

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

ERIC CLAPTON BACK HOME



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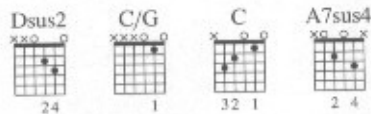
Photo by Martyn Atkins

4	So Tired
23	Say What You Will
36	I'm Goin' Left
48	Love Don't Love Nobody
64	Revolution
76	Love Comes to Everyone
88	Lost and Found
102	Piece of My Heart
113	One Day
126	One Track Mind
143	Run Home to Me
161	Back Home
172	<i>Guitar Notation Legend</i>

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So Tired

Words and Music by Eric Clapton and Simon Climie



Gtr. 2: Drop D tuning:
(low to high) D-A-D-G-B-E

Gtr. 6: Open D tuning:
(low to high) D-A-D-B-A-D

Intro

Moderately ♩ = 97 ()

Dsus2 C/G Dsus2 C/G Dsus2 C A7sus4

Rhy. Fig. 1A
Gtr. 3 (elec.)



Rhy. Fig. 1

*Gtr. 1 (acous.)

mf
w/ fingers
let ring throughout

TAB

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

*Two gtrs. arr. for one.

Riff A

Gtr. 2 (elec.)

mf
w/ slight dist. & wah-wah

TAB

0	3	(3)	0
---	---	-----	---

1/4

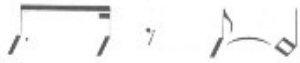
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Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A
Gtr. 2: w/ Riff A

C A7sus4

*D

End Rhy. Fig. 1A



Gtr. 4 (elec.)

mf
w/ dist. & delay

Gtr. 1

End Rhy. Fig. 1

Gtr. 5 (elec.)

mf
w/ slight dist.

Gtr. 2

End Riff A

*Chord symbols reflect overall harmony.

Gtr. 4

Gtr. 5 tacet

Gtr. 4 tacet

C A7sus4

C A7sus4

mf
w/ slide

Gtr. 5

Gtr. 6 (Dobro)

mf
w/ slide

Verse

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (4 times)

Gtr. 6 tacet

D

I Get up in the morn - in', al - read - y yawn - in' and I'm

Gtr. 2

Gtr. 6

C

A7sus4

C

A7sus4

D

so tired. I ain't had a wink of sleep,

Gtr. 2

C

A7sus4

C

A7sus4

it seems like all week, and we're so tired. The

Gtr. 2

Gtr. 6

Gtr. 6 tacet

D

ba - by's on - ly feed - in', and one of them is teeth - in', and they're

Gtr. 2

C

A7sus4

C

A7sus4

D

so tired, They get up before the dawn, I don't know

C

A7sus4

C

A7sus4

how we carry on, and we're so tired.

Chorus

Gtr. 2 tacet

B \flat F E7

Thank God their ma - ma is a nat - u - ral, she knows ex - act - ly what to do. -

Riff B

*Gtr. 7

f

10 13 10 13 10 12

*Horns arr. for gtr.

Rhy. Fig. 2

Gtr. 1

3 5 3 3 6 5 3 6 5 3 | 1 3 3 3 1 3 3 2 0 | 1 2 2 0 2 2 0 2 1 1 2

Am

Am/G

F

C

A, left to me. - I think I'd go in - sane. -

8 7 5 4 3 | 15 17 17

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

E7

I just would - n't have a clue. 2. You know we're

End Riff B

(17)

End Rhy. Fig. 2

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

Verse

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (2 times)
 Gtr. 2: w/ Riff A (2 times)
 Gtr. 7 tacet

D

try - 'n' to do our best, but I just don't get no rest, and we're
 (Just can't get no rest.)

Gtr. 4

12 14 15 (15) 17 17 15 16

C

A7sus4

C

A7sus4

so tired. I would

Gtr. 4

grad. bend 1/2

16 14 14 12 14 12 10 12 10

Gtr. 6

3 5 5 5 3 3 3 3 5 5 3

D

do it all a - gain, you can bet your life, my friend, and I'm

The first system of music includes a vocal line and two guitar staves. The guitar staves contain tablature with fret numbers and techniques such as bends (marked 1/2) and vibrato (indicated by wavy lines). The fret numbers include 12, 10, 14, 16, 15, 18, and 15.

C

A7sus4

C

A7sus4

so tired. Da, da, da,

The second system of music includes a vocal line and two guitar staves. The guitar staves contain tablature with fret numbers and techniques such as bends (marked 1/2) and vibrato (indicated by wavy lines). The fret numbers include 12, 10, 12, 10, 12, 10, 8, 10, 8, 10, 10, 8, 3, 5, 5, 0, 9, 8, 7, 8, 7, 5, 5, 5, 5.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Riff A (2 times)

D

da, da, da, da, da. Da, dee, da, — dee, da. — We're

C A7sus4 C A7sus4 End Voc. Fig. 1

*Voc. Fig. 1

so — tired. — (So — tired, — so — tired.) — La, la,

*Refers to upstemmed voc. only.

D

da, da, da, da, da. Da, dee, da, ___ dee. da. ___

1/2

7 7 9 7 X 7 9 7 5

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

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 6 tacet

C A7sus4 C A7sus4

So _____ tired. _____

grad. bend

1/2

12 12 10 12 10 12 14 12 10 12 10 1/2 12 12

Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 7: w/ Riff B

Bb F E7

I just can't wait till the sun ___ goes down and all the kids ___ have gone to bed. _

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

0 2 1 3 2/4 4 3

Am Am/G F C

I'm try'n' to sleep... you know, but sleep won't... come...

12/14 12 12/14 12 10 10 12 10 12/14 12 12 14

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

E7

with all the stuff... go - in' through my head... 3. Well, it's

7 9 7 7 9 7 7 9 1 1 1 1/2 7 (7) 5 7 7 2

End Rhy. Fig. 3

let ring

4 0 3 4 3

Verse

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (2 times)
 Gtr. 2: w/ Riff A (2 times)

D

play group on Thurs - day, mu - sic class on Fri - day, and I'm

Gtr. 4

Gtr. 6

Gtr. 6 tacet

C A7sus4 C A7sus4

so tired. And now

Gtr. 4

D

Ma - ma's get - ting sleep - y, and Dad - dy won't change no mess - y, and I'm

Gtr. 4

Gtr. 6

C A7sus4 C A7sus4

so _____ tired. _____ Du, du, da,

The first system of music features a vocal line with lyrics "so _____ tired. _____" and "Du, du, da,". The guitar parts include a melodic line with triplets and a bass line with various fret numbers and rhythmic markings like 1/2 and 1/4.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)

D

da, da, da, da, da. Da, dee, da, ___ dee, da. _____

The interlude section features a vocal line with lyrics "da, da, da, da, da." and "Da, dee, da, ___ dee, da. _____". The guitar parts include a melodic line with slurs and a bass line with fret numbers and rhythmic markings like 7, 9, 5, 2, 4, and 3.

C A7sus4 C A7sus4

So _____ tired. _____ Du, da, da,

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics 'So _____ tired. _____ Du, da, da,'. The second staff is the guitar accompaniment, showing a melodic line with some slurs and a bass line with fret numbers 7, 5, 7, 5, 7, 5, 7, 5, 3, 5, 3, 5, 3, 5, 2, 14. The third staff shows a guitar accompaniment with a melodic line and a bass line with fret numbers 3, 4, 0, 7, 6, 7, 5, 5.

D

da, da, da, da, da. Da, dee, da, dee, da. _____

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics 'da, da, da, da, da. Da, dee, da, dee, da. _____'. The second staff is the guitar accompaniment, showing a melodic line with slurs and a bass line with fret numbers 12, 7, 7, 9, 9, 7, 9, 7, 9, 7, 5, (5), 2, 12. The third staff shows a guitar accompaniment with a melodic line and a bass line with fret numbers 9, 5, 5, 5, 0, 3, 2, 4, 3, 4, 2, 5, (5).

Gtr. 6 tacet C A7sus4 C A7sus4

So _____ tired. _____

Gtr. 4

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics 'So _____ tired. _____'. The second staff is the guitar accompaniment, showing a melodic line with slurs and a bass line with fret numbers 9, 7, (7), 14, (14), 14, 12, 11, 7, 7, 9, 7. The third staff shows a guitar accompaniment with a melodic line and a bass line with fret numbers 9, 7, (7), 14, (14), 14, 12, 11, 7, 7, 9, 7.

Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 3
Gtr. 7: w/ Riff B

Bb F

Some - times I think I'm just too old — for this,

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

E7 Am Am/G

I must have bet - ter things _ to do. _____

12/14 (14) 6 8 7 (7) 5 7

F C

But when it's time — to get my good - night — kiss, _____

7 12 12/14 12 14

E7

a. my dreams have all — come true. _____ Whoa.

12/14 (14) 12 14 12 14 12 14 12 14\12 10 12 7

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)

D

Da, da, da.

Gr. 4

Gr. 2

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

Gr. 1: w/ Rhy. Fig. 1 (6 times)

Gr. 2: w/ Riff A (6 times)

da, da, da, da, da. Da, dee, da, ___ dee, da. ___

Gr. 4

Gr. 6

Bkgd. Voc.: w/ Voc. Fig. 1

Gr. 6 tacet

C

A7sus4

C

A7sus4

So ___ tired. ___ Da, da, da.

Gr. 4

10 9 7 9 7 9 | 10 9 (9) 7 9 7 9 7 8 7 5 7

Bkgd. Voc.: w/ Voc. Fig. 1

C A7sus4 C A7sus4

So _____ tired. _

The first system of music features a vocal line with the lyrics "So _____ tired. _". The guitar accompaniment consists of a melodic line in the treble clef and a bass line in the bass clef. The fretboard diagrams show the following fingerings:
 Treble clef: 10, 13-10, 13-12 (with a 1/2 bend), (12), 10, 12, 10, 12, 10, 13, 15, 17, 17 (with a 1/4 bend), 15, 16, 17, 17 (with a 1/2 bend), 17, 15, 17, 15, 15.
 Bass clef: /5, 5, 7, 5, 5, 3/5, 5.

Bkgd. Voc.: w/ Voc. Fig. 1

C A7sus4

D

So _____ tired. _

The second system of music features a vocal line with the lyrics "So _____ tired. _". The guitar accompaniment consists of a melodic line in the treble clef and a bass line in the bass clef. The fretboard diagrams show the following fingerings:
 Treble clef: 10, 10, 10 (with a wavy line), (10), 12, 13, 13 (with a 1/2 bend), 10, 10, 12, 9, 11, 7, 7 (with a 1/2 bend), 9, 7.
 Bass clef: 12, 12, 12, 12 (with a 1/2 bend), 14.

Gr. 6 tacet

C A7sus4

D

Gr. 4

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

Bkgd. Voc.: w/ Voc. Fig. 1

C

A7sus4

C

A7sus4

So tired.

Gr. 4

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10 12 10

Gr. 6

19 21 19 17

Outro

Gr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)

D

(10) 6 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 9

15 17 17

Say What You Will

Words and Music by Eric Clapton and Simon Climie

A 3211 5fr
F# 3211
Bm 3111 7fr
E6sus4 2 3
E6 1 3
D 3211 10fr
C#m 3111 9fr
Em 3111 12fr
Bsus4 3411 10fr
B 3211 7fr
E/G# 3121 4fr
D/F# 3121

Intro

Moderately slow Reggae ♩ = 82

A
Rhy. Fig. 1

Gr. 3 (slight dist.) 7 *mf*

Gr. 1 (dist.) *mf*

(Drums) *mf*
w/ wah-wah

TAB

Riff B
Gr. 4 (clean) *mf*
w/ fingers let ring ----- let ring -----

TAB

Riff A
Gr. 2 (slight dist.) *mf*
w/ amp tremolo

TAB

Gr. 2: w/ Riff C
 Gr. 3: w/ Rhy. Fig. 2

A **F#7/A#** **Bm7**

And I've had my fill of the

let ring -----|

*Chord symbols reflect overall harmony.

E6sus4 **E6** **Pre-Chorus** **D** **C#m**

Rhy. Fig. 3

Gr. 3

hurt - in' kind...

*** Male & Female: Will take a lot of mon - ey

**Gr. 5 (clean)

mp

**Two gtrs. arr. for one.

End Riff D **Riff E** **End Riff E**

Gr. 1

Gr. 6 *mf*
 (slight dist.) w/ Leslie
 divisi let ring throughout

Riff F

***All vocals sound one octave lower than written.

Gr. 1 tacet

Bm

A

Bm

C#m

Gr. 1: w/ Riff E

D



to buy up all the pain. Take a lot of

Gr. 5

Gr. 6

C#m

Em

Bm

Bsus4

B



hon - ey, fill me up, put me back on my

Verse

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

Gtrs. 5 & 6 tacet

E6sus4

E6

A

F#7/A#

End Rhy. Fig. 3



feet a - gain. — A, you seen the worst,

Gtr. 5

Gtr. 1

Gtr. 1

Gtr. 5 *divisi*

Gtr. 6

End Riff F

Gtr. 2

Riff G

*P.M.----- P.M.-----

*Mute 4th string and allow 5th string to ring.

Bm7

E6sus4

E6

Gtr. 2: w/ Riff G

A

but still you find the best in me. — And my love was

Gtr. 1

let ring-----

Gtr. 2

End Riff G

Gtr. 5

P.M.-----

F#7/A# Bm7 E6sus4 E6

cursed and los - in' des - ti - ny. —

let ring -----

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

9 11 (11) 9 11 10 9 7 9 7 9

Pre-Chorus
 Gtr. 1: w/ Riff E
 Gtr. 3: w/ Rhy. Fig. 3
 Gtr. 6: w/ Riff F

Dmaj7 C#m7 Bm7

Will take a lot of liv - in' to dry up all — the tears. —

Gtr. 5

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

Amaj7 Bm C#m Gtr. 1: w/ Riff E Dmaj7 C#m7

— Take a lot of grin - min',

6 7 9 10 9 11

X X X X X 9

7 9 11 11 12 11 11

Em Bm7 Bsus4 B E6sus4 E6

cheer me up, a, put me back on my feet a - gain.

The first system of music features a vocal line in treble clef with lyrics "cheer me up, a, put me back on my feet a - gain." The guitar line is in treble clef, and the fretboard diagram below it shows fingerings: 11, 9 9, 9 9 9 8, 7, 6 4.

Chorus

A Bm C#m D C#m

Rhy. Fig. 4A

Gtr. 3

The chorus section begins with a guitar rhythm part for Gtr. 3, labeled "Rhy. Fig. 4A". The rhythm consists of a series of chords: A, Bm, C#m, D, and C#m, each with a specific rhythmic pattern indicated by slashes and flags.

'Cause I need - ed a friend

The start of the chorus features a vocal line in treble clef with the lyrics "'Cause I need - ed a friend". The guitar line is in treble clef.

*Voc. Fig. 1

(You know, I need - ed a friend. (Oo.

The second part of the chorus includes a vocal line with the lyrics "(You know, I need - ed a friend. (Oo." and a guitar line. A "*Voc. Fig. 1" annotation points to a specific vocal figure.

Gtr. 1 Rhy. Fig. 4

The guitar part for Gtr. 1, labeled "Rhy. Fig. 4", includes a treble clef staff with notes and a fretboard diagram showing fingerings: 0, 2, 4, and a complex sequence of notes with 'X' marks on strings 1, 2, and 3.

Gtr. 5

The guitar part for Gtr. 5 includes a treble clef staff with notes and a fretboard diagram showing fingerings: 2, 6, 7, 9, 11, 9/11, 11/12, 10, 9, 9, 11, (11).

*Refers to upstemmed and downstemmed voics.

Bm A E/G# D/F# A Bm C#m

that I could tell my trou - bles to. And you've been my friend, —

And you have been my friend.) —

D C#m Bm

so I will give my love — to you. —

Op.

F#

Bm

E6

End Rhy. Fig. 4A



Good love from me to you.

End Voc. Fig. 1



Oo.)

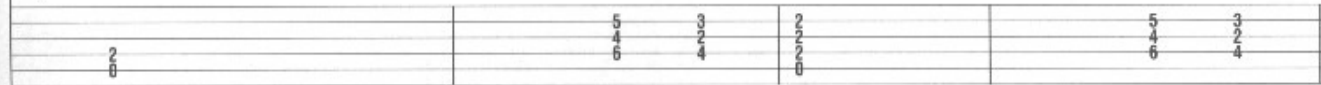
End Rhy. Fig. 4



Interlude

- Gtr. 2: w/ Riff A
- Gtr. 3: w/ Rhy. Fig. 1
- Gtr. 4: w/ Riff B
- Gtr. 5: tacet

A



Verse

- Gtr. 1: w/ Riff D
- Gtr. 2: w/ Riff G (2 times)
- Gtr. 3: w/ Rhy. Fig. 2 (2 times)

A

F#7/A#



3. Here it comes a - gain.



Bm7 E6sus4 E6 A

I feel I'm not good e - nough. Can't re - mem - ber when —

9 11 9 (9) 7 9 7 9 7 7 7 9 11 10 12

F#7/A# Bm7 E6sus4 E6

it ev - er felt — so — tough. —

string noise

12/14 9 11 9 7 9 7

Pre-Chorus

Gtr. 1: w/ RIFF E
 Gtr. 3: w/ Rhy. Fig. 3
 Gtr. 6: w/ Riff F
 Dmaj7

C#m7 Bm7

Take a lot of hug - gin' to drive a - way — the fear. —

9 11 9 9 12 11 12 9 11 7 9 9 9 9

Amaj7 Bm C#m Gtr. 1: w/ RIFF F Dmaj7 C#m7

Take a lot of lov - in',

6 7 9 11 11 12 11 11 12 11 9 11

Em Bm7 Bsus4 B E6sus4 E6

pick me up, put me back on my feet a gain.

The first system of music features a vocal line in treble clef with lyrics "pick me up, put me back on my feet a gain." Above the staff are guitar chords: Em, Bm7, Bsus4, B, E6sus4, and E6. Below the staff is a guitar fretboard diagram with six strings and fret numbers: 11-12, 11, (11), 9 9 9 8, 7, 6 4.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (2 times)

A Bm C#m D C#m Bm

And I need-ed a friend, that I could tell my trou- bles to.

Voc. Fig. 2 End Voc. Fig. 2

(You need a friend.)

The chorus section begins with guitar chords A, Bm, C#m, D, C#m, and Bm. The vocal line includes the lyrics "And I need-ed a friend, that I could tell my trou- bles to." and "(You need a friend.)". The guitar part includes a fretboard diagram with fret numbers: 2, 6 7 9, 9 11 9 11, 10 9, 9 11, 7 9 9 11 9, 11 9 7.

A E/G# D/F# A Bm C#m D C#m

And you've been my friend, And you've been my friend.)

The second part of the chorus features guitar chords A, E/G#, D/F#, A, Bm, C#m, D, and C#m. The vocal line includes the lyrics "And you've been my friend, And you've been my friend.)". The guitar part includes a fretboard diagram with fret numbers: 9 11 9 9 11 9 7 9 7, 7 6 7 9, 9 11 9 11, 10 9, 9 11 9 11.

Bm F# Bm E6

so I will give my love _ to you. _ A, good love from me _ to you. _

(11) 12 9 10 12 9 11 9 9/11 9/11 9 12 (9)

Bkgd. Voc.: w/ Voc. Fig. 2

A Bm C#m D C#m Bm

— A, you need-ed a friend _ that you could tell your trou - bles to. _

(I know you need-ed a friend. _ (Oo. _

6 11 13 9/11 9/11 10 9 9 11 (11) 7 9 9/11 9 11 9 7 9 7 7

7 9 11 11/12 11/12

A E/G# D/F# A Bm C#m D C#m

— And I'll be your friend, _ And I will be your friend. _

Oo. _

(7) 9/11 9 9/11 11 9 7 9 7 7 6 7 9 9/11 9/11 10 9 9 11 11/12 11/12

7 9 11

Bm F# Bm E6

and I will give good love ___ to you. ___ A. good - love from me ___ to you. -

Oo.)

The first system of the 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 "and I will give good love ___ to you. ___" and "A. good - love from me ___ to you. -". Above the staff are chord markings: Bm, F#, Bm, and E6. The middle staff is a guitar accompaniment line in treble clef, showing chords and some melodic fragments. The bottom staff is a guitar tablature line with fret numbers: (11) 12 9, (9) 9 7 9 9/11, 9 11, 8 9 9/11, 9 7 9, 9 7 9, 9.

Outro

Gr. 2: w/ Riff A (till fade)
 Gr. 3: w/ Rhy. Fig. 1 (till fade)
 Gr. 4: w/ Riff B (1st 4 meas.)
 Gr. 5 tacet

Bkgd. Voc.: w/ Voc. Fig. 3 (till fade)

A

*Voc. Fig. 3

End Voc. Fig. 3

(Good - love, - good - love from me ___ to you.) Good - love from me ___ to you. -

Gr. 1 Rhy. Fig. 5 End Rhy. Fig. 5

The Outro section features a vocal line and a guitar accompaniment line. The vocal line starts with "(Good - love, -" and "good - love from me ___ to you.)" and ends with "Good - love from me ___ to you. -". The guitar accompaniment line is in treble clef and includes the instruction "Rhy. Fig. 5" and "End Rhy. Fig. 5". Below the guitar staff is a tablature line with fret numbers: 4 5 4 6, 4 5 4 6, 9 2, 4 5 4 6, 4 5 4 6.

*Refers to upstemmed voc. only.

Begin fade

Gr. 1: w/ Rhy. Fig. 5 (till fade)

Fade out

Good - love from me ___ to you.

Gr. 4

The Begin fade section features a vocal line and a guitar accompaniment line. The vocal line contains the lyrics "Good - love from me ___ to you." The guitar accompaniment line is in treble clef and includes the instruction "Gr. 4". Below the guitar staff is a tablature line with fret numbers: 6 10 9 10 9, 11 9 6 10 9 9, 9 9 7 7 7 4, 7 6 7 7, 11 9 9 9 7 7 7.

I'm Goin' Left

Words and Music by Stevie Wonder and Syreeta Wright

Intro

Moderately fast $\text{♩} = 107$

N.C. *A A7 D/A F6/A

(Drums) Gr. 2 (slight dist.)

f

Gr. 1 (dist.)

mp
w/ wah-wah

*Two gtrs. arr. for one. **Chord symbols reflect overall harmony.

A A7 D/A F6/A

rake - -

x (12) 10 10 10 12 10 (10)

A

A7

Riff A

*Gtrs. 1 & 3

*Gtr. 3 (dist.), played *mf*. Composite arrangement

D/A

F6/A

Gtr. 2

Gtrs. 1 & 3

End Riff A

Chorus

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: tacet

A

A7

D/A

*Voc. Fig. 1

Rhy. Fig. 1

Gtr. 3

*Refers to downstemmed vix. only

**All bkgd. voices sound as written.

F6/A A
End Voc. Fig. 1

Lead me to what is right. _____ I'm go - in'

lead me to what is right.) _____

Gr. 2

Gr. 3 End Rhy. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1
Gtr. 2: tacet

A7 D/A F6/A A

*Voc. Fig. 2 End Voc. Fig. 2

left till you lead me to the right. Lead me to what is right. _____ 1. There's a train. _

(Till you lead me.)

*Refers to downstemmed voc. only.

Verse

Gtr. 1: w/ Riff A (4 times)
Gtr. 3: w/ Rhy. Fig. 1 (4 times)

A A7 D/A F6/A

____ (There's a train, _ peo - ple say, _ peo - ple say, _ I can ride _ to get my whole life straight. _

A A7 D/A

____ whole life straight. _ But the bridge _ But the bridge _ on the way _ on the way, _ has a toll. _

Gr. 2

F6/A A A7

— too much for me to pay. — me to pay. — Yes, I know — Yes, I know — this must be. —

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "— too much for me to pay. — me to pay. — Yes, I know — Yes, I know — this must be. —". Above the vocal line, the chords F6/A, A, and A7 are indicated. The piano accompaniment is in the same key and time, with a melodic line in the right hand and a bass line in the left hand. The guitar part is shown in a six-string format with a capo on the first fret, with fingerings: 2 4, 2 2, 4 4, 4 2, 4 2.

D/A F6/A A

— this must be. — What I choose — could be my des - ti - ny. — des - ti - ny. — Lights are green. —

The second system continues the musical score. The vocal line lyrics are: "— this must be. — What I choose — could be my des - ti - ny. — des - ti - ny. — Lights are green. —". Chords D/A, F6/A, and A are marked above the vocal line. The piano accompaniment includes a melodic line and a bass line. The guitar part includes a double bar line and a trill-like figure with a 1/2 note value, with fingerings: 8 5, 7 (7) (7) 5 7 7.

A7 D/A F6/A

Lights are green, — all is gold, — all is gold, — but my heart keeps tell - in' my mind no. — no.) —

The third system of the musical score features a vocal line with lyrics: "Lights are green, — all is gold, — all is gold, — but my heart keeps tell - in' my mind no. — no.) —". Chords A7, D/A, and F6/A are indicated above the vocal line. The piano accompaniment consists of a melodic line and a bass line. The guitar part includes a double bar line and a trill-like figure with a 7 fret, with fingerings: (7) 4.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
 Bkgd. Voc.: w/ Voc. Fig. 2
 Gtr. 1: w/ Riff A (2 times)
 Gtr. 3: w/ Rhy. Fig. 1 (2 times)

A A A7 D/A

I'm go - in' left till you lead me to the right.

F6/A A A7

Lead me to what is right. I'm go - in' left till you lead.

D/A F6/A A

me to the right. Lead me to what is right. 2. There's a land.

Verse

Gtr. 1: w/ Riff A (4 times)
 Gtr. 2 tacet
 Gtr. 3: w/ Rhy. Fig. 1 (4 times)

A A7 D/A F6/A

(There's a land o - ver there where all are giv - en e - qual share.

A A7 D/A

e qual share. What you get is so small. What you get is so small. it's like nev-

Gr. 2

F6/A A A7

- er had noth - in' at all noth - in' at all. Take my hand as a friend, Take my hand

P.M. P.M.

D/A F6/A A

as a friend. I will stick with you un - til the end. till the end. I would doubt

A7 D/A F6/A

I would doubt, I must de - cline, must de - cline, e - ven friends might change their mind.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 1: w/ Riff A (2 times)
Gtr. 3: w/ Rhy. Fig. 1 (1 1/4 times)

A A A7 D/A

mind.) I'm go - in' left till you lead me to the right.

F6/A A A7 Bkgd. Voc.: w/ Voc. Fig. 2

Lead me to what is right, I'm go - in' left till you lead.

D/A

F6/A

me to the right. Lead me to what is right.

Gtr. 2

Gtr. 3

let ring -----

Interlude

A

Gtr. 2

Gtr. 1

Gtr. 3
divisi

Yeah, _____ yeah. Go - in'

The first system of music features a vocal line with the lyrics "Yeah, _____ yeah. Go - in'". Below the vocal line are two guitar parts. The top guitar part (Gtr. 1) contains a melodic line with various ornaments and a final note marked with a wavy line. The bottom guitar part (Gtr. 2) contains a bass line with fret numbers: 9 11, 9 11 10 12, 10, 9 11 10, 12/14, 12 12 14 12, 17 17 17, 17 (17).

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (5 times)
 Gtr. 1: w/ Riff A (till fade)
 Gtr. 3: w/ Rhy. Fig. 1 (till fade)

A A7 D/A F6/A

left till you lead _____ me to _____ the right. _____ Lead me to what is right. _____

The second system of music features a vocal line with the lyrics "left till you lead _____ me to _____ the right. _____ Lead me to what is right. _____". Above the vocal line are chord markings: A, A7, D/A, and F6/A. Below the vocal line are two guitar parts. The top guitar part (Gtr. 1) contains a melodic line with various ornaments and a final note marked with a wavy line. The bottom guitar part (Gtr. 2) contains a bass line with fret numbers: (17), (17), 17 19, 17 19 17, 19.

A A7 D/A

I'm go - in' left till you lead _____ me to the _____ right.

The third system of music features a vocal line with the lyrics "I'm go - in' left till you lead _____ me to the _____ right.". Above the vocal line are chord markings: A, A7, and D/A. Below the vocal line are two guitar parts. The top guitar part (Gtr. 1) contains a melodic line with various ornaments and a final note marked with a wavy line. The bottom guitar part (Gtr. 2) contains a bass line with fret numbers: 14, 14 12, 13 14, 14.

F6/A

A

A7

Lead me to what is right. _____ I need your faith, faith, ba - by.

sva

18 17 17 19 17 17 19 17 19 19 1/2

D/A

F6/A

A

I'm go - in'

sva *loco*

19 17 19 17 19 17 19 17 17 (17) 17 15 15 14 17 16 14 (14)

A7

D/A

F6/A

left. _____ Lead me to what is right. _____

14 16 14 16 14 (14) 16 15 17 16 14 14 14 16 14 16 1/2

A A7 D/A

I'm go - in' left.

(16) (16) 14 17 14 17 14 14 17 16 16 14 16 14 16 16 (16) 14 16 14 16

F6/A A A7

I'm go - in' left. I'm go - in' left.

*Voc. Fig. 3

16 (16) 14 16 14 16 14 14 14 14 16 14 16 17 14 17 17 17 19 11/2 (19) 17

*Refers to downstemmed voc. only.

D/A F6/A A

Lead me to the Oo. right, lead me to what is right. I'm go - in'

End Voc. Fig. 3

(17) 15 17 18 1/2 14 14 14 16 18 17 17 19 14 17 14 17 14 17 14 12 14

Begin fade

Bkgd. Voc.: w/ Voc. Fig. 2
Bkgd. Voc.: w/ Voc. Fig. 3 (2 times)

A7 D/A

Musical notation for the first system, including a treble clef staff with notes and a bass staff with fingerings (12, 9, 10) and vibrato marks.

Bkgd. Voc.: w/ Voc. Fig. 2

F6/A A A7

Musical notation for the second system, including a treble clef staff with notes and a bass staff with fingerings (10, 11, 9, 10, 12, 10, 12, 9, 11, 12) and vibrato marks.

8va -----

D/A F6/A A

Musical notation for the third system, including a treble clef staff with notes and a bass staff with fingerings (14, 14, 12, 15, 12, 14, 17, 17, 17, 19, 17, 19, 19, 19, 17, 20, 17, 19, 19, 17, 19) and vibrato marks.

Fade out

Bkgd. Voc.: w/ Voc. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 3 (3rd meas.)

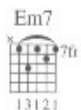
8va -----

A7 loco D/A F6/A

Musical notation for the fourth system, including a treble clef staff with notes and a bass staff with fingerings (19, 19, 17, 18, 17, 17, 19, 17, 17, 19, 14, 14, 12, 14, X, 12, (12), 10, 7, 7, 7, 7, 9, 7, 9, 7) and vibrato marks. Includes the instruction "let ring ---- 4".

Love Don't Love Nobody

Words and Music by Joseph Jefferson and Charles Simmons



Intro
Slowly ♩ = 96 (♩♩♩♩ = ♩♩♩♩)

♯Eb Ab/Eb Eb Bb/C Cm B♭ Ab Eb/G Ab

Gtr. 1 (acous.)

mp

T
A
B

*Chord symbols reflect overall harmony.

B♭ Bb7/A♭ Eb/G G Cm B♭ Ab A°7

E♭/B♭ G/B Cm Cm7/B♭ D♭ Cm B♭m7 Db6/Ab F/G G

Verse

Gtr. 1 tacet

C Em7

1. Some-times a girl — will come and go. —

Gtr. 2 (elec.)

string noise

mp
w/ slight dist. & amp tremolo
let ring throughout

Am Gm7 C7

You reach for love, _____ life won't let you know.

Gr. 1

Gr. 2 *divisi*

F Gtr. 1 *tacet* G/F C Am

Then in the end _____ you'll still be lov - in' her. _____ And then

Gr. 2

Bb F/A F/G G

she's gone _____ and you're all _____ a - lone.

Gr. 1

let ring -----|

Gr. 2

Verse

C

Em7

Git. 3 tacet

Em7

Git. 3
(elec.)
mf
w/ dist. & auto wah

2. I nev-er learned _____ to give my-self, _____

Riff A

Am

Gm7

C7

And I've been a fool _____ and now I need some-one else, _____ well, well, well.

F G/F C Am

Just like Boy Blue, I'd, I'd blow my horn if you'd just lead me

The first system of music features a vocal line in treble clef with lyrics: "Just like Boy Blue, I'd, I'd blow my horn if you'd just lead me". The guitar accompaniment is in standard tuning with a 2/4 time signature, showing chords F, G/F, C, and Am. The bass line is in bass clef with fret numbers 2, 1, 5, 5, 4, 3, 4, 5, 7, 7, 5, 3, 0, 7, 5, 5, 7.

*Sung as even sixteenth-notes.

Bb F/A F/G G A5

home. Ba - by, I should've known. It takes a

The second system of music features a vocal line in treble clef with lyrics: "home. Ba - by, I should've known. It takes a". The guitar accompaniment is in standard tuning with a 2/4 time signature, showing chords Bb, F/A, F/G, G, and A5. The bass line is in bass clef with fret numbers 7, 5, 6, 5, 7, 6, 8, 7, 5, 7, 5, 8.

**Male & Female: (It takes a

End Riff A

The third system of music features a guitar riff in treble clef and a bass line in bass clef. The guitar riff is in standard tuning with a 2/4 time signature. The bass line is in bass clef with fret numbers 3, 3, 3, 3, 3, 3, 2, 1, 3, 2, 1, 1, 1, 2, 3, 5.

**All bkgd. voics. sound one octave lower than written.

Chorus

Fmaj7

Gtr. 2 tacet
Em

Dm

Em

G

Am

fool _____ to learn _____ that _____ love don't love no - bod - y. It takes a

Voc. Fig. 1

fool _____ to learn _____ that _____ love don't love no - bod - y. It takes a

5 8 5 (5) 8 5

6 7 5 7 5

Gtr. 3

3 5 3 3 4 2

Fmaj7

Em

Dm7

G

Am

fool _____ to learn _____ that _____ love don't love no one. _____

End Voc. Fig. 1

fool _____ to learn _____ that _____ love don't love no one. It takes a)

7 9 7 9

6 7 5 7 5 5 7 5 3

3 5

chance chance chance

Fmaj7

Em

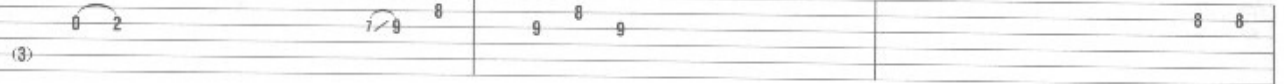
Dm

Em



Some - times you got - ta suf - fer,

make a bad boy steal, well,



Rit B



G

Am

Fmaj7

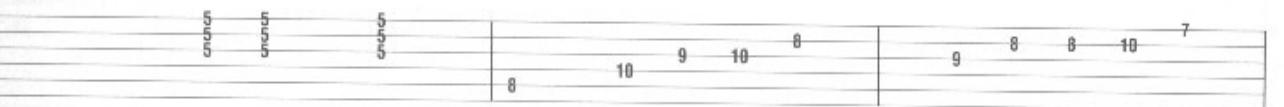
Em



well, well, well.

To learn ___

that ___



Dm Em G

love don't love no one, no one.

love don't love no one.)

P.M.

6 8 6 8 6 7 5 6 5 0 3 5

End Riff B

8 6 7

Verse

C Gtr. 2: w/ Riff A
Em7

3. A sign of pain is on my face.

let ring -----

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

Gtr. 3

Gtr. 4 (elec.)
divisi

mf *w/ dist. & delay rake -1

1/2

7 (7) 5 x 5 7

*Delay set for eighth-note regeneration w/ two repeats.

Am

Gtr. 4 tacet

Gm7

C7

When a heart - beat stopped, I won't take the blame, _____ no, no, no.

The first system of music features a vocal line in treble clef with lyrics. The guitar part is in standard tuning with a 7/8 time signature. The bass line is in bass clef. The guitar part includes a 'Gtr. 4 tacet' instruction. The bass line has fingerings: 7 5 7, 5 8 5, 3 5, 3 5, 0 3 1.

Gtr. 3

The second system continues the guitar and bass parts. The guitar part is marked 'Gtr. 3'. The bass line has fingerings: 5 (5)\, 7 9, 7 9, 5 7, 5 7, 3 2 0 1, 3 5.

F G/F C/E Am

'Cause I came a - long, _____ the love I had with-in, _____ my love was

The third system features a vocal line with lyrics. The guitar part is in standard tuning with a 7/8 time signature. The bass line is in bass clef. The guitar part includes a 'Gtr. 3' instruction. The bass line has fingerings: 2, 3 5, 5 5, 0, 5 7 5, 7 7 5, 5 3 1, 3 2.

Bb

F/A

F/G

G

Am

strong. _____ some- thin' to wait for, yeah. _____

(Oo, _____ oo. _____ It takes a)

Gr. 4
Gr. 3 *divisi*

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (1 7/8 times)
Gtr. 4 tacet

Gtr. 3 tacet

Fmaj7

Em

Dm

Em

G

Am

Yes, sir. _____ Love, love, love, love, love, love.

Gr. 1

Gr. 3
Gr. 4

Gr. 4 tacet

Fmaj7

Em

Dm

Em

G

Am

Yes, it does, girl. — Love don't love — no one. Stop to think a-

Gr. 1

8 10 8 10 8 10 8 10 8 8 10 8 8 10 12 12 13 12 13 13 15

Gr. 3

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

Gr. 3: w/ Riff B

Fmaj7

Em

Dm

Em

G

Am

bout it. Yeah. — Ah. —

Gr. 1

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

Fmaj7

Gr. 1 tacet

Em

Dm

Em

When you're down — and out, — shout a - bout it, tell the world. —

G

Ab

Oo. _____ Ah. _____

(one. _____ No one. _____ It takes a

Gtr 2

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

Chorus

Gtr. 2 tacet

Gbmaj7

Fm

Ebm

Fm

Ab

Bbm

Got-ta be more care-ful 'bout my-self.

Voc. Fig. 2

fool _____ to learn _____ that love don't love no-bod-y. It takes a

Gtr. 3

4 6 4 4 2 | 9 9 9 11 11 11 10 10 10

Gbmaj7

Fm

Ebm

Fm

Ab

Bbm

Oh, ba-by, took me a long time to learn, learn. Well,

fool _____ to learn _____ that love don't love no one. It takes a)

End Voc. Fig. 2

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

Gbmaj7

Fm

Ebm

Fm

I was a fool, you were a fool. Now, we got

Gr. 4

Gr. 3

Gr. 4 tacet

Ab

Bbm

Gbmaj7

Fm

Ebm

Fm

love, now we need hug - gin'. Oh, ba - by. oh, ba - by. Oh, ba - by, I love

Gr. 3

Guitar Solo

Gr. 3 tacet

Ab

Db

Gb/Db

Db

you to death. Ah, ha, what you say?

(one.)

Gr. 4

8va

Ab/Bb Bbm Ab Gb Db/F Gb

*2nd string slips under index finger while vibrating 1st string.

Ab Ab7/Gb Db/F F

loco

Bbm Ab Gb G7 Db/Ab F/A Bbm Bbm7/Ab

Cb Bbm Abm7 Cb6/Gb Eb/F F Gm

(It takes a

Gtr. 4

Outro-Chorus

E♭maj7

Dm

Cm

Dm

F

Gm

I've _ learned, _ ba - by, I've learned, well, well, _ well, well _

Voc. Fig. 3

fool _____ to learn _ that _ love don't love no - bod - y. It takes a

E♭maj7

Dm

Cm

Dm

F

Gm

There's been plen - ty _____ who've want - ed to know, Oh, _ oh, _____ you

End Voc. Fig. 3

fool _____ to learn _ that _ love don't love _ no one. It takes a)

Bkgd. Voc.: w/ Voc. Fig. 3 (till fade)

E♭maj7

Dm

Cm

Dm

helped me learn a - bout it. Now, you know I got - ta tell the world _ all a - bout _

Sva

18 20 18 20 20 18 20

F

Gm

E♭maj7

Dm

it. Well, well, well, well, well, well. Ow.

loco

1/2 19 (13) 11 12

10 12 11 13 13/15 11 13 12 11 13 13 15 13 15 15

Cm

Dm

F

Gm

E♭maj7

La, la, la, la, la. It takes a fool to learn,

Sva

13 15 13 15 13 18 20 18 20 18 20 20 20

Begin fade

Dm

Cm

Dm

F

Gm

yes, it does. — Hey, —

8va

E♭maj7

Dm

Cm

Dm

I need ya, and I want ya, I'm gon-na love

8va

Fade out

F

Gm

E♭maj7

Dm

Cm

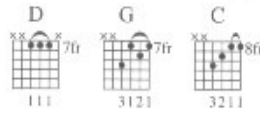
Dm

ya, I'm gon-na need ya so bad. — Ah, na, na...

8va

Revolution

Words and Music by Eric Clapton and Simon Climie



Intro
Slow Reggae ♩ = 64 (♩♩♩♩ = ♩♩♩♩)

²Am
Rhy. Fig. 1

Gtr. 1 (elec.)

mp
w/ clean tone

T
A
B

*Chord symbols reflect overall harmony.

Gtr. 3 (elec.)

C Bm G/B D/A

mp
w/ clean tone

Gtr. 2 (elec.)

mp
w/ clean tone

Gtr. 1

End Rhy. Fig. 1

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Am

Gtr. 3

Musical notation for Gtr. 3, first system. Treble clef, Am chord. Rhythm: quarter notes, eighth notes, quarter notes. Fingering: (7) 5 6 7 7. Includes a 1/4 note triplet and a 1/2 note triplet.

Gtr. 2

Musical notation for Gtr. 2, first system. Treble clef, Am chord. Rhythm: quarter notes, eighth notes, quarter notes. Fingering: (5) 7 5 7. Includes a 3/4 note triplet.

C

Bm

G/B

D/A

Musical notation for Gtr. 1, second system. Treble clef. Chords: C, Bm, G/B, D/A. Rhythm: quarter notes, eighth notes, quarter notes. Fingering: 7 6 7 5 7 5 8 5 7 7 5 7. Includes a 1/2 note triplet.

Musical notation for Gtr. 2, second system. Treble clef. Chords: C, Bm, G/B, D/A. Rhythm: quarter notes, eighth notes, quarter notes. Fingering: 5 8 7 7 7 7 7 7 5 5 5 5 5 0 3 5.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Am

Musical notation for Verse, first system. Treble clef, Am chord. Lyrics: I Told you once, I told you twice... You nev - er lis - ten to my ad - vice... Includes a 3/4 note triplet and a *p* dynamic marking.

Riff A

Musical notation for Verse, second system. Treble clef, Am chord. Rhythm: quarter notes, eighth notes, quarter notes. Fingering: (5) 7 7 5 7 7 5 7 7 7 5 7 7 0 3 5.

C Bm G/B D/A

Good kind treat - ment, I'm through with you. Won't get to heav-en, I don't care - what you do.

End Riff A

Am

mp

Verse

Am

2. I've seen you chang-ing from day to day. — Noth-in' ev-er gets in your way. —

p

RIT B

C Bm G/B D/A

Don't feel noth-in' for no one else. — Take — what you want, just help your-self. —

let ring --

End Riff B

Chorus

D G D G D

Rhy. Fig. 2

Gtr. 1

*Voc. Fig. 1

End Voc. Fig. 1

And now you want a rev - o - lu - tion. A rev - o - lu - tion now. ____
 (Say you want a, say you want a... Want a rev - o - lu - tion.)

mp w/ pick & finger ----- *let ring* -----

Riff C

*Refers to upstemmed voc. only.

Bkgd. Voc.: w/ Voc. Fig. 1

G D G C

End Rhy. Fig. 2

Say you want a rev - o - lu - tion. A rev - o - lu - tion now. ____

w/ pick & finger -----

End Riff C

Interlude

Gr. I: w/ Rhy. Fig. 1

Am

(Oo. _____)

The first system of the Interlude consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note chord and a slur over the next two measures. The middle staff is a guitar line in treble clef, featuring a melodic line with triplets and sixteenth notes, and a bass line with a wavy tremolo effect. The bottom staff is a guitar line in bass clef, providing a rhythmic accompaniment with a wavy tremolo effect. The key signature is one flat (Am).

C Bm G/B D/A

Oo.) _____

Riff D

End Riff D

The second system of the Interlude continues the musical piece. It features a vocal line, a guitar line with a wavy tremolo effect, and a bass line. The key signature changes to C major. The system includes a section labeled "Riff D" and "End Riff D". The guitar line in the middle staff has a melodic line with triplets and sixteenth notes, and a bass line with a wavy tremolo effect. The bass line in the bottom staff provides a rhythmic accompaniment with a wavy tremolo effect.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A

Am

(3. Told you once. I told you twice... You nev - er lis - ten... to my ad - vice...)

Gtr. 3

p

7 5 7 7 5 7 5 7 7 7

C Bm G/B D/A

Now you're out there. You're on your own... Ain't got no friends, ain't got no home. Get - ting

7 5 7 5 5 7 5 7 7 7 5

8 7 5 7 7 7 5

Gtr. 2: w/ Riff B

Am

mad. I'm get - ting mad at you... Mad at you.) Just don't like the way you do...

7 5 7 5 5 7 7 5 5 7 7 7

C Bm G/B D/A

Don't know where you think you've been, — but you're gon - na wind up back there a - gain.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
 Gtr. 1: w/ Rhy. Fig. 2 (2 times)
 Gtr. 2: w/ Riff C (1st 2 meas., 2 times)

D G D G D

And now you want a rev - o - lu - tion, A rev - o - lu - tion now,

mp
w/ pick & finger

let ring ----- |

G D G C

You want a rev - o - lu - tion, A rev - o - lu - tion now, —

w/ pick & finger ----- |

Gtr. 2: w/ Riff C

D G D G D

Say — you — want a rev - o - lu - tion, A rev - o - lu - tion now,

G D G C

Do — you — want a rev - o - lu - tion? A rev - o - lu - tion now.

Interlude

Gtr. 3 tacet

C#m(add9)

F#9

Riff E

End Riff E

Gtr. 4 (acous.)

mf
let ring

Gtr. 4: w/ Riff E

C#m(add9)

F#9

(On.)

Gtr. 3

mf
w/ slight dist.

Guitar Solo

Bm7

E7

Gtr. 3

mf

Gtr. 4

let ring

D F# E E9

(Rev - o - lu - tion, a rev - o - lu - tion now.)

9 9 7 5

5 5 7 9 7 7 2 2 4 6 4 4 0 0 4 2 2 7 7 7

Interlude

Gr. 1: w/ Rhy. Fig. 1
Gr. 4 tacet

Gr. 2: w/ Riff D

Am

C Bm G/B D/A

Gr. 3

mp
w/ clean tone

5 7 5 5 7 5 7 7 5 7 5 7 7 9 7

Verse

Gr. 1: w/ Rhy. Fig. 1
Gr. 2: w/ Riff B
Gr. 3 tacet

Am

And it won't be long — for you to — see where you come from. — You can't go

(4. The time has come.

You can't go

C Bm G/B D/A

Can't go back, can't — stay the same. — No one but your — self to blame.

back. Oo, — oo.)

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (8 times)
 Gtr. 1: w/ Rhy. Fig. 2 (4 times)
 Gtr. 2: w/ Riff C (4 times)

D G D G D

And now you want a rev - o - lu - tion. A rev - o - lu - tion now.

Gr. 3
 w/ dist.

11 10 10 10 12 10 9 (9) 7 7 7 9 7 9 9 (9) 7

G D G C

You want a rev - o - lu - tion. A rev - o - lu - tion now. _____

7 (7) 15 15 13 16

D G D G D

Say — you — want a rev - o - lu - tion. A rev - o - lu - tion now.

10 10 10 15 16 17 (17) 15 15 (15) 9 9

G D G C

Do — you — want a rev - o - lu - tion? A rev - o - lu - tion now.

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

D G D G D G D

Say you want a rev-o-lu-tion. A rev-o-lu-tion now. Say you, say you want a rev-o-

G C D G D

lu-tion. A rev-o-lu-tion now. Say you want a rev-o-lu-tion.

G D G D G C

Say you, say you.

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff C
Gtr. 3: tacet

Begin fade

D G D G D

(Say you want a, say you want a... Want a rev-o-lu-tion.)

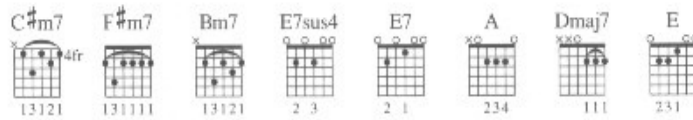
G D G C

Say you want a, say you want a... Want a rev-o-lu-tion.)

Fade out

Love Comes to Everyone

Words and Music by George Harrison



Gtrs. 2, 3 & 5: Open A tuning
(low to high) E-A-E-A-C-E:

Intro

Moderately ♩ = 112

C#m7 Rhy. Fig. 1 F#m7 Bm7 E7sus4
 *Gtr. 1 (acous.) *mf*
 Riff A1 Gtr. 3 (elec.) *mf* w/ dist. & slide
 Gtr. 2 (elec.) *mf* *divisi* w/ dist. & slide
 Riff A
 TAB: 5 7 5 4 (3) 2

*Two gtrs. arr. for one.

E7 C#m7 F#m7 Bm7
 TAB: (1) 4 5 7 3 4 5 7 (5) 4 (7) 4 2 5

E7sus4 E7 A End Rhy. Fig. 1
 End Riff A1
 End Riff A
 TAB: (5) 5 4 4 (2) 4 4 4 (4) 5 (5)

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 tacet

C#m7 F#m7 Bm7 E7sus4 E7 C#m7

1. Go do — it, got — to go through that door. — There's — no eas - y way out at — all. —

Gtr. 2

Gtr. 3: w/ RHY A1 (last 3 meas.)

F#m7 Bm7 E7sus4 E7

— Still — it on - ly takes time — till love — comes — to ev -

Verse

Gtr. 1: w/ Rhy. Fig. 1

A C#m7 F#m7

— 'ry - one. 2. You, who — it al -

Gtr. 2 tacet

Bm7 E7sus4 E7 C#m7 F#m7

— ways seems blue, — it all, — yeah, — nev - er rains but it pours. — Still — it on -

Gr. 3: w/ Riff A1 (last 3 meas.)

Bm7 E7sus4 E7 A

ly takes time till love comes to ev- 'ry- one.

Gr. 2

4 2 5 | 5 4 4 | (4) 5 5 5 | 12 | (12\11) 9 9 7

Bridge

A Dmaj7 Gr. 2 tacet A E Dmaj7

Rhy. Fig. 2

Gr. 1

There in your heart, some-thing that's nev- er chang-

(Heart.)

Gr. 3

Gr. 2 *divisi*

(7) 9 | 9 9 11 9 9 7 | 7 4

C#m7 A Dmaj7

ing. Al- ways a part of

Gr. 3

Riff B End Riff B

Gr. 4 (elec.)

mf w/ dist.

(4) 9 9 11 9 9 7

4 6 4 6 4 2 4 | 0

Gr. 4 tacet

Gr. 3 tacet

A E Dmaj7 C#m7 Bm7

some-thing that's nev - er ag - ing that's _____ in your heart. _____

Gr. 3 Gr. 2

Verse

Gr. 1: w/ Rhy. Fig. 1
2nd time, Grs. 2 & 3: w/ Fill 1

Gr. 2: w/ Riff A
Gr. 3: w/ Riff A1 (1st 7 meas.)

C#m7

F#m7

Bm7

End Rhy. Fig. 2

3., 4. It's so true, it can hap - pen to you all.

E7sus4 E7 C#m7 F#m7

Just knock and it will o - pen wide. And it on -

Fill 1

Gr. 3
Gr. 2
divisi

ly takes time till love comes to ev - 'ry - one.

Bm7 E7sus4 E7 A

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1

Gr. 3 C#m7 F#m7 Bm7 E7sus4

steady gliss.

(4) 3 7 12

Gr. 2 steady gliss.

(5) 4 7 5 7 (7) 8 7 (7) 9 5 (5) 0 12

E7 C#m7 F#m7 Bm7 E7sus4 E7

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

(12) 12 10 8 10 7 9 7 5 12 10 12 12 11 11

Synth Solo

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 3 & 5 tacet

A

C#m7

F#m7

*Gtr. 6

8va

Musical notation for Gtr. 6, measures 1-2. Treble clef, key signature of two sharps. Staff 1 shows a melodic line starting in measure 2. Staff 2 shows guitar fret numbers: 14, 12, 14, 12, 19, 17, 19, (19), 17. Dynamics include *mf* and a *1/2* marking.

*Synth. arr. for gtr.

Gtr. 5 (elec.)

Musical notation for Gtr. 5 (elec.), measures 1-2. Treble clef, key signature of two sharps. Staff 1 shows a melodic line with a wavy line above it. Staff 2 shows guitar fret numbers: 5, 8, 7, 5, 5. Dynamics include *mf* and the instruction "w/ dist. & slide".

Gtr. 3

Musical notation for Gtr. 3, measures 1-2. Treble clef, key signature of two sharps. Staff 1 shows a melodic line with a wavy line above it. Staff 2 shows guitar fret numbers: (10), 12, 12.

Gtr. 2

Musical notation for Gtr. 2, measures 1-2. Treble clef, key signature of two sharps. Staff 1 shows a melodic line with a wavy line above it. Staff 2 shows guitar fret numbers: (11), 12, 12, (12), 0, 0, 4, 2, 0, 5, 5, 0, 3, 3, (3).

Bm7

E7sus4

E7

C#m7

F#m7

8va

loca

Gtr. 6

Musical notation for Gtr. 6, measures 3-4. Treble clef, key signature of two sharps. Staff 1 shows a melodic line with a wavy line above it. Staff 2 shows guitar fret numbers: (17), 19, 17/19, 17, 17, 19, 19, 17, 19, 20, 19, (19), 17, 19, 17, 16, 17, 16, (16), 14, 16, 14, 14.

Gtr. 2

Musical notation for Gtr. 2, measures 3-4. Treble clef, key signature of two sharps. Staff 1 shows a melodic line with a wavy line above it. Staff 2 shows guitar fret numbers: 7, 7, 5, 4, 5, 4, (4).

Gtr. 6

Bm7 E7sus4 E7 A

Gtr. 3 *mp*

Gtr. 2 *mf*

Gtr. 2 *divisi*

Bridge

Gtr. 1: w/ Rhy. Fig. 2
A

Gtr. 2 tacet

Dmaj7 A E Dmaj7

There _____ in your heart, _____ some-thing that's nev - er chang-
(Heart.) _____

Gtr. 2

Gtr. 3

Gtr. 4: w/ Riff B

C#m7 A Dmaj7

- ing. Al - ways a part _____ of _____

Gtr. 3

Gtr. 2

A E Dmaj7 C#m7 Bm7

some-thing that's nev - er ag - ing that's _____ in your heart. _____

The first system of music features a vocal line in treble clef with lyrics: "some-thing that's nev - er ag - ing that's _____ in your heart. _____". Above the vocal line are chord symbols: A, E, Dmaj7, C#m7, and Bm7. Below the vocal line are two guitar staves. The top guitar staff has a treble clef and contains a melodic line with various ornaments and slurs. The bottom guitar staff has a bass clef and contains a bass line with fret numbers 7, 4, 4, 5, 7, 9, 10, and (10) indicated.

⊕ Coda

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1 (3 times)

C#m7

F#m7

Bm7

E7sus4

Gr. 3

Gr. 2

The Coda section consists of two guitar solos. The top solo, labeled "Gr. 3", is in treble clef and shows a melodic line with a final note on the 12th fret. The bottom solo, labeled "Gr. 2", is in treble clef and features a more complex melodic line with many ornaments and slurs. Below the Gr. 2 staff is a bass clef staff with fret numbers 8, 3, 12, 12, 4, (4), 5, 7, (7), 9, 5, (9), and 12 indicated.

Gr. 5 tacet

E7

C#m7

F#m7

Bm7

E7sus4

E7

Gr. 3

Gr. 2

Gr. 5

Gr. 3 tacet

A

C#m7

F#m7

Bm7

Gr. 3

Gr. 2

Gr. 6

E7sus4

E7

C#m7

F#m7

Bm7

Gtr. 2

Musical notation for Gtr. 2, measures 1-4. Includes a treble clef, key signature of two sharps (F# and C#), and a wavy line indicating tremolo in the first measure. The fretboard diagram below shows fingerings: 7, 9-10-12/12, 10, 12-(12)-8.

Gtr. 6

Musical notation for Gtr. 6, measures 1-4. Includes a treble clef, key signature of two sharps, and a wavy line indicating tremolo in the second measure. A dashed line labeled "Sya" is above the staff. The fretboard diagram below shows fingerings: 10, 12, 11, 10, 12, 12, 12, (12), 10, 12, 12, 14, 12, 17, 19, 17, 19, 19, 17, 17.

E7sus4

E7

A

Gtr. 3 tacet

C#m7

F#m7

Gtr. 5

Musical notation for Gtr. 5, measures 1-4. Includes a treble clef, key signature of two sharps, and a wavy line indicating tremolo in the second measure. The text "let ring - 4" is written below the staff. The fretboard diagram below shows fingerings: 7, 7, 8, 12, 12, 12, 10.

Gtr. 2

Gtr. 2

Musical notation for Gtr. 2 and Gtr. 3, measures 1-4. Includes a treble clef, key signature of two sharps, and a wavy line indicating tremolo in the first measure. The text "Gtr. 3 divisi" is written below the staff. The fretboard diagram below shows fingerings: 10, 12, 10, 11, 11, (11), 7, 7, 7, (7), 12.

Gtr. 6

Musical notation for Gtr. 6, measures 1-4. Includes a treble clef, key signature of two sharps, and a wavy line indicating tremolo in the first measure. A dashed line labeled "Sya" is above the staff. The fretboard diagram below shows fingerings: (17), 19, 19, 19, (19), 17, 17.

Bm7

E7sus4

E7

C#m7

F#m7

12/15\14 12

14 12 17

w/out slide --- w/ slide

9 7 5 7 /5 5 5 3 4/5 /7 (7) /7 9 9

loco

Sra

(17) 19 17/19 17 18\16 14 14 16 14 16 18 19 17 16\16 14 16 14 14 16 14 16 16 18 17

Bm7

E7sus4

E7

A

Gtr. 3 tacet

(17) 12

Gtr. 3

Gtr. 2 *divisi*

Gtr. 2

(9) 9 7 5 2 5 5 2 4 0 2 4 (2) 4 4 4 (4) 5 5 5 (4) 9 9 9 9 12 0

Sra

loco

17/19 17 17 19 17/19 17 17 16/17 18 16 14 16 14

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 6 tacet

Gtr. 5 tacet

C#m7

F#m7

Bm7

E7sus4

5. (It _____ can hap - pen to you all. _____ Just _____ knock _____

Gtr. 5

(12) \ 10 / 12 12 \ 10 12

Gtr. 2

12 \ 10 / 12 10 9 10 10 10

E7 C#m7 F#m7 Bm7

_____ and it will o - pen wide.) _____ And _____ it on - ly takes time _____ till love _____

Gtr. 2

(10) 8 8 9 \ 7 12 12 10 8 8 / 10 8

E7sus4 E7 A Free time

_____ comes _____ to ev - 'ry - one.

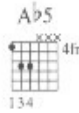
Gtr. 2

Gtr. 3 divisi

(8) 5 7 7 (7) 4 4 4 (4) 2 0

Lost and Found

Written by Doyle Bramhall II and Jeremy Stacy



Intro
Slowly ♩ = 72

N.C. ***G7

Gtr. 3 (dist.)

mf
w/ pick & finger

*Gtr. 2 (dist.)

Riff A1

End Riff A1

mf

*Two gtrs. arr. for one.

**Gtr. 1 (dist.)

Riff A

End Riff A

mf

**Two gtrs. arr. for one.

**Chord symbols reflect basic harmony.

Gtrs. 1 & 2: w/ Riffs A & A1


Gtr. 3

Verse

Gtr. 1: w/ Riff A (3 1/2 times)
Gtr. 2: w/ Riff A1 (1 1/2 times)

G7

1. Fall - ing in the deep end, stop mess - in' a - round. _ I can't keep from fall - ing when



you're not a - round. _ I can't get no rest when you leave; _ your love

Gtr. 3

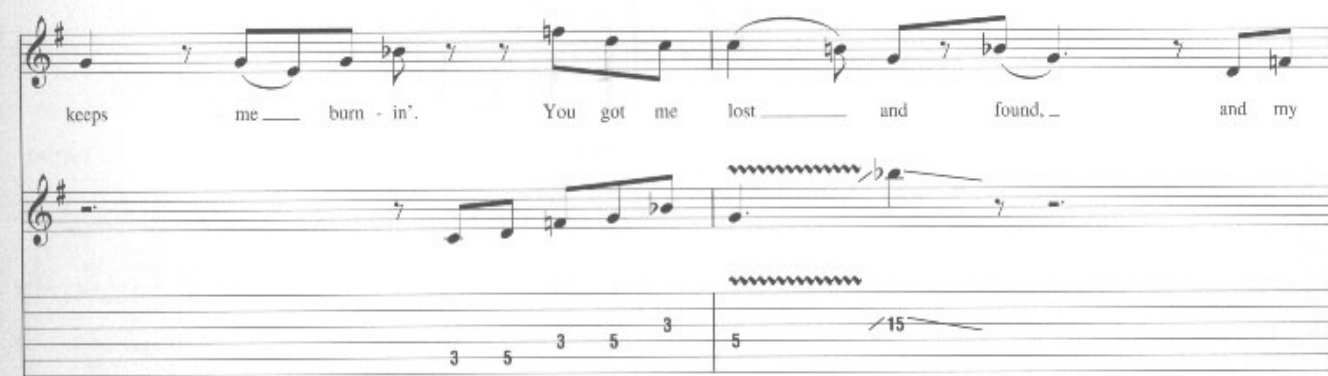


Gtr. 2

Riff B



keeps me _ burn - in'. You got me lost _ and found, _ and my



End Riff B



Pre-Chorus

Em Dm11

world keeps turn - in'. It's not the same when you're gone, - feel like I'm half of my - self. - 'Cause

Gr. 3

5 3 5 / 7 3 3 / 14

Gr. 2 FILL 1A End FILL 1A

2 0 2 0 3

Gr. 1 FILL 1 End FILL 1 Rhy. Fig. 1 End Rhy. Fig. 1

let ring ----- let ring ----- P.M.

Csus4 C N.C.

I need to have you a - round.

let ring -----

3 3 5 5 5 3 6 6 0

FILL 2 End FILL 2

0 3 1

1 1/4

Interlude

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)

G7

Gr. 3

w/ pick & finger

2. I need to

Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2: w/ Riff B (1 1/2 times)

G7

hear that sound of you creep - ing in the morn - ing, I need to (To

Gtrs. 1 & 2: w/ Fills 1 & 1A

look in your eyes; well, it keeps me learn - ing. It's not the look.)

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1

Em Dm11

same when you're gone, — feel like I'm half of my - self. — 'Cause

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

Chorus

C7sus4

F/C

Fm/C

I can't keep my feet on the ground. You keep me lost and found and, girl, it feels good. —

Gtr. 3

5 3 5 3 5 3 5 5 7 7 17

Rhy. Fig. 2

Gtr. 1

let ring — 1 1

C

N.C.

Bbsus2

F/A

So, I want you to know I'm read-y to let it

4 6/8 6 8 7 6 4 5 6 4 5 5 20 7 5 7 7

let ring — 1 1 let ring — 1

Interlude

Gtr. 2: w/ Fill 2

Gtr. 2: w/ Riff A1 (1 1/2 times)

Fm/Ab

Ab5

N.C.

G7

show that I'll be a - round.

w/ pick & finger

End Rhy. Fig. 2

Riff C

let ring ----| let ring ----|

w/ pick & finger

Gtr. 2: w/ Fill 1A

N.C.

w/ pick & finger

End Riff C

Riff D

End Riff D

Gtr. 1: w/ Riff D (2 times)

Gtr. 3

(5) (5) 17

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

3 5 5 5 3 5 3 5 3 5 3 8 6 8 6 8 6 7 6 5 5 5 3 5 3

It's not the

Gtr. 3

11 10 12 11 10 10 10 12 10 10

Gtr. 1

6 8 (8) 3 5 (5) 1 0 1

Pre-Chorus

Gtr. 1: w Rhy. Fig. 1 (2 times)

Em Dm11

same when you're gone, feel like I'm half of my - self. It's not the

Gtr. 3

3 5 3 5

Em Dm11

same when you're gone, feel like I'm half of a man. — Well,

The first system of music features a vocal line in G major with lyrics "same when you're gone, feel like I'm half of a man. — Well,". The guitar part consists of a single melodic line with a bass line. Chords Em and Dm11 are indicated above the staff. The guitar line includes a 17-fret bend and various fretted notes (7, 9, 4, 12, 6, 7, 7, 7) with wavy lines indicating vibrato or bends.

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (1st 7 meas.)
Gtr. 3 tacet

C7sus4 F/C Fm/C

I can't keep my feet on the ground. You got me lost and found and, girl, it feels good. —

The chorus begins with the vocal line "I can't keep my feet on the ground. You got me lost and found and, girl, it feels good. —". The guitar part features a rhythmic figure with chords C7sus4, F/C, and Fm/C. The bass line provides harmonic support.

C N.C. Bbsus2

So, I want you to

Gtr. 3

w/ pick & finger

The second system of the chorus continues with the vocal line "So, I want you to". The guitar part includes a section marked "N.C." (no chords) and a complex rhythmic figure for Gtr. 3. Chords C and Bbsus2 are indicated. The bass line continues with notes 8, 10, 8, 10, 6, 8.

F/A Fm/Ab

know I'm ready to let it show that I'll be a - round. —

The third system of the chorus concludes with the vocal line "know I'm ready to let it show that I'll be a - round. —". The guitar part features chords F/A and Fm/Ab. The bass line includes notes 8, 11, 8, 10, (10), 8, 10, 10, 8, 10, 10, 8, 10, 8.

Gr. 1: w/ Rhy. Fig. 2
C7sus4

Gr. 1 $A\flat 5$

Gr. 3

Can't keep my feet on the

5 3 5 3 5 | 8 10 8 10 8 8 6

F/C Fm/C

ground. You got me lost and found and, girl, it feels good.

Gr. 4 (dist.)

mf w/ slide & wah-wah *let ring*

20 18 18 18 17 17

Gr. 3

12 11 12 12 10 8 10 8 10 8 10

C N.C. $B\flat$ sus2

So, I want you to

let ring

17 18 20 18

5 7 5 5 7 5 7 6 8 7 (7) 5 7 | 5 17 5 5 7 5

Gtr. 2: w/ Fill 2

F/A Fm/Ab Ab5 N.C.

know I'm read-y to let it show that I'll be a-round.

10 20 21 20 18 10

10 8 10 8 10 8 10 10 8 10 10

Interlude

Gtr. 1: w/ Riff C
 Gtr. 2: w/ Riff A1 (1 1/2 times)
 Gtr. 4: tacet
 G7

Gtr. 3

w/ pick & finger -----

let ring - 4

1/4

Outro-Guitar Solo

Gtr. 2: w/ Fill 1A

Gtr. 1: w/ Riff D (till end)
 N.C.

3 5 3 5 3 1 3 1 15 X

10 10 10 10

Gtr. 3

Gtr. 4

w/out slide
w/ wah-wah

grad. bend

Musical notation system 1: Treble clef, key signature of two flats. The staff contains a melodic line with a slur over the first two notes, followed by a series of chords and a descending line. The bass staff contains a sequence of notes: 5, 1, 7, 6, 6, 8, 6, 5, 3, 5, 3, 5, 20, (20).

Musical notation system 2: Treble clef, key signature of two flats. The staff contains a melodic line with many slurs and accents. The bass staff contains a sequence of notes: 10, 10, 10, 10, 10, (10), 8, 8, 6, 8, 8, 6, 6, 3, 6, 3, 3, 3, 3, 5, 3.

Musical notation system 3: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. The bass staff contains a sequence of notes: 6, 7, 6, 6, 7, 6, 7, 5, 3, 5, 5, 5, 17, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13.

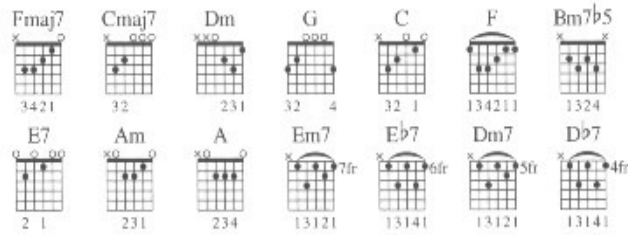
Musical notation system 4: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. The bass staff contains a sequence of notes: 3, 4, 5, 5, 3, 3, 3, 7, 6, 8, 6, 7, 3, 14, 5.

Musical notation system 5: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. The bass staff contains a sequence of notes: 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 11, 12, 12, 11, 10.

Musical notation system 6: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. The bass staff contains a sequence of notes: 1, 3, 7, 6, 8.

Piece of My Heart

Words and Music by Michael Elizondo, Susannah Melvoin and Doyle Bramhall II



Intro
Moderately slow $\text{♩} = 100$

Gr. 1: w/ Rhy. Fig. 1
Gr. 2: w/ Riff A

Am7 Riff A Bm7 Em7 Am7 Bm7 Em7

Gr. 2 (elec.)

mp w/ clean tone

End Riff A

Gr. 3 (elec.)

mp w/ clean tone

TAB

Gr. 1 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

mp

TAB

Verse

Gr. 1: w/ Rhy. Fig. 1 (3 times)
Gr. 2: w/ Riff A (4 times)

Am7 Bm7 Em7 Am7 Bm7 Em7

1. My life was al-ways drag - ging - on. — You showed me how to feel — love. —

Gr. 3

TAB

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Am7

Bm7

Em7

Fmaj7

Cmaj7

Rhy. Fig. 2

End Rhy. Fig. 2

Gr. 1

I re - al - ized when you _ were _ gone _ that I love ev - 'ry - thing a - bout you, ba - by.

Verse

Gr. 1: w/ Rhy. Fig. 1 (3 times)

Gr. 2: w/ Riff A (5 times)

Am7

Bm7

Em7

Am7

Bm7

Em7

2. 'Cause you're the vi - sion in _ my _ mind. _ Your spir - it is so sweet and strong. _

Gr. 1: w/ Rhy. Fig. 2 (2 times)

Am7

Bm7

Em7

Fmaj7

Cmaj7

You help me up when I'm bro - ken _ down. _ And I love ev - 'ry - thing a -

Fmaj7 Cmaj7

about you, ba - by. Nev - er let our love fall a - way. 'Cause this is

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

Chorus

Dm G C F Bm7b5 E7 Am A

Rhy. Fig. 3

Gr. 1

heav - en, when you're close to me. Oh, it flows like a riv - er. This is
 (Heav - en, close to me.)

Voc. Fig. 1 End Voc. Fig. 1

(Ah, oh.)

(10) 7 7 7 5 7 5 0 10 0 10 14 14 13 13 14 13

Bkgd. Voc.: w/ Voc. Fig. 1

Dm G C F Bm7b5 E7 End Rhy. Fig. 3

heav - en, when you're close to me. And I'll give a piece, a piece of my heart.
 Heav - en, close to me. I'll give a piece, a piece of my heart.)

(13) 7 9 9 7 5 7 5 5 7 9 9 7 0 5 7 5 8 5 5

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)

Am7 Bm7 Em7 Am7 Bm7 Em7

Musical notation for the Interlude section. It features a treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part (Gtr. 1) consists of a series of chords: Am7, Bm7, Em7, Am7, Bm7, and Em7. The guitar part (Gtr. 2) features a rhythmic figure (Riff A) and a bass line with notes: 8, 5, 8, 7, 5, 7, 5, 5, 6, 7, 8, 10, 8. There are also some decorative wavy lines representing guitar effects.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtr. 2: w/ Riff A (5 times)

Am7 Bm7 Em7 Am7

Musical notation for the first part of the Verse. It features a treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part (Gtr. 1) consists of a series of chords: Am7, Bm7, Em7, and Am7. The guitar part (Gtr. 2) features a rhythmic figure (Riff A) and a bass line with notes: 10, 8, 5, 4, 7, 5, 7, 8, 5. The lyrics are: "3. 'Cause you're the star in all my dreams. You keep me go - ing".

Bm7 Em7 Am7 Bm7 Em7

Musical notation for the second part of the Verse. It features a treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part (Gtr. 1) consists of a series of chords: Bm7, Em7, Am7, Bm7, and Em7. The guitar part (Gtr. 2) features a rhythmic figure (Riff A) and a bass line with notes: 10, 9, 8, 7, 10, 9, 10, 9, 7, 8, 7, 8. The lyrics are: "on and on. No one knows what you do for me."

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Fmaj7 Cmaj7 Fmaj7 Cmaj7

Musical notation for the final part of the Verse. It features a treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part (Gtr. 1) consists of a series of chords: Fmaj7, Cmaj7, Fmaj7, and Cmaj7. The guitar part (Gtr. 2) features a rhythmic figure (Riff A) and a bass line with notes: 10, 8, 7, 5, 7, 5, 5, 7, 5. The lyrics are: "And I love ev - 'ry - thing a - bout you, ba - by. Nev - er let our love".

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
 Gtr. 1: w/ Rhy. Fig. 3

Dm G C F

fall a - way. — 'Cause this is heav - en, — when you're close to me. —
 (Heav - en, — close to me. —)

The first system of the chorus features a vocal line with lyrics and a guitar accompaniment. The guitar part includes a bass line with fingerings: 10, 10, 10, (10) in the first measure, and 8, (8), 5, 7, 5, 7 in the second measure. Chords Dm, G, C, and F are indicated above the staff.

Bm7b5 E7 Am A Dm G C

Oh. it flows like a riv - er. This is heav - en, — when you're
 Heav - en, —

The second system continues the chorus with a vocal line and guitar accompaniment. The guitar part includes a bass line with fingerings: (7) 5, and a 'rake' technique with fingerings 1, x, x, 7, 5, 1/2. Chords Bm7b5, E7, Am, A, Dm, G, and C are indicated above the staff.

F Bm7b5 E7

close to me. — And I'll give a piece, a piece of my heart. —
 close to me. — I'll give a piece, a piece of my heart.) —

The third system concludes the chorus with a vocal line and guitar accompaniment. The guitar part includes a bass line with fingerings: 9 10, 8 9 7 9, and 8 9 10. Chords F, Bm7b5, and E7 are indicated above the staff.

Interlude

Gr. 1: w/ Rhy. Fig. 1 (2 times)
 Gr. 2: w/ Riff A (2 times)

Am7 Bm7 Em7 Am7 Bm7 Em7

rake ↓

^{1/2} ^{1/4} ^{** 1 1/2}

*Both strings bent w/ middle finger. **As before.

Bridge

Em7
 Rhy. Fig. 4

E^b7

Dm7

D^b7

End Rhy. Fig. 4

Gr. 1

(Don't let go, liv - ing for you, ba - by. Don't let go, liv - ing for you, ba - by.)

Gr. 1: w/ Rhy. Fig. 4

Em7

E^b7

Dm7

D^b7

(Don't let go, liv - ing for you, ba - by. Don't let go, Nev - er let our love — fall — a —
 Nev - er let our love — fall a - way.)

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1 (4 times)
 Gr. 2: w/ Riff A (5 times)

Am7 Bm7 Em7 Am7

way. —

Bm7 Em7 Am7 Bm7 Em7

Am7 Bm7 Em7 Fmaj7 Cmaj7

Gr. 1: w/ Rhy. Fig. 2

And I love ev - 'ry - thing a -

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (7 times)
 Gr. 1: w/ Rhy. Fig. 3 (1st 4 meas., till fade)

Dm G C F

- bout you, ba - by. This is heav - en, when you're close to me.

(Heav - en, close to me.

Bm7b5 E7 Am A Dm G C

Oh, it flows like a riv - er. This is heav - en, when you're
Heav - en,

The first system of music features a vocal line with lyrics, a guitar line with various techniques like bends and vibrato, and a bass line with fret numbers (10, 10, 0, 10, 0, 9, 10, 0, 10, 10, 10) and a 1 1/2 note bend.

F Bm7b5 E7 Am A

close to me. And I'll give a piece of my heart. This is
close to me. I'll give a piece, piece of my heart.

Gtr. 4 (elec.)

f
w/ dist.
1/2
12 (12) 14

Gtr. 3

(10) (10) 8 8 10 12 15 12 15 12 15 15 15

The second system continues the musical piece with a vocal line, guitar line, and bass line. It includes a guitar solo for Gtr. 4 with a forte dynamic and distortion, and Gtr. 3 with specific fret numbers and techniques.

Dm G C F Bm7b5 E7 Am

heav - en, when you're close to me. Oh, it flows like a riv -
Heav - en, close to me.

Gtr. 4

(14) 12 12 14 13 13 13 14 12 14 2 12 14 13 15 13 15 13 14

The third system concludes the page with a vocal line, guitar line, and bass line. The guitar line for Gtr. 4 includes a variety of fret numbers and techniques like bends and vibrato.

A Dm G C F

er. this is heav - en, when you're close to me. And
Heav - en, close to me.

Gtr. 4

Gtr. 3

Bm7b5 E7 Am A Dm G C

I'll give a piece of my heart.
I'll give a piece, piece of my heart. Heav - en,

F Bm7b5 E7 Am A

close to me. —

The first system of music consists of four staves. The top staff is a vocal line with the lyrics "close to me. —" and a fermata. The second staff is a guitar melody line with wavy lines indicating vibrato. The third staff is a bass line with fret numbers: (10) 12, 8, 6, 7, 5, 7. The fourth staff is a guitar line with fret numbers: 15, 15, (15), 13, 15, 13, 15, 12, 15, 15, 15, 14.

Begin fade

Dm G C F Bm7b5 E7 Am

Heav - en, — close to me. — I'll give a piece.

8va *loco*

The second system of music consists of four staves. The top staff is a vocal line with the lyrics "Heav - en, — close to me. — I'll give a piece." and a fermata. The second staff is a guitar melody line with wavy lines indicating vibrato and markings for *8va* and *loco*. The third staff is a bass line with fret numbers: 20, 20, 17, 17, 20, 17, 19, 17, 19, 17, 19, 20, 19, (19), 17, 19. The fourth staff is a guitar line with fret numbers: 13, 14, 13.

A Dm G C F

piece of my heart. — Heav - en, — close to me. —

17 19 17 19 (19) 7 5 7 5

8va

20 20 17 20 16 17 16 17 16 17 17

Bm7b5 E7 Am A Dm G C *Fade out*








Heav - en... —

loco

15 15 13 15 12 15 13 15 14 13 15 15 1/2 13


One Day

Words and Music by Beverly Darnall and Vince Gill


G  21 34
D/F#  T 132
Em  23
C  32 1
A7  2 3
E7sus4  2 1
E7  2 1

Intro
Moderately slow ♩ = 84

B7sus4 **Bm7** **B7sus4** **Bm7**
Riff A
 (Kybd.) **4** Gtr. 2 (elec.) *w/ clean tone mp*
 Gtr. 3 (elec.) *divisi* **Riff A1** *mp w/ clean tone*



Rhy. Fig. 1
 **Gtr. 1 (acous.) *mp let ring throughout*



**Two gtrs. arr. for one.

E7sus4 **E7** **E7sus4** **E7**



End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

B7sus4 Bm7 B7sus4 Bm7 E7sus4 E7

Gtr. 2

Gtr. 3

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E7sus4 E7 B7sus4 Bm7 B7sus4 Bm7

1. One _____ day, _____ I be - lieve. _

End Riff A Riff B

End Riff A1 Riff B1

E7sus4 E7 E7sus4 E7 B7sus4 Bm7

One _____ day, _____

B7sus4 Bm7 E7sus4 E7 E7sus4 E7

I can see. _____ Ba - by, _____

End Riff B

End Riff B1

Pre-Chorus

G D/F# Em D/F# G D/F#
 Rhy. Fig. 2
 Gtr. 1

out in the coun - try, may - be down by the sea, gon - na wake up one morn - ing and

Gtr. 2 Riff C

(9) 10 7 9 7 7 9 7

Gtr. 3 Riff C1

(2) 3 0 2 0 2 0

Chorus

Gtr. 1: w/ Rhy. Fig. 1
 Gtrs. 2 & 3: w/ Riffs A & A1 (1st 4 meas.)

Em D/F# G B7sus4 Bm7
 End Rhy. Fig. 2

find that I've been set free. One day.

End Riff C

Gtr. 4 (elec.)

mf
w/ dist.

10 7 9 7 7 9 9 9 7 9 9

End Riff C1

3 0 2 0 2 0 2

Bsus4 Bm7 E7sus4 E7 E7sus4 E7

One day, _____

Gtr. 4

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

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 2 & 3: w/ Riffs B & B1

B7sus4 Bm7 B7sus4 Bm7 E7sus4 E7

2. Some - day, _____ I can't say how. _____

9 9 7 9 (9) 7 9

*Notes in 1st meas. are struck, not tied.

E7sus4 E7 B7sus4 Bm7 B7sus4 Bm7

Some - day, _____ but I don't know now. _____

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

E7sus4 E7 E7sus4 E7

w/ pick & finger

7/9 (9) 7 10 9 7 5 5 9/11 (11) 9 7 6 6 9

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Riffs C & C1

Gtr. 4 tacet

G D/F# Em D/F# G D/F#

May - be to - mor - row when I'm old and gray, — all I've ev - er want - ed will

Gtr. 5 (elec.)

mf
w/ dist.

Em D/F# G

fi - nal - ly come — my way, — One day. —

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (1st 6 meas.)
Gtr. 5 tacet

B7sus4 Bm7 B7sus4 Bm7 E7sus4 E7

(One — day. — One — day. — One day. —

Gtr. 4

mf

E7sus4 E7 B7sus4 Bm7 B7sus4 Bm7

One day, ba - by. One day. One

Interlude

Gr. 4 tacet
C
Gr. 1

E7sus4 E7 E7sus4 E7

day. One day.)

Gr. 4

Gr. 2

let ring

Gr. 3

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

B7sus4 Bm7

A7



Gtr. 6 (elec.)

Musical notation for Gtr. 6 (elec.) showing a melodic line with a dynamic marking of *f* and a technique of *grad. bend w/ heavy dist.* The fretboard diagram below shows a bend from the 17th fret to the 17th fret.

Gtr. 2

Musical notation for Gtr. 2 with techniques *let ring* and *w/ pick & finger*. The fretboard diagram shows frets (10) 9 10 9 10 9, 5/7 5 7/5, 5/7 5/7 5, and 7 9 7 9.

Gtr. 3

Musical notation for Gtr. 3 with a fretboard diagram showing frets (3) 0 3 4, 5 6, 7, 5 7 5 7.

Gtrs. 2 & 3: w/ Riffs A & A1 (last 7 meas.)

B7sus4 Bm7 E7sus4 E7 E7sus4 E7

Musical notation for Gtr. 6 with techniques *grad. bend* and *grad. release*. The fretboard diagram shows frets 15 16 16, 14, 16 14 12 14, 12, 14 12 14, 12, 15, 15, 12 15, 12 13 13 12, 15 12 14.

B7sus4 Bm7 B7sus4 Bm7

Musical notation for Gtr. 6 with a technique of *grad. release*. The fretboard diagram shows frets 12 12 12 15, 14, (14) 14 17, 14 12 14 12, 15 12, 15 12 15 12, 14 15 14 12 15.

Verse

Gr. 1: w/ Rhy. Fig. 1 (2 times)
 Grs. 2 & 3: w/ Riffs B & B1

E7sus4 E7 E7sus4 E7 B7sus4 Bm7

3. One day

Gr. 6 tacet

B7sus4 Bm7 E7sus4 E7 E7sus4 E7

this dream will come true.

B7sus4 Bm7 B7sus4 Bm7 E7sus4 E7

One day, one day, one day, babe, may-be you will too.

Gr. 4

Pre-Chorus

Gr. 1: w/ Rhy. Fig. 2 (1st 4 meas., 1 1/2 times)
 Grs. 2 & 3: w/ Riffs C & C1 (1st 3 meas.)

E7sus4 E7 G D/F#

May - be fly - ing high, may - be

Gr. 5

Gr. 4

Em D/F# G D/F#

close to the ground, — I will hear your voice and I'll know

grad. release

Gtrs. 2 & 3: w/ Fills 1 & 1A (2 times)

Em D/F# G D/F# Em D/F#

I've been found, — Hold me tight, ba-by, make me stay. I can
 (Know I've been found.) —

Gtr. 2 Fill 1 End Fill 1

Gtr. 3 *divisi* Fill 1A End Fill 1A

10 7 9 7 9 7 10 3 2 0 2 0

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (1st 5 meas.)
Gtr. 5: tacet

B7sus4 Bm7

G

Gtr. 1

hear ev - 'ry word you've been try - ing to say. One day.
(Try - ing to say. One day.)

Gtr. 5

(15) 15 (15)

Gtr. 4

(7)

B7sus4 Bm7 E7sus4 E7

One day. One day.

Gtr. 4

7 9 9 1 (9) 7

E7sus4 E7 B7sus4 Bm7

One day, ba - by. One day.

Gtr. 4

mp *mf*
9 10 7 10 7 10 7 10 7 10 7 10 7 9 10 9 (9)

One day. One day.)

Gtr. 6

grad. bend

15

Gtr. 4

10 7 10 7 10 9 7 7 9

Gtr. 2

Riff D

End Riff D

Gtr. 3

divisi

Riff D1

End Riff D1

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

(7) 5 7 5 7 5 7 4 2 4 5 4

Outro-Guitar Solo

Gtr. 1; w/ Rhy. Fig. 1 (3 1/2 times)
Gtr. 4 tacet

B7sus4 Bm7 B7sus4 Bm7

Gtr. 6

2

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

Gtr. 2

Riff E

End Riff E

Gtr. 3

divisi

Riff E1

End Riff E1

9 7 9 7 9 7 9 9

7 5 7 5 7 7 5 7 7

Gtrs. 2 & 3: w/ Riffs A & A1 (meas. 3-6)

E7sus4 E7 E7sus4 E7

1 1/2 semi-harm.

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

B7sus4 Bm7 B7sus4 Bm7

2 6

14 12 15 15 12 15 12 15 14 12 15 12 12 15 2 (15) 12 10 11 10 11 9 7 9 9 7 9/11 10 12 11 10 12

Gtrs. 2 & 3: w/ Riffs D & D1

E7sus4 E7 E7sus4 E7

8va

semi-harm. - -

(12) (12) 12 10 12 12 12 1 1/2 15 12 15 12 17 14 17 17 14 17 17/19 17 19 21 19 21

Gtrs. 2 & 3: w/ Riffs E & E1

B7sus4 Bm7 B7sus4 Bm7

(One — day, —)

8va

1 1/2 2

21 (21) 19 19 21 22 22 19 22 19 21 1 19 22 19 22 21 19

E7sus4 E7 E7sus4 E7

One day. _____

Sva. *loco* *grad. bend*

21 21 19 21 21 21 19 21 19 22 19 21 19 21 19 21 21 19 21 19 21 19 17 19 2 9 7 9 7 9 7 7 10

B7sus4 Bm7 B7sus4 Bm7

One day. _____

7 10 7 10 7 10 7 9 7 9/11 10 10 10 (10) 10 10 10 10 10 10 10 10 10 10 10 10 11 9 7

E7sus4 E7 E7sus4 E7

One day.) _____

rit.

Gtr. 1

Gtr. 6

Gtr. 2

Gtr. 3 *divis*

Gtr. 5

rit.

9 7 9 7 9 7 9 7 9 7 5 7 5 7 9 7 9 6 (7) 9 9/11 9 11 9 7 9 (5) 7 7/9 7 9 7 5 7 4 2

One Track Mind

Words and Music by Eric Clapton and Simon Climie

Gtrs. 5 & 6: Open E tuning:
(low to high) E-B-E-C#-B-E

Intro
Moderately slow $\text{♩} = 100$ ($\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$)

A

G#

C#m7

Riff B

Gtr. 4 (elec.)

Gtr. 3 (acous.)

Riff A1

w/ clean tone

mp

Gtr. 2 (elec.)

Gtr. 1 (elec.)

divisi

Riff A

*Chord symbols reflect overall harmony.

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A G# C#m7 A G#

Gr. 5 (Dobro)

mf
w/ pick & fingers
w/ slide

Gr. 4

Gr. 3

Gr. 2

Gr. 1

End Riff A1

End Riff A

C#m7 A G# C#m7

Gr. 5

Gr. 4

End Riff B

Gr. 3

Verse

2nd time, Gtr. 4 tacet
2nd time, Gtr. 5: w/ Fill 2

Gtr. 5 tacet

A G# C#m7 A G#

1. Toss - in' and turn - in' — all night — long, — and down in my pil - low, —
took my breath so eas - i - ly, and you touched my heart so

Riff C

let ring----- | let ring----- | let ring----- | let ring----- | let ring----- | let ring-----

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

Fill 2
Gtr. 5

2nd time, Gtr. 4: w/ Fill 3

Gtr. 4 tacet

C#m7

A

G#

C#m7

felt so strong — care - ful - ly. And you give I had to get up your love and write this song. Tell me, so ten - der - ly. Oo, you

Gtr. 4

let ring -----|

Gtr. 3

End Riff C

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

Gtr. 3: w/ Riff C (2 1/4 times)
2nd time, Gtr. 5 tacet

2nd time, Gtr. 5: w/ Fill 4

Gtrs. 1 & 2: w/ Riff's A & A1 (2 times)
Gtr. 5 tacet

A

G#

C#m7

A

G#

where do we go from here? — can't do noth - ing wrong. — And I got I'd give an - y - thing to no time for

Gtr. 5

Fill 3

Gtr. 4

Fill 4

Gtr. 5

w/ slide

Gr. 4: w/ Riff B

C#m7 A G# C#m7

make you see else, and I got you and your lov - in' were meant for me. 'Cause I
no one else, and I got no love for no one else.

To Coda

A G# C#m7 A G#

What can I do to make you see that with you I can't go wrong. -
don't he - lieve in no one else. With

Gr. 5

0 2 0 2

Chorus

C#m7 Bm7 A

All I do is pray -
Voc. Fig. 1
(Oo.)

Gr. 5

w/out slide

0 2 0 2 0 2 0 2

Fill 1

End Fill 1

Riff D

Gr. 3

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

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

Am

E

(All I do — is pray.) — that you would come — my —

Oo. —

w/ slide

let ring — sim.

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

5 5 7 5 7 7 5 5 0 1 0 1 2

5 7 5 7 7 7 5 0 2 2 0 2 2

F#

F#m

way. — No doubt a - bout — it, (No doubt a - bout —

Oo.) —

w/out slide let ring — w/ slide

1 2 0 0 0 0 2 1 2 0 5 5 7 9 5

2 3 4 2 3 2 3 2 2 4 2 2 4 4

2 4 2 4 2 4 2 4 2 4 4 4

Interlude

B9

E

A/E

E

A/E

I've got a one track mind.
 (it.)

End Voc. Fig. 1

Gtr. 5

w/out slide
 let ring

Riff E

End Riff E

Gtr. 6 (elec.)

mf
 w/ slight dist.
 w/ slide

End Riff D

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3

let ring

D.S. al Coda

Gtr. 3: w/ Rhy. Fig. 1
 Gtr. 6: w/ Riff E

E

A/E

E

A/E

2. You

Gtr. 5

let ring

⊕ Coda

Gr. 3: w/ Fill 1

A G# C#m7 Bm7

you I do be - long.

Gr. 5

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gr. 3: w/ Riff D

A Am

Far as I can see, (Far as I can see.)

Gr. 5

Gr. 6 RIFF F

w/ slide

w/out slide
let ring

E F#

the on - ly one for me.

w/out slide
let ring

F#m B9

No doubt a - bout it, (No doubt a - bout it.) I've got a one track mind.

let ring-----

w/ slide

2 0 2 5 7 9 5 5 5

1

0

End Riff F

Gtr. 3: w/ Rhy. Fig. 1
Gtr. 6: w/ Riff E

E A/E E A/E

Gtr. 5

12 9 7 9 9 8 7 5 5 3 2 0 7 5 5 5 5

Bkgd. Voc: w/ Voc. Fig. 1
Gtr. 3: w/ Riff D
Gtr. 6: w/ Riff F

A Am

Far as I can see, (Far as I can see.)

8va-----

9 9 7 7 9 9 7 8 12 12 12 12/14 14/16

E F#

the on - ly one — for me. —

8va —————

loco

w/out slide
let ring —————

24 16 16 0 0 0 0 0 0 0 0

1 2 2 2 2 2

F#m B9

No doubt a - bout — it, I've got a one track — mind. —
(No doubt a - bout — it.)

let ring —————

w/ slide

0 2 0 1 2 0 4 4 0 0 5 7 7 7 7 7 7

Interlude

Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 6: w/ Riff E (2 times)

E A/E E A/E

5 19 19 5 5 5 5 0 5 5 5 5 5

E A/E E A/E

w/out slide
let ring —————

0 0 0 0 0 1 1 1 0 0 0 0 0 0 1 1 1 0 0

Guitar Solo

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)
Gtr. 3: w/ Riff C (2 times)

A G# C#m7

This system contains the first two measures of the guitar solo. The first measure is marked with a chord of A and contains a series of eighth notes. The second measure is marked with G# and C#m7 and contains a series of eighth notes with a wavy line above them. The guitar tablature below shows the fret numbers for each note.

A G# C#m7

This system contains the next two measures of the guitar solo. The first measure is marked with A and contains a series of eighth notes. The second measure is marked with G# and C#m7 and contains a series of eighth notes with a wavy line above them. The guitar tablature below shows the fret numbers for each note.

A G# C#m7

This system contains the next two measures of the guitar solo. The first measure is marked with A and contains a series of eighth notes. The second measure is marked with G# and C#m7 and contains a series of eighth notes with a wavy line above them. The guitar tablature below shows the fret numbers for each note.

A G# C#m7

This system contains the final two measures of the guitar solo. The first measure is marked with A and contains a series of eighth notes. The second measure is marked with G# and C#m7 and contains a series of eighth notes with a wavy line above them. The guitar tablature below shows the fret numbers for each note.

3. You

Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)
 Gr. 3: w/ Riff C (1 3/4 times)

A G# C#m7 A G#

take my breath so eas - i - ly. You touch my heart so
 (You take my breath eas - i - ly. You touch my heart

5 7 0 5 5 5

C#m7 A G# C#m7

care - ful - ly. You give your love so read - i - ly. You
 care - ful - ly. You give your love read - i - ly.)

5 / 7 5 5 12 12 12/14 14/16

Gr. 3: w/ Fill 1

A G# C#m7 Bm7

can't do noth - in' wrong.

9 7 5 5 8 7 9 7 5 5

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 3: w/ Riff D

Gtr. 6: w/ Riff F

A

Am

Far as I can see, (Far as I can see.)

8 8 7 9 7 5 5 0 0 2

E

F#

the on - ly one for me.

w/out slide let ring

0 0 0 0 0 0 0 1 2 2 2 2 2 2 0 2 2

F#m

B9

No doubt a - bout it, (No doubt a - bout it.) I've got a one track mind.

w/ slide w/out slide let ring w/ slide

0 0 2 2 7 7 7 7 7 7 7

Gtr. 3: w/ Rhy. Fig. 1

Gtr. 6: w/ Riff E

E

A/E

E

A/E

12 9 7 9 9 8 7 5 5 3 2 0 7 5 5 5 5

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 3: w/ Riff D

Gtr. 6: w/ Riff F

A

Am

Far as I can see, (Far as I can see.)

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

B

F#

the on - ly one for me.

let ring - - - - - w/out slide let ring - - - - - w/ slide let ring - - - - -

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

F#m

B9

No doubt a - bout it. (No doubt a - bout it.) I've got a one track mind.

2 0 2 2 0 2 2 0 2 2 0 4 5 5 5 5 5 5 5 12 12

Interlude

Gtr. 3: w/ Rhy. Fig. 1 (4 times)

Gtr. 6: w/ Riff E (4 times)

E

A/E

E

A/E

One track mind.

(12) 14 12 14 12 14 14

E A/E E A/E

Got a one track mind.

5 5 5 8 8 (8) 8 | 5 0 3 0 2 0 | 2 0

Gr. 5 tacet

E A/E E A/E

One track mind.

E A/E E A/E

Gr. 7 (elec.)

f w/ dist. 1 1/2

Gr. 5

8 7 9 9 8 7 5 5 7 7 5 5 | 5 5 5 5 5 5 9 9

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Riffs A & A1 (till fade)
 Gr. 3: w/ Riff C (till fade)
 Gr. 5 tacet

A G# C#m7 A G#

Gr. 7

(14) 14 14 13 13 | 13 11 9 11 | 14 14 (14) 12 14

C#m7 A G#

rake -

C#m7 A G# C#m7

1

Begin fade

A G# C#m7

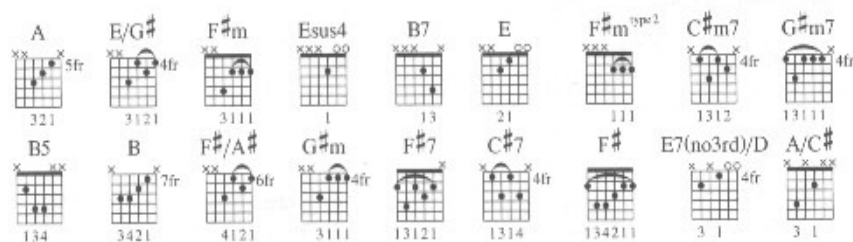
got no time for no one else. I

(I got no time, no one else.

1/4

Run Home to Me

Words and Music by Eric Clapton and Simon Climie



Gr. 6: Tune down 1/2 step:
(low to high): E-B-A-D-G-B-E

Intro

Very slow ♩ = 38 (♩ = ♩)

Gr. 1 (elec.)

mf
w/ clean tone
w/ pick & fingers

let ring -----

Chord symbols: ^{**}E, E6sus4, E7(no3rd), E6sus4, E, E6sus4

T	9	10	12	10	9 10	6 9	10
A	9	9/11	12	9/11			9/11
B							

Riff A

Gr. 2 (elec.)

mf
w/ clean tone & amp tremolo

let ring -----

T	0	1	1	2	2	2/4	2	0	0	1	0	0	2	4/5
A														
B														

Riff B

*Gtrs. 3 & 4

mf
w/ pick & fingers
let ring throughout

T	0	1	0	0	2	0	0	0	0	0	4	4	2	0	2	0	1	0	2	0	0	
A																						
B	0				4	0					5	4					2			4		

*Gr. 3 (elec.) w/ clean tone;
Gr. 4 (acous.)
Composite arrangement

**Chord symbols reflect overall harmony.

E7(no3rd)

E6sus4

E

E6sus4

E7(no3rd)

E6sus4

let ring -----|

12 12 9 10 10 10 10/12 12/14 12 14 12 14 1/2 (14)

12 11 9 9 10/11 11 11/12

End Riff A

let ring -----|

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

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

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

E

E6sus4

E7(no3rd)

E

A
Rhy. Fig. 1

E/G#

let ring -----|

let ring -----|

(14) (14) 12

7 6 5 6 4 5 4

Gtr. 4

Riff C

let ring -----|

0 1 2 2 4 4 6 4 5 7 5 4

End Riff B

Riff C1

w/ fingers

Gtr. 4

Gtr. 3

Gtr. 3
divisi
(Gtr. 4, cont. in slashes)

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

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

F#m Esus4 B7 E

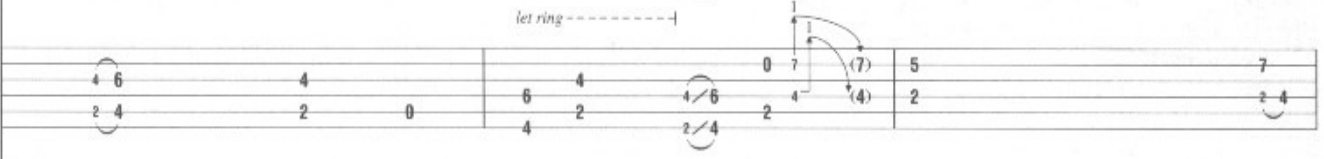
A



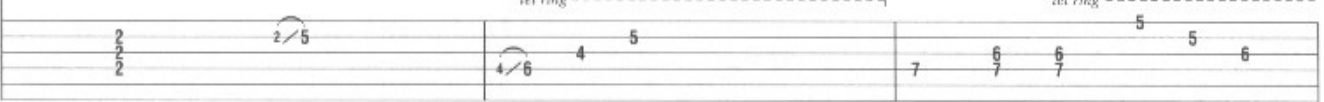
Gr. 2



Gr. 3
divisi



Gr. 1

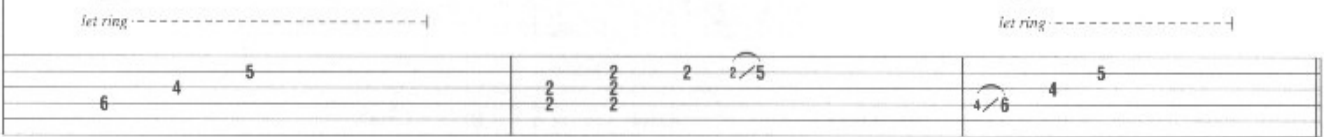


E/G#

F#m

Esus4 F#m^{type 2} E

End Rhy. Fig. 1



Verse

Gtrs. 2 & 3: w/ Riffs C & C1 (3 3/4 times, simile)
Gr. 4: w/ Rhy. Fig. 1 (1 3/8 times, simile)

A

E/G#

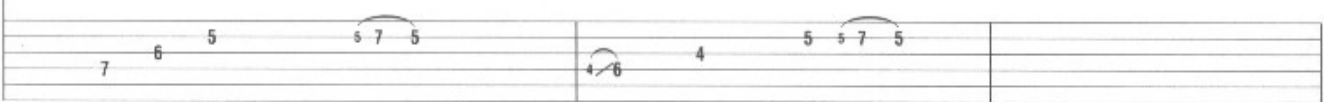
F#m

Bsus4

B7



Gr. 1



E A E/G#

morn - ing just to go out for a drive

let ring-----

5 7 7 9 7 5 | 5 6 5 | 5

F#m Bsus4 B7 E A

for an hour or two. I walked down to the

w/ amp tremolo amp tremolo off

let ring-----

2 2 4 | 6 4 5 (5) | 7 7

E/G# F#m Bsus4 B7 C#m7 E

Rhy. Fill 1 End Rhy. Fill 1

Gr. 4

wa - ter with my love and our ba - by.

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

Gtr. 4: w/ Rhy. Fig. 1 (last 4 meas.)

A E/G# F#m Bsus4 B7

Watched a wave break in me. We're enjoying the view.

5 8 5 4 6 4 5 X 2 2 2/5 (5)

*Played behind the beat.

**Sung as even sixteenth-notes.

Gtr. 4: w/ Rhy. Fig. 1 (1 3/8 times, simile)

E A E/G#

and I heard myself saying,

5 5 7 5 4/4

***Set for eighth note regeneration, w/ 3 repeats.

F#m Bsus4 B7 E A

"We should do this more of - ten." To watch the lit - tle ones

delay off w/ delay 12/14

E/G# F#m Bsus4 B7 E

play - ing on that bright - y shore.

delay off 0 5

†Sung behind the beat.

A E/G# F#m Bsus4 B7

And I wish deep down in my heart that we could stay here for -

w/ fingers ----- 1

10 12 14 7 9 7 9 5 5 6 4 4

11 13 14 7 9

Gtr. 4: w/ Rhy. Fill 1 C#m7 E A E/G#

ev - er in these sweet, sim - ple mo - ments

4 5 7 5 5 4 4 7 4 5

*Played as even sixteenth-notes.

F#m Bsus4 B7 E

Pre-Chorus G#m7 Rhy. Fig. 2

that will come back no more. When it's three o'clock in

Gtr. 2

Gtr. 3 *divisi*

**Gtrs. 3 & 5 *divisi*

**Gtr. 5 (elec.) w/ slight dist., played *mf*.

Riff D

Gtr. 1

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

***Played as even sixteenth-notes.

†Sung as even sixteenth-notes.

C#m7

the morn - ing and some - thing scares you

steady gliss. let ring

The first system of the score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "the morn - ing" and "and some - thing scares you". The guitar accompaniment is in the same key and time, with a C#m7 chord indicated. The guitar tablature shows fret numbers for the left hand and string numbers for the right hand. The first two measures of the guitar part are marked with a 3 and a 7, indicating a triplet and a seventh fret respectively. The second measure of the guitar part has a 7 5 6 sequence. The third measure has a 7 5 6 sequence. The fourth measure has a 4 6 4 2 sequence. The fifth measure has a 4 4 4 4 4 4 4 4 sequence. The sixth measure has a 9 9 9 9 12 9 12 9 9 sequence.

*Played as even sixteenth-notes.

**Sung as even sixteenth-notes.

from your rest, I will gent - ly rock you in my

let ring let ring

Gtr. 2
Gtr. 3
divisi

Gtr. 1

Gtr. 5

As before.

The second system of the score continues the vocal line with the lyrics "from your rest, I will gent - ly rock you in my". The guitar accompaniment includes parts for Gtr. 2, Gtr. 3 (divisi), Gtr. 1, and Gtr. 5. The guitar tablature for Gtr. 2 shows fret numbers 5, 4, 4, 2, 2, 2, 4, 6, 4, 2, 5. The guitar tablature for Gtr. 1 shows fret numbers 11, 9, 9, 9, 5, 6, 5, 0. The guitar tablature for Gtr. 5 shows fret numbers 6, 7, 6, 7, 6, 7, 5. The system is marked with "let ring" and "let ring" with dashed lines indicating sustained notes.

E

B5

End Rhy. Fig. 2

arm _____ and lay your lit - tle head on _____ my chest. And when you

let ring -----

let ring -----

End Riff D

1 2 1 2 2/4 2 1 | 4 4 4 5 5 5 | 7 4 6 7

4 5 4 | 2 2 2 2 4 2 4 2 7 | 5 (5) 2 4

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

1 | 4 4 4 | 4 4 4

2 | 2 2 2 | 2 2 2

**Sung as even sixteenth-notes.

Chorus

Gtrs. 2 & 3: w/ Riffs C & C1 (1st 6 meas.)
Gtr. 4: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 5: tacet

A

E/G#

F#m

Bsus4

B7

run from our arms, _____ know we'll al - ways

Voc. Fig. 1

(Ah, _____ ah, _____ oo, _____

Gtr. 1

10 10 12 14 | 7/9 |

11 11 12 14 | 7/9 |

Gr. 4: w/ Rhy. Fill 1

Gr. 4: w/ Rhy. Fig 1 (1st 3 meas.)

C#m7

E

A

E/G#

find you. And when you run out of lov - ing, _____

_____ Ah, _____ ah, _____

5 5 7 9 | 10 10 12 14 | 7 7 5 5 5

6 6 7 9 | 11 11 12 14 | 9 7 6

*Sung as even sixteenth-notes. **Sung behind the beat.

F#m

Bsus4

B7

A

Rhy. Fill 2

End Rhy. Fill 2

Gr. 4

then run home _____ to me.

oo.) _____

Gr. 2

Gr. 3 *divisi*

Fill 1

End Fill 1

5 4 5 4 2 1 4 2 4 2

2 2 2 4 2

Gr. 1

let ring -----

6 7 5 5 7 | 5

Interlude

Gtr. 2: w/ Riff A (1st 4 meas.)
Gtrs. 3 & 4: w/ Riff B

*E (F) E6sus4 (F6sus4) E7(no3rd) (F7(no3rd)) E6sus4 (F6sus4) E (F) E6sus4 (F6sus4) E7(no3rd) (F7(no3rd)) E6sus4 (F6sus4)

Run home to me.

Gtr. 6 (elec.)

**Played as even sixteenth-notes.

Gtr. 1

*Symbols in parenthesis represent chord names respective to detuned gtr.
Symbols above reflect actual sounding chords.

***Played as even sixteenth-notes.

E (F) E6sus4 (F6sus4) E7(no3rd) (F7(no3rd)) E6sus4 (F6sus4) E (F) E6sus4 (F6sus4)

Gtr. 1

*Played behind the beat.

Gtr. 2

Guitar Solo

E7(no3rd)
(F7(no3rd))

F#6
(G6)

Gtrs. 1, 2 & 3 tacet

B

Gr. 4

Voc. Fig. 2

(Ah, _____)

Gr. 6

*w/ delay

*Set for eighth-note regeneration, w/ 1 repeat.

Gr. 1

Gr. 2

Gtrs. 3 & 4
divisi

let ring -----

xx

**Gtr. 2 to left of slash in tab.

F#/A#

ah, _____

Gr. 6

G#m



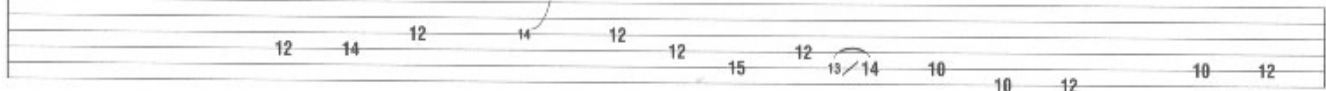
B



End Voc. Fig. 2

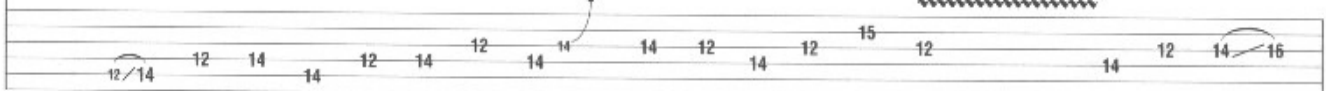


oo.)



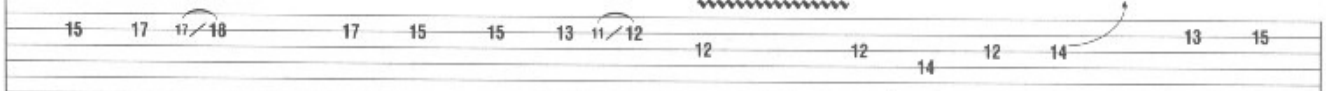
*Played ahead of the beat.

F#7



Bkgd. Voc.: w/ Voc. Fig. 2

B



F#m/A#

Musical notation for the F#m/A# section. It includes two guitar chord diagrams at the top. Below them is a guitar part in treble clef with a key signature of one sharp (F#). The first two measures feature triplets of eighth notes. The third measure has a tremolo effect. The fourth measure has a slur over two notes. The fifth measure has a slur over two notes with a flat sign. The sixth measure has a slur over two notes. The bass line below shows fret numbers: (15) 14, 12 14 14, 12 12, 15, 15. There are also some wavy lines indicating tremolo in the bass line.

*Played as even sixteenth-notes.

G#m

C#7

Musical notation for the G#m and C#7 sections. It includes two guitar chord diagrams at the top. Below them is a guitar part in treble clef with a key signature of one sharp (F#). The first two measures feature sixteenth-note runs. The third measure has a slur over two notes. The fourth measure has a slur over two notes. The fifth measure has a slur over two notes. The sixth measure has a slur over two notes. The seventh measure has a slur over two notes. The eighth measure has a slur over two notes. The ninth measure has a slur over two notes. The tenth measure has a slur over two notes. The eleventh measure has a slur over two notes. The twelfth measure has a slur over two notes. The thirteenth measure has a slur over two notes. The fourteenth measure has a slur over two notes. The fifteenth measure has a slur over two notes. The sixteenth measure has a slur over two notes. The seventeenth measure has a slur over two notes. The eighteenth measure has a slur over two notes. The nineteenth measure has a slur over two notes. The twentieth measure has a slur over two notes. The bass line below shows fret numbers: 13 12, 14 14, 12 14, 14 14, 14 12, 12, 14 12 10, 12 14, (14).

Pre-Chorus

Gtr. 1: w/ Riff D
 Gtr. 4: w/ Rhy. Fig. 2
 G#m7
 (Am7)

F#

E

Musical notation for the Pre-Chorus section. It includes two guitar chord diagrams at the top. Below them is a guitar part in treble clef with a key signature of three sharps (F#, C#, G#). The first measure has a rest. The second measure has a rest. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes. The seventh measure has a triplet of eighth notes. The eighth measure has a triplet of eighth notes. The ninth measure has a triplet of eighth notes. The tenth measure has a triplet of eighth notes. The eleventh measure has a triplet of eighth notes. The twelfth measure has a triplet of eighth notes. The thirteenth measure has a triplet of eighth notes. The fourteenth measure has a triplet of eighth notes. The fifteenth measure has a triplet of eighth notes. The sixteenth measure has a triplet of eighth notes. The seventeenth measure has a triplet of eighth notes. The eighteenth measure has a triplet of eighth notes. The nineteenth measure has a triplet of eighth notes. The twentieth measure has a triplet of eighth notes. The bass line below shows fret numbers: 9 7 9 7, 8 6, 5 5 7, 5 5 7, 5 5 7, 5. There are also some wavy lines indicating tremolo in the bass line. The lyrics "As the years fly by" are written below the guitar part. The lyrics "let ring ---" are written below the bass line.

*Played as even sixteenth-notes (next 7 meas.).

C#m7
(Dm7)

so quick - ly, _____ like a flame be - fore _____

7 7

let ring -----

A
(Bb)

_____ my eyes. And you've grown up in - to

6 7 (9) 5 6 5 5 5 5 5 3 3 3 5 7 5 7 5 5 3

B (F) B (C) B6sus4 (C6sus4) B7(no3rd) (C7(no3rd)) E (F)

a wo - man. Oh, had time, had time to re - al - ize. _____ And then you

Gr. 6

let ring -----

2 2 1 1 2 3 3 5 5 5 5 5 3 5 6 6 6 8

Gr. 1

Gr. 2 *divisi*

7 7 7 4 7 7 7 5 5 11/13 12 12-14 4/6 4 5 7

*Sung as even sixteenth-notes.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (1st 6 meas.)
 Gtr. 2: w/ Riff C (1 5/8 times)
 Gtr. 3: w/ Riff C1 (1 7/8 times)
 Gtr. 4: w/ Rhy. Fig. 1 (1st 3 meas.)
 Gtr. 6 tacet

A E/G# F#m Bsus4 B7

run from our arms but we'll al - ways

Gtr. 1

12 12-14 12 12/14 10/12 10 12 10

Gtr. 4: w/ Rhy. Fill 1 C#m7 E A E/G# Gtr. 4: w/ Rhy. Fig 1 (last 4 meas.)

come and find you. And when you run out of lov - ing, ___

11/13 12 11/13 12 12-14 (14) 12 12-14 12

*As before.

**Sung behind the beat.

Bkgd. Voc.: w/ Voc. Fig. 1, simile
 Gtr. 4: w/ Rhy. Fig. 1 (1st 3 meas.)

F#m Bsus4 B7 E A

then run home ___ to me. Lord, when you run, ___ run

oo.)

12/14 12 12-14 12 11/13 12 12-14 12 12-14

E/G# F#m Bsus4 B7

out of our arms _____ we will al - ways come

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a pickup note on 'out' and continues through 'arms' and 'we will always come'. The guitar accompaniment features a steady eighth-note pattern. Fretboard diagrams are provided for the guitar parts, showing positions at frets 12, 12/14, and 10/12.

Gr. 4: w/ Rhy. Fill 1 C#m7 E A

Gr. 4: w/ Rhy. Fig. 1 (1st 3 meas.)

and find you. _____ And when you run out of

Detailed description: This system contains the next two measures. The vocal line continues with 'and find you' and 'And when you run out of'. The guitar accompaniment includes a rhythmic fill and a figure-eight pattern. Fretboard diagrams show positions at frets 10/12, 9, 11, 10, 12, and 14.

*Played as even sixteenth notes.

E/G# F#m Bsus4 B7

lov - ing, _____ then run home _____ to

Gr. 1

Gr. 2

Detailed description: This system contains the final two measures. The vocal line concludes with 'lov - ing' and 'then run home to'. The guitar accompaniment continues with eighth-note patterns. Fretboard diagrams show positions at frets 12, 12/14, 12, and 12-14. A second guitar part (Gr. 2) is also shown with fretboard diagrams at frets 5, 4, 6, 4, 6, 4, 2, 4, 2, 4, 2, 4, 6, 4, 6, 4, 6, 5, 6, 7.

**Played as even sixteenth notes.

Outro

Gtr. 3: w/ Fill 1
Gtr. 4: w/ Rhy. Fill 2

Gtr. 2: w/ Riff A
Gtrs. 3 & 4: w/ Riff B

E6sus4

A E

me, run home to me.

12 12 14 14 12 12 15 15 12 15 14 12 12 14 12 14 12 14 14

**Played as straight sixteenth-notes.

w/ pick & finger

5 0 3 2 0 0 2 0 1 2 2

*Sung as even sixteenth-notes.

E7(no3rd)

E6sus4

E

E6sus4

Gtr. 1

14 15 12 15 14 12 15 11 12 9 11 (11) 9 (9)

E7(no3rd)

E6sus4

E

E6sus4

E7(no3rd)

E6sus4

Run home, run home

10 11 7 9 10 10 11 11 11 12 12 10 10 11 11

let ring

E

E6sus4

E7(no3rd)/D

A/C#

B

A/C# B

Gtrs. 3 & 4

rit.

open

open

let ring

(cont. in notation)

rit.

to me.

Gtr. 1

rit.

Gtr. 2

rit.
w/ fingers

let ring

Free time

E

Gtr. 1

Gtrs. 3 & 4
divisi

rake

let ring

Gtr. 2

Verse

Em9 Cadd9 G5

1. I've been on the road too long.

mp

Riff A

G/F# Em9 Cadd9

Gtrs. 1 & 3: w/ Riff A (1 1/4 times)

Mov - in' in the wrong di -

End Riff A

G5 G/F# Em9

rec - tion. I don't know where

Gtr. 2

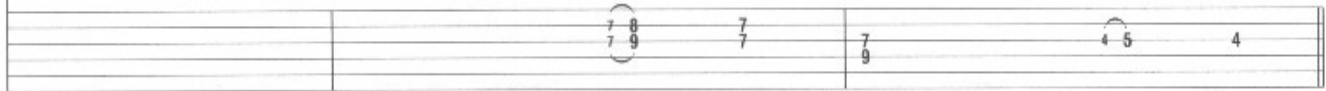
Cadd9

G5



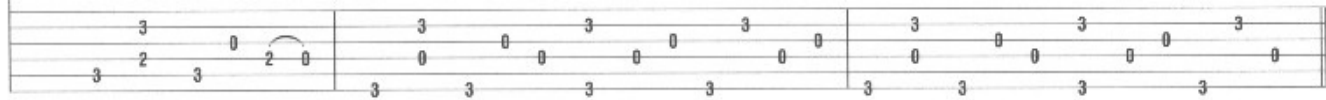
I be - long. _____

Gr. 2



Fill 1

End Fill 1



Chorus

Bm7

E

A7

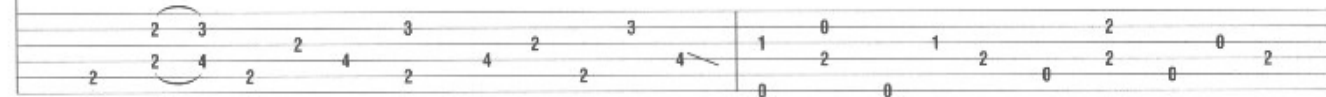


I don't know _ what I _____ will do if

Riff B1



Riff B



D7/F# G5 Cadd9 D/F#

1 can't get back home.

The first system of music features a vocal line in G major with lyrics "1 can't get back home." The guitar part consists of a rhythmic pattern of eighth notes. The bass line provides a steady accompaniment. Chord changes are indicated as D7/F#, G5, Cadd9, and D/F#.

G5 End Riff B1 D/F#

End Riff B

The second system shows the continuation of the guitar and bass parts. It includes two guitar riffs labeled "End Riff B1" and "End Riff B". The bass line continues with a consistent eighth-note pattern. Chord changes are indicated as G5 and D/F#.

Verse

Gtrs. 1 & 3: w/ Riff A (2 3/4 times)

Em9 Cadd9 G5

2. Trou - bles, I got all my own.

Gtr. 2

let ring -----

The third system begins the "Verse" section. The vocal line starts with "2. Trou - bles, I got all my own." The guitar parts include Riff A and Riff B. Chord changes are indicated as Em9, Cadd9, and G5. The second guitar part is labeled "Gtr. 2" and includes the instruction "let ring" with a dashed line.

G/F# Em9 Cadd9

They don't fit no other per-

let ring -----

0 3 5 4 2 2 4 2 0 4

G5 G/F# Em9

son. The mem-o-ries keep

let ring -----

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

Cadd9 G5 Gtrs. 1 & 3: w/ Fill 1

roll - in' on.

4 5 3 7 3 3 4 2 4 2 0

Chorus

Gtrs. 1 & 3: w/ Riff B
Gtr. 2: w/ Riff B1

Bm7 E A7 D7/F# G5

And I don't know what I will do if I can't get back home.

Cadd9 D/F# G5

E7 Am(add9) A/G D/F# Em7 D/F#

that I've been on the lam.

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

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

0 0 0 0 0 | 2 2 0 0 2

Gtrs. 1 & 3: w/ Riff C
Bm7b5 E7b9 Am7 C/G

Bit by bit, I'll re-view my plan. This is it,

Gtr. 2

10 (10) 8 | 9 10 10 9 7 | 9 /10 /12 | /10 9 7 5 7 5

D7/F# Emaj7/G# G#

I do the best I can. Trust and understand.

Gtr. 2

7 | /9 /10 | 4 4 4 | 3 5 7 5

Gtrs. 1 & 3 Riff D

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

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

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

F#m7 B9

'Cause I know

End Riff D

Gtrs. 1 & 3: w/ Riff D

Emaj7/G# Gsus2

that I am loved, as I'll be on my way.

Gtr. 2

F#m7 B7

Got no need to

Gr. 2 tacet

E7 D/F# Cadd9 NC.

stay 'round here. _____

Gr. 4 (acous.)

Gr. 5 (acous.)

mp

mp

Gr. 4
divisi

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

*Gr. 5 to left of slash in tab.

Gr. 2

5 / 7 / 9 8

Gtrs. 1 & 3

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

Verse

Gtrs. 1 & 3: w/ Riff A (2 3/4 times)

Gtrs. 4 & 5 tacet

Em9

Cadd9

G5

3. 'Cause I've been on this road too long. _____

Gr. 5

Gr. 2

Gr. 4
divisi

let ring-----

3 5 7 4 5 7

G/F# Em9 Cadd9 G5

Go - in' in the wrong di - rec - tion.

let ring -----

Fretboard diagrams for guitar accompaniment:

```

  8 7 7 5 3 7 5 3 5 7
  9 7 7 5 4 7 5 4 4 7
  
```

G/F# Em9 Cadd9

And I don't know where I've come from.

let ring -----

Fretboard diagrams for guitar accompaniment:

```

  8 7 7 5 3 7 5 5 7
  9 7 7 5 4 7 5 5 7
  
```

Chorus
Gtrs. 1 & 3: w/ Riff B
Bm7

G5

All I know is

Gtr. 2

let ring -----

Fretboard diagrams for guitar parts 2 and 4:

```

  3 5 7 8 7 10
  4 5 7 9 7 11
  
```

Gtr. 4

```

  / 9 9 9 /
  
```


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.

D A D E G
6 8
 open 3fr

Notes:

Strings: high E, G, B, D, A, low E

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

Definitions for Special Guitar Notation

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 immediately bend up as indicated.

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.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

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.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

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.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

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.

Additional Musical Definitions



(*accent*) • Accentuate note (play it louder)



(*accent*) • Accentuate note with great intensity



(*staccato*) • Play the note short



• Downstroke



• Upstroke

D.S. al Coda

• Go back to the sign (Coda symbol), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

• Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

• Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

• Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

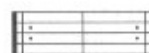
• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

• A chordal version of a Fill.

tacet

• Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

So Tired
Say What You Will
I'm Goin' Left
Love Don't Love Nobody
Revolution
Love Comes to Everyone
Lost and Found
Piece of My Heart
One Day
One Track Mind
Run Home to Me
Back Home

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