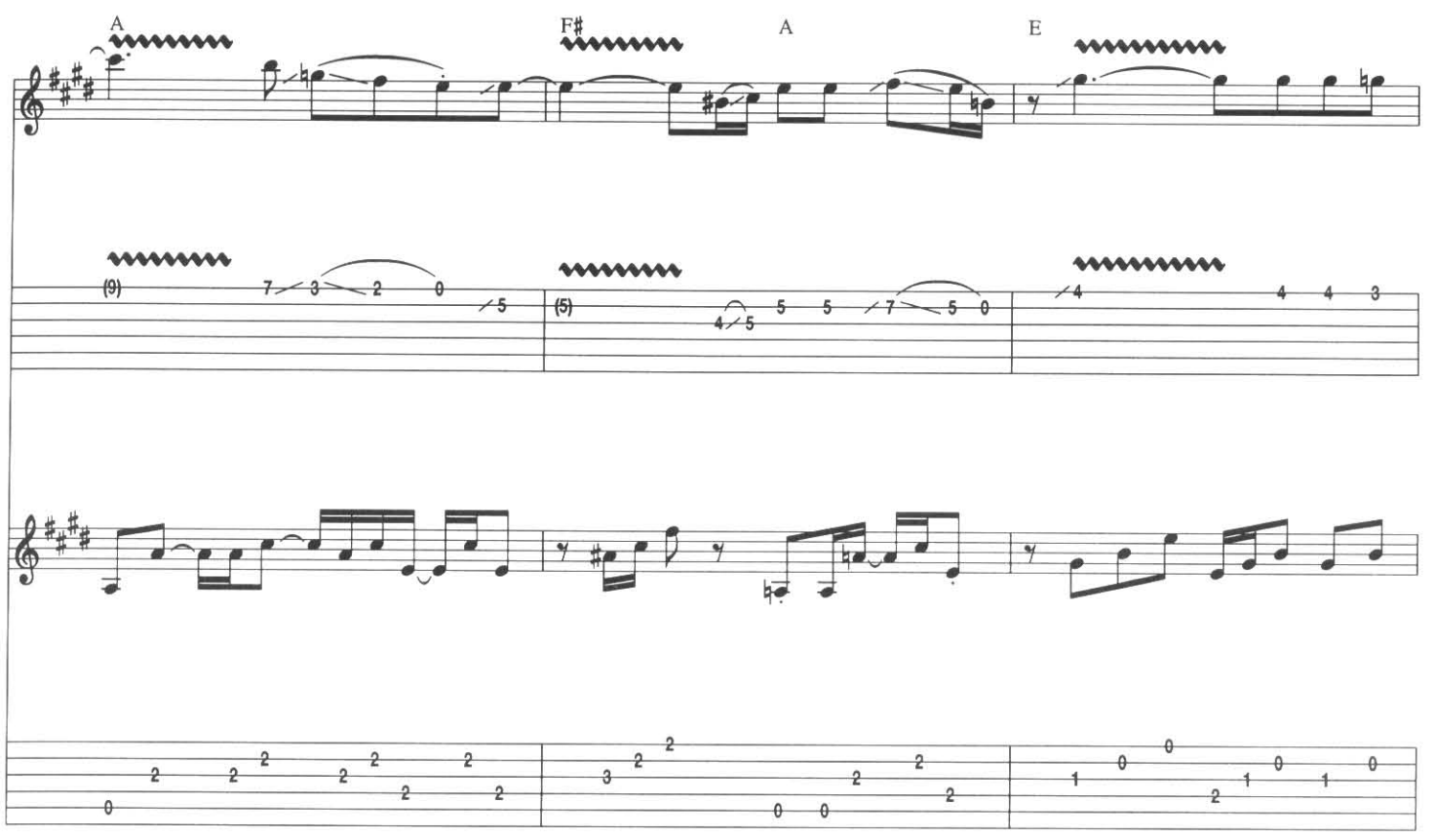
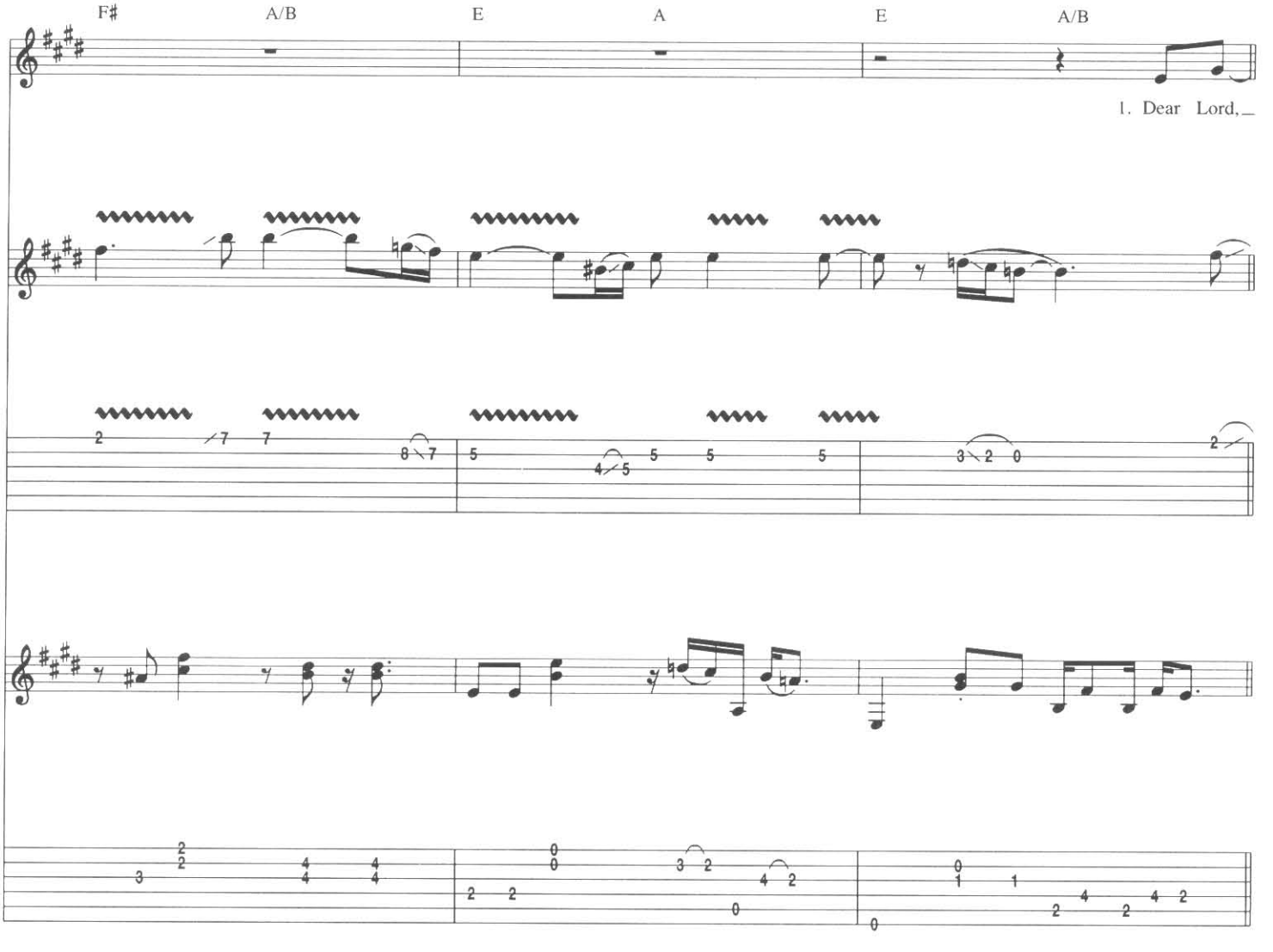
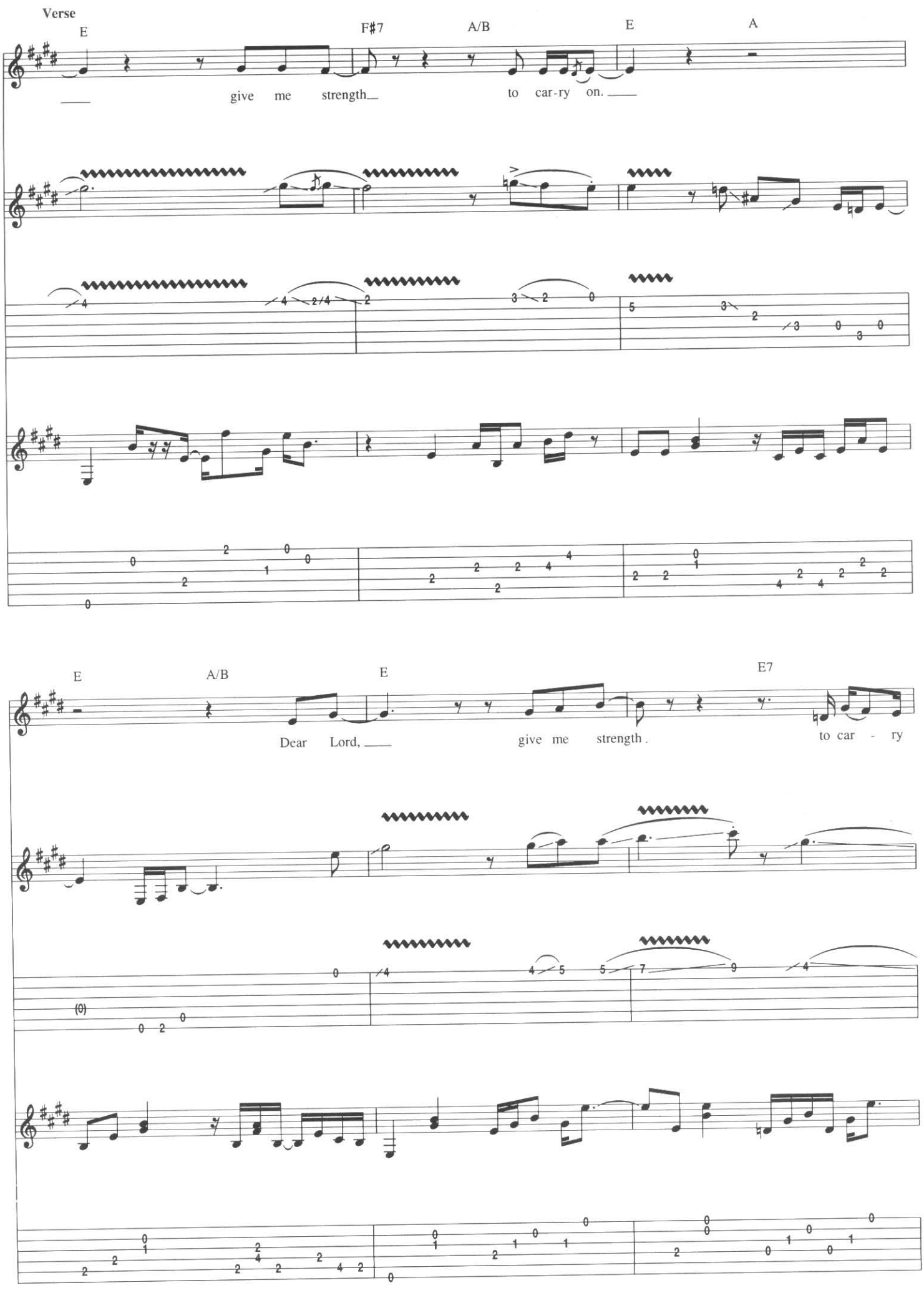
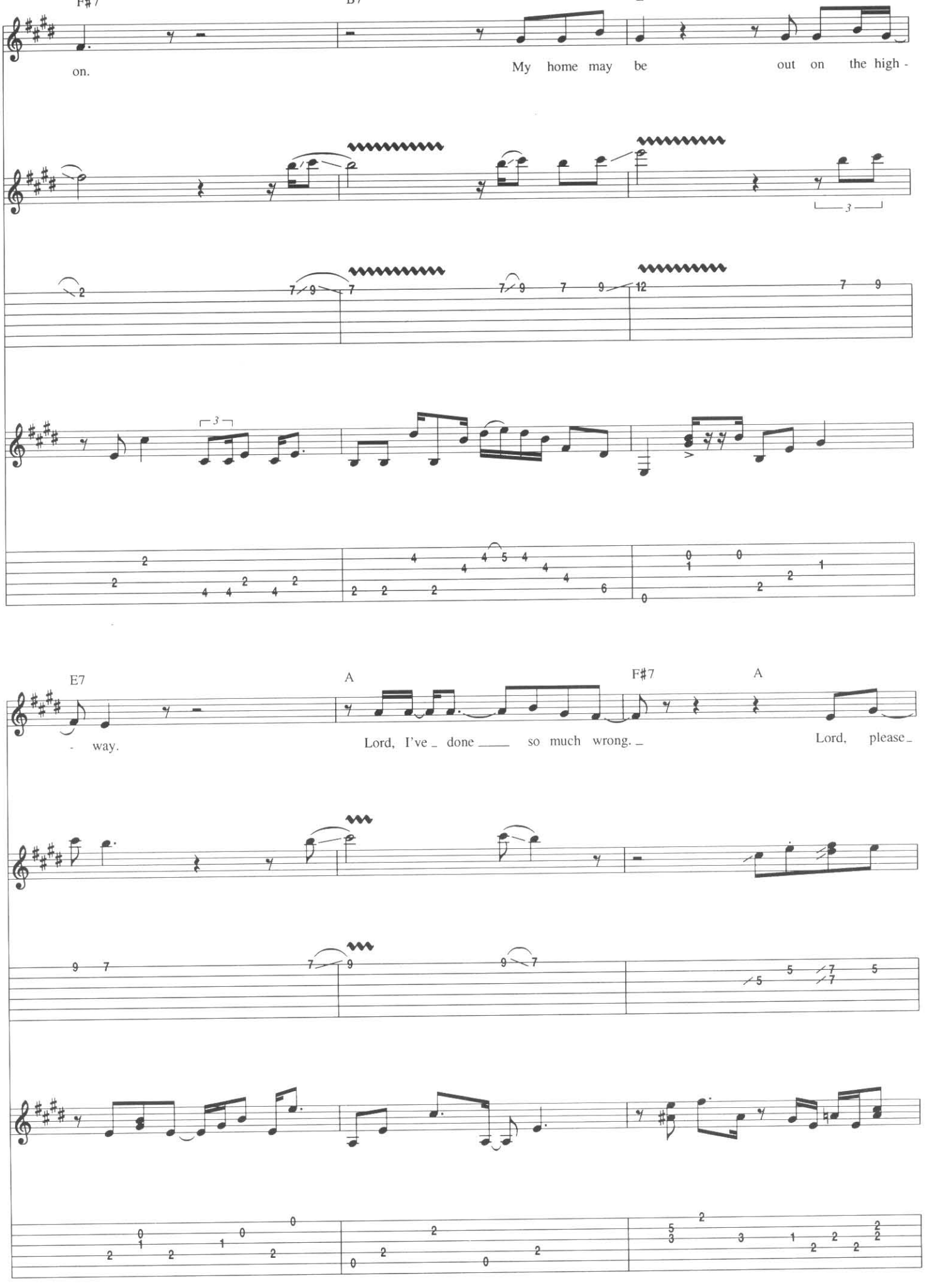
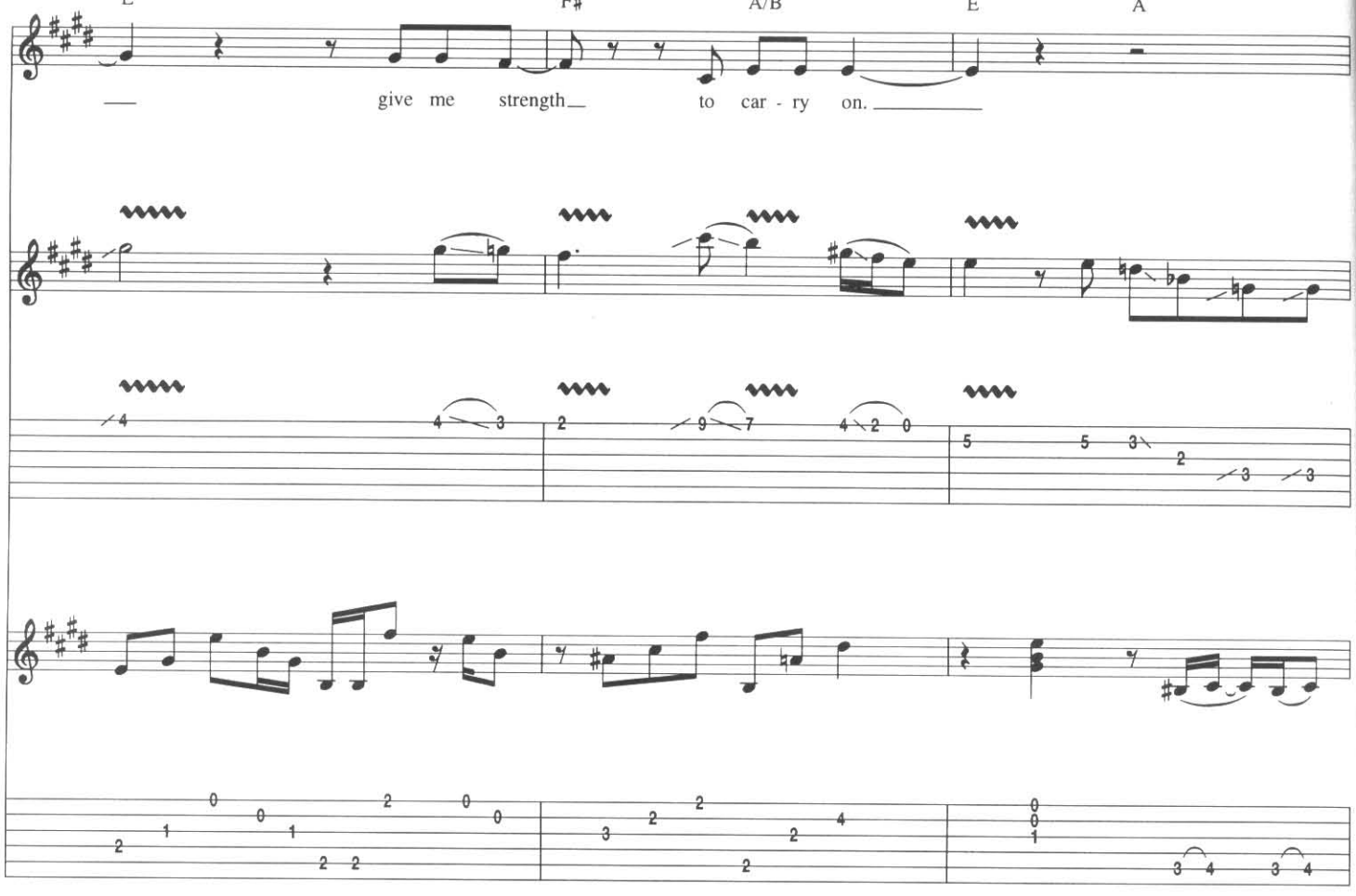
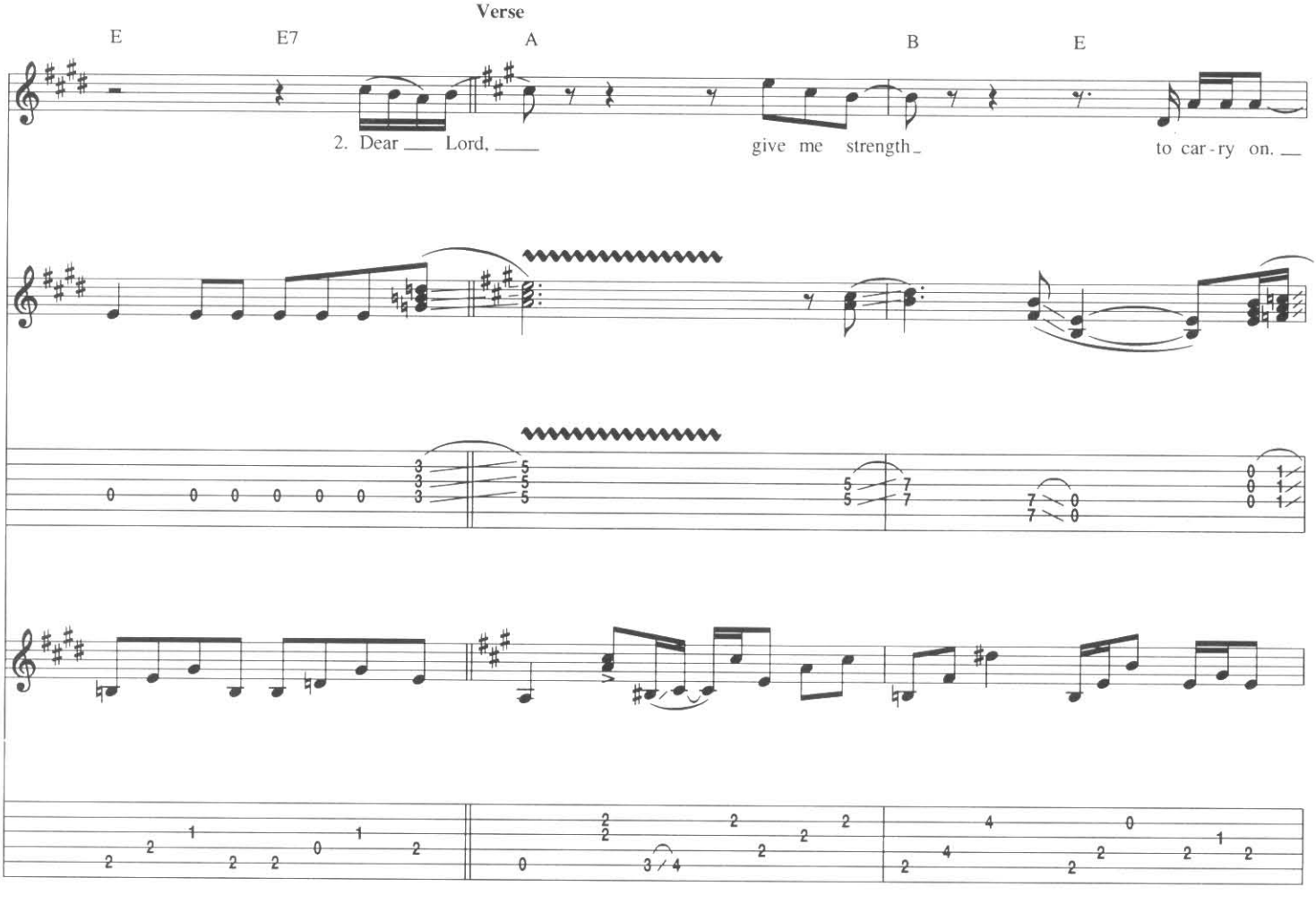

A
F#
A
E


F#
A/B
E
A
E
A/B
1. Dear Lord,_

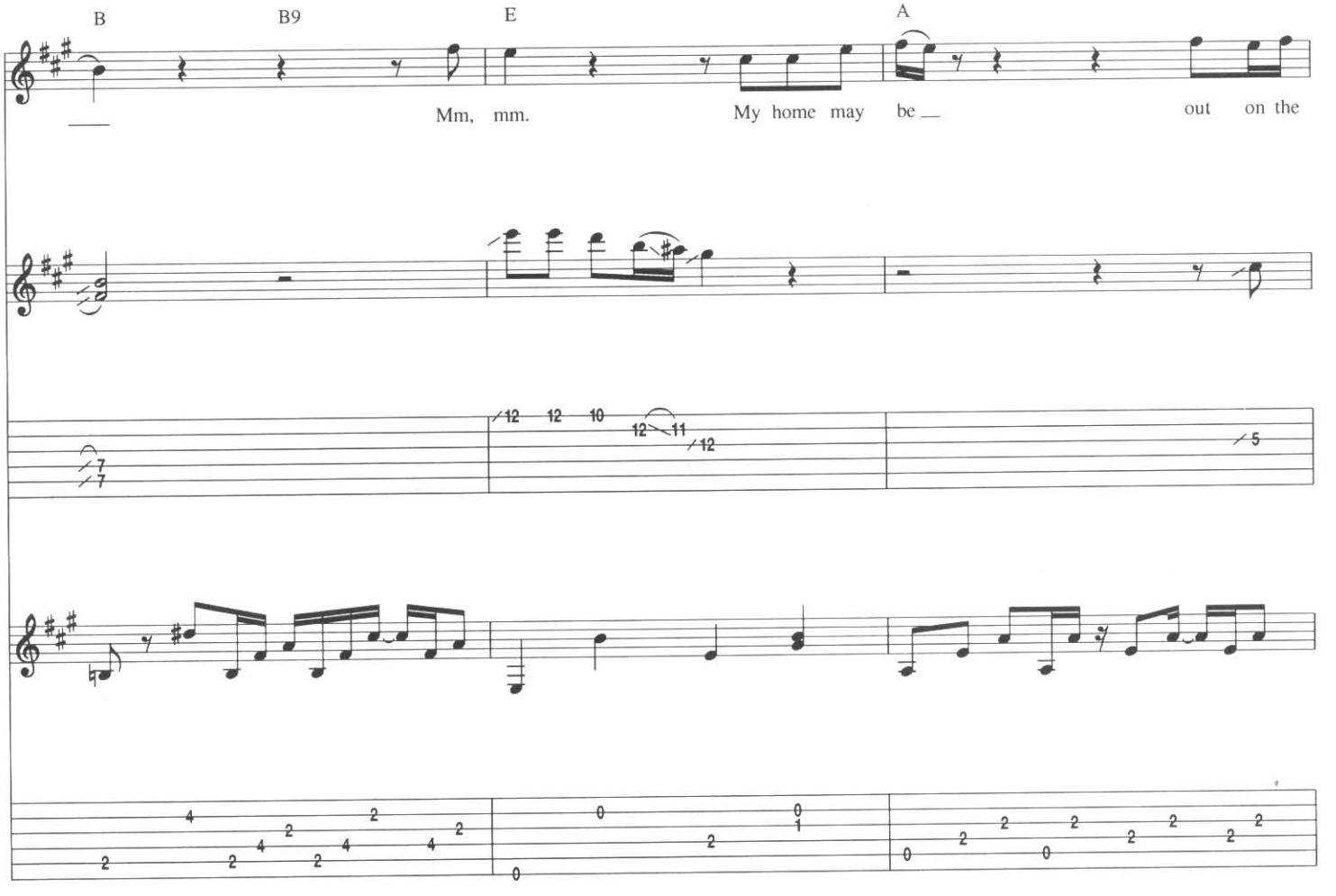

Verse
E
F♯7
A/B
E
A
give me strength
to car-ry on.
E
A/B
E
E7
Dear Lord,
give me strength.
to car - ry

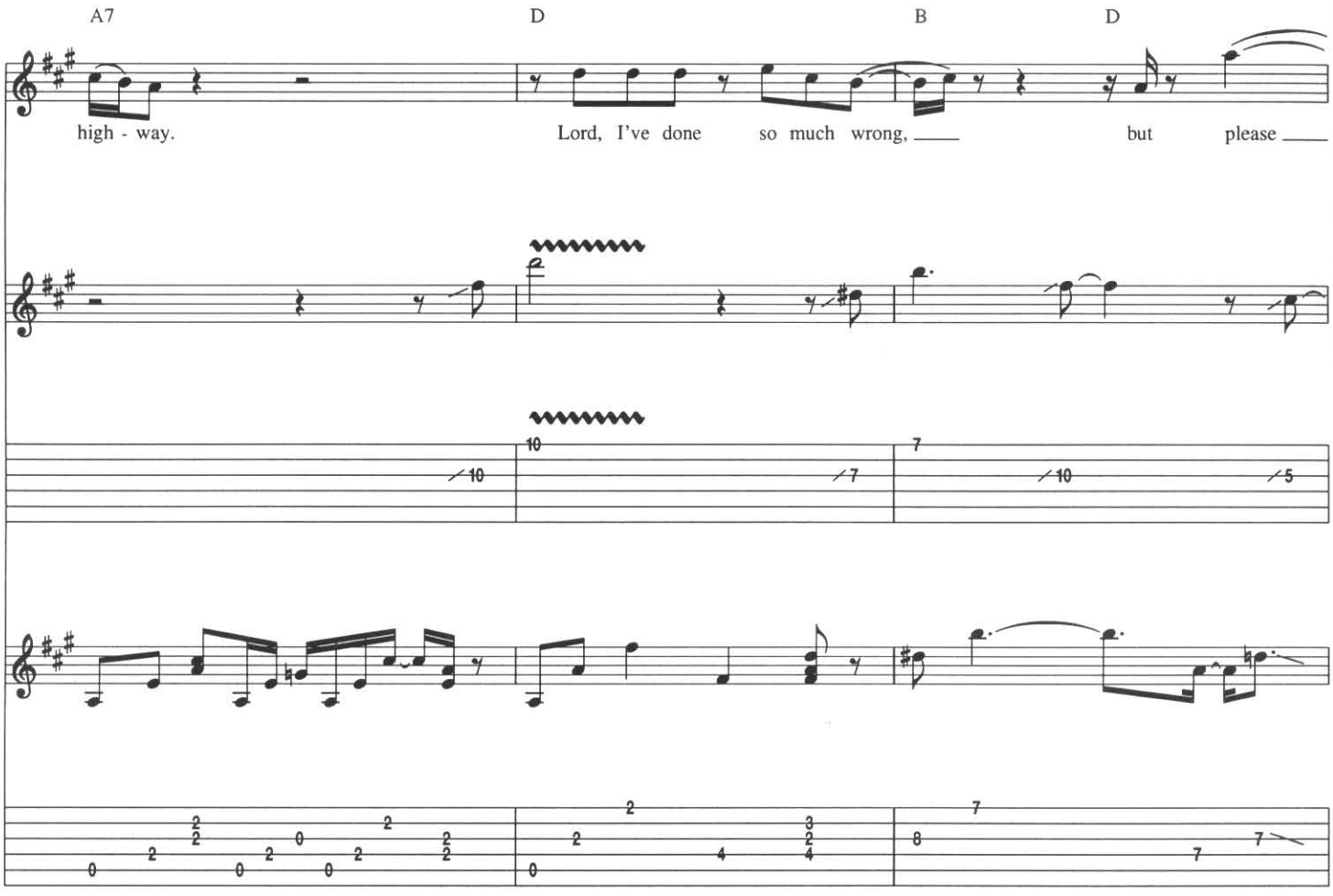

F#7
B7
on.
My home may be out on the high -
E7
A
F#7
A
- way.
Lord, I've _ done ___ so much wrong. _
Lord, please _

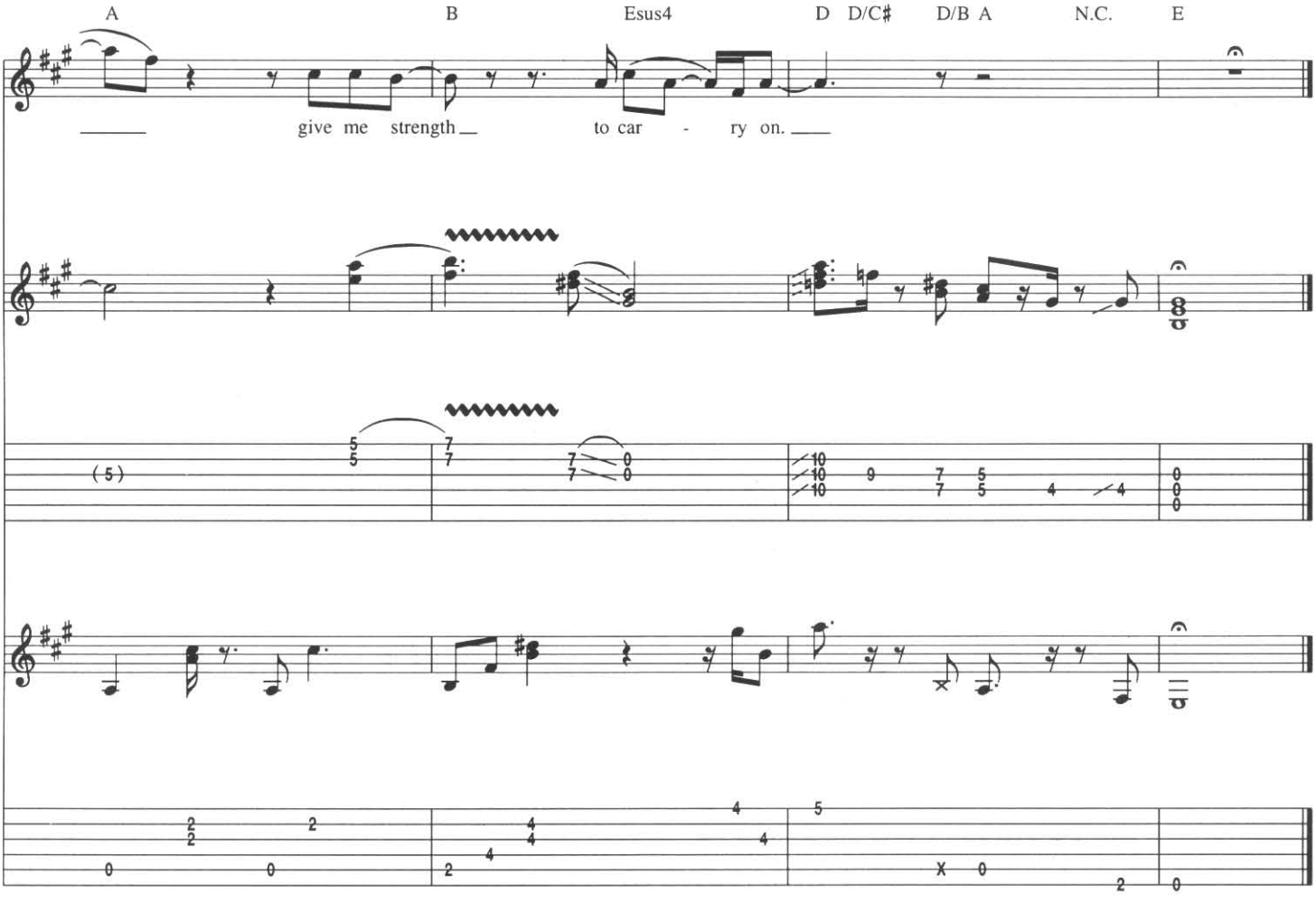

E
F♯
A/B
E
A
give me strength to car - ry on.


Verse
E
E7
A
B
E
2. Dear Lord,
give me strength
to car-ry on.

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

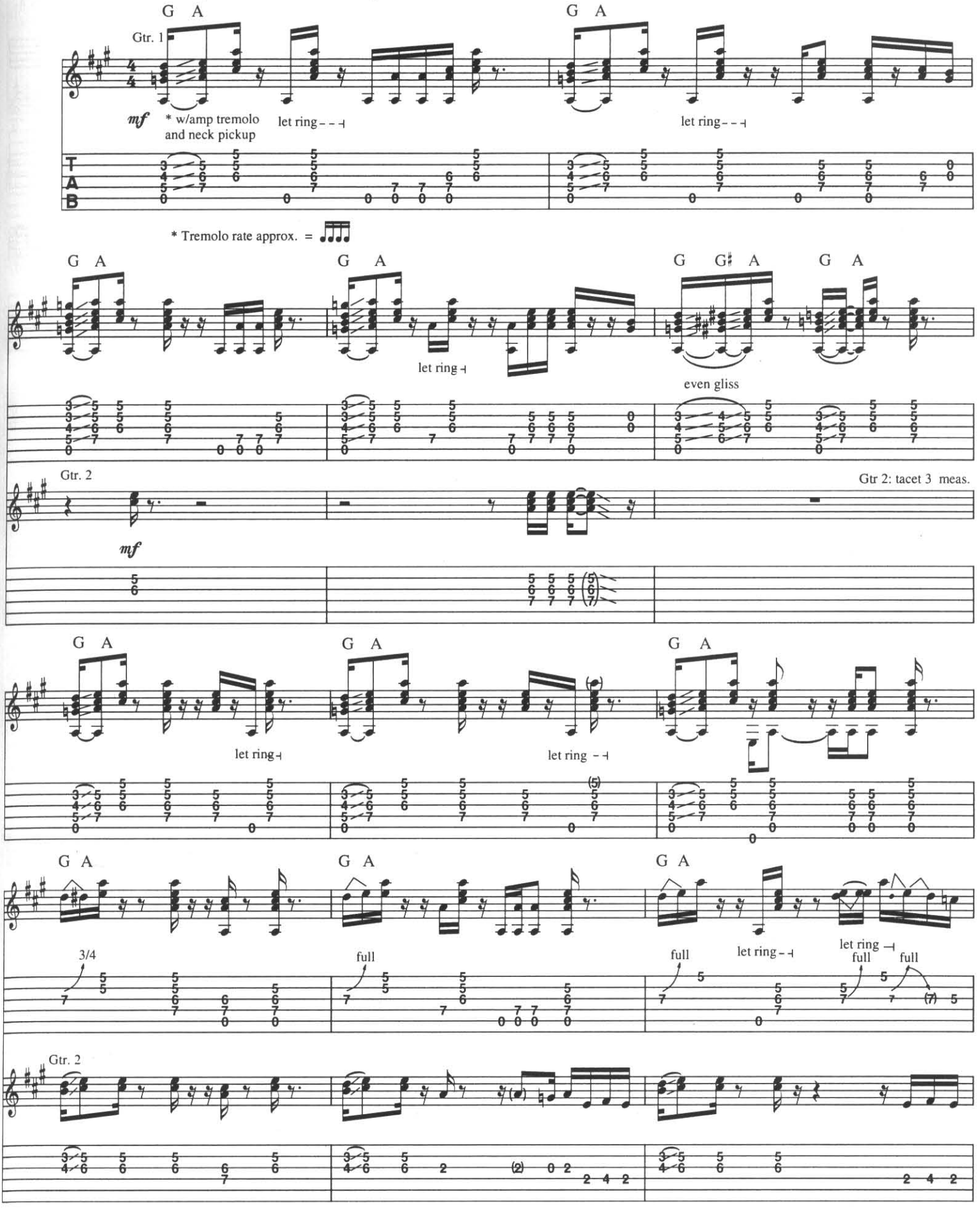

A
B
Esus4
D
D/C♯
D/B
A
N.C.
E
give me strength
to car - ry on.

Willie and the Hand Jive

Words and Music by Johnny Otis

Intro

Moderately w/half time Bo Diddley Beat ♩ = 90



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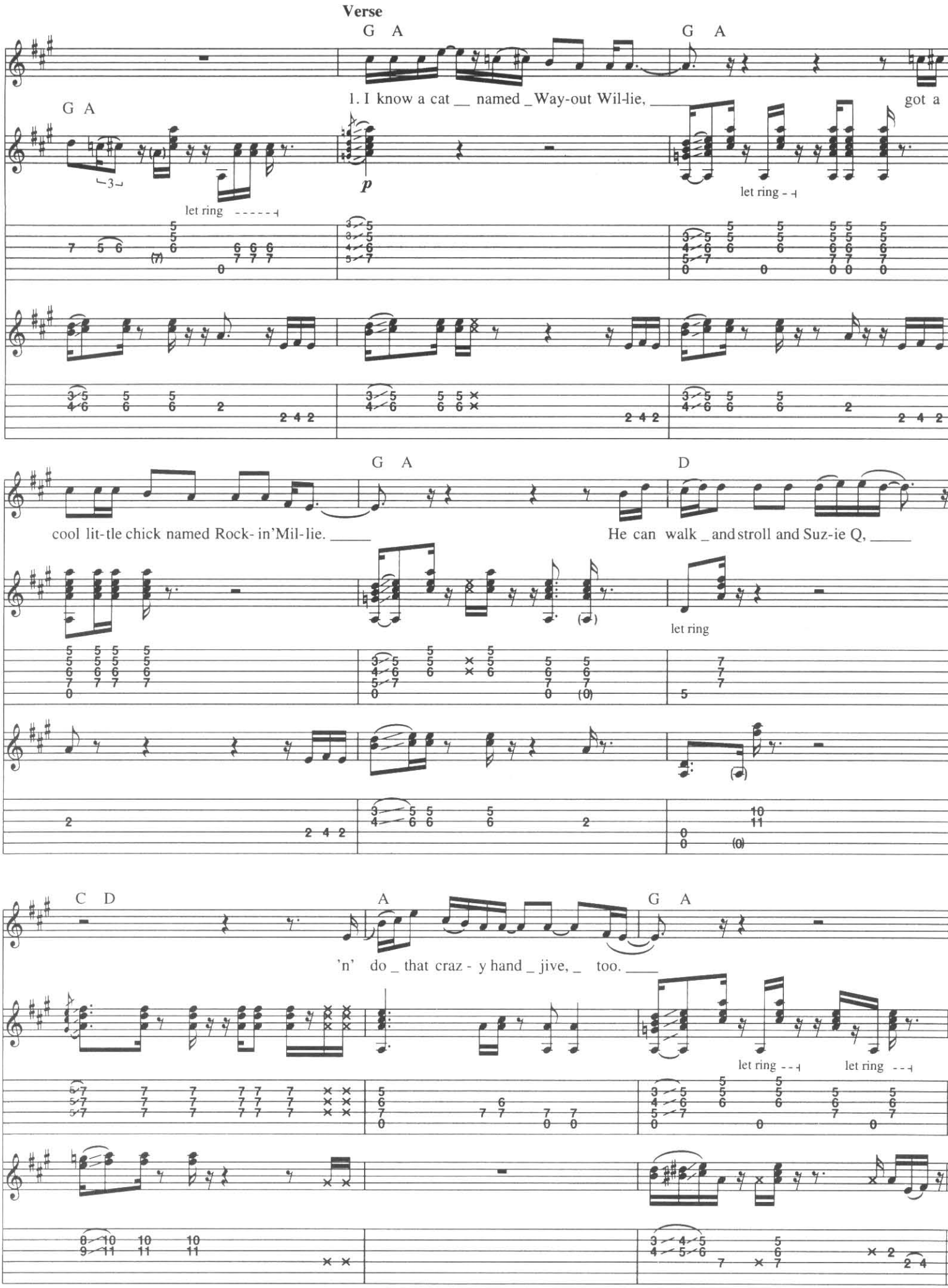
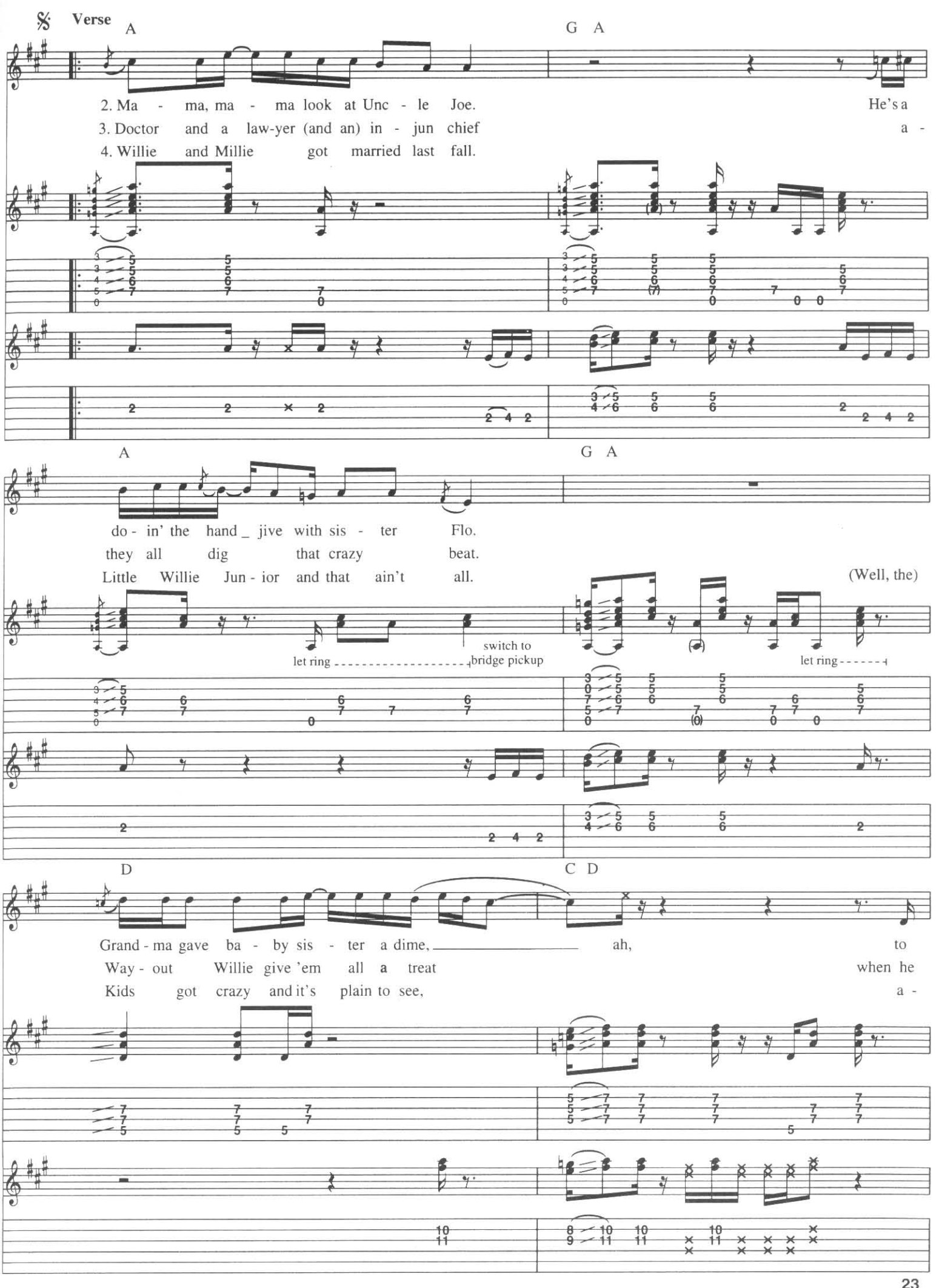
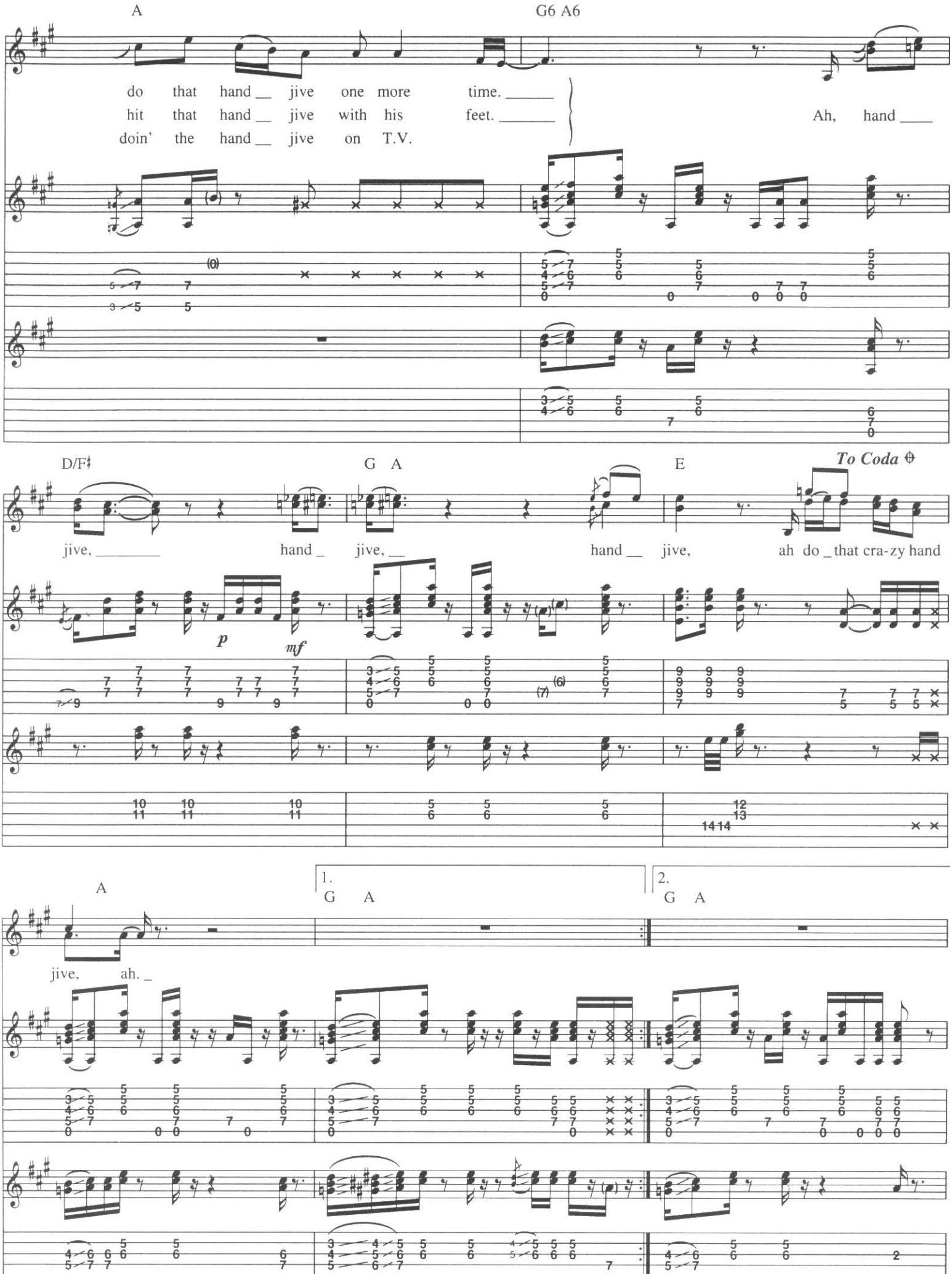
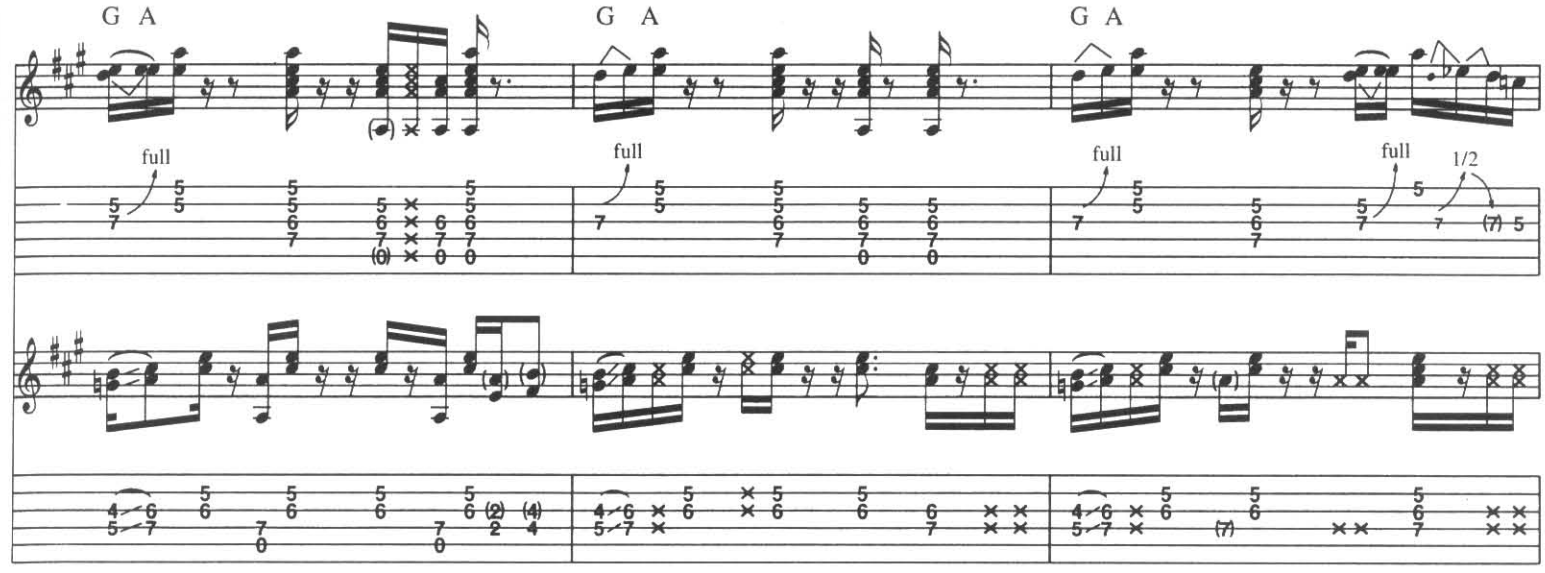
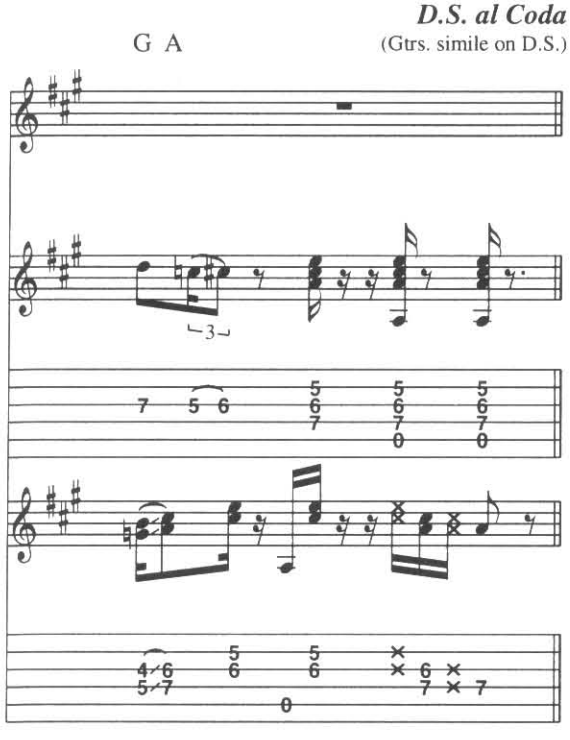
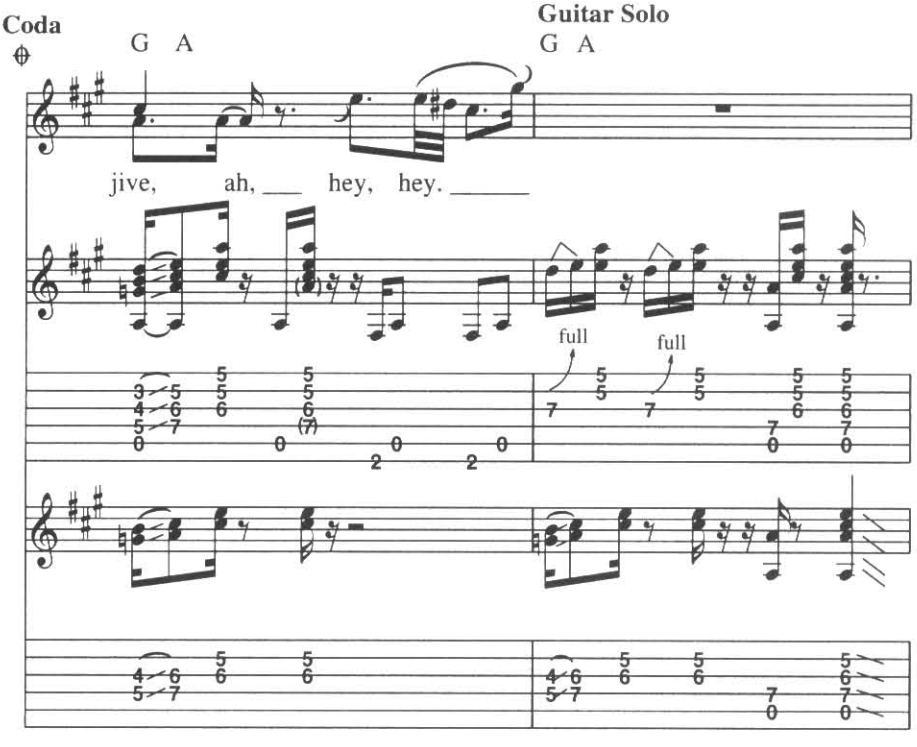

Verse
G A
G A
1. I know a cat __ named _Way-out Wil-lie, _____ got a
G A
let ring
p
let ring
G A
D
cool lit-tle chick named Rock- in'Mil-lie. _____
He can walk _ and stroll and Suz-ie Q, _____
let ring
C D
A
G A
'n' do _ that craz - y hand _ jive, _ too. ____
let ring
let ring

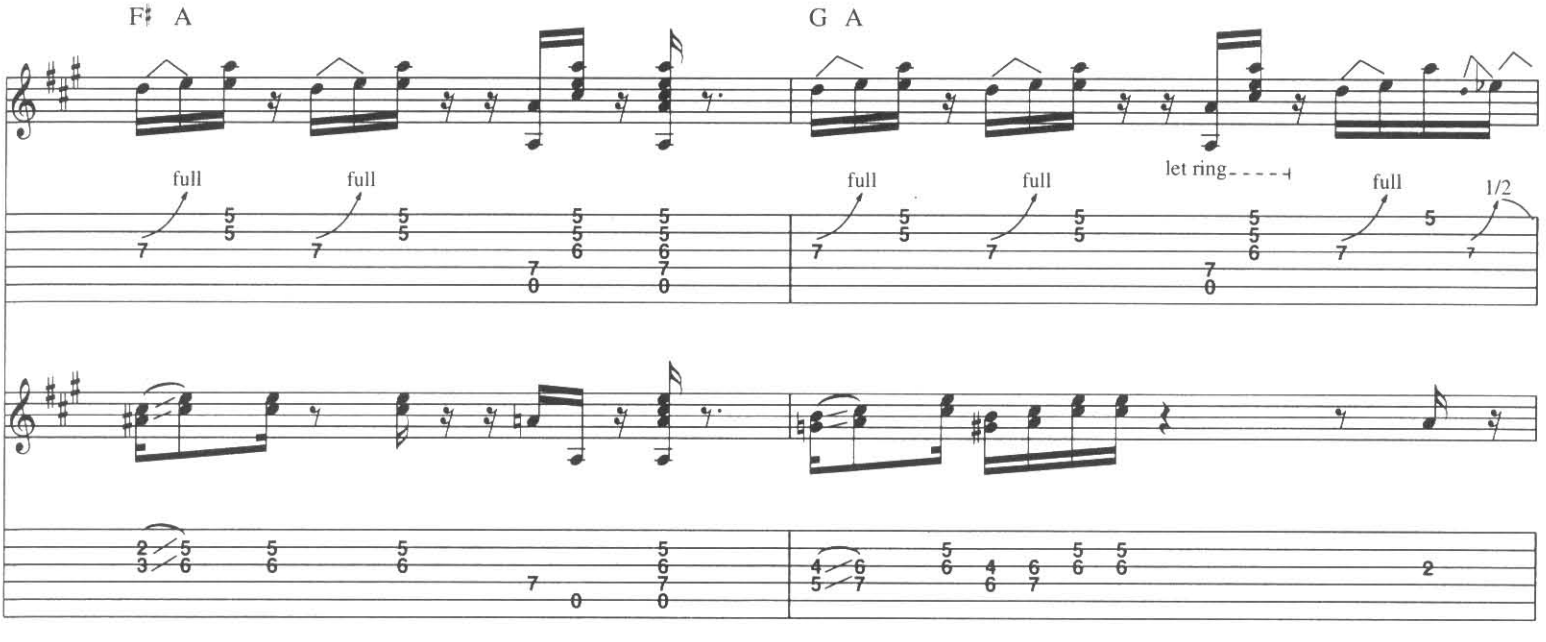

Verse
A
G A
2. Ma - ma, ma - ma look at Unc - le Joe. He's a
3. Doctor and a law-yer (and an) in - jun chief a -
4. Willie and Millie got married last fall.
A
G A
do - in' the hand_ jive with sis - ter Flo.
they all dig that crazy beat.
Little Willie Jun - ior and that ain't all.
(Well, the)
let ring
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 -

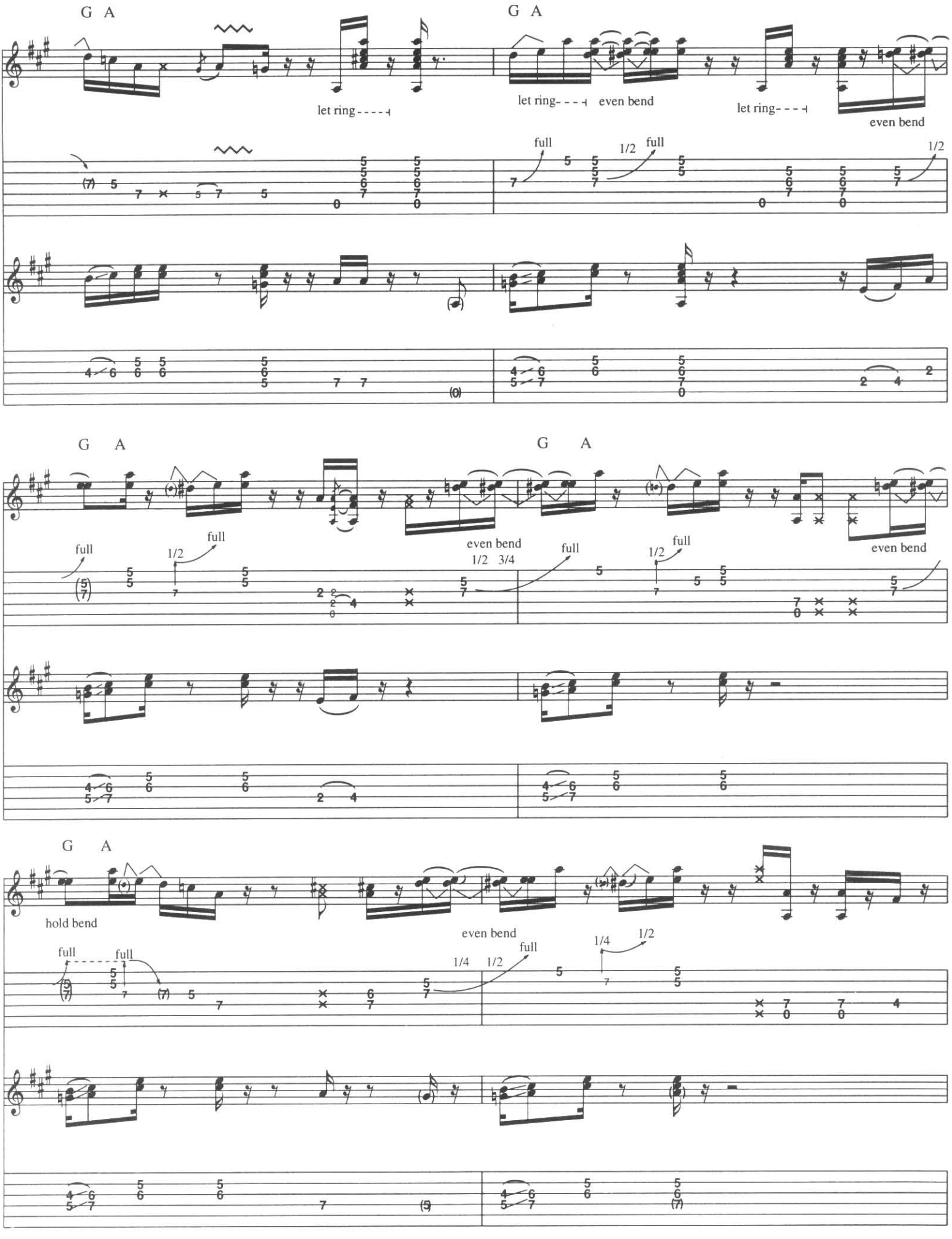

A
G6 A6
do that hand __ jive one more time. _____
hit that hand __ jive with his feet. _____
doin' the hand __ jive on T.V.
Ah, hand ____
D/F♯
G A
E
To Coda
jive, _____ hand _ jive, __ hand __ jive, ah do _ that cra-zy hand
p
mf
A
1.
G A
2.
G A
jive, ah. _

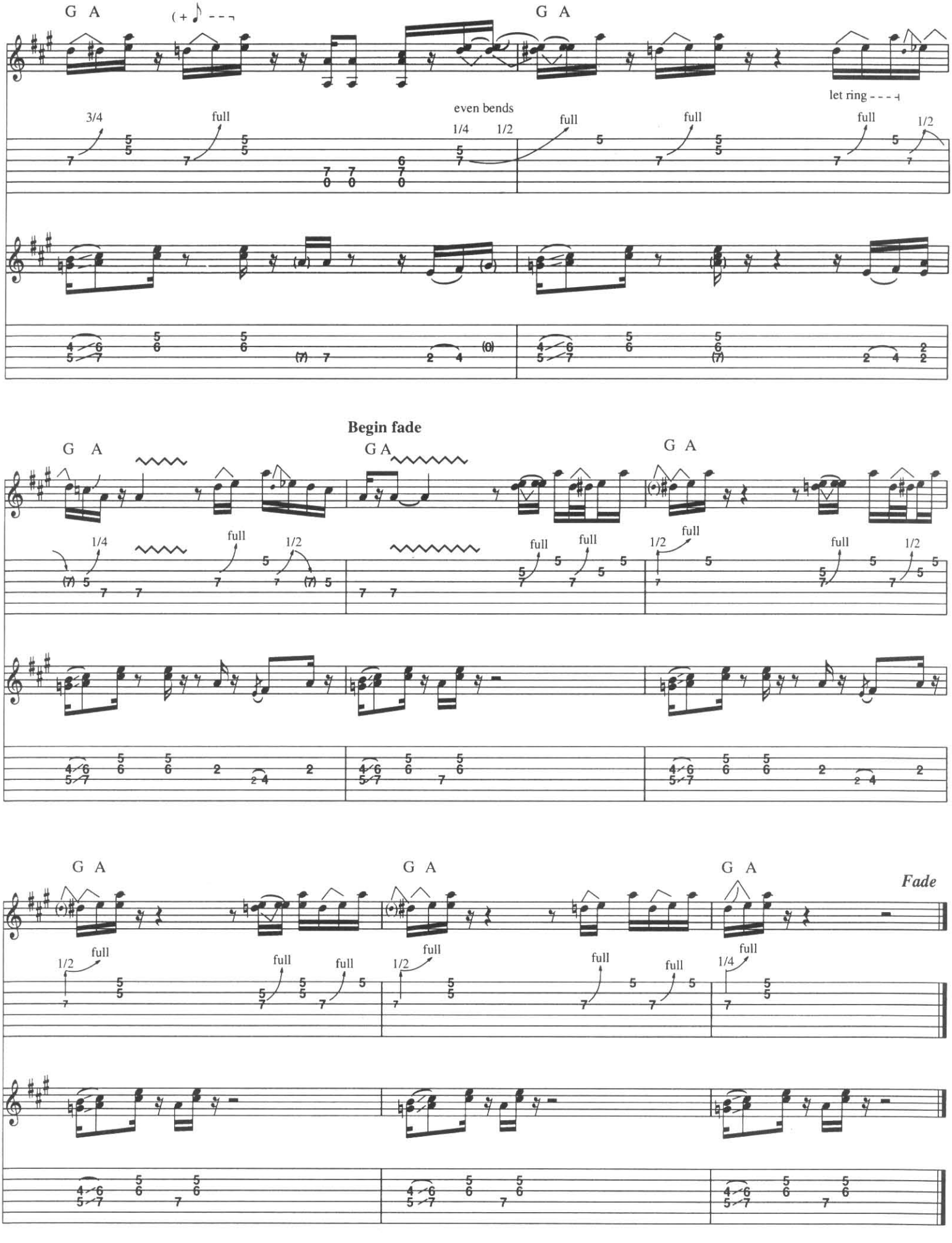

G A
G A
G A
full
full
full
full
1/2


D.S. al Coda
(Gtrs. simile on D.S.)
G A


Coda
G A
Guitar Solo
G A
jive, ah, ___ hey, hey. _____
full
full

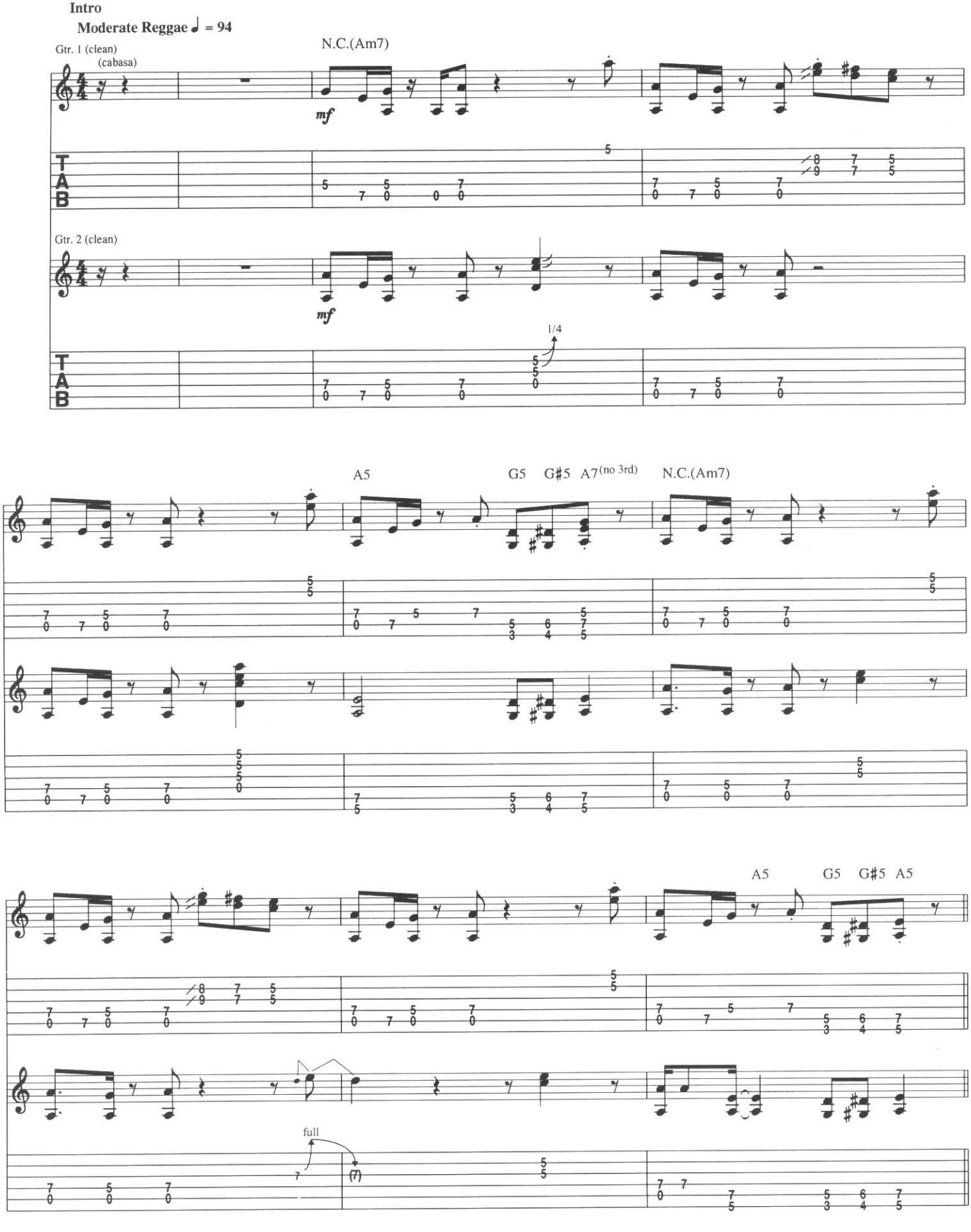

F♯ A
G A
full
full
full
full
let ring
full
1/2


G A
let ring
G A
let ring
even bend
let ring
even bend
full
1/2
full
1/2
G A
full
1/2
full
even bend
1/2 3/4
full
1/2
full
even bend
G A
hold bend
full
full
even bend
1/4 1/2
full
1/4
1/2


G A
G A
let ring
even bends
1/4 1/2
full
3/4
1/2
Begin fade
Fade

Get Ready

Words and Music by Eric Clapton and Yvonne Elliman



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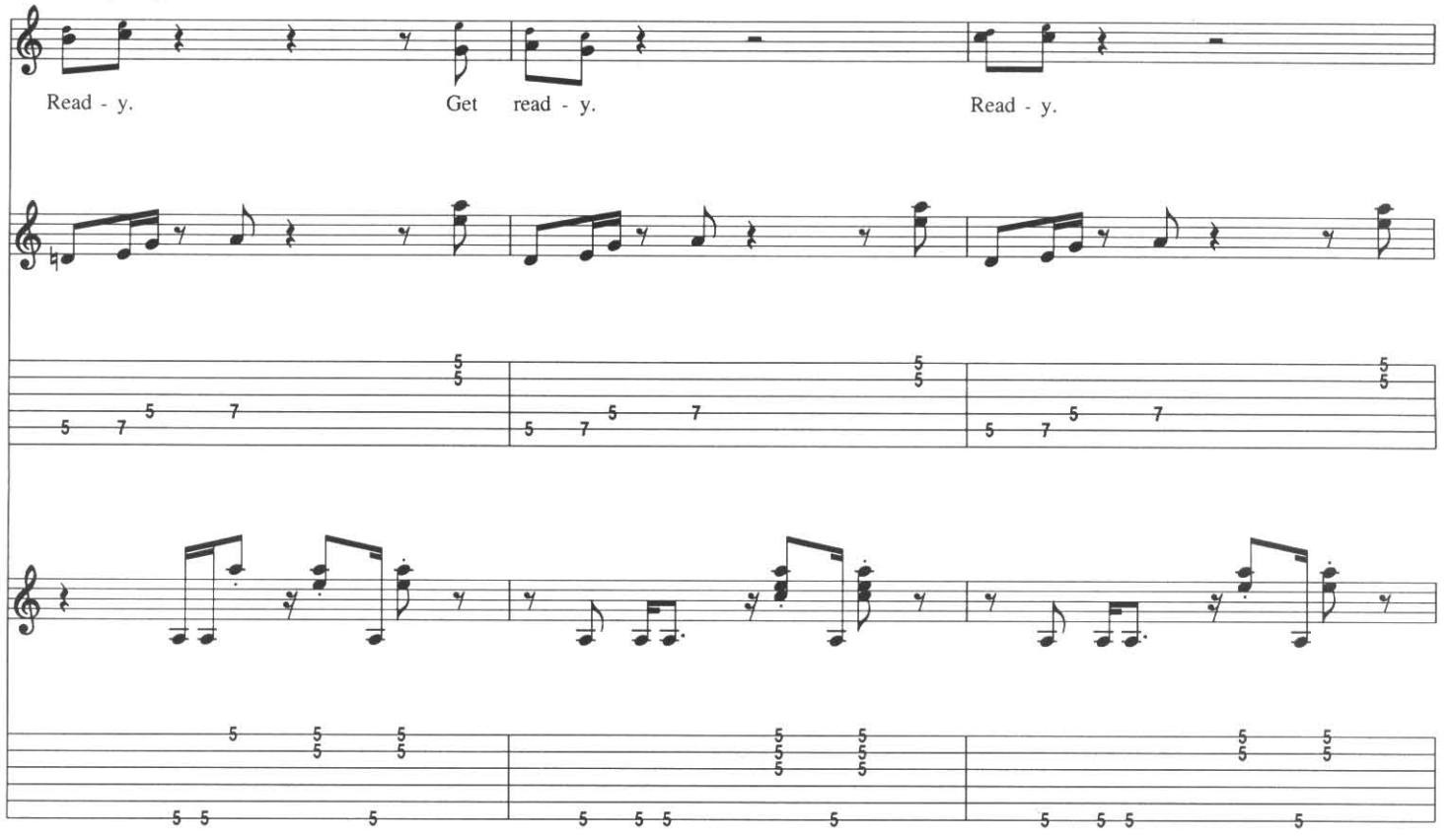
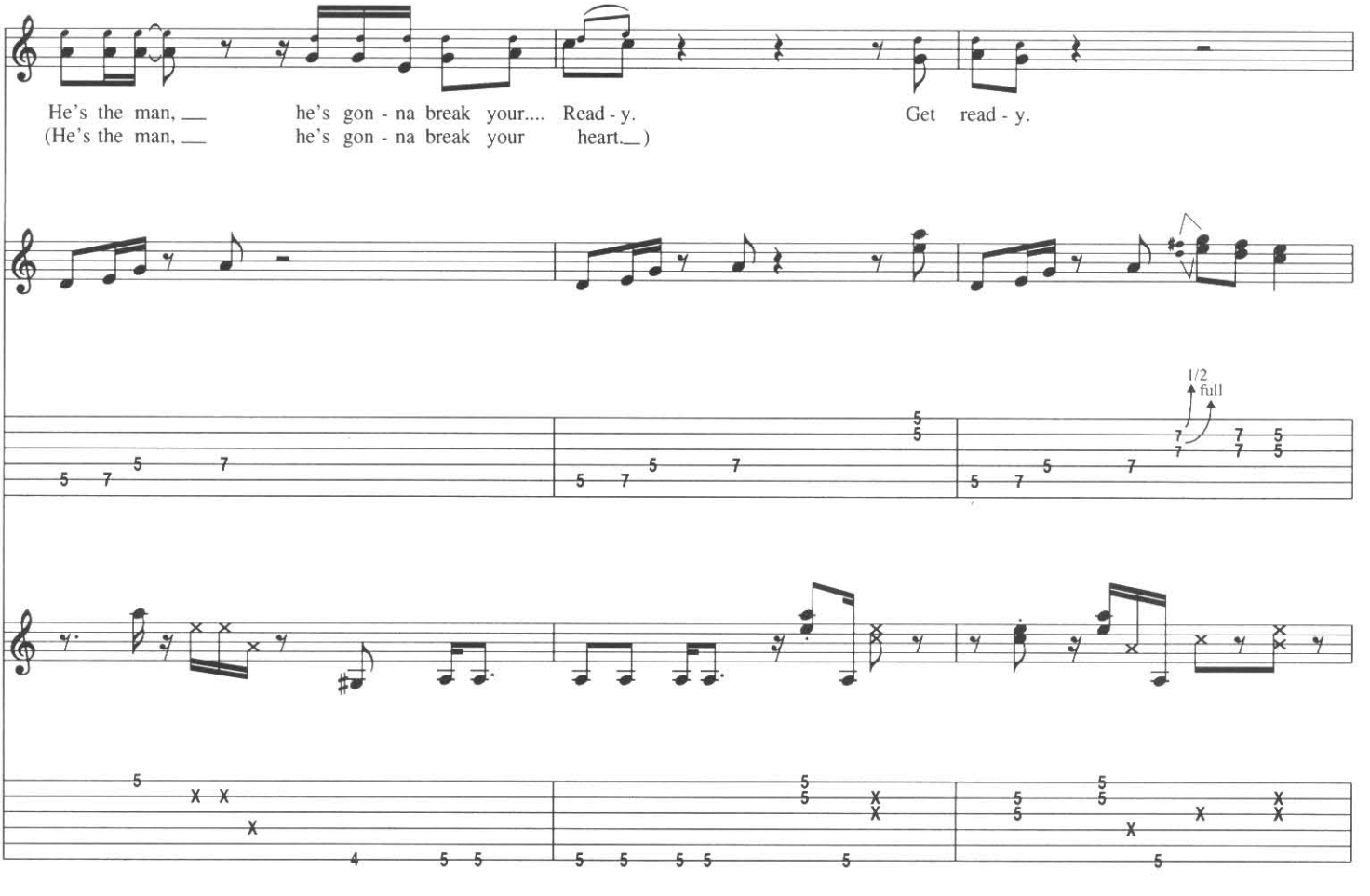
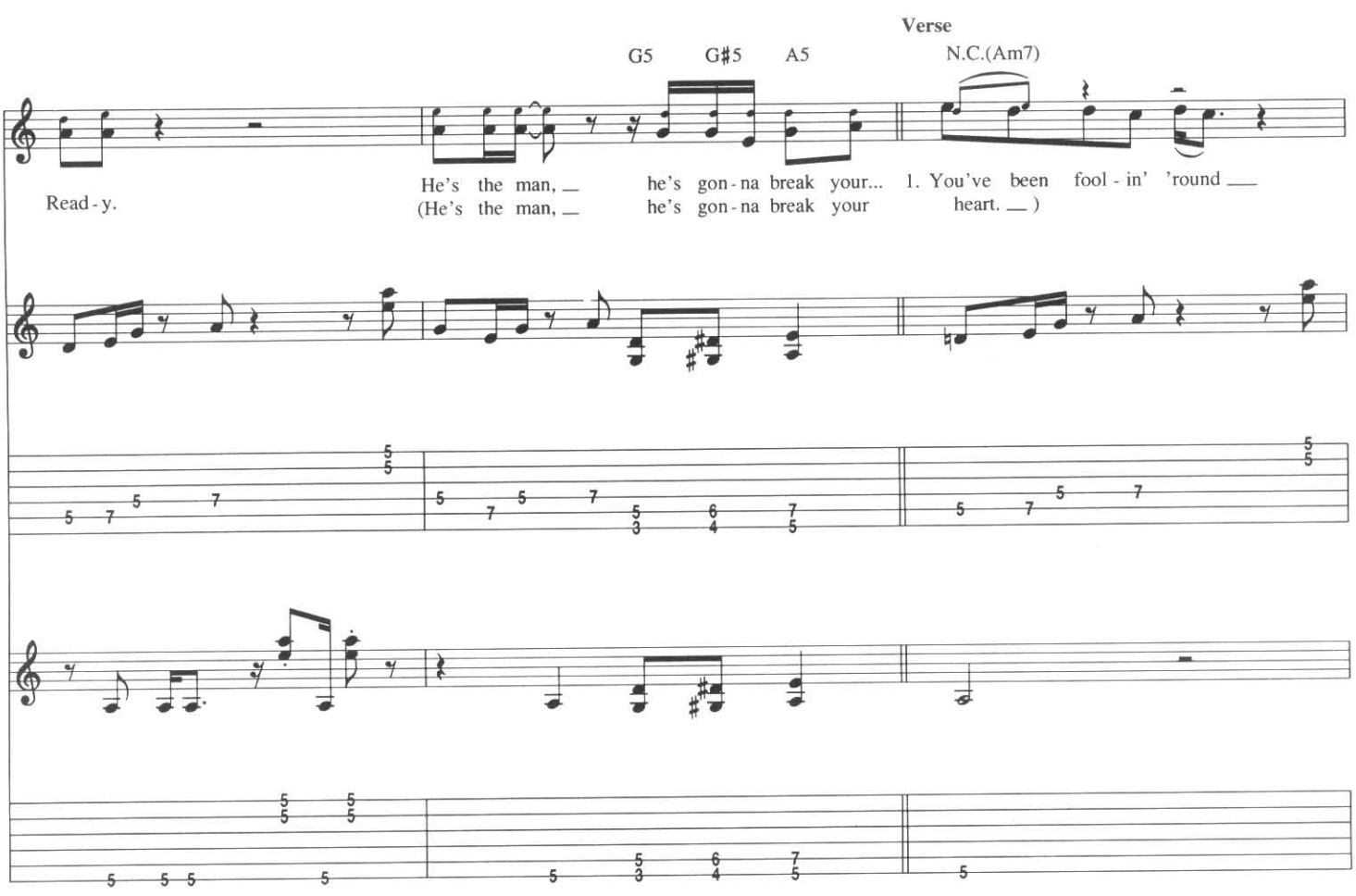
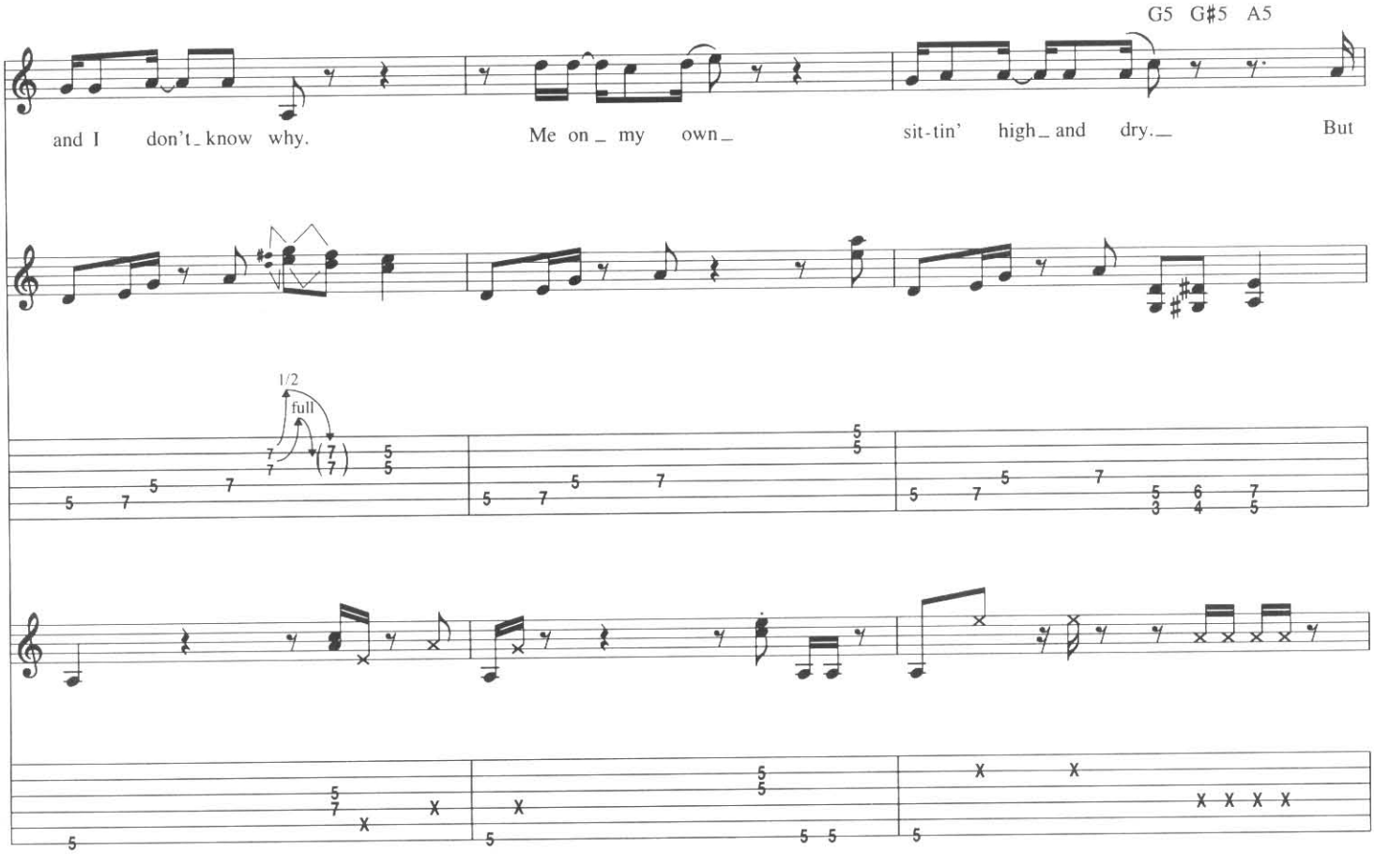
Chorus

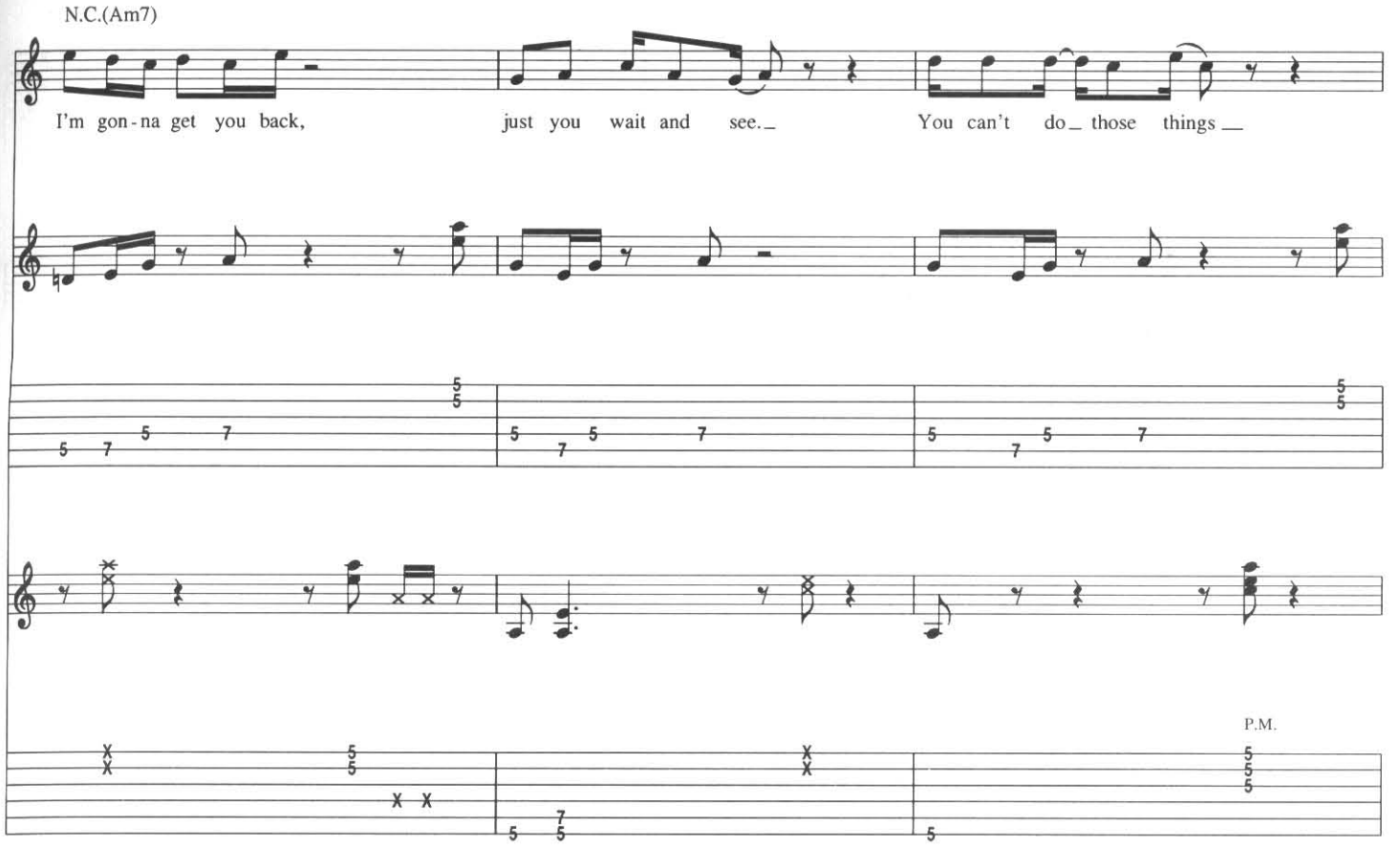
N.C.(Am7)

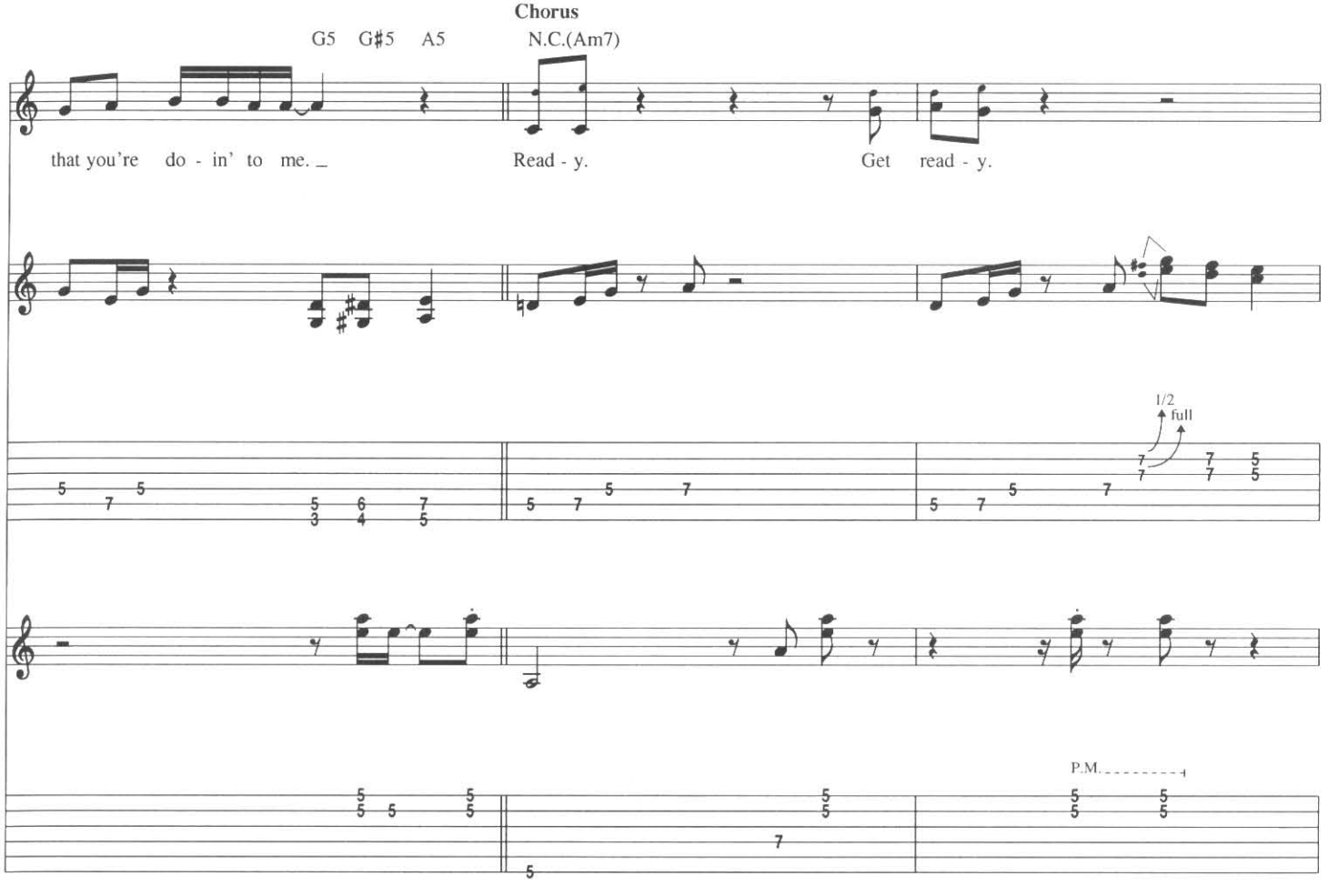


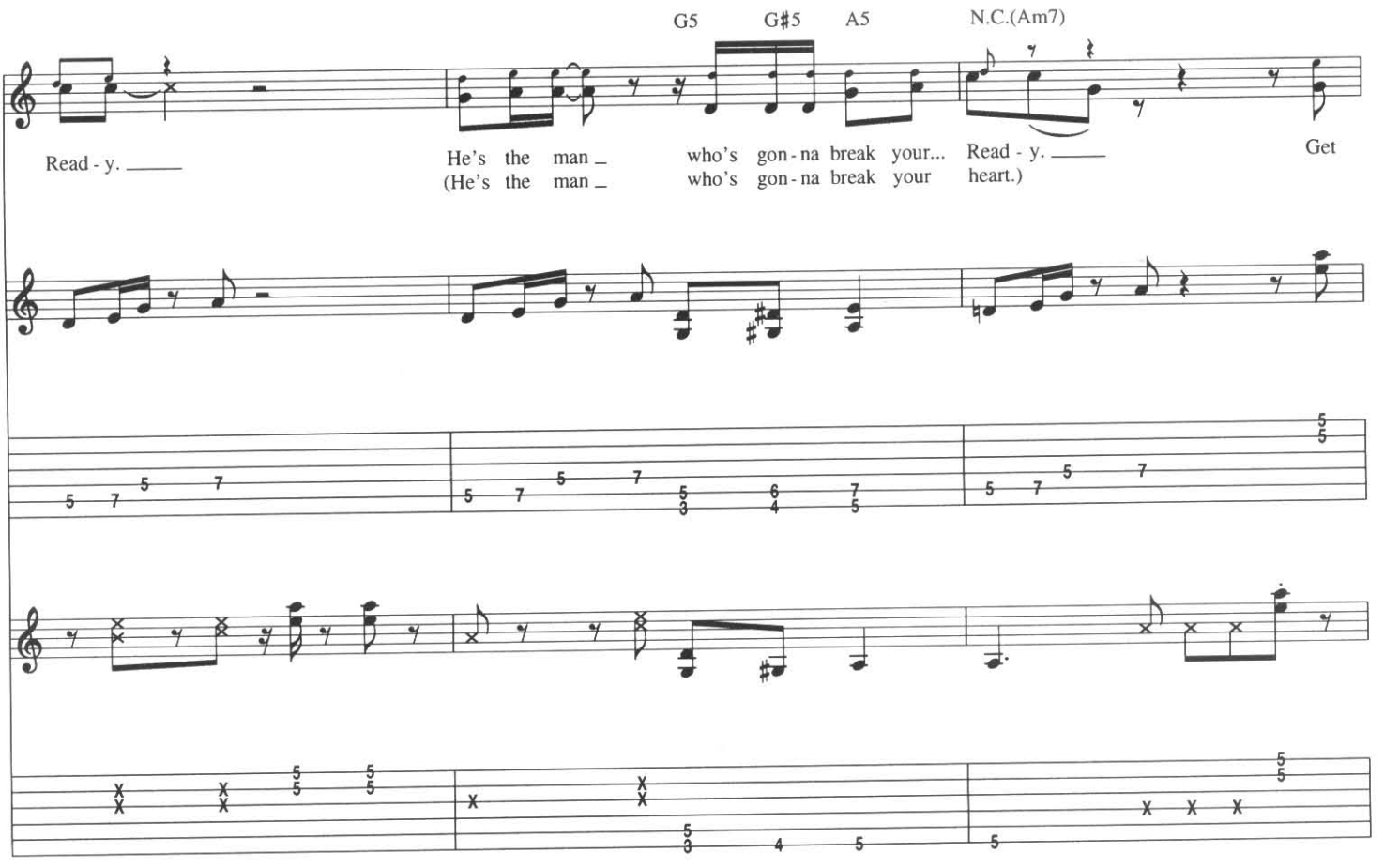


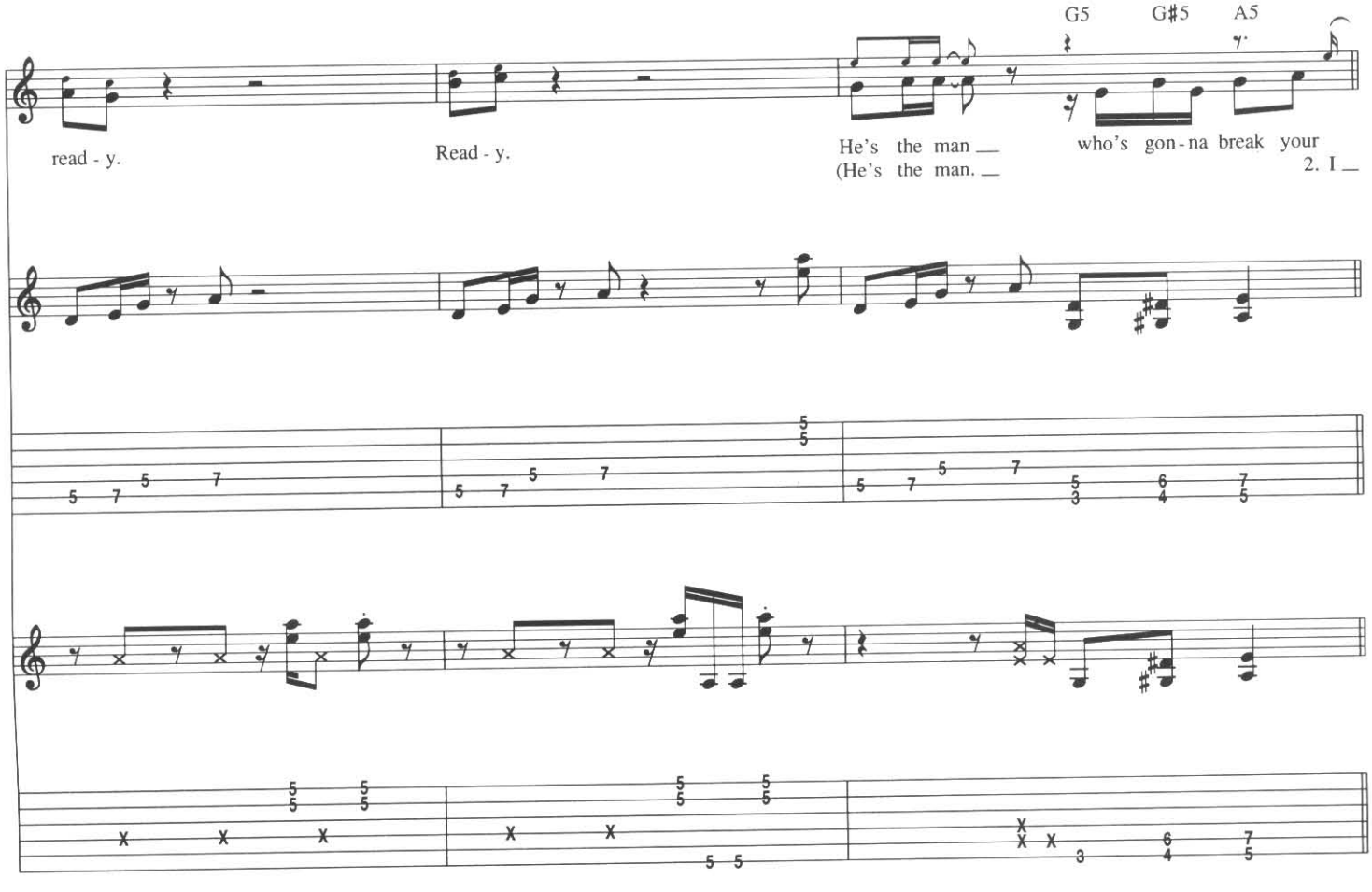

Verse
G5 G♯5 A5
N.C.(Am7)
Read - y.
He's the man, __ he's gon - na break your... 1. You've been fool - in' 'round __
(He's the man, __ he's gon - na break your heart. __)

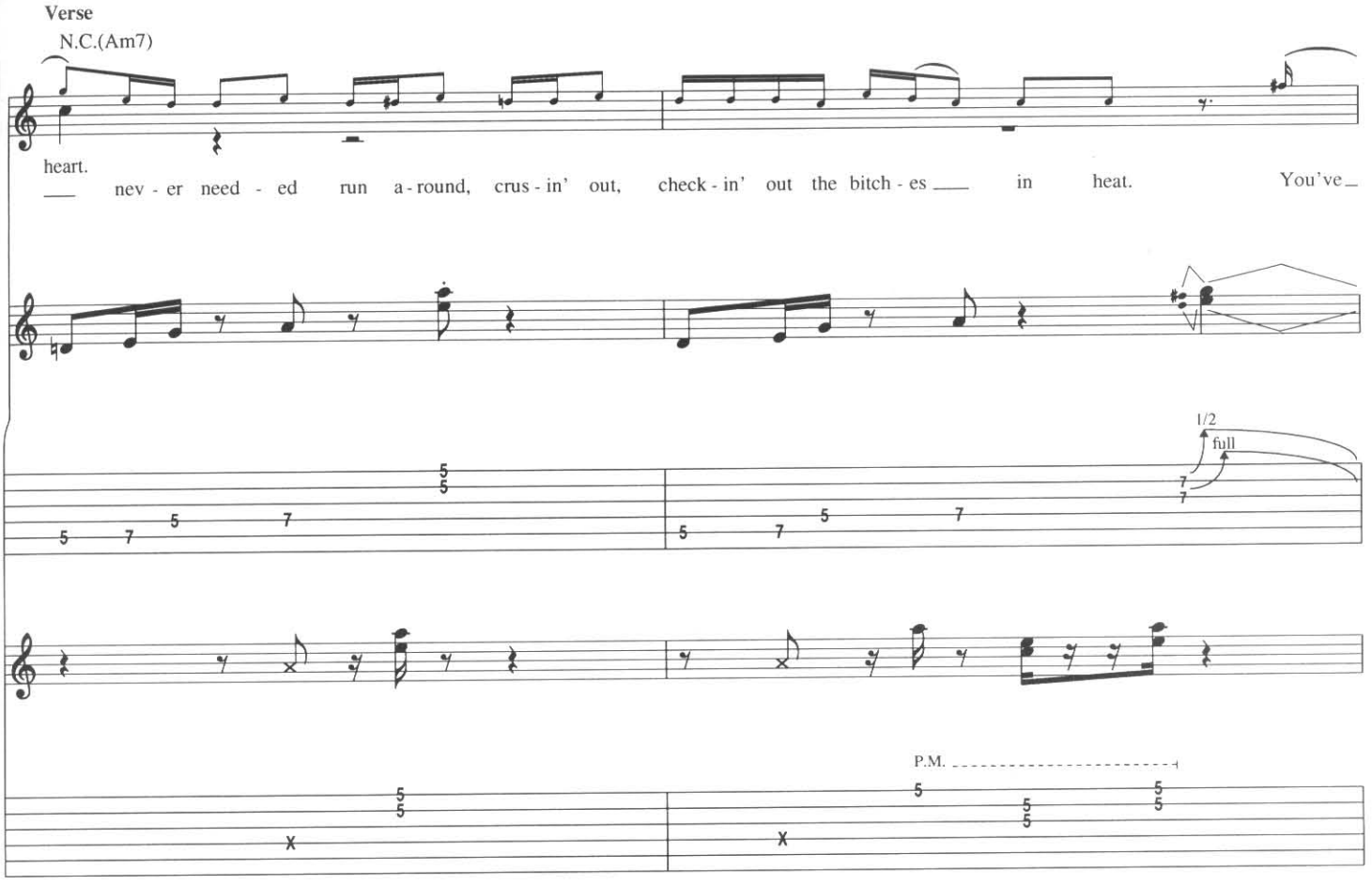

G5 G♯5 A5
and I don't_ know why. Me on_ my own_ sit - tin' high_ and dry.__ But
1/2
full

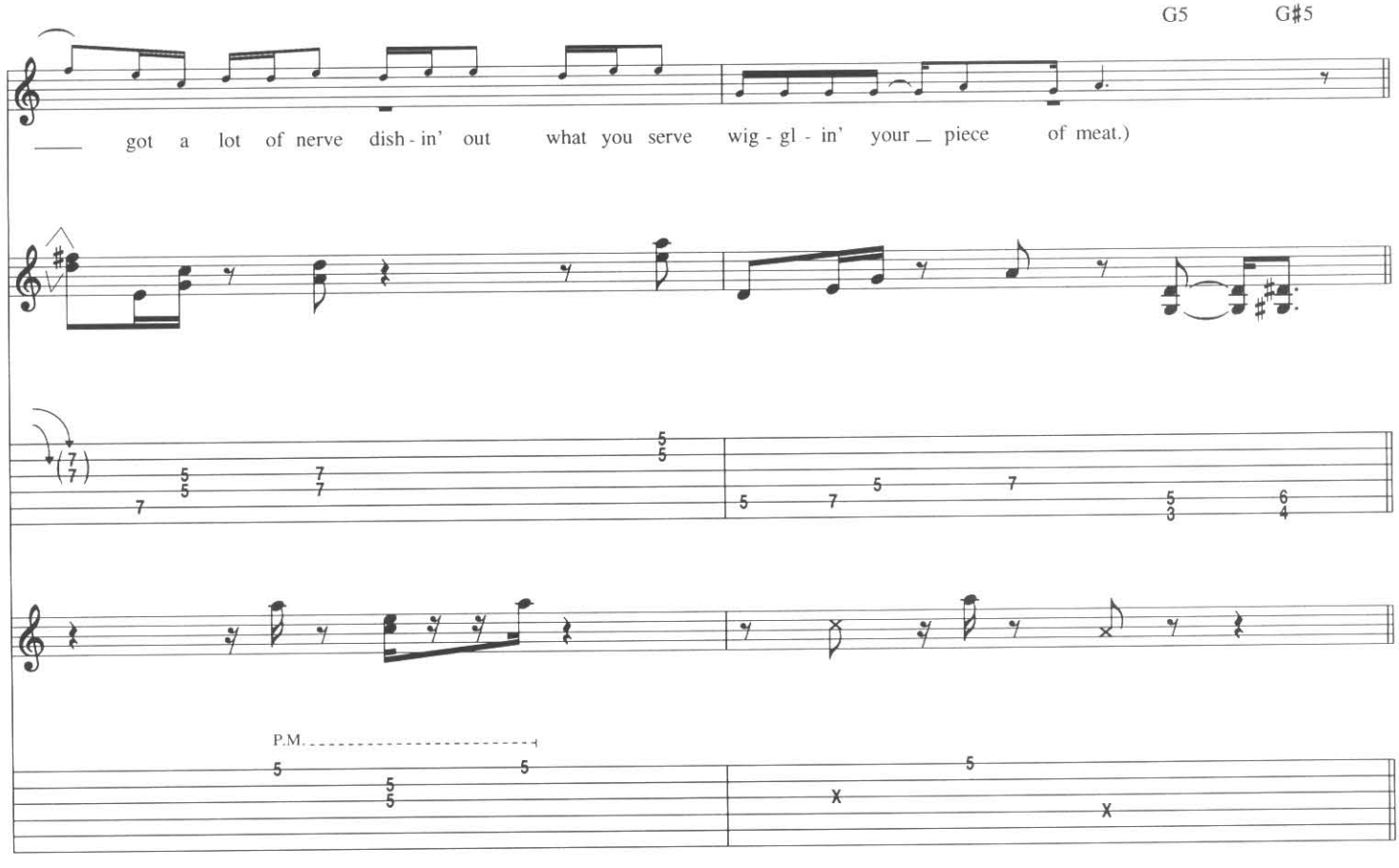

N.C.(Am7)
I'm gon-na get you back,
just you wait and see.
You can't do those things
P.M.

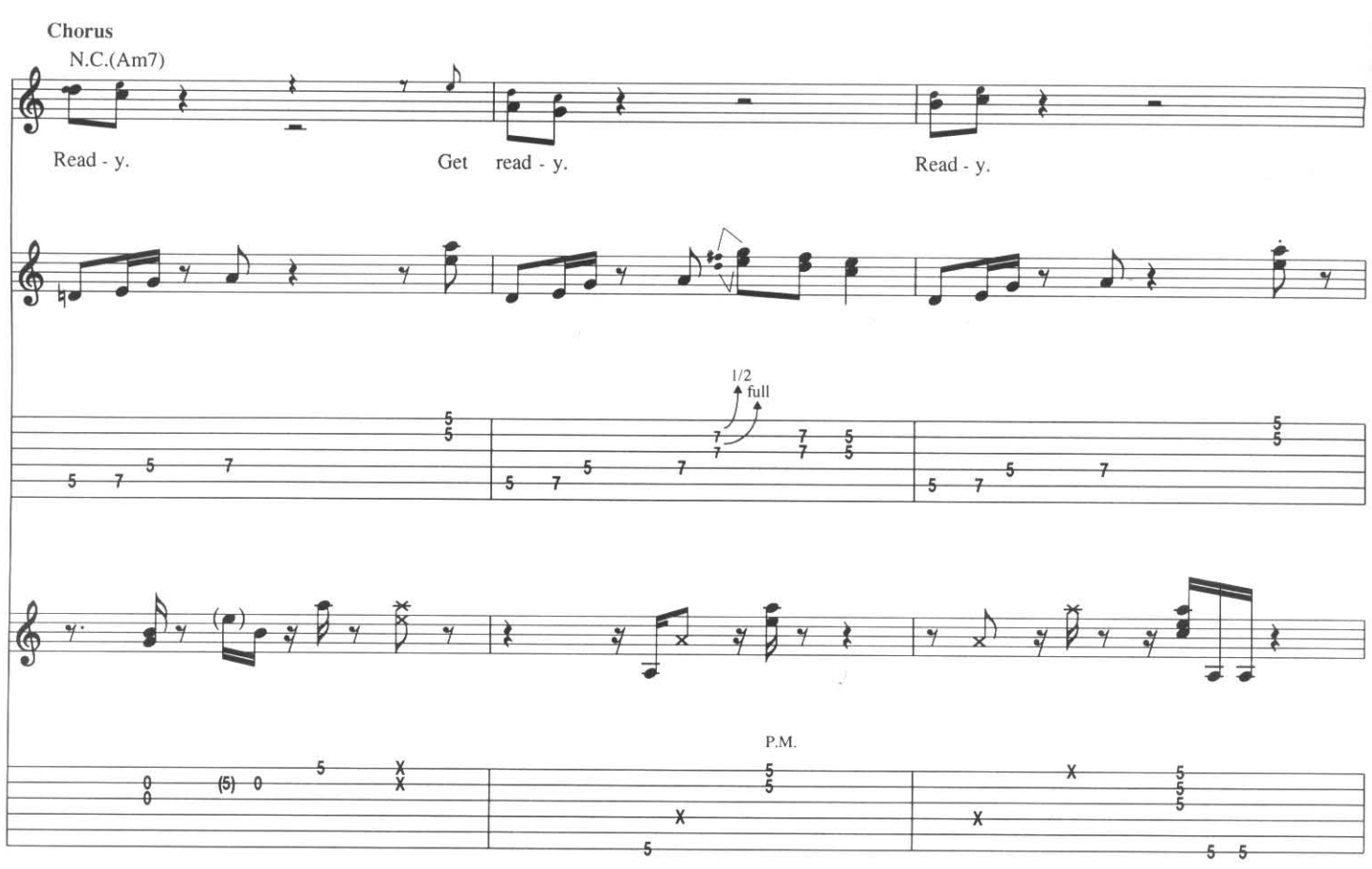

Chorus
G5 G♯5 A5
N.C.(Am7)
that you're do - in' to me.
Read - y.
Get read - y.
1/2
full
P.M.

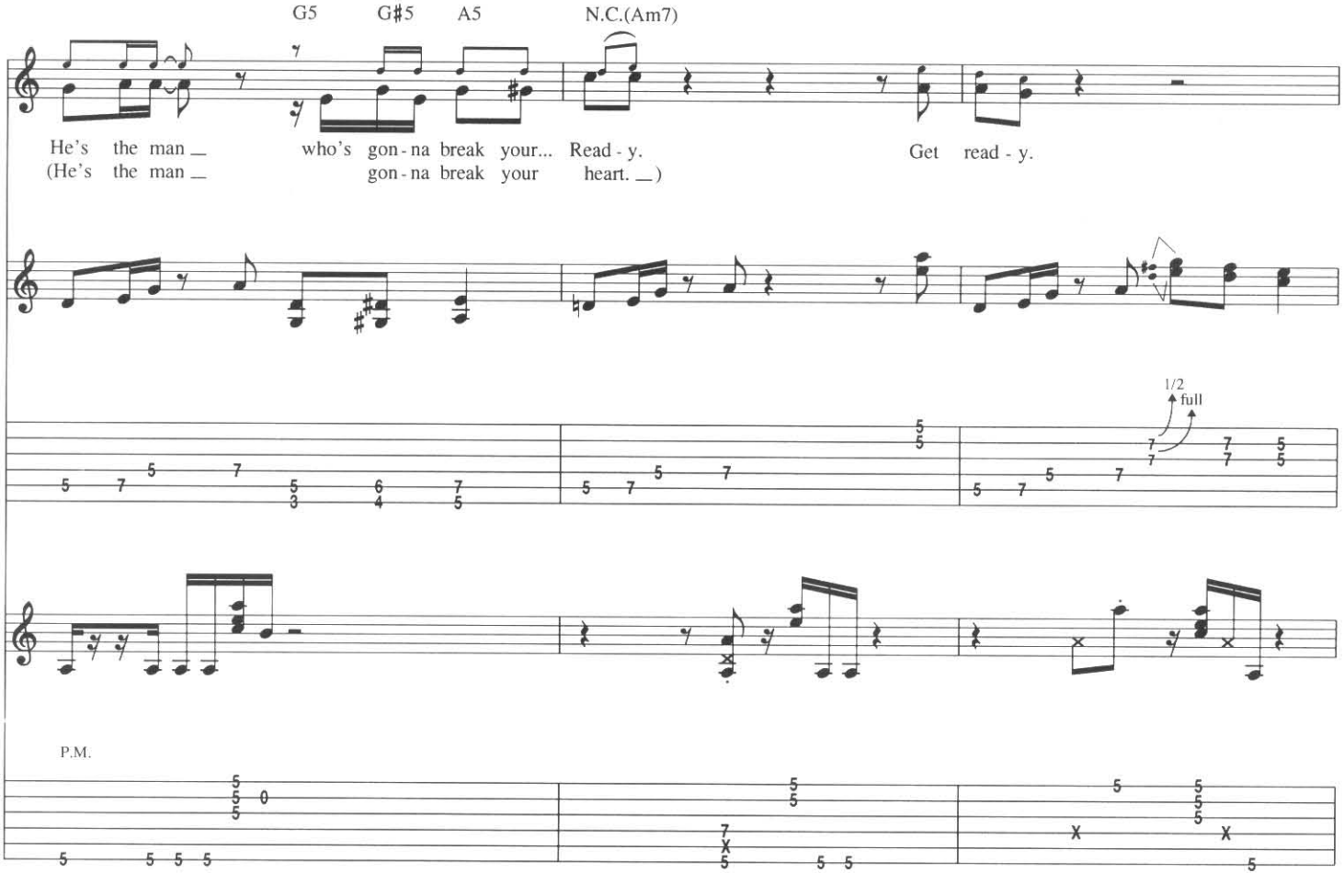

G5
G♯5
A5
N.C.(Am7)
Read - y.
He's the man
(He's the man
who's gon - na break your...
who's gon - na break your
Read - y.
heart.)
Get

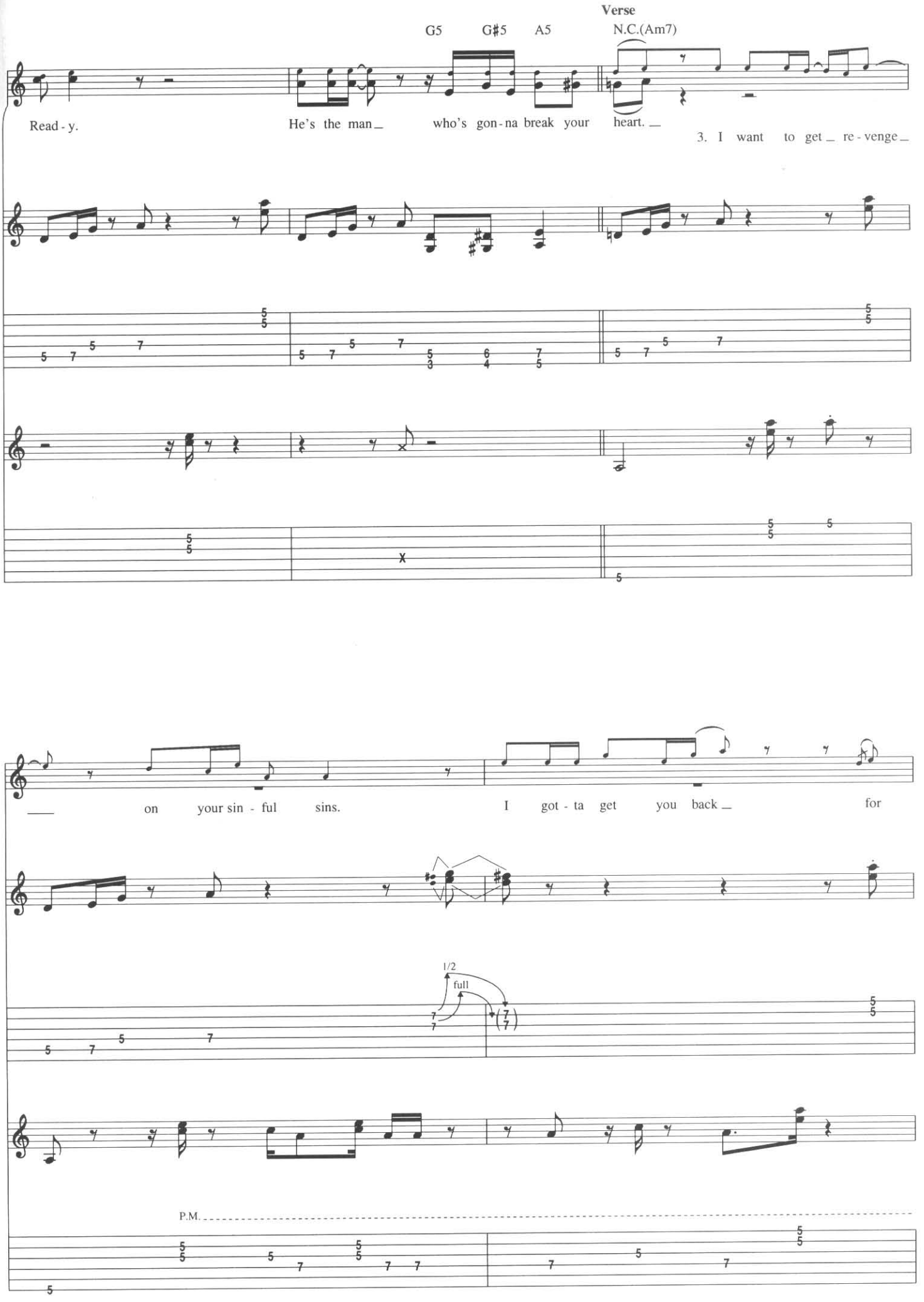

G5
G♯5
A5
read - y.
Read - y.
He's the man
(He's the man.
who's gon - na break your
2. I

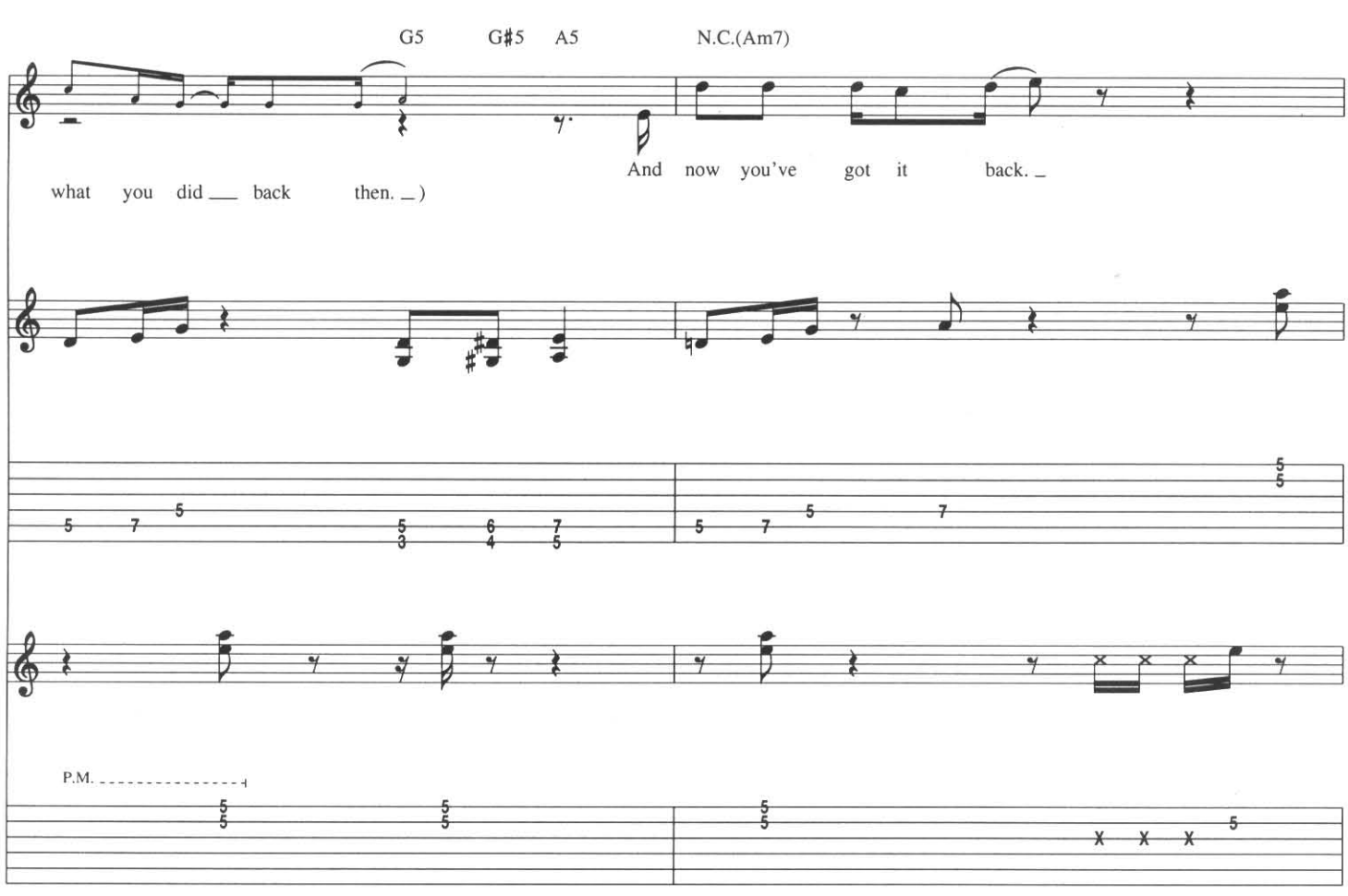

Verse
N.C.(Am7)
heart.
___ nev - er need - ed run a - round, crus - in' out, check - in' out the bitch - es ___ in heat. You've_
1/2
full
P.M.

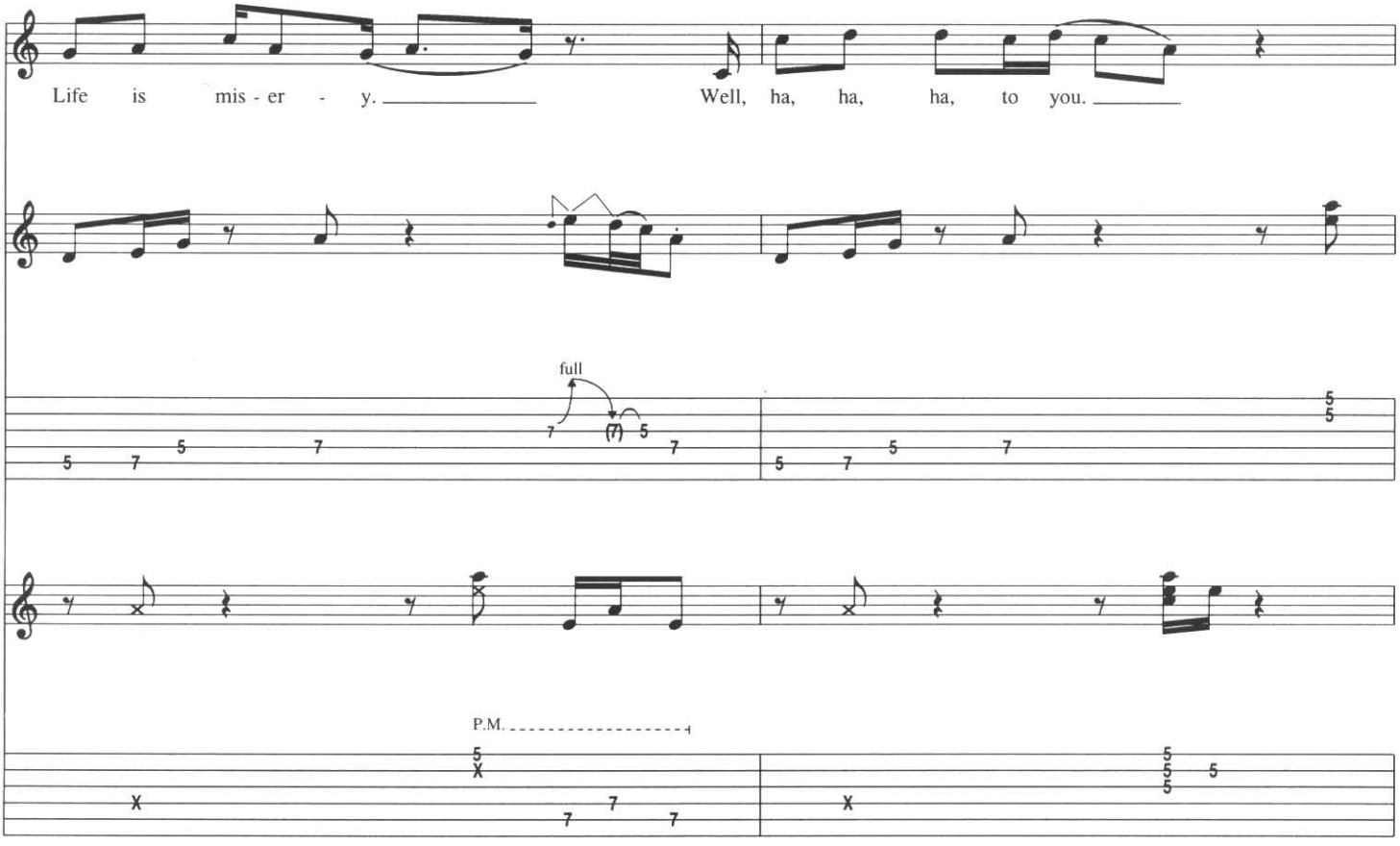

G5
G♯5
___ got a lot of nerve dish - in' out what you serve wig - gl - in' your _ piece of meat.)
P.M.

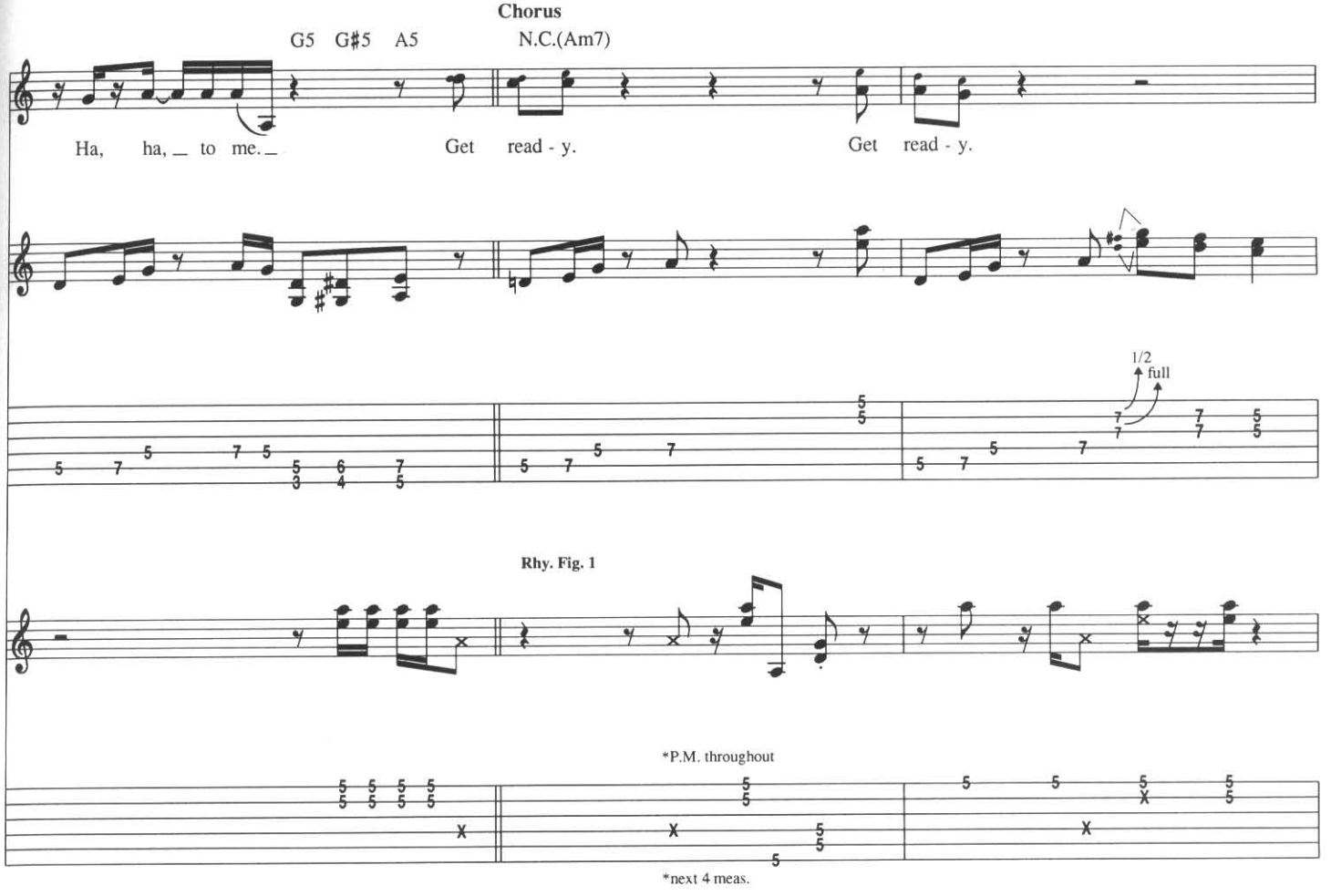

Chorus
N.C.(Am7)
Read - y.
Get read - y.
Read - y.
1/2
full
P.M.

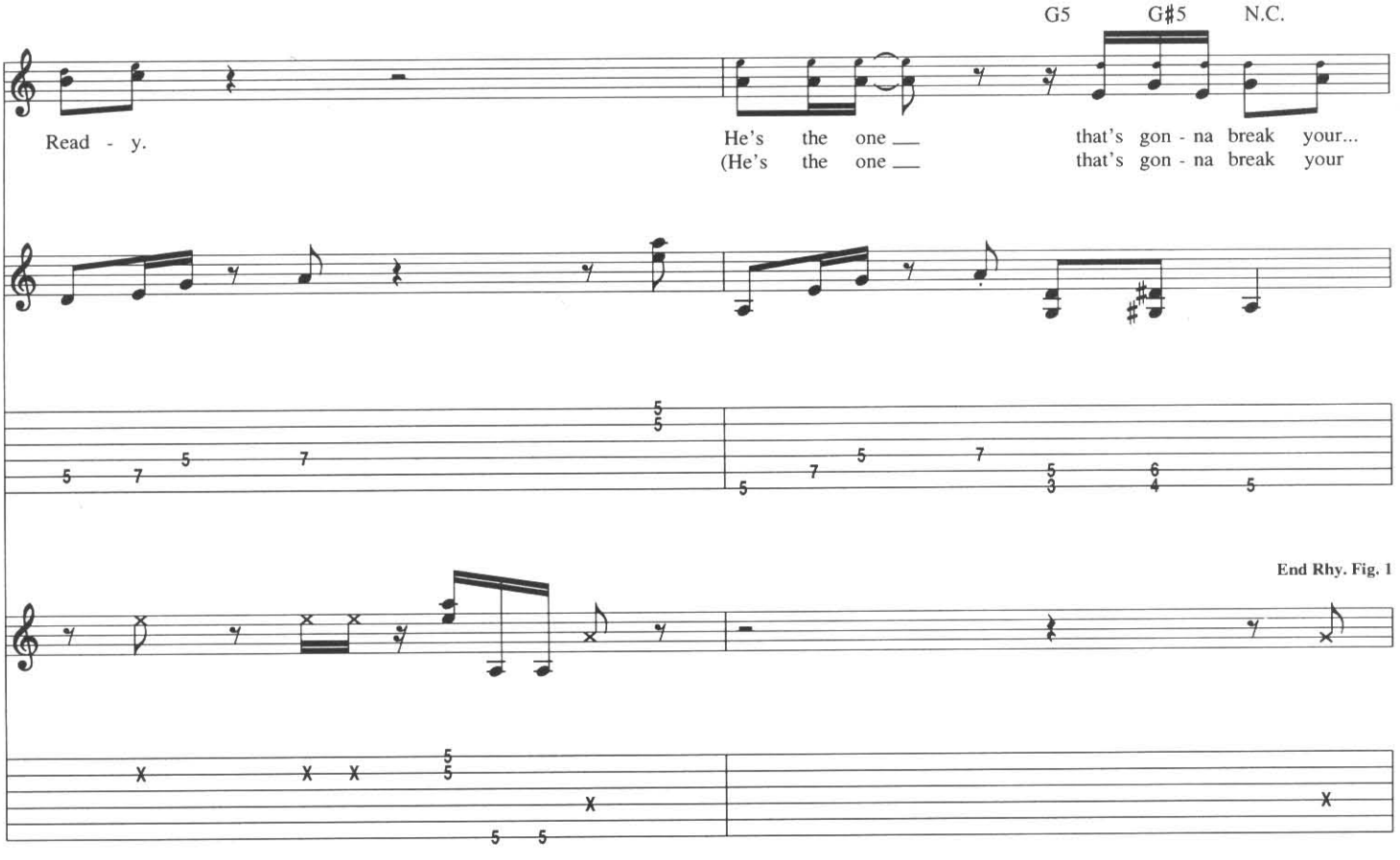

G5
G♯5
A5
N.C.(Am7)
He's the man _ who's gon - na break your... Read - y.
(He's the man _ gon - na break your heart. _)
Get read - y.
1/2
full
P.M.


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
1/2
full
P.M.


G5 G♯5 A5 N.C.(Am7)
And now you've got it back.
what you did back then.)
P.M.

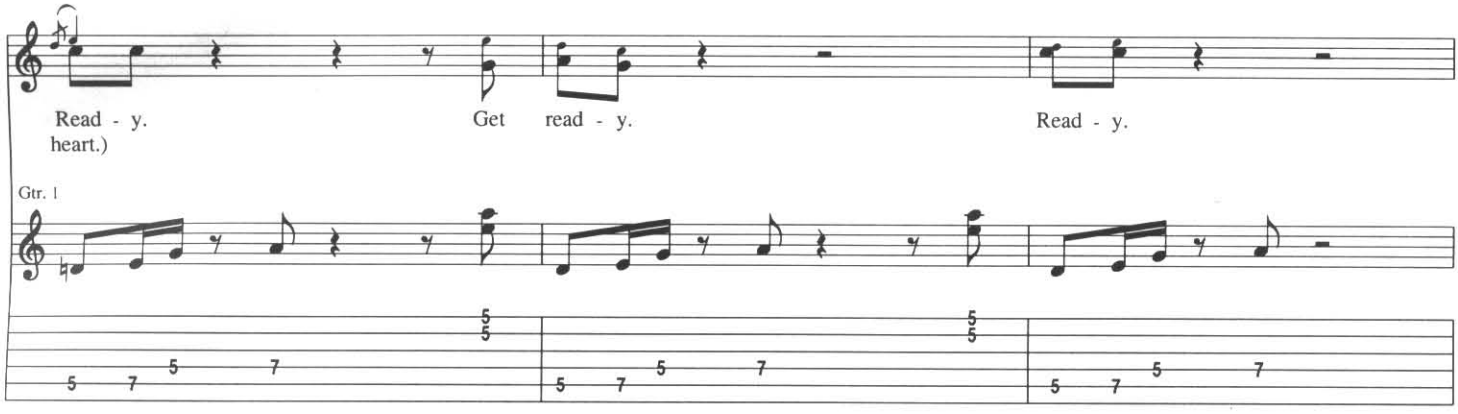

Life is mis - er - y.
Well, ha, ha, ha, to you.
full
P.M.


Chorus
G5 G♯5 A5
N.C.(Am7)
Ha, ha, _ to me. _
Get read - y.
Get read - y.
1/2
full
Rhy. Fig. 1
*P.M. throughout
*next 4 meas.


G5 G♯5 N.C.
Read - y.
He's the one ___
(He's the one ___
that's gon - na break your...
that's gon - na break your
End Rhy. Fig. 1

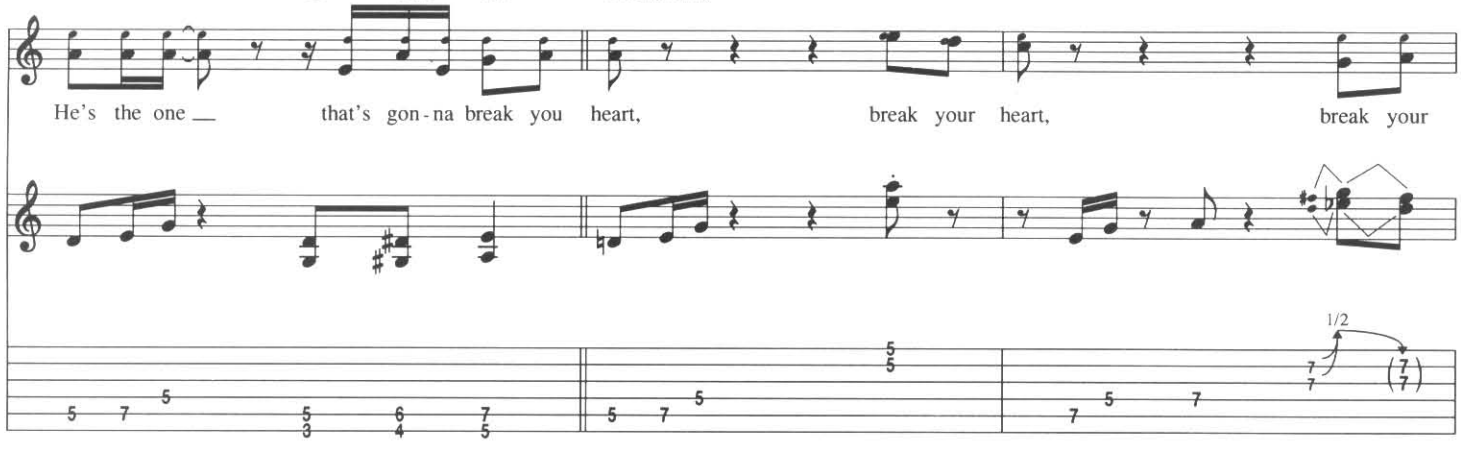
Gtr. 2: w/ Rhy. Fig. 1, 6 1/2 times, simile

N.C.(Am7)

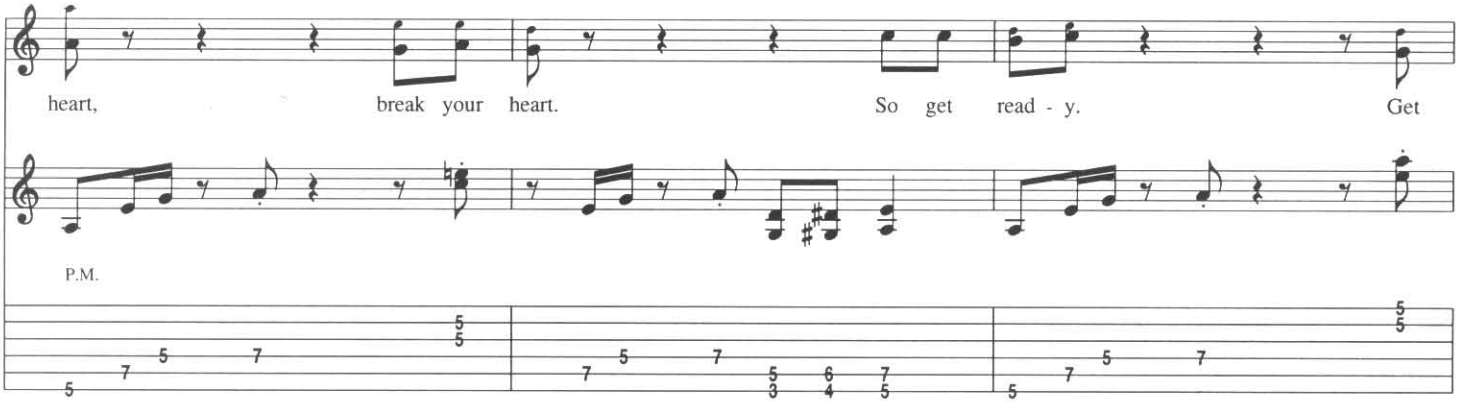


Outro

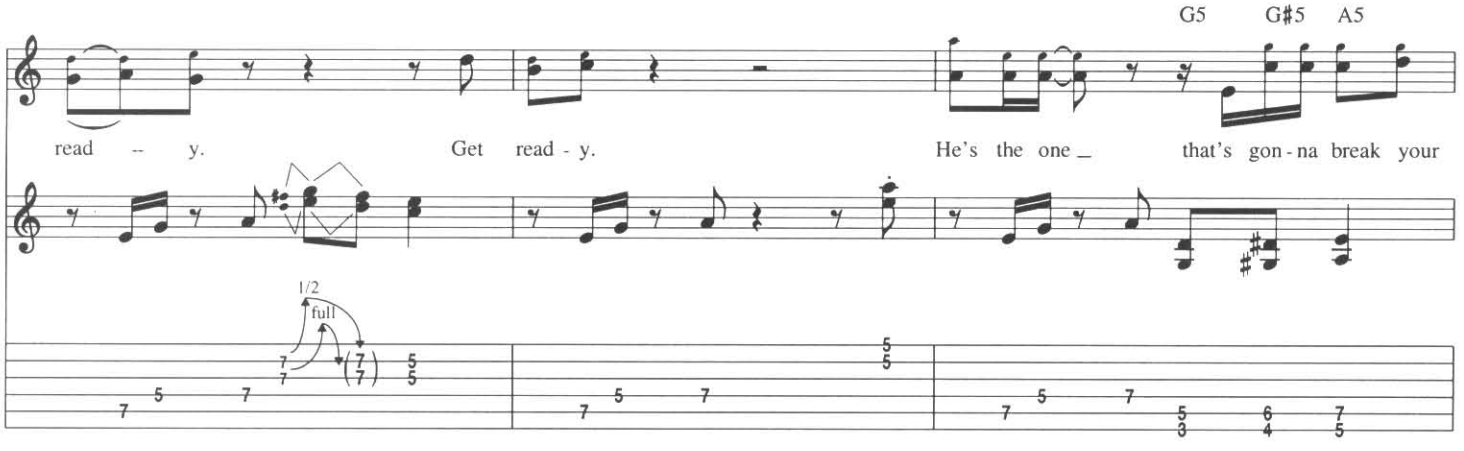
G5 G♯5 A5 N.C.(Am7)

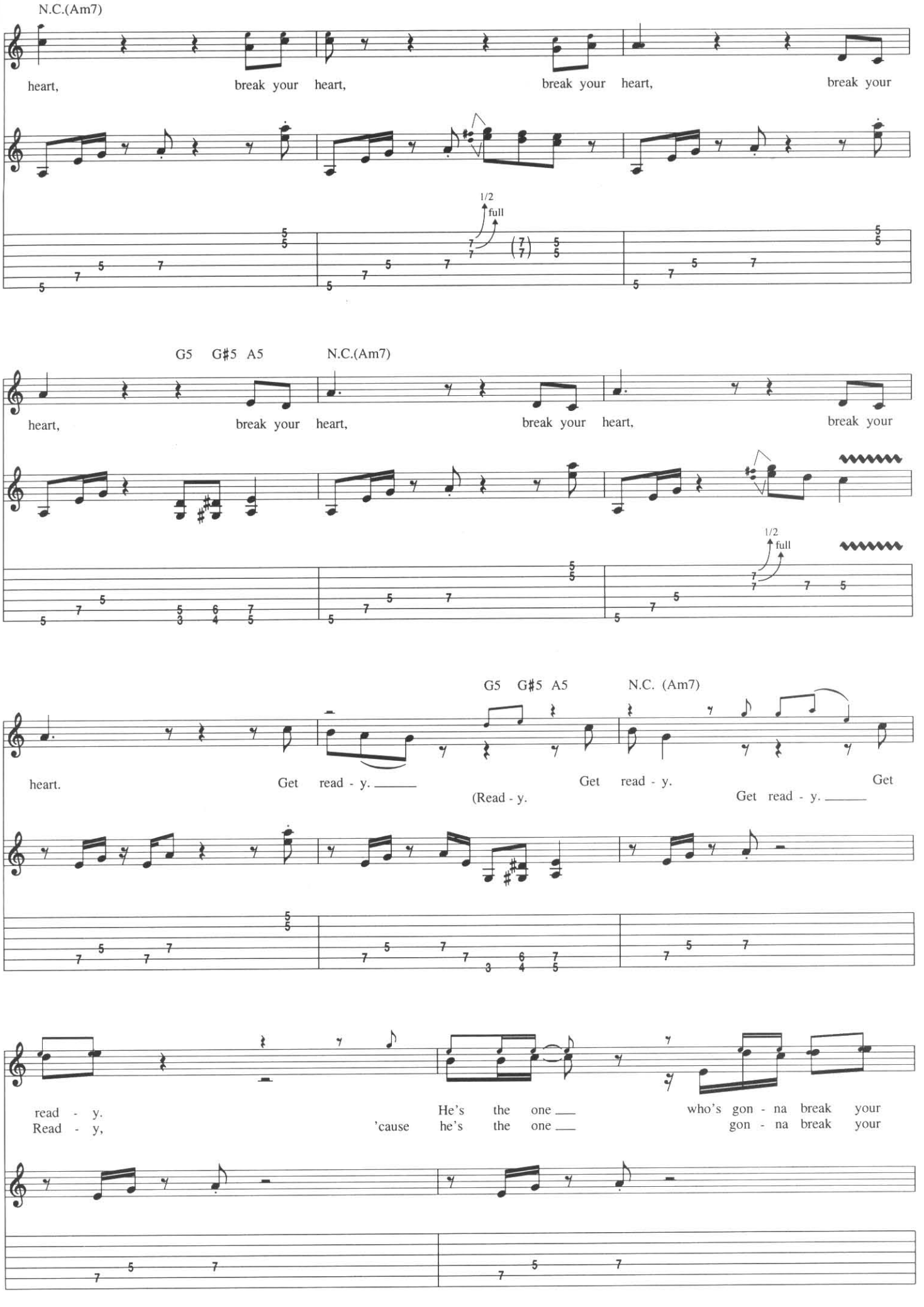


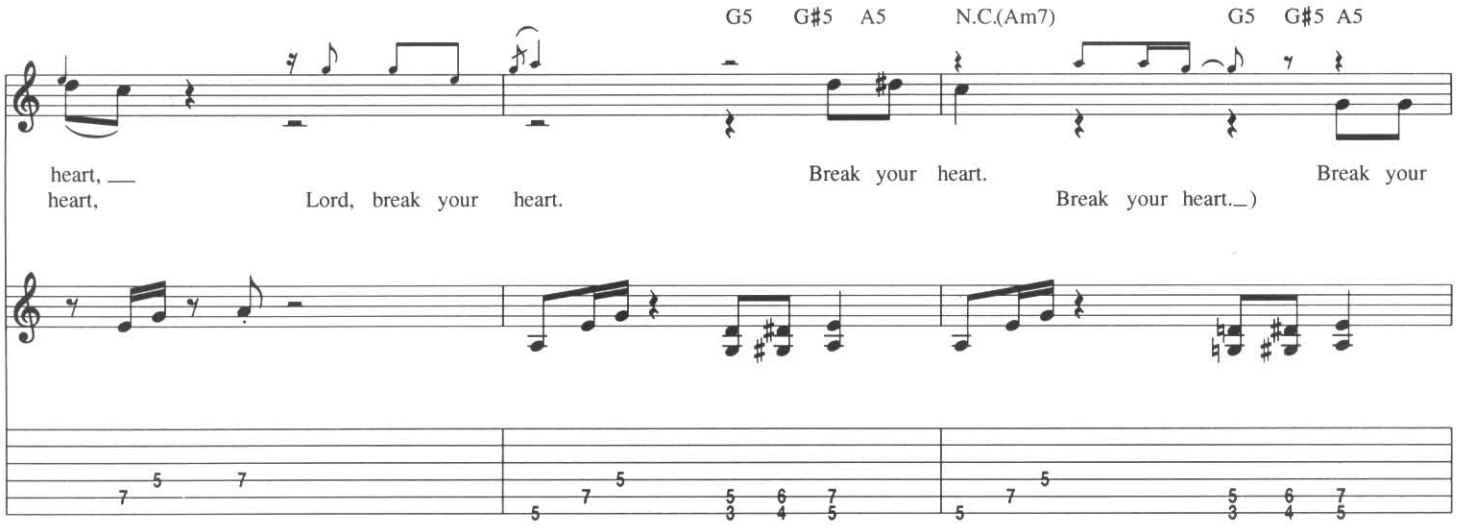
G5 G♯5 A5 N.C.(Am7)

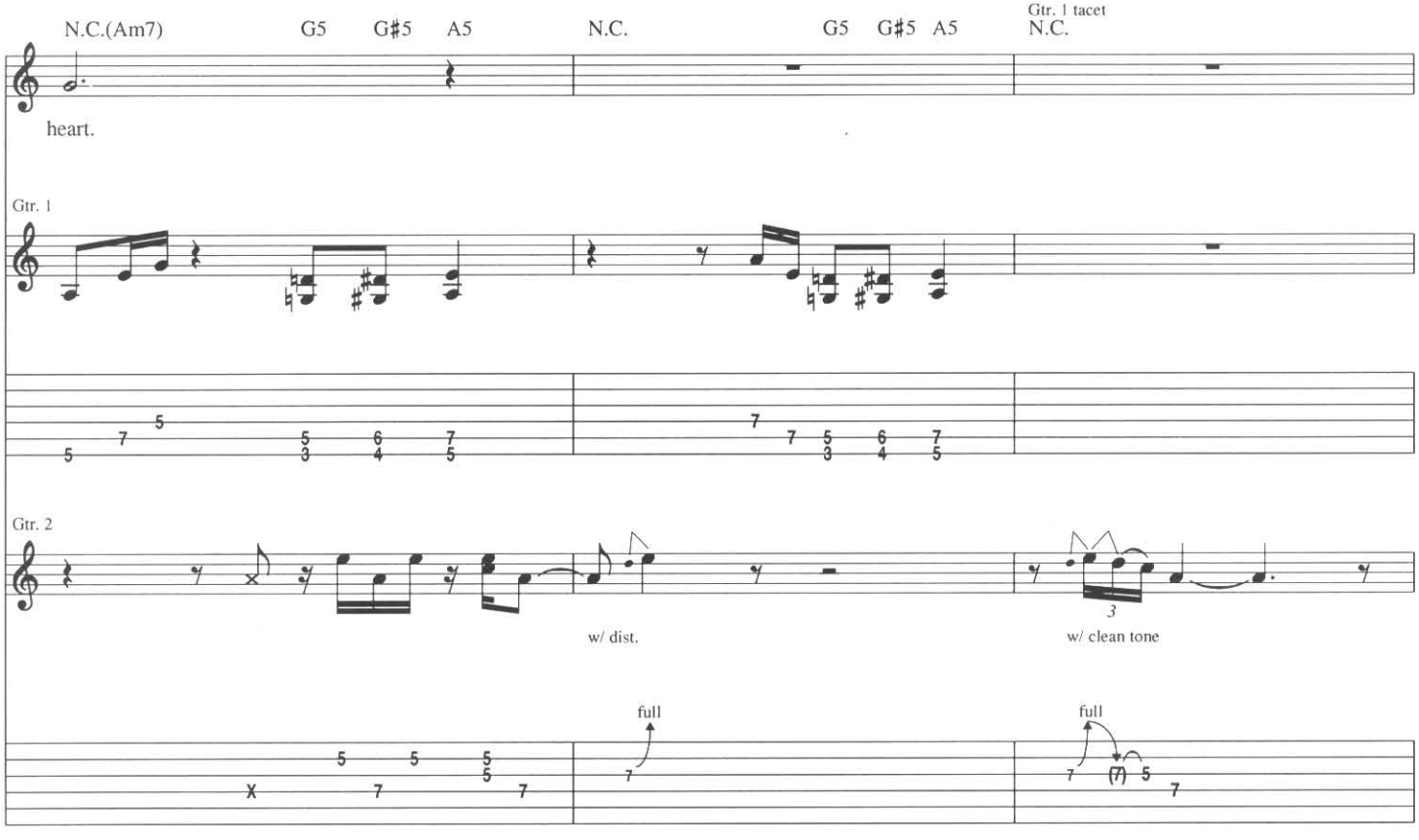


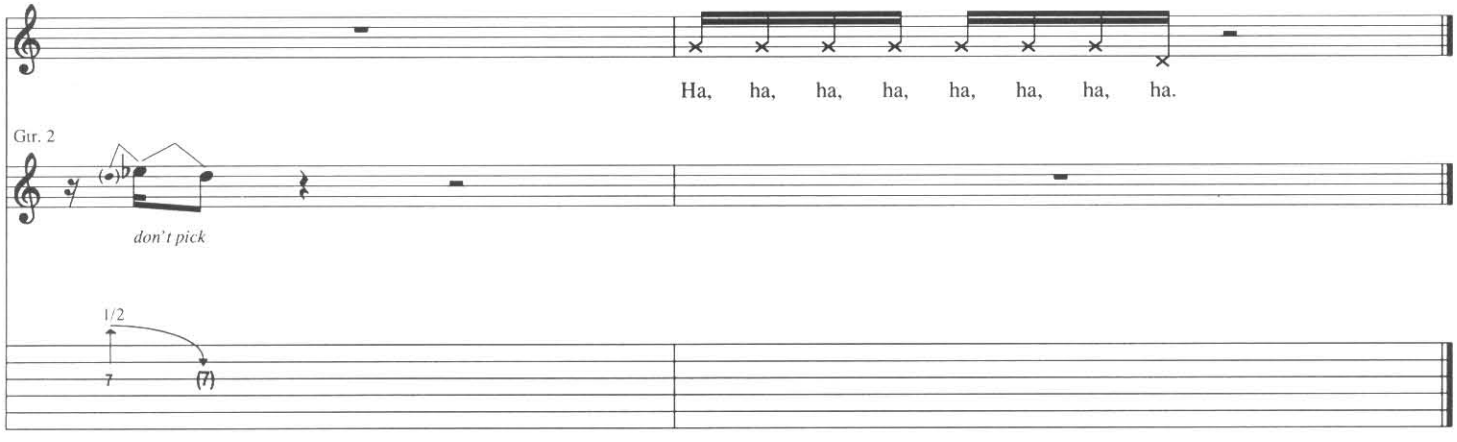
G5 G♯5 A5




N.C.(Am7)
heart, break your heart, break your heart, break your
1/2
full
G5 G♯5 A5
N.C.(Am7)
heart, break your heart, break your heart, break your
1/2
full
G5 G♯5 A5
N.C. (Am7)
heart. Get read - y. Get read - y. Get
(Read - y. Get read - y.
read - y. He's the one who's gon - na break your
Read - y, 'cause he's the one gon - na break your

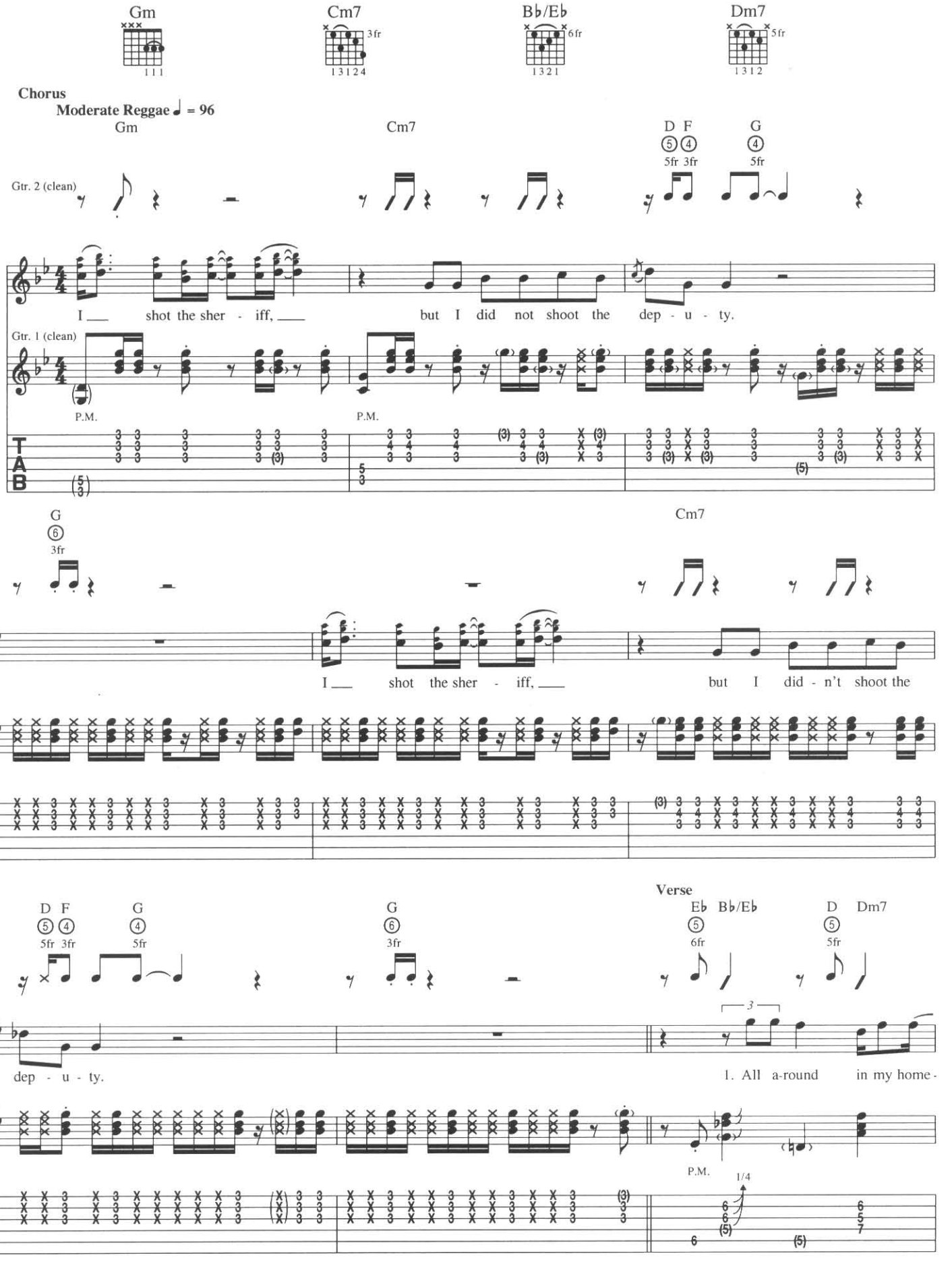

G5 G♯5 A5
N.C.(Am7)
G5 G♯5 A5
heart, —
heart,
Lord, break your heart.
Break your heart.
Break your heart.—)
Break your


N.C.(Am7)
G5 G♯5 A5
N.C.
G5 G♯5 A5
Gtr. 1 tacet
N.C.
heart.
Gtr. 1
Gtr. 2
w/ dist.
w/ clean tone
full
full


Ha, ha, ha, ha, ha, ha, ha, ha.
Gtr. 2
don't pick
1/2

I Shot the Sheriff

Words and Music by Bob Marley



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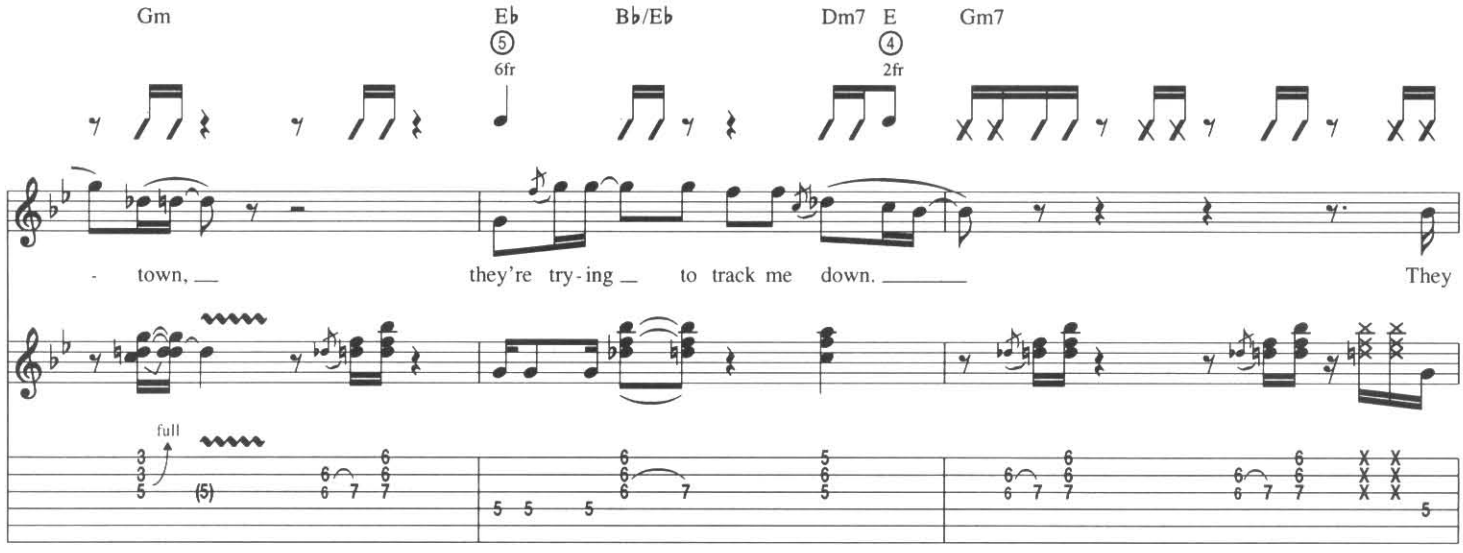
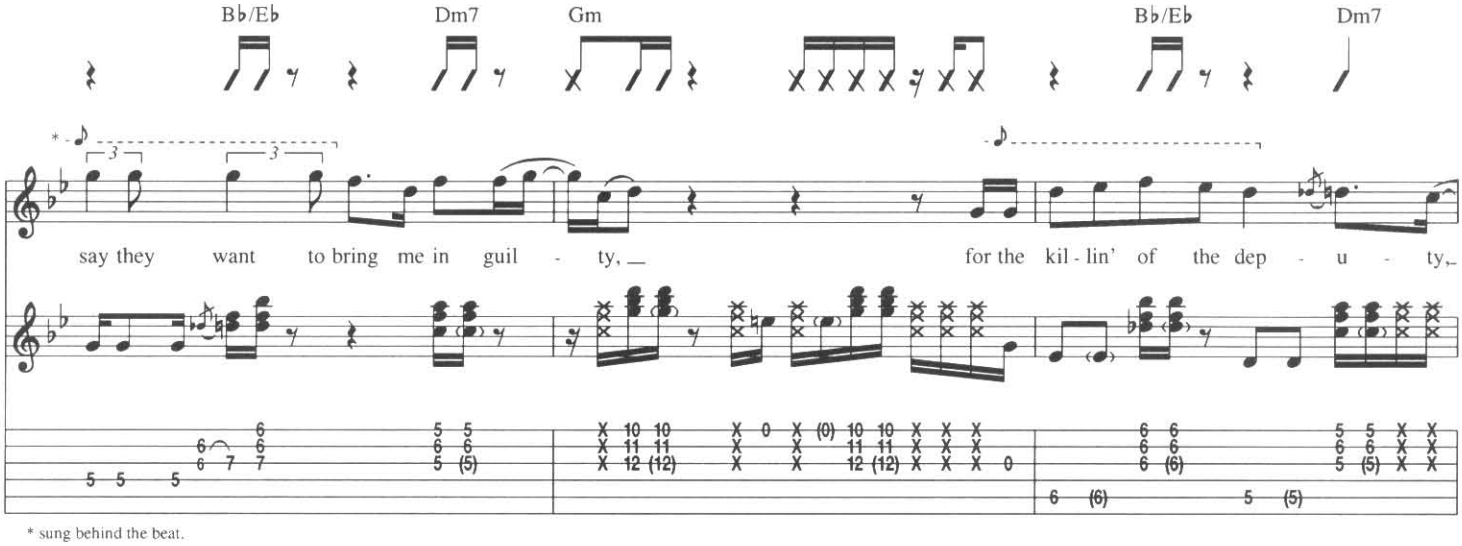
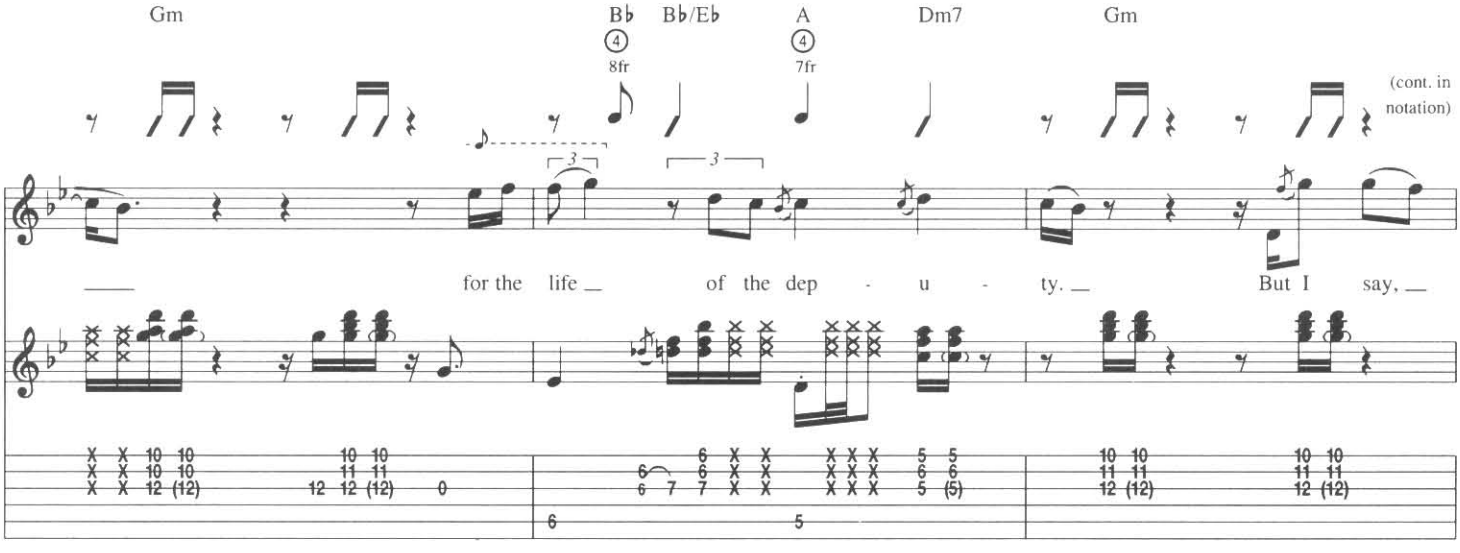
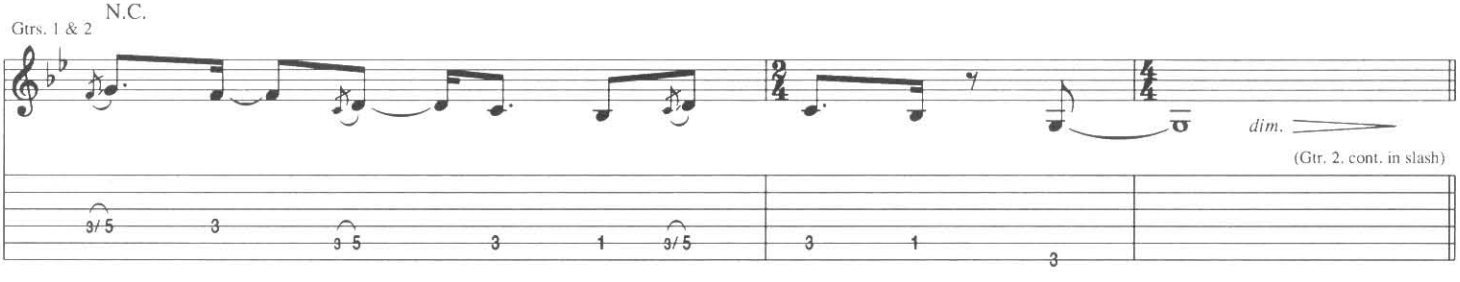




* sung behind the beat.





Chorus

Gm Cm7 F 3fr G 5fr G 3fr

simile on repeat

I shot the sher - iff, but I swear it was in self de-fense.

simile on repeat

Gm Cm7 F 3fr G 5fr

I shot the sher - iff, and they say it is a cap - i - tal of - fense.
but I swear it was in self de - fense.

To Coda 1 **Verse**

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

G 3fr Eb 6fr D 5fr Gm

2. Sher-iff John Brown al-ways hat - ed me.

E♭ B♭/E♭ D Gm B♭/E♭ Dm7

6fr 5fr

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

Gm B♭/E♭ Dm7 Gm

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

B♭/E♭ Dm7 Gm

D.S. al Coda

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

(cont. in notation)

Gtrs. 1 & 2

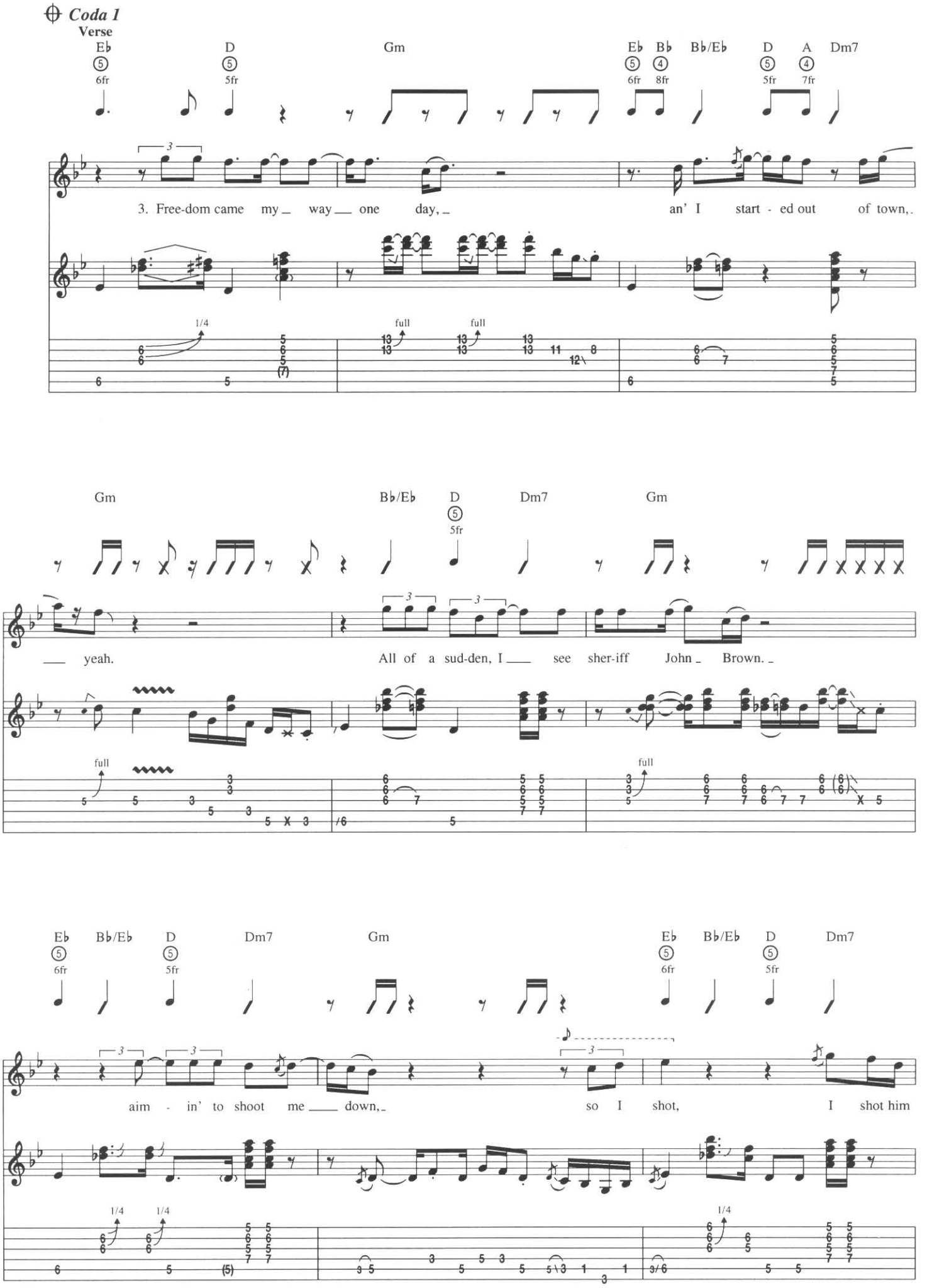
let ring

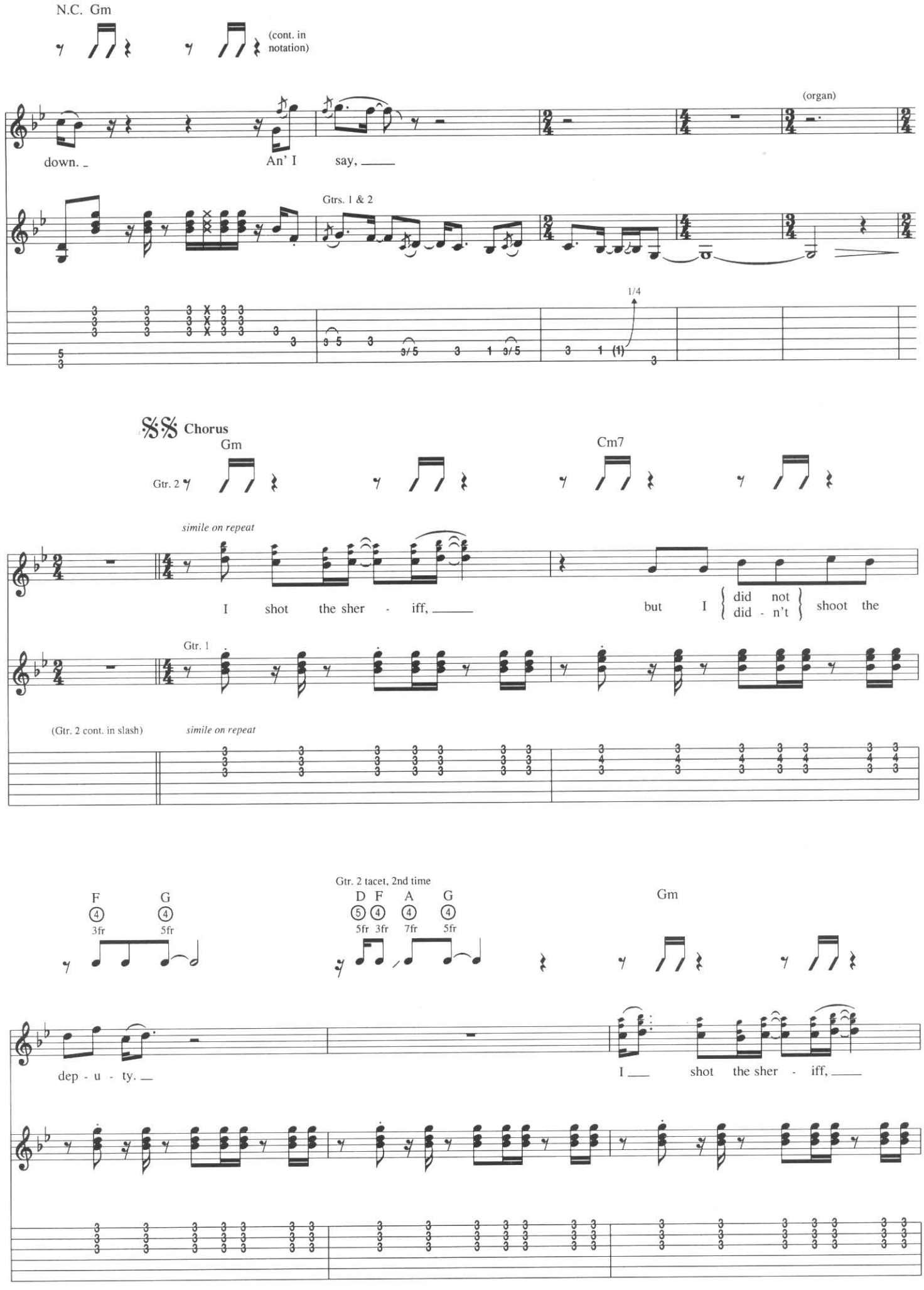
(Gtr. 2. cont. in slash)

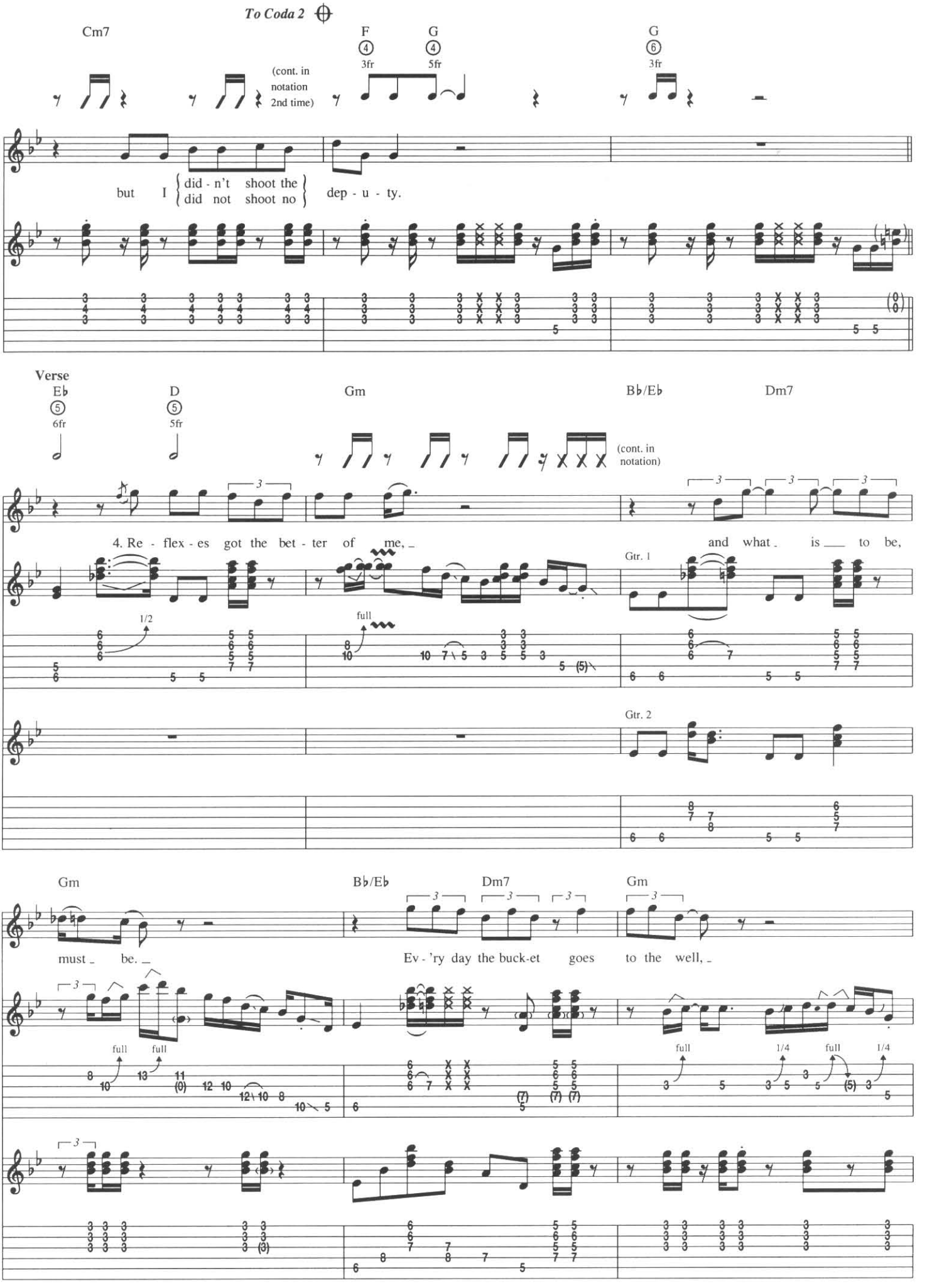
Rhy. Fill 1

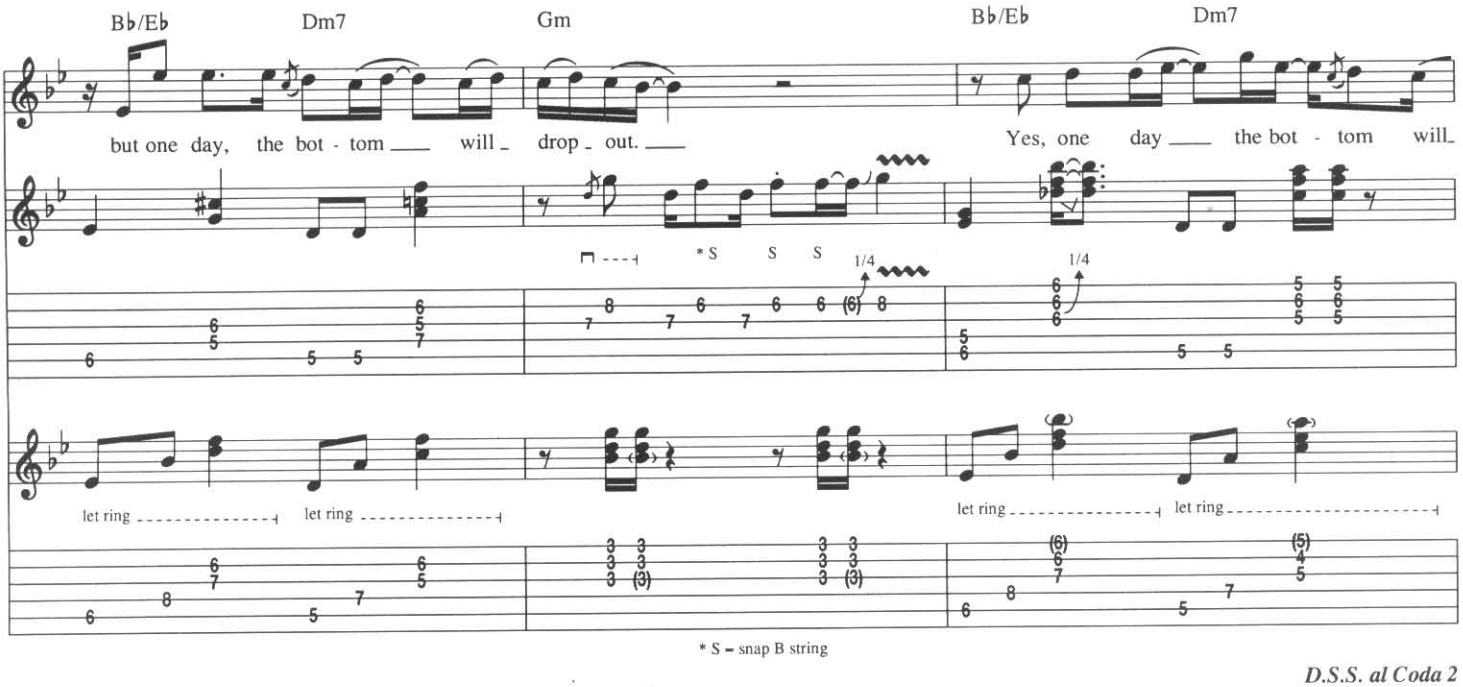
Gtr. 1

full 1/4

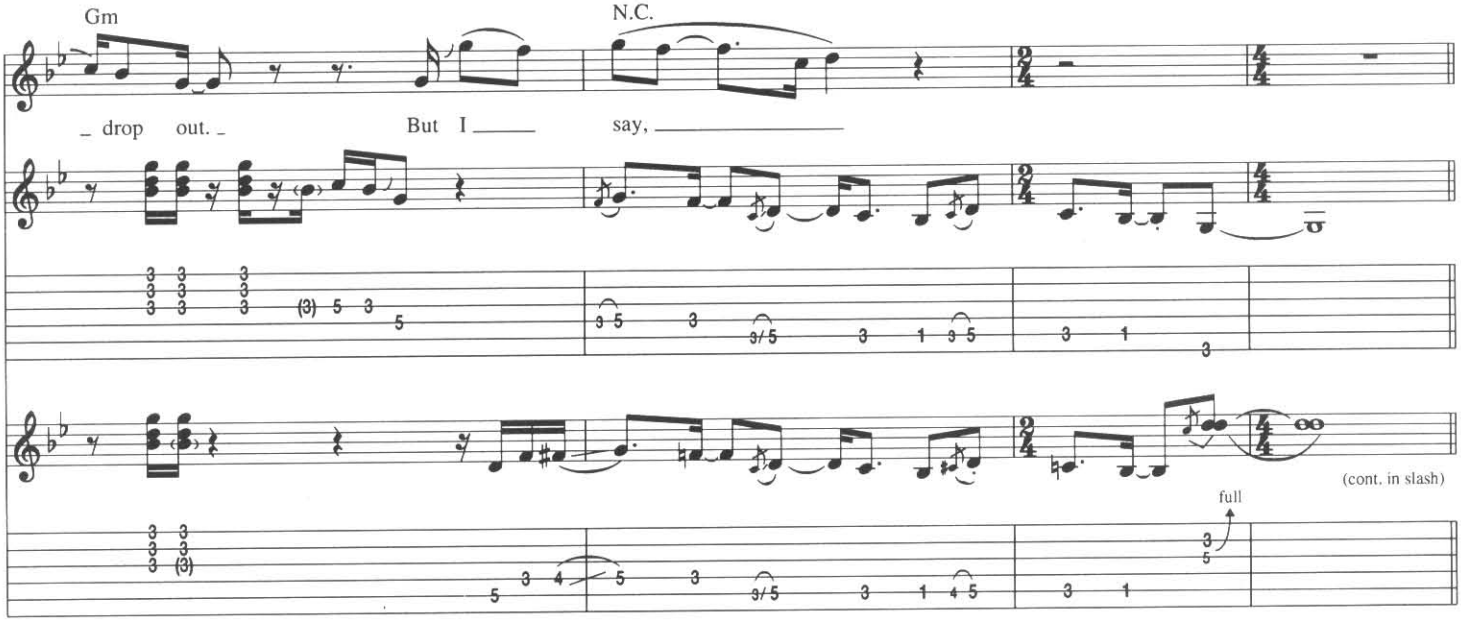

Coda 1
Verse
Eb D Gm Eb Bb Bb/Eb D A Dm7
6fr 5fr 6fr 8fr 5fr 7fr
3. Free-dom came my way one day, an' I start - ed out of town,.
1/4 full full
Gm Bb/Eb D Dm7 Gm
5fr
yeah. All of a sud-den, I see sher-iff John Brown.
full full
Eb Bb/Eb D Dm7 Gm Eb Bb/Eb D Dm7
6fr 5fr 6fr 5fr
aim - in' to shoot me down, so I shot, I shot him
1/4 1/4 1/4


N.C. Gm
(cont. in notation)
(organ)
down. _
An' I
say, ___
Gtrs. 1 & 2
1/4
𝄋 Chorus
Gm
Cm7
Gtr. 2
simile on repeat
I shot the sher - iff, ___
but I { did not / did - n't } shoot the
Gtr. 1
(Gtr. 2 cont. in slash)
simile on repeat
Gtr. 2 tacet, 2nd time
F 3fr
G 5fr
D 5fr
F 3fr
A 7fr
G 5fr
Gm
dep - u - ty. _
I ___ shot the sher - iff, ___

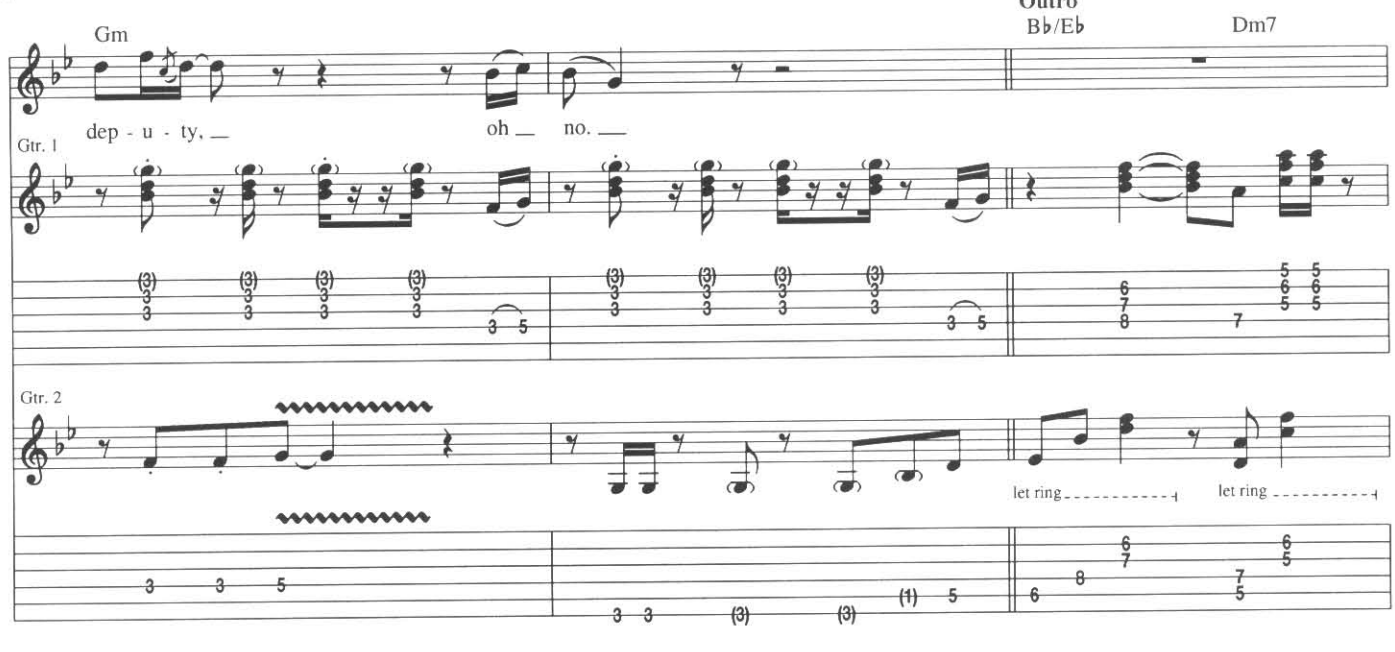

To Coda 2
Cm7
F
3fr
G
5fr
G
3fr
(cont. in notation 2nd time)
but I did - n't shoot the
did not shoot no
dep - u - ty.
Verse
Eb
6fr
D
5fr
Gm
Bb/Eb
Dm7
(cont. in notation)
4. Re - flex - es got the bet - ter of me,
and what is to be,
Gtr. 1
Gtr. 2
Gm
Bb/Eb
Dm7
Gm
must be.
Ev - 'ry day the buck-et goes to the well,

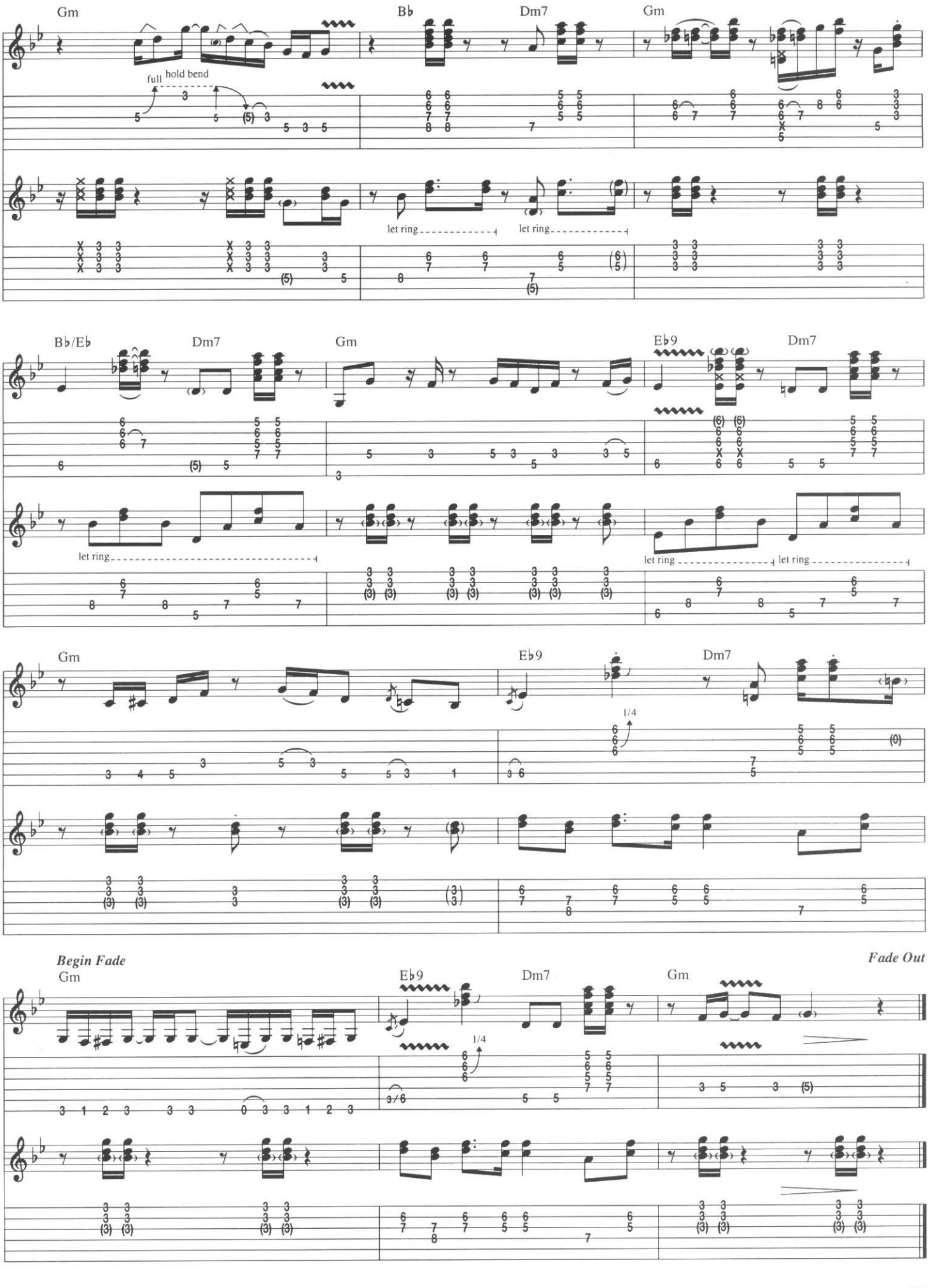


D.S.S. al Coda 2



Coda 2




Gm
B♭
Dm7
Gm
full
hold bend
let ring
let ring
B♭/E♭
Dm7
Gm
E♭9
Dm7
let ring
let ring
let ring
Gm
E♭9
Dm7
1/4
Begin Fade
Gm
E♭9
Dm7
Gm
1/4
Fade Out

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 (♫ = ♩³♪)

**E5

Gtr. 1 (dist.)

*even

mf

w/ pick & finger

*Played as even eighth notes.
**Chord symbols reflect basic tonality.

1. I just

sim.

Verse

E5

talked to my ba - by on the tel - e - phone. She said,

E5

stop what your do - in' and ba - by

A5

come on home. I can't hold out.

E5

I can't hold out too long.

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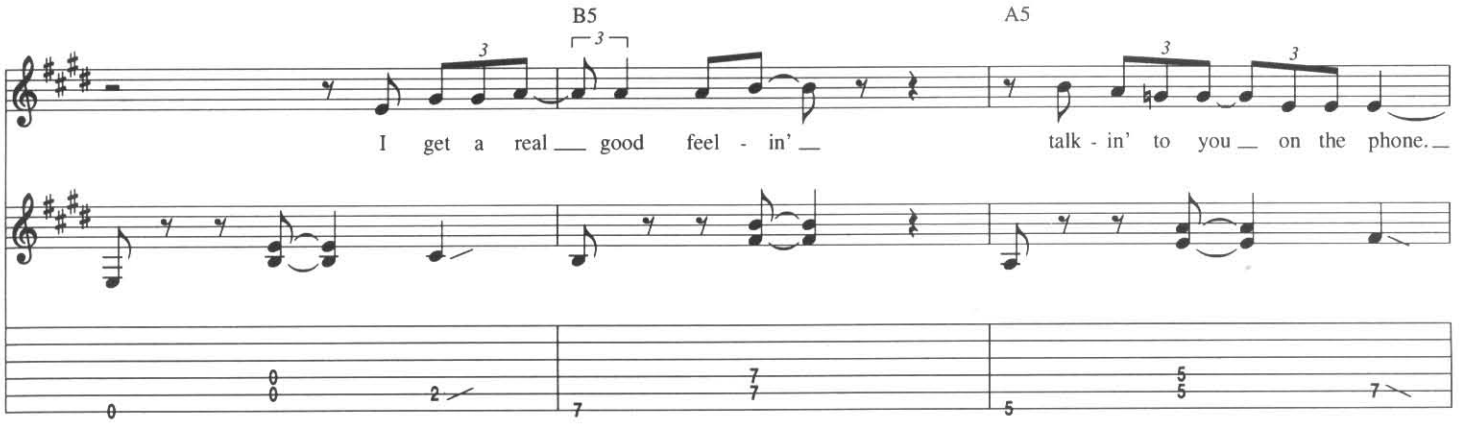
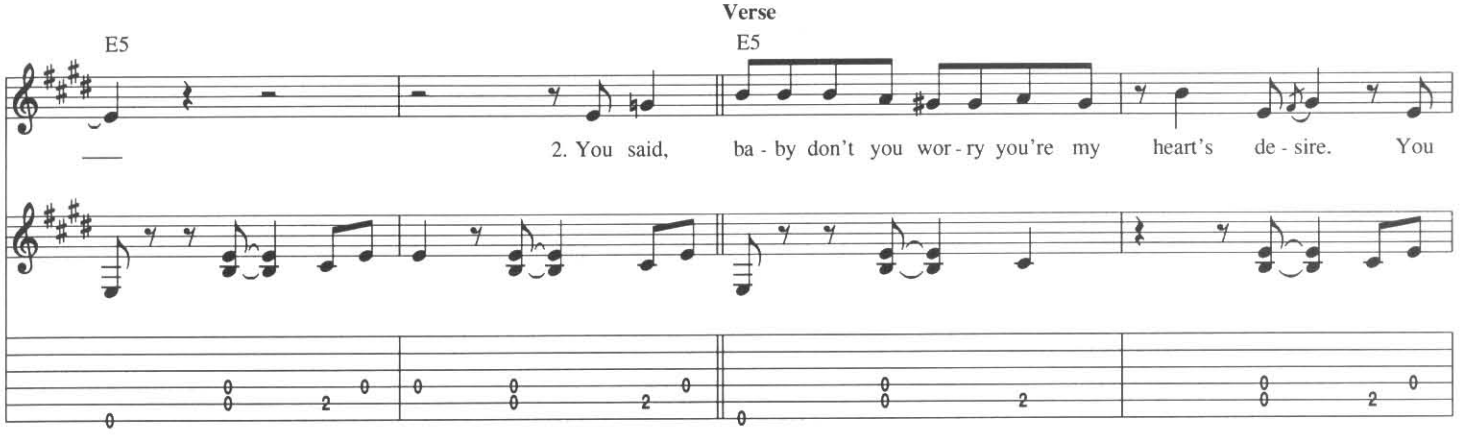
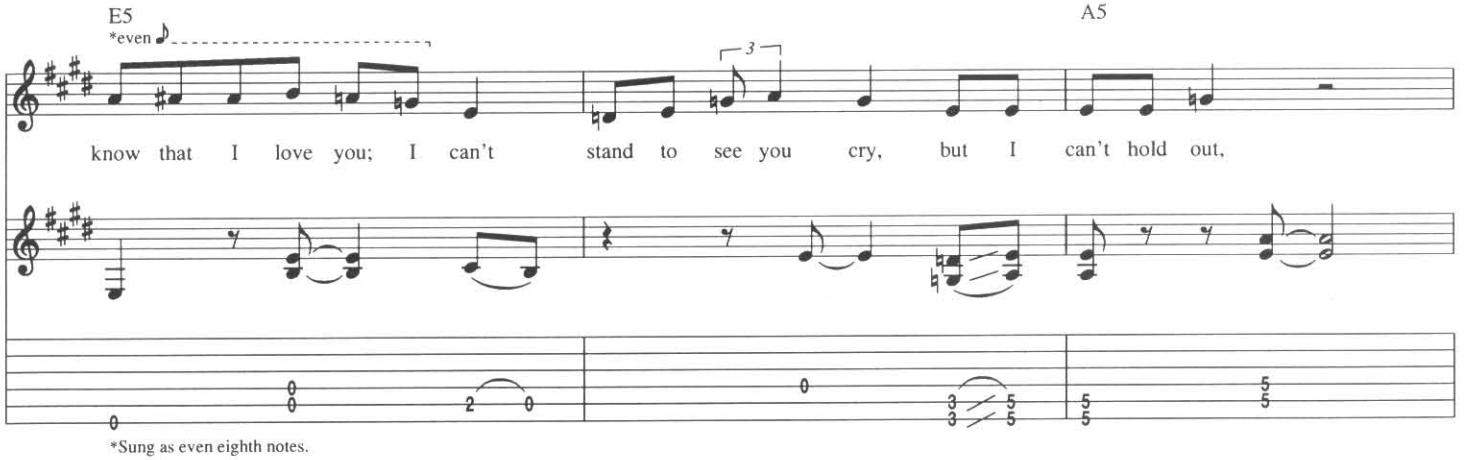
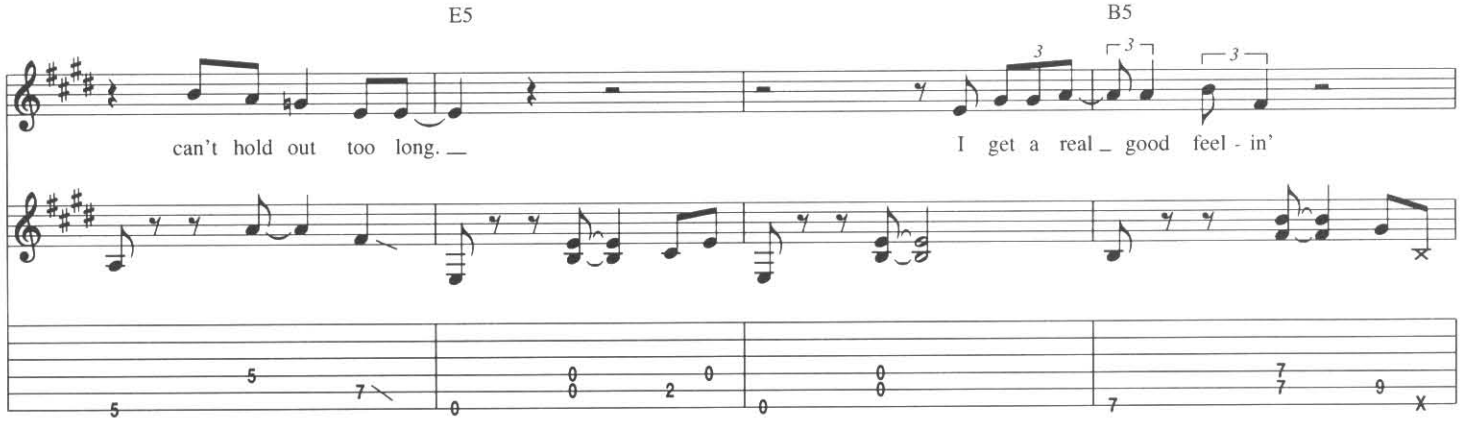
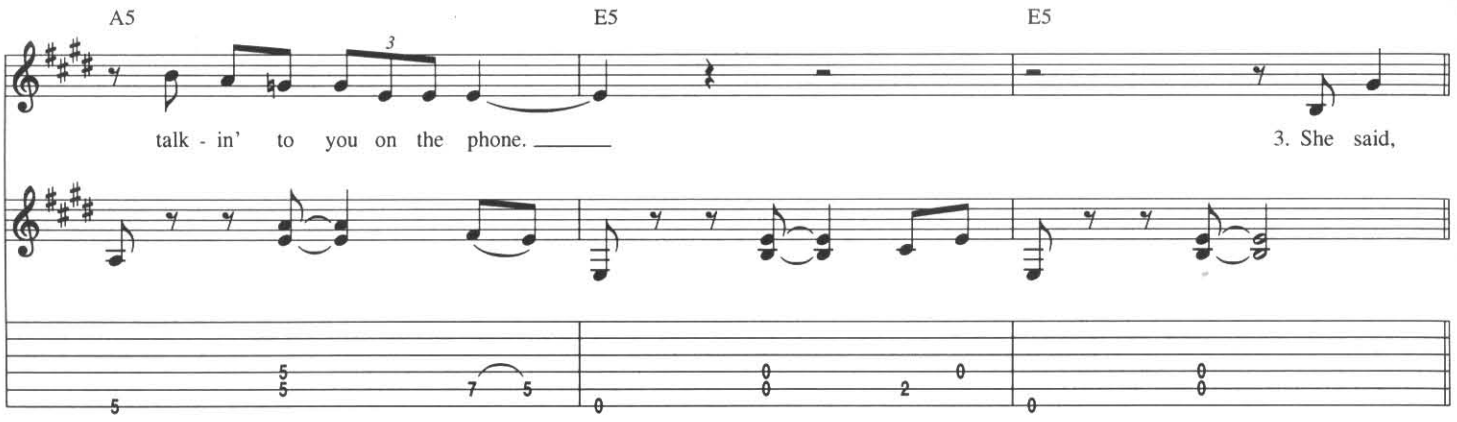




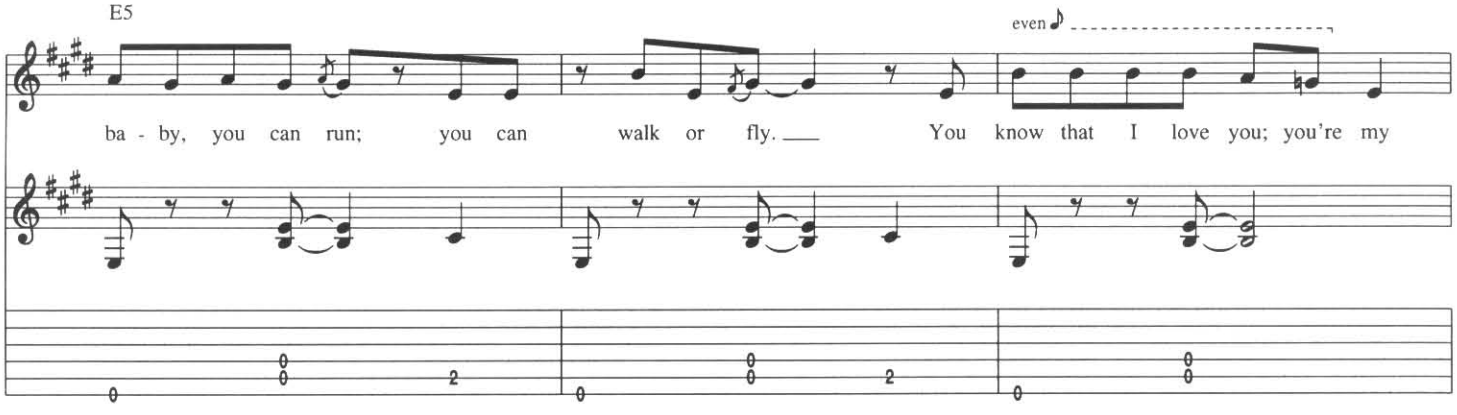


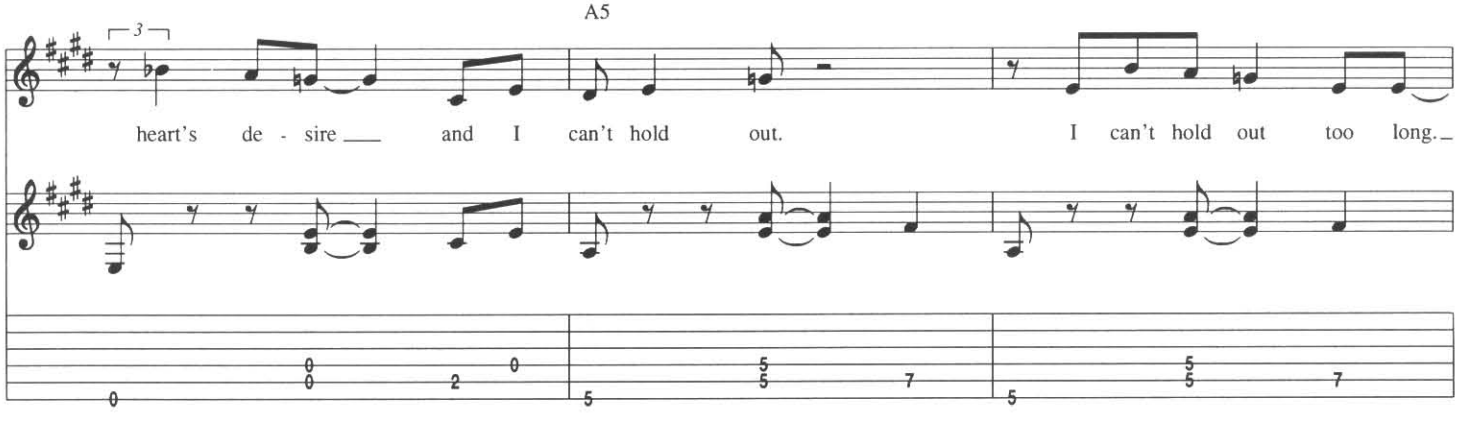
*Sung as even eighth notes.

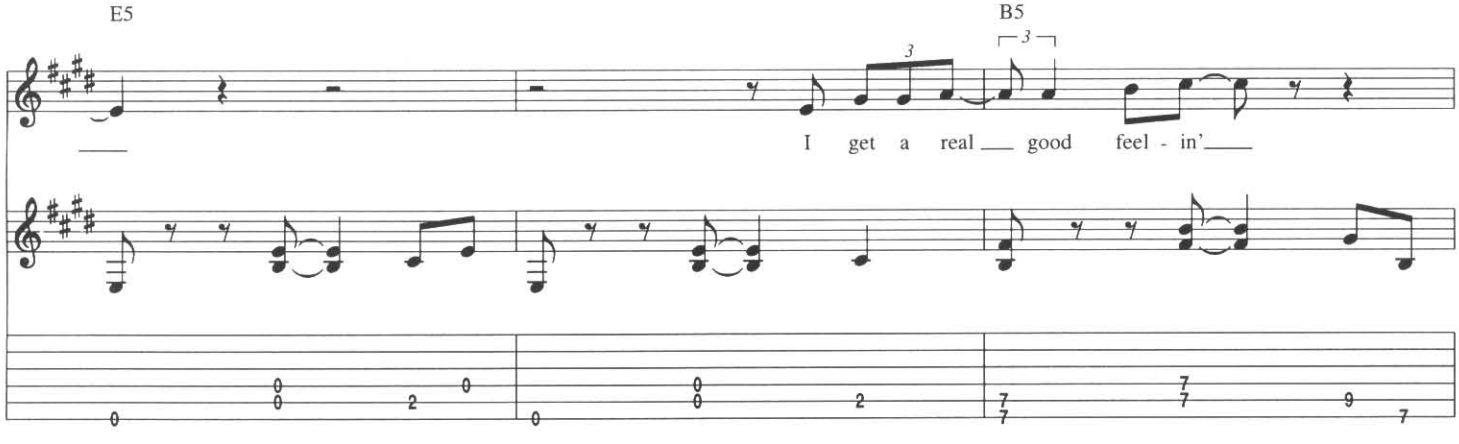


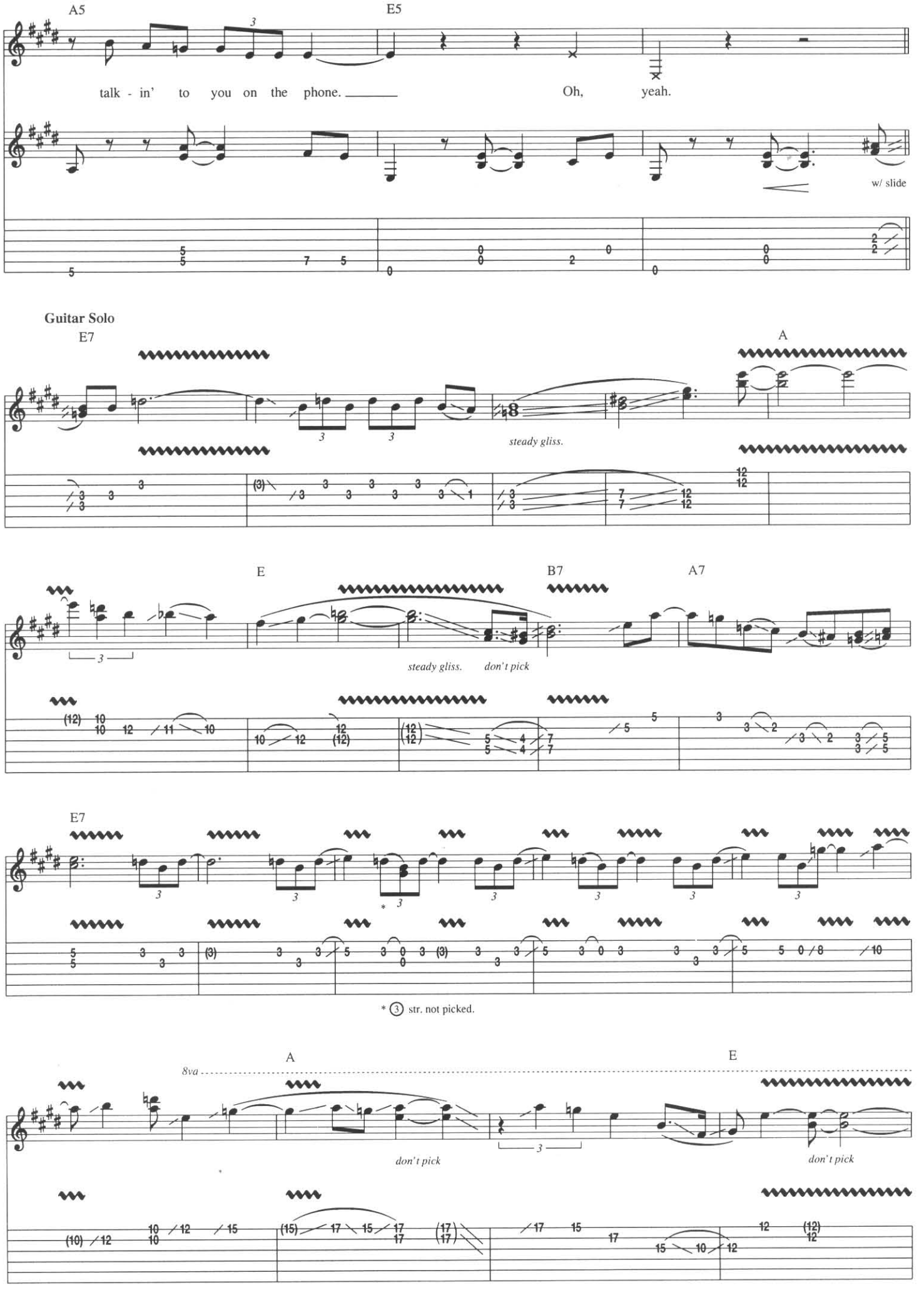

A5
E5
E5
talk - in' to you on the phone.
3. She said,

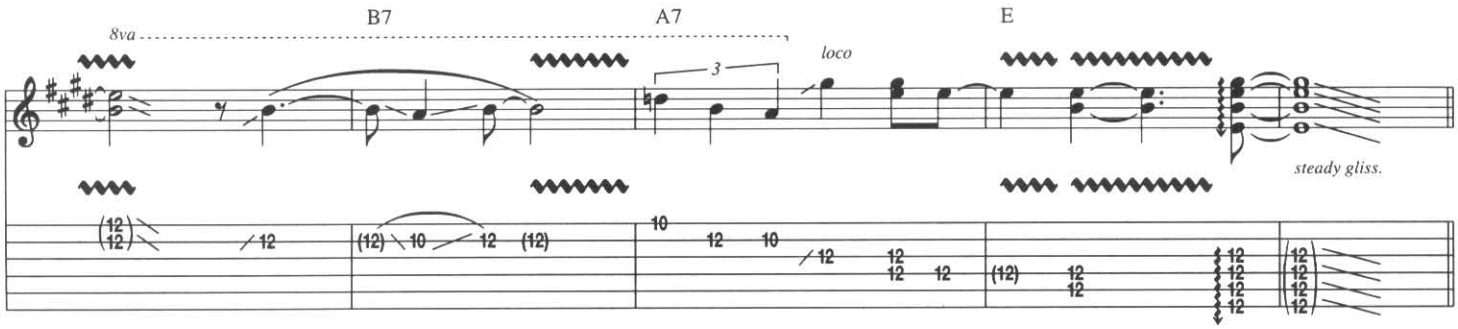
Verse


E5
even
ba - by, you can run; you can walk or fly. You know that I love you; you're my

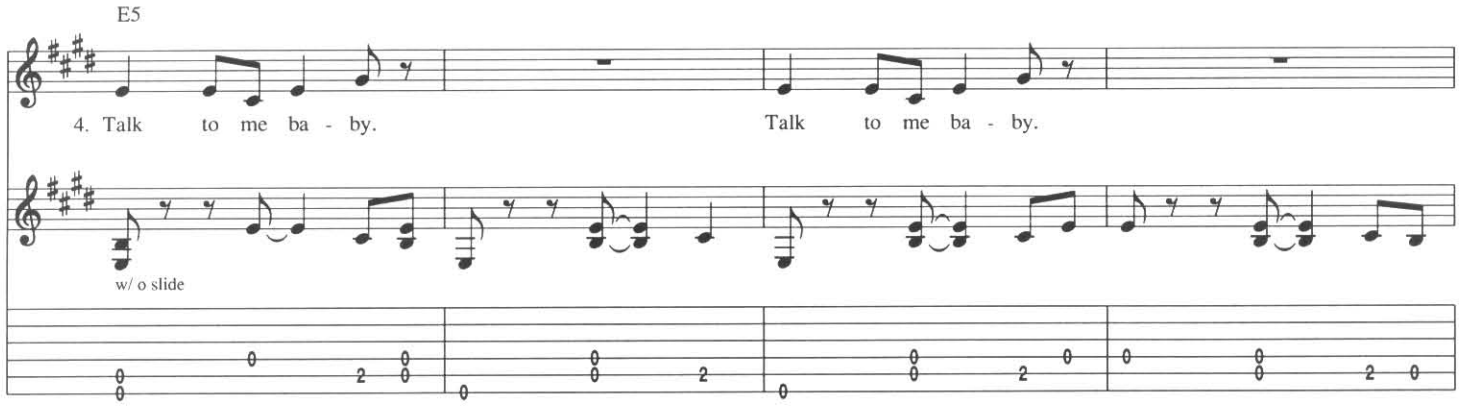

A5
heart's de - sire and I can't hold out. I can't hold out too long.

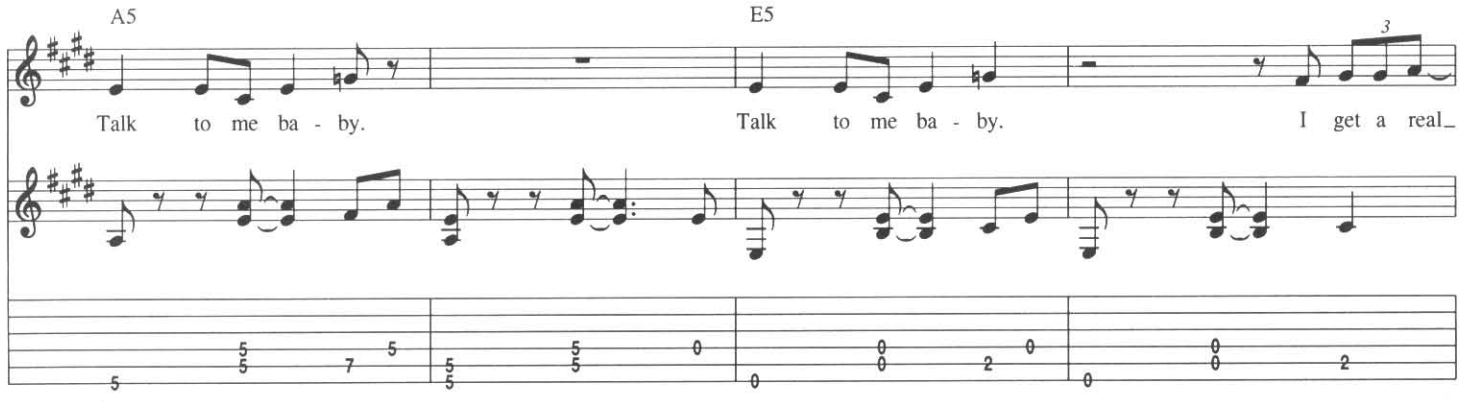

E5
B5
I get a real good feel - in'

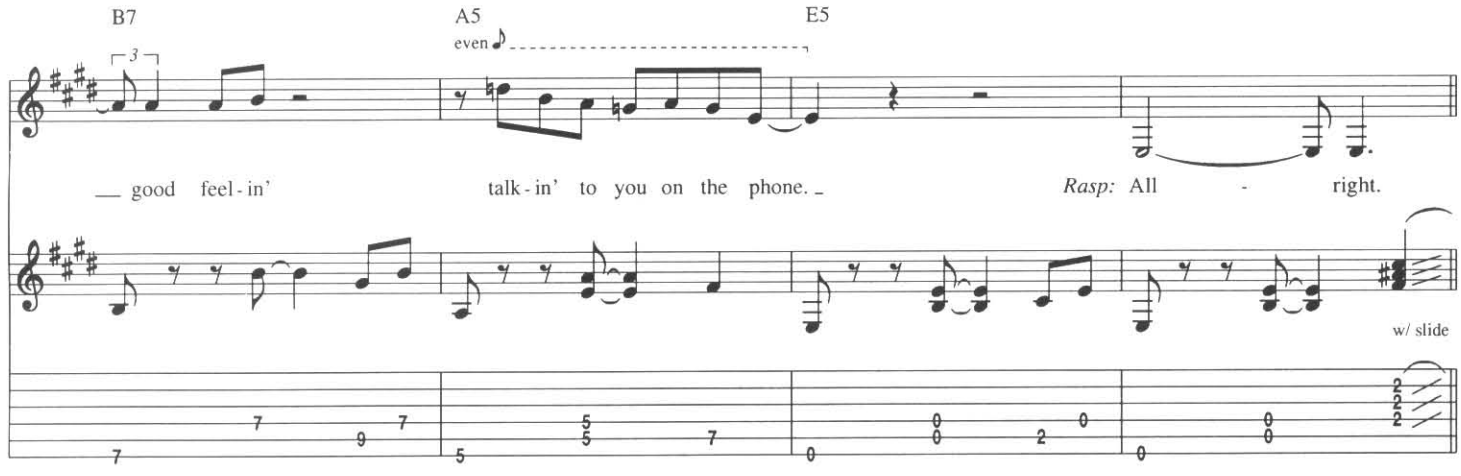

A5
E5
talk - in' to you on the phone.
Oh, yeah.
w/ slide
Guitar Solo
E7
A
steady gliss.
E
B7
A7
steady gliss. don't pick
E7
* (3) str. not picked.
A
E
8va
don't pick
don't pick


B7
A7
E
8va
loco
steady gliss.

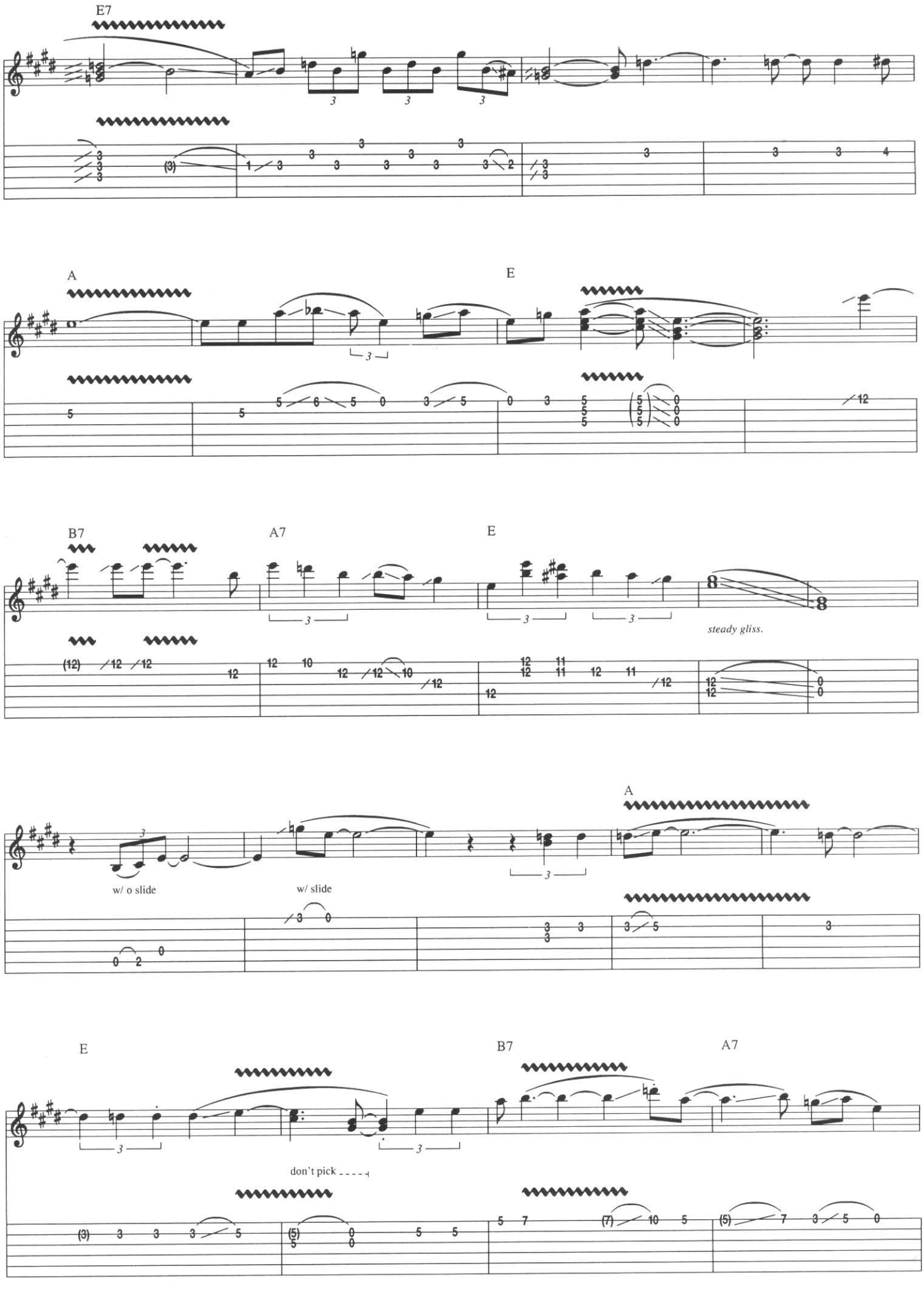
Verse

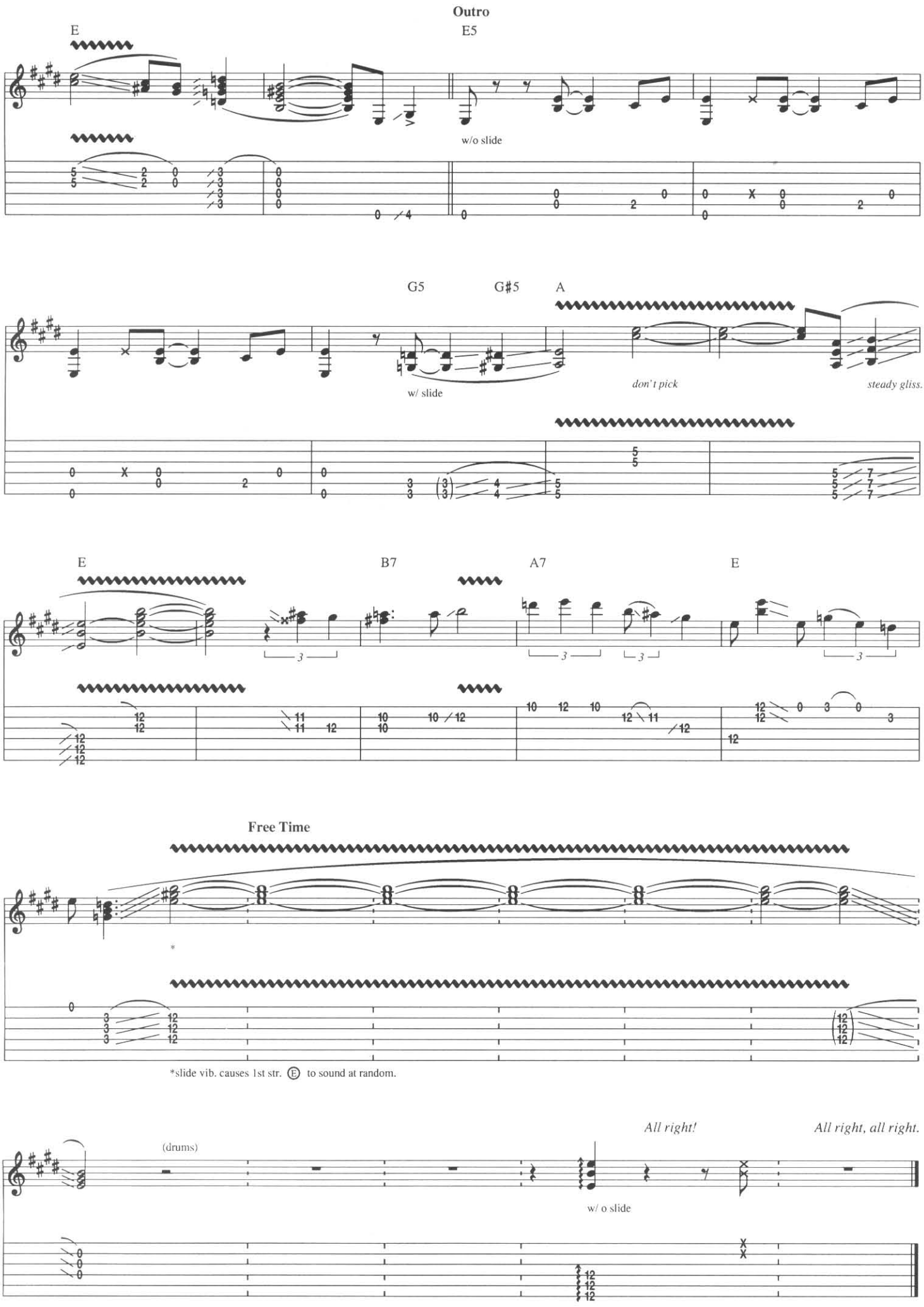

E5
4. Talk to me ba - by.
Talk to me ba - by.
w/ o slide


A5
E5
Talk to me ba - by.
Talk to me ba - by.
I get a real_


B7
A5
even
E5
_ good feel - in'
talk - in' to you on the phone._
Rasp: All - right.
w/ slide

Guitar Solo




Outro
E
E5
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

Gtr. 1 (acous.) *D G D G

mf

let ring throughout

Gtr. 2 (acous.)

mf

w/ pick & fingers

let ring throughout

*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

Gtr. 2

Gtr. 3 (12-str. acous.)

mf

let ring throughout

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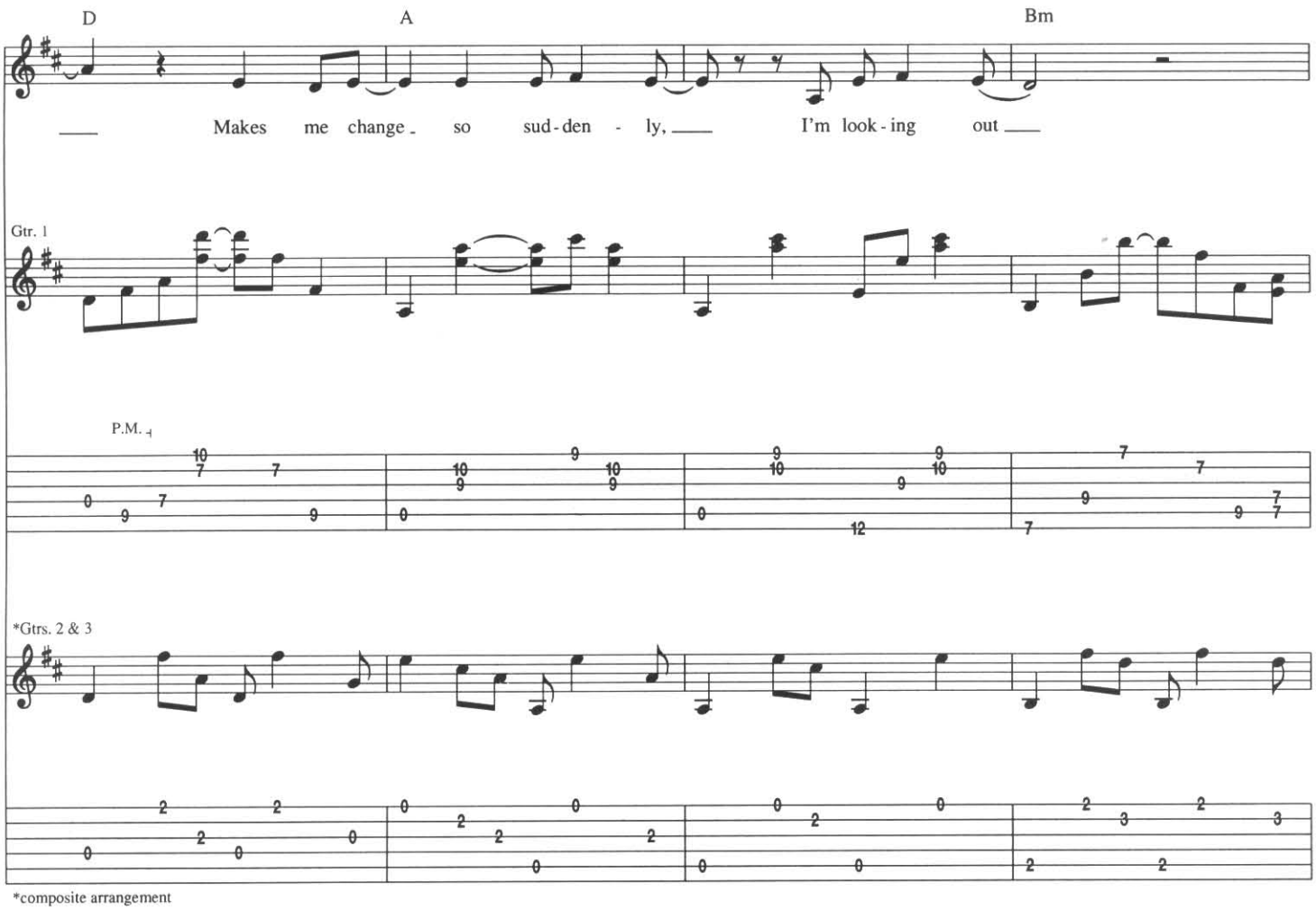
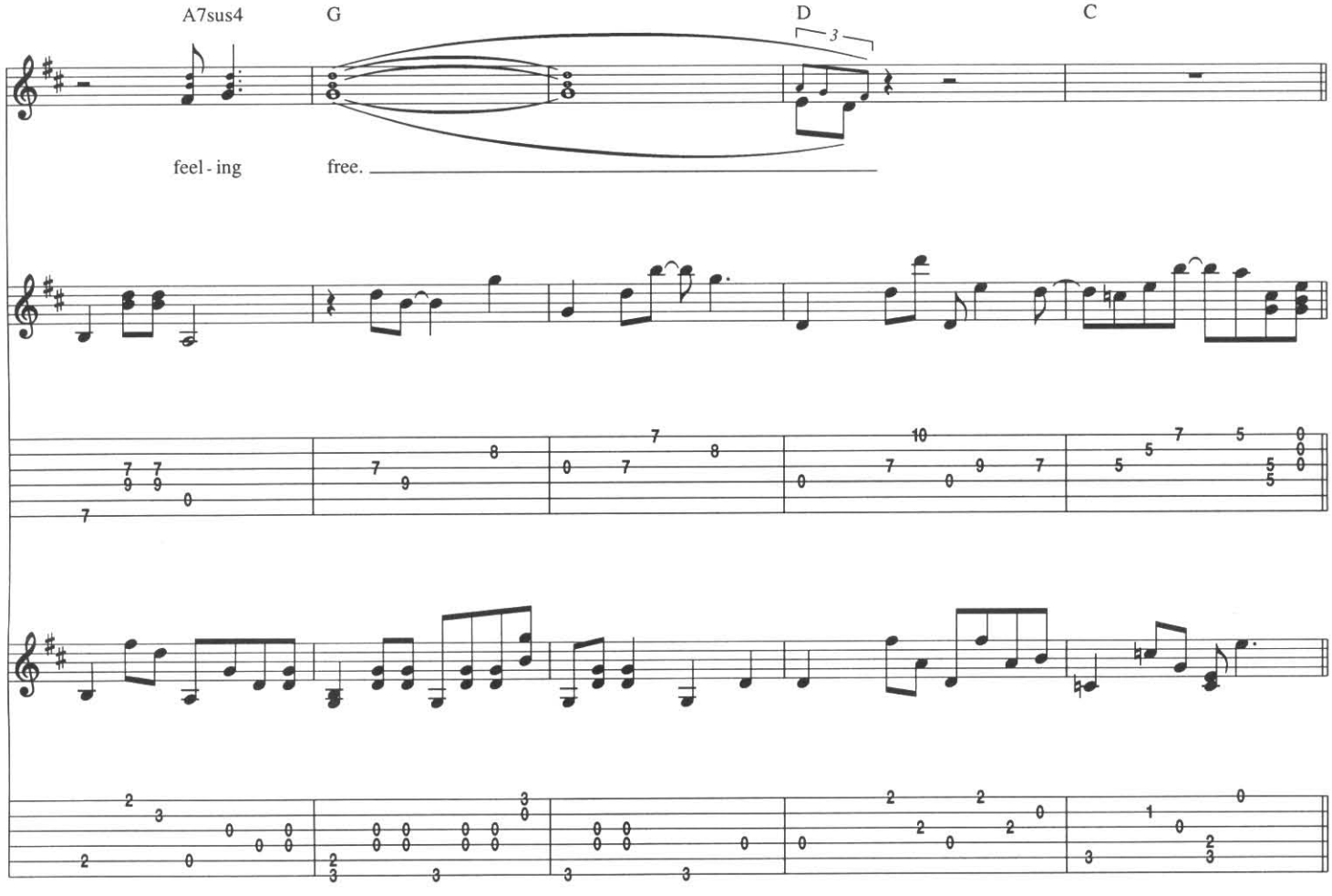
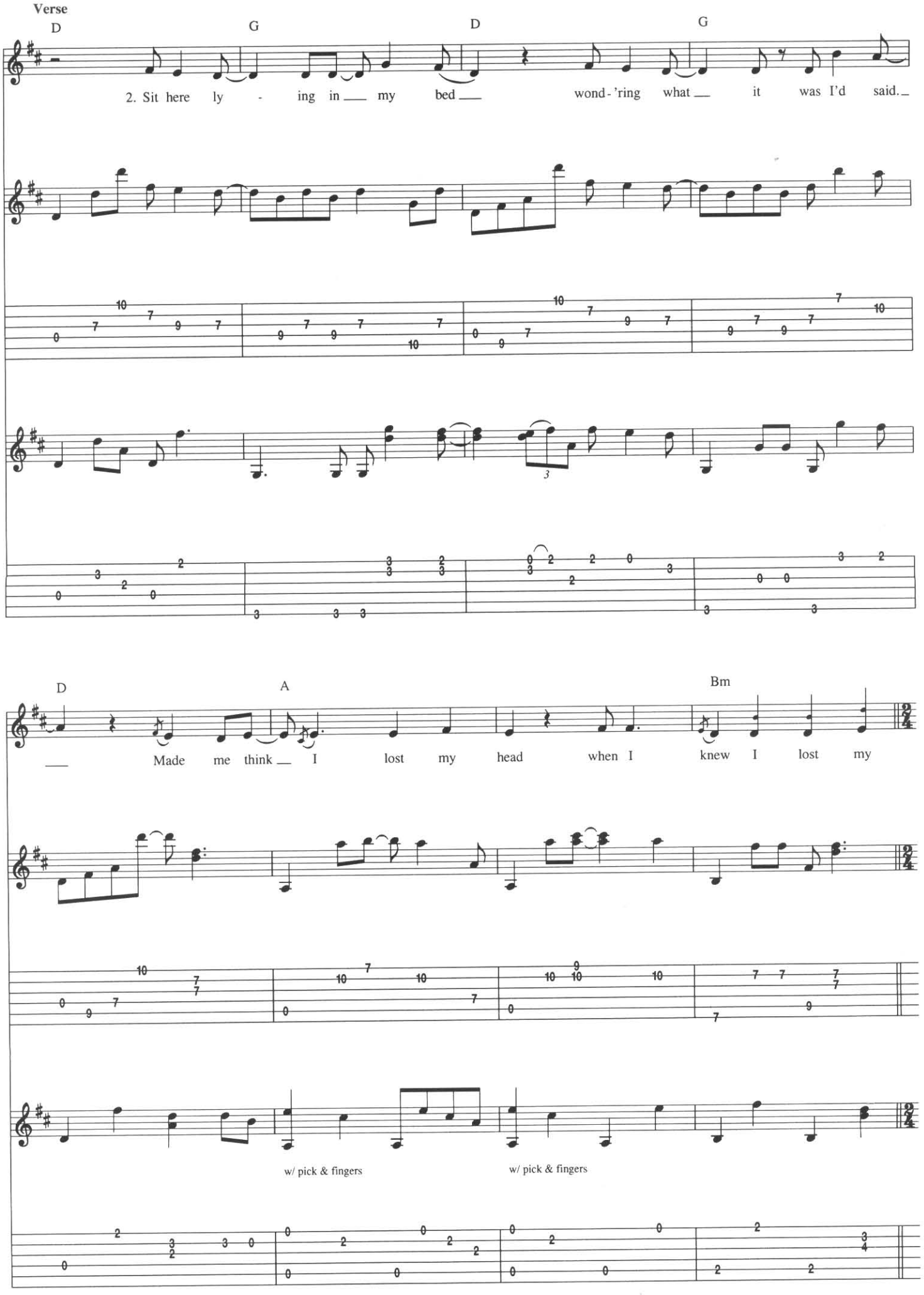
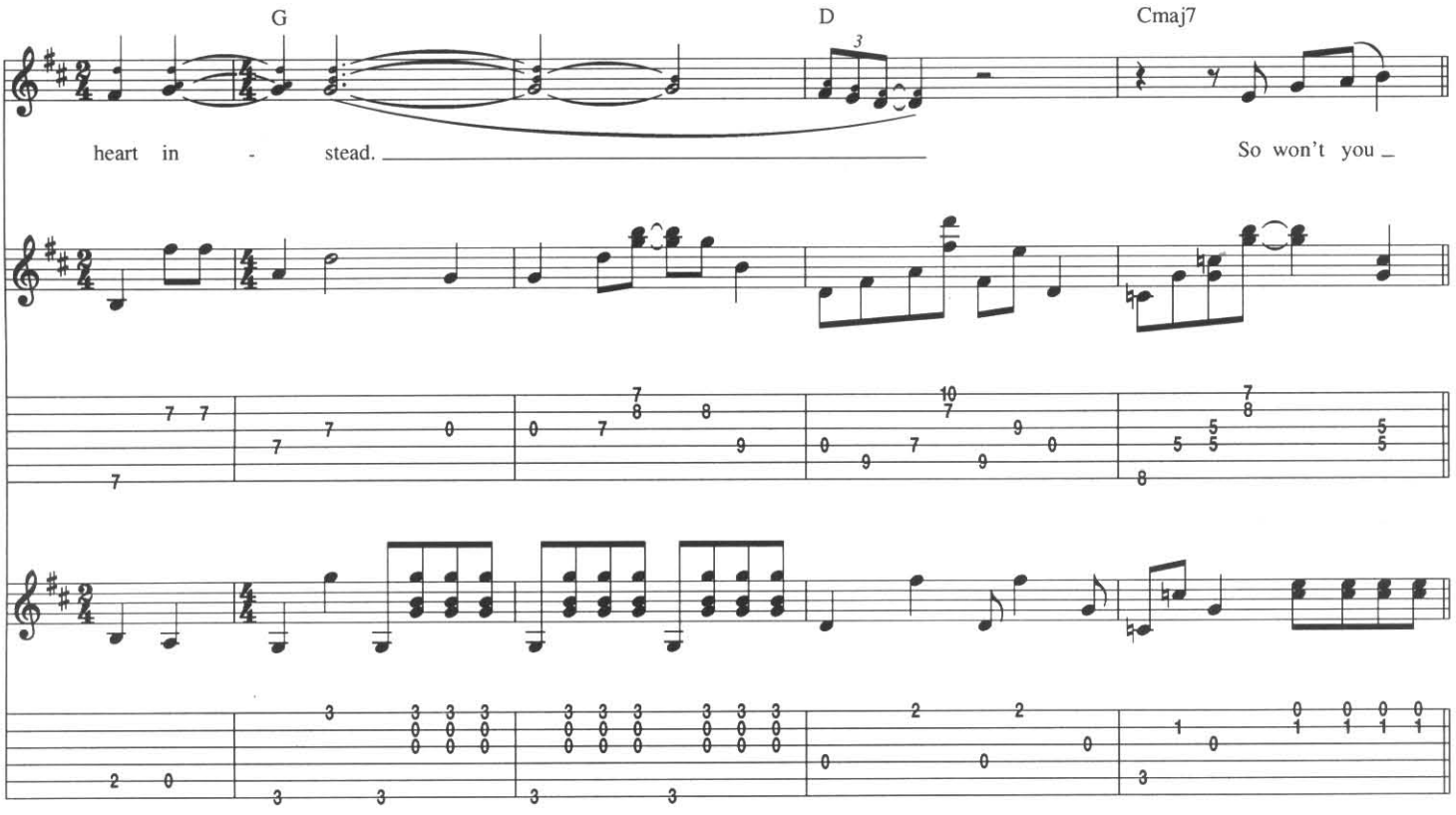


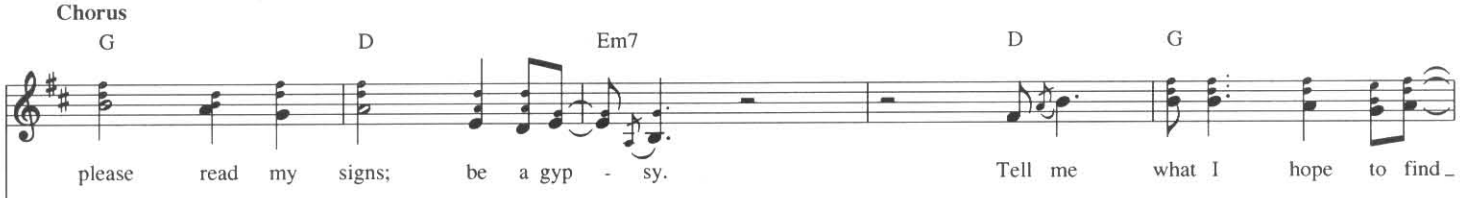
*composite arrangement

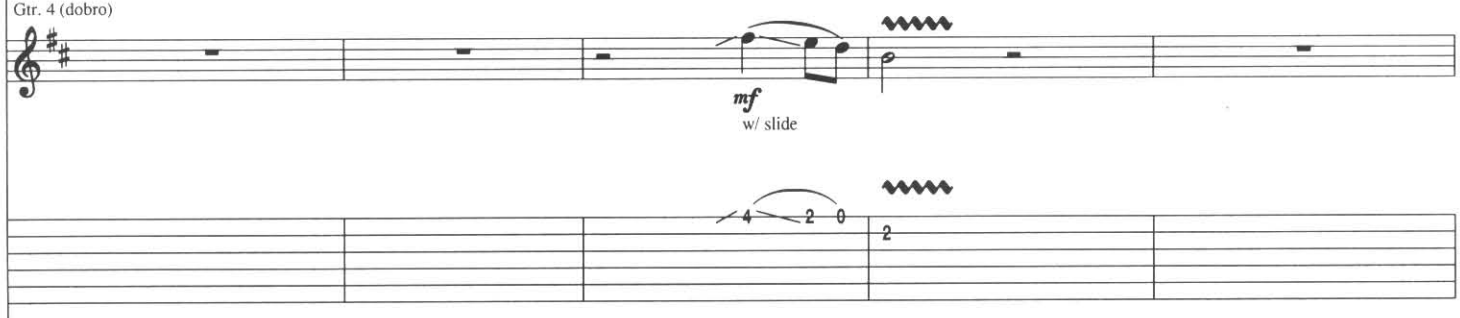


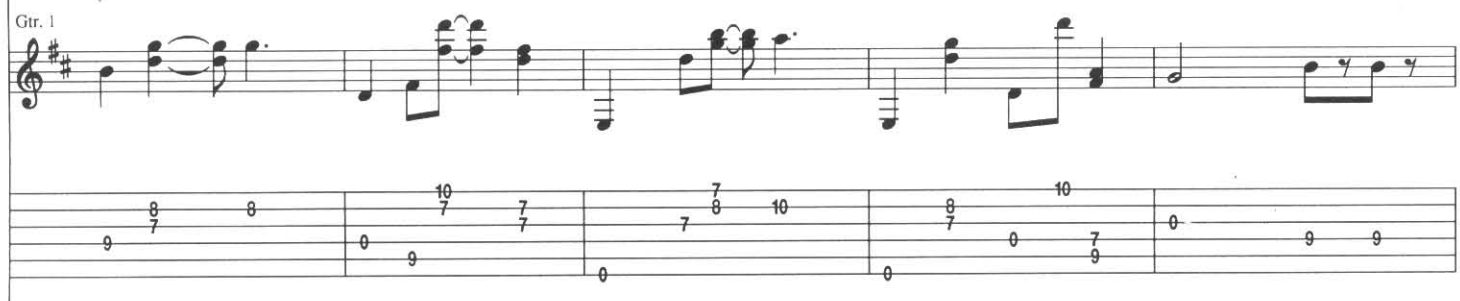

Verse
D
G
D
G
2. Sit here ly - ing in my bed wond-'ring what it was I'd said.
D
A
Bm
Made me think I lost my head when I knew I lost my
w/ pick & fingers
w/ pick & fingers

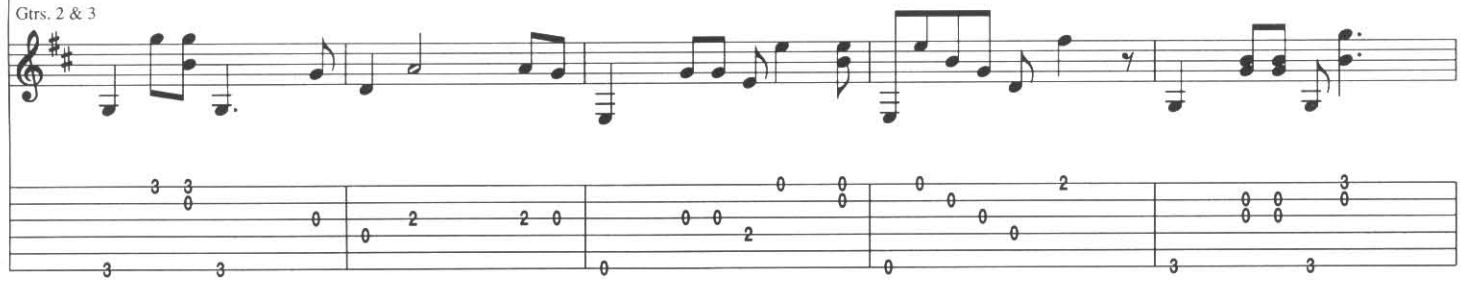

G
D
Cmaj7
heart in - stead.
So won't you

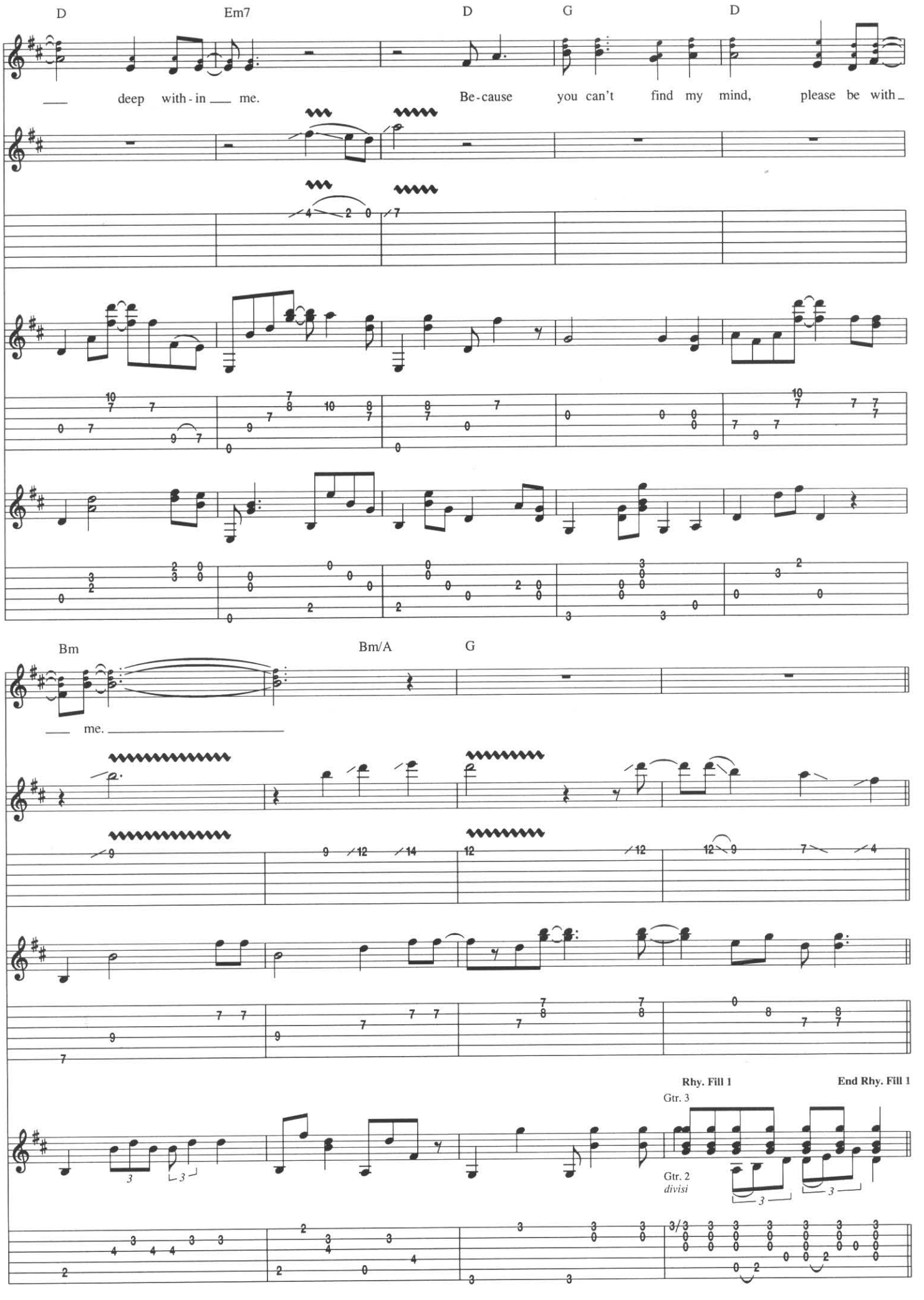
Chorus

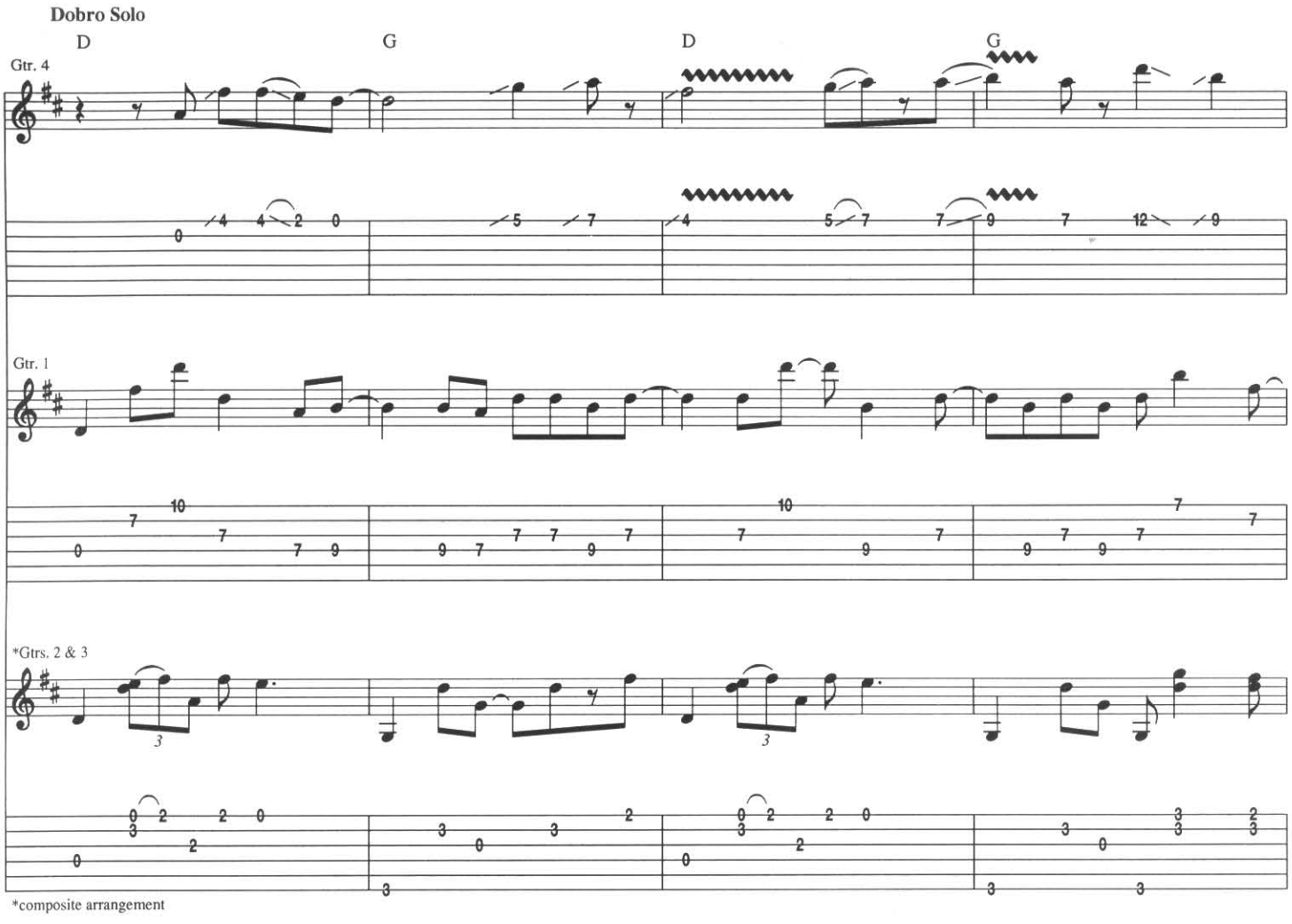

G
D
Em7
D
G
please read my signs; be a gyp - sy.
Tell me what I hope to find

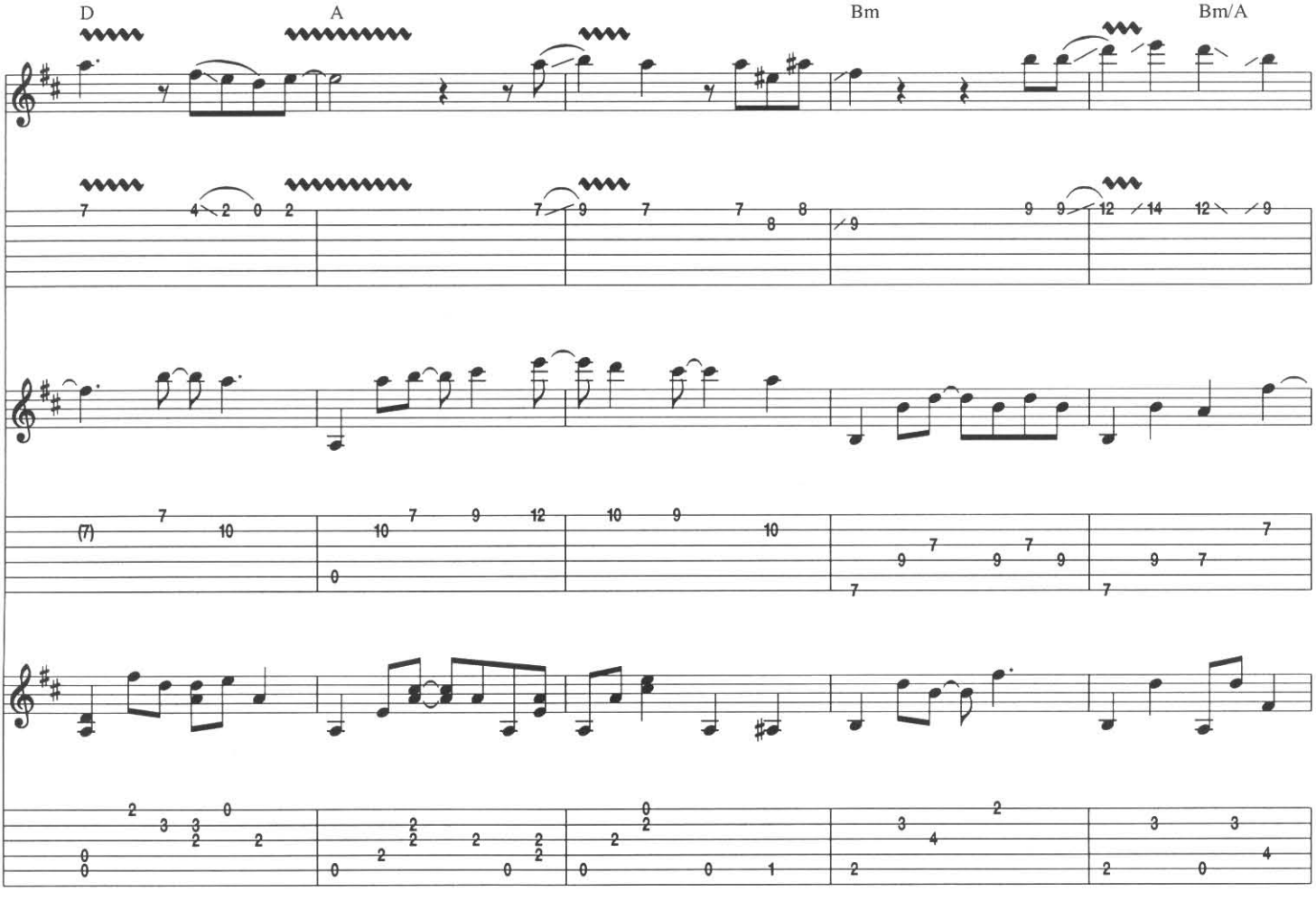

Gtr. 4 (dobro)
mf
w/ slide

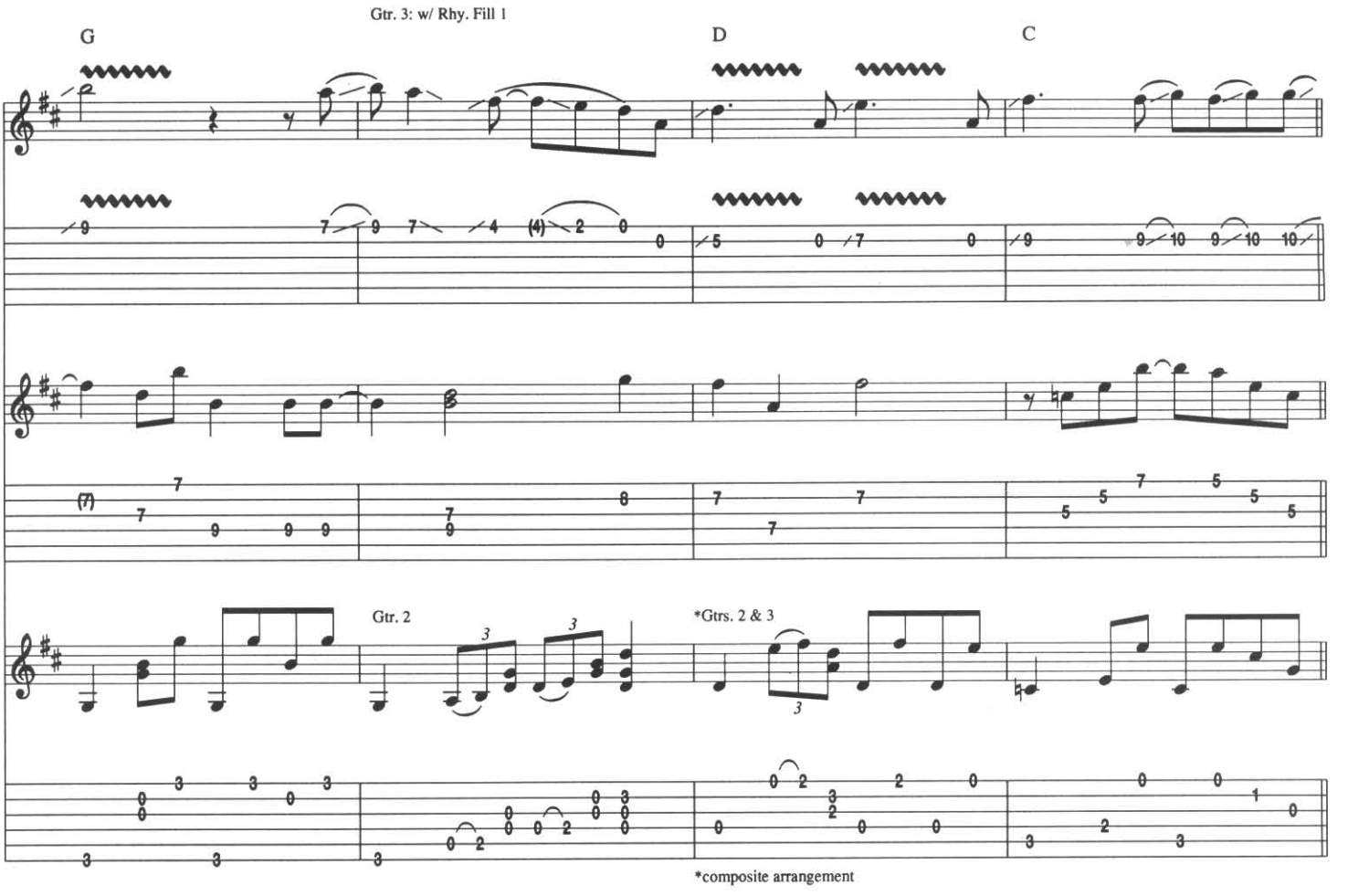

Gtr. 1


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

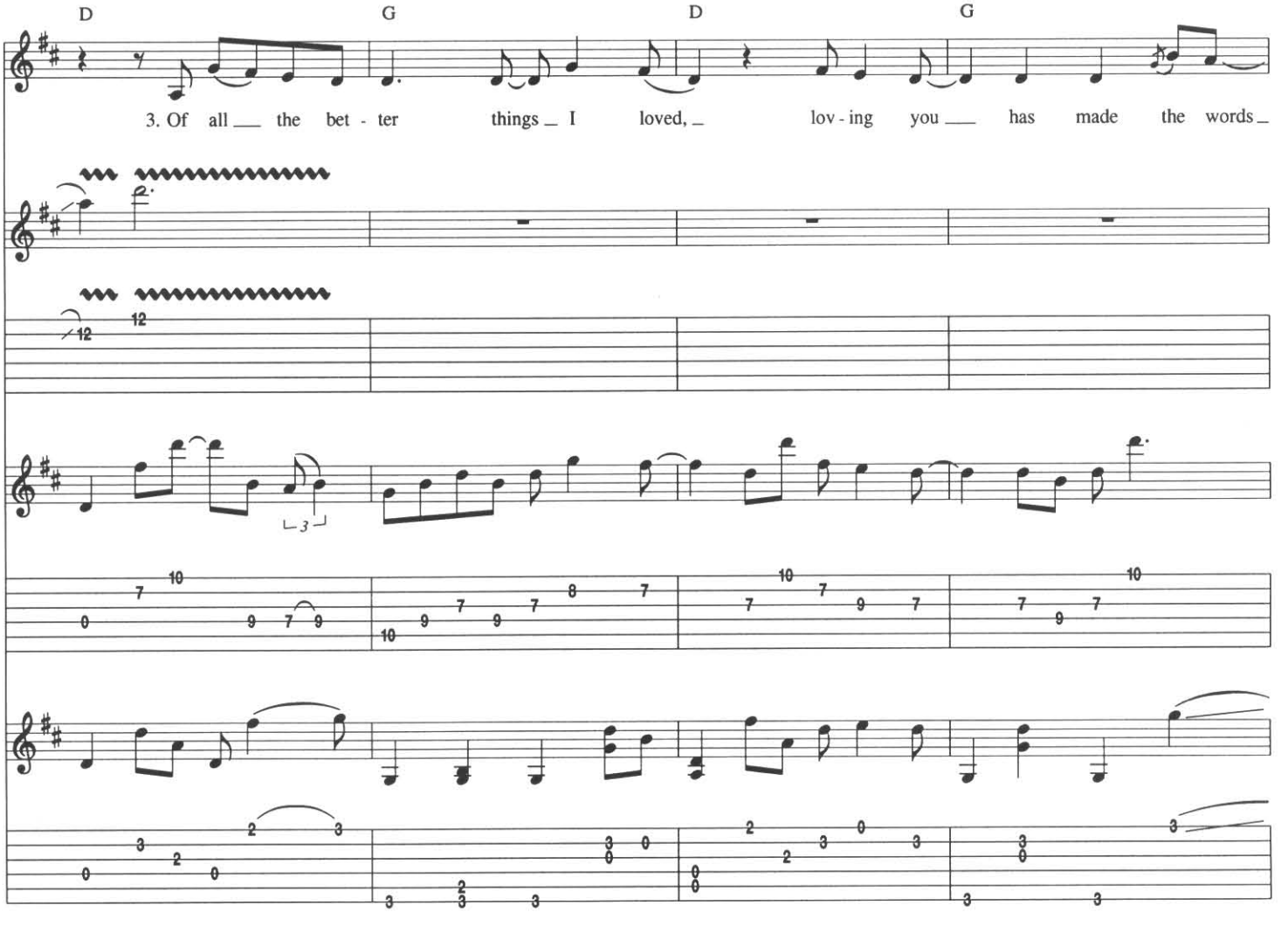

Dobro Solo
D
G
D
G
Gtr. 4
Gtr. 1
*Gtrs. 2 & 3
*composite arrangement

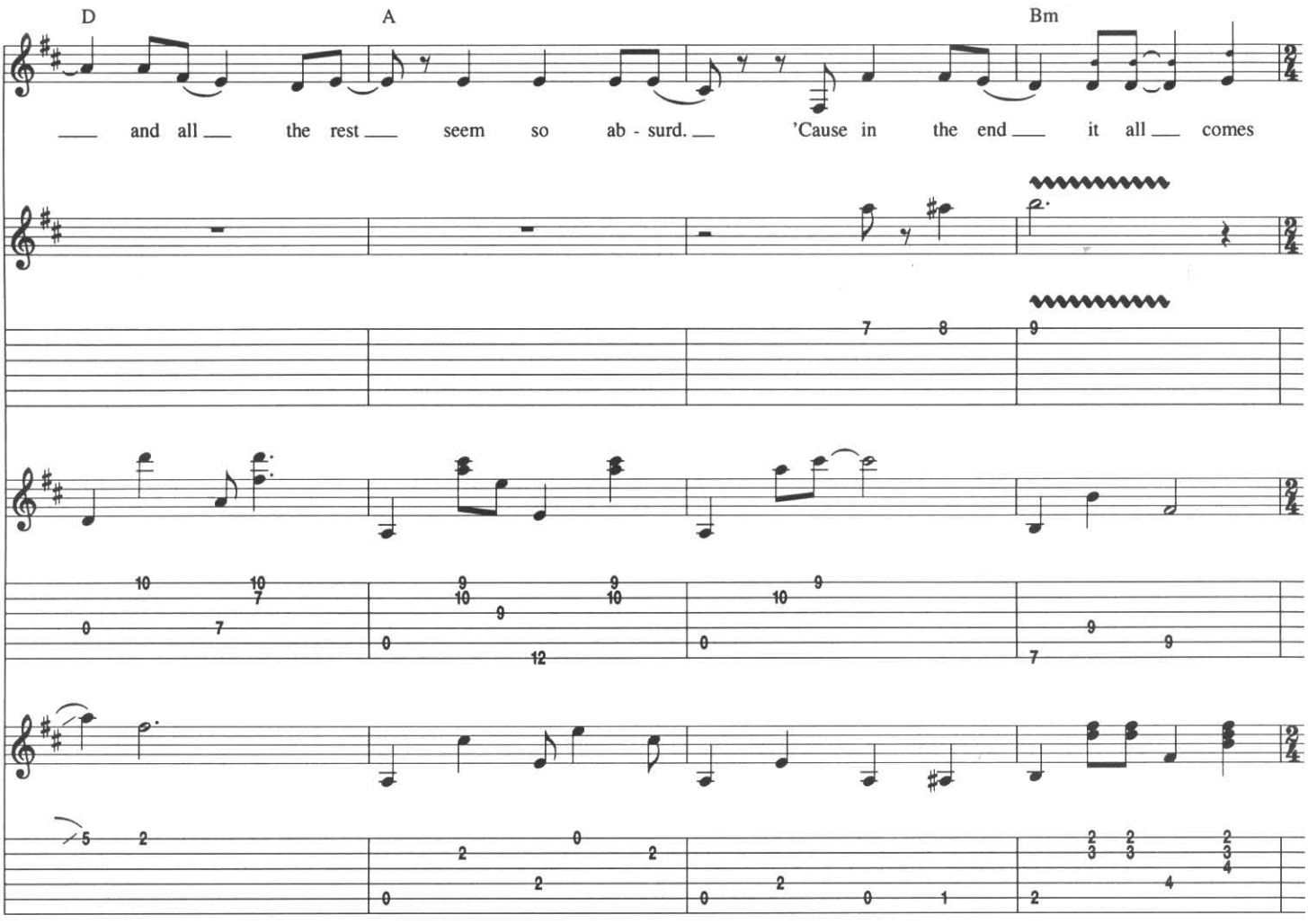

D
A
Bm
Bm/A

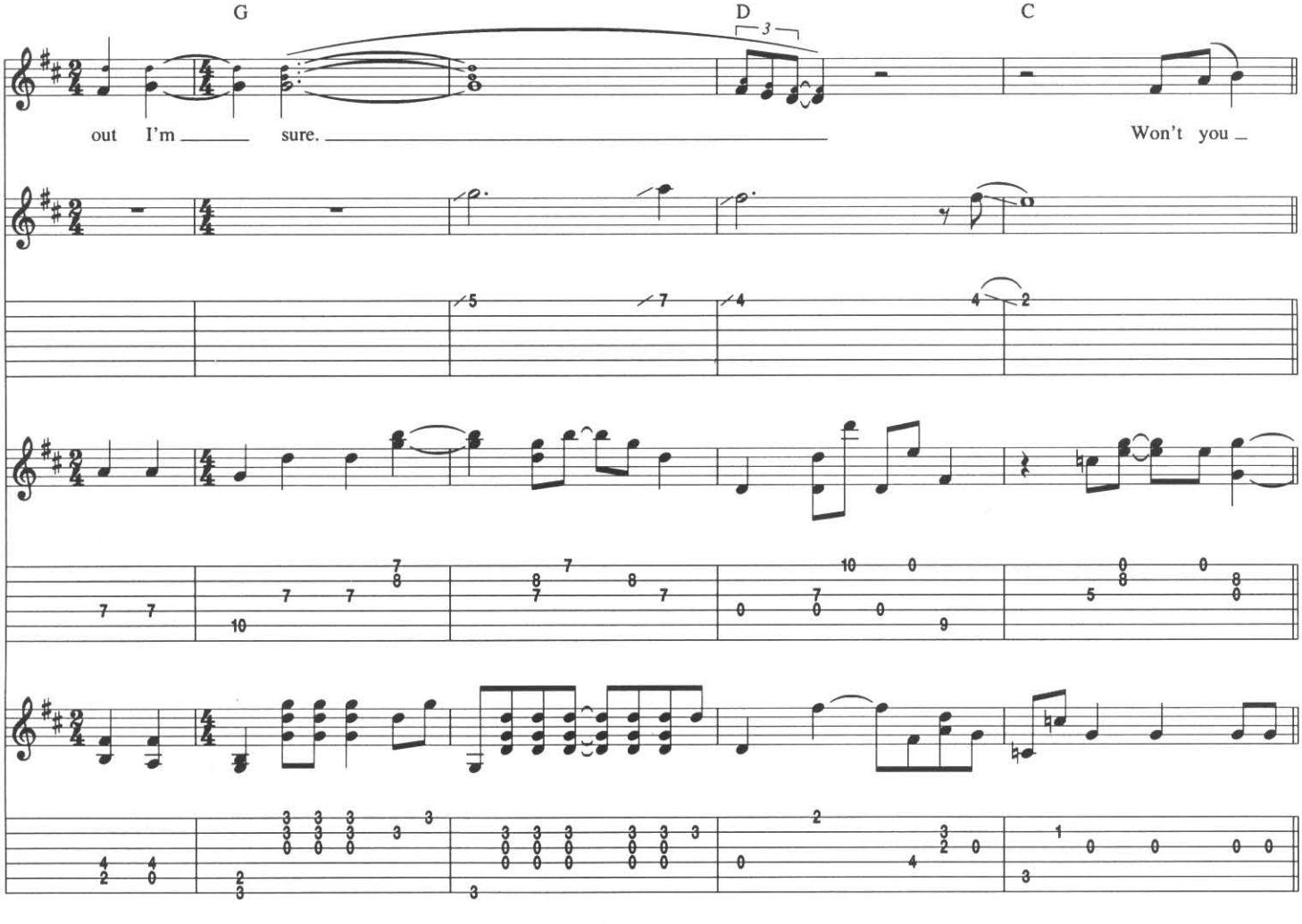


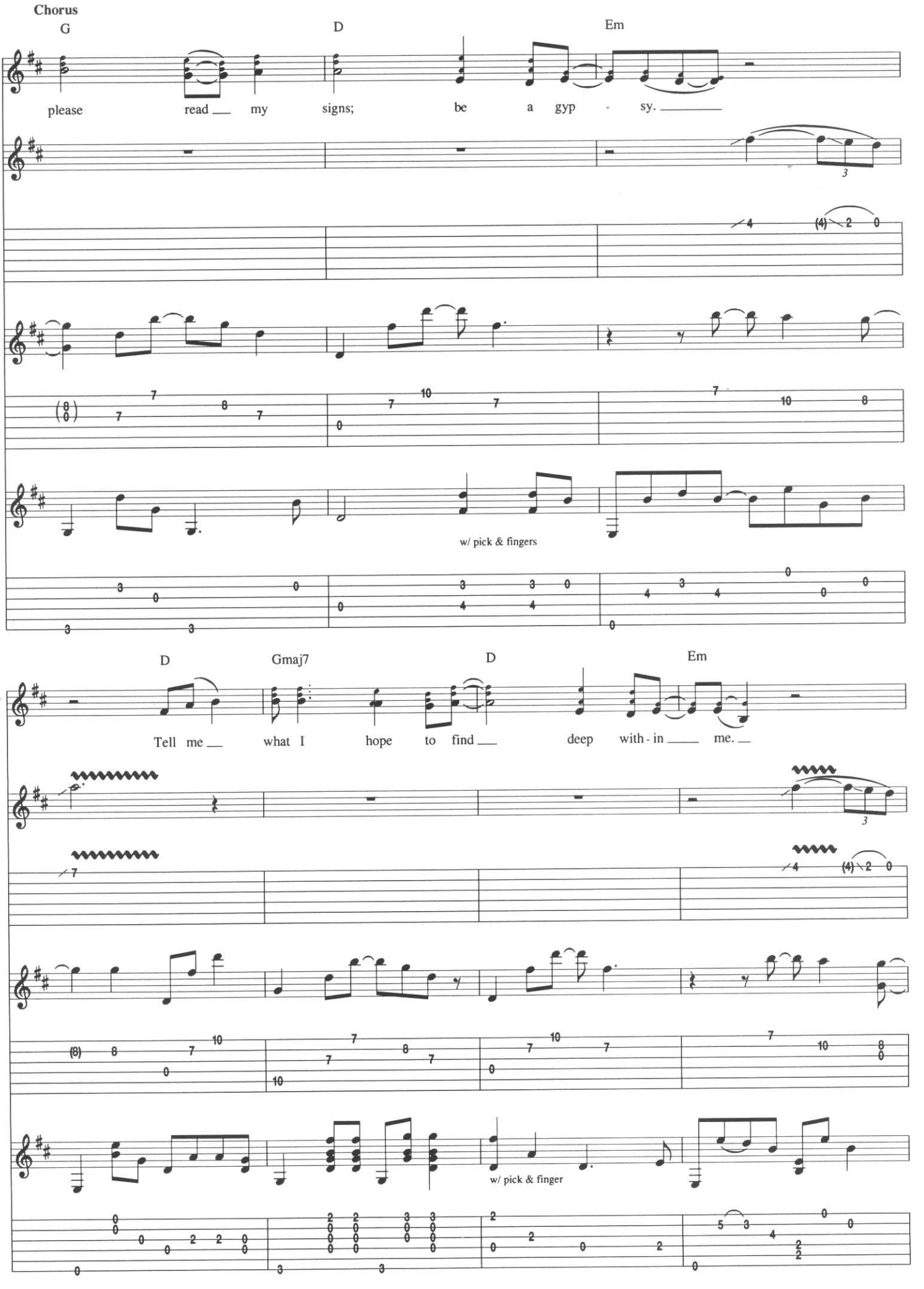
*composite arrangement

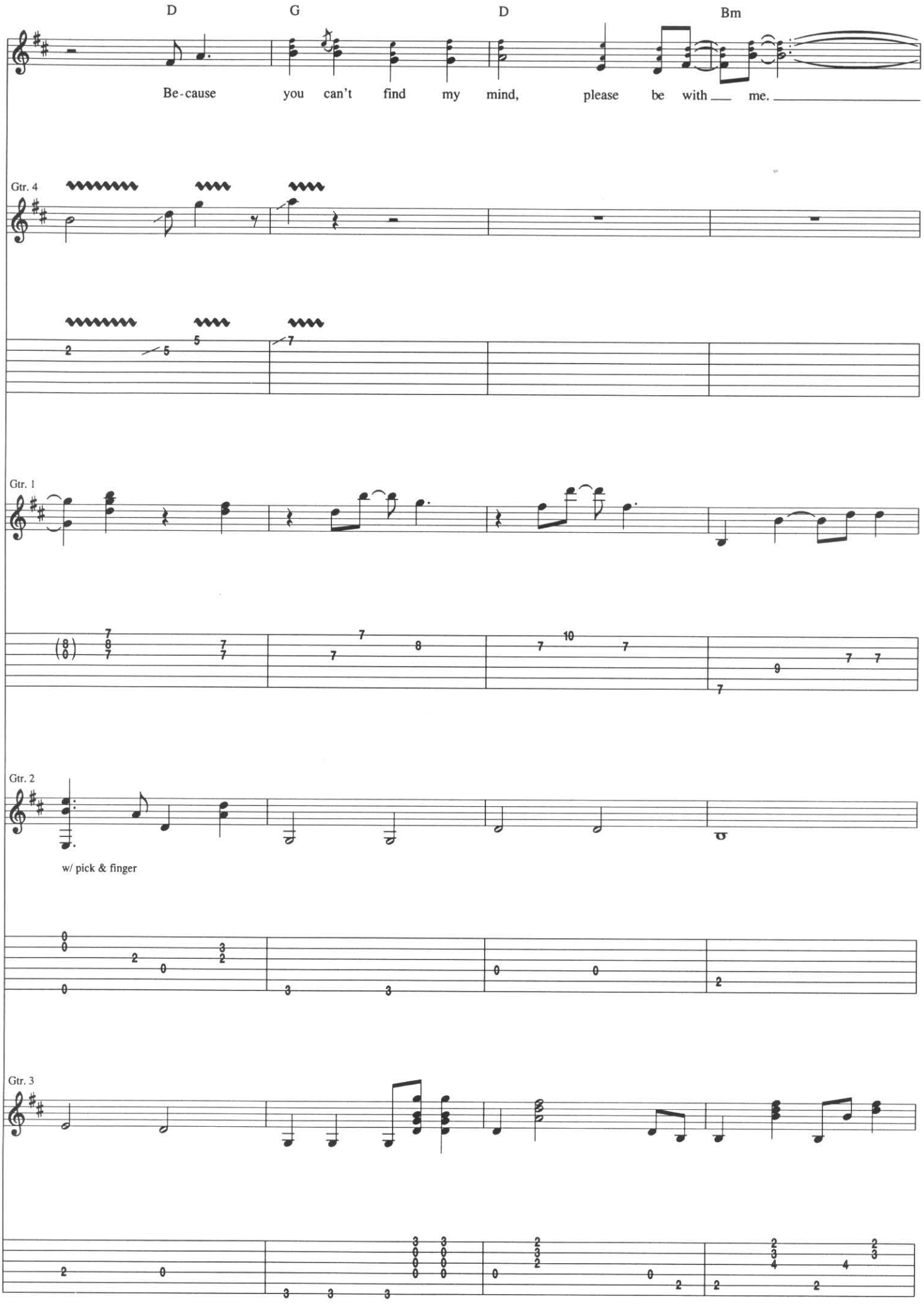
Verse

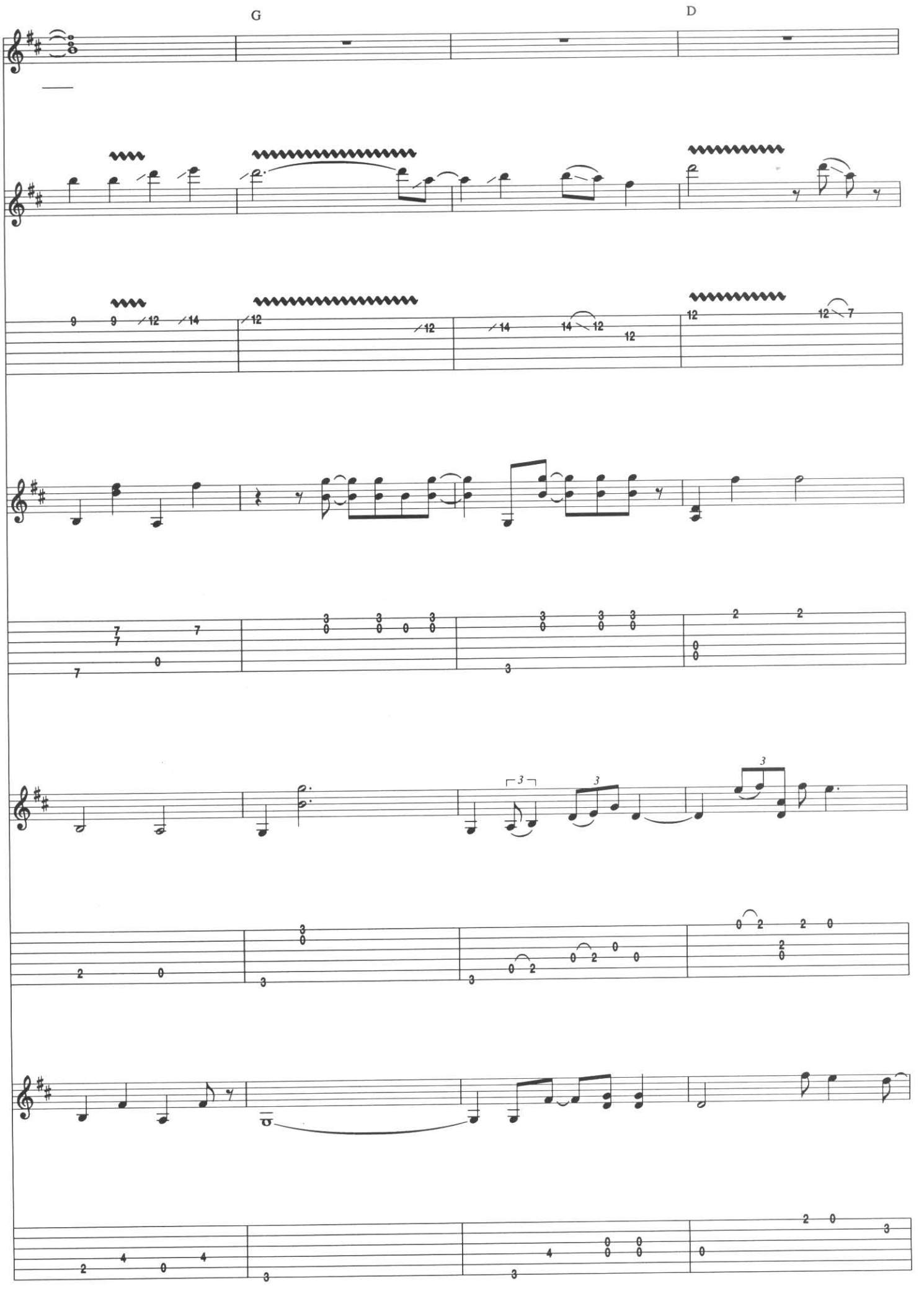


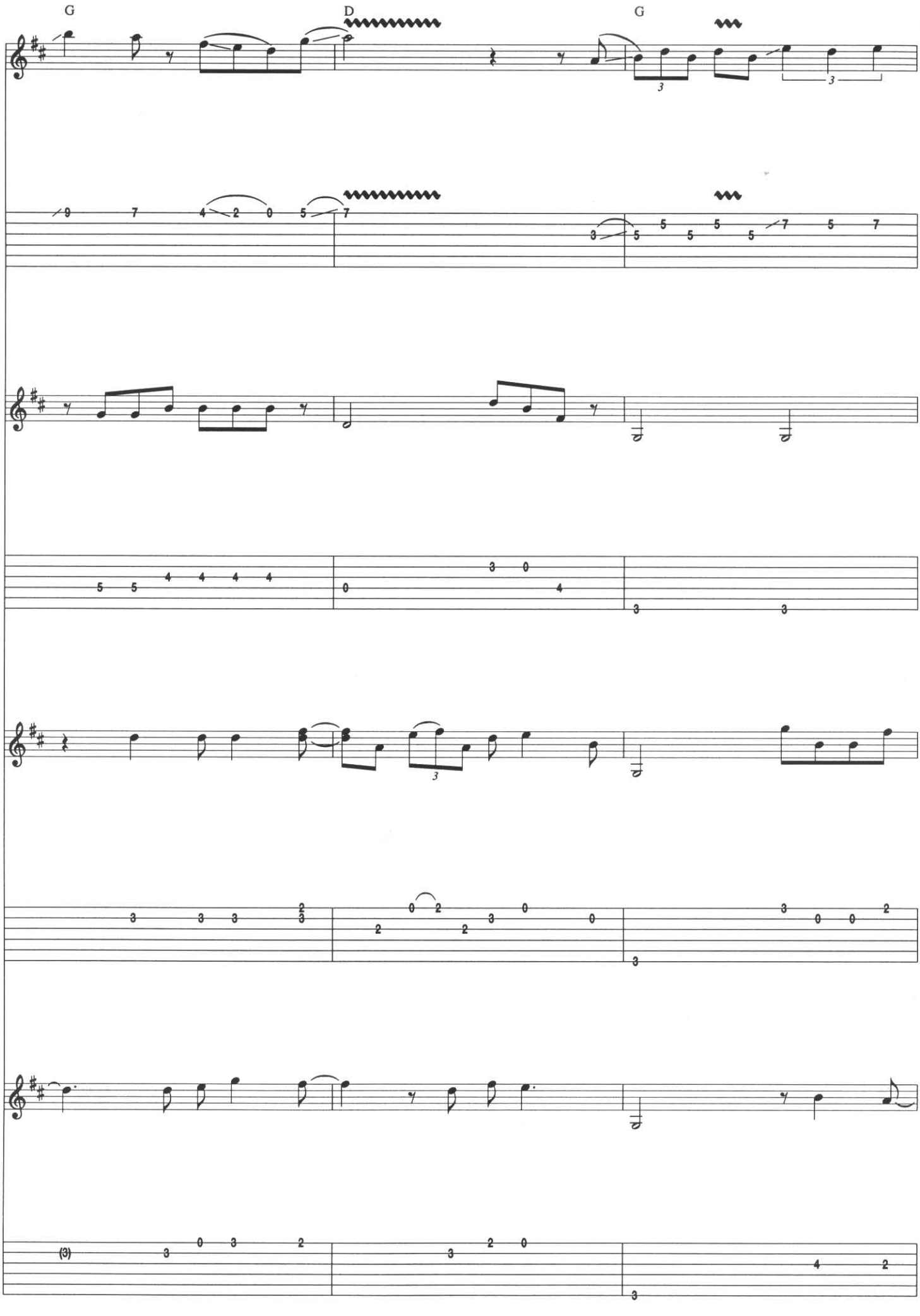

D
A
Bm
and all the rest seem so ab - surd. 'Cause in the end it all comes

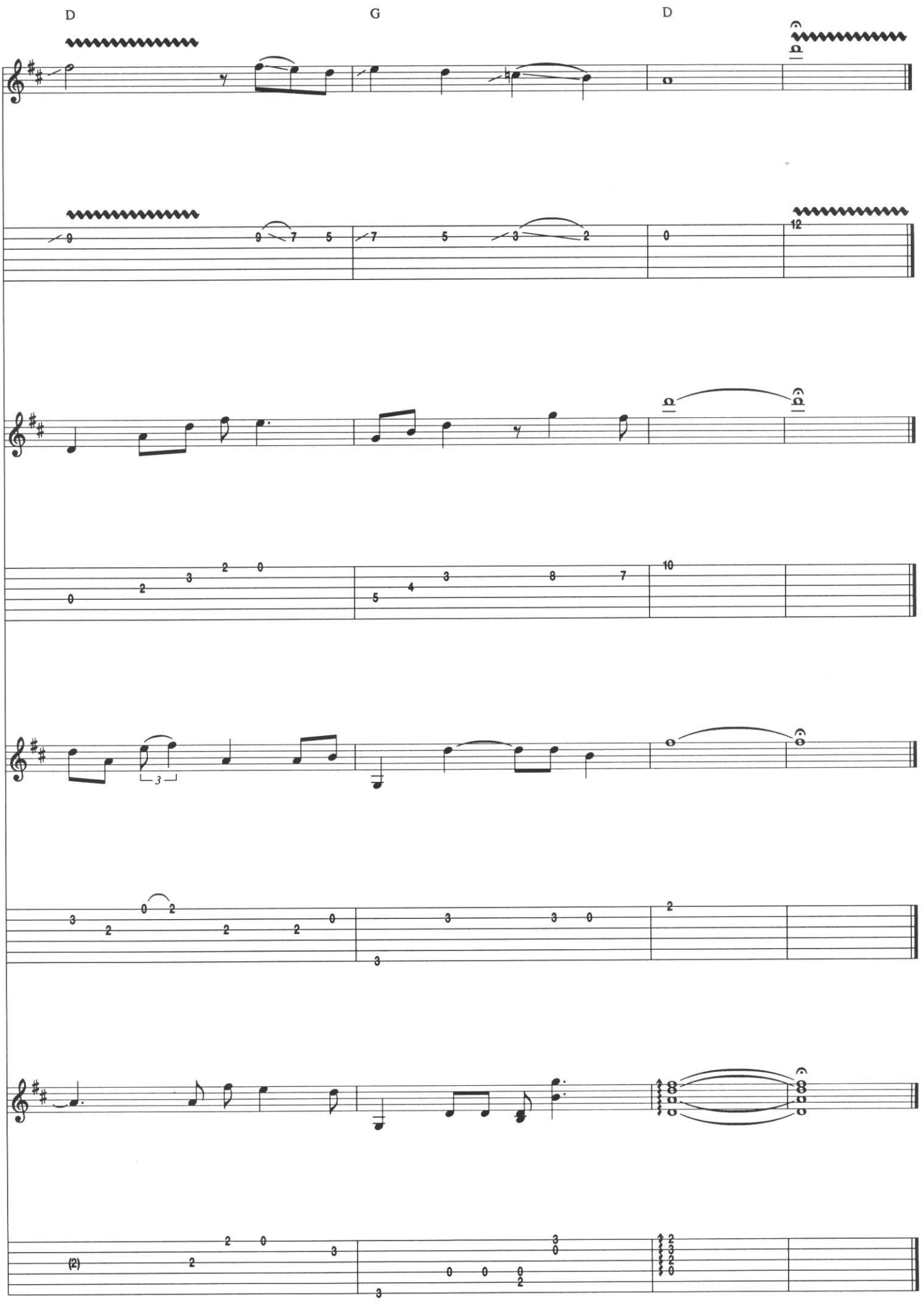

G
D
C
out I'm sure.
Won't you


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
Gtr. 1
Gtr. 2
w/ pick & finger
Gtr. 3

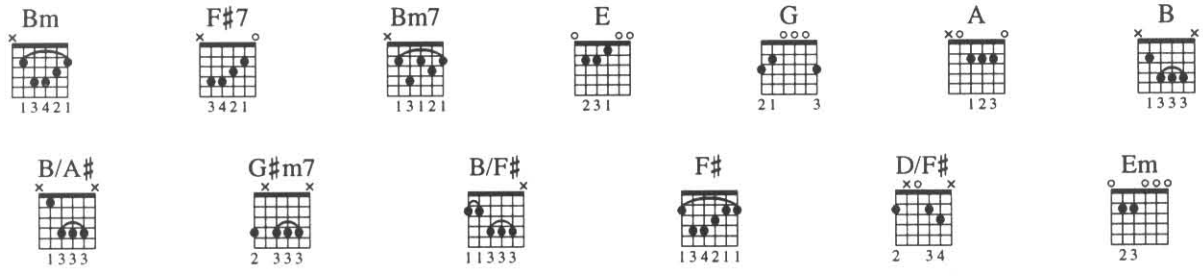

G
D


G
D
G


D
G
D
(2)

Let It Grow

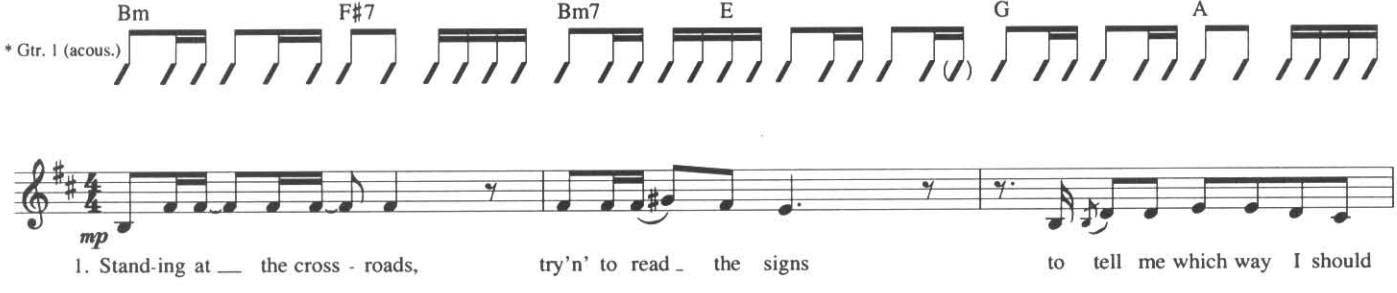
Words and Music by Eric Clapton



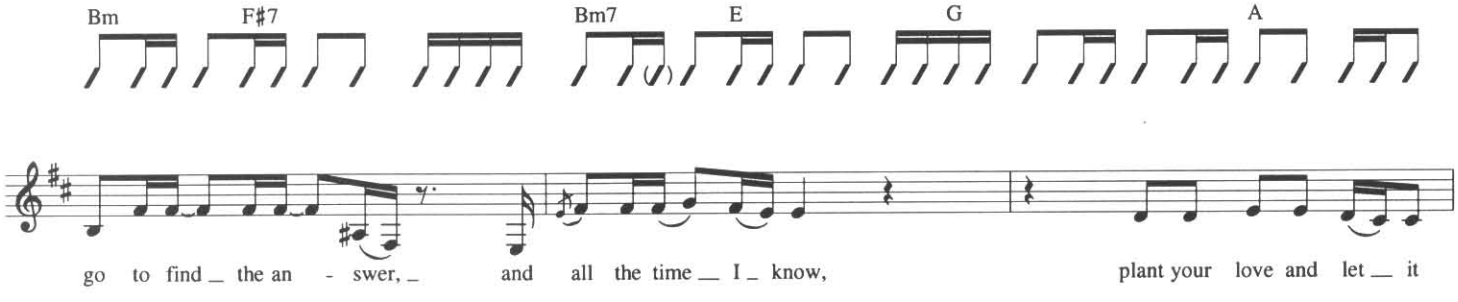
Gtr. 4; Open G Tuning:
① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D

Verse

Moderately ♩ = 78



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



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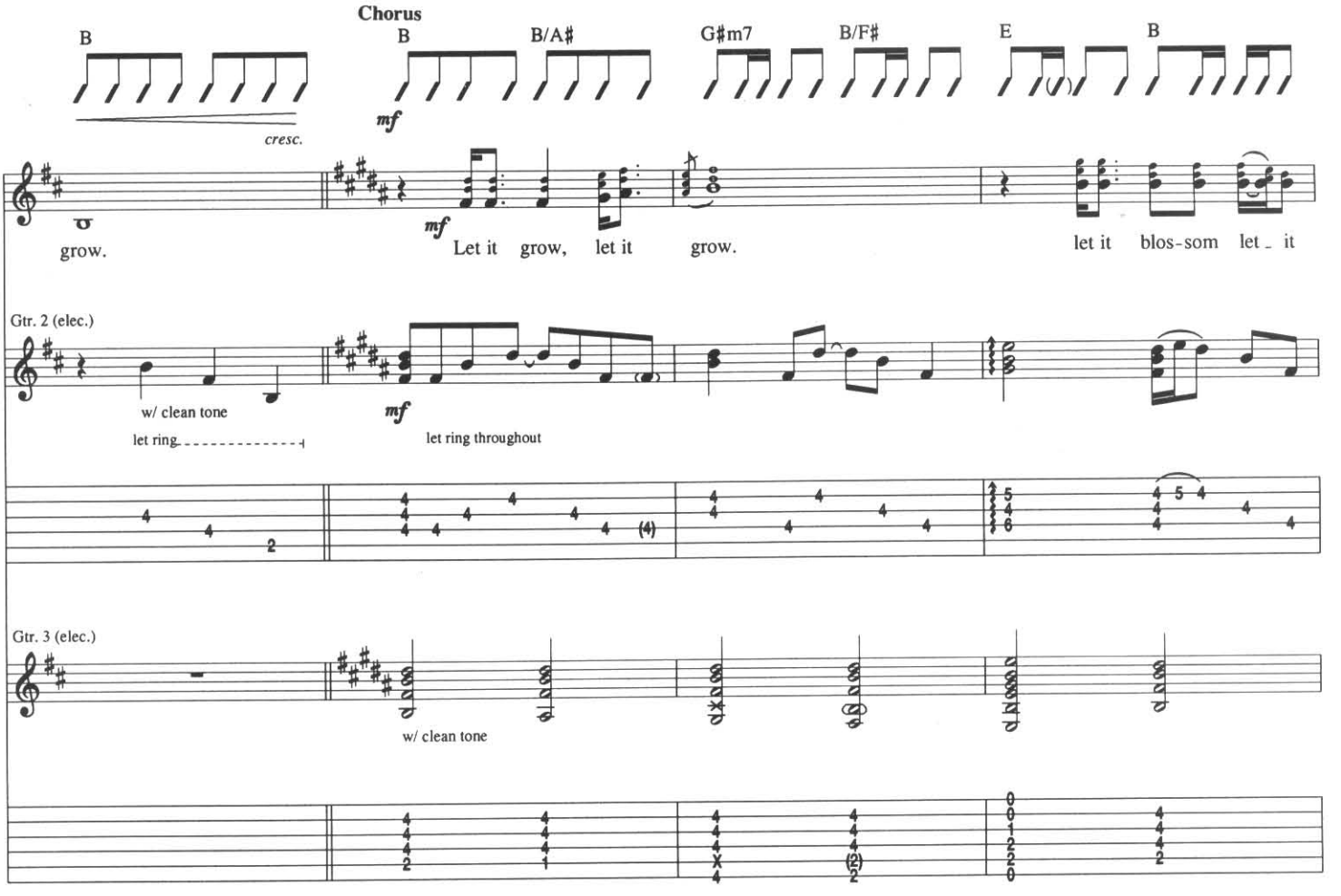
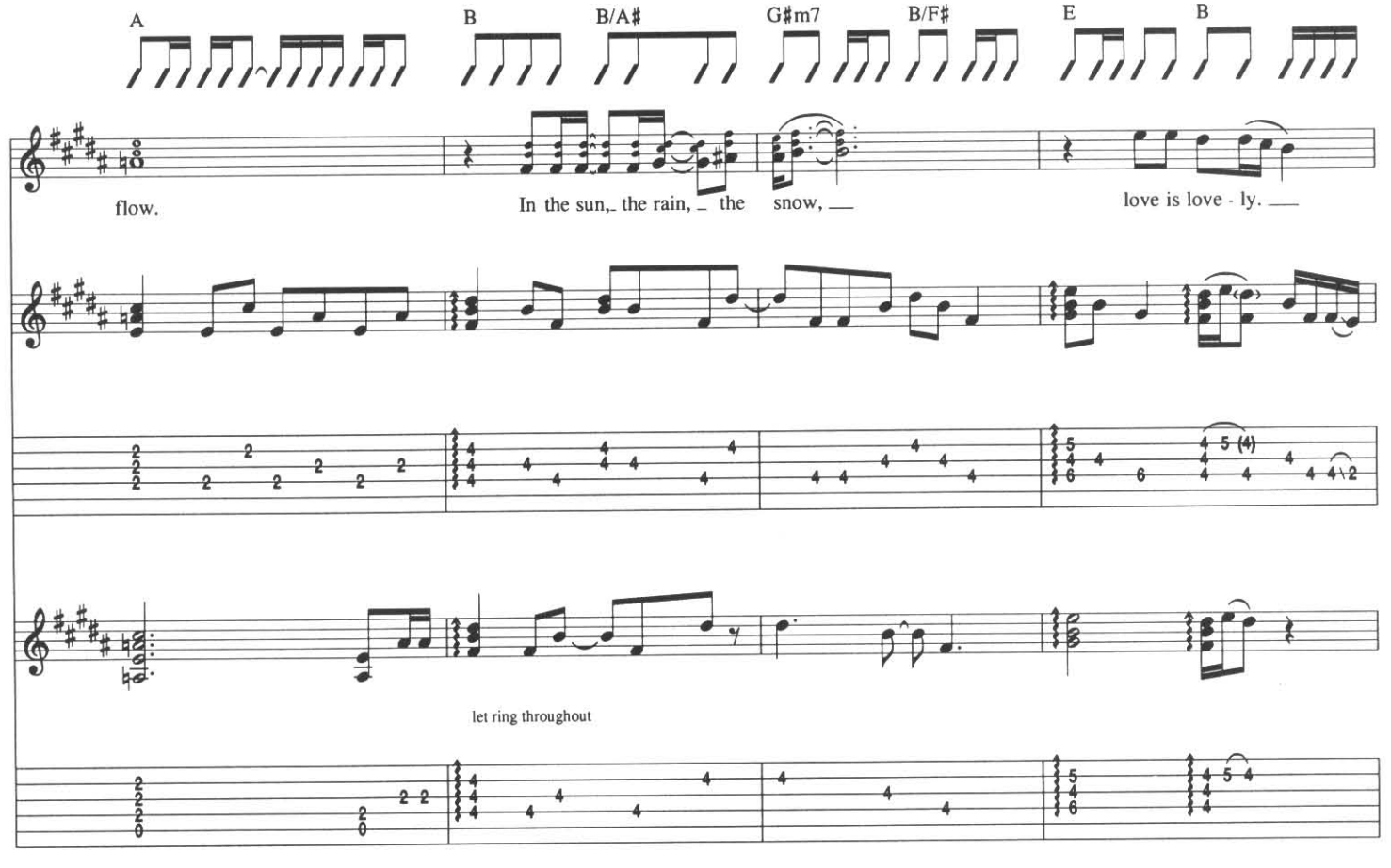
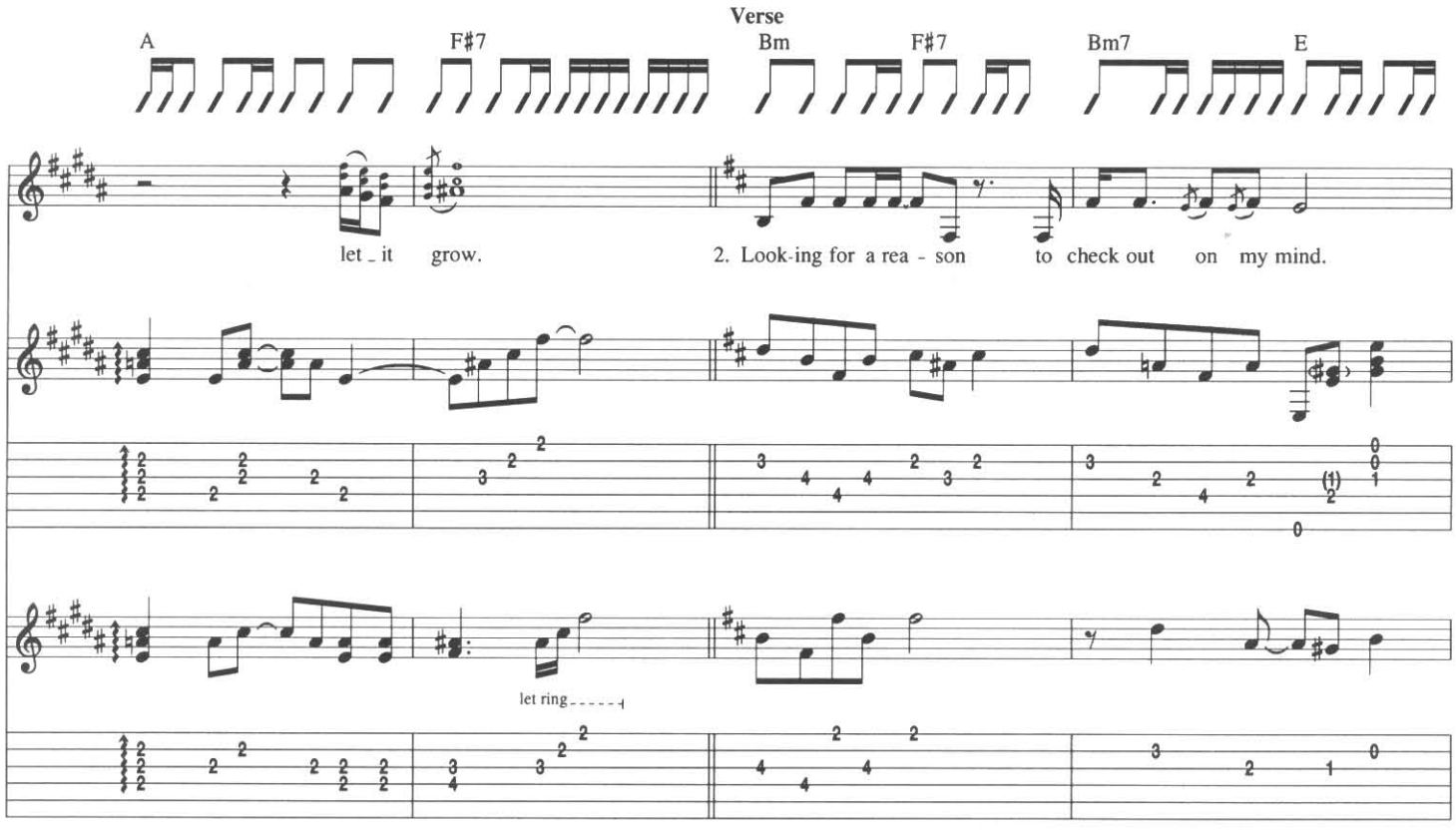
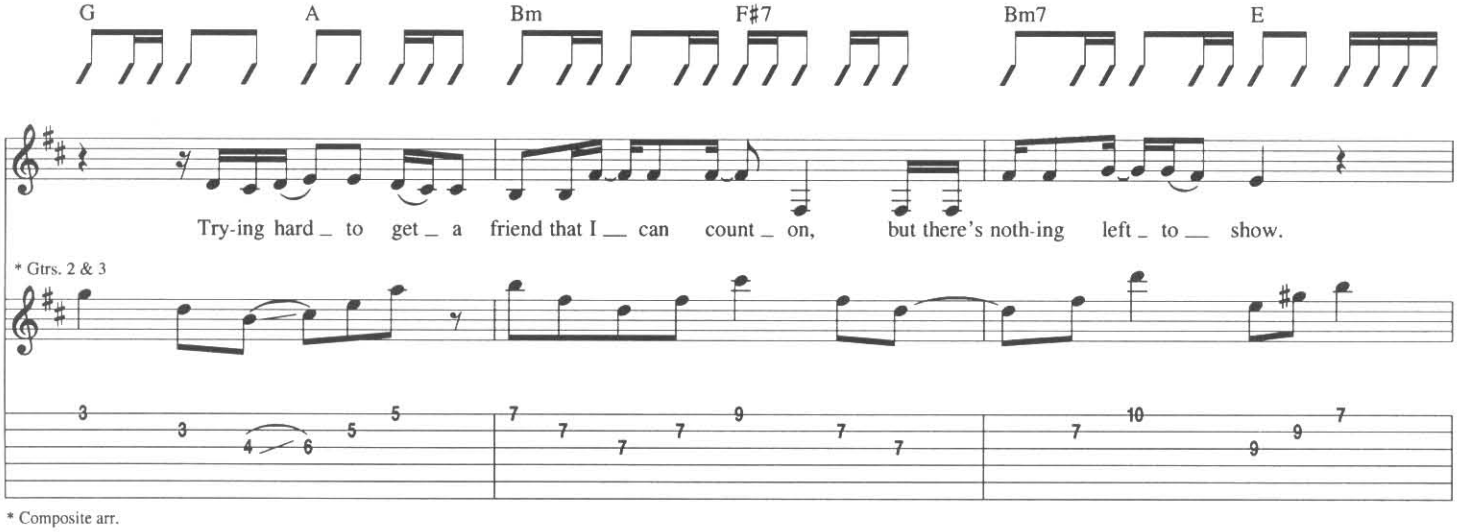
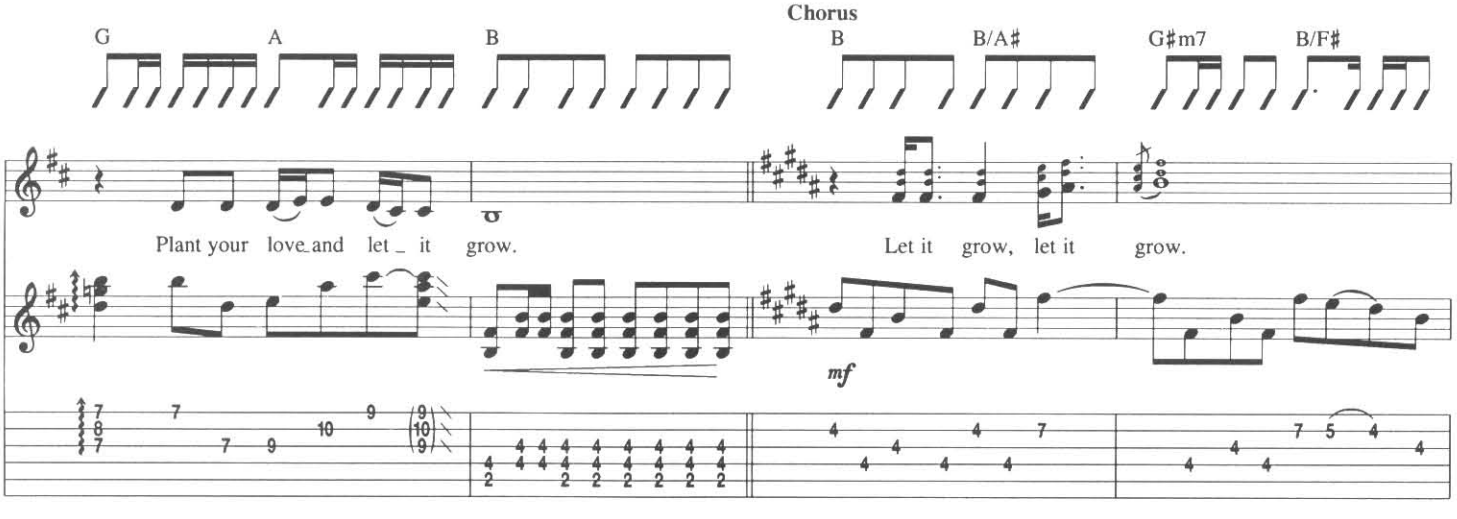

Chorus
B
B
B/A#
G♯m7
B/F♯
E
B
cresc.
mf
grow.
mf
Let it grow, let it grow.
let it blos-som let it
Gtr. 2 (elec.)
w/ clean tone
let ring
mf
let ring throughout
Gtr. 3 (elec.)
w/ clean tone

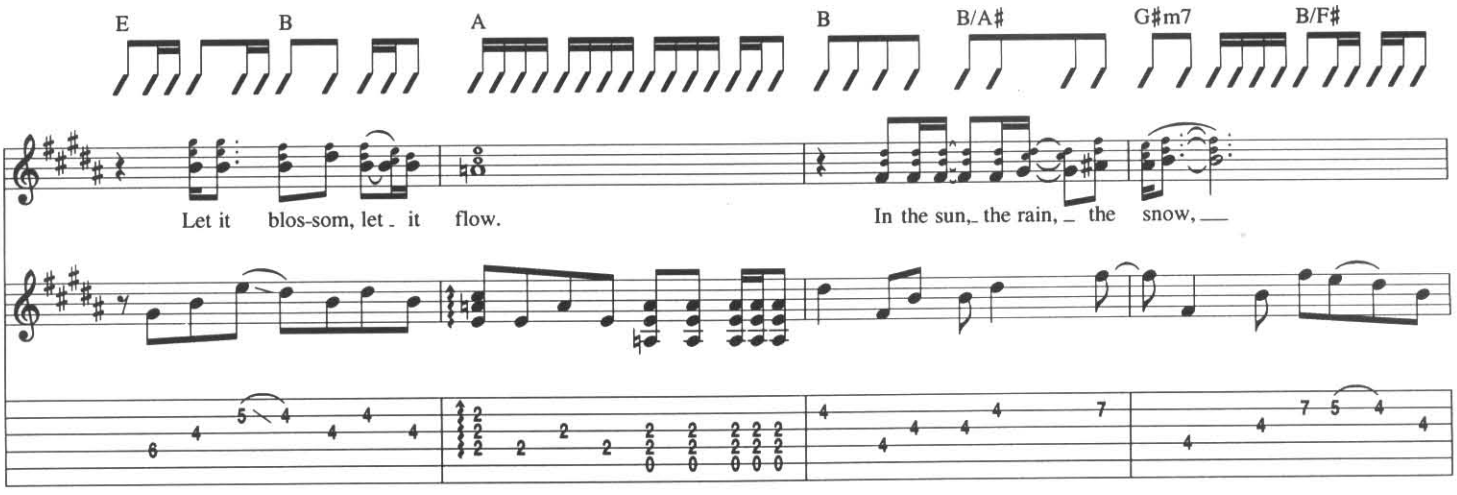

A
B
B/A#
G♯m7
B/F♯
E
B
flow.
In the sun, the rain, the snow,
love is love - ly.
let ring throughout

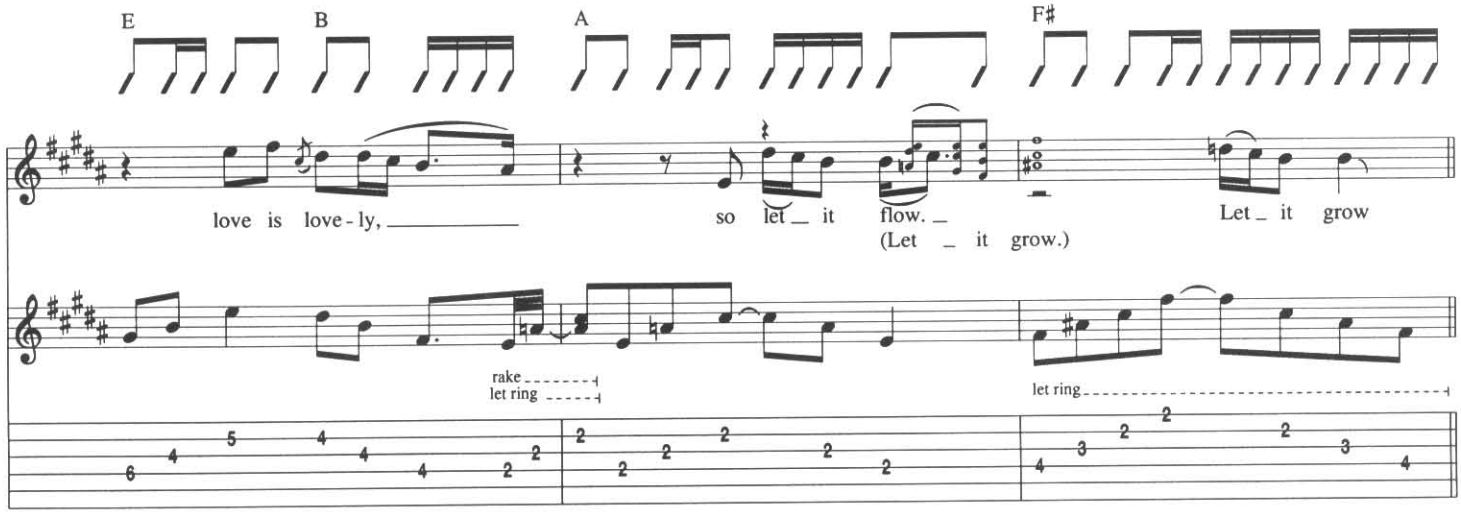




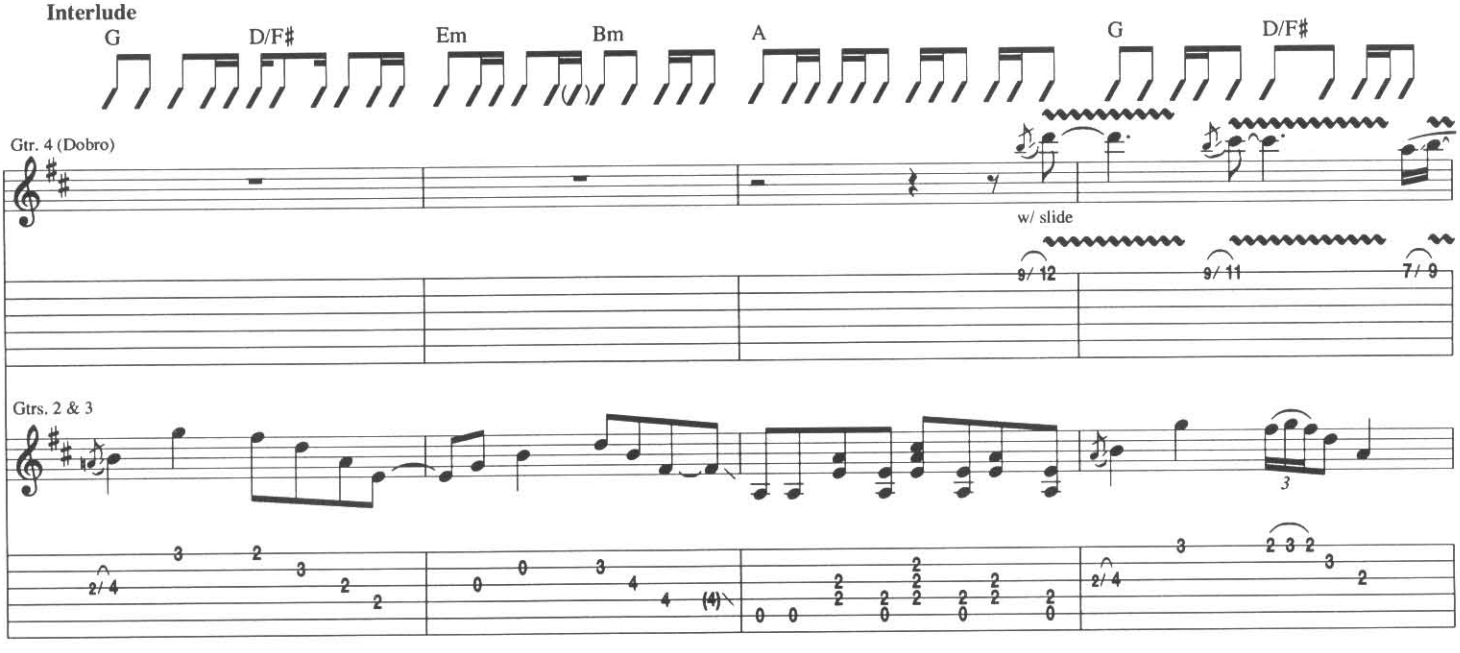
* Composite arr.

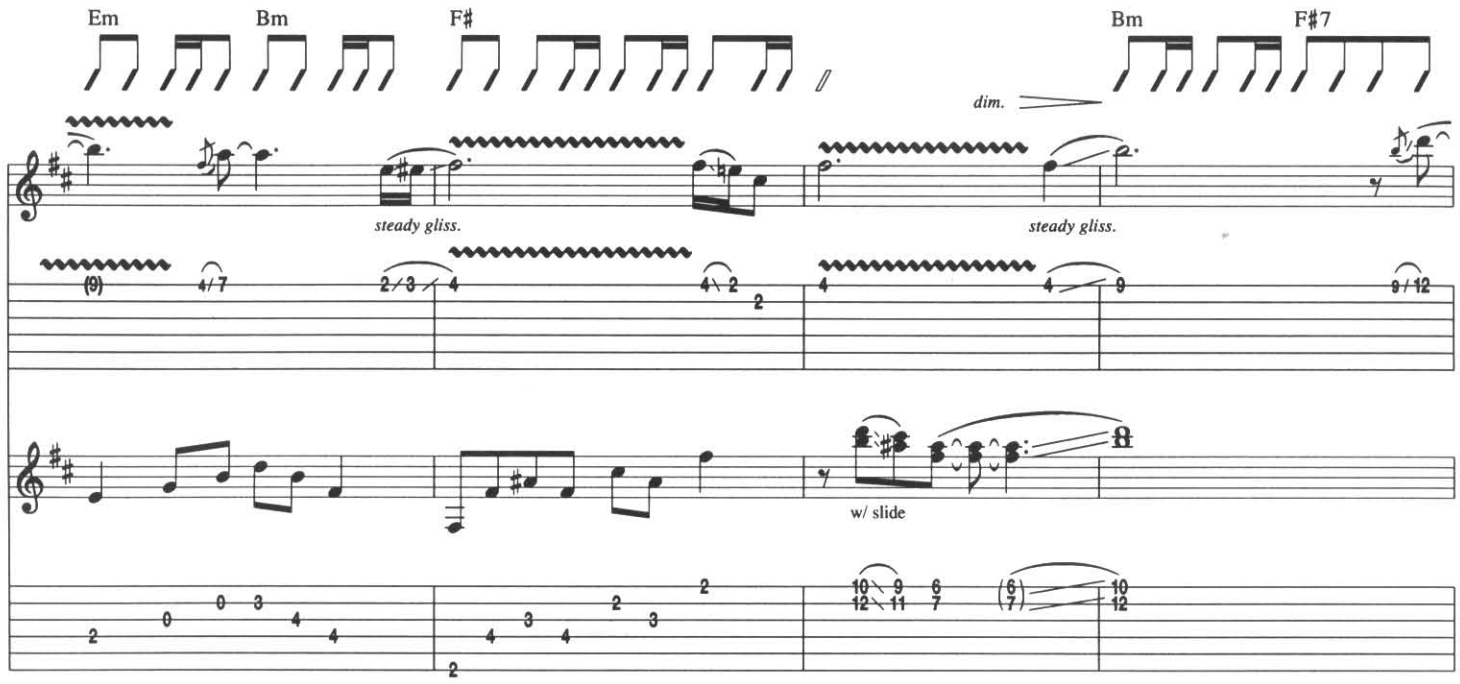


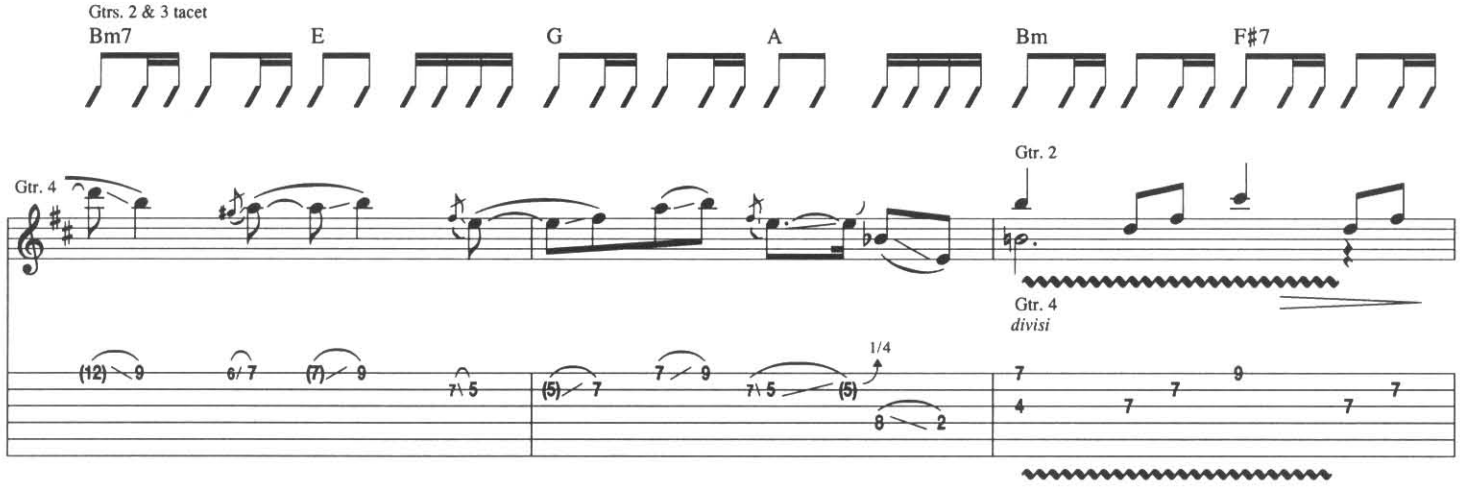

E
B
A
B
B/A♯
G♯m7
B/F♯
Let it blos-som, let - it flow.
In the sun, the rain, the snow,

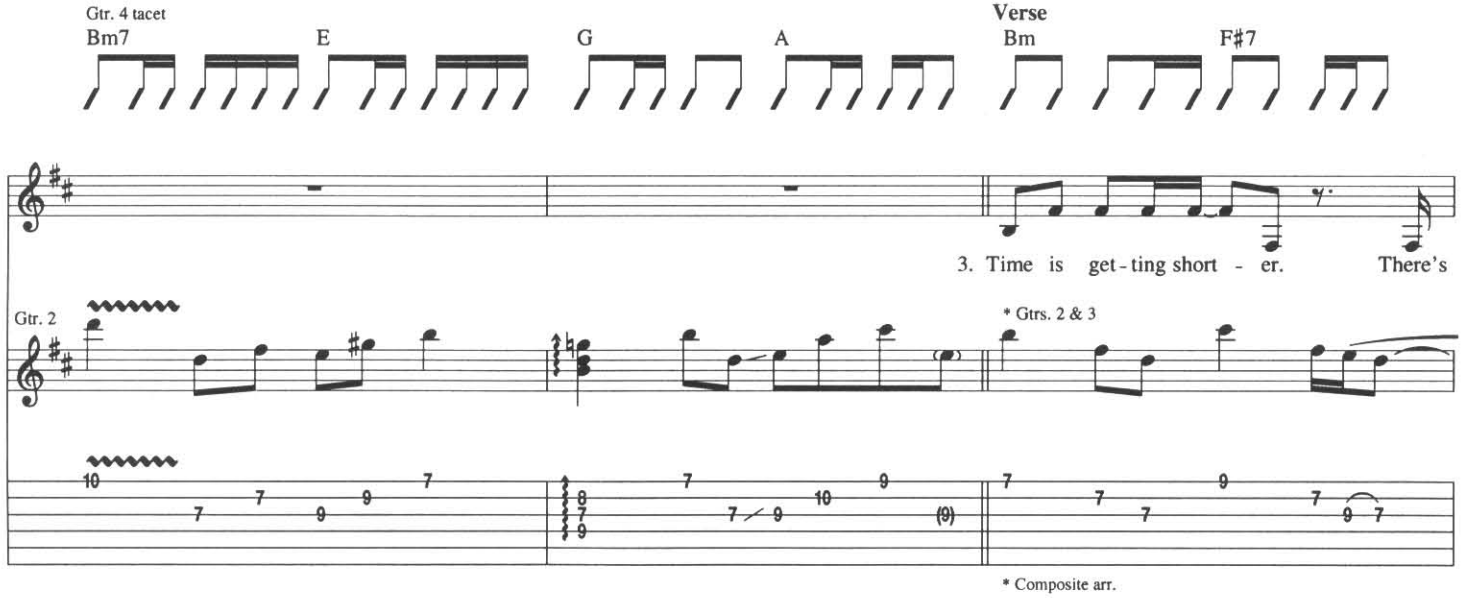

E
B
A
F♯
love is love - ly,
so let it flow.
(Let it grow.)
Let it grow
rake
let ring
let ring

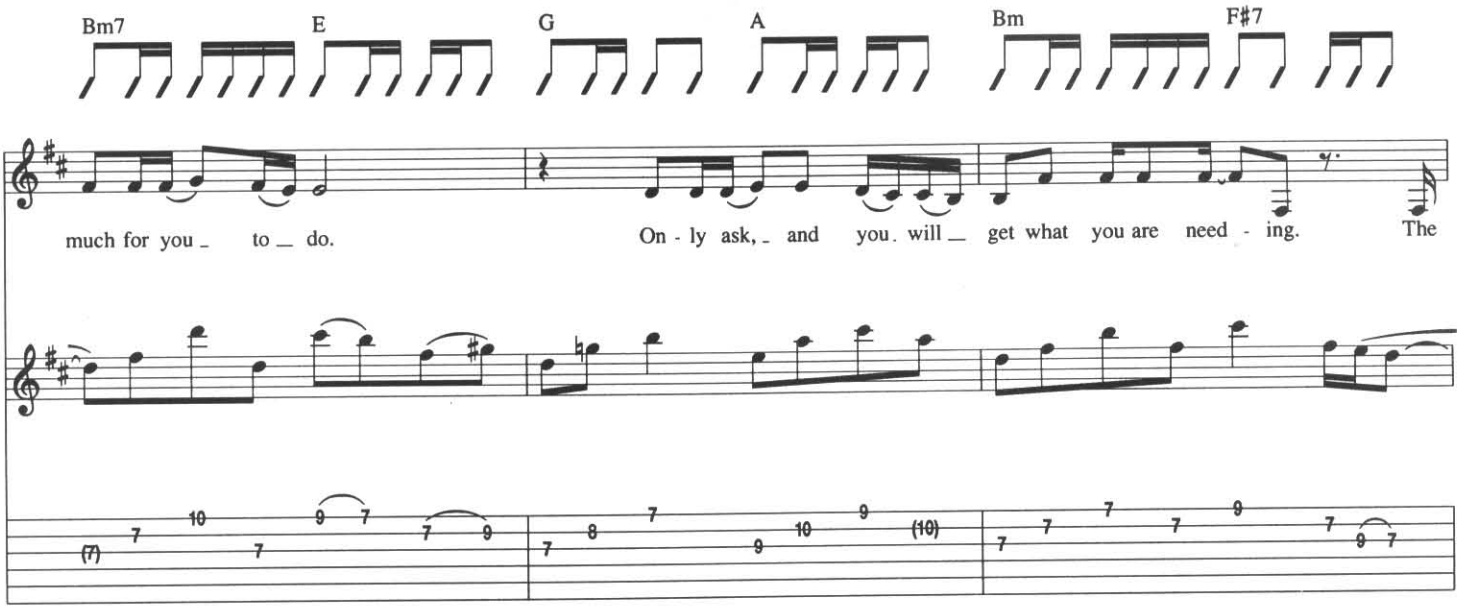
Interlude

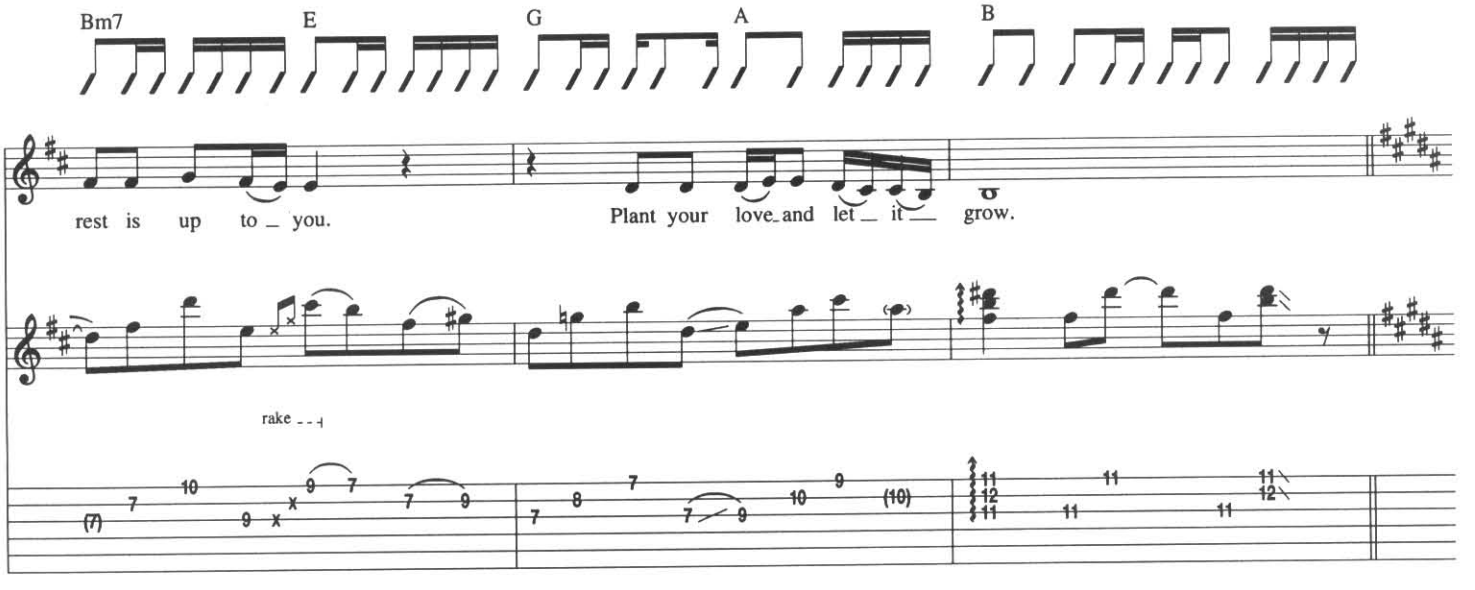

G
D/F♯
Em
Bm
A
G
D/F♯
Gtr. 4 (Dobro)
w/ slide
9/12
9/11
7/9
Gtrs. 2 & 3

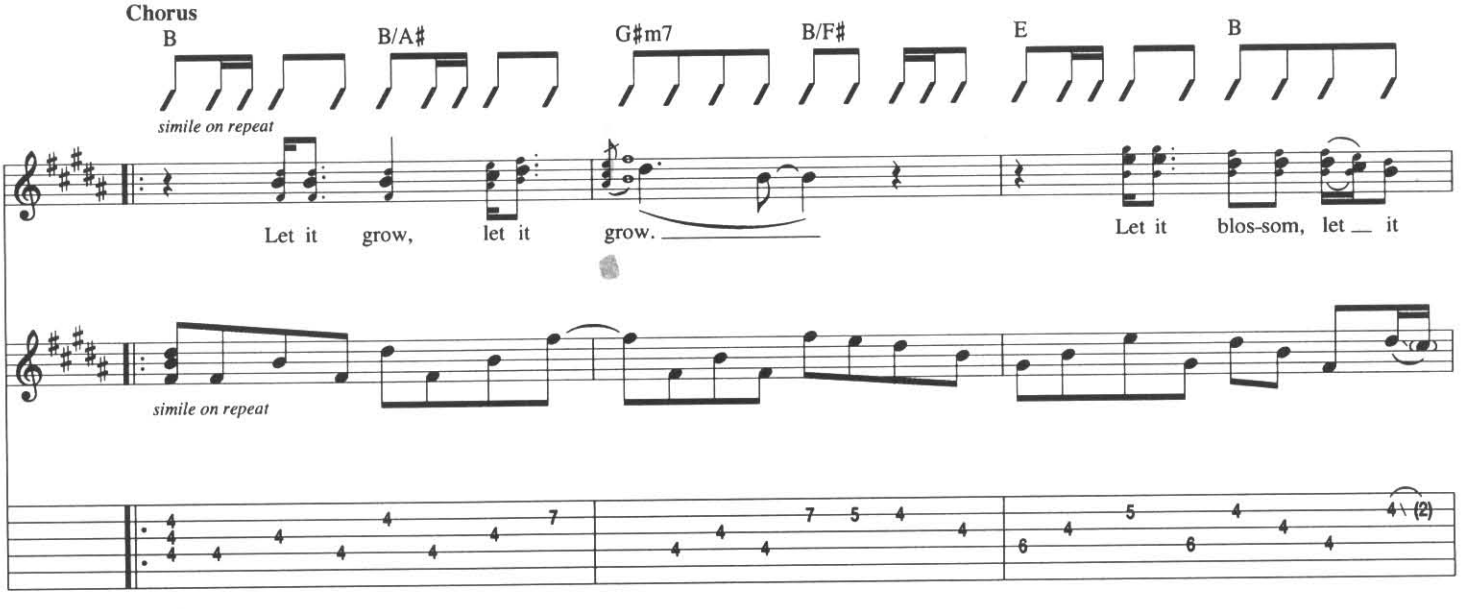

Em
Bm
F♯
Bm
F♯7
dim.
steady gliss.
steady gliss.
w/ slide

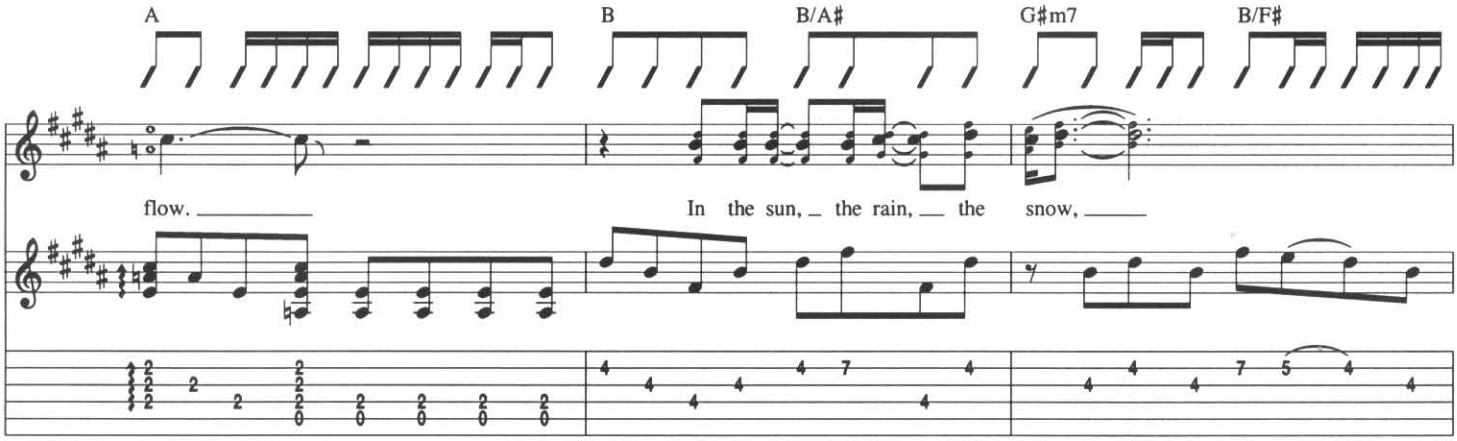

Gtrs. 2 & 3 tacet
Bm7
E
G
A
Bm
F♯7
Gtr. 4
Gtr. 2
Gtr. 4
divisi
1/4

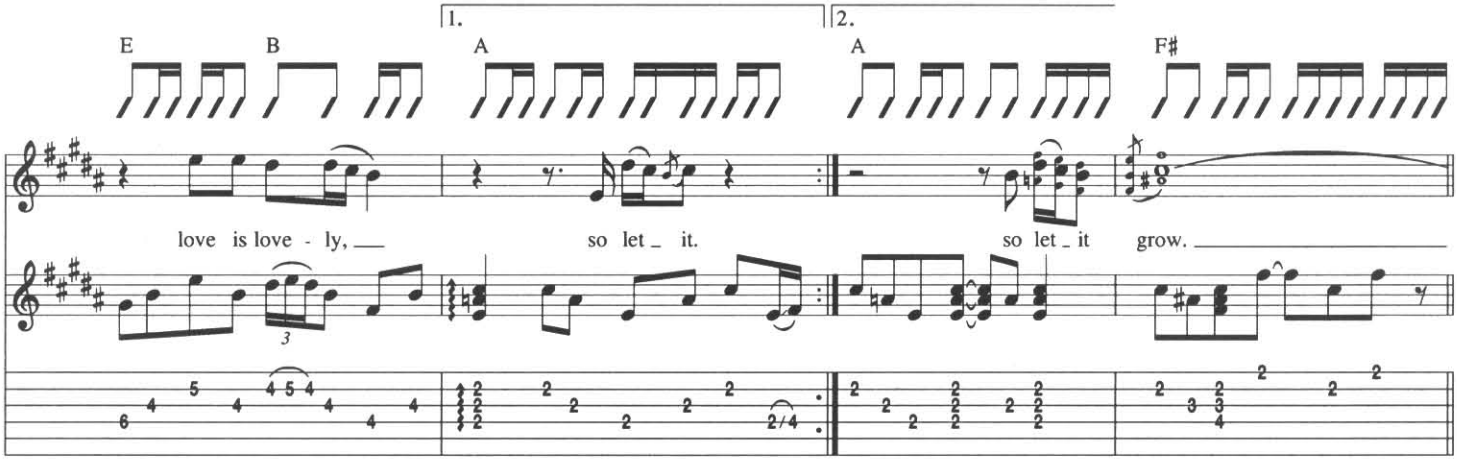

Gtr. 4 tacet
Bm7
E
G
A
Verse
Bm
F♯7
3. Time is get-ting short - er. There's
Gtr. 2
* Gtrs. 2 & 3
* Composite arr.


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

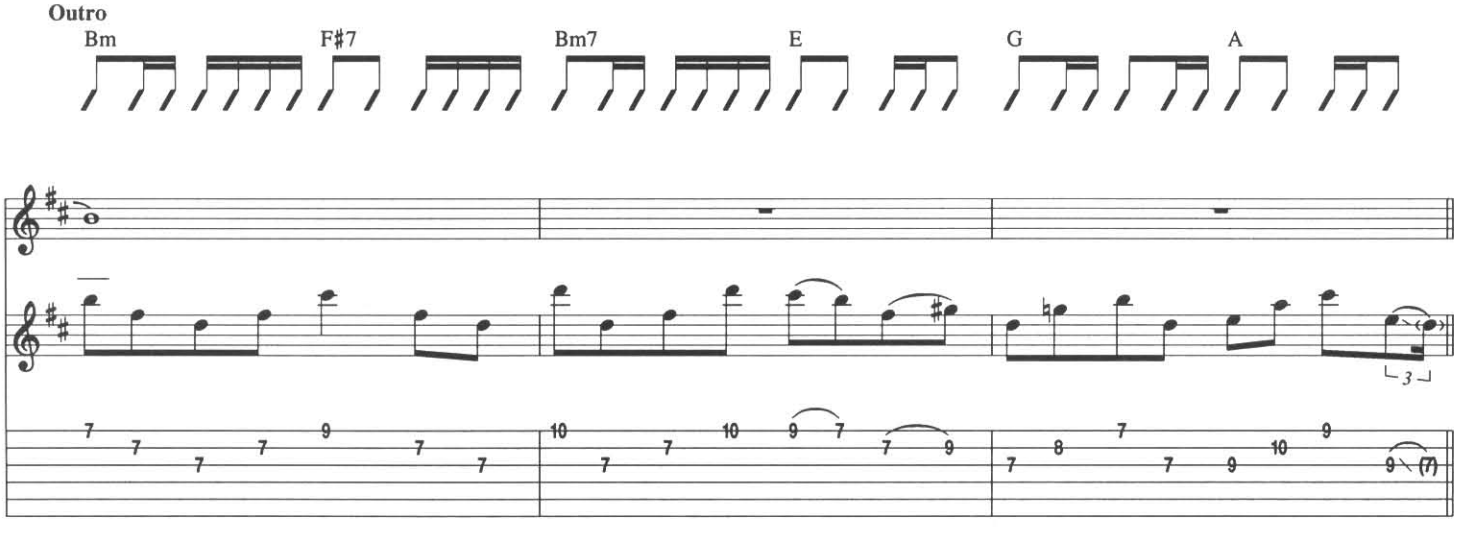

Bm7
E
G
A
B
rest is up to _ you.
Plant your love_and let _ it _ grow.
rake


Chorus
B
B/A♯
G♯m7
B/F♯
E
B
simile on repeat
Let it grow, let it grow.
Let it blos-som, let _ it
simile on repeat

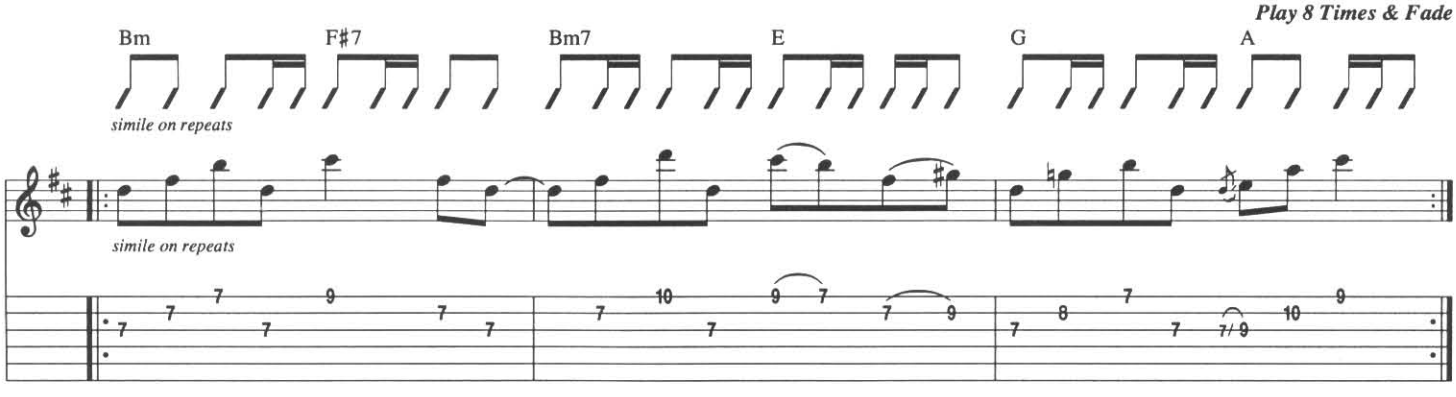




Outro

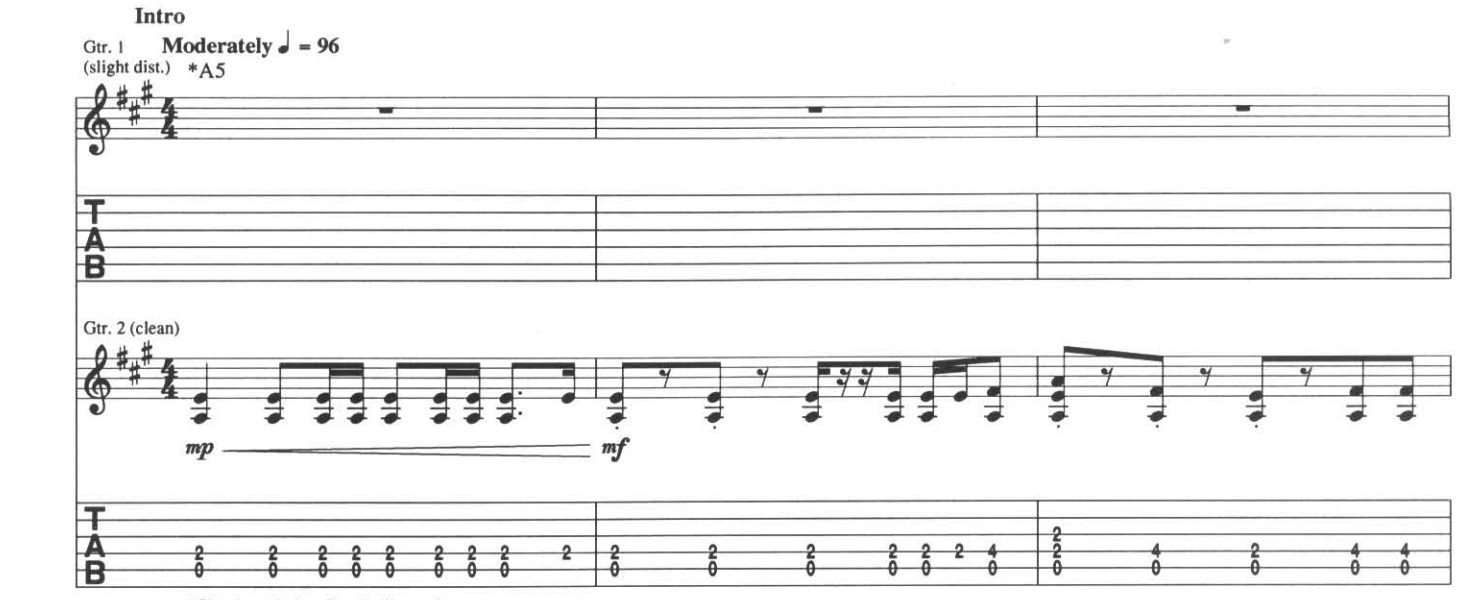


Play 8 Times & Fade

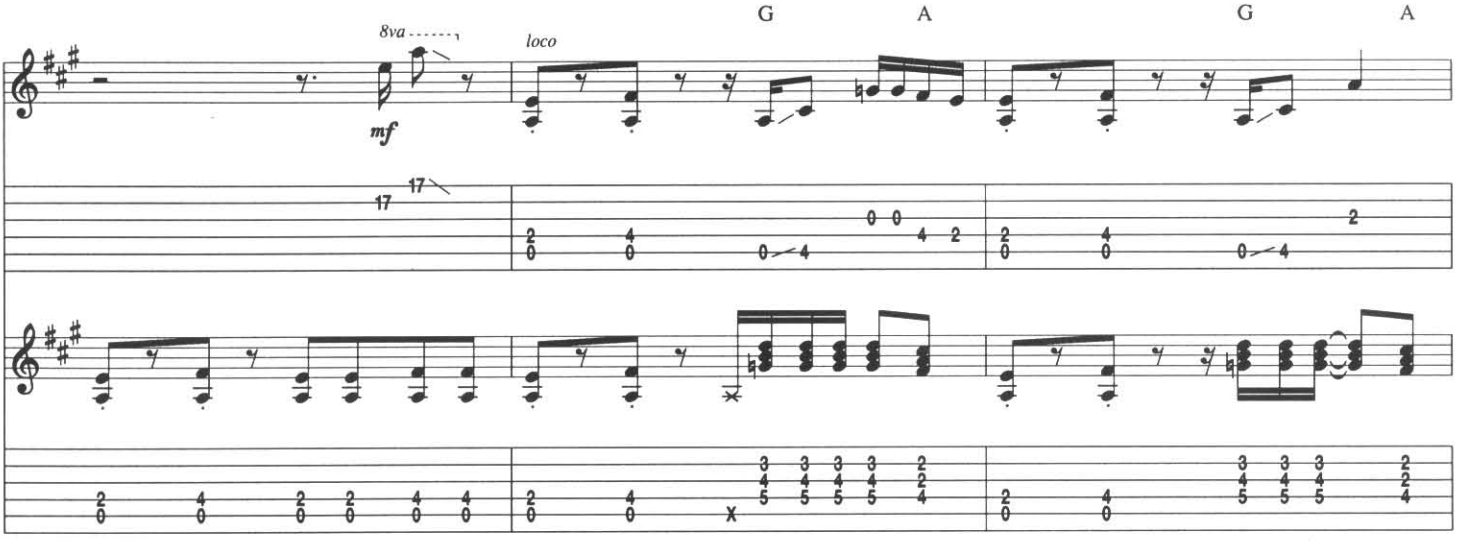


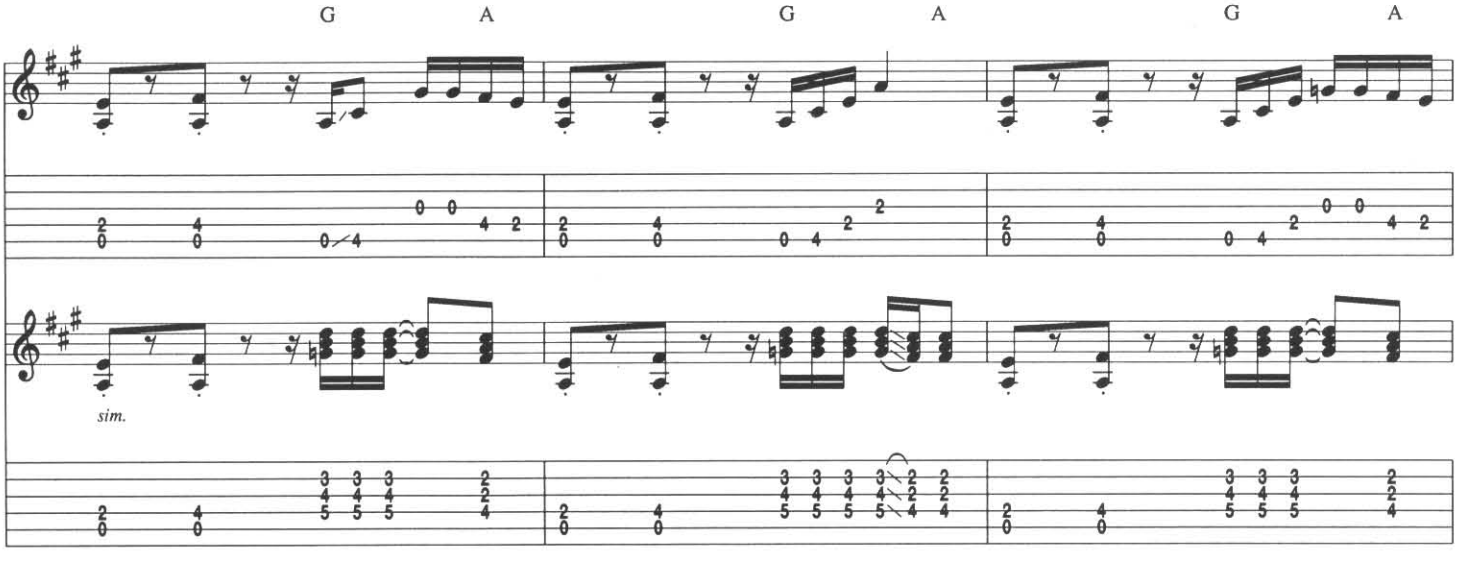
I'm a Steady Rollin' Man
(Steady Rollin' Man)

Words and Music by Robert Johnson



*Chord symbols reflect basic tonality.





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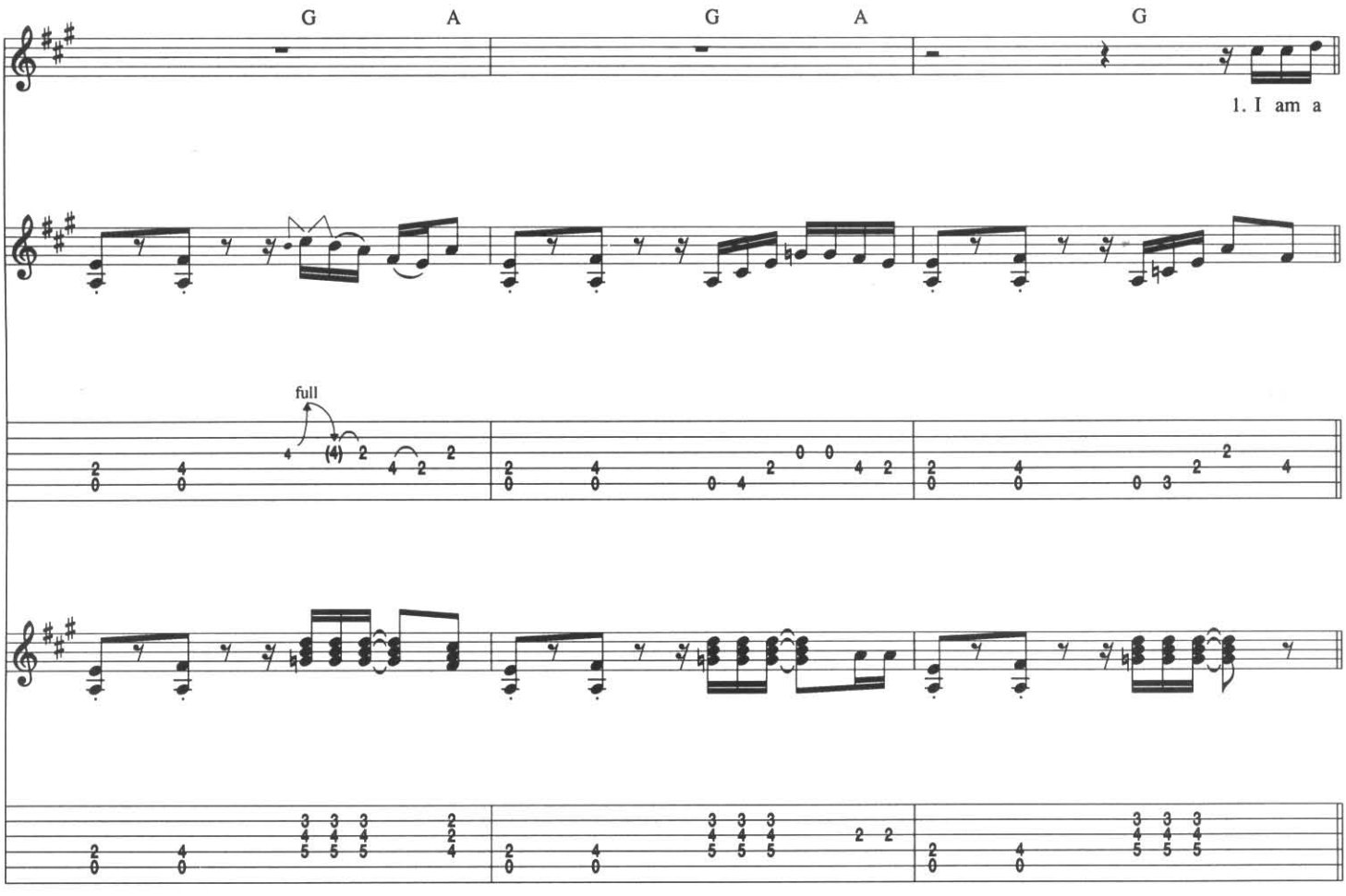
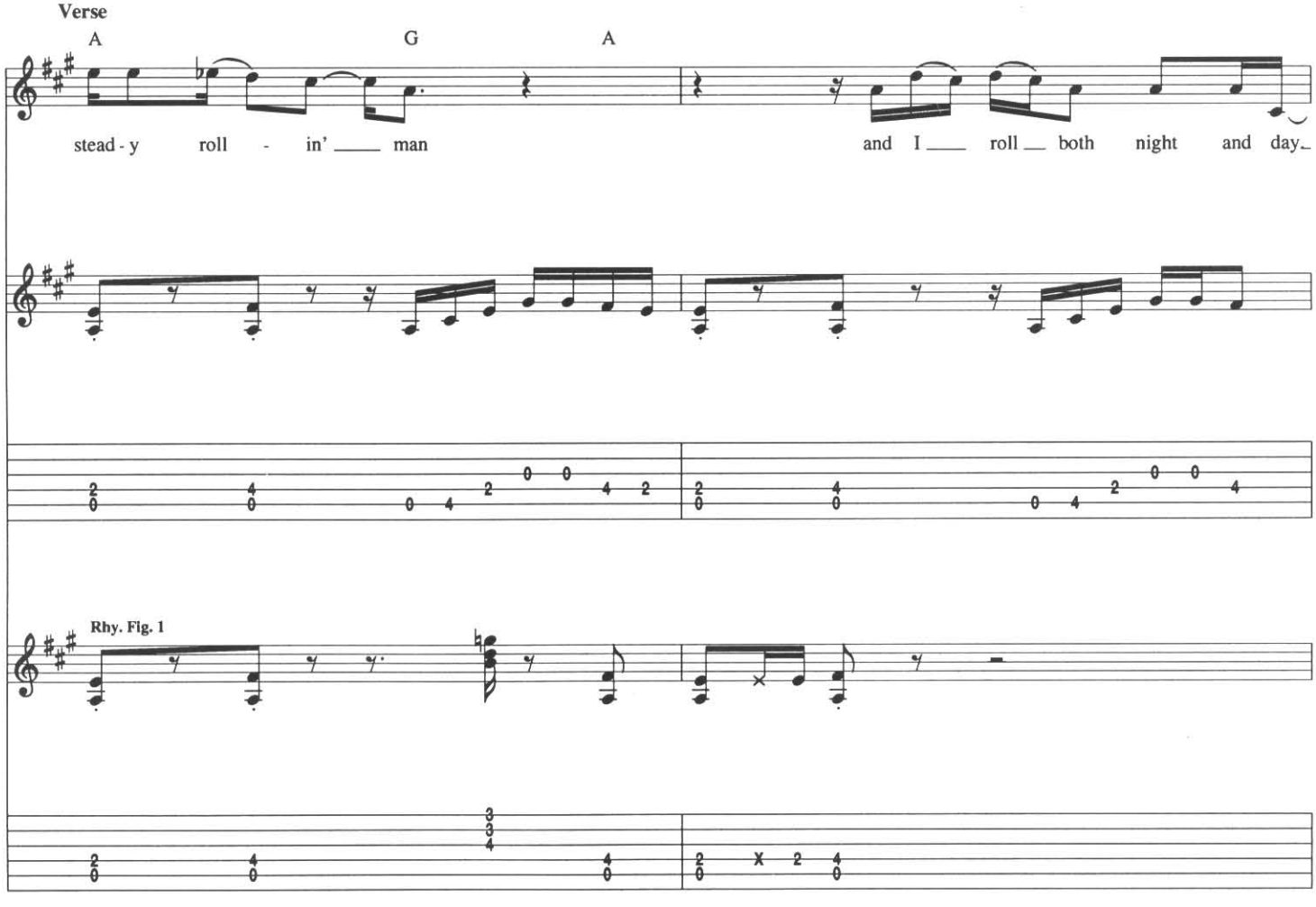
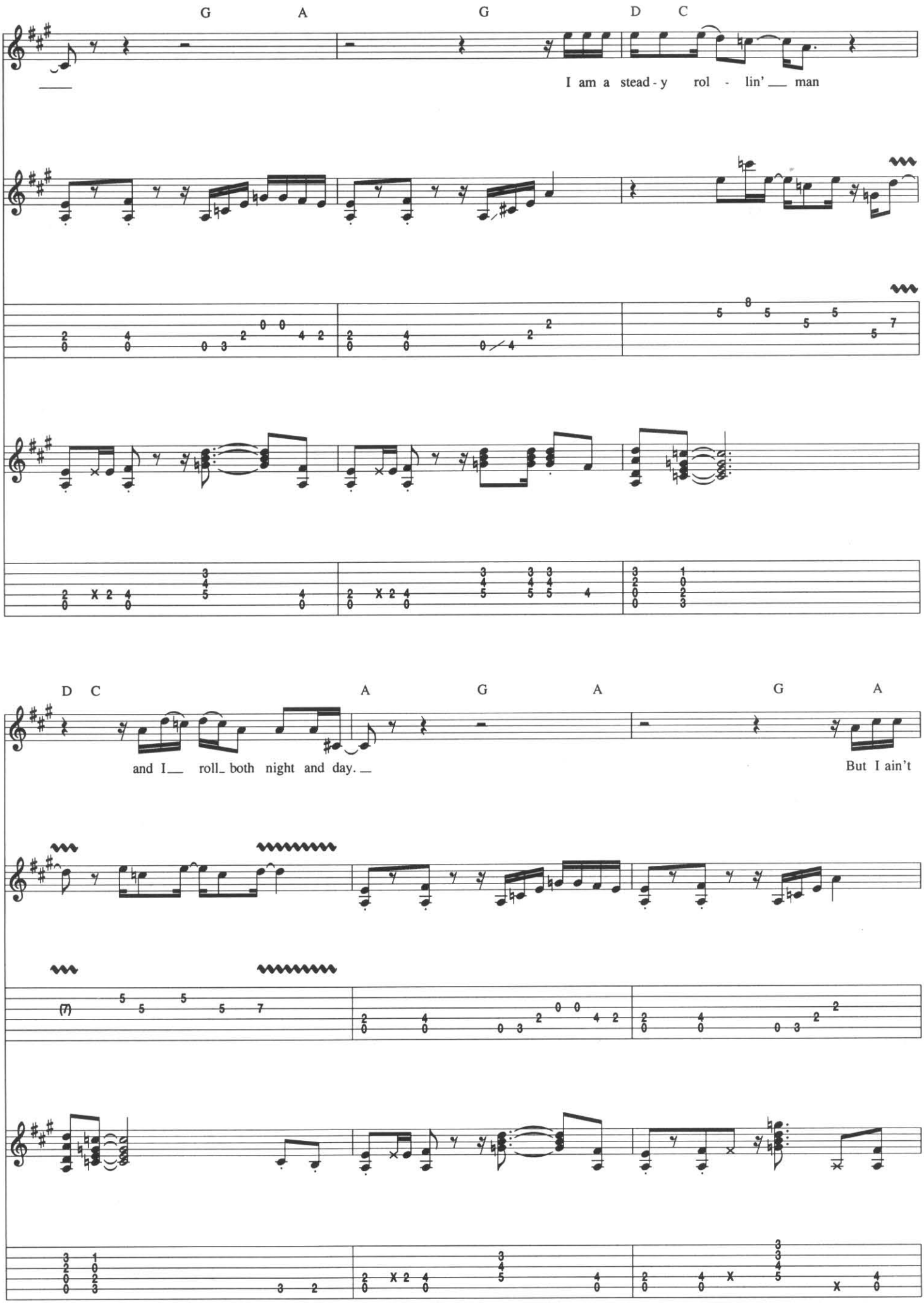
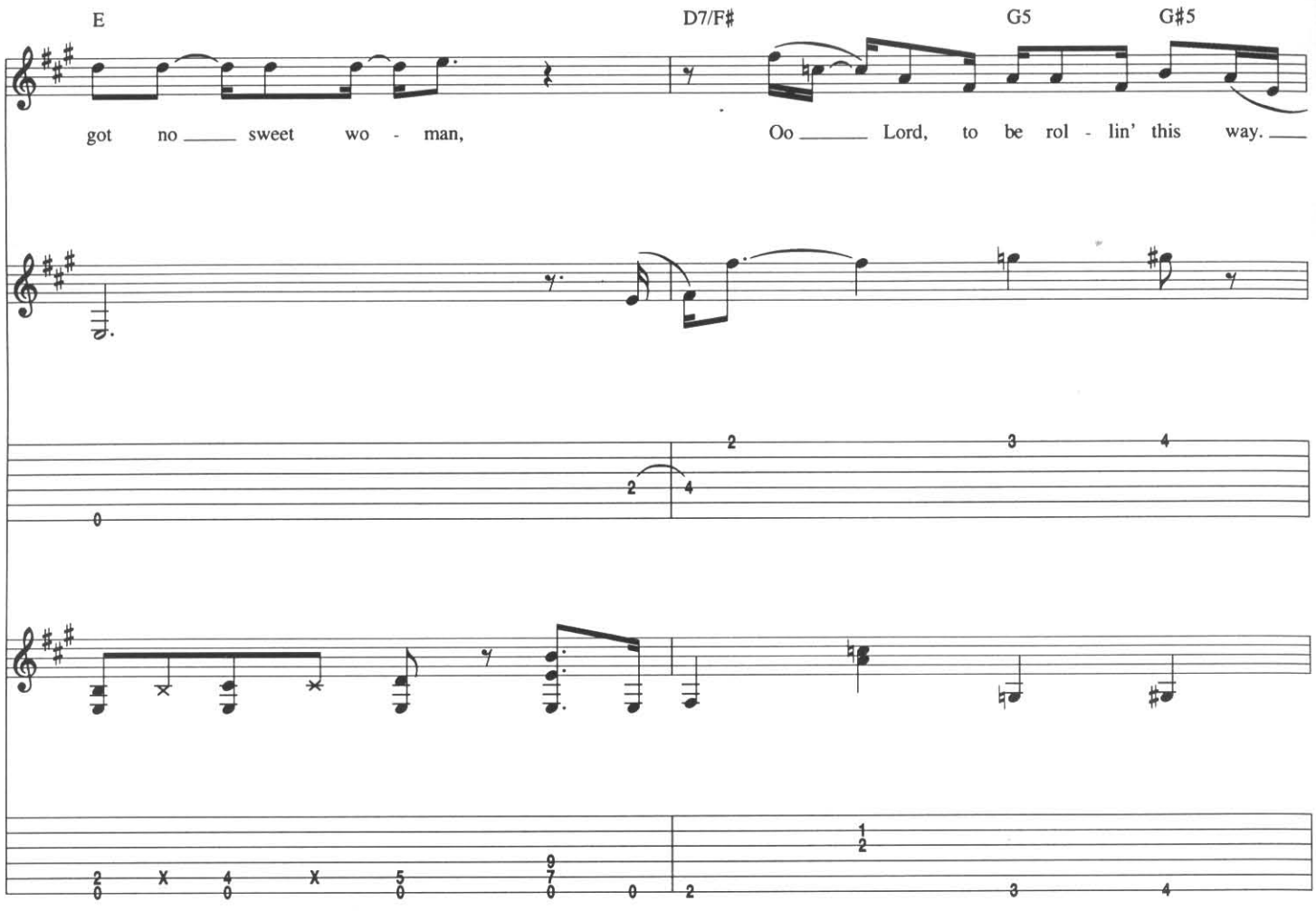
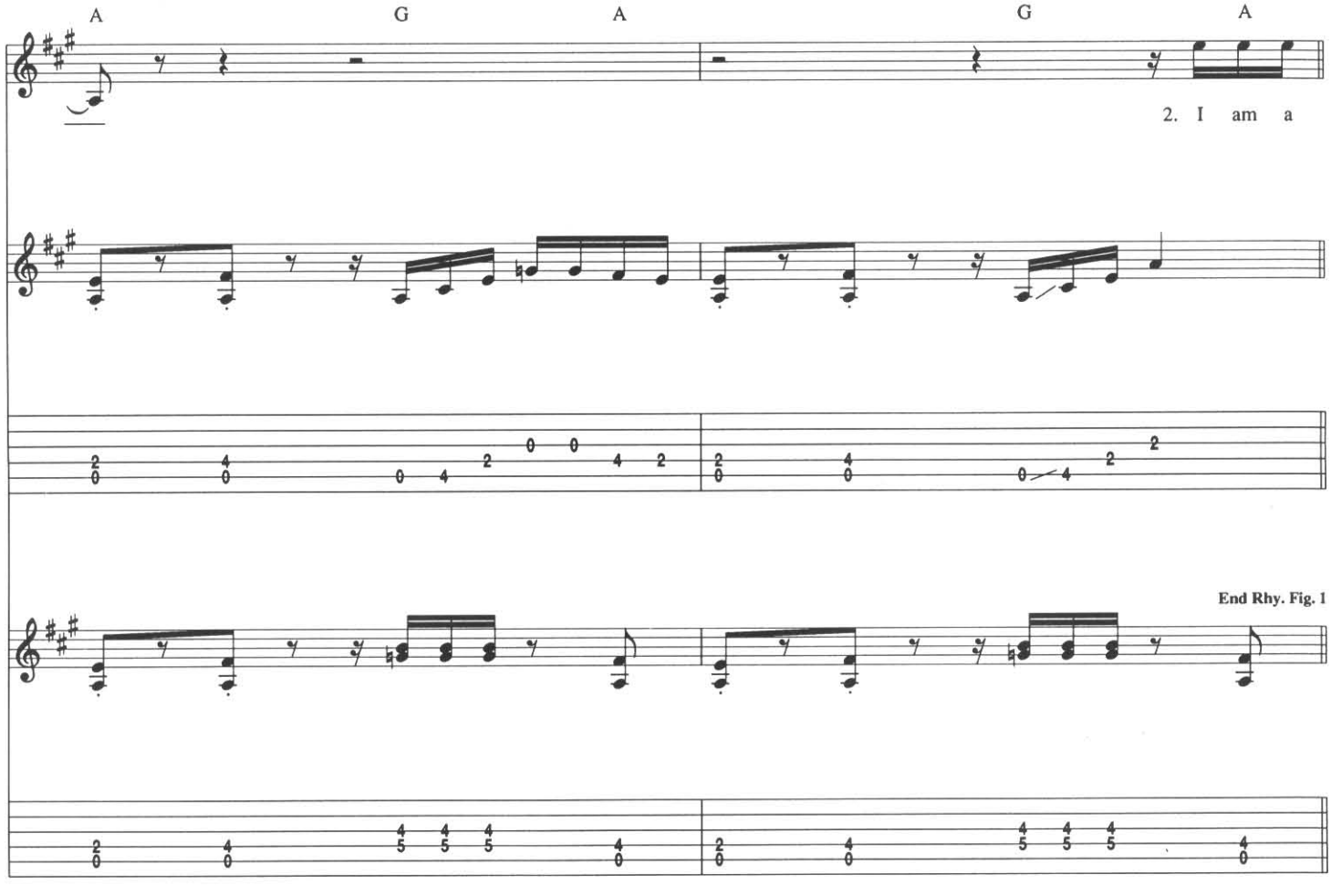

G
A
G
A
G
1. I am a
full


Verse
A
G
A
stead - y roll - in' man
and I roll both night and day
Rhy. Fig. 1

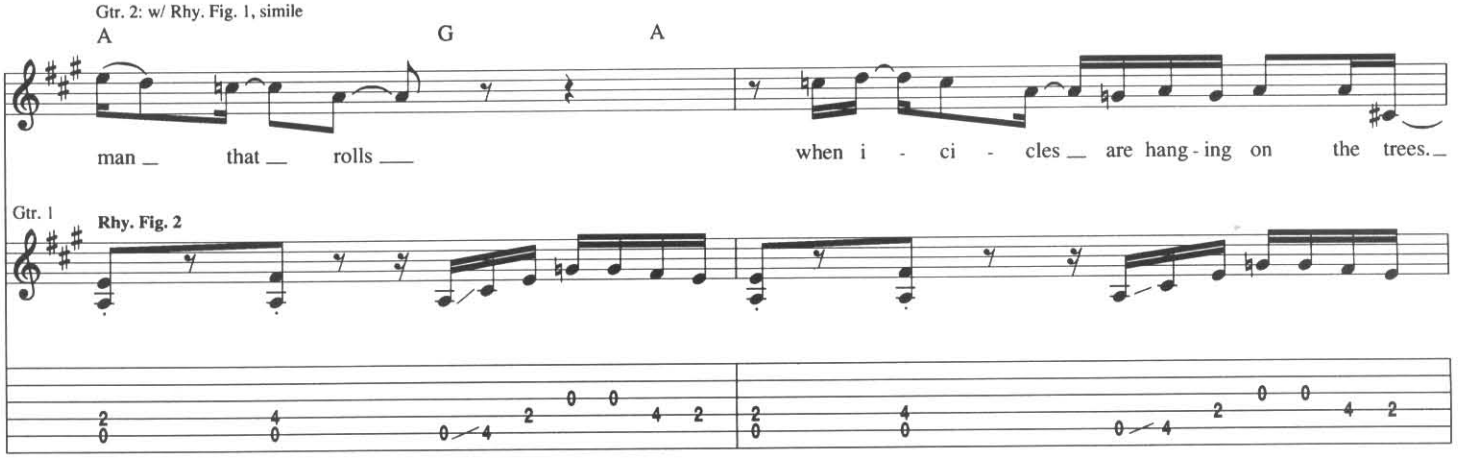

G A G D C
I am a stead - y rol - lin' man
D C A G A G A
and I roll both night and day.
But I ain't


E
D7/F♯
G5
G♯5
got no sweet wo - man,
Oo Lord, to be rol - lin' this way.


A
G
A
G
A
2. I am a
End Rhy. Fig. 1

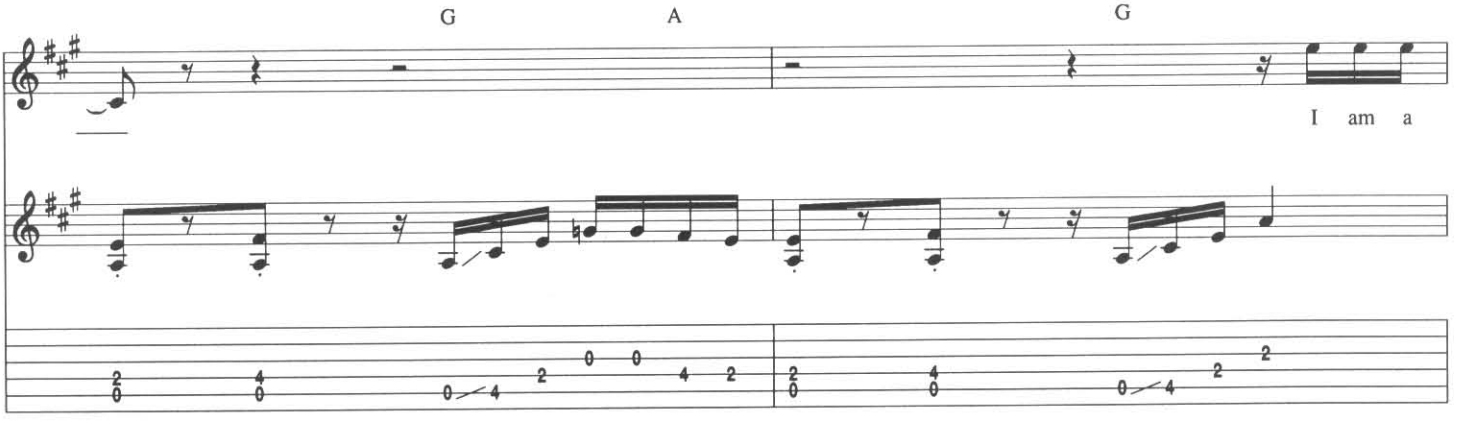
Verse

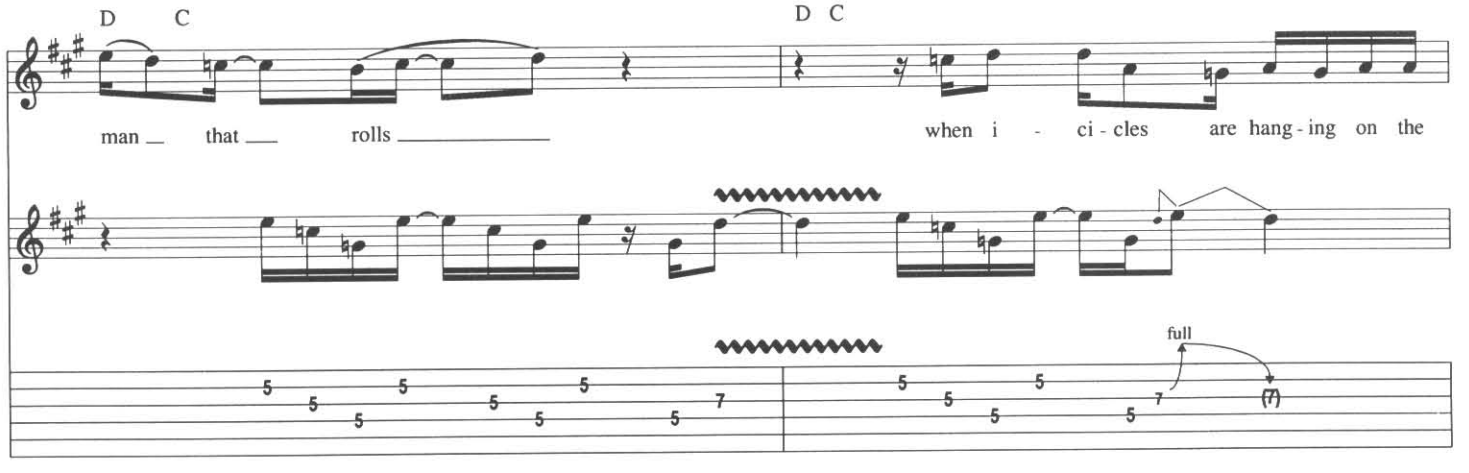
Gtr. 2: w/ Rhy. Fig. 1, simile

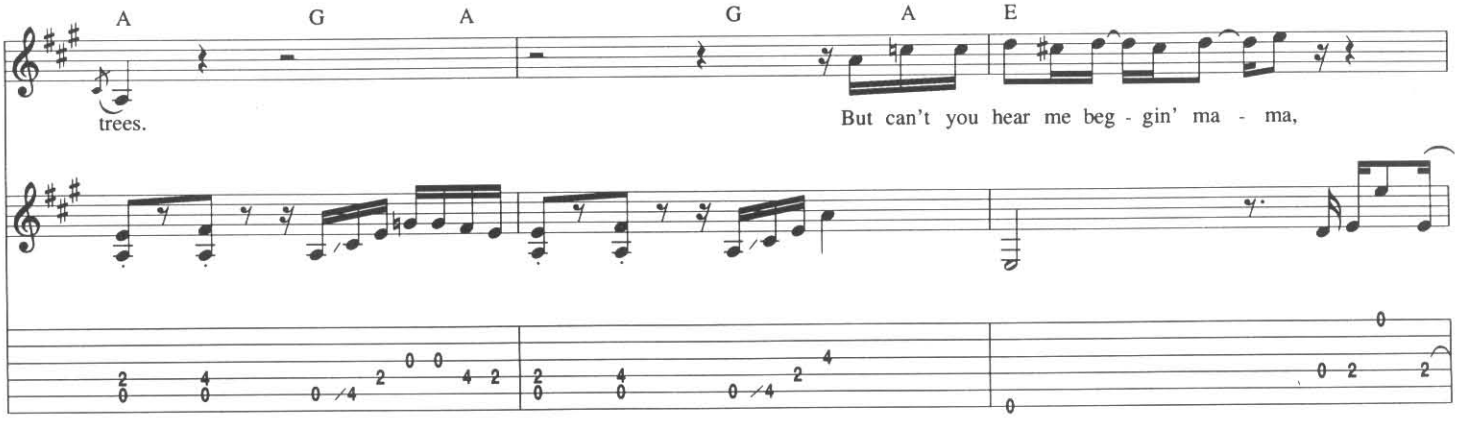


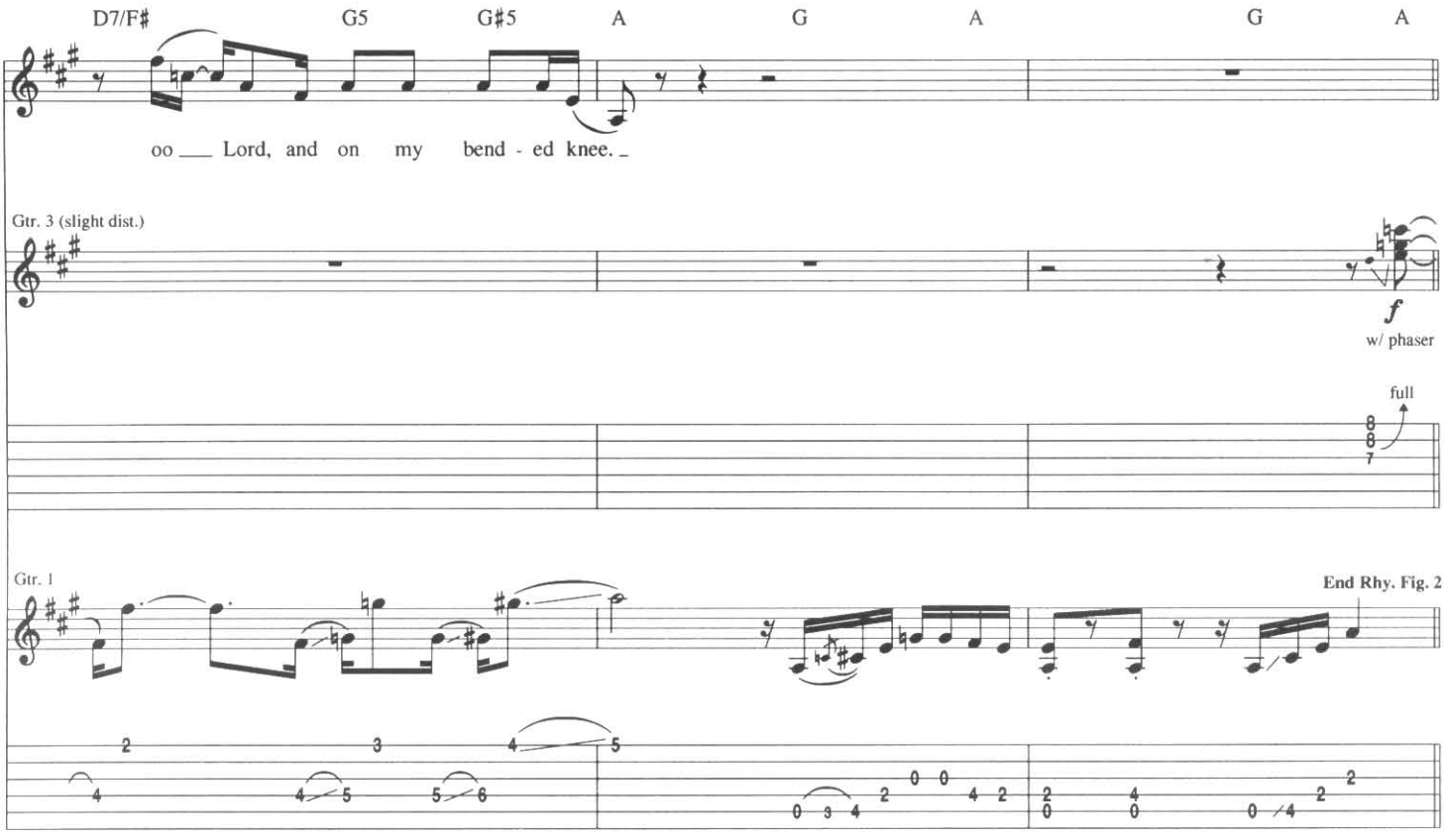
Gtr. 1

Rhy. Fig. 2



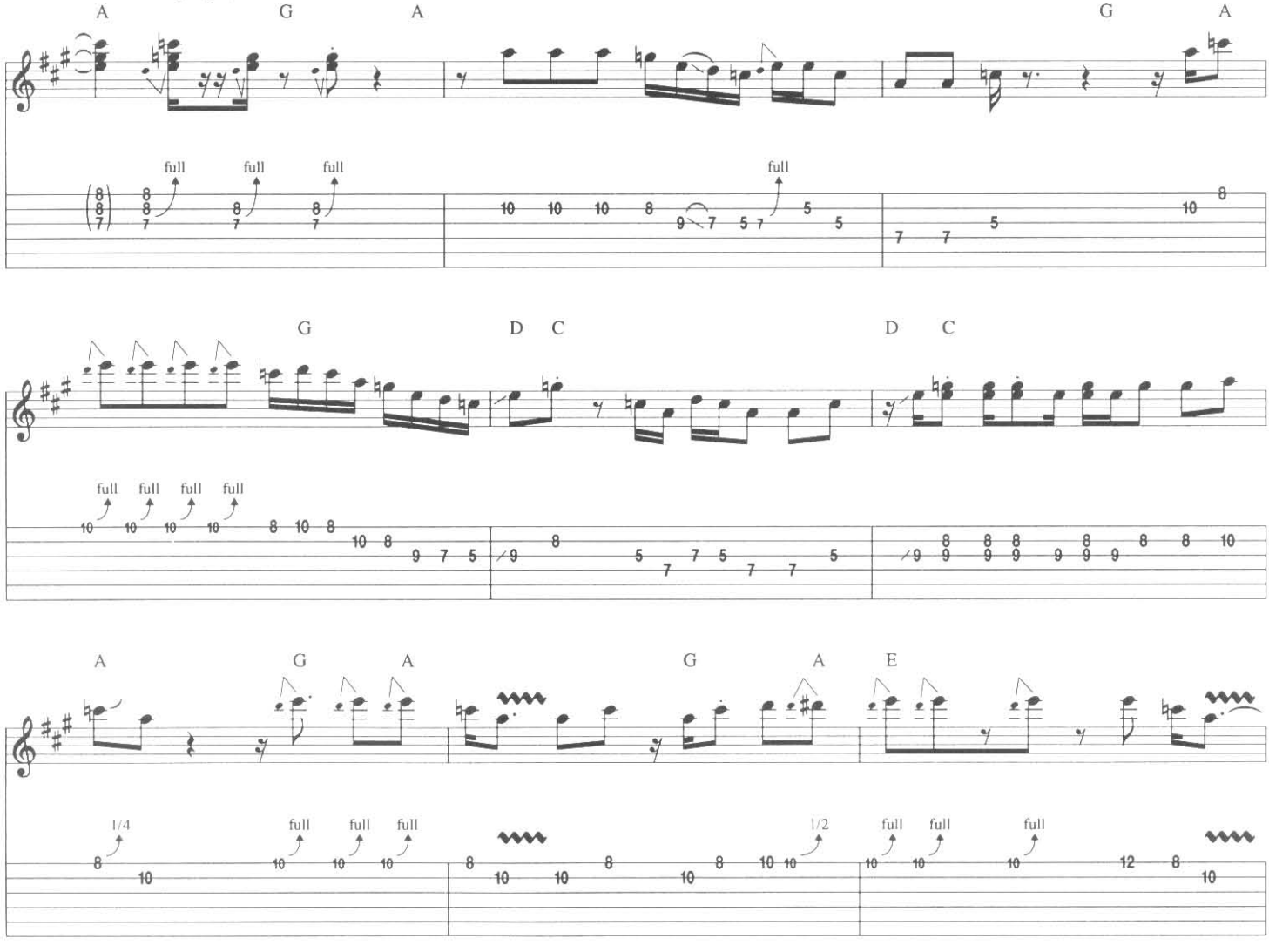


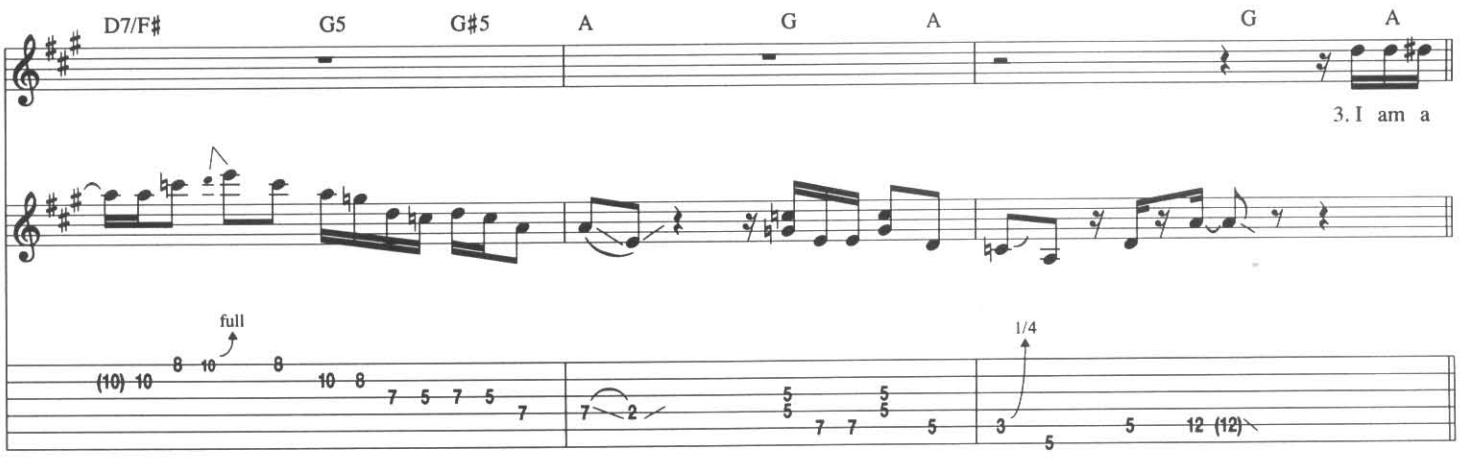




Guitar Solo

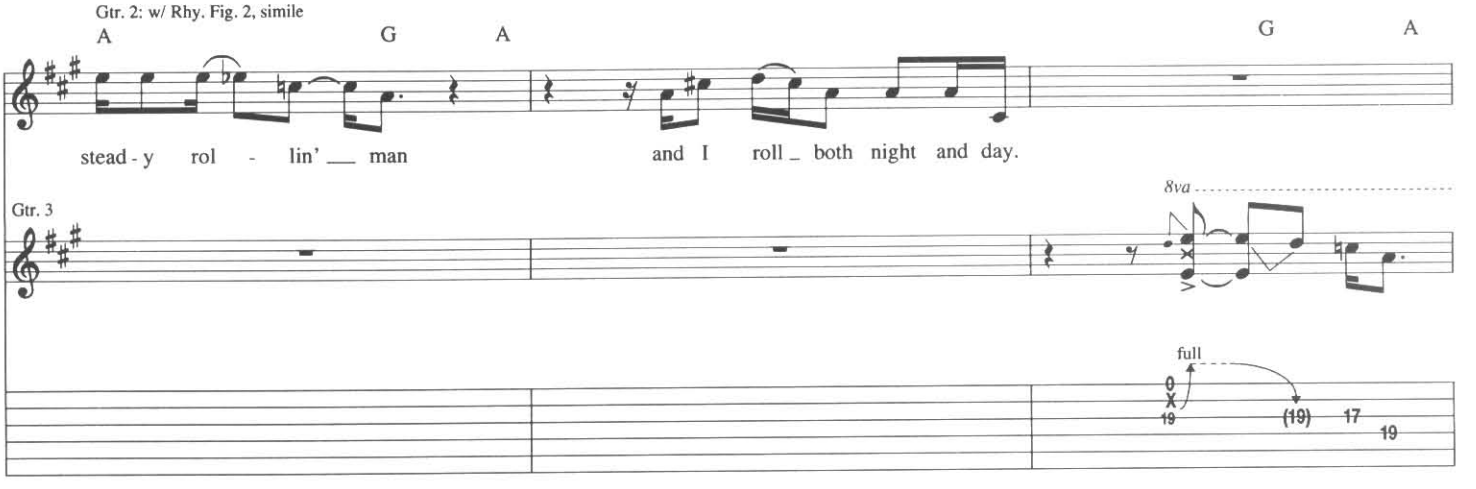
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Rhy. Fig. 2, simile

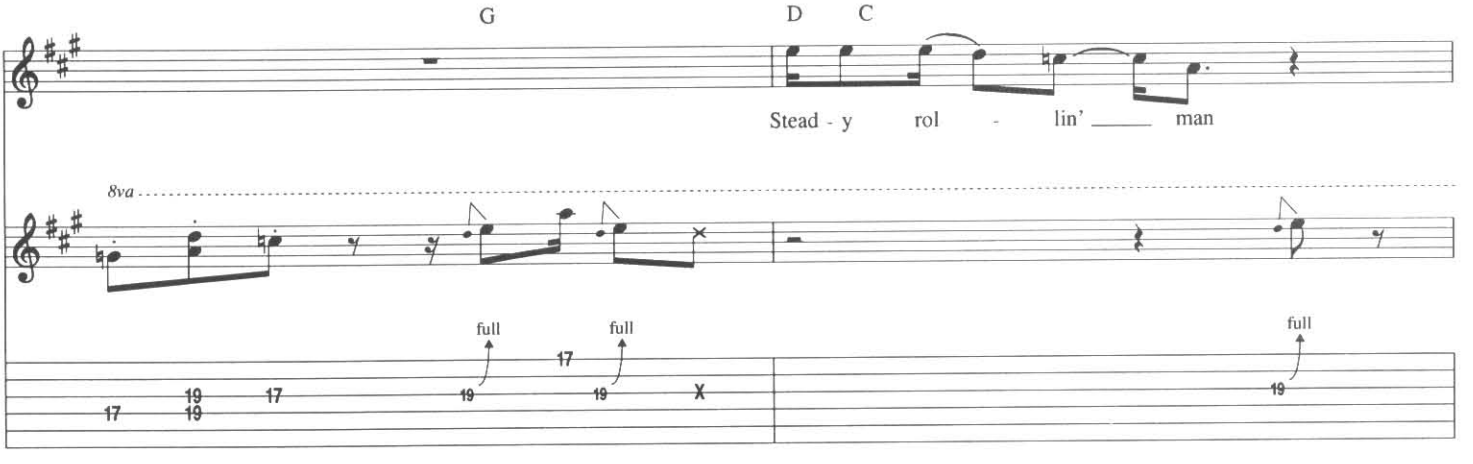


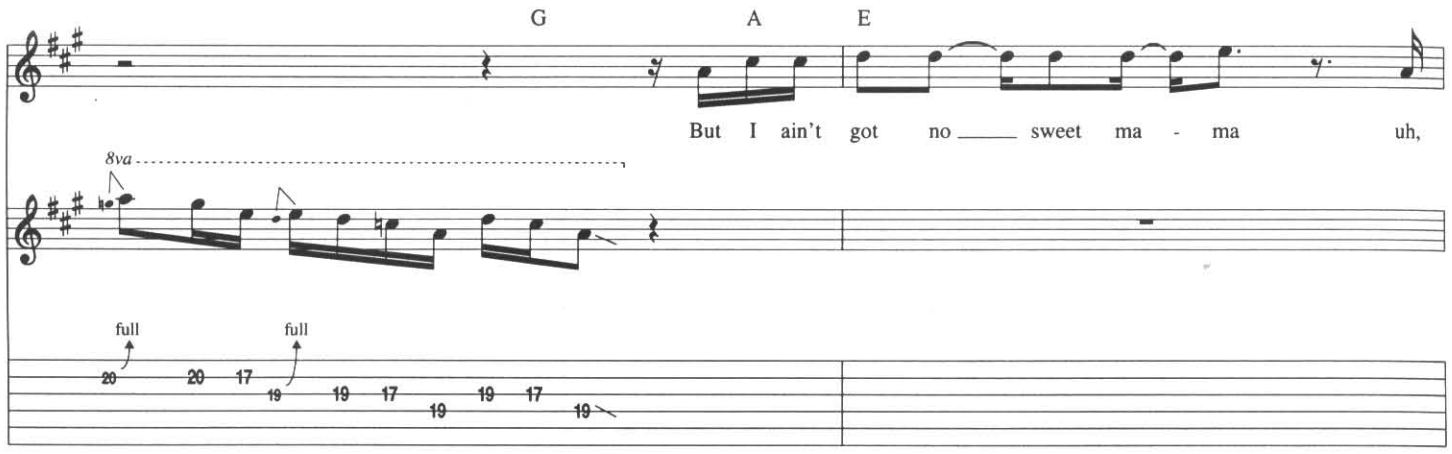


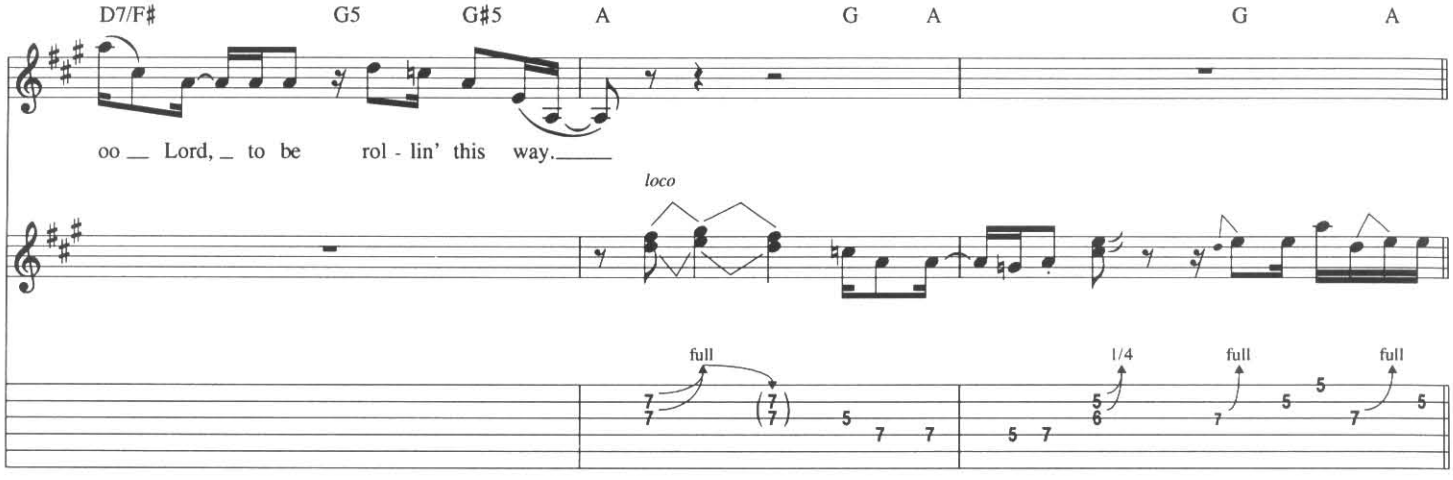
Verse

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

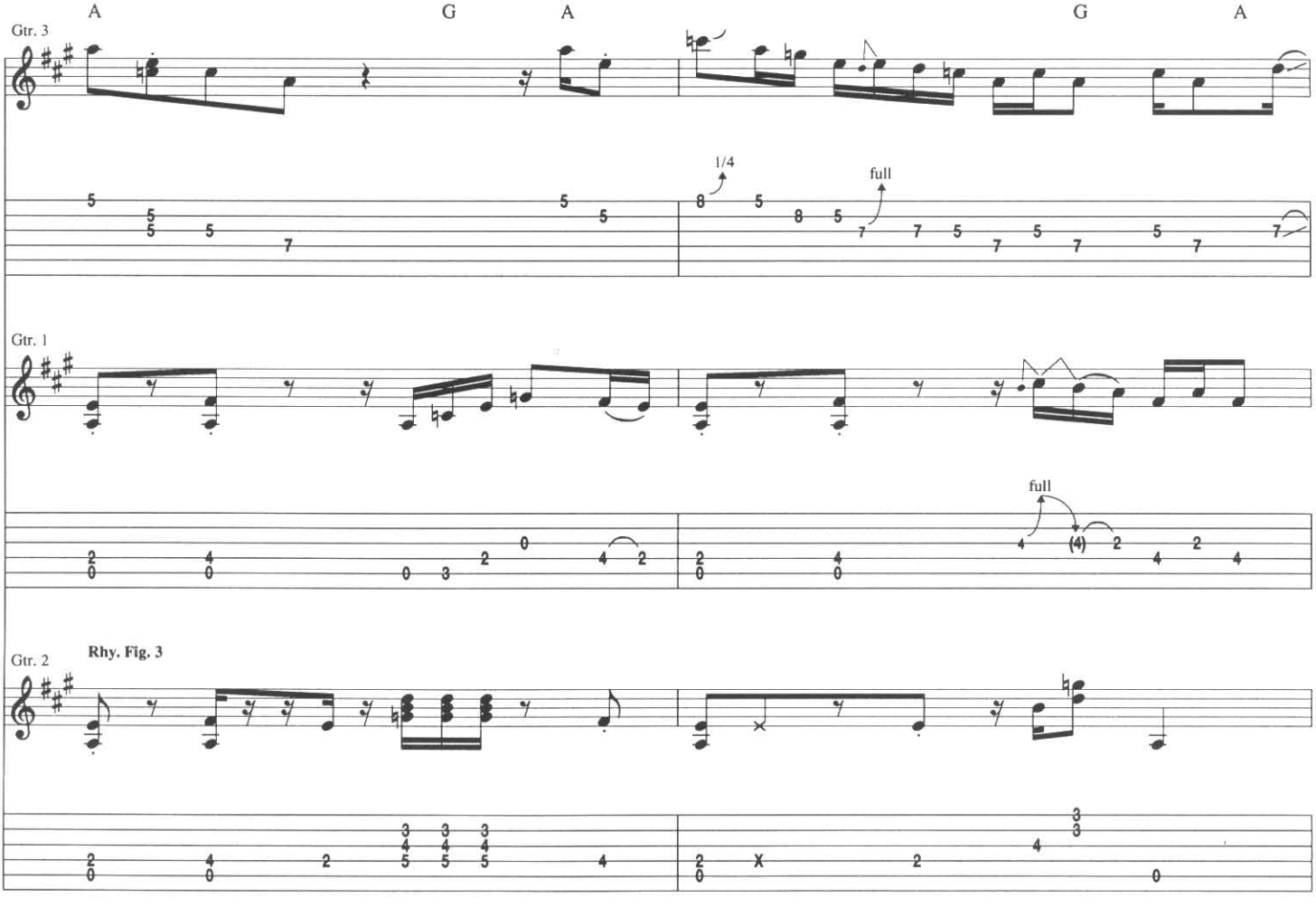


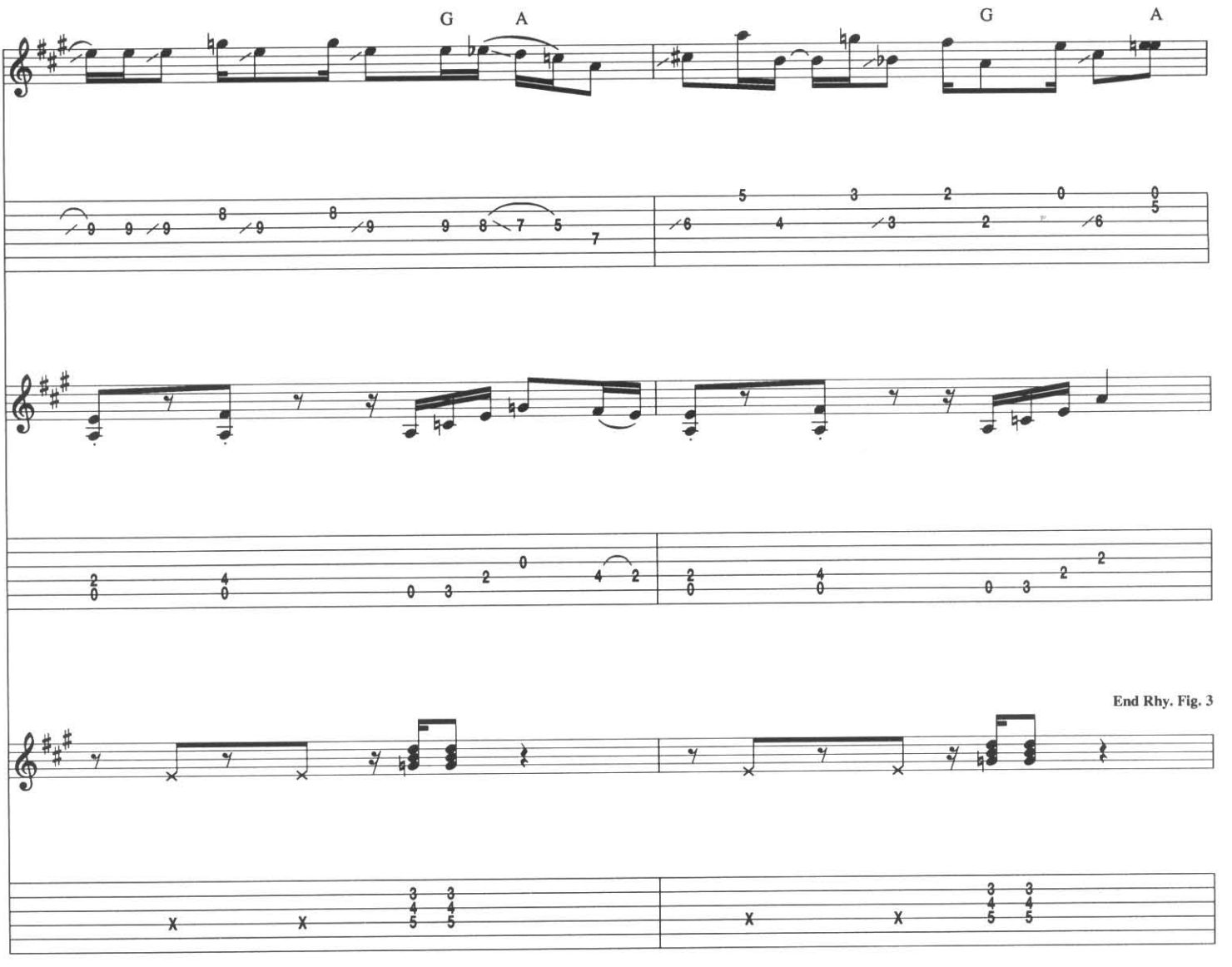




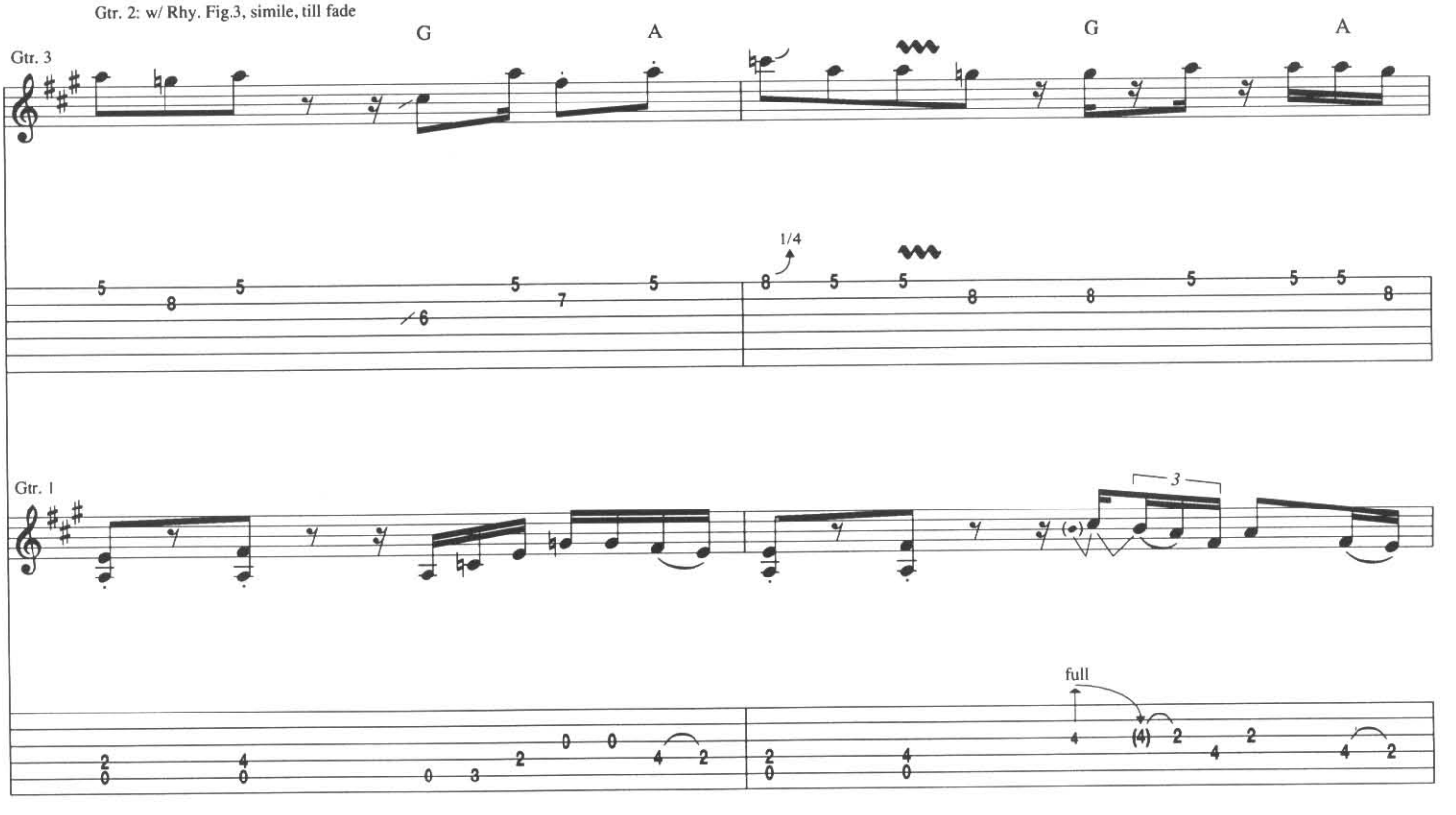


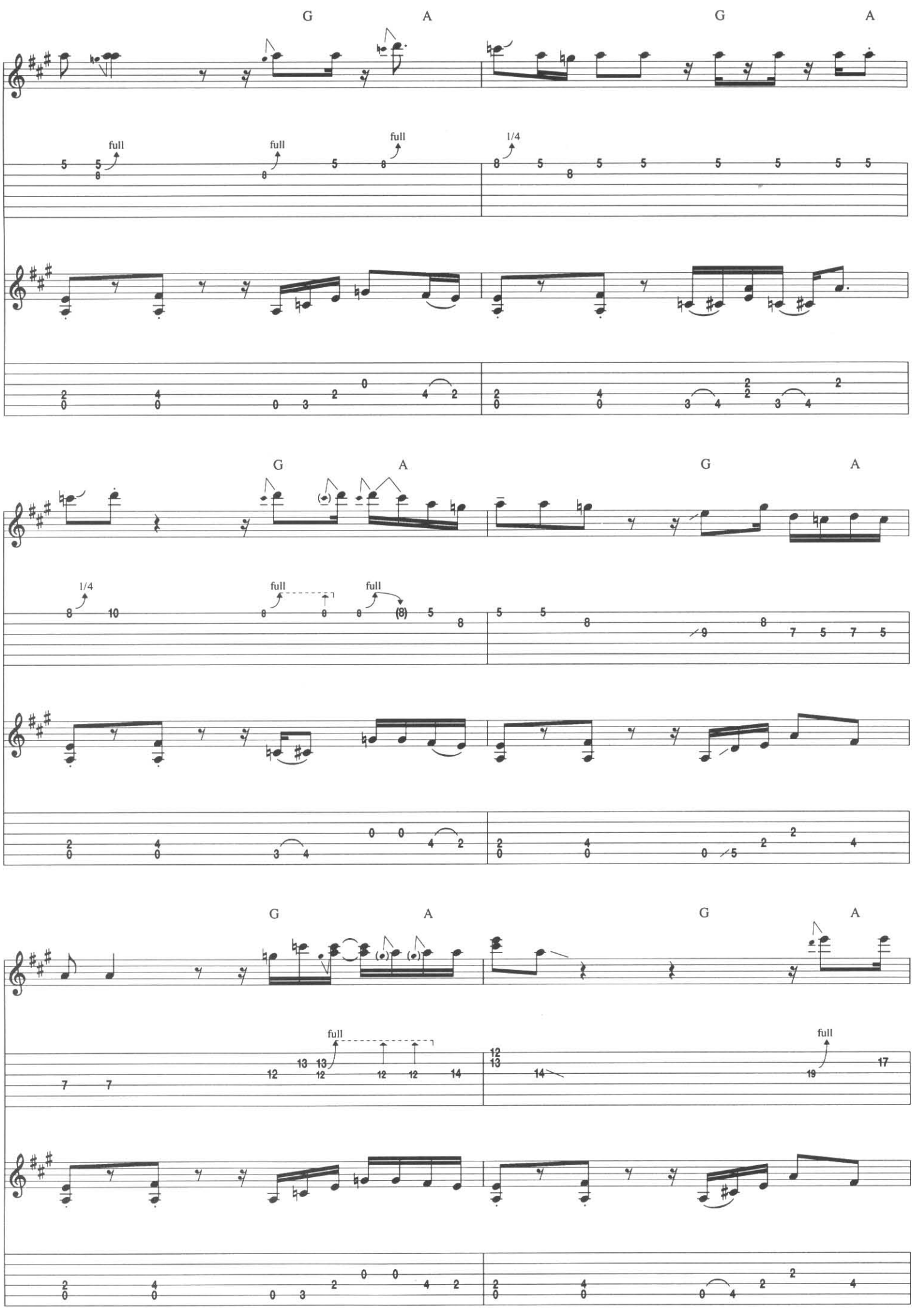
Outro-Guitar Solo

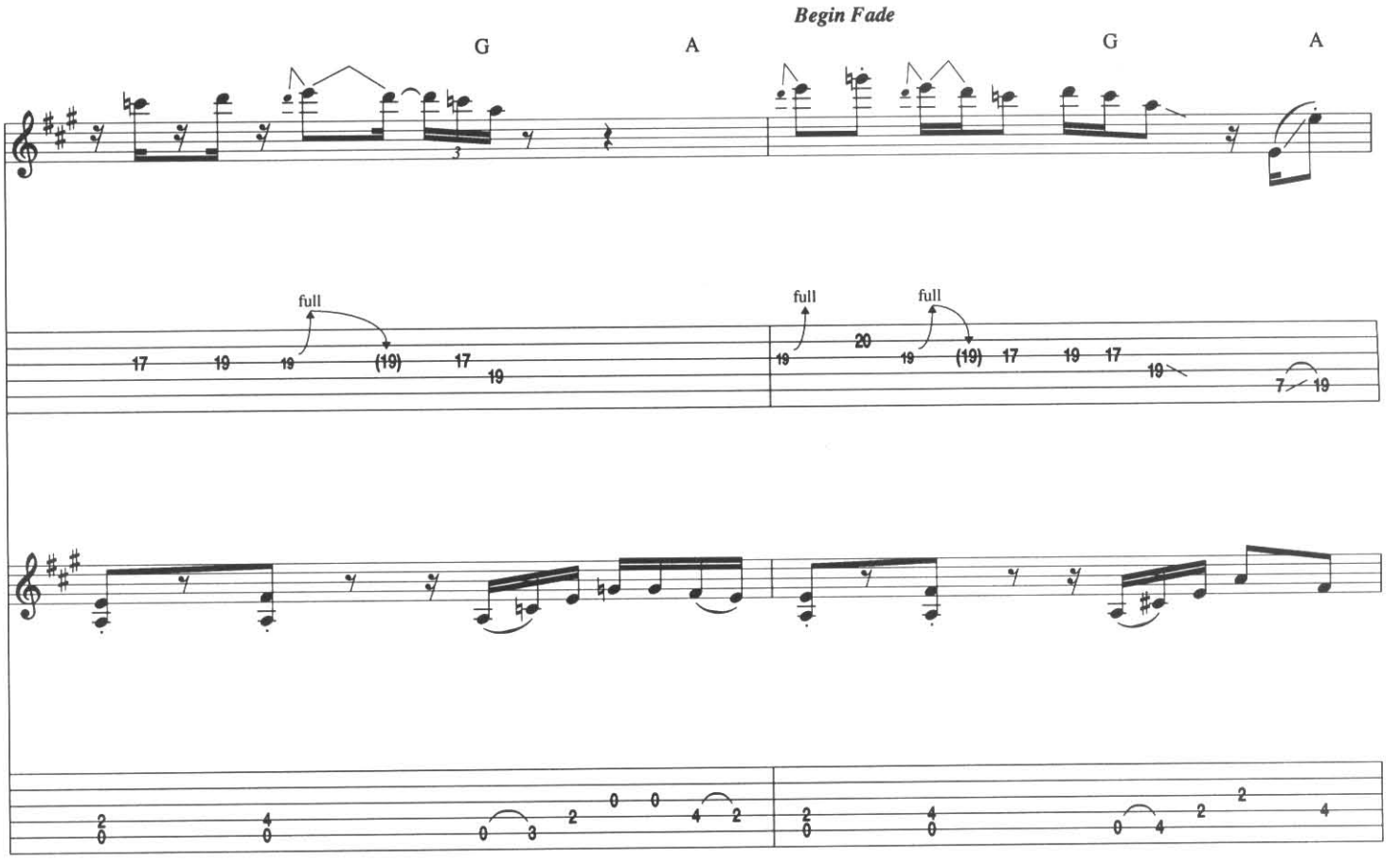


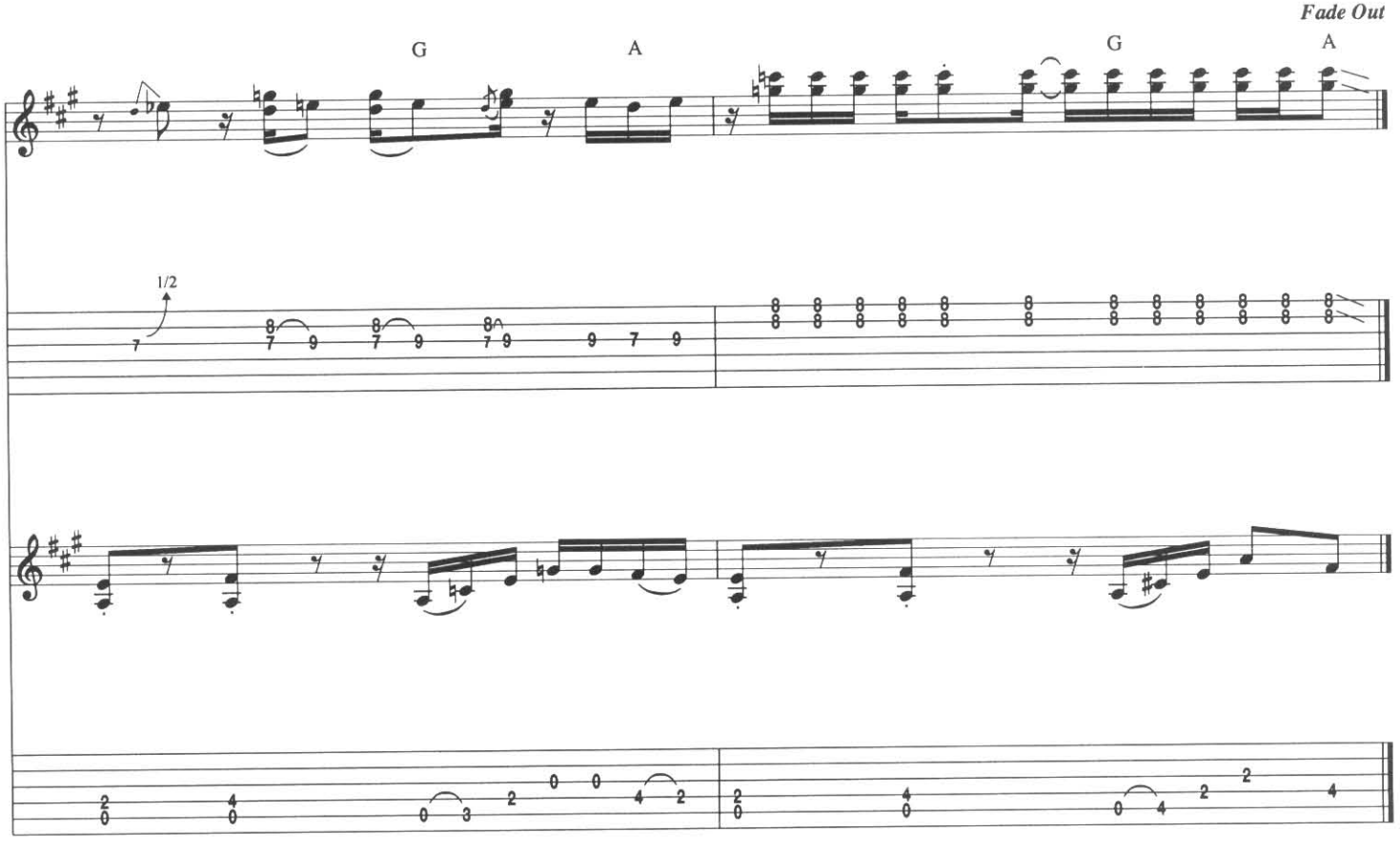


Gtr. 2: w/ Rhy. Fig.3, simile, till fade



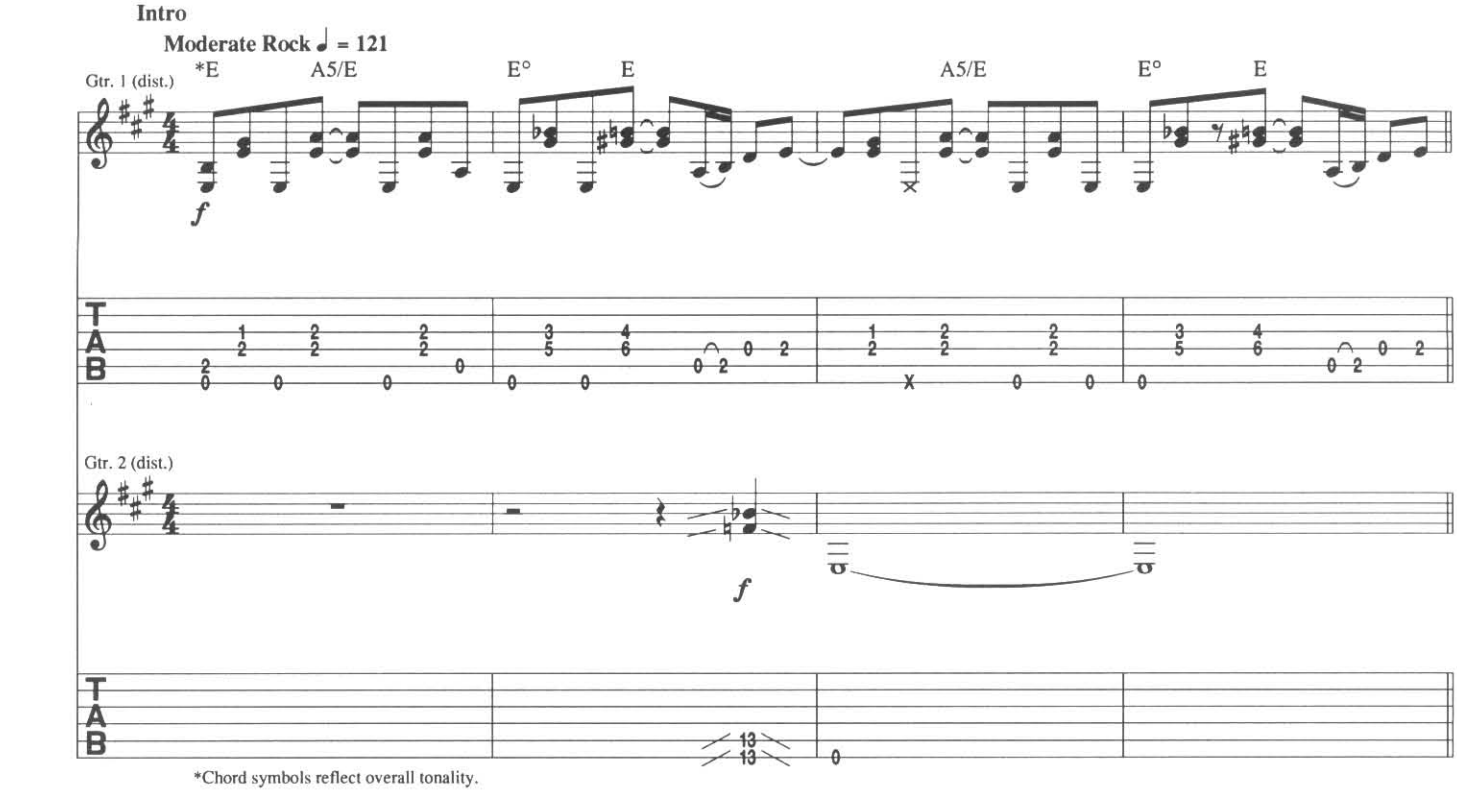

G
A
G
A
full
full
full
1/4
G
A
G
A
1/4
full
full
G
A
G
A
full
full


Begin Fade
G
A
G
A
full
full
full

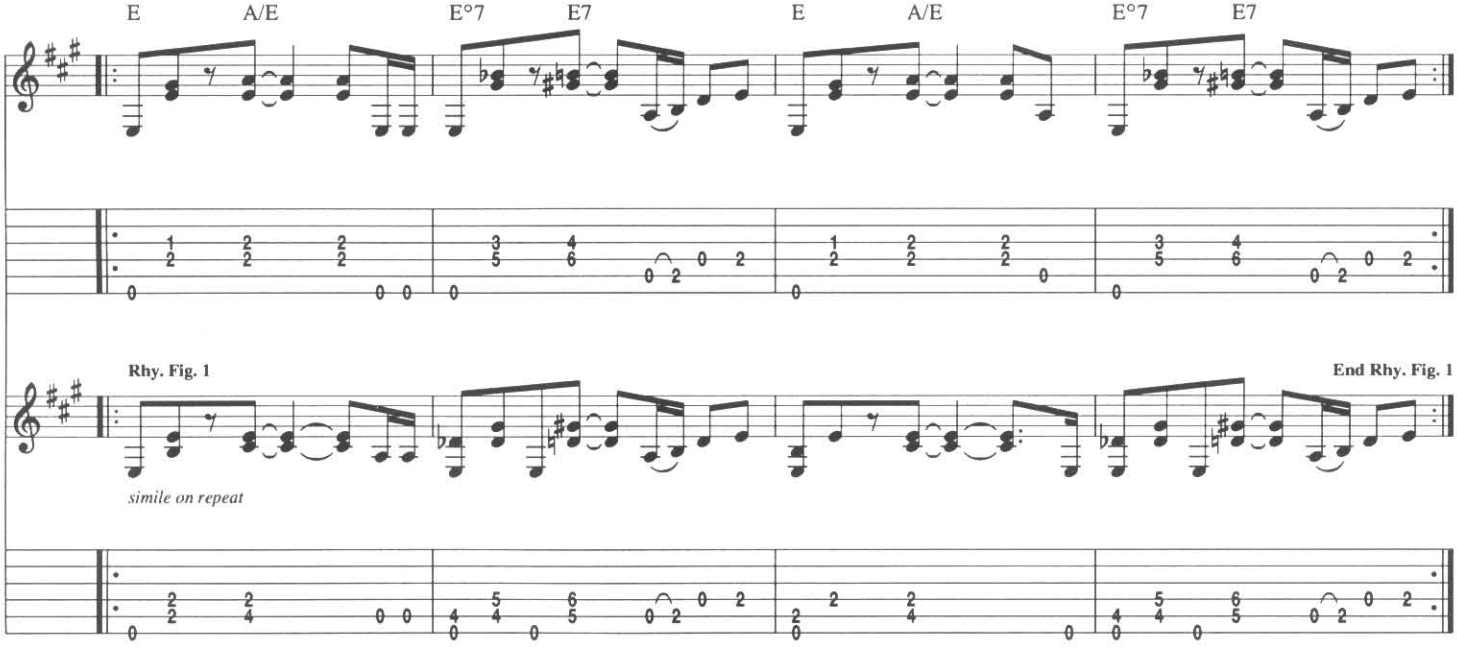

Fade Out
G
A
G
A
1/2

Mainline Florida

Words and Music by George E. Terry



*Chord symbols reflect overall tonality.



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𝄋 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

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,

E A/E E°7 E7

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

Fill 1
Gtr. 4

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

1/4

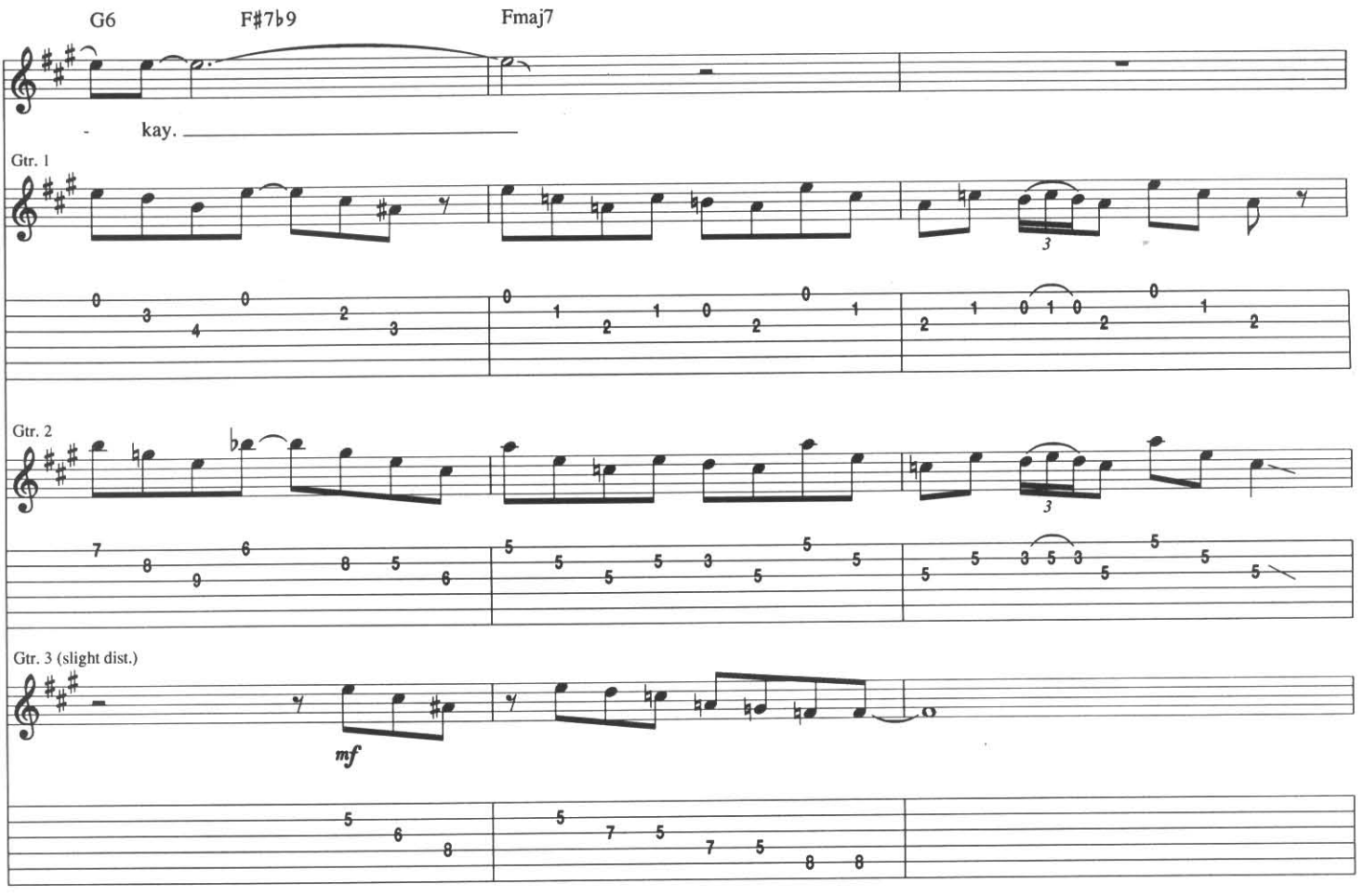
Gtr. 2

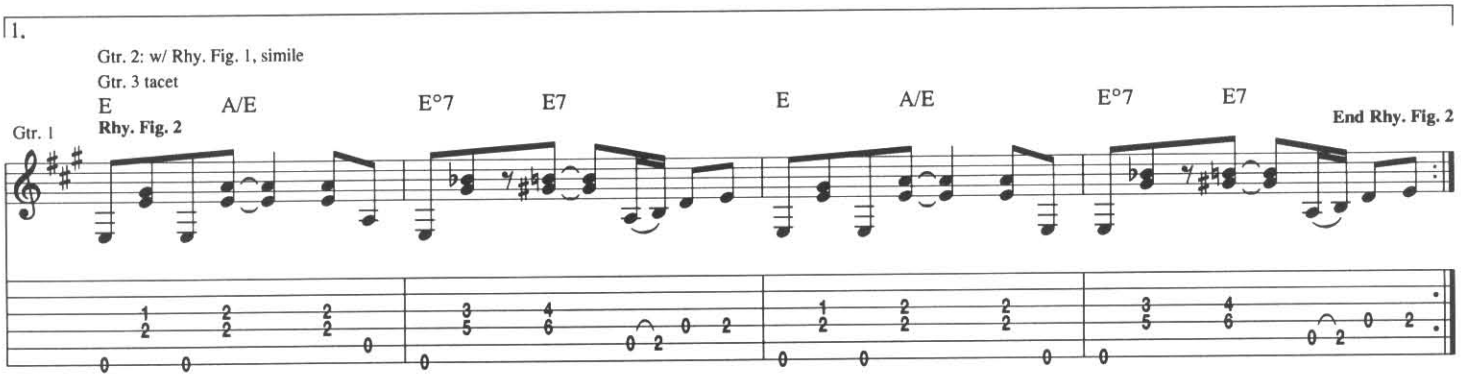
1/4

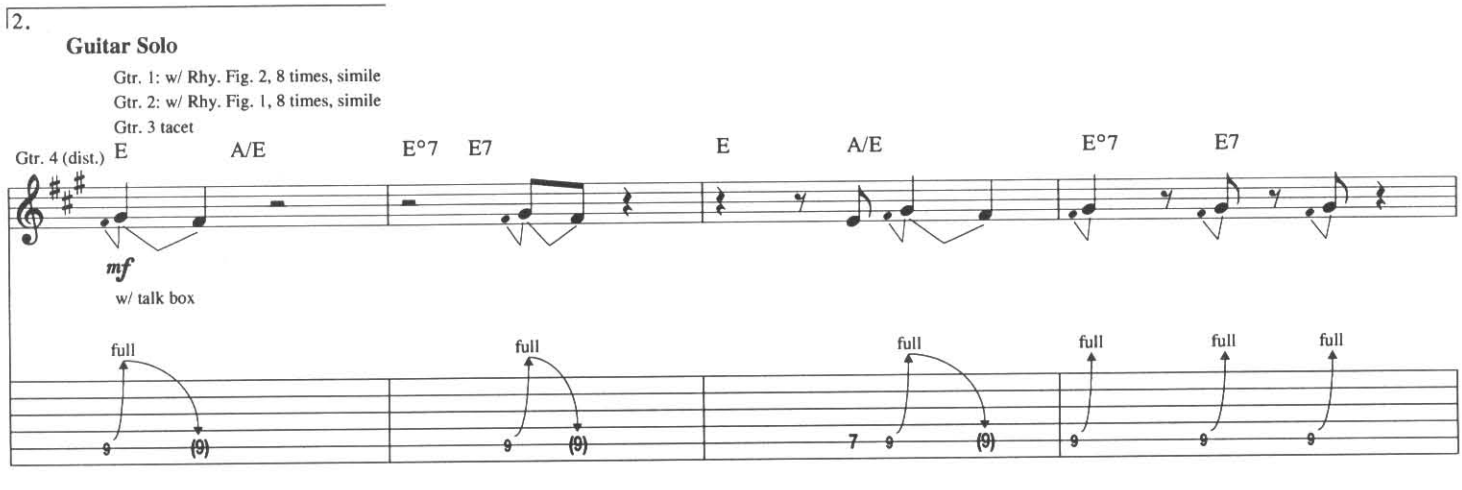
Fill 2

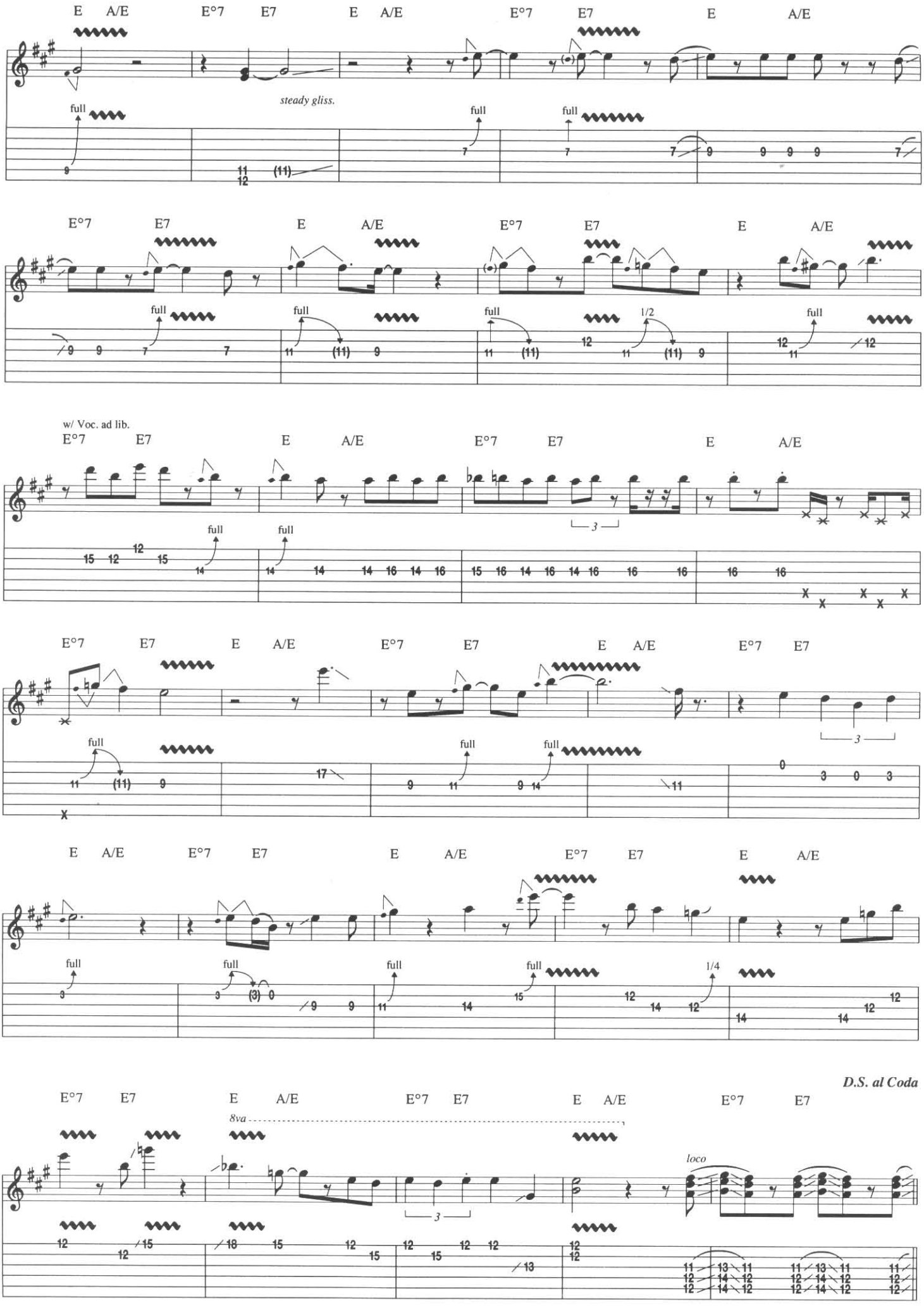
Gtr. 2

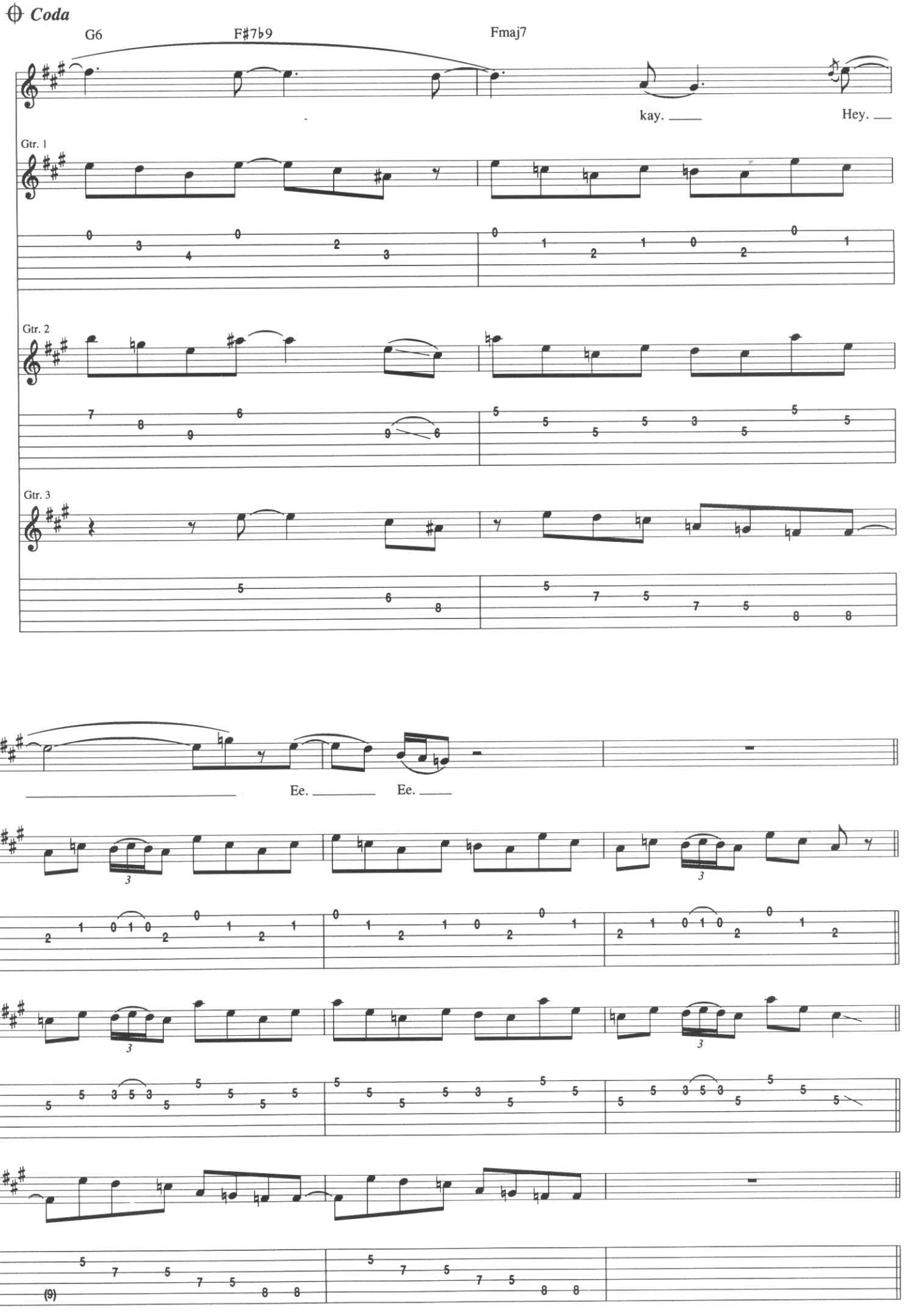
1/4


G6
F♯7♭9
Fmaj7
kay.
Gtr. 1
Gtr. 2
Gtr. 3 (slight dist.)
mf


1.
Gtr. 2: w/ Rhy. Fig. 1, simile
Gtr. 3 tacet
E
A/E
E°7
E7
E
A/E
E°7
E7
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2


2.
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2, 8 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 8 times, simile
Gtr. 3 tacet
Gtr. 4 (dist.)
E
A/E
E°7
E7
E
A/E
E°7
E7
mf
w/ talk box
full

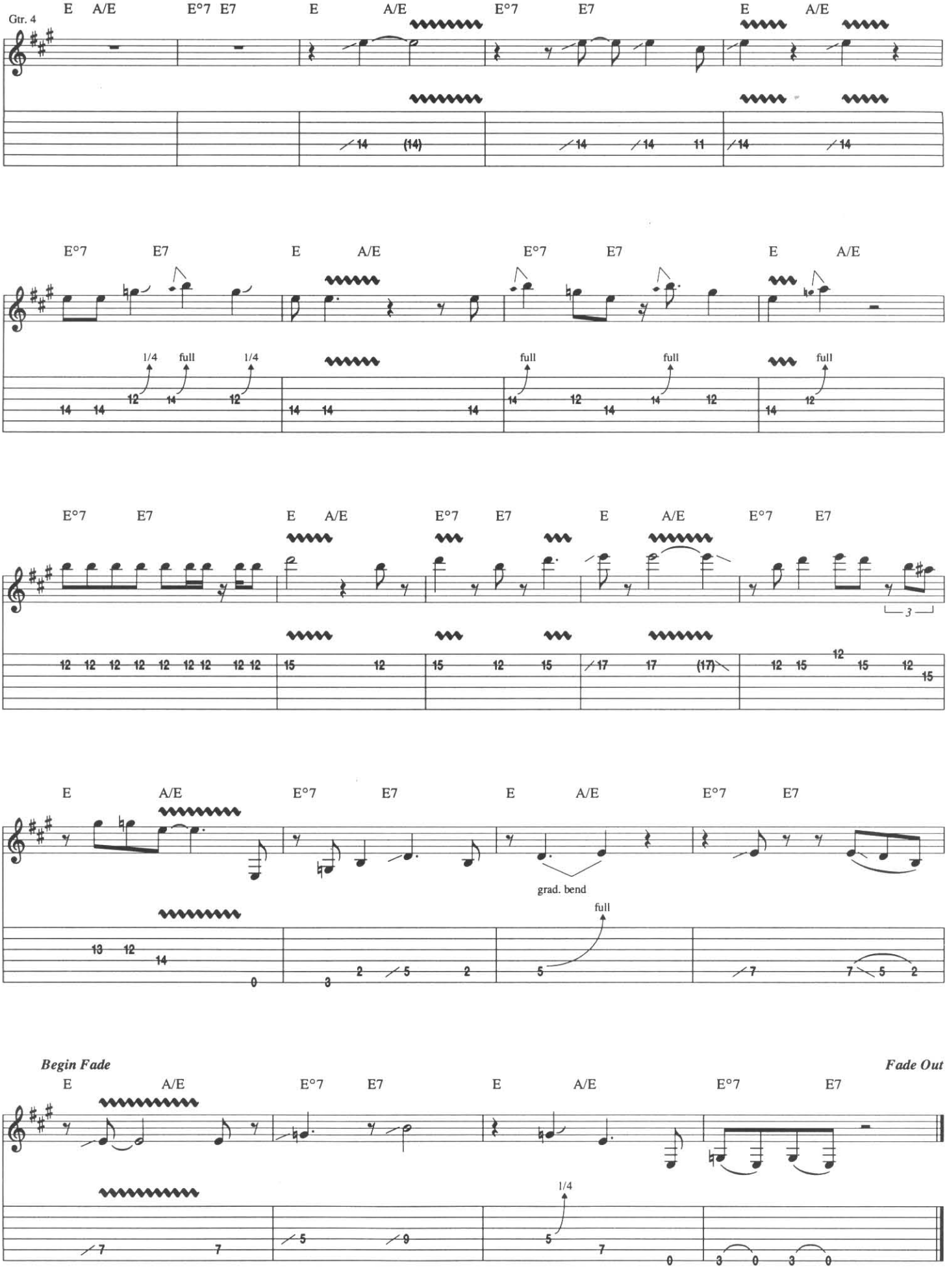

E A/E E°7 E7 E A/E E°7 E7 E A/E
steady gliss.
full
E°7 E7 E A/E E°7 E7 E A/E
1/2
w/ Voc. ad lib.
E°7 E7 E A/E E°7 E7 E A/E
3
E°7 E7 E A/E E°7 E7 E A/E E°7 E7
E A/E E°7 E7 E A/E E°7 E7 E A/E
1/4
D.S. al Coda
E°7 E7 E A/E E°7 E7 E A/E E°7 E7
8va
loco


Coda
G6
F#7b9
Fmaj7
kay.
Hey.
Gtr. 1
Gtr. 2
Gtr. 3
Ee.
Ee.
(9)

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2, 5 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 5 1/2 times, simile
Gtr. 3 tacet

Gtr. 4



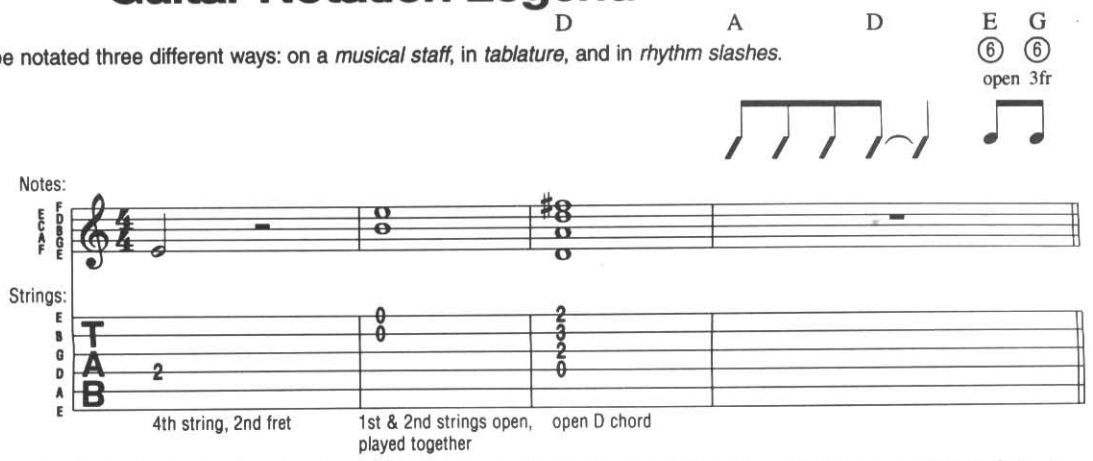
Guitar Notation Legend

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

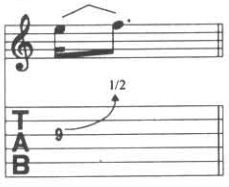
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

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.

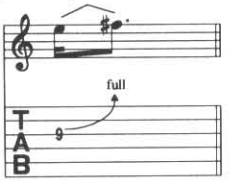
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



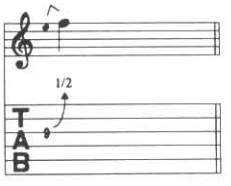
HALF-STEP BEND: Strike the note and bend up 1/2 step.



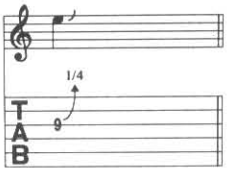
WHOLE-STEP BEND: Strike the note and bend up one step.



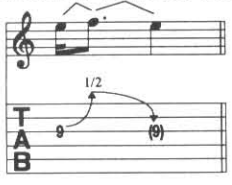
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



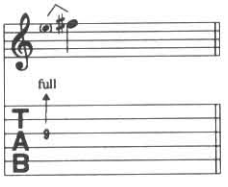
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



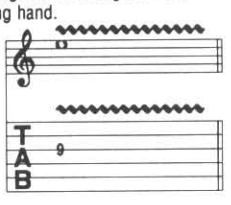
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



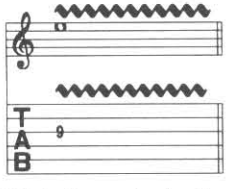
PRE-BEND: Bend the note as indicated, then strike it.



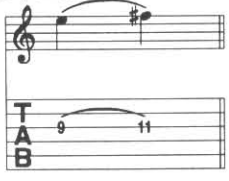
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



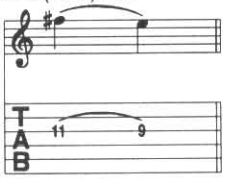
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



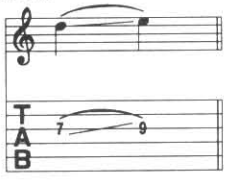
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



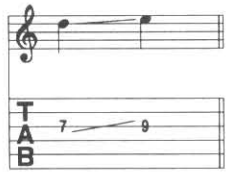
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



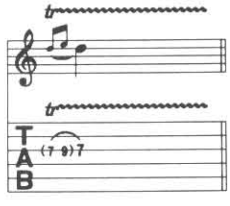
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



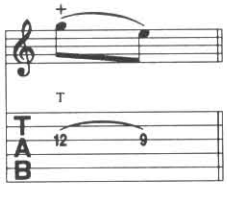
SHIFT SLIDE: Same as legato slide, except the second note is struck.



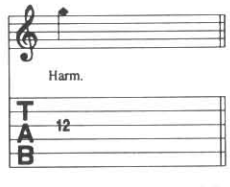
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



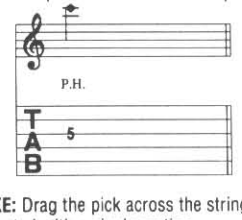
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



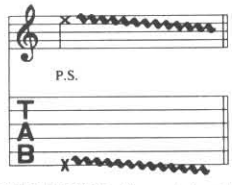
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



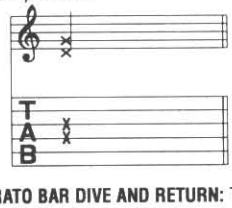
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



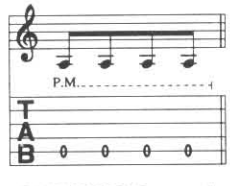
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



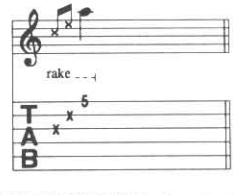
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



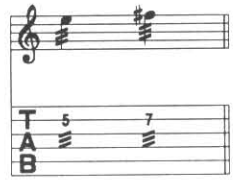
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



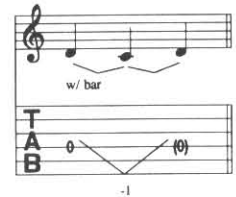
RAKE: Drag the pick across the strings indicated with a single motion.



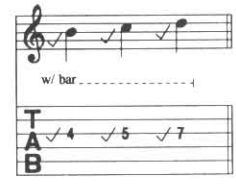
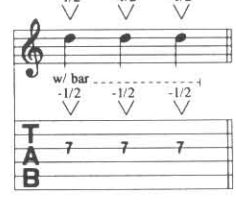
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



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.