



ACoustic TRANSCRIPTIONS  
NOTES AND TABLATURE

inscribed by  
BSE GRESS

# eric clapton unplugged

W.C.

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# eric clapton unplugged contents

	3B • 6	alberta
	2A • X 11	before you accuse me
	3A X 20	hey hey
	7A • X 26	layla
	5A X 44	lonely stranger
Now	→ 5B X 33	malted milk
<del>me</del>	→ 6A X 50	nobody knows you
		when you're down and out
	6B X 56	old love
	7B X 64	rollin' and tumblin'
	1B X 77	running on faith
	4B X 104	san francisco bay blues
	1A • 86	signe
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	2B X 98	walkin' blues
	X 111	Notation Legend

## Intro

Moderately ♩. = 86

N.C.

Acous. 12 - str. Gtr.

" O.K. Hangan, hangon, hangon . . . "  
(Remove slide)

(Remove slide)

mf

let chords ring throughout

**G**

C

C7

**G**

C



ta, where ya been so long?

C G C

Ain't had no lov -

*To Coda*  $\Phi$   
in' since you been gone.

C F Fm 1. C N.C.  
Al - ber - ta, Al - ber

2. C

Piano solo

C

"Chuck."

0 0 1 1 2 2

G C G

0 0 0 2 0 2 0 2 0

C F

T on (6)

0 2 0 2 0 2 0 2 0

C G

0 0 0 0 0 0 0 0 0

C G

0 0 0 0 0 0 0 0 0

G

*D.S. al Coda*  $\Phi$   
(take 1st ending)

3. Al - ber - ta, Al - ber

Coda  
 $\Phi$  G

since you've \_\_\_\_\_ been \_\_\_\_\_ gone. \_\_\_\_\_

C F Fm C G C

*Additional lyrics*

2. Alberta, Alberta, where'd you stay last night?  
 Alberta, Alberta, where'd you stay last night?  
 Come home this mornin', clothes don't fit you right.
3. Alberta, Alberta, girl you're on my mind.  
 Alberta, Alberta, girl you're on my mind.  
 Ain't had no lovin' in such a great, long time.
4. Alberta, Alberta, where you been so long?  
 Alberta, Alberta, where you been so long?  
 Ain't had no lovin' since you've been gone.

# Before You Accuse Me

Words and Music by Eugene McDaniels

Intro  
Medium shuffle  $\text{♩} = 96$  ( $\text{♩} = \text{♩} \text{♩}$ )

Acous. Gtr. (Fingerstyle) E7

E $\flat$ 7

D7

E Mixolydian *mf*

T  
A  
B

E

B7

Be -

tr  
let ring  
let ring

1st Verse

E7

A7

fore \_\_\_\_ you ac - cuse me, \_\_\_\_

take a look at your

*mf*

E7

self. \_\_\_\_

Be -

tr  
tr

fore you 'cuse me, take a look at your -

[illegible]

fore you 'cuse me , take a look at your

The musical score for "I'm a Man" by The Beatles is presented in three systems. The first system shows the guitar part with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part begins with a chord of E7 (E, G#, B) and a melody line that starts with a quarter note G#4, followed by a half note A4, and then a quarter note B4. The lyrics "self." are written below the first measure. The second system continues the guitar melody, with the lyrics "(You) say I'm" appearing below the final measure. The third system shows the bass and drum parts. The bass part is written on a single staff with a treble clef, and the drum part is written on a single staff with a treble clef. The bass part begins with a quarter note G#4, followed by a half note A4, and then a quarter note B4. The lyrics "let ring" are written below the first measure. The drum part begins with a quarter note G#4, followed by a half note A4, and then a quarter note B4. The lyrics "let ring" are written below the first measure. The score concludes with a final measure of the guitar part, which is a chord of E7 (E, G#, B) and a melody line that starts with a quarter note G#4, followed by a half note A4, and then a quarter note B4. The lyrics "let ring" are written below the final measure.

B7

A7

spend - in' my mon - ey on oth - er wom - en,

you tak - in' mon - ey from some - one

let ring

The musical score consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains the melody for the first part of the song, with lyrics "spend - in' my mon - ey on oth - er wom - en,". The second staff also has a treble clef and a key signature of one sharp, containing the melody for the second part of the song, with lyrics "you tak - in' mon - ey from some - one". Below the staves is a guitar tablature section with two systems of six lines each. The first system corresponds to the first staff of music and includes fret numbers like 2, 0, 2, 0, 2, 0. The second system corresponds to the second staff of music and includes fret numbers like 2, 0, 4, 0, 5, 0.

E7 B7

else.

let ring let ring

Guitar Solo

E7 A7

E7

E7

B7

4. Come

let ring

4th Verse

E7

A7

(4)

on back home, ba - by.

Try my love one more

mf

E7

time.

Come

tr

tr

A7

on back home, ba - by.

Try my love one more time.

E7

You know if things

let ring

B7

A7

[illegible]

E7

B7

5. Be - let ring

### 5th Verse

E7

A7

fore, you \_\_\_\_ 'cuse me, \_\_\_\_ take a look \_\_\_\_ at your -

let ring

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

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

E7

The musical score for the 'Be -' section consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with the word 'self.' and ends with 'Be -'. The middle staff is a guitar line in treble clef, featuring a series of chords and a final chord with a '7' indicating a seventh. The bottom staff is a guitar line in bass clef, showing fret numbers (0, 2, 4, 7) and a final chord with a '7' indicating a seventh.



## E7

E7

A7

E7

B7

N.C.

# Hey Hey

Intro

By William "Big Bill" Broonzy

Moderately fast  $\text{♩} = 158$   $\text{♩} = \text{♩}^3$

N.C.

(E)

Em7

Em6

E5

Acous. gtr.

snap

even gliss

1/4

even gliss

(E)

Em7

Em6

E5

A7

even gliss

1/4

12

(E)

Em7

E5

Em6

E5

even gliss

1/4

even gliss

B7/F#

A7

E7

tr

even

tr

(E)

Em7

E5

Em6

3

1/4

E5 (E) Em7 E<sup>7</sup><sub>5</sub> Em6 E5

even gliss

1/4

even gliss

12

A7 (E) Em7 E5 Em6

1/4

E5 B7/F# A7

even gliss

tr

tr

E7

1st Verse E7

1. Hey, hey, — a - hey, hey — ba - by, hey. —

*mp* *mf*

A7

Hey, hey, — hey, hey — ba - by, hey.

*mp*

1/4

E7

B7/F#

I love you — ba - by.

*mf*

*mp*

A7

(even 8's -----) E N.C. E

sure ain't gon - na be your — dog. —

*mf*

even gliss

1/4

E7

even gliss

1/4

1/2

$\Delta 7$  N.C.  
 even gliss even gliss

(E) Em7 E5 Em6 E N.C. B7/F#

$\Delta 7/E$  N.C. (E) E

2nd Verse  
 E7

Hey, hey, — hey, hey — ba - by, hey. —

*mp* *mf*

Λ7

Λ - hey, hey. a - hey, hey ba - by, hey.

*mp*

E7 B7/F#

My arm's a - round you, ba - by's

*mf* *mp*

Λ7 E N.C. E N.C.

even ♪'s ----

all I can say is hey.

*mf* even gliss

(E) Em7 E<sup>7</sup><sub>5</sub> Em6 E5 N.C. (E) Em7 E5 Em6

even gliss

1/2 1/4

E5 N.C. A7 N.C.

even gliss

even gliss

(E) Em7 E<sup>7</sup><sub>5</sub> Em6 E5 1. B7/F#

even gliss

A7/E E N.C. E

B7/F# A7 E N.C.

E E6 E E6 E E7

*mf*

# Layla

Words and Music by Eric Clapton and Jimi Gordon

Intro  
Moderately slow shuffle ♩. = 92

Acous. Gtr.

Chords: D5, B♭, C, D5

Chords: Dm, B♭, C, N.C. (D), Dm, B♭

Chords: C, D5, Dm, B♭, C, Dm

Chords: B♭, C, Dm

Chords: B♭, C, N.C. (A), (C)

Chorus

C#m7 G#7 C#m7 C D

1. What \_ will you do when you get lon - ly?

No \_ one wait - ing by your

E E7 F#m B E A

side.

You've been run - nin' hid - in' much too long, \_

F#m B E A

you know it's just your fool - ish pride. \_

Lay - la, \_

Chorus

D5 Dm (C) Bb C D5 N.C. Dm (C) Bb

got me on my knees. Lay - la, \_

C D5 N.C. (C) Dm D5 N.C. D5

beg - gin' darl - in', please. \_ Lay - la, \_ darl - in' won't you ease my wor - ried

Dm (C) Bb C N.C. (A) (C)

mind. \_

2nd and 3rd Verses C#m7 G#7 C#m7 C D

2. Tried to give you \_ con-sol - a - tion, \_ your old man had let you  
3. Make the best of the sit-u - a - tion, \_ before I fin - ally go in-

E E7 F#m B E A

down. \_ Like \_ a \_ fool, I fall in love \_ with you.  
sane. \_ Please \_ don't say we'll nev-er find \_ a way.

Tom (6) Tom (6)

**F#m** **A** **E**

You turned my whole world up - side down. Lay - la, —

Tell me all my love's in vain.

**Chorus** **Dm** **(C)** **Bb** **C** **Dm** **N.C.** **D5** **Dm (C)** **Bb**

got me on my knees — Lay - la, —

**C** **D5** **N.C.** **D5** **Dm (C)** **Bb** **C** **D5** **N.C.** **D5** **To Coda** **Φ**

beg - gin' dar - lin', please. — Lay - la, —

dar - lin', won't you ease my wor - ried

**Dm (C)** **Bb** **C** **N.C.**

mind. —

The musical score for "Mind" by George Gershwin is presented in three staves. The top staff is the vocal line, starting with the word "mind." and a melodic line. The middle staff is the piano accompaniment, featuring a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The bottom staff shows guitar chords and fingering, including a sequence of chords: Dm (C), Bb, C, D5, and N.C. (Natural Chord). The guitar part includes a 1/4 note and a 5/6 note, with a final measure marked with a 7.

Guitar Solo

Dm (C) Bb C Dm

1/4 1/4 1/4

(C) Bb C Dm

(C) Bb C Dm

(C) Bb C Dm

(C) Bb C Dm (C) Bb C

1/4 1/2

Dm (C) Bb C Dm

1/2

(C) B $\flat$  C Dm N.C.

Lay - la

The musical score consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody line with notes and rests, and a bass line with notes and rests. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with notes and rests. The notes in the bass line are accompanied by fret numbers: 10, 10, 10, 9, 10, 9, 12, 10, 9, 10, 12, 5, 7, 6, 5, 9, 9. The notes in the melody line are accompanied by fret numbers: 10, 10, 10, 9, 10, 9, 12, 10, 9, 10, 12, 5, 7, 6, 5, 9, 9. The notes in the melody line are accompanied by fret numbers: 10, 10, 10, 9, 10, 9, 12, 10, 9, 10, 12, 5, 7, 6, 5, 9, 9. The notes in the melody line are accompanied by fret numbers: 10, 10, 10, 9, 10, 9, 12, 10, 9, 10, 12, 5, 7, 6, 5, 9, 9.

Coda

mind. Lay - la,

Dm (C) B♭ C D Dm (C) B♭

C Dm N.C. D5 Dm (C) B $\flat$  C D5 N.C.  
 got me on my knees. Lay - la, \_ \_ \_ beg - gin' dar - lin', please \_ Lay - la, \_  
 Solo  
 D5

D5      Dm (C)      B $\flat$

C  
*ritard poco a poco*

dar - ' lin', won't you ease my wor - ried

*Rubato*  
(Dim)  
N.C.

mind.

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

# Malted Milk

Words and Music by Robert Johnson

## Intro

Moderately slow blues ♩. = 76

N.C. E<sup>7</sup><sub>5</sub> E<sub>6</sub> E+5 E5 B7

1. 1 keep

Acous gtr. 1 (E.C.)

Acous gtr. 2 (A. F. L.)

T A B

T A B

E7 A7

drink - in malt - ed milk try'n to drive my blues a - way.

T A B

T A B

E7

2:3

I keep

A7

2:3

2:3

drink - in' malt - ed milk

try in to drive my blues a - way.

E7

Ba - by, you're just as

even release

1/2 1/2 1/2 full

B7

wel - come to my lov - in' as the flow - ers is in May.

A7

E5 C#7/G# C7/G B7

2. Malt - ed

2nd Verse

E7

milk, malt - ed milk, keep rush - in' to my head.

A7

E7

Malt - ed

0 2 4 2 2 4 2 2 4 2 0

5 2 4 2 5 5 2 (4) 2

7 5 7 6 5 7 7 5 4

milk, malt - ed milk, keep rush - in' to my head.

2 2 2 2 2 2 0 4

0 5 5 4 0 7 5 4 0 7 5 0 0

7 5 5 4 0 7 5 4 0 7 5 0 0

and I have a

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

(0) 7 9 9 9 0 7 0 5 7 6 5 4

0 7 9 0 5 7 6 5 4

B7

A7

fun - ny, fun - ny feel - ing and I'm talk - in' all out my head.

N.C. C7/G# C7/G B7 3. Ba - by,

3rd Verse E7 A7 fix me one more drink 'n' hug your dad - dy one more time

E7

Ha - by,

This system contains the first two staves of music. The top staff is a guitar line in E7, featuring a series of eighth notes and rests. The bottom staff is a bass line with a repeating eighth-note pattern. The lyrics 'Ha - by,' are written under the guitar staff.

A7

fix me one more drink 'n' hug your dad - dy one more time.

This system contains the next two staves of music. The top staff is a guitar line in A7, featuring a series of eighth notes and rests. The bottom staff is a bass line with a repeating eighth-note pattern. The lyrics 'fix me one more drink 'n' hug your dad - dy one more time.' are written under the guitar staff.

E7

Keep on stir - rin'

This system contains the final two staves of music. The top staff is a guitar line in E7, featuring a series of eighth notes and rests. The bottom staff is a bass line with a repeating eighth-note pattern. The lyrics 'Keep on stir - rin'' are written under the guitar staff. The system includes a 'bend' instruction with a '1/2' mark and a wavy line indicating a vibrato effect.

my malt-ed milk, ma-ma. un - til I change my mind.

Life

N.C. C7/G# C7/G B7/F#

snap string snap string

Guitar Solo E7 A7

f 1/2 1/2 even release 1/2

E7

First system of musical notation for E7 chord. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff contains a bass line with fret numbers (5, 7, 9, 10, 12, 9, 7, 9) and a 'snap string' instruction at the end.

Second system of musical notation for E7 chord. It continues the melodic and bass lines from the first system. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a bass line with fret numbers (5, 7, 9, 10, 12, 9, 7, 9) and a 'snap string' instruction at the end.

A7

Third system of musical notation for A7 chord. It features a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a bass line with fret numbers (5, 7, 9, 10, 12, 9, 7, 9) and a 'snap string' instruction at the end.

Fourth system of musical notation for A7 chord. It continues the melodic and bass lines from the third system. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a bass line with fret numbers (5, 7, 9, 10, 12, 9, 7, 9) and a 'snap string' instruction at the end.

E7

Fifth system of musical notation for E7 chord. It features a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a bass line with fret numbers (5, 7, 9, 10, 12, 9, 7, 9) and a 'snap string' instruction at the end.

Sixth system of musical notation for E7 chord. It continues the melodic and bass lines from the fifth system. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a bass line with fret numbers (5, 7, 9, 10, 12, 9, 7, 9) and a 'snap string' instruction at the end.



E7 N.C.

First system of musical notation for guitar. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The staff contains several measures of music, including a melodic line and a bass line with fingerings. A capo is indicated by a double bar line with a 'C' and a brace. The system ends with a double bar line and the number 13.

Second system of musical notation for guitar. It continues the piece with a treble clef staff and a key signature of three sharps. The lyrics "My door - knob keeps on turn- in', there" are written below the staff. The system includes a double bar line with the number 13 and a key signature change to one sharp (F#).

Third system of musical notation for guitar. It continues the piece with a treble clef staff and a key signature of one sharp. The lyrics "must be spooks a - round my bed." are written below the staff. The system includes a double bar line with the number 13 and a key signature change to one sharp.

A7

(E)  
N.C.

(E)  
N.C.

Free time,

E

snap 1/2

rit snap 1/2

snap string

let ring

let ring

12

Words and Music by Eric Clapton

Moderately Slow Rock ♩ = 74

N.C.

Fingerstyle *mf*

(+ ♪ -----)

✓  
let ring

*tr mmm*

## A tempo

NE

Am6/E E

Rhy. sect. enters

A/E



Am6/E E ||<sup>2</sup>E A/E

This system contains the first two lines of music. The treble staff has a key signature of one sharp (F#) and a common time signature. The first line of music includes chords Am6/E and E. The second line of music includes chords E and A/E. The bass staff contains fret numbers and an 'x' mark.

Am6/E E Chorus E F#7 B B/A E/G#

'Cause I'm \_\_\_\_\_ a lone - ly stran - ger here \_\_\_\_\_

This system contains the third and fourth lines of music. The treble staff has a key signature of one sharp (F#) and a common time signature. The first line of music includes chords Am6/E and E. The second line of music includes chords Chorus, E, F#7, B, B/A, and E/G#. The lyrics "Cause I'm \_\_\_\_\_ a lone - ly stran - ger here \_\_\_\_\_" are written below the treble staff. The bass staff contains fret numbers and an 'x' mark.

A G#7 C#m7 E7

well be - yond \_\_\_\_\_ my \_\_\_\_\_ day, \_\_\_\_\_

This system contains the fifth and sixth lines of music. The treble staff has a key signature of one sharp (F#) and a common time signature. The first line of music includes chords A, G#7, C#m7, and E7. The lyrics "well be - yond \_\_\_\_\_ my \_\_\_\_\_ day, \_\_\_\_\_" are written below the treble staff. The bass staff contains fret numbers and an 'x' mark.

A A#7 E/B C#m7

But I don't know \_\_\_\_\_ what's go - in' on, \_\_\_\_\_

This system contains the seventh and eighth lines of music. The treble staff has a key signature of one sharp (F#) and a common time signature. The first line of music includes chords A, A#7, E/B, and C#m7. The lyrics "But I don't know \_\_\_\_\_ what's go - in' on, \_\_\_\_\_" are written below the treble staff. The bass staff contains fret numbers and an 'x' mark.

*F#m7* *B9* *To Coda*  $\Phi$  *E* *A/E* *Am6/E* *E*

so I'll be on my way. Yes, I

*E* *A/E* *Am6/E* *E* *A/E*

will. Yes, I will.

*Am6/E* *E* *To Coda*  $\Phi$  *A/E* *Am6/E* *D.S. al Coda*  
(Take 1st & 2nd endings)

Yes, I will.

*Coda*  $\Phi$  *E* *A/E* *Am6/E* *E* *A/E*

Yes, I will.

Am6/E E A/E Am6/E E

Yes, I will. Yes, I

A/E Am6/E E A/E

will. Yes, I will.

Am6/E E A/E Am6/E E N.C.

Yes, I will.

snap string 7 let ring

E A/E Am6/E E N.C. E A/E

1/4

tr



Nobody KNOWS YOU when YOU're DOWN and Out

Words and Music by Jimmy Cox

## Intro

Moderately slow shuffle ♩ = 90 ♩♩ = ♩ ♩

C

E7  
tr ~

^

A7

Dim

-3-

 $\wedge$ 

A7 Dim

Acous. gr. (finger style) |

 $mf$ [illegible]

N.C.

F

 $\text{Fe}^{\text{O}}$ 

C N.C.

A

A7

Handwritten musical notation for the first system of 'The Rose Tree'. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The notation is somewhat stylized and appears to be a student's work.

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, and 'The' under A. The word 'The' is also written under the final D note.

### 1st Verse

D7 D7/F-1

G7

C

E

1. Once I lived a life of a mil-

let ring

\* T on (6) -----

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics "let ring" are written below the first few notes of the melody. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like "let ring".

$\begin{array}{cccc|cccc|cccc} 2 & 2 & 2 & 2 & 1 & 1 & 1 & 1 & (0) & 1 & 1 & 1 & 3 & 3 & & \\ 1 & 1 & 1 & 1 & 0 & 0 & 0 & 0 & 1 & 0 & 0 & 0 & 2 & 2 & 2 & \\ 2 & 2 & 2 & 2 & 0 & 0 & 0 & 0 & 2 & 2 & 2 & 2 & 0 & 0 & 0 & \\ (0) & & & & (0) & (0) & (0) & (0) & & & & & & & & \\ 2 & 2 & & \times & 3 & 3 & 3 & 3 & & & & & 0 & & \times & 0 \end{array}$

\* T = thumb

[illegible]

lion- airc. \_\_\_\_\_

spent all my \_ mon-ey, did-n't have an - y cares. \_\_\_\_

Handwritten musical notation on a five-line staff. The notation includes various symbols such as '0', 'x', and numbers (1, 2, 3) placed above and below the lines, possibly representing a specific musical score or a shorthand notation system.

F F# C A7 D7 D7/F#

Took all my friends out for a might-y good time. We bought boot-leg liq-uor,

let ring

T on (6) ----- 4

2nd Verse

G7 C E7 A A7

cham - pagne and wine. Then I be - gan to fall so low,

Dm A7 Dm N.C. F F#

lost all my good friends, had no-where to go. If I get my hands on a dol-

C A7 D7 D7/F# G7

lar a - gain, I'll hang on to it 'til that old ea - gle grins be-cause

T on (6) ----- 4

Chorus

C E7 A A7 Dm A7

no - bod - y knows you when you're down and out.

The first system of the chorus features a treble staff with a melody line and a bass staff with a chordal accompaniment. The guitar fretboard diagram below shows the fret positions for each note: C (0), E7 (2), A (2), A7 (2), Dm (1), and A7 (2).

Dm N.C. F F#° C A7

In your pock-et, not one pen-ny,

The second system continues the chorus melody. The guitar fretboard diagram shows fret positions: Dm (0), N.C. (0), F (2), F#° (2), C (0), and A7 (2).

D7 D7/F# G7 3rd Verse C E7

and as for friends, you don't have an-y. 3. When you get back on your

T on (6) ----- 4

The third system includes the 3rd Verse. The guitar fretboard diagram shows fret positions: D7 (0), D7/F# (2), G7 (2), C (0), and E7 (2).

A A7 Dm A7 Dm N.C.

feet a-gain. ev - 'ry-bod - y wants to be your long lost friend,

The fourth system concludes the chorus. The guitar fretboard diagram shows fret positions: A (2), A7 (2), Dm (1), A7 (2), Dm (1), and N.C. (0).

even 's -----

and out.

Guitar Solo

C E7 A A7

w/pick *f*

Dm A7 Dm N.C. F F<sup>°</sup>

The musical score for 'The Wind' by The Beatles is presented in a standard staff format. The guitar part is written in treble clef, and the bass part is written in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with chords C, A7, D7, and G7 indicated above the staff. The guitar part includes various musical notations such as triplets, slurs, and wavy lines. The bass part includes fingerings (e.g., 0, 9, 7, 6, 5) and a 'let ring' instruction. The score is divided into three systems, each containing a guitar staff and a bass staff.

[illegible]

Musical score for guitar, showing a melody line and a bass line with chords Dm, N.C., F, F#°, C, and A7.

D7 D7/F# G7 C E7

Lord, no bod - y knows

T on (6)

A A7 Dm A7 Dm N.C.

you when you're down and out.

P.M.

F F# C A7 D7 D7/F#

In your pock-et, not one pen - ny, and as for friends, you

T on (6)

4th Verse

G7 C E7 A A7

don't have an - y. 4. When you get back on your feet a-gain.

Dm A7 Dm N.C. F  
 Ev - 'ry-bod - y wants to be \_\_ your long lost friend. \_ I said it straight with -

C A7 D7 D7/F# N.C.  
 out an - y doubt, no - bod - y knows \_\_ you,

T on (6)

F D7 F N.C. D7  
 no - bod - y knows \_\_ you, no - bod - y knows \_\_

G7 N.C.  
 \_\_ you when you're down and out. \_\_

# Old Love

Words and Music by Eric Clapton and Robert Cray

Intro  
Rock Ballad  $\text{♩} = 67$

N.C.

Am Dm7/A

G7sus4

G

N.C.

Acous. gtr.

*mp*

$\frac{1}{4}$

$\frac{1}{2}$

\* T on (6) throughout

let ring

\* T = thumb

Am

\*\* Dm7/A

G7sus4

G

let ring

\*\* Bass gtr. plays F throughout intro.

Am

Dm7/A

G7sus4

G

Am

Dm7/A

let ring

let ring

$\frac{1}{4}$

G7sus4

G

1st, 2nd Verses

Am

\* Dm7/A

1. I can feel \_\_\_\_\_ your

2. I can see your face

*mp*

\* Bass gtr. plays A

G7sus4 G Am \*\* Dm7/A G7sus4 G

bod-y when I'm ly-in' in my bed, \_\_\_\_\_  
 but I know \_\_\_\_\_ it ain't real.

\*\* Bass gtr. plays F.

Am \*\* Dm7/A G7sus4 G

There's too much con - fu - sion \_\_\_\_\_  
 Just an illusion,

\*\* Bass gtr. plays A.

Am • Dm7/A G7sus4 G

go - in' 'round \_\_\_\_\_ through my head. \_\_\_\_\_  
 caused by how I used to feel. \_\_\_\_\_

• Bass gtr. plays F.

F E7 E

And it's mak-in' me so an - gry \_\_\_\_\_  
 And it's mak-in' me so an - gry \_\_\_\_\_ I know now that the

Am Am/maj7 Am7 Am6

to know \_ that \_ the flame \_ still burns.  
 flame will al-ways burn, \_ flame will always burn.

F E7

Lord, \_ why can't I get o - ver \_ and  
 I ain't nev - er gon - na get o-ver

F E7#9 N.C.

when will I ev - er learn? \_ Old  
 nev - er learn, \_ never learn.

Chorus Am • Dm7/A G7sus4 G Am Dm7/A

love, \_ leave me a - lone.

*mp* let ring

\* Bass gtr. plays D throughout chords.

1. **G7sus4** **G** **Am** **Dm7/A** **G7sus4** **G**

Old love, just go on

2. **Am** **Dm7/A** **G7sus4** **G** **Am** **Dm7/A**

home. love, old love,

**G7sus4** **G** **Am** **Dm7/A** **G7sus4** **G**

just go on home, go on home.

**Guitar Solo** **Am** **Dm7** **G7sus4** **G**

12 12 12 12 14 14 14 12 19 12 (14) 12 19 12 19 12 12 12 12 19 15 19 15 10 12 19 12 19 12 12

Am Dm7 (+) G7sus4 G

12-12 14-14-14 12-10-12 10-12-10 19-19 10-19-10 (12)-10-14 10-12-12-12-12-(7) 9 10 7-0 7-0-7 10 7

Am Dm7 G7sus4 G

10 0 9-7-9-7 5-7-5 5-4 7-5 7-0-5-0 9-5-5-7-5-7 5 9-5 (9) 7-7 5-5 7-4-5

Am Dm7 G7sus4 G

7 5 7-5-7-5 4-5 4-5 4-2 4-2 4-2 5-2 5-2 5-7 9-5-5-7 5-7 5-7-9-9 9-9 9-9 9-9

Am Dm7 G7sus4 G

0 0 0 0 10 10 10-12 10-12 15-12 15-12 12-12 12-12 12 15-19-12 14 12

Am Dm7 G7sus4 G

14 14 12-19 19-12 12-12-12 19-15 19 15-15-17 15-17-15 15-17 15-17-15 10-15-17-15 15-17-15-17-15 17-17

Am Dm7 G7sus4 G

17 15-17-15-17-15 15-17-15-17-15 15-17-15-17-15 17 17-14-14-14-14-14-14 5-9 0-0 9-0 9-10 7-0-10-0-10-0 10 7

[illegible]

F

E7

P.M. ---

12 15 (0) (0) 12 19 (0) 12 14 14 12 19 15 12 12 12 12 12 15 15 10 10 12 12 19 19

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff includes chord diagrams for Am, Dm7/A, G7sus4, G, Am, and Dm7/A. The bass staff includes fret numbers for the same chords. The score is written in 4/4 time and includes various musical notations such as rests, chords, and melodic lines.

G7sus4 G Am Dm7/A G7sus4 G

Old love, just go on

This system contains the first two staves of the musical score. The top staff is a guitar staff with a treble clef, showing chords G7sus4, G, Am, Dm7/A, G7sus4, and G. The bottom staff is a bass staff with a bass clef, showing the corresponding bass line. Lyrics 'Old love, just go on' are written above the guitar staff. The system ends with a double bar line.

Am Dm7/A G7sus4 G

home, go on home. ("Chuckie" ...)

This system contains the next two staves. The guitar staff has chords Am, Dm7/A, G7sus4, and G. The bass staff continues the bass line. Lyrics 'home, go on home. ("Chuckie" ...)' are written above the guitar staff. The system ends with a double bar line.

Piano Solo Am Dm7/A G7sus4 G

Am Dm7/A G7sus4 G

Play 9 times

Old

This system contains the next two staves. The guitar staff has chords Am, Dm7/A, G7sus4, and G. The bass staff continues the bass line. Lyrics 'Old' are written above the guitar staff. The system ends with a double bar line.

Am Dm7/A G7sus4 G

love. old loved,

1/4

This system contains the final two staves. The guitar staff has chords Am, Dm7/A, G7sus4, and G. The bass staff continues the bass line. Lyrics 'love. old loved,' are written above the guitar staff. The system ends with a double bar line.

G7sus4 G Am Dm7/A G7sus4 G

Old love, old love,

1/4

Am Dm7/A G7sus4 G Am Dm7/A

old love, old love

G7sus4 G Am Dm7/A G7sus4 G

old love.

poco ritard

Very freely

Am On cue:

19 12 11 12 10 12 10 12 10 12 10 12 15 12 15 15 17 15 17 10 15 19 14 19 15 13 14 19 14 12 14

19 12 11 12 10 12 10 12 10 12 10 12 15 12 15 15 17 15 17 10 15 19 14 19 15 13 14 19 14 12 14

# Rollin' and Tumblin'

Written by Muddy Waters

Moderately fast ♩ = 122

1st Verse

(G)

N.C.

\*Dobro in G tuning

fade in

w/slide

even gliss.

mf

1/4

1/4

1/4

Tuning

T

A

B

D

Well,

I woke up this morn -

G

in',

I best get

rol -

lin' on.

even gliss.

1/4

First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The bass staff shows a guitar accompaniment with a 1/4 note rhythm and a 5th fret position.

2nd Verse  
C  
2. Well now, come here ba - by,  
This system continues the melody and guitar accompaniment. The guitar part includes a 1/4 note rhythm and a 5th fret position. The lyrics "2. Well now, come here ba - by," are written below the melody.

G  
sit down on dad - dy's knee.  
This system continues the melody and guitar accompaniment. The guitar part includes a 1/4 note rhythm and a 5th fret position. The lyrics "sit down on dad - dy's knee." are written below the melody.

C  
Well now, come here ba-  
This system continues the melody and guitar accompaniment. The guitar part includes a 1/4 note rhythm and a 5th fret position. The lyrics "Well now, come here ba-" are written below the melody.



Guitar solo

C

The first system of notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a wavy line indicating a glissando. The bottom staff is in bass clef and contains fret numbers (0, 2, 3, 5) and a wavy line indicating a glissando.

The second system of notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a wavy line indicating a glissando. The bottom staff is in bass clef and contains fret numbers (0, 2, 3, 5) and a wavy line indicating a glissando. The word "G" is written above the staff, indicating the chord.

The third system of notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a wavy line indicating a glissando. The bottom staff is in bass clef and contains fret numbers (0, 2, 3, 5) and a wavy line indicating a glissando. The word "C" is written above the staff, indicating the chord.

The fourth system of notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a wavy line indicating a glissando. The bottom staff is in bass clef and contains fret numbers (0, 2, 3, 5) and a wavy line indicating a glissando. The word "G" is written above the staff, indicating the chord.

The fifth system of notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a wavy line indicating a glissando. The bottom staff is in bass clef and contains fret numbers (0, 2, 3, 5) and a wavy line indicating a glissando. The word "D" is written above the staff, indicating the chord.

C

G

even bend 1/4

even bend 1/4

1/4

even gliss. 1/4

C

3. Well, I rolled an' I tumb - led,

1/4

1/4

G

cried the whole \_ night long. \_

1/4

1/4

1/4

even gliss. even gliss.

C

Well, I rolled an' I tumb - led, cried the

G

whole night long.

1/4 1/4 1/4 even gliss. 1/4

D

When I woke up this morn in',

1/4 1/4 (7) (7) (7) (7) (5)



First system of musical notation. The top staff contains a melodic line with various intervals and accidentals. The bottom staff contains a bass line with notes and rests, including a glissando marked "even gliss." and a quarter note marked "1/4".

Second system of musical notation. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests, including a glissando marked "even gliss." and a quarter note marked "1/4".

Well, \_ I hmm, mmm, \_

Third system of musical notation. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests, including a glissando marked "even gliss." and a quarter note marked "1/4".

mmm, \_ mmm, \_

Fourth system of musical notation. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests, including a glissando marked "even gliss." and a quarter note marked "1/4".

even gliss. 1/4 1/4 1/4

musical score system 1 (first system).

Staff 1 (Vocal):

- Chord **D** above the staff.
- Notes:  $\text{mum},$  (quarter),  $\text{ah},$  (quarter),  $\text{ah},$  (quarter),  $\text{ah},$  (quarter),  $\text{mum}$  (quarter).

Staff 2 (Instrumental):

- Notes: A melodic line with eighth and sixteenth notes, including a triplet.

Staff 3 (Fingerings):

- First measure: (0) 0 0 0 0 0.
- Second measure: 7 7 7 7 7 7.
- Third measure: 7 7 7 7 7 7.
- Fourth measure: 7 7 7 7 7 7.
- Fifth measure: 7 7 7 7 7 7.

musical score system 2 (second system).

Staff 1 (Vocal):

- Chord **G** above the staff.
- Notes:  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter).

Staff 2 (Instrumental):

- Notes: A melodic line with eighth and sixteenth notes, including a triplet.

Staff 3 (Fingerings):

- First measure: 7 7 7 7 7 7.
- Second measure: (0) 0 0 2 3 0.
- Third measure: 0 0 0 2 3 0.
- Fourth measure: 0 0 0 2 3 0.
- Fifth measure: 0 0 0 2 3 0.

musical score system 3 (third system).

Staff 1 (Vocal):

- Notes:  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter).

Staff 2 (Instrumental):

- Notes: A melodic line with eighth and sixteenth notes, including a triplet.

Staff 3 (Fingerings):

- First measure: 0 0 2 3 0 0.
- Second measure: 0 0 2 3 0 0.
- Third measure: 0 0 2 3 0 0.
- Fourth measure: 0 0 2 3 0 0.

### 2nd Guitar Solo

musical score system 4 (fourth system).

Staff 1 (Vocal):

- Notes:  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter),  $\text{whoa},$  (quarter).

Staff 2 (Instrumental):

- Notes: A melodic line with eighth and sixteenth notes, including a triplet.

Staff 3 (Fingerings):

- First measure: 2 9 9 0 0 0.
- Second measure: 0 2 9 0 0 0.
- Third measure: 4 0 2 9 0 0.
- Fourth measure: 0 0 2 9 0 0.

even gliss.

1/4

1/4

1/4

1/4

even gliss. 1/4

even gliss.

1/4

1/4

1/4

1/4

1/4

even gliss.

even gliss.

even gliss.

1/4

1/4

1/4

1/4

1/4

even gliss. 1/4

1/4

1/4

1/4

1/4

1/4

even gliss. 1/4

1/4

1/4

1/4

1/4

1/4

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various notes and rests, including a wavy line indicating a tremolo. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a wavy line indicating a tremolo. The notation includes fingerings such as (5), 12, 10, 12, 12, (12), 9, 5, 0, and 5.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various notes and rests, including a wavy line indicating a tremolo. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a wavy line indicating a tremolo. The notation includes fingerings such as (5), 9, 2, 9, 0, 12, 10, 11, 12, and 12.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various notes and rests, including a wavy line indicating a tremolo. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a wavy line indicating a tremolo. The notation includes fingerings such as (12), (0), 9, 4, 0, 5, (0), 5, 9, 9, and 9.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various notes and rests, including a wavy line indicating a tremolo. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a wavy line indicating a tremolo. The notation includes fingerings such as (9), 0, 1, 9, 4, (0), 9, 2, 0, 4, (4), (0), (0), (0), 5, 9, 0, 0, 2, 9, 0, and 0.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various notes and rests, including a wavy line indicating a tremolo. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a wavy line indicating a tremolo. The notation includes fingerings such as (5), 5, 0, 0, 5, 9, 0, 0, 5, 9, 0, 0, 5, 9, 0, 0, and 0.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, including a wavy line indicating a tremolo in the first measure and a 1/4 note in the second measure.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, including a wavy line indicating a tremolo in the first measure and a 1/4 note in the second measure. The text "let ring" is written above the final measure of the bottom staff.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, including a wavy line indicating a tremolo in the first measure and a 1/4 note in the second measure.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, including a wavy line indicating a tremolo in the first measure and a 1/4 note in the second measure.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, including a wavy line indicating a tremolo in the first measure and a 1/4 note in the second measure.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The bottom staff is a guitar fretboard diagram with six strings. It shows fingerings (5, 5, 0, 0) and (5, 9, 0, 2, 3, 0) with a 1/4 note value indicated above the second measure.

Second system of musical notation. The top staff continues the melodic line. The bottom staff shows guitar fretboard diagrams with fingerings (5, 5, 5, 0, 0) and (5, 9, 0).

Third system of musical notation. The top staff includes the instruction "let ring" above the third measure. The bottom staff shows guitar fretboard diagrams with fingerings (5, 5, 0, 0), (5, 9, 0, 2, 3, 0), and (5, 5, 5, 0). The final measure has a 1/4 note value and fingerings (2, 3, 9, 0) and (0).

Fourth system of musical notation. The top staff includes the instruction "even gliss." above the final measure, which is a long glissando. The bottom staff shows guitar fretboard diagrams with fingerings (5, 5, 5, 0, 0), (5, 9, 0, 2, 3, 0), and a final measure with fingerings 0, 5, 12, 12, 12.

Fifth system of musical notation. The top staff shows a long glissando. The bottom staff shows guitar fretboard diagrams with fingerings (12, 12, 12) and 12, 12, 12.

Sixth system of musical notation. The top staff shows a melodic line starting with a 7/8 note. The bottom staff shows guitar fretboard diagrams with fingerings 12, 10, 11, 12, 12, and 12. A 1/4 note value is indicated above the first measure.

# Running On Faith

Words and Music by Jerry Lynn Williams

Intro

Ballad  $\text{♩} = 65$

\*Dobro w/open G tuning

G D/F# Em7 G D/F#

Fingerstyle *mf* *mp* *p* *mf*

w/slide

10-12 (12)-(10) 10 0 3-5 5-9 3-4 12-10 11-12 12 5

1/4

E G7 C D G C

let ring let ring even gliss even gliss

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

## 1st Verse

D G D/F# Em7 C

1. Late-ly I been run-nin'on \_\_\_\_ faith. \_\_\_\_

let ring

1/4

(7) 7 6 5 9-2 0 5 (x) 9-5 (5)-(9) 0

G D/F# Em7 G7 C

what else \_can a poor boy \_do? \_\_\_\_ But my world \_will be right \_\_\_\_

let ring let ring

9-5 4-2 0 2-4 (5) 1 1 5-7



B(7) Em Em7/D C G/B

been one to take each \_\_\_\_ and ev-'ry day. \_\_\_\_

A7 C

Seems \_\_\_\_ like by now \_\_\_\_ I'd find a love who would care, \_\_\_\_ care just for \_\_\_\_

3rd, 4th Verses

D G D/F# Em7

me. \_\_\_\_ 3.4 Then we'd \_\_\_\_ go run-nin' on faith.

\* Fills 1 & 2 replace following 3 measures on D.S.

Fill 1

let ring

T  
A  
B

w/Fill 2 (D.S. only)

To Coda  $\Phi$ 

G D/F# Em7 G7 C

All of our dreams <sup>3</sup> will come true, <sup>\*\*</sup>(and our) world will be right

let ring let ring

0 3-5 5 5 5 5-7

\*\* omit parenthesised lyrics on D.S. only

D G C D D7

love comes o-ver me 'n' you.

even gliss

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

2-5 5 5-7 5-7

Guitar Solo

G D/F# Em7 C G D/F#

7-9 9-9 9-12 12 12-11 12 9 5 7 7-9 9-9 9-14 12 12

Em7 G7 C

even gliss

11-12 12-11-10 12 2-3 4 5 5 5 4 (5) 5 5-6-6

1/4

Fill 2

1/4

T 9-12 9-11-11 11-12 12 2-5

A

B

D G C

let ring

1/4

Bridge

G C B7

But \_\_\_ I've \_\_\_ al-ways been

let ring

Em Em7/D C G/B A7

one to take each \_\_\_ and ev-'ry day. \_\_\_

Seems like \_\_\_ by \_\_\_

C D

now \_\_\_ I'd find a love who would care, \_\_\_ yeah just for me. \_\_\_

D.S.  $\text{S}$  al Coda  $\Phi$

even gliss let ring let ring

## Coda

Coda

Φ C D

And our world would be right, — love comes ov - er me — 'n'

let ring even gliss.

(5) 5 (7) 7 (7) 7 (7) 7 0 (0)

you, \_\_\_\_\_ yes it would.

w/out slide

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody line with lyrics 'you, \_\_\_\_\_ yes it would.' The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bottom staff is a guitar accompaniment line, also in treble clef with a key signature of one sharp. It features a series of chords, mostly triads, with fret numbers written below the notes. The fret numbers are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fret numbers are written in a small font, and the chords are indicated by the notes on the staff.

## Outro

### G Mixolydian

[illegible]

you. Love, — love comes o - ver you. —



The musical score is divided into three systems. The first system shows the vocal melody with lyrics: "Love comes o - ver you." The guitar part for this system consists of chords: G, F6, and Cadd9. The second system shows a more complex guitar part with wavy lines indicating glissandos and the instruction "even gliss." The piano part for this system is a simple accompaniment. The third system shows a more complex guitar part with wavy lines indicating glissandos and the instruction "even gliss." The piano part for this system is a more complex accompaniment.



# Signe

Words and Music by Eric Clapton

## Intro

Moderately fast bossa nova feel ♩ = 176

Nylon string acoustic guitar

Chords: A E/A A E/A A E/A A

Fingerstyle

*mf*

T A B

Chords: E/A A E/A A E/A

Chords: A E/A A N.C. A B/A E/G

\* T on (6) - -

Chords: F# Bm7 E A

\* T = Thumb

Handwritten musical score for guitar, featuring a melody line and a bass line with chords and fret numbers.

**Chords and Fret Numbers:**

- Chords:** F# (F# major), Bm7 (B minor 7), E (E major), A (A major), D/F# (D major with F# in bass), Dadd9/F# (D major add 9 with F# in bass), E7sus4 (E7 suspended 4), E7 (E7), B/A (B major with A in bass), E/G# (E major with G# in bass), F#7 (F#7), Bm7 (B minor 7), E (E major).
- Fret Numbers:** 0, 2, 3, 4, 5, 6, 7, 9, 10, 12.

**Other Notations:**

- Trills:** Indicated by a vertical line with a dot and a wavy line.
- Accents:** Indicated by a small triangle (^) above a note.
- Trill on 6:** Indicated by "T on (6)" with a dashed line.

The score is organized into four systems, each with a melody line and a bass line. The key signature is one sharp (F#).

Handwritten musical score for guitar, featuring a melody line and a bass line with chords and fret numbers.

**System 1:**

- Chords: A, E/A, F#7, Bm7
- Fret numbers: (0) (0), 3 2 0 2, 2, 2 2 0 2, 2, 0 4 2 2

**System 2:**

- Chords: A/B, E, A, D/F#
- Fret numbers: (3) 3, 3 2 0 2, 0 2 1 2, 0 2 2 2, T on (6)

**System 3:**

- Chords: Dadd9/F#, E7sus4, E7, A
- Fret numbers: (3) 3, 3 2 3 2, 0 3 2 1, 0 2 1 2

**System 4:**

- Chords: D/F#, Dadd9/F#, E7sus4, E7
- Fret numbers: (3) 3, 3 2 3 2, 3 3 3 2, 3 3 3 2

**System 5:**

- Chords: B/C#, C#m7, F#m7, Bm7
- Fret numbers: (3) 3, 1 2 0, 4 5 4 6, 2 2 2 2, 2 2 2 2

Handwritten musical score for guitar, featuring six systems of music. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff with fret numbers. Chord symbols are written above the treble staff.

**System 1:** Chords: A/B, E, B/C# C#m7, F#m7.

**System 2:** Chords: Bm7, A/B, E, N.C.

**System 3:** Chords: C#m7, F#m7, Bm7, A/B, E.

**System 4:** Chords: A, D/F#, Dadd9/F#, E7sus4. Includes a dashed line with "T on (6)" above the bass staff.

**System 5:** Chords: E7, A, D/F#. Includes a dashed line with "T on (6)" above the bass staff.

Dadd9/F# E7sus4 E7 A

This system contains the first four measures of the guitar piece. The first measure is Dadd9/F#, the second is E7sus4, the third is E7, and the fourth is A. The tablature shows the fretting hand positions on the strings, with some measures featuring a 'T on 6' instruction.

B/A E/G# F#m7 F#7 Bm7 A/B E

This system contains measures 5 through 10. The chords are B/A, E/G#, F#m7, F#7, Bm7, A/B, and E. The tablature continues with fretting hand positions and includes a 'T on 6' instruction in the fifth measure.

A E/A F#m7 F#7 Bm7

This system contains measures 11 through 14. The chords are A, E/A, F#m7, F#7, and Bm7. The tablature shows the fretting hand positions and includes a 'T on 6' instruction in the first measure.

A/B E A D/F#

This system contains measures 15 through 18. The chords are A/B, E, A, and D/F#. The tablature shows the fretting hand positions and includes a 'T on 6' instruction in the first measure.

Dadd9/F# E7sus4 E7 A

This system contains measures 19 through 22. The chords are Dadd9/F#, E7sus4, E7, and A. The tablature shows the fretting hand positions and includes a 'T on 6' instruction in the first measure.

D/F# Dadd9/F# E7sus4 E7

This system contains measures 23 through 26. The chords are D/F#, Dadd9/F#, E7sus4, and E7. The tablature shows the fretting hand positions and includes a 'T on 6' instruction in the first measure.

First system of musical notation. Treble and bass staves. Chords: D/F#, Dadd9/F#, E7sus4. Fingering numbers are present below the bass staff.

Second system of musical notation. Treble and bass staves. Chords: D/F#. Fingering numbers are present below the bass staff.

Third system of musical notation. Treble and bass staves. Chords: Dadd9/F#, E7sus4. Fingering numbers are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Chords: D/F#, Dadd9/F#, E7sus4. Includes the instruction *dim. poco a poco* and a trill marked "T on (6)". Fingering numbers are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Chords: D/F#, Dadd9/F#, E7sus4. Includes the instruction *p* and a trill marked "T on (6)". Fingering numbers are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Chords: E7, N.C. (No Chord). Ends with a double bar line and a repeat sign. Fingering numbers are present below the bass staff.

# Tears In Heaven

Words and Music by Eric Clapton and Will Jennings

Intro  
Ballad ♩ = 80

N.C. A E/G♯ F♯m7 F♯m7/E

nylon-str. acous. Gtr. ((Fingerstyle))

*mp*

\* T on (6) -----

\* T = Thumb

1st, 2nd Verses

D/F♯ E7sus4 E7 A A E/G♯ F♯m

1. Would you know my name —  
2. Would you hold my hand —

Ton (6) -----

Ton (6) -----

F♯m/E

D/F♯

A

E

if I saw you in hea - ven?  
if I saw you in hea - ven?

Ton (6) -----

A E/G# F#m7 F#m7/E D/F# A/E

Would it be the same \_\_\_\_\_ if I saw you in hea -  
 Would ya help me stand \_\_\_\_\_ if I saw you in hea -

Ton (6) -----4

E A/E E<sup>7</sup> Chorus F#m7 C/E#

ven? I must be strong \_\_\_\_\_  
 ven? I'll find my way \_\_\_\_\_

Ton (6) -----4

A7/E F#7 F#7sus4 F#/A# Bm7

and car - ry on, \_\_\_\_\_ 'cause I know \_\_\_\_\_ I don't be - long \_\_\_\_\_  
 through night and day \_\_\_\_\_ 'cause I know \_\_\_\_\_ I just can't stay \_\_\_\_\_

To Coda Φ N.C. A E/G# F#m7 F#m7/E

here in hea - ven.  
 here in hea - ven.

Ton (6) -----4

1. D/F# E7sus4 E7 A

2. D/F# E7sus4 E7

T on (6) -----4

T on (6) -----4

A Bridge C G/B Am D/F#

Time can bring ya down, time can bend your knees,

T on (6) -----4

G D/F# Em D/F# G C G/B Am

Time can break your heart

T on (6) -----4

T on (6) -----4

D/F# G D/F# E A/E E7/5

have ya beg - gin' please, beg - gin' please.

T on (6)

T on (6)

Interlude

A N.C. E/G| N.C. F|m7 F|m7/E D/F| A

T on (6)

E A/E E<sup>7</sup><sub>5</sub> A E/G| F|m7 F|m7/E

T on (6)

D/F| A E A/E E<sup>7</sup><sub>5</sub> Chorus F|m

Be - yond the door \_

T on (6)

C/E| A7/E F|7 G|m F|/A|

there's peace, I'm sure, and I know \_

T on (6)

Bm7 D/E N.C. A E/G F#m7

there'll be no more tears in hea - ven.

T on (6) ---- 4

F#m7/E D/F# E7sus4 E7 A

3rd Verse

3. Would you know my name if I saw you in hea -

T on (6) ---- 4

E A/E E7 A E/G F#m7 F#m7/E

ven? Would you be the same

T on (6)

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

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

D/F# A/E E A/E E<sup>7</sup><sub>5</sub>

If I saw you in hea - ven?

T on (6)

Coda  $\Phi$  A E/G# F#m7 F#m7/E

ven. 'Cause I

T on (6)

Bm7 D/E N.C. A E/G# F#m

know I don't be - long here in hea - ven.

T on (6)

F#m7/E D/F# E7sus4 E7 Rubato A

let ring

rit. T on (6)

Words and Music by Robert Johnson

Moderately slow blues ♩. = 84

- Dobro w/open G tuning

Fingerstyle *mf*  
w/slide

semi.  
harm.

Gb

 $F(G)$ 

G5

N.C.

C

1/4 let ring

let ring

let ring

C

*even gliss.*

*even gliss.*

G

G7

G6

G+5

G

D  
Svā Harm.

w/out slide  
let ring

w/slide

snap  
string

even' gliss.

G5 G7 G6 G G G7 G6 G G7 G6 G

1. Woke up this morn - in', \_ Feel 'round for my shoes. You knowa-bout that, babe. \_

w/out slide w/slide - - 4 w/slide - 4 w/slide - 4

G5 G7 G6 G C

I have them old walk-in' blues. Woke up this morn in', - I feel 'round for my shoe. \_

w/slide let ring let ring let ring

G D

You know a - bout that ba - by, \_

even gliss. let ring

C G G7 G6 G+5 G5 D

woo \_ Lord, I had them old walk - in' blues. \_

let ring let ring w/out slide w/slide snap string

2nd Verse

G5 G7 G6 G G5 G7 G6 G G5 G7 G6 G

2. I'm leav-in' this morn-in', I have-ta go rob the blind, I been mis - treat - ed.

w/out slide w/slide - 4 w/slide - 4

G5 G7 G6 G C

I don't mind dyin' this a - morn - in', if I have-ta go rob the blind.

let ring w/slide let ring let ring

G D

I been mis - treat - ed,

snap string let ring

C G G7 G6 G+5 G D

woo - Lord, I don't mind dyin'.

even gliss. let ring w/out slide w/slide snap string let ring

## G

Handwritten musical score for guitar. The top staff shows a melody in G major, starting on G4 and ending on G5. The bottom staff shows a fretboard diagram with numbers 1-12 indicating fret positions. The diagram is divided into two systems, each with a wavy line indicating a continuation of the fretboard.

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is written on a single staff with a treble clef. The vocal line is written on a single staff with a soprano clef. The score is divided into two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The guitar part features a complex melodic line with many accidentals and a "snap string" instruction. The vocal line is a simple melody with lyrics. The score is marked with dynamics: *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The tempo is marked "Allegretto".

**System 1 (Measures 1-16):**

- Measure 1:** Guitar: G4, A4, B4, C5. Vocal: G4. Lyric: "The girl on the train".
- Measure 2:** Guitar: D5, E5, F#5, G5. Vocal: A4. Lyric: "drank too much".
- Measure 3:** Guitar: A5, B5, C6, D6. Vocal: B4. Lyric: "and she was".
- Measure 4:** Guitar: E6, F#6, G6, A6. Vocal: C5. Lyric: "so drunk".
- Measure 5:** Guitar: B6, C7, D7, E7. Vocal: D5. Lyric: "that she".
- Measure 6:** Guitar: F#7, G7, A7, B7. Vocal: E5. Lyric: "couldn't see".
- Measure 7:** Guitar: C8, D8, E8, F#8. Vocal: F#5. Lyric: "the girl on the train".
- Measure 8:** Guitar: G8, A8, B8, C9. Vocal: G5. Lyric: "drank too much".
- Measure 9:** Guitar: D9, E9, F#9, G9. Vocal: A5. Lyric: "and she was".
- Measure 10:** Guitar: A9, B9, C10, D10. Vocal: B5. Lyric: "so drunk".
- Measure 11:** Guitar: E10, F#10, G10, A10. Vocal: C6. Lyric: "that she".
- Measure 12:** Guitar: B10, C11, D11, E11. Vocal: D6. Lyric: "couldn't see".
- Measure 13:** Guitar: F#11, G11, A11, B11. Vocal: E6. Lyric: "the girl on the train".
- Measure 14:** Guitar: C12, D12, E12, F#12. Vocal: F#6. Lyric: "drank too much".
- Measure 15:** Guitar: G12, A12, B12, C13. Vocal: G6. Lyric: "and she was".
- Measure 16:** Guitar: D13, E13, F#13, G13. Vocal: A6. Lyric: "so drunk".

**System 2 (Measures 17-32):**

- Measure 17:** Guitar: A13, B13, C14, D14. Vocal: B6. Lyric: "The girl on the train".
- Measure 18:** Guitar: E14, F#14, G14, A14. Vocal: C7. Lyric: "drank too much".
- Measure 19:** Guitar: B14, C15, D15, E15. Vocal: D7. Lyric: "and she was".
- Measure 20:** Guitar: F#15, G15, A15, B15. Vocal: E7. Lyric: "so drunk".
- Measure 21:** Guitar: C16, D16, E16, F#16. Vocal: F#7. Lyric: "that she".
- Measure 22:** Guitar: G16, A16, B16, C17. Vocal: G7. Lyric: "couldn't see".
- Measure 23:** Guitar: D17, E17, F#17, G17. Vocal: A7. Lyric: "the girl on the train".
- Measure 24:** Guitar: A17, B17, C18, D18. Vocal: B7. Lyric: "drank too much".
- Measure 25:** Guitar: E18, F#18, G18, A18. Vocal: C8. Lyric: "and she was".
- Measure 26:** Guitar: B18, C19, D19, E19. Vocal: D8. Lyric: "so drunk".
- Measure 27:** Guitar: F#19, G19, A19, B19. Vocal: E8. Lyric: "that she".
- Measure 28:** Guitar: C20, D20, E20, F#20. Vocal: F#8. Lyric: "couldn't see".
- Measure 29:** Guitar: G20, A20, B20, C21. Vocal: G8. Lyric: "the girl on the train".
- Measure 30:** Guitar: D21, E21, F#21, G21. Vocal: A8. Lyric: "drank too much".
- Measure 31:** Guitar: A21, B21, C22, D22. Vocal: B8. Lyric: "and she was".
- Measure 32:** Guitar: E22, F#22, G22, A22. Vocal: C9. Lyric: "so drunk".

[illegible]

3rd Verse

G5 G7 G6 G G5 G7 G6 G G5 G7 G6 G

3. Peo - ple tell me the walk-in' blues ain't bad, The worse old feel - in'

w/out slide w/slide - 4 w/slide - 4 w/slide - 4

G5 G7 G6 G C

I most ev - er had, Peo - ple tell me the old walk-in' blues ain't bad.

w/slide - 4 let ring

G D

Well, it's the worse old feel - in',

C G G7 G6 G+5 G D

woo Lord, the most I ev - er had.

let ring w/out slide snap string

# Guitar Solo 2

**G**

**Gb**

let ring

**F(/G)** **C**

let ring even gliss. let ring

**G**

snap string let ring

**D** **C**

even gliss. even gliss. even gliss. even gliss.

**G** **G7** **G6** **G+5** **G N.C.** **G** **Rubato N.C.** **G**

snap string w/out slide w/slide snap string retard. even gliss.

# San Francisco Bay Blues

Words and Music by Jesse Fuller

Intro  
Swing feel  $\text{♩} = \text{♩}^3$  Moderately fast w/swing feel  $\text{♩} = 162$  ( $\text{♩} = \text{♩}^3$ )

Acous. 12-str. Gr. C F C C7

\* T on (6)

\* T = thumb

F C G

T on (6)

C F C

T on (6)

A7 D7/F# G7

T on (6)

1st Verse

C F

I. I got the blues from my ba-by liv-in' by the San Fran-cis-co bay. —  
(Harmonica solo on repeat.)

*mf*

T on (6)

C C7 F

The o - cean lin - ers

T on (6)

C C7 F

not so far a - way. \_\_\_\_\_ (1)

C A7

did - n't mean to treat her so bad. \_\_\_\_\_ She was the best \_\_\_\_\_ girl I ev - er have

T on (6)

D7/F#

had. \_\_\_\_\_ (1) said good - bye, \_\_\_\_\_ I can take a cry. \_\_\_\_\_

T on (6)

G7

2nd Verse

C

I wan - na lay down 'n' die.

I ain't got a nick - le an' I  
(w/kazoo solo on repeat.)

F

C

C7

ain't got a lou - sy dime.

She

T on (6)

F

F6

E(7)

don't come back,

ain't gon - na lose my mind.

T on (6)

F

(Ya) ev - er get back to stay,

it's gon - na

T on (6)

C A7 D7/F#

be an - oth - er brand new day, \_\_\_\_\_ walk - in' with (my) ba - by down \_\_\_\_\_

T on (6)

G7 C G

by the San Fran - cis - co bay. \_\_\_\_\_

2. G C F C

3rd Verse

(Sit - tin') down, look - in' from a back door, \_\_\_\_\_

T on (6)

F C F

won - d'rin' which way to go. \_\_\_\_\_ (The) wom - an, I'm so \_\_\_\_\_

T on (6)

C F

cra - zy 'bout, she don't love me no more.

C

Think I'll catch me the freight train be - cause I'm feel - in'

T on (6)

A7 D7/F# G7

blue ride all way to the end of the line,

T on (6)

4th Verse

C F

Think - in on - ly you. Mean - while, liv - in' in the

T on (6)

C F C F

cit - y. just a - bout to go in - sane.

T on (6) --- 4

E7

All I heard my ba - by, Lord wish - in' you could call my name

T on (6) --- 4

F

If I ev - er get back to stay, it's gon - na

T on (6) --- 4

C A7 D7/F# G7

be an - oth - er brand new day, walk - in' with my ba - by down

T on (6) --- 4

C A7

by the San Fran - cis - co bay, hey, hey.

by the San Fran - cis - co bay, hey, hey.

D7/F# G7 C A7

Walk - in' with my ba - by down by the San - Fran - cis - co bay.

T on (6)

D7/F# G7

Yeah, I'm walk - in' with my ba - by down by the San Fran - cis - co bay.

T on (6)

C F C G C (C7)

kazoos

T on (6)