



UTHENTIC TRANSCRIPTIONS
TH NOTES AND TABLATURE
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In Step

SRV

STEVIE RAY VAUGHAN
AND DOUBLE TROUBLE



FULL
COLOR
PHOTO
PULLOUT



STEVIE RAY VAUGHAN

In Step



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE
TRANSCRIBED BY JESSE GRESS

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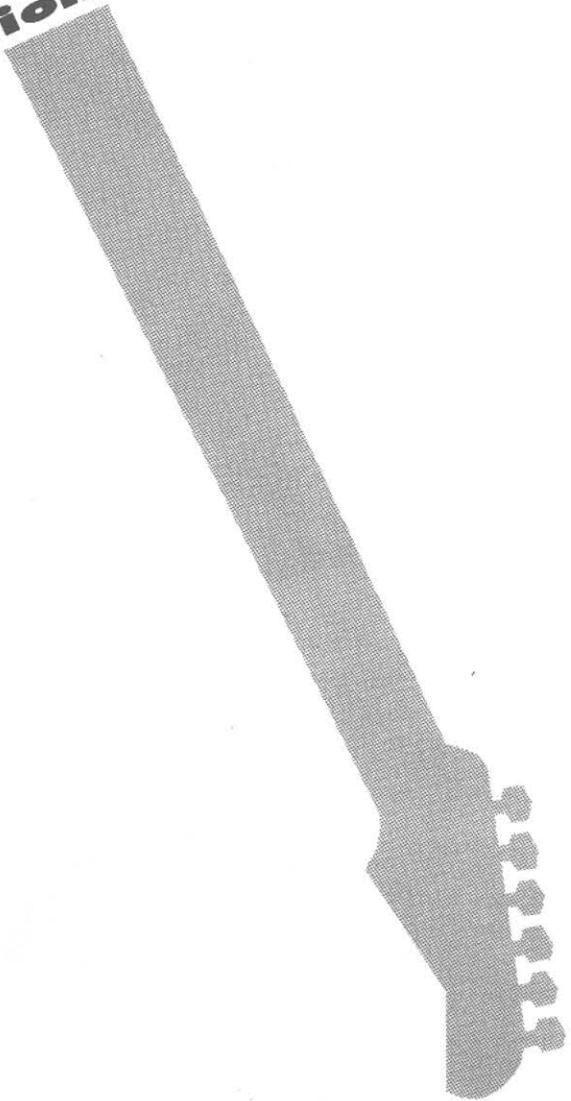




Photo credit: Kim Up

The House Is Rockin'

Words and Music by Stevie Ray Vaughan and Doyle Bramhall

Tune down 1/2 step

① = E♭ ② = B♭

③ = G♭ ④ = D♭

⑤ = A♭ ⑥ = E♭

Introduction

Fast Rock $\text{♩} = 172$

C7

Chorus

C7

Fig. 1

G7 C7

Fig. 1 (Cont.)

Verse

C7

— off your shoes start los-in' the blues. — This old house ain't got
— in' up the street you can hear the sound of some bad honk-y tonk-ers real-ly

Fig. 2

F7

noth-in' to lose. Seen it all for years, — a - start spread-in' the news. —
lay - in' it down. They've seen it all for years, — and got noth - in' to lose. —

Fig. 2 (cont.)

G7

We got room on the floor, — come —
So get out on the floor, — shim —

Fig. 2 cont.

C7

on ba-ba shake sump-in' loose! — } Well, the
my 'til you shake sump-in' loose! — }

Fig. 2 cont.

Chorus w/Fig. 1

A musical score for 'The House That Jack Built' featuring a single melodic line on a treble clef staff. The melody consists of eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. The lyrics are written below the staff, corresponding to the melody's rhythm.

Musical score for 'Both-er Knockin''. The key signature is A major (no sharps or flats). The first measure shows a bass line with eighth-note patterns. The second measure starts with a G7 chord, indicated by a Roman numeral above the staff. The melody continues with eighth-note patterns, including some grace notes and a fermata over the eighth note of the second measure. The lyrics are: "both - er knock- in'. Well, the house is a - rock-in', don't _____ both-er, come on ___ in. _". The score uses a treble clef for the vocal line and a bass clef for the harmonic bass line.

Guitar Solo

Guitar tablature for a C7 chord. The top staff shows a treble clef, a 'C7' chord name, and a 'γ' symbol. The bottom staff shows a bass clef, a 'C7' chord name, and a 'γ' symbol. The tablature consists of six strings and six horizontal lines representing the frets. The first string has a note at the 10th fret. The second string has notes at the 8th and 10th frets. The third string has a note at the 8th fret. The fourth string has a note at the 10th fret. The fifth string has notes at the 8th and 10th frets. The sixth string has a note at the 8th fret. Arrows labeled 'full' point upwards from the 8th and 10th frets on each string, indicating a bending technique where the string is bent from the 8th fret to the 10th fret.

F7

full full 1/2 full full

| | | | | | | | | | | | | | | |
|---|----|---|----|------|---|----|----|----|---|----|------|----|----|----|
| 8 | 10 | 8 | 10 | (10) | 8 | 10 | 10 | 10 | 8 | 10 | (10) | 10 | 10 | 10 |
|---|----|---|----|------|---|----|----|----|---|----|------|----|----|----|

The image shows a musical score for guitar. The top staff features a melodic line with various note heads and stems, some with upward arrows indicating pitch. The bottom staff shows a harmonic progression with chords and specific fingerings: (10), (10), 8, 10, 8, 10, 8, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10. Arrows above the staff indicate the degree of each note: '1/2' points to the first two notes, 'full' points to the next four notes, and another 'full' points to the final five notes. The staff lines are labeled with '1/2', 'full', and 'full' to indicate the duration of each note.

Hold bend

full

full

full

Hold bend

full

full

full

1/4

G7#9

D.S. al Coda

C7

Well, __ the

(11) 8 11 8 11
10 8 10 8 10
9

10 8 10 10
10 8 10 8 10
8 10 12 10 10
8 10 12 10 10
8 10 12 10 10
8 10 12 10 10
8 10 12 10 10
8 10 12 10 10

The musical score shows a treble clef staff. The first measure is a rest. The second measure starts with a fermata over a note, followed by a descending eighth-note scale. The third measure begins with a sharp sign, followed by a descending eighth-note scale. The fourth measure starts with a sharp sign, followed by a descending eighth-note scale. The fifth measure starts with a sharp sign, followed by a descending eighth-note scale. The lyrics "I said the house is a-rock-in', don't _____ both-er, come on _____ in. _____" are written below the staff. The key signature changes to G7 at the beginning of the fifth measure.

Fig. 1 cont...

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

(C7)
N.C.

D♭ 9 C9

Drum Accents

full ↑ 1/4 ↑

tablature:

| | | | | | |
|---------|---------|--------------------------------|-------------------------|-----------------|-------------------------|
| 8 10 | 8 10 | 4 / 3 4 / 3 10 (0) 9 / 0 | 4 / 3 4 / 3 3 / 2 | 3 3 3 / 2 | 3 / 2 3 / 2 3 / 2 |
|---------|---------|--------------------------------|-------------------------|-----------------|-------------------------|

Crossfire

Words and Music by Tommy Shannon, Chris Layton, Reese Wynans, B. Carter and R. Ellsworth

Tune down 1/2 step

- ① = E♭ ② = B♭
- ③ = G♭ ④ = D♭
- ⑤ = A♭ ⑥ = E♭

Moderate Rock $\text{♩} = 115$

(Drums)

Introduction N.C.

Rhy. Fig. 1 (bass arranged for guitar)

Cont. Rhy. Fig 1 until verse

8va -----, rake With Riff A 4 times

Elect. Guitar rake even gliss.

rake full (14) 12

(12) 14 (14)

8va -----, rake

rake full (12) (15)

1/2 even bend 1/4

14 12 14 X X 12 14 12 14

Riff A Organ riff arr. for guitar

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

Verse (E)
N.C.

1. Day by day, night af-ter night,— blind-ed by — the ne-on lights,—

full
14 (14) 12
14 12

full
14 (14) 12
14 12

hur-ry here, hus-tl-in' there,— no one's got the time to spare.—

1/4
12 12

12 12
12 12

Mon-ey's tight, noth-in' free.— Won't some-bod-y come and res-cue me? I am strand—

14 12

1/2

Chorus (E# 7# 9)
N.C.

— ed,— caught in — the cross - fire.

1/4
12 12

14
12 (14)

12 12

14 12
13 14

Strand-ed, _____ caught in the cross-fire. _____

12 (12) 12
12 (12) 12
12 (12)

even bend
full 12
full 12 15
full 12
full 15 15 (12)
14 (14) 12
14 12 (12)
12 14

S

Verse (E) N.C.

2. Tooth for tooth, eye for an eye, — sell your soul just to buy, buy, buy.
3. Save the strong, lose the weak. — never turn-ing the oth-er cheek.

1/2 full 1/4
14 (14) 12
14 (14) 12
14 full 1/4

* * Guitar plays similar fills on 3rd verse

Beg - gin' a dol - lar, steal - in' a dime, — come on can't cha see that I, I'm strand -
Trust — no bod - y, don't be no fool. — What-ev - er hap - pened to the gold - en rule? We got strand -

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

1/4

(E) N.C.

Chorus

- ed? _____ Caught in the cross - fire. I am strand -
- ed, _____ Caught in the cross - fire. We got strand -

1/4
12 12
14
full 12 12 15
full 15 15 (12)
14 (14) 12
14 12 (12)
12 14

- ed, _____ caught in the cross - fire.
 - ed, _____ caught in the cross - fire.

Bridge

Rhy. Sect. A

I need some kind of kind - ness, — some kind of sym-pa-thy, — Oh no, we're

3 3
 let ring let ring 9 19
 (4) 4-6 2-4 (4)

Chorus

To Coda

strand - ed, _____ caught in the cross - fire.

loco > wavy line 8va
 1/4 12 12 f full 12 12 15 17 15 17 17 15 17 17 15 17

Guitar Solo w/Rhy. Fig. 1 and Riff A

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of three sharps and a time signature of common time. It features a melodic line with various slurs, grace notes, and dynamic markings like a wavy line and a triangle. The bottom staff is a bass clef staff with a key signature of one sharp and a time signature of common time. It contains a continuous eighth-note pattern. Fingerings are indicated below the strings: the first measure has '12' over the 15th string; the second measure has '12' over the 15th string and '10-14' over the 14th string; the third measure has '14' over the 12th string and '12' over the 14th string; the fourth measure has '12' over the 14th string; the fifth measure has '12' over the 12th string and '14' over the 15th string; the sixth measure has '12' over the 15th string; the seventh measure has '12' over the 14th string; the eighth measure has '12' over the 12th string and '12-15' over the 14th string; the ninth measure has '12' over the 12th string and '12' over the 15th string; the tenth measure has '12' over the 12th string; the eleventh measure has '12' over the 12th string and '12' over the 15th string; the twelfth measure has '12' over the 12th string.

loco

8va ----- *loco*

full 1/2 1/4

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

0

8va

full 17 full 15 1/4 even releases Hold bend

full 17 1/2 full 17

(a)

loco

1/2 1/2

(17) 17 17 17 15

17 17 17

full

full

full

12 12 15

14

14 12

12 12

14

14

12 12 15

Handwritten musical score for guitar:

- Measure 1: Chord A7 (8va). Fingerings: 15, 17. Dynamic: $\frac{1}{4}$.
- Measure 2: Chord G7. Fingerings: 17, 15. Dynamics: full, full.
- Measure 3: Chord A7. Fingerings: 15, 17. Dynamic: full.
- Measure 4: N.C. (No Chord).

(E)

w/Rhy. Fig.1

loco

full

17 (17)

12 12

14 full

14 12

14 12

14

1/4

D.S. al Coda —

The image shows a musical score for guitar. The top staff is a melodic line in treble clef, G major (two sharps), with various note heads and stems. The bottom staff is a harmonic bass line in bass clef, C major (no sharps or flats). Below the bass line is a tablature grid. The tablature shows fingerings (e.g., 14, 12, 12-14) and dynamic markings like '1/2' and '1/4'. The score concludes with a repeat sign and the instruction 'D.S. al Coda'.

⊕ Coda

We got strand - ed, _____ caught in the cross-

full 12 12 1/4

mf

12 12 12 12

- fire.

Strand - ed, _____

caught in _____ the cross - fire. Help me!

f full 12
 14 12 15 17
 15 17 17

$8va$
 3 3

full Hold bend
 15 17 17

Guitar Solo 2

The image shows a page from a musical score. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with sixteenth-note patterns. There are several dynamic markings: 'f' at the beginning of the bass staff, followed by a wavy line with '-1/2', then 'full', then another wavy line with '-1/2'. A tempo marking '17' is placed under each note in the bass staff.

Sheet music for guitar, featuring a melodic line with various techniques and a tablature below it.

The top staff shows a melodic line with grace notes, slurs, and dynamic markings like *loco* and *8va*. The bottom staff is a tablature with fingerings and picking patterns indicated by arrows and numbers:

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|------|----|----|---|----|---|----|---|----|---|------|----|-----|----|---|-------|-----------|---|------|----|----|----|----|-----|----|------|----|----|----|----|----|----|------|----|----|----|----|----|----|
| full | 15 | 17 | ↑ | 17 | ↑ | 17 | ↑ | 17 | ↑ | full | 17 | (0) | 19 | ↑ | 1 1/2 | 19~15(15) | ↑ | full | 15 | 12 | 15 | 12 | 1/4 | 14 | full | 12 | 12 | 12 | 15 | 12 | 12 | full | 12 | 12 | 12 | 15 | 12 | 12 |
|------|----|----|---|----|---|----|---|----|---|------|----|-----|----|---|-------|-----------|---|------|----|----|----|----|-----|----|------|----|----|----|----|----|----|------|----|----|----|----|----|----|



Measure 5: Tablature shows a complex sequence of notes. Above the tab, there are markings: 'full' with an upward arrow at the beginning, '1/4' with a wavy line, 'full' with a curved arrow, and another 'full' with a downward arrow near the end. Fingerings like (14), (12), 14, 12, etc., are indicated below the strings.



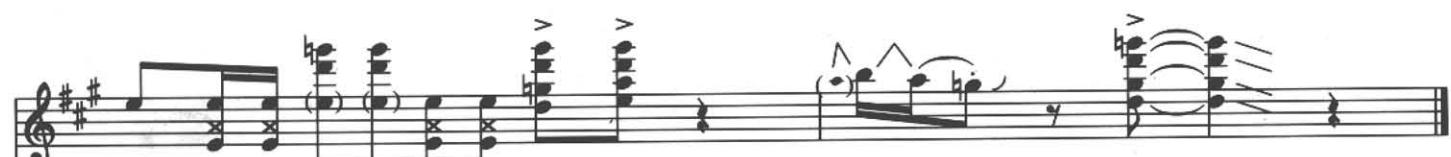
Measure 7: Tablature shows a continuation of the sixteenth-note patterns. Above the tab, there is a 'full' marking with an upward arrow. Fingerings like 15, 15, 15, X, 15, etc., are indicated below the strings.



Measure 9: Tablature shows a continuation of the sixteenth-note patterns. Above the tab, there is a 'full' marking with an upward arrow. Fingerings like 15, 15, 15, X, 15, etc., are indicated below the strings.



Measure 11: Tablature shows a continuation of the sixteenth-note patterns. Above the tab, there is a 'full' marking with an upward arrow. Fingerings like 15, 15, 15, X, 15, etc., are indicated below the strings.



Measure 13: Tablature shows a continuation of the sixteenth-note patterns. Above the tab, there is a 'full' marking with an upward arrow and a '1/4' marking with a curved arrow. Fingerings like 15, 15, 15, X, 15, etc., are indicated below the strings.

Tightrope

Words and Music by Stevie Ray Vaughan and Doyle Bramhall

Tune Down 1/2 Step

- ① = E♭ ② = B♭
③ = G♭ ④ = D♭
⑤ = A♭ ⑥ = E♭

Introduction

Medium Funk ♩=98

Medium Funk $\text{BPM} = 98$

E D B7 A G (E)
N.C.

Guit. 1 and 2 **f**

1/4 1/4 full

T
A
B

| | | | | | | | | | | | | |
|---|---|---|-------|---|---|---|---|-----|---|---|---|---|
| 7 | 6 | 9 | 5 (5) | 7 | 7 | 7 | 7 | (8) | 2 | 0 | 2 | 0 |
| 7 | 7 | 6 | 6 | 7 | 7 | 7 | 7 | X | 3 | 0 | 2 | 0 |

Verse

B9

A musical score for 'Knee Deep' in G major. The vocal line consists of eighth and sixteenth notes on a treble clef staff. The lyrics are: 'whirl - wind, can't catch my breath. Knee deep _ in hot'. The vocal line starts with a melodic flourish, followed by a sustained note, then eighth-note pairs, a sixteenth-note run, another sustained note, and finally a sixteenth-note run.

Fig. 1

Fig. 1

mf

The musical score consists of six measures. The first measure shows two eighth notes followed by a sixteenth-note pattern. The second measure shows a sixteenth-note pattern followed by three eighth notes. The third measure shows a sixteenth-note pattern followed by three eighth notes. The fourth measure shows a sixteenth-note pattern followed by two eighth notes. The fifth measure shows a sixteenth-note pattern followed by two eighth notes. The sixth measure shows a sixteenth-note pattern followed by three eighth notes.

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Sheet music for guitar in E major (3 sharps). The chords are E, D, B7, A, G, (E), and N.C. The lyrics "2. A- afraid of my own" are written above the staff. The music includes various note patterns and rests. Fingerings like 1/4, 3, and full are indicated. String and fret markings are provided at the bottom.

Verse

B9 w/Fig. 1

shad-ow in the face _ of grace.. Heart full _ of dark - ness, spot- light _ on my

w/Fig. 1

face. There was love_all a-round me, _ but I was look-in' for re-venge... Thank God,, it nev-er

Chorus

Chorus E9 B9

- rope, step-pin' on my friends. Walk - in' the tight-

The bottom staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It features a guitar tab with fingerings: 7 7, 7, 7, 7 7, 2 2, 2, 2, 2, 2.

The musical score consists of two staves. The top staff is for a voice, starting in E9 and transitioning to B9. The lyrics are: " - rope, it was a shame and a sin. — Walk- in' the tight-". The bottom staff is for a piano or guitar, showing chords and bass notes. The bass line has the following notes and fingerings: 7 7, 7 7, 6 6, 6 6, 7 7, 7 7, 2 2, 2 2, 2 2, 2 2, 1 1, 1 1, 1 1, 1 1.

E9

- rope be-tween wrong.. and right. —

B9

Walk-in' the tight-

A

E9

B9

- rope — both day and night. —

Guitar Solo

B9

Guit. 2 *f*

full 1/4

Hold bend full 1/4

Fig. 2

Guit. 1

A musical score for guitar, consisting of two staves. The top staff is in treble clef and has a key signature of four sharps. It contains slurs, grace notes, and dynamic markings like 'full' and '1/4'. The bottom staff is in bass clef and includes tablature with note heads and stems, along with numerical markings such as 10, 7, 9, and 10.

Fig. 2 cont.

Fig. 2 cont.

Musical score for Fig. 2 cont. featuring a treble clef staff with sixteenth-note patterns and a corresponding guitar tab staff with fingerings. The score consists of two measures of music, each starting with a sixteenth-note rest followed by a sixteenth-note pattern. The first measure ends with a sixteenth-note rest, and the second measure ends with a sixteenth-note note. The guitar tab staff shows the left hand's fingering for each note, with '2' indicating the index finger and '1' indicating the middle finger.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of four sharps, and a time signature of common time (indicated by a 'C'). The melody consists of eighth-note patterns and rests. The bottom part is a tablature for a six-string guitar, showing the fingerings and string pairs for each note. The tablature includes numerical values above the strings (e.g., 12, 10) and specific fingering instructions like 'full' and '1/4'.

Fig. 2 cont.

Fig. 2 cont.

The musical score consists of two staves. The top staff is for the guitar, featuring a treble clef, a key signature of four sharps, and a time signature of common time. It shows a melodic line with eighth-note patterns and several rests. The bottom staff is a six-string guitar neck diagram, also in common time. It displays harmonic chords and specific fingerings: the first five measures show chords with fingers 7-7, 7-7, 7-7, 7-6, and 9-7; the sixth measure shows a chord with fingers 9-7; the seventh measure shows a chord with fingers 7-7; and the eighth measure shows a chord with fingers 7-6. The strings are numbered 1 through 6 from left to right.

The image shows a page of sheet music for guitar. The top staff features a melodic line with various note heads, some with stems and some with arrows indicating direction. The key signature is B major (two sharps). The bottom staff shows harmonic patterns as chords, with fingers numbered 1 through 10 above the notes. Annotations include 'full' under several chords and a circled '3' above a specific chord. Measure numbers 12, 13, 14, 15, and 16 are indicated along the left side of the harmonic staff.

Fig. 2 cont.

Fig. 2 cont.

The image shows a page of sheet music for guitar. The top staff uses a treble clef and has a key signature of four sharps. It features three chords: F#9 (with a melodic line), F9 (with a melodic line), and E9 (with a melodic line). The bottom staff uses a bass clef and has a key signature of one sharp. It shows two bass lines, each consisting of two measures. The first measure of each bass line starts with a eighth note followed by a sixteenth note, and the second measure starts with a sixteenth note followed by a eighth note.

Fig. 2 cont.

w/Fig. 2 (1st 10 bars only)

The image shows two staves of musical notation for guitar. The top staff begins with a treble clef, a key signature of four sharps, and a common time signature. It features sixteenth-note patterns with various slurs and grace notes. Fingerings are indicated by numbers above the strings: 'full' at the beginning of the first measure, 'even bend' at the second measure, and 'full' at the third measure. The bottom staff continues the musical line, also starting with a treble clef and four sharps. It includes measures with sixteenth-note patterns and slurs. Fingerings shown include 'full' at the start of the first measure, 'full' at the end of the first measure, 'full' at the beginning of the second measure, and 'full' at the end of the second measure. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific slurs and grace note markings.

E9
8va

Fretboard markings: 14, 14, 12, 13, 12, 13; 12, 14, (14), 12, 13; 12, 12, 14, (14); (3); 5-17; X 19; 19, 19, 19, 19.

B9
----- loco

Fretboard markings: 19-7, 7, 10, 7, 9, 7; 10, 7, 7, 10, 10, 9, 7; 9, 7, 9, 7, 9, 7, 9, 7, 9, 8, 7, 8, 7, 5, 5.

F#9 F9 E9

Fretboard markings: 7, 9, 7, (7), (7); 7, 9, 7, 9, 7, 5, 7; 7, 9, 7, 9, 7, 5, 7; 9, 7, 9, 7, 9, 7, X; 9, 7, 9, 7, 9, 7, 9, 7; 9, 7, 9, 7, 9, 7, 9, 7.

E D B7

Fretboard markings: 7, 6, 9, 5 (5); 7, 6, 6, 6, 6, 6, 6, 6, X; 2, 2, 0, 0, 2, 2, 0, 0, 2, 0.

E D B7 A (G) (E)

Fretboard markings: 7, 6, 9, 5 (5); 7, 6, 6, 6, 6, 6, 6, 6, X; 2, 2, 0, 0, 2, 2, 0, 0, 2, 0.

3. Look-in' back in

Verse

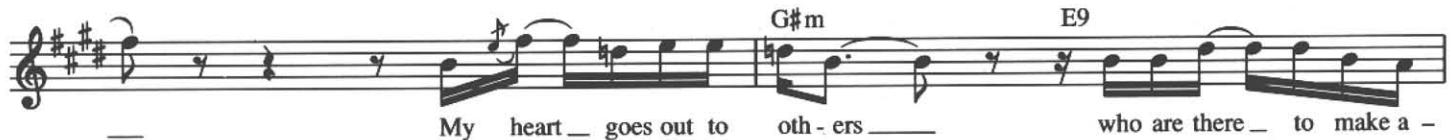
B9 w/Fig. 1



front of me, in the mir-ror's a grin. — Through eyes of love I see. I'm real-ly look-in' at a



friend.. We've all had our prob - lems. That's the way life is.



My heart goes out to oth - ers who are there to make a -



mends. We've been walk-in' the tight-

Musical notation for the fifth line of the verse. It includes a guitar tab with a 1/4 time signature change.

1/4



- rope tryin' to make it right. Walk-in' the tight-

Musical notation for the seventh line of the verse. It includes a guitar tab with a 1/4 time signature change.

1/4



- rope ev -'ry day and ev -'ry night. Walk-in' the tight-

Musical notation for the ninth line of the verse. It includes a guitar tab with a 1/4 time signature change.

1/4

- rope, bring it all a-round... Walk-in' the tight-

E9
 - rope —
 stretched a - round_ the world.
 Walk - in' _ the tight-

B9

7 7 7 7 7 7 | 2 2 2 2 2 2
 7 7 7 7 7 7 | 2 2 2 2 2 2
 6 6 6 6 6 6 | 2 2 2 2 2 2
 7 7 1 1 1 1 | 1 1 1 1

E9

- rope, - save the boys - and girls. Walk - in' the tight-

B9

7 7 7 7 7 | 2 2 2 2 2
7 7 7 7 7 | 2 2 2 2 2
6 6 6 6 6 | 2 2 2 2 2
7 7 6 6 6 | 2 2 1 1 1
2 2 1 1 1 | 1 1 1 1

E9

rope, — let's make it right. — Walk - in' the tight-

E9

— rope — do it, do it to-night. — Walk - in' the tight-

Fig. 3

E9 w/Fig. 3 (Repeat Through Fadeout) B9 E9

rope. —

* Bend 2nd string along w/1st string.

B9

E9

The figure consists of six staves of electric guitar tablature, each representing a different section of a musical piece. The staves are arranged vertically, with each staff starting with a clef, key signature, and time signature.

- Staff 1:** B9. The first two measures show a repeating pattern of eighth-note pairs. The third measure begins with a dashed line above the strings, followed by a series of vertical arrows pointing upwards from the 10th fret to the 12th fret. The fourth measure continues the eighth-note pairs.
- Staff 2:** B9. The first two measures show a repeating pattern of eighth-note pairs. The third measure begins with a dashed line above the strings, followed by a series of vertical arrows pointing upwards from the 10th fret to the 12th fret. The fourth measure continues the eighth-note pairs. The fifth measure features a "rake" technique, indicated by a downward arrow over the strings.
- Staff 3:** B9. The first two measures show a repeating pattern of eighth-note pairs. The third measure begins with a dashed line above the strings, followed by a series of vertical arrows pointing upwards from the 10th fret to the 12th fret. The fourth measure continues the eighth-note pairs. The fifth measure features a "rake" technique, indicated by a downward arrow over the strings.
- Staff 4:** B9. The first two measures show a repeating pattern of eighth-note pairs. The third measure begins with a dashed line above the strings, followed by a series of vertical arrows pointing upwards from the 10th fret to the 12th fret. The fourth measure continues the eighth-note pairs. The fifth measure features a "rake" technique, indicated by a downward arrow over the strings.
- Staff 5:** B9. The first two measures show a repeating pattern of eighth-note pairs. The third measure begins with a dashed line above the strings, followed by a series of vertical arrows pointing upwards from the 10th fret to the 12th fret. The fourth measure continues the eighth-note pairs. The fifth measure features a "rake" technique, indicated by a downward arrow over the strings.
- Staff 6:** B9. The first two measures show a repeating pattern of eighth-note pairs. The third measure begins with a dashed line above the strings, followed by a series of vertical arrows pointing upwards from the 10th fret to the 12th fret. The fourth measure continues the eighth-note pairs. The fifth measure features a "rake" technique, indicated by a downward arrow over the strings.

B9

E9

B9

E9

B9

E9

B9

E9

Fade out

Let Me Love You Baby

Words and Music by Willie Dixon

Tune Down 1/2 step

- ① = Eb ② = Bb
 ③ = Gb ④ = Db
 ⑤ = Ab ⑥ = Eb

Medium Shuffle $\text{♩} = 130$

(F7)
N.C.

N.C.

The image shows a musical score for guitar. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a guitar neck diagram with six strings and twelve frets. A 'Hold bend' instruction is written above the first six strings, with a 'full' instruction below it. Arrows on the guitar neck indicate the direction of the bends: up for the first six strings and down for the last three strings.

The image shows a musical score for guitar. The top staff is in B-flat major (B-flat 7) and features a melodic line with various note heads and stems. The bottom staff is a guitar neck diagram with six strings and twelve frets. Fingerings are indicated above the strings: '3' at the first fret, '(3)' at the third fret, '4' at the fourth fret, '1' at the first string, '4' at the fourth string, '1' at the first fret of the fourth string, 'full' at the fifth fret, '3' at the third string, '1' at the first string, '9' at the ninth fret, '3' at the third string, '1' at the first string, 'full' at the fifth fret, '1' at the first string, '4' at the fourth string, '1' at the first fret of the fourth string, '3' at the third string, '(3)' at the third fret, '1' at the first string, and '9' at the ninth fret. Measures are separated by vertical bar lines.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a time signature of 3/4. It features a melodic line with various slurs, grace notes, and a wavy line indicating vibrato. The bottom staff is a six-string guitar tablature. The first measure starts with a bend from 1 to 3, followed by a note at 1. The second measure starts with a note at 3, followed by a note at 1. The third measure starts with a wavy line, followed by a note at 1. The fourth measure starts with a note at 3, followed by a note at 1. The fifth measure starts with a note at 1, followed by a note at 3. The sixth measure starts with a note at 3, followed by a note at 1. The seventh measure starts with a note at 1, followed by a note at 3.

Sheet music for guitar showing two measures of chords C7 and Bb7. The first measure is in common time (C7) and the second is in 7/8 time (Bb7). Below the staff is a tablature with various strumming patterns indicated by arrows and numbers.

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(F7)

rake

tr ~~~ rake let ring

1 2 (1) 4 1 3 1 3 2 3 2 (X)

1 1 3 5

Verse

(F7)

Oo - wee mm ba - by I de - clare you sure look fine.

full

(X)

Oo - wee mm ba - by I de - clare you sure look fine.

1 3 1 (1) 3

(F7)

(C7)

A girl like you has made

full

1/4

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

(Bb7)

(F7)

C7

man - y a man - change his mind.

1/2

full

tr ~~~

1 2 2 2 1 3 2 2

Verse

(F7)

2. Ba-by, when you walk, — you know you shake like a, a wil-low tree.

(B♭ 7)

Ba-by, when you walk, — you know. you shake like a, (a) wil-low tree..

(F7)

(C7)

(A) girl like you would just —

(B♭ 7)

(F7)

C7

love to make a fool of me. Let me —



Guitar Solo

(F7)

f

full 1/4 lay back

13 13 16 x 13 16 19 16 13 15 (15) 13 15 13 15 15 13 15

8va (Bb 7)

even bend

16 17 18 18 17 18 17 10 16 16 16 18 18 16 16

(F7)

Hold bend even bend

16 13 13 13 16 (16) 1/2 18 (18) 16 18 18 16 18 18 16 full

(C7)

even bends

16 18 18 18 16 1/4 16 18 18 16 18 18 18 16 18 18 16 full

(Bb 7)

(F7)

even release even gliss.

18 (18) 16 1/2 18 18 18 16 18 18 16 20 18

(C7)

even bend

16 (18) 16 1/2 18 16 18 18 16 18 18 16 15 (15) 13 15 15 13 15 15 15

(F7) *loco*

15 13 15 19 15 13 15 13 11

13 14 13 16 13 16 13 16

1/2 full 1/2

(C7) *8va* *loco* (B♭7)

19 15 14 13 16 13 15 3 1 (1) 3 1 3 full 3 1 3 1

1/4 1/4 full 1/4

(F7)

D.S. *al Coda*

Let me

1 2 1 1 4 1 3 (3) 1 3 (1 2) 2 1 2 3 3

Coda N.C.

F9

cra - zy!

full 1/2 1 4 1 4 3 1 3 1 2 8 7 8

w/bar

On cue:

w/bar

(8) (8) (8) (8) (7) (8) (8) (7) (8)

Leave My Girl Alone

Words and Music by Buddy Guy

Tune down a 1/2 step

① = Eb ② = Bb

③ = Gb ④ = Db

⑤ = Ab ⑥ = Eb

Introduction

Bb Mixolydian

Slow Blues $\text{♩} = 60$

(F7) N.C.

mf even gliss. *loco* (fingerstyle)

Bb 7(13) E9 Bb 7 F7

accel. 1/4 full 1/4

Rhy. section enters * Hammer note w/out picking

Verse

Bb 7 Eb 9

1. You bet-ter leave, _____ you bet-ter leave _____ my lit-tle girl _____

mf

$\gg \text{dim.}$

Bb 7

a- lone.

— 3 —

mp ————— mf

1/2 ~~~~

full

6 (6) 6 6 6 (6)

6 9 6 6 6 6

8

6 6 7 6 9 6

8 (6) 6 6 6 6

8

6 6 6 6

8

E♭ 7

You bet-ter leave, _____
you bet-ter leave _____ my lit-tle girl _____

6

6

The image shows two staves of musical notation for guitar. The top staff is a standard staff with a treble clef, a key signature of B-flat major (Bb), and a time signature of 7. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. The music includes several performance markings: a fermata over the first note of the melody, a grace note with a small 'g' over the second note, a wavy line over the third note, a fermata over the fourth note, a grace note with a small 'g' over the fifth note, a wavy line over the sixth note, a fermata over the seventh note, and a grace note with a small 'g' over the eighth note. The tablature below shows fingerings and string indications. The first measure starts at the 11th fret of the 6th string. The second measure starts at the 9th fret of the 1st string. The third measure starts at the 11th fret of the 6th string. The fourth measure starts at the 11th fret of the 1st string. The fifth measure starts at the 9th fret of the 6th string. The sixth measure starts at the 9th fret of the 1st string. The seventh measure starts at the 6th fret of the 6th string. The eighth measure starts at the 6th fret of the 1st string. The ninth measure starts at the 5th fret of the 6th string.

The image shows a musical score for piano. The top staff is a melodic line with various note heads and rests, spanning four measures. Measure 1 starts with a B-flat 7 chord, followed by an E-flat 9 chord, a B-flat 7 chord, and a F9 chord. Measure 2 begins with a rest. The bottom staff shows a harmonic progression with bass notes and chords. The first measure has bass notes 6 (6) 6 and 8 9 6. The second measure has bass notes 6 (6) 6 and 8 6. The third measure has bass notes 8 8 and 6 7-8. The fourth measure has bass notes 8 (8) and 8 (8). Various performance markings like grace notes, slurs, and wavy lines are present. A handwritten note 'wrong.' with a horizontal line is written under the first measure of the melodic line. An arrow labeled 'full' points to the eighth note in the fourth measure of the harmonic bass line.

Verse B♭7 E♭9

2. You call my house_ just yes-ter-day._

1/2 1/4 full

B♭ 7

I picked up the ex-ten-sion and I heard_ ev-'ry word you said.

6 8-6 8-6-5 6

E♭9

Why don't you just go on, man, and leave my little girl

6 6

B♭ 7 (G♭ 9)

a lone? —

F9 E♭ 9

Lord, be - fore I get e - vil, man, — and I go and do some - thin' —

B♭ 7 E♭ 9 B♭ 7 F9

wrong. —

* Hammer note w/out picking.

Guitar Solo

E♭ 9

even bend full
accel. full
lay back full
accel. full

rake
8va
B♭7
full even
rake 1/2 even
gliss.
lay back even bend
even bend 1/2
accel.

F9
even bend full
loco
B♭9
even bend full even bends
lay back

B♭7 E♭9 B♭7 F9
full even bend full
Hold bend full
full full full full

8va B♭9 E♭9
rake full
rake full -1/2 full even release
rake full full full full full full full full full full

B♭9
even bend full even bend full full full full full full

Sheet music for Eb 9. The top staff shows a melodic line with grace notes and slurs. The bottom staff provides fingerings and performance instructions:

- full (at the beginning)
- 9
- 6 8 6
- 9 1/2
- 6 6 9 6
- full accel. 4 (with a wavy line)
- 6 9 6
- 8 (6) 6 full
- 8 6 1/4 even gliss.

The image shows a musical score for guitar. The top staff is a melodic line with various slurs and grace notes. The bottom staff is a harmonic bass line with tablature. Performance instructions include "full" (with a dashed arrow), "let ring", "lay back", "1/4", "1/2", "3", "3", "3", and "accel.". Fingerings are indicated by numbers above the tabs.

full

let ring

lay back

1/4

1/2

3

3

3

accel.

(*) 8

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

Sheet music for guitar in B-flat major (B_b) and common time (C). The top staff shows a melodic line with eighth-note patterns and grace notes, marked with a '3' below each measure. The bottom staff shows harmonic chords with fingerings: 10-12, 11, 13-9 (with a 1/2 symbol), 11-9-6, 9-6, 8, full, 6-9-6, 9-6-8-6, 9, 6-9-6, 8, full, 6-9-6.

8va

Fret positions indicated below the strings:

- 1st string: 10, 10, 10, 18, 21, 10, 20, 10, 21, 10, 21, 21, 21, 21, 21
- 2nd string: 7, 19

Performance instructions:

- Measure 1: Slurs and grace notes.
- Measure 2: Fingerings 10, 10, 10, 18, 21.
- Measure 3: Fingerings 10, 20, 10, 21.
- Measure 4: Fingerings 10, 21.
- Measure 5: Fingerings 21, 10, 10, 21.
- Measure 6: Fingerings 21, 10, 10, 21.
- Measure 7: Fingerings 21, 21, 21, 21.
- Measure 8: Hold bend.

F9

full (21) 1/2 full (21) 1/2 full (21) 1/2 full (21) 1/2 full (21) 1/2

The image shows a musical score for Eb 9. The top staff is a treble clef staff with a key signature of Eb and a 9th note. It features a melodic line with several grace notes and slurs. The bottom staff is a tablature staff for a six-string guitar, showing fingerings and picking patterns. Various performance instructions are placed below the tablature, including "full" for bends, "even bend", and "let ring". Specific fret numbers are indicated above the strings, such as 18, 21, 20, and 19.

B_b 7 E_b 9 B_b 7 F7#9

Verse B_b 7 E_b 9

3. You call my house... all ho-urs of the night...

even gliss.

B_b 7 (E13)

Let me tell you mis-ter, that's a sure, sure way to start a fight...

rake even bend
rake 1/2 full

E_b 9

Why don't you just go on, man, and leave my lit-tle girl...

B_b 7 (A7) B_b 7

F9 E_b 9 N.C. B_b 7 E_b 7

Lord, be -fore I get e-vil, man, — and I'm gon-na do some -thin' wrong. —

Free Time Cadenza

B_b 7 B9 B_b 9

ritard. even bend 1/2 let ring full 1/2 let ring 5 3 5

On cue B_b

full 1/4 w/bar even gliss.

Travis Walk

By Stevie Ray Vaughan

Tune down 1/2 step

①=E♭ ②=B♭

③=G♭ ④=D♭

⑤=A♭ ⑥=E♭

Half Time
New Orleans Shuffle $\text{♩}=212$

(F)
N.C.



(F) (C)

(F) N.C.

N.C. (F)

(F)

1/2 full

1/2 1/4

tr ~~~~

(C)

(F)

full

1/4

1/4

1/4

Semi A.H.

1/4

(F)

1/4

full

full

1/4

1/4

(B \flat)

full

full

full

full

full

full

(F)

full

full

full

full

1/2

1/2

(C) 

1/4 

F 

full 

even gliss. 

17 

Piano Solo (F)

N.C.



(B \flat)

(F)



(C)

(F)

N.C.



(F)

N.C.



(B \flat)

(F)



(C) (F)

full

3 5 7 5 | 7 6 5 7 5 3 4 3 1 | 3 1 | 1 (0) 3 5 3 5 3 | 3 (3) 1 3 1 |

F

1 (0) 3 5 3 3 | (0) 3 5 (5) 3 3 5 3 | 1 (0) 3 5 3 5 3 | 5 6 3 5 3 3 1 | 1 3 |

(B \flat) (F)

1 (X) 3 5 3 5 3 | 5 6 3 5 3 3 1 | 1 3 | 1 (0) 3 5 3 5 3 | 5 6 3 5 3 3 1 | 1 3 |

C5 N.C. w/drum fill

D.S. al Coda

even gliss.

20

Coda (F)

F6

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

Wall Of Denial

Words and Music by Stevie Ray Vaughan and Doyle Bramhall

Tune Down 1/2 Step

① = E♭ ② = B♭

③ = G♭ ④ = D♭

⑤ = A♭ ⑥ = E♭

Introduction

Medium Shuffle $\text{d} = 116$

N.C.

Musical score for the Introduction section. The top staff shows a treble clef, a key signature of two sharps, and a time signature of 12/8. The dynamic is *mf*. The bottom staff shows a bass clef and a standard 4/4 time signature. The bass line consists of eighth-note patterns: 6-7, 5-7, 5-7, 5-7, 5-7, 0-6-7, 5-7, 5-7, 5-7. The notes are marked with arrows indicating a shuffle rhythm.

Continuation of the musical score. The top staff continues the treble clef and 12/8 time signature. The bottom staff continues the bass line with eighth-note patterns: 0-6-7, 5-7, 5-7, 5-7, 5-7, 0-6-7, 5-7, 5-7, 5-7. Two arrows point upwards from the bass staff, labeled "1/4" and "1/2", indicating a change in the bass line's duration.

E9

F#9 N.C.

(Drums)

Musical score for the E9 and F#9 chords. The top staff shows a treble clef and 12/8 time signature. The bottom staff shows a bass clef and 4/4 time signature. The bass line consists of eighth-note patterns: 7-7-7, 7-7-7, 7-7-7, 7-7-7, 7-7-7, 0-6-7, 5-7, 5-7, 5-7. The notes are marked with arrows indicating a shuffle rhythm. The dynamic is *mf*.

-

-

x γ x

-

x γ x

Continuation of the musical score. The top staff shows a treble clef and 12/8 time signature. The bottom staff shows a bass clef and 4/4 time signature. The bass line consists of eighth-note patterns: 0-6-7, 5-7, 7-(7), 5-7, 0-6-7, 5-7, 5-7, 5-7. An arrow points upwards from the bass staff, labeled "1/2", indicating a change in the bass line's duration.

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Musical score for guitar and drums. The score consists of two staves. The top staff is for drums, showing a pattern of 'X' marks. The bottom staff is for guitar, featuring sixteenth-note patterns and tablature. Chords indicated above the staff include E9, F#9 N.C., D#9 E9, and D#9 E9. The guitar part uses a treble clef and a key signature of A major (two sharps). The tablature shows fingerings and dynamic markings like '>' and '>'. The score is set against a 4/4 time signature.

The image shows a musical score for guitar. The key signature is A major (no sharps or flats). The progression starts with a D#9 chord (root position), followed by an E9 chord (root position), then an F9 chord (root position), and finally a G9 chord (root position). The F9 chord is sustained through a bar line. The guitar neck diagram below the staff shows the fingerings for each chord: D#9 (6-7-7), E9 (6-7-7), F9 (5-6-6), and G9 (10-10-9). The bass line consists of eighth-note patterns on the B string.

Handwritten musical score for guitar. The top staff uses a treble clef and has a key signature of E major (no sharps or flats). The bottom staff also uses a treble clef. The score consists of six measures. Measures 1-3 are labeled "D#9 E9" and measure 4 is labeled "D#9 E9". Measures 5-6 are labeled "F9" and "G9". Measure 6 concludes with "F9". The tablature staff at the bottom shows the guitar strings with fingerings: 6-7, 6-7, 6-7, 5-6; 6-7, 6-7, 6-7, 5-6; 6-7, 6-7, 6-7, 5-6; 8, 10, 10, 9; 10, 8, 10, 7.

(E) N.C. D#9 E9 D#9 E9 D#9 E9 F9 G9 F9

(E) N.C. D#9 E9 D#9 E9 D#9 E9 F9 G9 F9

fall - in' so hard, —
Dressed them a - mused them,
A smile, a kiss, —

down _____ to the
pull-in' wool-o-ver our
a lit-tle ba-by's laugh -

(E) N.C. D#9 E9 D#9 E9 N.C. D#9 E9

ground. — Nev - er knew
eyes. — go — so — It
ter. —

(A) N.C. A7 G#7 N.C. G7

some-thing — so strong — could — be — washed a-way — by tears.
far as — to love them, — to keep from let-ing them — go.
makes no dif-fer- ence — if we run a-way in fear.

N.C. (E) E9

(E) N.C. F9 (E) N.C. D#9 E9 D#9 E9

1. (E) N.C. D#9 E9 F13 F9 || 2. E9 E#9 F#9 G9 G#9

Chorus

A9 A#9

B9

- ry 'round in - side. (We're) nev - er safe -

14 14 14 14 14 14 | 14 14 14 13 13 13

14 14 14 14 14 14 | 14 14 14 13 13 13

14 14 14 14 14 14 | 14 14 14 13 13 13

14 14 14 14 14 14 | 14 14 14 13 13 13

14 14 14 14 14 14 | 14 14 14 13 13 13

A9

— from — the truth, — mm, but in — the

12 12 12 12 12 12 | 12 12 12 13 13 13

12 12 12 12 12 12 | 12 12 12 13 13 13

11 11 11 11 11 11 | 11 11 11 12 12 12

12 12 12 12 12 12 | 12 12 12 13 13 13

B9

truth we can sur - vive, — N.C. when this wall -

14 14 14 14 14 14 | 14 14 14 14 14 14

14 14 14 14 14 14 | 14 14 14 14 14 14

14 14 14 14 14 14 | 14 14 14 14 14 14

14 14 14 14 14 14 | 14 14 14 14 14 14

— of de - nial — comes _ tumb - lin' — down. —

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

To Coda

(Mm), down _____ to the ground...

Fretboard diagram for the second measure:

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|-------|-------|
| 0 | 6 | 7 | 5 | 7 | 0 | 5 | 7 | 0 | 5 | 7 | 0 | 5 | 7 | 12-14 | 12-14 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|-------|-------|

Guitar Solo

(kybds comp. verse fig.)

E9

Fretboard diagram for the fifth measure:

| | | | | | | | | | | | |
|-------|----|----|---|-----|-----|----|----|----|----|----|----|
| 12-14 | 15 | 15 | X | (0) | (0) | 12 | 12 | 12 | 12 | 12 | 12 |
|-------|----|----|---|-----|-----|----|----|----|----|----|----|

Fretboard diagram for the sixth measure:

| | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 14 | 12 | 12 | 14 | 12 | 14 | 12 | 12 | 14 | 12 | 14 | 12 | 12 | 14 | 12 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|

Fretboard diagram for the fourth measure:

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

A7

full 1/2 1/4 1/4 full

14 (14) 12 14 14 14 12 14 14 12 12 X 14 12 12 12

A7

even bend full full full 1/4 1/4

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

G7

8va rake

rake even bend full 1/2 full 1/2 1/2 12 12 12 12 12 15 17 17 17

X X 15 15 12 X 12 10-14 12 14 X 14 12 12 12 12 15 17 17 17

E9

full

15 (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (17) (15) (15) (15) (15) (17)

loco 8va

Hold bend

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

17 (17) 15 15 12 15 14(14) 12 14 14 12 12 15 (14) (14) 12 (0) 14 12 12

E9

loco

full 1/4 1/4

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

The image shows a musical score for electric guitar. The top staff is a treble clef staff with a key signature of two sharps and a time signature of common time. It features a melodic line with various performance techniques indicated by markings above the notes: a wavy line, a cross, a downward arrow, a circle with a dot, and a circle with a cross. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature shows a sequence of notes and rests, with specific fingerings indicated by numbers (e.g., 14, 15) and arrows pointing to specific frets or strings. The tablature is divided into measures by vertical bar lines.

The image shows a musical score for guitar. The top staff is a melodic line in treble clef, G major (two sharps), with various performance markings like grace notes, slurs, and dynamic markings. The bottom staff is a harmonic bass line in bass clef, C major (no sharps or flats). The bass line consists of eighth-note patterns primarily consisting of '12' and '14' (B and D) on the strings. Measure numbers 1 through 10 are indicated above the staff.

The musical score consists of two staves. The top staff is for electric guitar and features a melodic line with slurs, grace notes, and dynamic markings such as 'full' and '(14)'. The bottom staff is a harmonic reference for a bass or guitar part, showing a bass line with specific fret numbers (14, 12, 15) indicated by arrows pointing to the corresponding notes.

Guitar tablature for the first 16 measures of the solo. The key signature is A major (no sharps or flats). The first measure shows a power chord. The second measure consists of eighth-note chords. The third measure features a sixteenth-note pattern. The fourth measure contains eighth-note chords. The fifth measure includes a sixteenth-note pattern. The sixth measure consists of eighth-note chords. The seventh measure features a sixteenth-note pattern. The eighth measure contains eighth-note chords. The ninth measure includes a sixteenth-note pattern. The tenth measure consists of eighth-note chords. The eleventh measure features a sixteenth-note pattern. The twelfth measure contains eighth-note chords. The thirteenth measure includes a sixteenth-note pattern. The fourteenth measure consists of eighth-note chords. The fifteenth measure features a sixteenth-note pattern. The sixteenth measure contains eighth-note chords.

D.S. al Coda ——————
(take second ending)

3. The

Em7

N.C.

(take second ending)

3. The

120

7 7 7
8 8 8
7 7 7

7 7 7
8 8 8
7 7 7

1/4

1/2

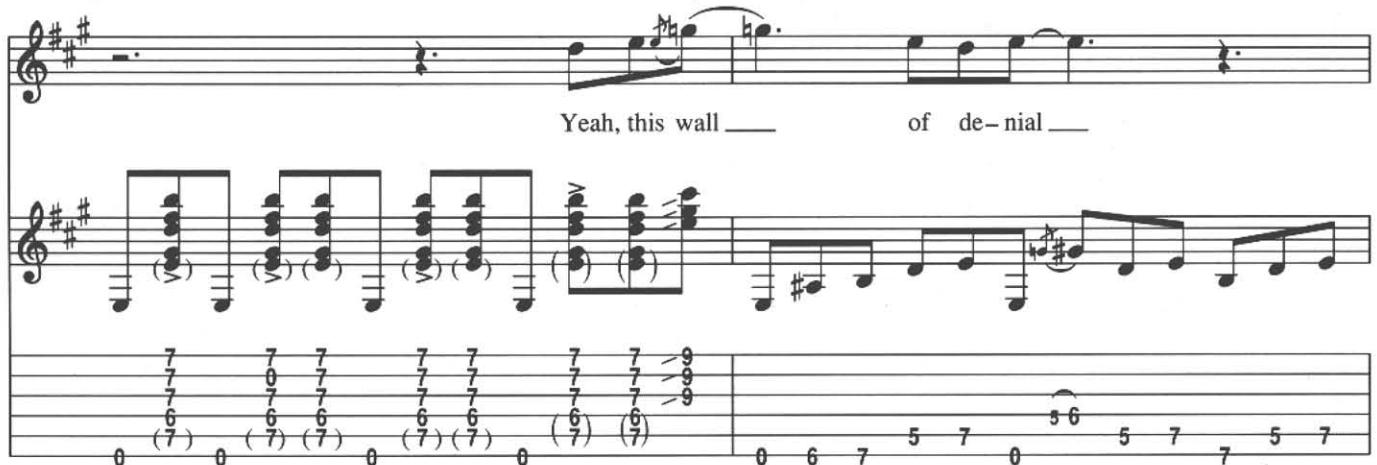
1/4

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

 **Coda**

E9

F#9 N.C.



Yeah, this wall — of de-nial —

Fretboard diagram below the staff:

| | | | | | | |
|-----|-----|-----|-----|-----|-----|---|
| 7 | 7 | 7 | 7 | 7 | 7 | 9 |
| 7 | 7 | 7 | 7 | 7 | 7 | 9 |
| 6 | 6 | 6 | 6 | (6) | (6) | |
| (7) | (7) | (7) | (7) | (7) | (7) | |
| 0 | 0 | 0 | 0 | 0 | 0 | |

Fretboard diagram below the staff:

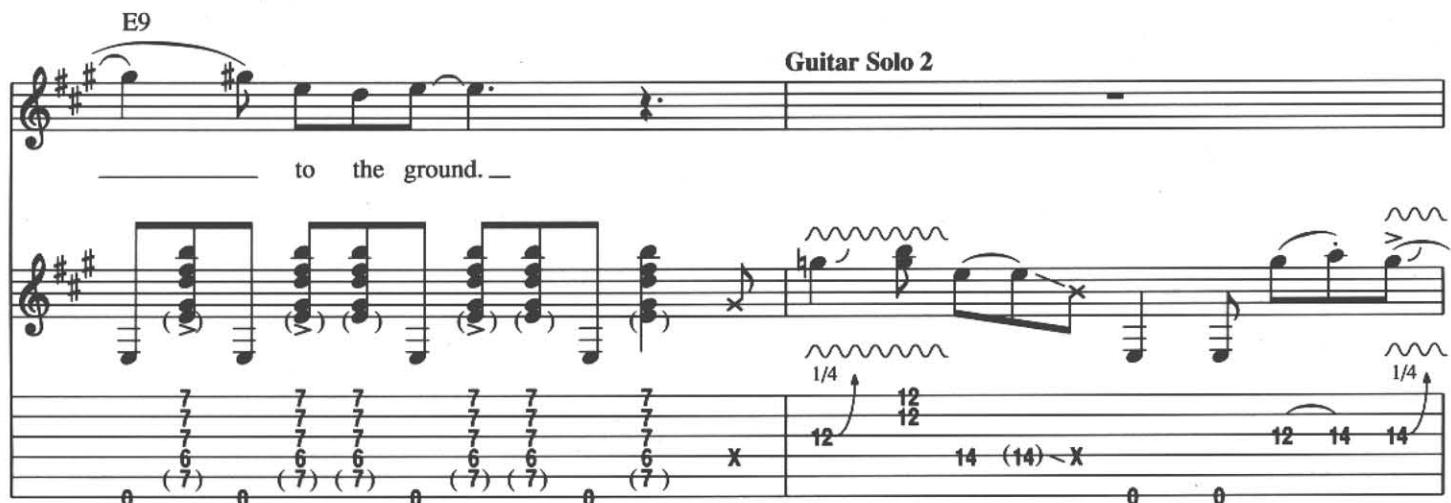
| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 6 | 7 | 5 | 7 | 0 | 5 | 6 | 5 | 7 | 7 | 5 | 7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|



must tum — ble down, down —

Fretboard diagram below the staff:

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



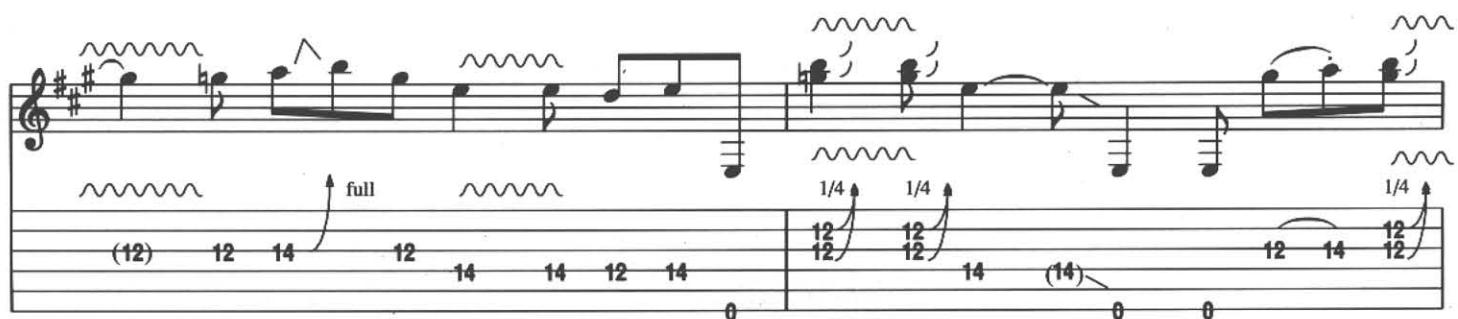
E9

Guitar Solo 2

to the ground. —

Fretboard diagram below the staff:

| | | | | | | | | | | | | | | |
|---|-----|---|-----|-----|---|-----|-----|----|-----|------|---|----|----|----|
| 7 | 7 | 7 | 7 | 7 | 7 | x | 12 | 12 | 14 | (14) | x | 12 | 14 | 14 |
| 7 | 7 | 7 | 7 | 7 | 7 | x | 12 | 12 | 14 | (14) | x | 0 | 0 | |
| 0 | (7) | 0 | (7) | (7) | 0 | (7) | (7) | 0 | (7) | | | | | |



wavy line markings above the staff indicate vibrato or tremolo.

full

Fretboard diagram below the staff:

| | | | | | | | | | | | | | | |
|------|----|----|----|----|----|----|----|----|----|----|------|----|----|----|
| (12) | 12 | 14 | 12 | 14 | 14 | 12 | 14 | 12 | 14 | 14 | (14) | 12 | 14 | 12 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | |

The image shows a page of sheet music for guitar, featuring six staves of musical notation with corresponding tablatures below each staff. The music is in common time (indicated by 'C') and uses a treble clef. The key signature consists of two sharps (F# and C#). The first staff includes performance instructions: 'Hold bend' with arrows pointing up and down, and 'full' markings above specific notes. The second staff has 'full' markings above notes at the 12th and 15th frets. The third staff features 'full' markings above notes at the 12th and 15th frets, along with '8va' (octave up) and 'loco' (location) markings. The fourth staff includes 'full' markings above notes at the 12th and 15th frets, with '1/2' and '(15)' markings. The fifth staff has 'full' markings above notes at the 12th and 15th frets, with 'loco' markings. The sixth staff includes 'full' markings above notes at the 12th and 15th frets, with '(0)' markings. The tablatures show the string and fret for each note, with some notes having arrows indicating direction or specific techniques.

The image shows a musical score for guitar. The top staff features a melodic line with eighth-note patterns and grace notes, starting with a treble clef and a key signature of two sharps. The bottom staff shows a harmonic bass line with eighth-note patterns, also starting with a treble clef and a key signature of two sharps. The music is in common time. Fingerings are indicated below the strings, and a dynamic marking "8va" is present above the melodic line.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. The bottom part is a tablature for a six-string guitar, showing the frets and strings. The music includes several grace notes and slurs. A bracket labeled "loco" with a wavy line connects two sections of the music. Below the staff, there are various markings: "1/4", "full", "full", "15 12", "12 15", "15 (15)", "12 15", "12", "12 12 15", "16 (2) (2) 0", "0 (2) 2 2 (2) 0", and "2".

Sheet music for guitar in G major (two sharps) and common time. The top staff shows a melodic line with grace notes and a bass line below it. The bottom staff shows a bass line. Various performance instructions are included: 'let ring' with a parenthesis over the first note of the melodic line; 'full' with an arrow pointing to the second note of the melodic line; and '(0)' with an arrow pointing to the first note of the bass line.

Sheet music for guitar with tablature. The top staff shows a melodic line with wavy lines above the notes, indicating vibrato. The bottom staff shows fingerings and positions on the guitar neck. Arrows with fractions (1/2, 1/4) point to specific notes.

Sheet music for guitar with tablature. The top staff shows a melodic line with wavy lines above the notes. The bottom staff shows fingerings and positions on the guitar neck. A note on the 12th fret is labeled "let ring". Arrows with fractions (1/2, 1/4) point to specific notes.

Sheet music for guitar with tablature. The top staff shows a melodic line with wavy lines above the notes. The bottom staff shows fingerings and positions on the guitar neck. An arrow with "even bend" points to a note on the 12th fret. Arrows with fractions (1/2, full, 1/4) point to specific notes.

N.C. D#9 E#9 F#9 G9 G#9 N.C. F#9 G#9 A9 A#9 B9

Sheet music for guitar with tablature. The top staff shows a melodic line. The bottom staff shows fingerings and positions on the guitar neck. Brackets group notes into pairs (e.g., 14-12, 12-14). Arrows with fractions (1/2, full, 1/4) point to specific notes.

Sheet music for guitar with tablature. The top staff shows a melodic line. The bottom staff shows fingerings and positions on the guitar neck. Various performance techniques are indicated: "rake", "loco", "dim.", "rake w/bar", "let ring", and "wavy".

Scratch - N - Sniff

Words and Music by Stevie Ray Vaughan and Doyle Bramhall

Tune down 1/2 step

① = Eb ② = Bb

③ = Gb ④ = Db

⑤ = Ab ⑥ = Eb

Introduction

A Mixolydian

Uptempo Rocker $\text{♩} = 135$

(E)

N.C.

Guitar tablature for the introduction. The top staff shows a repeating pattern of eighth-note chords (E, B, G, D) with sixteenth-note grace notes above them. The bottom staff shows a repeating pattern of sixteenth-note chords (E, B, G, D). The tablature includes fingerings (e.g., 3-5, 5-3-5) and dynamic markings (f).

A

Guitar tablature for section A. The top staff shows a sustained note followed by a guitar solo. The lyrics "1. They were" are written below the staff. The bottom staff shows a repeating pattern of sixteenth-note chords (E, B, G, D).

§

Guitar tablature for the verse. The lyrics are:

two lone-ly folks — ah, do-in' the do's and don'ts, and got the no-tion to-ge-th-er they'd be hap-
2. Ask — in' what if ___ they had to scratch 'n' sniff to find out what it is they are af-
3. on their ___ side, they got noth- in' to hide. Nev-er had no se-crets be-tween them.

Guitar tablature for the bridge section. The top staff shows a sustained note with a grace note. The middle staff shows a sustained note with a grace note. The bottom staff shows a repeating pattern of sixteenth-note chords (E, B, G, D).

* Last note of guitar solo

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- py. Thought they'd lose the crowd - 'n' do the mess a - round. — De-
 - ter. Got the ants out their pants 'n' took the chance on ro - mance, made some
 He don't need to ac - cuse her, use her, or a - buse her,

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

E

cid-ed to to make it snap - py. Just a twist of fate — they did - n't
 plans to make it for-ev - er. Sev -'ral years have gone, — they're still
 and she feel the same for him. And those vows they made - said noth - in'

2 2 4 0 5 5 4 5 | 2 2 4 2 5 5 4 9 | 9 9 11 7 9 9 11 | 9 9 11 7 9 9 11 |

hes - i - tate, now they had an - oth - er par - ty to lean - on. She made him
 get - tin' a - long. They know what true love is made - of. They know that
 'bout slaves, and did - n't men - tion rent - in' to own. They can

9 9 11 7 9 9 11 8-9 | 9 11 7 9 9 11 7 | 9 9 11 7 9 9 11 | 9 9 11 7 9 9 11 |

jump and sang, — he made her share that thang, looks like — they gon - na have a ball.
 life's a trip — with all it's bumps and dips. They're gon - na help one an - oth - er a - long.
 take the stand that walk - in' hand in hand, what they got is good - er — than gold.

9 9 11 7 9 9 11 | 9 9 11 7 9 9 11 | 9 11 7 9 9 11 | 9 9 11 7 9 9 11 |

A

To Coda

Ain't noth-in' wrong at all.
Noth-in' wrong at all.
Ain't noth-in' wrong at all.

Wo, they gon-na have a ball!
(they're) still hav-in' a ball!
Wo, they gon-na have a ball.

2 4 0 0 5 (5) 4 0 5 5 4 0 0 2 2 4 2 0 2 4 (0) 0 0 4 (2) 2 2 4 2 0 2 4 2 0 0 2 4 2

1. Piano Solo

E

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7

P.M. P.M. P.M. P.M. P.M.

0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0
9 9 9 9 9 9
7 7 7 7 7 7

2.

A A

2. They got to — Lord, they real-ly get-tin' it on.

P.M.

0 0 0 0 (2). 2 2 4 2 5 5 4 (2) 2 2 4 2 5 5 4 (2)

Guitar Solo

D

w/wah-wah

hold bend

full

1/2

1/2

7 7 9 5 10 10 9 5 5 10 10 9 5 5 10 10 9 5 0 2 2 4 0 5 5 4 0

D

1/2

w/wah-wah

full

full

1/2

2 2 4 0 2 2 4 2 2 5 9 5 5 10 5 5 9 5 7 7 9 5 5 10 5 5 9 5 7 7 9 5 5 10 5 5 9 5

E

1/4

1/4

full

Hold bend

1/4

1/2

full

full

1/4

A.H.

1/2

P.M. P.M. P.M. P.M. P.M. P.M.

9 9 11 7 7 7 9 9 11 7 7 7 9 9 11 9 7 7 7 9 9 11 7 7 7 9 9 11 9 7 7 7

D.S. al Coda 
A

3. Time is

8va

⊕ **Coda**

Yeah, =

A musical score for a 12-bar blues progression. The key signature is G major (one sharp). The score consists of two staves. The top staff shows a continuous eighth-note pattern on the B string of a guitar. The bottom staff shows a bass line with notes on the E, A, and D strings. The bass line follows a repeating pattern of three measures: (E7), (A7), (D7), (E7), (A7), (D7). This pattern repeats four times across the 12 bars.

N.C.

A

E

— they real-ly got it all. —

Love — is true — heart's de-sire. —

With =

out, it's just a fun-er-al pyre. ___ Got ___ to let your true love grow. ___ It's all ___

N.C. A

— you got that's good–er than gold. — Let's get it on — ya'll! —

The musical score consists of two staves. The top staff is in common time with a key signature of one sharp. It features a vocal line with eighth-note patterns and rests, accompanied by a guitar line with sixteenth-note patterns. The bottom staff shows a continuous sixteenth-note pattern on the guitar. Below the staves is a fretboard diagram with fingerings: 12, 7, 8, 3, 2, 3, 3, 3, 4, 0 | 2 2 4 0 0 5 5 4 0 | 5 5 4 0 5 5 4 0.

Love Me Darlin'

Words and Music by C. Burnett

Tune Down 1/2 Step

- ① = E♭
- ② = B♭
- ③ = G♭
- ④ = D♭
- ⑤ = A♭
- ⑥ = E♭

Introduction

G Mixolydian

Medium Shuffle $\text{d} = 120$

A guitar tab for the introduction in G Mixolydian. The key signature has one sharp (F#). The time signature is 12/8. The tab shows a medium shuffle pattern with eighth-note pairs. Fingerings include 'mf' and 'f'. Chords shown are G7 and C7. A '1/4' note value is indicated above the strings. The tab includes a T-A-B staff below the main staff.

A guitar tab for the first verse. It features a G7 chord followed by a 'full' bend on the 6th string. A 'Hold bend' is shown on the 6th string with a '1/2' note value. An 'even bend' is indicated on the 6th string. The tab includes a T-A-B staff below the main staff.

A guitar tab for the second verse. It includes a 'full' bend on the 6th string, an 'accel.' section, a 'Hold bend' on the 6th string, and an 'even bend' on the 6th string. The tab includes a T-A-B staff below the main staff.

A guitar tab for the bridge. It features an 'even bend' on the 6th string and an 'even release' on the 6th string. The tab includes a T-A-B staff below the main staff.

D7

C7

full
1/4
full
full

G7

D7

1. Well now

full
even bend
full

Verse

G7

C7

G7

tell me dar - lin', may I have a talk with you?

1/2 full
rake
full
full

C7

Whoa, tell me dar - lin', may I have a talk with

full
full
P.M.
12
(X) (X)

G7

you? —

D7

Be - cause it won't be long —

full full even bend full

6 (6) 3 5 5 3 8 (8)

C7

be - fore our true _ love _ will be through. —

D7

2. Whoa_

8va

full 1/2 full full 1/2

6 (6) 20 x(6) 5 (5) 5 (5)

Verse

G7

tell me dar - lin',

C7

am I right or am I wrong? —

8va

1/2 full full

5 5 3 (X) 13 15 15 15 13 15 15 15

C7

I said tell me dar - lin',

am I right or am I wrong? —

loco

1/4 1/4 6 (6) (13)

10 15 (15) 7 5 3 5 3 5 5 5 3

G7

I'm de-ter-mined to know,

1/2 full full full

C7 G7 D7

lit -tle girl, __ you com-in' home? Come on home __ ba -by!

6-8 7-5-3 5-5 9

Guitar Solo

G7

f

6 (6) 6 (6) 6 (6) 6 (6)

G7

8va...

6 (6) 6 (6) 6 (6) 6 (6)

C7

accel.

(8) (8) (8) (8)

G7

D7

G7

D7

G7

C7

G7

C7

G7

accel.

C7

G7

Wavy lines above the staves indicate vibrato or吟唱 (yin chàng). Fingerings are indicated by arrows pointing to specific fingers. String numbers are shown below the staff.

(20) 20 20 20 20 20 20 20 | 20 20 20 20 10 20 20 (10)

D7 8va loco C7 8va loco

Fingerings include 'full' and 'even bend'. String numbers are shown below the staff. Brackets group certain notes together.

20 full 18 20 10 19-17 17 15 | 18 (10) full 15 even bend 18 17-5 3 5 3 5

(X) (X)

G7 D7

Fingerings include '1/2', 'full', and '1/4'. String numbers are shown below the staff. Brackets group certain notes together.

3 3 5 3 6 3 (X) 5 3 | 5 5 3 (3) 5

3. Now, — now,

Verse

G7 C7 G7

Lyrics: list-en to me ba-by, while I hold your hand. Don't want an-y-thing from you but to

Fingerings include '1/4', 'full', and '1/2'. String numbers are shown below the staff. Brackets group certain notes together.

3-5 3 (3) (X) | 5 (5) 3 (X) 8 7

C7

be — your lov- in' man, — now tell — me dar - lin', may I have — a talk with

(8) X

3-5 3

G7

you? —

D7

Be-cause the words I have to tell — you,

rake

rake full

rake 3

rake 1/2

rake 8 va -----, loco

15 (15) (X)

C9

G7

D7

they will — lin - ger through the years.

Spoken: I love ya, honey!

1/2 3 6 3 (X) 5 3

1/4 5 5 3

1/4 6 6 6 6 6

5 (5)

Guitar Solo

G7

C7

G7 fdbk.

1/4 6 (6) 8 6 8 6 7 8 6 7-5 5 3 5 3 5 5 X

The image shows a page of sheet music for guitar. The top staff is a melodic line in treble clef, featuring a series of eighth-note pairs connected by slurs. The bottom staff is a bass line in bass clef, showing a continuous sequence of notes. Various performance markings are placed above the notes, including grace notes (small '6' or '3' with arrows), slurs, and dynamic markings like 'G7' and 'full'. The music is set against a grid of six horizontal lines and five vertical bar lines.

The image shows a musical score for guitar. The top staff is a treble clef staff with a wavy line above it, indicating a melodic line. The bottom staff is a standard six-string guitar staff. The score includes several performance markings: 'even release' with a dashed arrow pointing down from a note; '1/2' and '(5)' above a '5' on the first string; '3' above a '3' on the second string; '5' and '5' above a '5' on the third string; '9' and '5' above a '5' on the fourth string; 'D7' with a triangle above a '7' on the fifth string; '1 1/4' above a '7' on the sixth string; '1 1/2' and '(7)' above a '7' on the fifth string; '1 1/2' and '5' above a '5' on the fourth string; '9' above a '9' on the third string; '5' and '3' above a '5' on the second string; and '5' above a '5' on the first string. The score concludes with a wavy line above a '(5)' on the first string.

The image shows a musical score for a six-string guitar. The key signature is C major (one sharp). The first measure starts with a C7 chord, indicated by a C with a 7 above it. The second measure starts with a G7 chord, indicated by a G with a 7 above it. The music consists of a repeating eighth-note pattern: B-A-G-F#-E-D. The strings are muted with a 'm' symbol. Fingerings are shown below the strings: 'full' for the first note, and '1/2' for the subsequent notes. The strings are numbered 6 at the bottom, 5, 3, 3, 6, and 3 at the top. Measures 1 and 2 are grouped by a vertical bar line.

Sheet music for guitar showing a melodic line and fingerings for a C7 chord followed by a G7 chord. The music is in common time. The first measure shows a C7 chord with fingerings: (18) on the 6th string, 15 on the 5th string, and (0) on the 4th string. The second measure shows a G7 chord with fingerings: 15 on the 6th string, 18 on the 5th string, 15 on the 4th string, and 17 on the 3rd string. The third measure continues the melody. The fourth measure shows a G7 chord with fingerings: 15 on the 6th string, 15 on the 5th string, and (18) on the 4th string. The fifth measure continues the melody. The sixth measure shows a G7 chord with fingerings: 18 on the 6th string, 16 on the 5th string, and (0) on the 4th string. The music concludes with a final measure of melody.

The image shows a musical score for a C7 chord. The top staff is a bass line with a treble clef, featuring grace notes and eighth-note patterns. The bottom staff is a treble line with eighth-note patterns. The score includes measure numbers (10), fingerings (1/2, full), and a vertical bar line indicating a change in measure.

The image shows a musical score for guitar. The top staff is a treble clef line with a wavy line above it, indicating a melodic line. The bottom staff is a bass clef line with a wavy line below it, indicating a harmonic line. The score includes several markings: '1/2' with arrows pointing to specific notes; '(3)' with a curved arrow; 'full' with arrows pointing to notes; 'even bend' with an arrow; '1/2' with an arrow; and 'full' with an arrow. The bass staff features a 'D7' chord with a triangle above it, and a '6' note. Fingerings like '3-5' and '3 1' are also present.

Musical score for C7 and G7 chords. The left hand is shown on a five-line staff with fingers numbered 1 through 5. The right hand is shown with a pick. Fingerings below the staff indicate: C7 - (3), 6, 3, 5; G7 - 3, 6, (5), (5), 3. Strumming patterns are indicated by arrows: 'full' for a full downstroke and '1/2' for a half downstroke (upstroke). The right hand strums in a repeating pattern of two full downstrokes followed by one upstroke.

Riviera Paradise

By Stevie Ray Vaughan

Tune down 1/2 step

- ①**= Eb **②**= Bb
③= Gb **④**= Db
⑤= Ab **⑥**= Eb

Introduction

Rubato

Dm9 Cm9 Bb m9 F7#9/C F7b 9/C N.C. Em add9

rake * rake rake 8va - , Harm.

mp rake rake rake let ring ** Harm. w/bar

T 10 12 10 8 10 8 6 6 9 7 1 0
A 10 (10) 8 (8) 6 (6) 8 8 7 7 1 0
B x x x 8 8 7 7 4 0

* Accidentals apply only to indicated notes throughout rubato section.

The image shows two staves of sheet music for electric guitar. The top staff is in B \flat minor 9 (B \flat m9) and features a 'rake' technique where the pick is used to strum downwards across multiple strings. The bottom staff shows a scale run with specific fingerings (e.g., 0, 0, 0, 4, 7, 0) and a 'rake' technique indicated above the notes.

Sheet music for guitar, G major (2 sharps), common time.

Melody:

- Measure 1: G major chord (two sharps). Fingerings: 7, 9.
- Measure 2: B6 chord. Fingerings: 7, 8, 6; 6. Instruction: let ring.
- Measure 3: B6 chord. Fingerings: 7, 8, 6; 6. Instruction: w/bar (wavy line).
- Measure 4: B6 chord. Fingerings: 7, 7, 7; 7. Instruction: let ring.
- Measure 5: Rest. Instruction: w/bar (wavy line).
- Measure 6: D6 chord. Fingerings: 10, 9, 10. Instruction: let ring.
- Measure 7: D6 chord. Fingerings: 10, 11, 9; 10. Instruction: w/bar (wavy line).

Tablature:

| | | | | | | | | | | | | | |
|---|---|---|-----|---|---|---|---|---|----|----|---|----|----|
| 7 | 9 | 7 | 8 | 6 | 6 | 7 | 7 | 7 | 10 | 11 | 9 | 10 | 10 |
| 7 | | 7 | (8) | 6 | 6 | 7 | 7 | 7 | 7 | 10 | 9 | 11 | 9 |

A Tempo Very Slowly ♩=58

Sheet music for guitar in G major (4/4 time). The top staff shows chords: Cmaj7, Cmaj7#11, Cmaj#11, B/C, Em9, and (Gmaj7). The bottom staff shows a six-string guitar neck with fingerings and a tablature below it. The tablature uses numbers 7, 8, 9, 10 above the strings, with a w/bar symbol indicating a bar repeat. A note on the 10th fret of the 6th string has a brace over it. The instruction "Let arp. fig. ring throughout" is written above the 10th fret. The tablature shows a repeating pattern of notes at the 7th, 8th, and 7th frets.

**** ** Symbol means to let the note ring. You will see this throughout this song.

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(A13)
N.C.

A6 ~~~ w/bar (Em9) (Gmaj7)

0 5 5 | 7 6 7 7 9 7 | 0 10 | 7 8 7 7 9 10 9 7 7

(A13)
N.C.

A6 ~~~ w/bar Ab 6 Fmaj7

0 5 5 5 4 | 5 5 5 6 5 5 6 5 5 | 7 8 7 8 7 5 5 5 5

(G6)
N.C.

G6 ~~~ (F# maj7) Fmaj7

(5) 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 0 8 7 5 5 5 5 5 5

N.C.

G6 ~~~ Gb 6 Eb maj7

0 3 3 3 3 | 5 5 5 4 3 | 3 3 3 3 3 3 3 3 | 5 6 5 5 3 3 3 3

F#13 B7#9 B7b9 Em9 Harm. 8va-----

(*)* w/bar-----

4 3 1 | 3 2 2 | 1 1 1 | 12 12 12 12 (-0)*

* Played between nut and string posts.

Em9

A13

mf

full Hold bend full full full full lay back

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

Fmaj7

G6

G**b** maj7

12 15 (12) 15 (12) 15

full

full

full

Em(add9) 8va

Melodic line (top staff):
- 3 - 3 - 3 - 6 - 3

Bass line (bottom staff):
11 12 11 12 (12)(0) 17 15 17 17 15 17 15 17 15 17 15 17 15

Em9

mp

18 19 19 17 17 15 15 17 17 18 15 17 15 17 X 14 16 15 16 14 12 14 12 14 12 15 16

A13
loco

12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 13 12

Em9
A13
G#13

8va

A13

G#13

loco

15 17 18 17 15 17 15 10 19 19 12 12 15 15 15 15 12 12 15 15 14 14 12 12 12 12 12 12 11 11

17

11

Fmaj7

—3— 3 — 9 —3—

mf full lay back *mp*

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

G6

p

full, lay back, full, full, Hold bend, 1/2

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

G6 G♭6 E♭ maj7 F♯13 B7♯9 B7♭9

Hold bend, full, 1/2, 1/4

12 12 12 (12) 12 12 10 10 12 10 12 10 12 12 14 12

Em(add9)

mp, (cresc.)

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

Em9 A13

mf, w/pick, lay back, lay back, *mp*, lay back

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

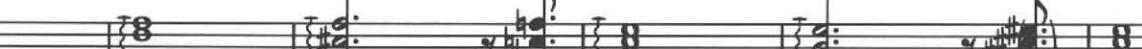
Em9 A13 G♯13

mf, full, 3/4, even bend, full

12 14 (14) 12 14 12 15 12 15 12 14 12 15 12 17 15 17 (17) 15 17

The image shows a musical score for guitar across five staves. The first staff starts with a G6 chord. The second staff begins with a G♭6 chord, followed by an E♭ maj7 chord, indicated by a bracket above the notes. The third staff starts with a F♯13 chord, with a 'rake' technique shown above the notes. The fourth staff begins with a B7♯9 chord, followed by a B7♭9 chord, indicated by a bracket above the notes. The fifth staff continues the B7♭9 chord pattern. Various performance instructions are included: 'pp' (pianissimo) dynamic, 'full' and 'lay back' strumming patterns, and specific fingerings like '(14)' and '11'. Fingerings are also marked on the first and fifth staves.

Musical score for guitar and piano solo. The score includes two staves: a top staff for the piano and a bottom staff for the guitar. The piano part consists of a treble clef staff with various dynamics and markings like 'w/bar' and 'Harm.'. The guitar part shows fingerings (e.g., 12, 14) and string muting symbols (e.g., 'lay back'). The key signature is Em (add9). The score is divided into measures by vertical bar lines.

A13 Em9 A13 A♭13 Fmaj7 G6 (F♯maj7) Fmaj7


G6 6 3 G \flat 6 E \flat maj7 F \sharp 13 B7 \sharp 9 B7 \flat 9 Em9 3 3

Fretboard diagram:

| | | | | | | | | |
|---|-------------|---|---|--|---|-----|---|---------|
| 5 | 5 5 5 5 5 5 | 4 | 3 | | 4 | 3 1 | 7 | |
| 4 | 4 4 4 4 4 4 | 3 | 3 | | 3 | 2 2 | 7 | |
| 5 | 5 5 5 5 5 5 | 4 | 5 | | 2 | 1 1 | 5 | |
| 3 | 3 3 3 3 3 3 | 2 | 6 | | 2 | 2 2 | 7 | |
| | | | | | | 0 | | 2 4 5 4 |

Swing feel

Em **Em9** **A13**

w/bar (fingerstyle) w/bar dim.

Em9 **A13** **Fmaj7**

dim.

G6 **Fmaj7** **G6**

let ring

E♭ maj7 **F♯ 13** **B7♯ 9 B7♭ 9** **Em9**

w/bar (End piano solo)

string noise

Em9

A13

"Wes-style" octaves w/thumb)

Em9

A13-

G#13

Musical staff showing Em9 chord progression. The staff consists of five horizontal lines. The first four lines represent the strings, and the fifth line represents the fretboard. The notes are indicated by vertical stems pointing up or down, and the chords are shown as groups of vertical stems.

(14) 12 14 12-14 12 14 12-14 12 14 | 15-16 14 12 (12)
 (X) 10 12 10-12 10 12 10-12 10 12 | 13-14 X 10 (10)
 (12)

Fmaj7

G6

F# maj7

Musical staff showing Fmaj7 chord progression. The staff consists of five horizontal lines. The first four lines represent the strings, and the fifth line represents the fretboard. The notes are indicated by vertical stems pointing up or down, and the chords are shown as groups of vertical stems.

(14) 12 14 12-14 12 14 12-14 12 14 12-14 12 14 | 15-16 14 12 12
 (X) 10 12 10-12 10 12 10-12 10 12-12 | 13-14 X 10 10
 (12)

Fmaj7

G6

G♭ 6

Musical staff showing Fmaj7 chord progression. The staff consists of five horizontal lines. The first four lines represent the strings, and the fifth line represents the fretboard. The notes are indicated by vertical stems pointing up or down, and the chords are shown as groups of vertical stems.

(14) 12 14 12-14 12 14 12-14 12 14 14 12 | 13-14 14 14 16 13 16 15 16 15 16 (16)
 (X) 10 12 10-12 10 12 10-12 | 10 12 12 12 14 13 14 13 14 13 14 (14)
 (12)

E♭ maj7

F# 13

B7♯9 B7♭9

Musical staff showing E♭ maj7, F# 13, B7♯9, and B7♭9 chord progressions. The staff consists of five horizontal lines. The first four lines represent the strings, and the fifth line represents the fretboard. The notes are indicated by vertical stems pointing up or down, and the chords are shown as groups of vertical stems.

(14) 12 14 12-14 12 14 12-14 12 14 | 15-16 15 14 | 14-15 15 15
 (X) 10 12 10-12 10 12 10-12 | 10 12 | 11 12 12 12
 (12)

Em(add9)

Musical staff showing Em(add9) chord progression. The staff consists of five horizontal lines. The first four lines represent the strings, and the fifth line represents the fretboard. The notes are indicated by vertical stems pointing up or down, and the chords are shown as groups of vertical stems.

w/bar
dim.

15 15 15 15 | 15-17 17 | 17 14 14 12 12-14 14 | 12 12 10 10 10-12 14
 X X X X | X-X X X | X-X X-X X-X | X-X X-X X-X
 12 12 12 12 | 12-14 14 | 14 12 12 10 10 12 | 12

Em9 A13 Em9 A13 Ab 13
 w/bar **p** grad. dive w/vib. dim. >
 * -1 1/2 (sim.) dim. -1 1/2 dim. >
 Played between nut and string posts (Keeping hand off neck.)

Fmaj7 G6 F# maj7 Fmaj7
 dim. > pp dim. > p dim. >
 -1 1/2 -1 1/2 -1 1/2

G6 Gb 6 Eb maj7 F# 13 B7#9 B7b9
 -1 1/2 14 12 14 12 14 12 14 12 14 12 14 12 14 1/4

Em(add9)
 14 12 14 12 15 16 14 12 14 12 14 12 14 12 14 12

Em9
 full (14) 12 14 14 (14) 12 14 15 12 14 12 15 12 15 12 15

A13
 rake rake
 rake accel. rake
 14 12 15 12 15 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 13 12 10

Em9

rake

rake lay back

12 12 10 12 14 10 12 14 10 12 10 12

A13

3 3

full even gliss. w/trem. picking

1/2 12 15 12 14 12 14 12 14 15 14 12 12 14 14 14 (9) (5) 12 (-5)

G#13

Fmaj7

8va rake

G6

F# maj7

rake lay back 6

12 15 17 17 15 15 17 17 15 15 17 17 17 19 19 12 12 15 15 15 15 12 12 15

Fmaj7

loco

accel. 6 5 full

14 15 14 15 14 15 14 15 14 15 14 15 12 13 15 19 11 15 11 14 12 14 12 14

G6

p

full 1/2 6 3 3 3 3 accel.

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

Gb 6

Eb maj7

8va

F# 13

B7#9

B7b9

lay back p accel.

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

loco Em(add9)

full *mf* full

rake

(D♯ + E)

p rake

Em9 (Gmaj7) A7

mp

let ring

let ring w/bar

(Em9) (Gmaj7) (A13) A13 A♭ 13

let ring

w/bar

(b)

Fmaj7 G6 (F♯ maj7)

w/bar

(F)

Fmaj7 G6 G♭ 6

w/bar

(G)

E♭ maj7 F♯ 13 B7♯ 9 B7♭ 9 Rubato

ritard. poco a poco

(F)

(B)

(B)

Rubato

Una corda

* dim.

* Pick directly next to bridge.

NOTATION LEGEND

The image shows a musical score with six examples of guitar techniques. Each example consists of a treble clef staff above a numbered or muted string below. The techniques are:

- Staccato Phrasing**: Shows eighth-note pairs with a '5' below.
- Choppy Phrasing (extreme staccato)**: Shows eighth-note pairs with '^' above and a '5' below.
- Fret-Hand Muting (percussive tone)**: Shows eighth-note pairs with 'X' above and a '5' below.
- Pick-Hand Muting**: Shows eighth-note pairs with a dash above and a '5' below.
- Tremolo Picking**: Shows sixteenth-note pairs with a '5' above and a '5' below.
- Trill (fast hammer-on/pull-off combination)**: Shows sixteenth-note pairs with a 'tr' above and a '(7 9)7' below.

8va Harm. P.H. *8va* H.H. A.H. T 3 full T

X Harm. P.H. H.H. 12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) Harp Harmonic Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

(overtone of 5th generated)

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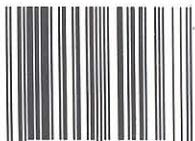
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