

# From the inside - Eric Clapton

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*D.%.* al  $\oplus$  Coda  
(no repeat)

4. Well now

Gliss

Gliss

TAB 0 0 0 0 0 0 0 0

TAB 0 5-7 0 0

$\oplus$  Coda A

'cos I want you to have your way.

TAB 5 5 7 7 5 5 5 7

TAB 5 5 5 5 5 5 5 5

E

Let ring...

Gliss

Gliss

TAB 0 0 0 0 11 12 11 12 11 12

TAB 0 3 2 1 0 0

Verse 2:

I had to leave, leave you baby  
Because you know you've done me wrong  
I had to leave you baby  
Because you know you've done me wrong  
I'm gonna pack up and leave you darlin'  
And make up my happy home.

Verse 3:

I had to leave, leave you baby  
I'm gonna leave you all alone  
I gonna leave you baby  
I'm gonna leave you all alone  
I'm gonna pack up and leave you darlin'  
Because you know you done me wrong.

Verse 4(%):

Well now goodbye, goodbye baby  
I'll see you alone some rainy day  
Well now goodbye baby  
I'll see you alone some rainy day  
You can go ahead now little darlin'  
'Cos I want you to have your way.

# Third Degree

Words & Music by Eddie Boyd & Willie Dixon.

♩ ≈ 124

D7

Freely

Gliss

Piano cue

Solo *mf*

Gliss

T  
A  
B

\* The time signature is really  $\frac{6}{8}$ , but for ease of reading has been notated in  $\frac{3}{4}$ .  
For the correct feel count 6 beats across 2 bars.

G7

H H H H H H

Gliss P

Gliss P

H

*pp* *mf*

T  
A  
B

A7

G7

D7

P H P

*tr*

Bend

Bend

H

P

*pp* *mf*

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

P H P H P etc.

T  
A  
B





A<sup>9</sup> G<sup>9</sup> A<sup>9</sup>

my head. Bad love.

Gliss Gliss Gliss

TAB

5	5	5	11	12	10	10	10	10	11	12
5	5	5	11	12	10	10	10	10	11	12
4	4	4	10	11	9	9	9	9	10	11
5	5	5	11	12	10	10	10	10	11	12

G<sup>9</sup> D<sup>9</sup>

bad love, is kill-in' me.

Gliss Gliss Gliss

TAB

11	12	10	10	10	10	5	5	5	5
11	12	10	10	10	10	5	5	5	5
11	12	10	10	10	10	4	4	4	4
10	11	9	9	9	9	5	5	5	5
11	12	10	10	10	10	5	5	5	5

A<sup>9</sup> D<sup>9</sup>

*mf*

Bend 1/4 Bend 1/2

3 3 3 Gliss

TAB

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

B $\flat$ 9      A9      A9      G9

Well I just can't stay,

*mp*

Gliss      Gliss

TAB

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

1.

D9

no more of this third de-gree.

*mf*

Bend

Bend

Full

Full

TAB

10	10	10	5	5	5	12	12	13
10	10	10	5	5	5	10	10	10
10	10	10	5	5	5	12	12	13
9	9	9	4	4	4			
10	10	10	5	5	5			

G7      D9

Bend

tr

*pp*

3      3

$\frac{1}{2}$

H      H      H Ptc.

TAB

10	13	10	10	12	10	12	10	12	10	12	10



D<sup>9</sup>

H H

*pp*

*mf*

Bend

Bend

3 3 3

H H

13 12 10 10 12 11 11 12 10

TAB 10 8 10 8 10 8 13 12 10 10 12 11 11 12 10

A<sup>7</sup>

Bend

Slow bend

Bend

Bend

Bend

3 3

Full

Slow bend 1/2

1/2 1/2 1/2

10 10 13 10 13 12 13 12 10 10 12 10

TAB 10 10 13 10 13 12 13 12 10 10 12 10

G<sup>7</sup>

Bend

Bend

Bend

Bend

Bend

Gliss

Gliss

Gliss

Gliss

3 3 3 3 3 3

1/2 1/2 1/2 1/2 1/2

Gliss Gliss Gliss Gliss

12 12 10 10 12 10 12 12 10 10 12 12 10 10 12 14 13 14 12 10 12 14 13 14 12

TAB 12 12 10 10 12 10 12 12 10 10 12 12 10 10 12 14 13 14 12 10 12 14 13 14 12

Gliss

Gliss

Gliss

Bend

Gliss

P

Gliss

1/2

Gliss P

10 11 13 13 14 12 10 12 13 15 13 12 12 12 10 12 10 12 10 8 10

TAB 10 11 13 13 14 12 10 12 13 15 13 12 12 12 10 12 10 12 10 8 10





G<sup>7</sup> *Sua* ---

Musical notation: Treble clef, key signature of two sharps (F# and C#). Notes include slurs, triplets, and glissandos. Chord G<sup>7</sup> is indicated. *Sua* --- is written above the staff.

TAB: Fret numbers 13, 12, 10, 12, 12, 14, 14, 17, 15, 13, 15, 17, 15, 17. Techniques: P, H, Gliss.

*Sua* (Cont.) --- D<sup>9</sup>

Musical notation: Treble clef, key signature of two sharps. Notes include slurs, triplets, and glissandos. Chord D<sup>9</sup> is indicated. *Sua* (Cont.) --- is written above the staff.

TAB: Fret numbers 15, 17, 15, 17, 13, 15, 13, 15, 15, 13, 14, 10, 12, 11, 12, 10, 10, 8. Techniques: H P, P, Gliss, loco, Gliss.

G<sup>7</sup>

Musical notation: Treble clef, key signature of two sharps. Notes include slurs, triplets, and bends. Chord G<sup>7</sup> is indicated.

TAB: Fret numbers 13, 10, 13, 10, 13, 12, 10, 10, 12, 10, 12, 12, 10, 12, 10, 10, 12, 10, 10, 12, 10. Techniques: Bend, Full, 1/2, 1/2, H P, H Ptc., Fall.

D<sup>9</sup> A<sup>7</sup> *D.S. al Coda* Eb<sup>9</sup>

Musical notation: Treble clef, key signature of two sharps. Notes include slurs, triplets, and glissandos. Chords D<sup>9</sup> and A<sup>7</sup> are indicated. *D.S. al Coda* Eb<sup>9</sup> is written above the staff.

TAB: Fret numbers 13, 10, 10, 12, 10, 12, 10, 12, 12, 13, 14, 12, 14, 14. Techniques: P, Gliss.

Coda  $\Phi$

(G<sup>9</sup>) D<sup>9</sup> (D7/F#)

no more, of this third de-gree.

TAB: 10 10 10 | 5 5 5 | 12 10

(G<sup>7</sup>) (G# dim) D<sup>7</sup> E<sup>b</sup>9 D<sup>9</sup>

rall. rall.

TAB: 13 | 13 10 10 | 13 12 10 | 6 6 6 | 5 5 5

Verse 2:  
 Got me 'cused of murder  
 I ain't harmed a man  
 Got me 'cused of forgery  
 I can't even write my name.  
 Bad luck  
 Bad luck is killing me  
 Well I just can't stay  
 No more of this third degree.

Verse 3(%):  
 Got me 'cused of taxes  
 I ain't got a dime  
 Got me 'cused of children  
 There ain't any one of them was mine.  
 Bad luck  
 Bad luck is killing me  
 Well I just can't stay  
 No more of this third degree.

# Reconsider Baby

Words & Music by Lowell Fulson.

♩ = 92

N.C.

First system of musical notation. Treble clef, key signature of one sharp (F#), 12/8 time signature. The notation includes notes with accidentals, dynamic markings like 'f' and 'p', and technical instructions such as 'Bend', 'Gliss', and '1/4'. The guitar TAB staff shows fret numbers: 5, 3, 3, 6, 3, 6, 3, 3, 5, 3, 5, 3, 5, 5, 3, 2.

G7

Rhythm guitar

♩ ♩ ♩ ♩ *sim.*

Second system of musical notation. Treble clef, key signature of one sharp (F#), 12/8 time signature. The notation includes notes with accidentals, dynamic markings like 'sim.', and technical instructions such as 'Gliss'. The guitar TAB staff shows fret numbers: 3, 5, 3, 3, 5, 3, 3, 5, 3.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 12/8 time signature. The notation includes notes with accidentals, dynamic markings like '1/2', and technical instructions such as 'Bend'. The guitar TAB staff shows fret numbers: 6, 5, 3, 5, 3, 3, 3, 5, 5, 5, 3, 5, 3, 3, 3, 6, 3.

C7

Musical notation for the C7 section. It consists of three staves: a grand staff (treble and bass clefs), a single treble clef staff, and a guitar TAB staff. The TAB staff shows fret numbers: 5-3-5, 5-3-5, 5-3-5, 5-3-5, 6-5-3, 3-5-3, 5-3-5. Annotations include 'Bend' and 'P' (piano) above the notes, and '1/2' and '1/4' bend markings with arrows. A 'Pre' marking with an upward arrow is also present.

G7

Musical notation for the G7 section. It consists of three staves: a grand staff, a single treble clef staff, and a guitar TAB staff. The TAB staff shows fret numbers: 3-4-5, 5-3-5, 5-3-5, 5-3-5, 5-3-5, 5-3-5, 3-3-6. Annotations include 'Gliss' (glissando) and 'Bend' markings above the notes, and '1/2' bend markings with arrows.

D7

C7

G7

Musical notation for the D7, C7, and G7 sections. It consists of three staves: a grand staff, a single treble clef staff, and a guitar TAB staff. The TAB staff shows fret numbers: 6-6-3, 3-5-3, 5-3-5, 6-8-6, 3-4-5-3-4, 5-0-3-4, 3-3-6-6-3, 5. Annotations include '1/4' bend markings, 'Gliss' (glissando), 'H' (harmonic), and 'P' (piano) markings above the notes.

**A**

G7

C7

1. So \_\_\_\_\_ long, \_\_\_\_\_ oh, how I hate to see you \_\_\_\_\_ go, \_\_\_\_\_  
*See Block Lyrics for Verses 2&3(\*)*

G7

C7

so \_\_\_\_\_ long, \_\_\_\_\_

G7

oh, how I hate to see you \_\_\_\_\_ go, \_\_\_\_\_ and \_\_\_\_\_ the



1. To Coda ⊕ C7

D7

way that I will miss you, \_\_\_\_\_ I guess... you will ne - ver know.

Bend Pre P

*mf*  $\frac{1}{2}$   $\frac{1}{2}$  *mp*

TAB

G7

2. We've been to - geth - (

Bend Pre *tr*

*mf* P

$\frac{1}{2}$   $\frac{1}{2}$  P H P etc...

TAB

2. C7 G7

pray that you'll come back home some day.

P \*Bend

*mp* *mf* H P

P Full H P

TAB

\*The bend to D is flat

**G7**

Bend Pre P P Gliss Bend P H

TAB 5 3 5 3 5 5 3 5 5 3 2

**D7 C7 G7**

Bend Bend Bend Bend H P 1/4 Bend 1/2

TAB 5 3 5 3 5 3 5 3 5 3 4 3 5 3 5 3 5 3 6 3 5

**D7 G7 C7**

tr H P etc... 1/4 1/4 1/4

TAB 3 4 3 5 5 5 6 5 3 5 6 5 3 6 5 3 5 5 5

**G7**

Bend Bend Bend Bend Bend Bend Bend P

TAB 5 3 3 5 3 3 5 3 3 5 3 3 5 3 3 5 3 3 6 3 5 5 5

C7

First system of musical notation for C7. The treble clef staff shows a sequence of notes: Bb, A, G, F, E, D, C, Bb, A, G, F, E, D, C. The guitar tablature staff shows fret numbers: 3, 5, 3, 5, 3, 5, 5, 5, 3, 5, 3, 5. Annotations include 'Bend' over the first two notes, 'Pre' with an upward arrow over the third note, 'P' over the fourth note, and 'H' over the eighth note. There are also wavy lines indicating vibrato over the final notes.

Second system of musical notation for C7. The treble clef staff shows notes: Bb, A, G, F, E, D, C, Bb, A, G, F, E, D, C. The guitar tablature staff shows fret numbers: 5, 3, 5, 5, 3, 5, 5, 5, 3, 5, 3, 3, 6, 3, 3. Annotations include 'Pre' with an upward arrow over the third note, 'P' over the fourth note, and 'Bend' over the eighth and twelfth notes. There are also wavy lines indicating vibrato over the final notes.

Third system of musical notation for G7. The treble clef staff shows notes: Bb, A, G, F, E, D, C, Bb, A, G, F, E, D, C. The guitar tablature staff shows fret numbers: 5, 3, 5, 5, 5, 4, 5, 5, 3, 2, 6, 5, 3, 3, 5, 3, 5, 5, 3, 5. Annotations include 'Pre' with an upward arrow over the third note, 'P' over the fourth note, and 'Bend' over the thirteenth note. There are also wavy lines indicating vibrato over the final notes.

Fourth system of musical notation, covering D7, C7, and G7. The treble clef staff shows notes: Bb, A, G, F, E, D, C, Bb, A, G, F, E, D, C. The guitar tablature staff shows fret numbers: 3, 5, 3, 5, 3, 5, 5, 6, 3, 3, 5, 3, 5, 5, 3, 3, 6, 3, 5, 3, 3, 5. Annotations include 'Pre' with an upward arrow over the third note, 'P' over the fourth note, and 'Bend' over the thirteenth note. There are also wavy lines indicating vibrato over the final notes.

D.% al ⊕ Coda

3. You said you

*tr*

*mp*

H P etc...

TAB 3 4 3 5 5 5 5 5

⊕ Coda

give your - self just a lit - tle more

C7

TAB 3 2 2 2 2 2

time.

G7

Bend

P

H P

Ab9 G9

Slow gliss

TAB 5 5 3 5 5 3 4 3 11 10 11 10 11 10 10 9 10

Verse 2:  
 We've been together so long  
 Do you have to separate this way?  
 We've been together so long  
 Do you have to separate this way?  
 I'm gonna let you go ahead on now baby  
 Pray that you'll come back home some day.

Verse 3(%):  
 You said you once have loved me  
 But now I guess you've changed your mind  
 You said you once have loved me  
 Well now I guess you've changed your mind  
 Why don't you reconsider baby  
 Give yourself just a little more time.

# Hoochie Coochie Man

Words & Music by Willie Dixon.

♩ = 80    ♩ = ♩  
NC.

Harmonica cue  
Harmonica continues sim.

Snare  
\*Guitar 1 fig.    \*Guitar 2 fig.    Sim. Guitars 1&2 together

TAB  
3-5-2-3    0    2-0-0-1-2    3-5-2-3

\*Guitar figures 1 & 2 are played together

**A**    ♩ (A7)

1. That gyp-sy wom-an told my mo-ther    (be)-fore I was born,    you got-ta boy child com-in',  
See Block Lyrics for Verses 2&3(%)

TAB  
0    3-5-2-3    /

gon-na be a son of a gun,    he's gon-na make pret-ty wom-ans

TAB  
0    3-5-2-3    /



jump and shout, then the world wan - na know — what's this all a - bout. But you know I'm here, —

*A7*

*P*

**TAB**

0 — 3 — 5 — 2 — 3

0 0 0 0 0 0 0 0

ev - 'ry - bo - dy knows — I'm here, —

*D7* *A7*

Gliss

**TAB**

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

well I'm the Hoo - chie Coo - chie man, —

*E7*

Gliss

*P*

Let ring...

**TAB**

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

D7

To Coda  $\Phi$  A7

1.

E7

ev - 'ry - bo - dy knows I'm here.

**B** Harmonica solo:

2.

E7

A7

D7

A7



A7

D.% al ⊕ Coda

End solo !

Gliss H P

TAB

Coda ⊕

A7

G#9 A9

Freely

Gliss

Gliss

TAB

Verse 2:  
 Got the black cat bone  
 I gotta mojo too  
 I got the John the conquer root  
 Gonna mess with you  
 Gonna make you girls  
 Lead me by the hand  
 Then the world will know  
 The Hoochie Coochie Man.

But you know I'm here *etc...*

Verse 3(%):  
 On the seventh hour  
 On the seventh day  
 On the seventh month  
 The seven doctors say  
 He was born with good luck  
 That you'll see  
 I got seven hundred dollars  
 Don't you mess with me.

But you know I'm here *etc...*

# Five Long Years

Words & Music by Eddie Boyd.

$\text{♩} = 188$  D<sup>7</sup>

A<sup>7</sup>

*f*

Gliss

Gliss

TAB

4 7 6 7 7

\* The time signature is really  $\frac{12}{8}$ , but for ease of reading has been notated in  $\frac{3}{4}$ .  
For the correct feel count 12 beats across 4 bars.

A<sup>7</sup>

Bend

Bend

3 3 3

Full  $\frac{1}{2}$

H F

TAB

12 12 9 12 12 10 12 12 10 14 10 12 10 12 10 12 10

(A<sup>7</sup>)

tr

Gliss

Gliss

Gliss

H Ptc...

TAB

12 10 12 12



D7

Musical notation for the first system, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a glissando (Gliss) over a triplet of notes, followed by four eighth notes marked 'H', and then three triplets of eighth notes. The final measure contains a triplet of eighth notes and a half note marked 'H'.

Tablature for the first system, showing fret numbers on the strings. It includes a glissando (Gliss) over frets 13-15-17, followed by four eighth notes marked 'H' at frets 15-17, and then three triplets of eighth notes at frets 15-17-15-17-15-17. The final measure contains a triplet of eighth notes at frets 15-17-15 and a half note marked 'H' at fret 17.

Musical notation for the second system, featuring a treble clef and a key signature of two sharps. It includes a triplet of eighth notes marked 'H P', followed by two more triplets of eighth notes marked 'H P'. The final measure contains a triplet of eighth notes and a half note marked 'H'.

Tablature for the second system, showing fret numbers on the strings. It includes a triplet of eighth notes marked 'H P' at frets 15-17-15, followed by two more triplets of eighth notes marked 'H P' at frets 15-17-15-17-15-17. The final measure contains a triplet of eighth notes at frets 15-17-15 and a half note marked 'H' at fret 17.

Musical notation for the third system, featuring a treble clef and a key signature of two sharps. It includes a glissando (Gliss) over a triplet of notes, followed by a half note marked 'P' and a triplet of eighth notes marked 'A7'. The final measure contains a glissando (Gliss) over a triplet of notes and a half note marked 'P'.

Tablature for the third system, showing fret numbers on the strings. It includes a glissando (Gliss) over frets 15-17-17, followed by a half note marked 'P' at fret 15 and a triplet of eighth notes marked 'A7' at frets 13-14-13. The final measure contains a glissando (Gliss) over frets 14-12-10 and a half note marked 'P' at fret 10.

E7

A7

Musical notation for the fourth system, featuring a treble clef and a key signature of two sharps. It includes a half note marked 'H', followed by a triplet of eighth notes marked 'A7', a glissando (Gliss) over a half note marked 'P', and a triplet of eighth notes marked 'H'.

Tablature for the fourth system, showing fret numbers on the strings. It includes a half note marked 'H' at fret 12, followed by a triplet of eighth notes marked 'A7' at frets 14-12-10, a glissando (Gliss) over a half note marked 'P' at fret 14, and a triplet of eighth notes marked 'H' at frets 12-14-12-10.

E7  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$

Gliss

3 3 3 3

Gliss P

TAB

12 10-12-14 14 14 13 14 14 14 14 13 14 14 12 14 12 14-13-14-12-10 12-1

D7

Bend

H P

3 3

P P Gliss Gliss

Full

H P H

TAB

10 12-10 12-10-8-5 17 17 14 17 14-17-14-17-14 17

A7

Bend

$\frac{1}{4}$

3 3

Gliss

Gliss

$\frac{1}{2}$   $\frac{1}{4}$

TAB

14-14 7 5-7 7 5 7 5 8 5 8-7-5 7 7

A7

E7

Bend

3 3

P P Gliss Gliss

Full

Gliss

TAB

5 7-5 7-5-3 8 5 7 5-5 7 7 5 7

A

A<sup>7</sup>

D<sup>7</sup>

1. Have you ..... e - ver been mis - treat - ed? \_\_\_\_\_  
 See Block Lyrics for Verses 2&3(%)

*mf*

A<sup>7</sup>

E<sup>7</sup>

You know ..... just

*Sim. ad lib fills 2&3x*

A<sup>7</sup>

what I'm talk - in' a - bout.

D7

Have you e - ver been mis - treat - ed?

TAB

8	10	8	3	2	3	3	3	3	3
			5	4	5	5	5	5	5
			4	3	4	4	4	4	4
			5	4	5	5	5	5	5

A7

E7

You know

TAB

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

To Coda ◊ A7

what I'm talk - in' a - bout...

TAB

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

E7

D7

I've worked five - a - long — years for - a - one — wo - man.

A7

she had the nerve —

1.

D7

A

E7

to put me out. —



2.

E7

Solo:

Musical notation for the first system, including a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The notation includes a repeat sign, a wavy line indicating a tremolo, and notes with slurs and accents. The guitar tablature below shows fret numbers: 5, 7, 8, 5, 7, 5, 5, 0, 14, 13, 15.

**B**

A7

Musical notation for the second system, featuring a treble clef staff with a key signature of two sharps. It includes four 'Bend' markings, a wavy line, and notes with slurs and accents. The guitar tablature shows fret numbers: 15, 15, 15, 15, 15, 13, 14, 15, 13, 14, 13, 15, 13.

D7

Musical notation for the third system, featuring a treble clef staff with a key signature of two sharps. It includes a 'Bend' marking, a wavy line, and notes with slurs and accents. The guitar tablature shows fret numbers: 14, 13, 14, 13, 15, 15, 13, 14, 15, 13, 14, 13, 15, 13, 14, 13, 14.

A7

Musical notation for the fourth system, featuring a treble clef staff with a key signature of two sharps. It includes a 'Bend' marking, notes with slurs and accents, and a wavy line. The guitar tablature shows fret numbers: 15, 13, 14, 13, 15, 13, 15, 13, 14, 13, 15, 13, 15, 13, 14, 13, 15, 13, 15, 13, 14, 13.

**E7**

TAB: 15-13-15-13-14 13-15-13-15-13-14 13-15 13-15-13-14 13-15-13-15-13-14 15

**A7**

TAB: 14-13-15-13-14 13-14-13-15 14-13-14-15-13-15

**D7**

TAB: 14-13-15-13-14-14-15 15-13-14-13 15-15-13-15-14

*Sua* ---

TAB: 13-15 17 17-15-17-15-17

8va (Cont.) ---

8va (Cont.) ---

H P H P H P H P P P

3 3 3 3 3 3

TAB 15-17-15 17-15-15-17-15 17-15-15-17-15 17-15-15-17-15 17-14-17-14 17-17

A7 8va (Cont.) ---

A7 8va (Cont.) ---

Gliss 1/4 loco Gliss 3 3

P H P P H P Gliss

TAB 14-17-21 13-14 14-x 5-7 5-7-5-7-5 7-5-7-5-3

A7

A7

Gliss Gliss Bend 3

Full

TAB 5-6 5-7-5 8-10 10-8-10-10 8-10-10-8-10-3

E7

E7

3 3 3 3

TAB 14 13-15-15-15-15 15-15-13-14 15-13-14-15-13-14-15

D7

Treble clef staff: Notes with accidentals, slurs, and techniques: Bend, P, Bend, P.

TAB staff: 13-14-13-13-15 | 15-13 | 14-13-15-13 | 14-13-15-15-13

Treble clef staff: Notes with accidentals, slurs, and techniques: Bend, P, A7, D7, Full, H, P, P, Gliss, Gliss.

TAB staff: 14-15-13 | 14-13-14-14 | 13-14-12-14-12 | 14-12-10-12 | 10-12-14-10-12-10-12

A7 E7

Treble clef staff: Notes with accidentals, slurs, and techniques: Gliss, Gliss, 3, H, Gliss, Gliss, Gliss, Gliss.

TAB staff: x-x-7-5-7 | 5-7-9-8-9-8 | 10-3 | 10-13 | 15-17

**C** A7

gua ---

Treble clef staff: Notes with accidentals, slurs, and techniques: H, P, H, H, P, H, H, P, H, Gliss.

TAB staff: 20-17-20-17-20 | 17-20-17-20 | 17-20-17-20-17-20 | 17-20-17-20-17-20 | 17-20-17-20-17-20

8va (Cont.) ---

Gliss Gliss Gliss

Bend Full Full

TAB 19-17 19-17-15 17-15 17-15 20 20-17 20-17 17

8va (Cont.) ---

Bend Bend Bend P Bend H P

1/2 1/2 1/2 1/2

TAB 20 17 20 17 19 20-17 19 17 19 19 19 17-20-17

E7 A7

8va (Cont.) ---

Bend P Bend Slow bend

1/2 P 1/2 Full

TAB 19 17-20-17 19 17-20

8va (Cont.) ---

E7 --- loco

Gliss Gliss Gliss P Gliss H Gliss

Gliss Gliss P Gliss H Gliss

TAB 20 17 19 20-17 19 17 x 5 7 5 7 5 7 5 3 5 5 3 5 6



D7

Gliss Gliss

Full  $\frac{1}{2}$   $\frac{1}{2}$  Full  $\frac{1}{2}$   $\frac{1}{2}$

TAB 7 5 7 2 7 13 13 14 12 13 14 12

A7

D7

P Gliss

Bend

Full  $\frac{1}{2}$   $\frac{1}{2}$

Full P Full

TAB 14 12 14 13 14 13 15 13 14 13 14 15 13 15

A7

E7

Full

H H

P Gliss Gliss

TAB 13 15 14 13 15 13 14 14 12 14 12 14 10 x 5 6 7

*D.S. al Coda*

P

P

TAB 5 5 3 0

*Coda*

(A7)

a - bout...

Slow  $\frac{1}{4}$   $\frac{1}{4}$

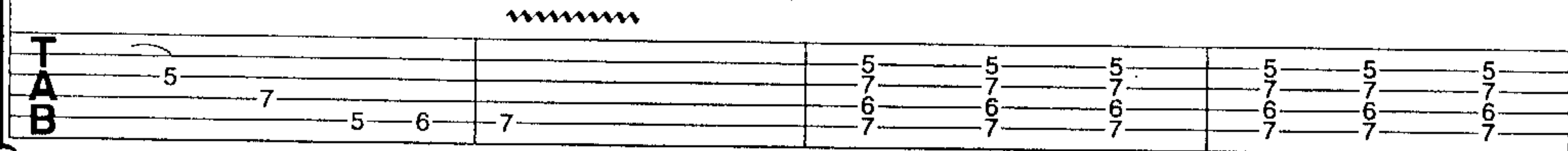
Pre P

TAB 5 7 5 8 8 5 5 7

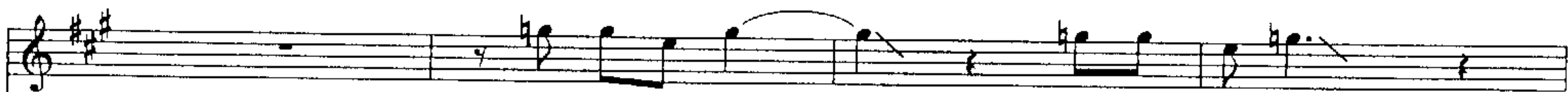
E7



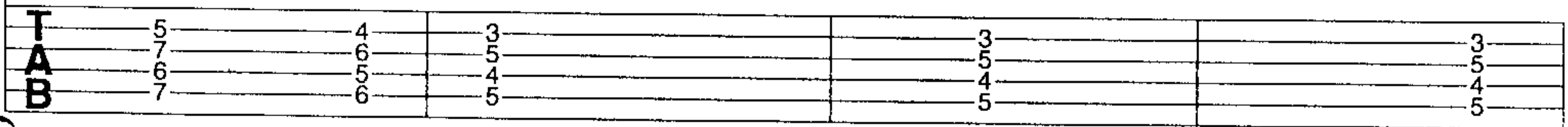
I've worked five - a long — years for one wo - man,



D7



she had the nerve, — she had the nerve,



she had the nerve, she had the nerve — to put me



A<sup>7</sup>  
a tempo

out.

a tempo

Pre  
Gliss

1/2  
Full

T  
A  
B

4 5 5 7 5 7 8-10 10 10 10

B<sup>b</sup>9      A<sup>9</sup>

rall.

3

Gliss

rall.

On cue

Gliss

1/2

T  
A  
B

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

7 13 13 11 12 12 12 12 12 12

Verse 2:  
 I gotta job in a steel mill  
 Chuckin' steel like a slave  
 Five long years every Friday I come  
 Straight-a home with all my pay.  
 Have you ever been mistreated  
 You know what I'm talkin' about  
 I've worked five-a long years for one woman  
 She had the nerve to put me out.

Verse 3(♯):  
 I've finally learned my lesson  
 Should a long time ago  
 The next woman that I marry  
 She gonna work and bring me dough.  
 Have you ever been mistreated  
 You know what I'm talkin' about  
 I've worked five-a long years for one woman  
 She had the nerve to put me out.

# I'm Tore Down

Words & Music by Sonny Thompson.

♩ = 132    ♩ =  $\frac{3}{4}$

Snare drum

G7    F7

Rhythm guitar

Lead guitar

Bend    Bend    1/4

1/2    Full    1/4

TAB

**A** Chorus:

C7    C7

Rhythm guitar continues *sim.*    I'm    tore    down, —    I'm

H    1/4

1/4

TAB

al - most    le - vel with the    ground, —    I'm

Sim. throughout

Bend    Bend    P

Full    1/2    P

TAB

F7

C7

tore down, I'm al - most lev - el with the ground,

**TAB**  
 3 3 1 1 3 3  
 1 1

Bend 1/4  
 Full 1/4

G7

F7

well I feel like this when my ba - by can't be found.

**TAB**  
 8 11 8 8 10 3 3 5 5 3 3 5 5 3 3 1 1 3 3

**B** Verse:

C7

1. Went to the ri - ver

**TAB**  
 10 8 8 11 8 11 10 8 10 8 10 8 10 8 10 8 10 10

Bend 1/2  
 Gliss p 1/4  
 H



to jump in, my ba - by showed up and said I will tell you when. Well I'm

**TAB** 8 8 8 9 10 3 1 0 3 3

H

lore down, al - most le - vel with the ground,

**TAB** 3 3 1 1 3 3 11 11

Bend Full 1/2

well I feel like this when my ba - by can't be found

**TAB** 8 8 10 8 10 5 5 3 3 5 5 3 3 1 1 3 3

C7

C

3/4 C7

2. (I) love you babe with all my  
See Block Lyrics for Verse 3(%)

Bend  
3  
Gliss P  
1/4  
1/2  
8  
10 8 10 8 11 10 8 10 8 10 8 10

heart and soul, love like mine will ne - ver grow old,

3  
3  
Gliss  
Gliss  
8 9 10  
2 4 3  
1 3 3  
1 3 3  
4 4 3

love you in the morn - in' and in the eve - nin' too, ev - 'ry time you leave me I get

3  
3  
Gliss  
Gliss  
1 3 2 3  
1 3 3  
2 3 3  
8 8

F7

mad with you. Well I'm tore down, (I'm) al - most le - vel with the

T  
A  
B 3 3 1 1 0 0 3 3 1 1 3 3

C7

G7

ground, well I feel like this when my

Bend Bend  $\frac{1}{4}$  Full  $\frac{1}{2}$   $\frac{1}{4}$

T  
A  
B 11 11 8 8 10 8 10 5 5 3 3 5 5

F7

To Coda  $\Phi$  C7

Solo:

ba - by can't be found.

Bend Gliss P  $\frac{1}{4}$   $\frac{1}{2}$  Gliss p  $\frac{1}{4}$

T  
A  
B 10 8 8 11 8 11 10 8 10 8 10 8 10

**D** Solo:

**C7**

Gliss  $\frac{1}{4}$  Bend  $\frac{1}{4}$

**TAB**

8 12-13-13-13 11 13-13-13-13 13 11 13-13-10

3 3

Full

**F7**

Bend  $\frac{1}{4}$  Full  $\frac{1}{4}$  P

**TAB**

10-13 11-13-13 11 13-13 11 13-11-13-10-13 12

P

**C7** **G7**

Gliss Bend 3 Bend Bend P 3

**TAB**

10-9 10 10-8-7 10 8-8 11 8-8 10 8-10 8-8

Gliss Gliss  $\frac{1}{2}$   $\frac{1}{2}$  Full P

**F7** **C7**

Bend Bend Bend Bend Bend Bend Bend  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  Full Full Full Full Gliss

**TAB**

11 8 11 8 11 8 11 8 11 8 11 8 11

3 3

**E**

*8va* --- **C7**

Bend  $\frac{1}{4}$  Full  $\frac{1}{4}$  Bend P Gliss Gliss

13 11 13 10 13 11 13 11 13 11 (6)

*8va* (Cont.) --- **F7**

P  $\frac{1}{4}$  Bend P  $\frac{1}{4}$  Full P

18 18 18 18 18 18 18 18 18 18 18 15 18 16 17 17 16 18 17 16 17 17

*8va* (Cont.) --- **C7** *loco* **G7**

Bend  $\frac{1}{2}$  Bend  $\frac{1}{2}$   $\frac{1}{4}$  H P *Let ring*

16 17 17 14 8 9 8 8 11 8 8 11 8 11 8 10 8 8 10 8

**F7** **C7** *D.S. al Coda*

$\frac{1}{4}$  P  $\frac{1}{4}$  H H H

8 10 8 10 10 8 9 10 10 8 9 10 10 8 9 10 8 10



Coda ⊕ C7

Musical notation for the Coda section. The top staff is a treble clef with notes and rests. The bottom staff is a guitar tablature with fret numbers: 10, 8, 8, 11, 8, 11, 10, 8, 10, 8, 10. Technical markings include 'Bend', 'Gliss', 'P', and '1/4'.

C7

tore down, — (I'm) al - most le - vel with the ground, —

Musical notation for the C7 section. The top staff is a treble clef with notes and rests. The bottom staff is a guitar tablature with fret numbers: 3, 3, 5, 5, 3, 3, 5, 5, 8, 11, 8, 11. Technical markings include 'Uni' and 'Bend'.

F7

well I'm tore down, — al - most le - vel with th

Musical notation for the F7 section. The top staff is a treble clef with notes and rests. The bottom staff is a guitar tablature with fret numbers: 8, 11, 8, 11, 3, 3, 1, 1, 3, 3, 1, 1. Technical markings include 'Bend' and 'Full'.

C7 G7

ground, \_\_\_ well I \_\_\_ feel \_\_\_ like this when my

TAB: 11 11 8 8 10 8 10 5 5 3 3 5 3 5

F7 C7 Db9 C9

ba - by can't be found. ....

TAB: 8 10 8 10 8 10 4 4 3 3 2 3

Verse 3(✖):  
 (I) love you baby with all my might  
 Love like mine is out of sight  
 A life for you if you want me too  
 I really don't believe that your love is true.  
 When I'm tore down *etc...*



**A** **E**

ev' - nin' train\_\_\_ been gone?\_\_\_ For how long,\_\_\_ how, how

Gliss Gliss Picked

TAB: 5 | 5 5 5 5 | 5 3 3 0 | 0 0 0 0 | 0 2 0 0

**B7** **E** **B7** **E** **(E7)**

long, ba - by how long? 2. Went to the str -

With slide Picked With slide

Gliss Gliss Gliss H Gliss

TAB: 3-3-4-0 | 3-1-3-0 | 3-0-2-0 | 0-2-0-5

**B** **E** **E7**

tion, did - n't see no train,\_\_\_ down in the heart\_\_\_

Gliss Gliss Gliss P Gliss

Gliss Gliss P Gliss

TAB: 9-8-9-8-9-8-9 | 5-5-0-0-3-3

**A** **E**

I have an ach - ing pain. For how long, how, how

Gliss Gliss Gliss Gliss

3 3 3 3

**TAB**

5 3-5-5-5-3 3 0 9-9-5-9-9 8 7

**B7** **E** **B7** **E** (**E7**)

long, ba - by how long? 3. 1 feel dis

Gliss Gliss

3 3 3

With slide

**TAB**

5 0-3-4 0-4-5-0 4-0-4-0

**C** **E** **E7** **A**

gus - ted, I feel so bad, think - in' 'bout the good time that I once

Gliss Gliss Gliss

3 3 3

**TAB**

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



E B7

had. \_\_\_\_\_ For how long, \_\_\_\_\_ how, how long, \_\_\_\_\_ ba - by how

**TAB**

6-5 3-4 5 5-3-0 | 0 9-8-9 | 3-0-3 3-0-3

E B7 E (E7) **D** E

long? \_\_\_\_\_ 4. I could see the green \_\_\_\_\_ grass \_\_\_\_\_ roll - in' o' - the hills, \_\_\_\_\_

**TAB**

0 0-4 0-5-5-5-0 3-0 | | 7-6-7

E7 A

\_\_\_\_\_ I ain't seen no green \_\_\_\_\_ grass \_\_\_\_\_ on a dol - lar bill, \_\_\_\_\_ For how long, \_\_\_\_\_

**TAB**

7-5-3-4 5 5 | 5 5-5-5-5 7-8-5-5

E B7 E B7

how, how long, ba - by how long?

Gliss Gliss Gliss P

Gliss 3 Gliss 3

Picked

Gliss Gliss Gliss

Gliss Gliss P

Gliss Gliss

Gliss Gliss Gliss

TAB

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

E (E7) E E7

5. You're gon - na be sor - ry you feel so good and you won't

Gliss Gliss

Gliss Gliss

Gliss Gliss

Gliss

Gliss Gliss

Gliss Gliss

Gliss Gliss

TAB

5 12 12 12 12 5 5 3 3 3 4

A E

there, I de - clare I won't go near. For how long, how, ho

Gliss

Gliss Gliss Gliss Gliss

Gliss

Gliss Gliss Gliss Gliss

Gliss

TAB

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

B7 E7 B7 E (E7) **F** E

long, ba - by how long? *Ad lib harmonica solo*

Gliss Gliss Gliss

Gliss Gliss Gliss

TAB 4-0-0-0 0-3-0-3 3-1-0 10 12

A E

Gliss Gliss Gliss Gliss Gliss Gliss Gliss

3 3 3 3 3 3 3

Gliss Gliss Gliss Gliss

TAB 12-12-12-12-10 12 4 5 5 3-3 5 3-5 5 3-0 3-0

3 Picked

B7 E B7 E (E7)

6. Don't have no

Gliss Gliss Gliss Gliss Gliss Gliss

3 3 3 3 3 3

Gliss Gliss Gliss

TAB 3-0-3 3-1 3 0 0-3 0-3 0-3 0-2-0 0

G

E

E7

mon - ey for to ride the train, I would rath - er rush.

Gliss Gliss Gliss

TAB

4 3 4 3 4 7 5 3 4 5 4

A

E

ba - by, to be with you a - gain. For how long, how, how

Gliss Gliss Gliss

TAB

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

B7

E

B7

long, ba - by how long?

Bend Bend P

TAB

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

**H**

E (E7)

E

E7

7. How long, \_\_\_\_\_ ba - by how long, \_\_\_\_\_ must I

Gliss

Gliss

TAB 0 12-11-12-11-12 10-10-10-10 0-3

A

E

keep my, my watch on hold, \_\_\_\_\_ (For) how long, \_\_\_\_\_ how, how

Gliss

Gliss

TAB 2 5 5 5 3 0 3 3 2 0 0 0 3 0 3 0

B7

E

B7

E

E7

long, ba - by how long? *rall.*

Harmonica cue

rall.

Gliss

Gliss

TAB 3 0 3 3 0 3 2 0 0 2 5 8



# Goin' Away Baby

Words & Music by James Lane.

♩ ≈ 194    ♪ = ♩

## A

Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The guitar staff contains a melodic line with glissando markings and slurs. The TAB below shows fret numbers: 10-10, 9-10, 8-10, 8-10, 10-8, 10-8, 10-8, 8-7-5.

### Rhythm guitar

Treble clef, key signature of two sharps, 4/4 time signature. The guitar staff contains a rhythmic accompaniment with triplets, bends, and plectrum harmonics (P H). The TAB below shows fret numbers: 7-7-5-7, 5-7-5-7, 3-2, 0-7-5-7-5.

## B

Treble clef, key signature of two sharps, 4/4 time signature. The guitar staff contains a melodic line with triplets and glissando markings. The TAB below shows fret numbers: 7-5-7-5, 3-2, 10-10, 9-10, 8-10, 8-10.

Rhythm guitar

1/4

Gliss

Bend

P

3

P H

1/4

1/4

10 8

10 8

8-7 5

7 7 5

7 5

7-5-7 5 2

3

TAB

Rhythm guitar ad lib

E<sup>7</sup>

Bend

P

3

P H

1/4

Let ring...

1/2

P

P H

1/4

7 5

7 5

7 5

5 5 5 5

5 5 5 5

7 5

7 5

0 7 5

7 5 7 5

3 2

0 5 6 7 5 6 7

7 5 7

TAB

D<sup>7</sup>

A

Rhythm guitar

Bend

P

Bend

P

1/2

1/2

P

7 5 5 7

5 6 7 5 6 7

5 5 3 0

7 5 7 5

TAB

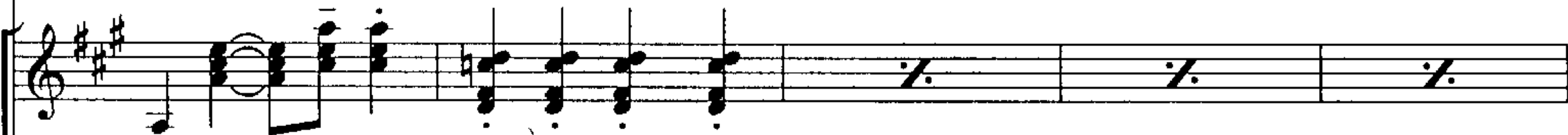


Rhythm guitar ad lib

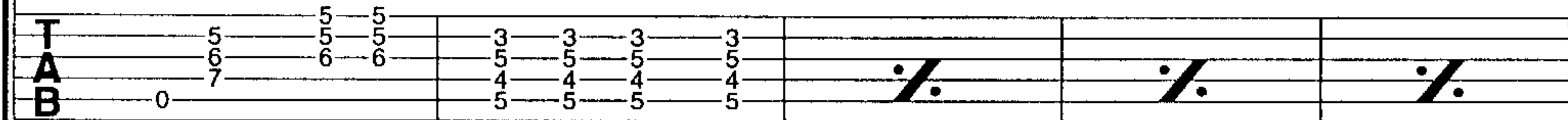
D7



But I'm go - in' a - way just to get you off my mind.

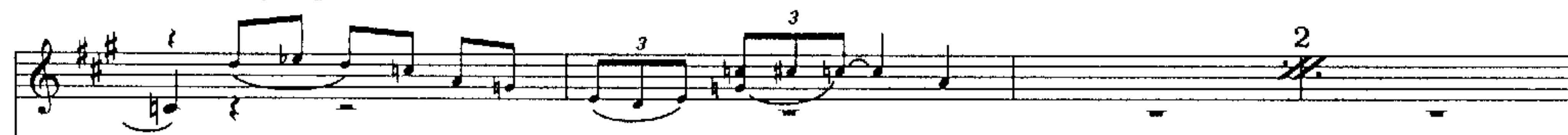


mf



A

Rhythm guitar



f

Bend

P

3

P

H

1/4

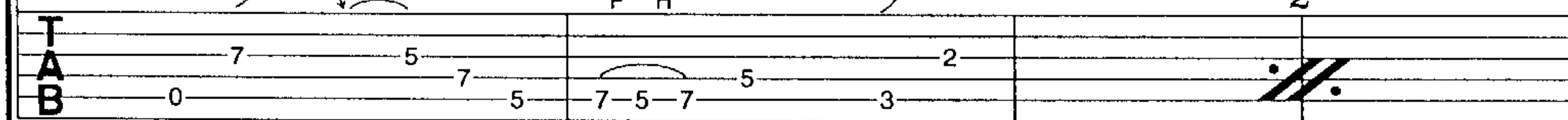
1/2

P

P

H

1/4



E7

D7

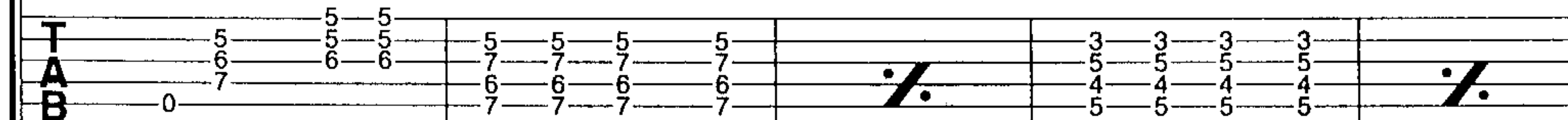
To Coda ⊕



Well you keep me won - d'rin', both - ered all the time.



mf







Musical notation system 1 (Staff 1):

Staff 1: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes and quarter notes. It features a triplet of eighth notes (P H) and a bend over a quarter note (P). The piece concludes with another triplet of eighth notes (P H) and a quarter note (1/4).

Staff 2: Bass clef, guitar tablature. The fret numbers are: 7-5-7-5-3, 0-7-5-7-5, 7-5-7-5-3, and 5-5.

Musical notation system 2 (Staff 1):

Staff 1: Treble clef, key signature of two sharps. The melody includes a D7 chord, glissandos (Gliss), and a quarter note (1/4). It features a half note (1/2) and a quarter note (P) with a bend.

Staff 2: Bass clef, guitar tablature. The fret numbers are: 4-5, 8-5, 8-5, 10-8, 9-10-8, and 8-7-5. Glissandos are indicated above the 4-5, 8-5, 9-10-8, and 8-7-5 sequences.

Musical notation system 3 (Staff 1):

Staff 1: Treble clef, key signature of two sharps. The melody includes a bend, a quarter note (1/4), and a half note (1/2). It features a triplet of eighth notes (P H) and a quarter note (2).

Staff 2: Bass clef, guitar tablature. The fret numbers are: 7-5-7-5-3, 7-5-7-5-3, and 2. A double bar line with a repeat sign is shown at the end of the staff.

Text: "With rhythm guitar Fig. 1."

Musical notation system 4 (Staff 1):

Staff 1: Treble clef, key signature of two sharps. The melody includes a half note (1/2), a quarter note (1/4), and a half note (1/2). It features a triplet of eighth notes (H P H P) and a quarter note (E7). The piece concludes with a half note (2) and a quarter note (1/4).

Staff 2: Bass clef, guitar tablature. The fret numbers are: 5-5-5, 6-5-6-5, 0-0, 7-5-7, and 7-5-5-7. The first sequence is marked with H P H P.

Text: "Let ring..."

Λ

*f* Bend *P* 3 *P H*  $\frac{1}{4}$

With rhythm guitar Fig. 1.

$\frac{1}{2}$   $\frac{1}{2}$  *P* *P H*  $\frac{1}{4}$

**T**  
**A**  
**B**

5-6-7-5-6-7 5-5-3-0 7-5-7-5 7-5-7-5-3

*D.S. al Coda*

3. Well now

Bend *P* 3 *P H*  $\frac{1}{4}$

$\frac{1}{2}$  *P* *P H*  $\frac{1}{4}$

**T**  
**A**  
**B**

7-5-7-5 7-5-7-5-3 0 5-6-7 5-5-6 5-5-6

*Coda*

Λ

*f* Bend *P* *P* *P* Bend *P*

With rhythm guitar Fig. 1.

$\frac{1}{2}$  *P* *P* *P*  $\frac{1}{2}$  *P*

**T**  
**A**  
**B**

7-5-7-5 5-7-7-5-7 0 7-5-7-5

D7

With harmonica

A

With rhythm guitar Fig. 1.

D7

Let ring...

A

With rhythm guitar Fig. 1.



# Motherless Child

Traditional. Arranged by Eric Clapton.

♩ = 152

B

Acoustic 12 string guitar

I. If

Capo 7th fret

TAB

A

B

E

I mis - treat you girl, I

TAB

B

sure don't mean no harm.

TAB



E

If I mis - treat you girl, I

**TAB**

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	11	9	7	7	7	7	7	7	7	7	7	7	7	7

B

sure don't mean no harm.

**TAB**

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

F#7

Well I'm a moth-er-less child, I don't know right from wrong.

**TAB**

7	7	7	7	7	7	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	9	9	9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	9	9	9	9	9	9	9	9	9	9	9	9

**B**

B

B

2. Please  
See Block Lyrics for Verses 3-6

TAB

**E**

tell me pret - ty ma - ma,

TAB

**B**

hon - ey, where'd you stay last night?

TAB

Please tell me pret - ty ma - ma,

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

E

hon - ey, where'd you stay — last —

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

B

night. Well you

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

F#7

did - n't come home... 'til the sun was shin - ing bright.

B

TAB

9 9 9 9 9 9 9 9 | 7 7 7 7 7 7 |

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 |

9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 |

9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 |

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 |

Play 5 times B

TAB

7 7 7 7 7 7 7 7 | H | Gliss | 7 7 |

8 8 8 8 8 8 8 8 | | | 8 8 |

9 9 9 9 9 9 9 9 | | | 9 9 |

7 7 7 7 7 7 7 7 | | | 7 7 |

9 9 9 9 9 9 9 9 | | | 9 9 |

7 7 7 7 7 7 7 7 | | | 7 7 |

Verse 3:  
 I had to go so far, girl  
 To get my ham-bone boiled  
 Had to go so far, girl  
 To get my ham-bone boiled  
 He's had to let her win  
 Gonna let my ham-bone burn.

Verse 4:  
 Well I did more for you, girl  
 Than your daddy ever done  
 Well I did more for you, girl  
 Than your daddy ever done  
 Well I give you my jelly  
 He ain't give you none.

Verse 5:  
 And when you see two women  
 Always runnin' hand in hand  
 When you see two women  
 Always runnin' hand in hand  
 You can bet your bottom dollar  
 One got the other one a man.

Verse 6:  
 I'm going to the river  
 Get me a turtle rockin' chair  
 I'm going to the river  
 Get me a turtle rockin' chair  
 And if the blues overtake me  
 Gonna rock away from here.

# Blues Leave Me Alone

Words & Music by James Lane.

♩. = 74  
N.C.

Gliss Gliss Gliss Gliss Gliss Gliss

*mf*

T  
A  
B

9 10 9 10 9 10 9 10 9 10 0 0 0 0  
11 12 11 12 11 12 11 12 11 12 2 2 2 2

Gliss Gliss

T  
A  
B

11 12 10 10 11 12 10 10 10 8 9 7 5 7 0 0 1 0 2 0 3 0

(B7) **A**  $\%$  E

1. The blues,  
See Block Lyrics for Verses 2,3&5( $\%$ )

Gliss

*mf*  
Damped / P.M.

T  
A  
B

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



A E

(the) blues try'n' - a drive me 'way from home.

Rake

\*1st time only

TAB

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

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

A

The blues,

TAB

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

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

A E

(the) blues try'n' - a drive me 'way from home.

TAB

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

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

B7

Have the blues so bad, \_\_\_\_\_

Gliss

Gliss

Gliss

Gliss

TAB

0 0 / 0 0 | 2 2 2 2 2 2 2 2 | 0 2

2 4 4 2 2 4 0 2

0 0 0 0 0 0 0 0

A7

To Coda ⊕

E

blues fol - lowed me \_\_\_\_\_ all day long.

Let ring...

H

H

TAB

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

0 0 0 0 0 0 0 2 3 4

1,2.

(B7)

3.

(B7)

4. Harmonica solo

Gliss Gliss

Gliss Gliss

Gliss Gliss

Gliss Gliss

TAB

4 0 0 0 0 0 0 0 | 4 0 0 0 0 0 0 0

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

2 2 1 1 2 2 1 1 1 1

\*Restrike the top note only

**B**

E

A

TAB

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

E

TAB

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

A

TAB

0	0	3	2	2	5	5	0	0	3	2	2	5	5
			$\frac{1}{2}$						$\frac{1}{2}$				



Coda ⊕

E D#9 E9

\*The bend from G to G# is flat

Verse 2:

The blues  
 Blue(s) won't let me take my rest  
 The blues  
 Blues won't let me take my rest  
 My mind is ramblin'  
 Like a wild geese out in the west.

Verse 3:

Well you're my all day study  
 Maybe you('re) my midnight dream  
 Yes you're my all day study  
 Maybe you('re) my midnight dream  
 I love that woman  
 Better than anyone I've ever seen.

Verse 4:

Harmonica solo.

Verse 5(✂):

The blues  
 Blues follow me all day long  
 The blues  
 Blues follow me all day long  
 Blues, blues, blues  
 Blues won't you leave me alone.



# Sinner's Prayer

Words & Music by Lowell Fulson & Lloyd C. Glenn.

♩ = 62

E7

Piano arranged for guitar

Gliss P P

TAB

0 0

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

Gliss P P

1. Lord have

TAB

**A** % E7 A7

mer - cy.

See Block Lyrics for Verses 2&3(%)

Lord have mer - cy on me.

Gliss P P

TAB

0 0

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

Gliss P P

E7

Musical notation for the first system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar staff with notes and slurs, and a TAB staff with fret numbers and picking directions (H for hammer-on, P for pull-off).

A7

Lord have mer - cy, —

*Piano continues sim.*

Guitar Gliss

tr

1

P H etc. Gliss

Musical notation for the second system, including a treble clef staff with a key signature of two sharps, a guitar staff with notes, slurs, and a trill, and a TAB staff with fret numbers and picking directions. Includes the lyrics "Lord have mer - cy, —".

E7

Lord have mer - cy — on me. Well — if I

Gliss Gliss

Gliss Gliss

Gliss Gliss

Musical notation for the third system, including a treble clef staff with a key signature of two sharps, a guitar staff with notes and slurs, and a TAB staff with fret numbers and picking directions. Includes the lyrics "Lord have mer - cy — on me. Well — if I".

B7

To Coda ⊕ A7

E7

done some - bo - dy wrong, Lord, have mer - cy if you please.

Gliss Gliss P

TAB

Gliss Gliss P

1.

2.

2. I used to

TAB

B

E7

A7

Keep on work - in' now child.

Horns arranged for guitar

TAB



**B7**

6

H P P

$\frac{1}{4}$   $\frac{1}{4}$

Bend P

TAB

2-2-2-2-2-2-2-5-2-0-3-0-3-0-2-0-2-0

**A7**

H P P

3 3

Gliss P P

TAB

5-6-5-3-5-3-5-3-5-3-5-3-0-2-4-3-0-3-2-0-2-2-2

**E7** **E7/D** **A7/C#** **Am7/C**

H P

Gliss P P

Bend P

TAB

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

**E7/B** **D.%. al Coda** **B7**

3. Well if I

H H H

TAB

2-2-0-1-0-1-2

**Coda Rubato** **A7**

have mer - cy - if you

**Rubato**

TAB

2-2-0



E                      E/G#                      A7                      A#dim

please, ..... oh, oh, oh,

T  
A  
B

0                      0                      4                      2                      4                      5                      6                      6                      5                      6

E7                      F9                      E13

Lord.

Rhythm guitar

Gliss                      Gliss p                      tr.

T  
A  
B

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

Verse 2:  
 I used to have plenty of money  
 The finest clothes in town  
 But bad luck and trouble overtaken me  
 Vowed to get me down  
 Please have mercy  
 Lord have mercy on me  
 Well if I done, if I done somebody wrong  
 Lord, have mercy if you please.

Verse 3:  
 Well if I been a bad boy, baby  
 I declare I'll change my ways  
 I don't want bad luck and trouble  
 To follow me all my days  
 Please have mercy  
 Lord have mercy on me  
 Well if I done somebody wrong  
 Lord, have mercy if you please.

# It Hurts Me Too

Words & Music by Mel London.

♩ = 72

E

Gliss Gliss Gliss Gliss Gliss

*f*

\*Electric guitar with E tuning

With bottleneck

Gliss Gliss Gliss

TAB

10-12 12 10 12 12 12 10 12 10 12 10-12 12-10 8

\*For convenience the guitar part is written out in E.  
On the recording the guitar is tuned down a minor third to C<sup>♯</sup>.

A

Gliss Gliss Gliss Gliss

8va ---

Gliss

TAB

8 6 8 10-12 10 12-10 8 8 8 10-12 12 12 12

E B<sup>7</sup> A<sup>7</sup>

8va (Cont.) ---

Gliss Gliss Gliss Gliss Gliss Gliss Gliss

loco

TAB

12-16 16 15-16 12 12 14 14-16 12-10 12-10 11-12

E

(B7)

(loco)

Picked...

H H  
H H

Let ring...

1. You said you was

A

E

hurt - in',

al - most lost

your mind

and

the man

you

Gliss P

Gliss P

A

love, \_\_\_\_\_

he hurts you all the time.

When things go



A

him and take his mess. When things go

TAB

E

B7

A7

wrong, all wrong with you, it hurts me

With bottleneck Picked... Let ring...

TAB

E

1.

(B7)

too. 3. He'll love a - noth - er

TAB



2,3.

(B7)

C Solo:  
E

Solo with bottleneck

H H

H H

T  
A  
B

0 0 4 0 1 2 0 9 12 10 10 12 10 12 10 12 10 12 10

\*Restrike the top string only

A

Gliss Gliss Gliss Gliss Gliss Gliss

gliss ---

T  
A  
B

12 10 12 12 10 7 8 8 6 8 10 12 10 12 10 8 8 10 12 12 12 12

E

To Coda ⊕ B7

A7

gliss (Cont.) ---

loco

T  
A  
B

14 16 14 16 14 16 12 12 14 14 16 12 10 12 10 11 12

*D.%. al ⊕ Coda*

(B7) (no repeat)

E

4. Now you bet - ter

(loco)

Picked...

H H P

H H P

TAB

12 3 3 2 2 1 1 0 0 4 0 1 2 0 0 2 0

*Coda ⊕*

B7 A7 E

8va (Cont.) --- loco

Gliss Gliss Gliss Gliss

Gliss

Gliss picked...

TAB

14 14-16 11-12-11 12-11 11-12 12 3 3 2 2 1 1

D# E

Gliss Slow gliss

With bottleneck

Gliss Slow gliss

With bottleneck

TAB

0 11 11 11 11 12 12 12 12 0 0 0 0

Verse 3:  
 He'll love another woman and I love you  
 But you love him and stick to him like glue  
 When things go wrong, go wrong with you  
 It hurts me too.

Verse 4(⊗):  
 Now you better leave him, he better put you down  
 I won't stand to see you pushed around  
 When things go wrong, go wrong with you  
 It hurts me too.

# Someday After A While (You'll Be Sorry)

Words & Music by Sonny Thompson & Freddy King.

**A**

$\text{♩} = 160$

*f*

8va ---  
Bend

Gliss

Full

T  
A  
B

10 11 10 12 10 13 14 15

\* The time signature is really  $\frac{12}{8}$ , but for ease of reading has been notated in  $\frac{3}{4}$ .  
For the correct feel count 12 beats across 4 bars.

8va (Cont.) ---

Pre P Bend

Bend

Bend

G<sup>7</sup> Bend

3

3

Full P Full  $\frac{1}{2}$

Full Full

T  
A  
B

15 13 15 15 15 13 15 15

8va (Cont.) ---

Bend

G<sup>#</sup>dim

8

Full

T  
A  
B

15 13 15 15 15 13 15 15 13 13 15

8va (Cont.) ---

Bend  $\frac{1}{4}$

D7 Bend

3

Full  $\frac{1}{4}$

Full

13-15-15-15-13

12-15-13-15-15-15-13-15-15-13

8va (Cont.) ---

Bend

loco

B7

E7

Bend

Bend

3

3

3

3

4

Full

Full  $\frac{1}{2}$

Full

15-13-15-13-14-13-10-13-12-10-12-12-10-12-10-12-10-10-13

A7

Bend

Bend

H P

Bend

3

3

6

3

3

3

Full

Full

H P

$\frac{1}{2}$

10-10-13-10-10-13-10-10-10-10-13-10-13-10-10-13-10-10-13-10-12-12-10-12-12

D7  $\frac{1}{4}$

D7/F#

G7

Gliss

Gliss

Bend

3

3

3

H

Bend

Full

$\frac{1}{4}$

H

10-12-12-10-11-10-12-10-13-12-10-12-10-12-10-12-10-12-13

D7 A7

1. I got to

1/4 H

Gliss

13 10 10 12 10 12 10 11 12 12 14

**B**  $\Sigma$  D7

ride that lone - some train,

*mp*

Gliss Gliss

Gliss Gliss

10 12 10 12 10

G7

my heart is hea - vy

Gliss

Gliss

7 5 5 7 7 9 8 7 5 7 8 9 4 3 3 3 7 6 7



G#dim

with aches and pains.

Gliss

Bend P

3

1/2 P

TAB

5	8	3	6	8
3		4	7	
4		3	6	6

D7

B7

I said but some-day, some-day ba-by, af-ter a

1

3

TAB

	5						
	4						
	5	0	1	2		2	1

E7

A7

D7

while you will be sor

TAB

0	7	6	5	5	5	5	5
							5

G7

G#dim

ry. —

H P Bend H

3

H P 1/2 H

TAB

D7

(D7)

To Coda  $\Phi$  1.

2. (D7)

2. Ev - 'ry

H 3

Gliss Gliss

H Gliss Gliss

TAB

C

G7

Trou - ble, trou - ble, —

trou - ble on my mind. —

H

TAB

D7

Trou - ble,

Pre P Bend 1/4 1/4

3 3 3 3

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

TAB 12 10 12 10 12 10 13 10 12 10 12 10 12 10 12 12

trou - ble, ... way down the line. ...

Bend Bend Full 1/2

3 3

12 10 10 10 13 10 10 10

TAB

E7

I don't need, I don't need no

Gliss H P H Gliss Gliss

4 3 4 3

0 1 0 1 2 4 3 3 0 2

TAB



8va (Cont.) ---

Musical notation for 8va (Cont.) with guitar TAB. The staff shows a melodic line with triplets and bends. The TAB below indicates fret numbers (15, 13, 15) and techniques like 'Full' and 'Bend'.

G7  
8va (Cont.) ---

Musical notation for G7 8va (Cont.) with guitar TAB. The staff shows a melodic line with bends and tremolos. The TAB indicates fret numbers (15, 13, 15) and techniques like 'Full' and 'Bend'.

G#dim  
8va (Cont.) ---

Musical notation for G#dim 8va (Cont.) with guitar TAB. The staff shows a melodic line with bends and triplets. The TAB indicates fret numbers (17, 15, 18) and techniques like 'Bend', 'H P', and 'G'.

8va (Cont.) ---

D7

Musical notation for 8va (Cont.) with guitar TAB. The staff shows a melodic line with a slow bend, triplets, and a B7 bend. The TAB indicates fret numbers (18, 15, 17) and techniques like 'Slow bend', 'H P', 'B7 Bend', and 'Gliss'.



E7 A7

(loco) Bend

1/2 Full Full

TAB

D7

H P Bend

3 P 3 P Gliss 3 1/2 1/4

TAB

G7 G#dim D7

Bend H P Gliss

3 Full

TAB

A7 E D7

8va (Cont.) --- P Bend

Full

TAB

8<sup>va</sup> (Cont.) ---

Gliss Bend Gliss Bend Bend

1 1/2 1/2 1/2

TAB

20 19 20 19 20 17 12 10 10 10 13 10

8<sup>va</sup> (Cont.) ---

1/4 1/4 1/4 1/4

3 3 3

G7

Bend

Full

TAB

10 10 13 10 10 13 10 10 13 10 10 13 15 13 15 15 13 15

8<sup>va</sup> (Cont.) ---

P Bend P Bend P Bend P

5 3 3

Full Full Full P Full P Full P

TAB

13 15 13 13 15 13 15 13 15 15 13 15 13 15 15 13 15

G<sup>#</sup>dim

8<sup>va</sup> (Cont.) ---

H P Gliss Gliss H P

3 3 3

H P Gliss Gliss H P

TAB

15 13 15 13 15 17 15 13 15 13 15 15 17 15 17 17 20 17 20 17 15 17 15 18 15

# Drifting Blues

Words & Music by Charles Brown, Johnny Moore & Eddie Williams.

♩ = 100  
(E)

Nylon string guitar  
*f* Pull Pull Pull  
*mp*  
 H P etc... H H P etc... H

TAB  
 0 2 0 0 0 2 2 2 0 2 0 2 0 2 0 0

trill  
 Gliss  
 Gliss  
 Gliss

H P etc... Gliss Gliss

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

Gliss

Gliss

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

**A**

1. Well I'm drift-in' an' drift in'

*p* *mf*

**E**

just like a ship out on the sea.

See Block Lyrics for Verses 2,3(%)&4

A7

I'm drift - in' an' drift - in'

TAB

E

just like a ship out on the sea.

TAB

\*Fretted but not played

Well I ain't

TAB



B7

A7

got no - bo - dy in this world to care for me.

Let ring... PM. mp

TAB

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

E

1.

Gliss

TAB

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

B

2. If my ba - by

Gliss

TAB

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



E

PM.

H

Gliss

Gliss

TAB

H

H

B7

TAB

A7

PM.

H

Gliss

TAB

\*Let top string ring

Gliss

PM.

H

Gliss

TAB

# Standin' Around Crying

Words & Music by McKinley Morganfield.

$\text{♩} = 136$

N.C.

F C7

Capo 1st fret / with bottleneck *mf* With harmonica

TAB: 16—17—17—17—17—17—13—13

\*All glisses start a semitone lower unless notated otherwise

Bb7

8va (Cont.) --- Gliss Gliss Gliss Gliss

TAB: 17—17—17—17—17—17—13—12—13—13—11—10—10

F

Bb7

F

C7

8va (Cont.) --- loco Picked... Let ring...

TAB: 10—10-13—13-13—10-13—13—13—13-11—10—10—10—1—2—3—3—3—3—4—4







2.

F7

D.%. al ⊕ Coda

Let ring... Gliss Gliss  
Let ring... Gliss  
H P etc... Gliss Gliss  
T  
A  
B  
1 2 1 2 3 4 5 6 5 1 2 3 3 3 3 4  
Gliss

Coda ⊕

F7

tr Gliss Gliss Gliss Gliss Gliss Gliss Gliss  
H P etc... Gliss Gliss Gliss Gliss Gliss Gliss  
T  
A  
B  
1 2 1 6 13 13 13 13 11 13 13 11 10 10 5 4 5 10 10  
Gliss Gliss..... Gliss

Verse 2:

Oh, baby

I ain't gonna be riding you round in my automobile

Oh, baby

I ain't gonna be riding you round in my automobile

You got so many men

I am afraid you may get me killed.

Verse 3(%):

You ain't nothin' like you used to be

(No don't get me killed honey)

Oh, baby

You ain't nothin' like you used to be

(Oh man, leave that woman alone)

When I was deep in love with you little girl

You would just squeeze an apple on a tree.

# Groaning The Blues

Words & Music by Willie Dixon.

♩ = 104

N.C.

Gliss Gliss Gliss Gliss Gliss

Bend

*f*

1/2

TAB

A

A7 D7 A

Gliss

Pre P

Full P

Gliss

TAB

A7/G D7/F# Dm7/F A/E

H P

H P

P

Gliss

TAB

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A

ooh, \_\_\_\_\_ tryin' to groan \_\_\_\_\_ a - way my blues. \_\_\_\_\_

Gliss

T  
A  
B

E7

A7

Bend

Gliss

T  
A  
B

E7

I keep weep - in' an'

Pre

P

3

T  
A  
B

D7

cry - in' \_\_\_\_\_ ooh, \_\_\_\_\_ ev - 'ry

Gliss Gliss Gliss

Gliss Gliss Gliss

TAB

A7

A7/C#

D7

time \_\_\_\_\_ I think of you. \_\_\_\_\_

Bend

3

1/2

TAB

B7/D#

To Coda ⊕ A/E

Bend

H P

6

6

3

1/2

H P

H P

TAB

E7

1.

2.

Musical notation for E7 chord, measures 1 and 2. The guitar staff shows notes with performance instructions: 'H P' (Harmonic/Pick), 'Bend', 'Gliss' (Glissando), and 'Full'. The TAB shows fret numbers: 5-5-8-5 for measure 1, and 7-5-7-5-3-5 for measure 2. Measure 2 also includes a 'Gliss' instruction and fret numbers 10-8-10.

C Solo: A7

Musical notation for A7 solo section. The guitar staff shows notes with a 'Bend' instruction. The TAB includes 'With picked harmonics (8va)' and '1/2' markings, indicating half-note bends.

D7

Musical notation for D7 chord. The guitar staff shows notes with a 'Bend' instruction. The TAB includes 'Full' and '3' markings, indicating a full bend and a triplet.

A7

Musical notation for A7 chord. The guitar staff shows notes with a 'Bend' instruction. The TAB includes 'Full' and '10-8-10' markings, indicating a full bend and a triplet.

Musical notation for the first system. The treble clef staff shows a sequence of notes with techniques: P (Palm Mute), H P (Harmonics), Bend, and another Bend P. The guitar tablature staff shows fret numbers: 8-10, 8-10-8-10-8, 10-8-10-8, 10-8-10-8, and 8-10.

Musical notation for the second system. The treble clef staff shows notes with techniques: Bend, D7 Gliss, and Full. The guitar tablature staff shows fret numbers: 10-10-8-10-10, 8-8-8-10-8, 10-12-12, and 1 1/2 Full Full Full.

Musical notation for the third system. The treble clef staff shows notes with techniques: H P, H P, P, H P, H P, and H P. The guitar tablature staff shows fret numbers: 10-12-10-12-10, 13-10-13-10, 13-10-12-9, 10-13-10, 10-10-13-10, and 10-10-13-10.

Musical notation for the fourth system. The treble clef staff shows notes with techniques: H P, H P, H P, Bend, Gliss, Gliss, and Gliss. The guitar tablature staff shows fret numbers: 10-10-13-10, 12-10-10-13-10, 12-10-10-13-10, 12-10-10-13, and 7-5-7-5.





8va (Cont.) ---

D7

Slow bend

Bend

H P

Bend

TAB

8va (Cont.) ---

A7

Pre

Bend

Full

Full

TAB

8va (Cont.) ---

D7

H P

H P

H P

H P

H

TAB

8va (Cont.) ---

A7

Bend

Full

TAB

8va (Cont.) --- D.%. al ⊕ Coda

E7

Bend 7 loco

H P

Gliss Gliss Gliss

Full

H P

TAB

20 17 20 17 19 19 19 5 7 5 7 5 3 5

Coda ⊕

A7 N.C.

Bb7 (hold chord)

8va ---

Bend

Bend P Bend P

1/2

Full P Full P

TAB

15 14 13 15 17 14 13 15 15 13 14 13 15 15 13 14 13 15

8va (Cont.) ---

Bend P

3 5 6 6

Full P

H P H P

TAB

15 13 14 15 14 13 15 13 14 15 13 15 13 14 13 15 13 15 13 14 13 15

8va (Cont.) ---

H P

6

7 loco

A7

Gliss

Gliss

TAB

13 14 13 15 13 15 13 14 13 15 12 10 12 11 12

Freely  
8va

Bend

H P

H P

H P

Bend

Full

7 loco

T  
A  
B

(loco)

Gliss

H P

P

Gliss

Gliss

Gliss

Gliss

T  
A  
B

Verse 2:

I would rather die of starvation  
Perish out in the desert sun  
I would rather die of starvation  
Perish out in the desert sun  
Than to think of some other man  
Holdin' you in his arms.

Verse 3(♯):

My heart gets so heavy  
Lord I shakes down in my bones  
My heart gets so heavy  
Lord I shakes down in my bones  
I can hardly lie down  
But I'm forced to weep and moan.