



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed By
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STEVIE RAY VAUGHAN

AND DOUBLE TROUBLE

COULDN'T STAND THE WEATHER

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Scuttle Buttin'

By Stevie Ray Vaughan

Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

A Theme

Moderately Fast $\text{♩} = 160$

Gtr. 1 (dist.)

N.C.

* E7#9

* Chord symbols represent implied harmony.

N.C. E7#9

3/2

N.C. E7#9 **B**

full

N.C. E7#9

full

N.C. A7

N.C. E7#9

full

N.C. B7#9

(3/3) full

N.C. E7#9

(3/2) full

N.C. **C** Guitar Solo E7

E7#9

1/2

A7

E7#9

Musical notation for E7#9 chord progression. The staff shows a melodic line with eighth notes and a bass line with a 3/5 pattern and a final 'full' instruction.

B7#9

Musical notation for B7#9 chord progression. The staff shows a melodic line with eighth notes and a bass line with a 3/5 pattern and a final 'full' instruction.

E7

Musical notation for E7 chord progression. The staff shows a melodic line with eighth notes and a bass line with various fret numbers (15, 16, 14, 12, 12, 2, 2, 0, 2, 0) and a '1/4' instruction.

D

E7

Musical notation for E7 chord progression. The staff shows a melodic line with eighth notes and a bass line with various fret numbers (14, 12, 12, 12, 15, 12, 14, 12, 12, 12, 15, 12, 15, 12, 14, 12, 14, 12) and 'full' instructions.

A7

Musical notation for A7 chord progression. The staff shows a melodic line with eighth notes and a bass line with various fret numbers (12, 14, 14, X, 12, X, X, 14, 12, 14, 12, 14, 11, 12, 12, 13, 11, 12, 11, 12, 11, 12, 10, 10, 11, 10, 11, 12, 10, 11, 12, 10, 11, 12, 13, 14, 11, 12, 13, 14, 12, 14, 12, 14) and 'full' instructions.

E7

Musical notation for E7 chord progression. The staff shows a melodic line with eighth notes and a bass line with various fret numbers (X, 11, 12, X, 11, 12, 11, 12, 10, 10, 11, 10, 10, 11, 10, 10, 11, 10, 10, 11, 12, 13, 14, 11, 12, 13, 14, 14, 12, 14) and a '1/2' instruction.

* T

B7

14 14 14 11 12 12 13 14 12 14 12 14 12 full 12 full 12 14 12 15 1/2 12 12 12 2

* T = Thumb on ⑥

E7#9

(2) 0 0 2 0 2 3 2 0 2 0 2 0 1 2 2 3 3 3 10 10 9 9 7 7 1/2

E

E7

let ring =

1/2 8 7 8 7 7 8 7 7 7 8 7 8 7 7 7 8 7 8 10 8 9 8 7 7 1/4 4

A7

E7#9

1/2 6 5 5 8 5 6 5 8 1/4 5 5 8 2 4 0 3 2 0 x 2 0 2 0 full 3 3 3 2

B7#9

0 0 0 3 5 0 3 (9) 3 2 0 2 2 0 2 0 2 2 3/2 3/2 3/2 3/2 3

E7#9

full (3/2) 2 0 0 3 5 0 3 0 3 2 0 2 3 3 3 0 0 0 0

F Theme
E7#9

N.C.

full

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

0 0 0

N.C.

full

(3) 3 2 0 0 0 3 5 0 3 0 3 2 0 2

0 0 0

N.C.

full

(3) 3 2 0 0 0 3 5 0 3 0 3 2 0 0

0 0 0

N.C.

full

(3) 2 2 0 0 0 3 5 0 3 0 3 2 0 2

0 0 0

N.C.

full

(3) 3 2 0 0 0 3 5 0 3 0 3 2 0 0

0 0 0

N.C.

full

(3) 2 1 2 0 0 0 3 5 0 3 0 3 2 0 2

15 15 15 15 15 15 14 14 14 14

0 0 0 0

Couldn't Stand The Weather

By Stevie Ray Vaughan

Tune Down 1/2 Step:

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

Bm⁻

 1341111

A7

 13121

G7

 13121

F#7

 13121

F#7#9

 2134

Dm7

 111

F

 4312

Dm7^v

 1312

Intro

Free Time (♩ = 122)

Bm

Gr. 1 *mp* clean tone

Gr. 2 *mp*

5 rake →

TAB: (9) 7 9 7 9 9 11 9 10 9 7 9 9 7 9 7 9 7 9 8 7 5 (5)

* Key signature indicates D Mixolydian.
 ** Arpeggiate and strum chords freely.

A7

full

1/2

5 3 5 6 7 5 7 5 7 5 8 5 7 (7) 5 7 5 5 7 5 7 (5 7) 5

G7 **F#7**

full

1/2

7 rake →

5 3 5 3 6 3 5 (5) 3 3 5 3 5 3 3 5 5 4 3 1

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

(snare drum) N.C. (cont. in notation)

A tempo

Gr. 1 tacet

Gr. 2 *mf* w/slight dist

N.C. Riff A

End Riff A

5 3 5 1 3 4 5 3 5 3 5 2 3 4 5

5 3 5 1 3 4 5 3 5 3 5 2 3 4 5

5 3 5 1 3 4 5 3 5 3 5

19 19 19 X X X X X

rake rake

Gtr. 2: w/ Riff A, 4 times

N.C. (Dm7) (G7)

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

10 10 10 10 10 10 X X 12 12 12 12 10 10 12 X 9 10 10 12 X 12 12 10 10 10 10

* T=Thumb on 6

(Dm7)

12 10 X X X X 10 (10) 12 10-11 9-10 12 12 12 12 12 12 12 10 10 12 10

(G7)

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

(Dm7)

grad. bend

12 10 12 X X X 10 (10) 12 10 X 12 10 (10) X X X 12 13 13 13 13 10 10 10 10 10 10 12 (12) 12 X X

(G7) (Dm7)

(12) (12) (12) (10) 10 12 X 10-11 11 12 X 12 12 10 10 10 10 12 10 X X X X 10 (10) 12 10 11 9-10

(G7)

12 12 12 12 12 12 12 10 10 10 10 10 10 12 10 10 10 10 10 10 12 X 9 10 10 12 X 12 12 10 10 10 10

(Dm7)

12 10 X 10 10 10 12 12 12 10 10 12 12 12 10 12 10 12 12 10 12 12 10 12 12 10 12 12 10 12 12 10

Verse

Gtr. 1 tacet
Dm7

1. Com-in' through this ah bus-'ness of life, rare-ly time if I'm

Gtr. 2 Rhy. Fig. 1

10 10 10 10 X 10 X X 10 10 X X 10 10 10 10 X 10 X X 10 10 X X 10 10 10 10 X 10 X X 10 10 X X 10 10 10 10 X 10 X X 10 10 X X

need-ed to. Ain't so fun-ny when things ain't feel-in' right,

T T T

10 10 10 10 10 X 10 X X 10 10 X X 10 10 10 10 X 10 X X 10 10 X X 10 10 10 10 X 10 X X 10 10 X X 10 10 10 10 X 10 X X 10 10 X X

Bm

then Dad-dy's hand helps to see me through. Sweet as sug-ar, love won't

End Rhy. Fig. 1 Rhy. Fig. 2

let ring

10 10 10 10 10 10 X 10 10 10 10 10 10 10 X 10 10 10 10 10 10 X 10 10 10 10 10 10 X 10 10 7 7 7 9 7 9 7 9 7 9

wash a - way. Rain or shine, it's al - ways here to stay. All these years, you 'n' I've

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

1/4

7 9 9 9 9 9 7 7 7 7 5 7 6 6 5 5 (5) 5 3 4

spent to - geth - er, all this, we just could - n't stand the weath - er.

End Rhy. Fig. 2

(9) 4 3 3 5 3 X X 10 10 X X 10 10 X X 10 10 X 5 7 5 7

(Dm7) (G7)

N.C.

Gr. 1

13 13 13 13 13 10 12 12 10 10 12 12 10 12 12 10 10 (10) 10

1/2 1/4

Gr. 2 Riff B

1/4

5 3 5 1 3 4 5 3

(Dm7)

End Riff B

Gtr. 2: w/ Riff B

Gtr. 1

(G7)

(Dm7)

P.M.

Verse

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1
Dm7

2. Like a train that stops at ev-'ry sta-tion, we all deal with trials and trib-u-la-tions. Fear hangs the fel-low that ties up his years,

Gtr. 2: w/ Rhy. Fig. 2
Bm

en-tangled in yel-low and cries all his tears. Chang-es come be-fore we can go.

A9 G9

Learn to see them be fore we're too old. Don't just take me for

Gtr. 1

let ring

12 12 12 12 14 14 14 14 13 13 13 12 14 12 12 10 10 10 10 10 12 12 12 12
 12 12 12 12 14 14 14 14 13 13 13 12 14 12 12 10 10 10 10 10 12 12 12 12
 12 12 12 12 14 14 14 14 13 13 13 12 12 12 12 10 10 10 10 10 12 12 12 12
 11 11 11 11 11 11 11 11 11 11 11 11 12 11 12 10 9 9 9 10 10 10
 12 12 12

F#7#9

Gtr. 2

try'n' to be heav - y. Un - der - stand, it's time to get r - read - y for the storm.

string noise - - - w/ flanger & dist.

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

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 3, 6 1/2 times, simile

Dm7 Rhy. Fig. 3 End Rhy. Fig. 3

f *full* *rake*

(10) 12 10 12 X 10 X 12 X X (12) 12 12 (12) 10 12 (12) X 10 10 12 10 X 12 12 12 13
 X X X X X X X

full *full* *full* *1/2* *1/2* *1/4* *steadily gliss.*

(13) 10 13 10 10 12 10 10 13 10 12 12 10 12 10 10 12 10 (10) 12 12 X X 19

hold bend full

full

hold bend let ring full

full

full

full

1/4

1/4

1 1/2 semi-harm.

full

1/2

full

1/2

full

Gr. 2: w/ Rhy. Fig. 2. simile
Bm

A7

full

1/2

1/4

steady gliss.

G7

F#7#9

Gr. 2

full

1/2

full

1 1/2

full

1/2

1/4

full

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

Bm

full 12 (12) 12 12 12 12 12 12 12 12 10 12 10 12 10 7 7 10 1/2

G7

full (10) 7 10 7 9 9 7 9 7 9 0 2 3 5 5 3 3 6 3 6 3 5 3 6 3 5 5 3 5

Outro

Gtr. 2: w/ Riff A, 4 1/4 times
(Dm7)
N.C.

F#7#9

Gtrs. 1 & 2

mf clean tone 10 10 X 10 X 10 X 10 X 10 X 10 13 13 (13) 13 13 10 X 10 12 10 10 X 10 12 1/2

(G7) **(Dm7)**

12 12 10 11 11 X 12 X X 12 10 (10) 12 10 X X 10 X 10 (10) 12 10 11 9 10 10 10

12 12 12 12 X X 12 12 10 13 13 13 13 13 10 12 12 10 10 X 10

(G7) **(Dm7)**

12 12 10 11 X X 12 12 X 12 10 10 12 10 X X 10 (10) 12 10 10 12 10 12 10 10 11 12

(G7)

T

10

13 13 13 13 13 10

10 10 10 10 10

12

12 (12) 10

12 10 11 9 10

12 10 12 10 10

12 10 (10) 10

1/2

T

(Dm7)

T

1/4

12

X X X X 10 (10) 12 10 12

X X 10 11

X X 9 10

X X 12 10 X 12 X

12 10 12 10

12-10 8 10

13 13 13 13 13 10

X X X X X 10

10 10 10 10 10

X X 12 12

1/4

(G7) (Dm7)

T

1/4

12

(12) 10

12

10 11

9 10

12 X

12 10 (10)

12 10 (10)

12 10 12 12

12 10

12 12

10 10

12

10 10

13 13 13 13

12 13 13 13

12 10

12 10

full

full

1/4

G G7

6 3 tr.

Gr. 2

T

3

12 10

12 10

10 X

X X

10 11

10 11 10

13 10

10

12 10

12 10

12 (10)

12 10

13 13 13 13 13 10

X X X X X 10

10 10 10 10 10

12 12

Free Time Cadenza
Dm7^V

F

rake

rake

dim.

10 10 10

X X X

3 5 3

5 3 5 5 7 5 7 5 3 5 5 3 5 5 3 5 (3 5) 3

Things That I Used To Do

Words and Music by Eddie "Guitar Slim" Jones

Tune Down 1/2 Step:

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

Intro

Moderately Slow ♩ = 64
A tempo

Verse

*G7

1. The things that I used to do, _____

mf w/ dist. let ring

mf ** T

TAB: 5 4 3 3 | 4 3 4 3 3 5 3 3 5 3 3 5 3 3

* Chord symbols represent implied harmony.

** T=Thumb on ⑥

Lord, I won't do no more. _____

w/ bar

1/2 full full

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

The things that I used to do, _____

1/2 full let ring

TAB: 5 3 5 5 (3) 3 (3) 6 3 5 (5) 3 3 5 3 5 3 0 3 3 3 4/5 3 4/5 3 4/5 3

G7

Lord, I won't do no more.

w/ bar

1/2 full rake full

D9

I used to sit a-round do-in' noth-in', ah,

let ring w/ bar

C9

G7

cry ba-by do not go.

w/ bar rake full 1/2 let ring

Verse

D7

G7

2. I used to search all night for ya, darl - in',

w/ bar rake let ring

C9

G7

Lord, an' my search would al-ways end in vain. —

w/ bar

grad. bend

full

3 1/4 1/2 1/2 1/4

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

C9

I used to search all night for ya, darl-in',

full

1/2

full

1/2

5 4 3 6 3 3 3 6 3 5 (5) 3 3 5 3 5 (5) 3 3 5 3 (5)

rake T

3 5 3 5

G7

Lord, but my search would al-ways end in vain. —

full

1/4

full

P.M. rake rake

(0) (0) (0)

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

D9

But I knew all the time dar-lin' ah,

1/2

1/2

1/2

T

5 3 3 6 3 5 6 5 5 3 5 3 (35) 3 5 3 4 5 5

rake T

5 3 3

C9 G7

that you was hid out with your oth-er man. —

w/ bar

grad. bend full

1/4 1/2 1/2

Guitar Solo

D7 G7

f *f*

C9

full 1/4 1/2 1/4

C9

full 1/2 full 1/4 full 1/2

G7

grad. bend full 3/4 full 1/2 full

D9

6 3 5 3 3 3 6 3 5 (5) 3 5 5 3 5 5 5 3 3 3 6 3 3 5 3 5 3 5 4 3 6 3 3 6 3 5 (5) 3 5 3 5 3

C9

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

D7 G7 C7 G7

5 (5) 3 5 3 4 5 5 15 15 15 15 15 15 18 17 15 15 17 15 18 (18) 18 18 (18) 18

C7

18 18 15 17 15 18 15 17 (17) 15 15 17 15 (15) 15 15 13+15 13+15

G7 loco

15 18 15 18 15 18 15 18 18 18 18 15 20 (20) 20 20 18 20 20 (20) 20 (20) 20 3 3 3 5

D7

5 3 5 3 3 6 3 3 5 (5) 3 6 3 (5) 3 3 3 5 3 3 5 3 3 5 3 3 5 5 4 3 6 3 3 6 3 5 (5) 3 3 5 3

C7 G7 C9

full 1/2 full

G7 D7 G7

C7 G7

C9

G7

1/2 full full T

D7

full full full 1/2 1/2 1/4 1/4 full full

C7 G7 C9

full 1/2

G7 D7 Verse

3. I'm gon' send you back to yo' ma-ma, darl - in',

rake mf 3

C9 G7

Lord, 'n' I'm go-in' back to my fam - 'ly, too.

w bar grad. bend full

C9

I'm gon' send you back to yo' ma-ma, darl - in',

full

G7

Lord, 'n' I'm go - in' back to my fam - 'ly, too.

grad. bend full

1/2 full 1/4 full

let ring

D9

Free Time

C9
N.C.

A tempo

There's noth-in' I can do to please ya, darl-in', — ah, oh, — I just — can't get a - long — with

accel.

drum cue: X X X

w/ bar

N.C. G7 C7 G7 N.C. Ab9 G9

you. — Hey!

8va — loco

on cue: on cue:

rake T rit.

10 (18) 11 10 (10) 15

18 11 10 10 15

5 10

6-10

Voodoo Child (Slight Return)

Tune Down 1/2 Step:

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

Words and Music by Jimi Hendrix

Intro

Moderately Slow ♩ = 94

Gr. I N.C. * + * °

mp

* w/ wah-wah & dist.

* + = treble position (pedal down)
* ° = bass position (pedal up)

mf rake

* T = Thumb on ⑥

cont. w/ wah simile

mf

* T = Thumb on ⑥

(drums enter)

mf

(band enter)

N.C. (E7#9)

mf

full wah off

3
1/2 full
full 1/2 1/4
0 2 2 (2) 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 19

1/2 full
0 2 3 0 0
0 2 2 2 2 2 2 2 2 2 2 2

3/4 1/2 1/2 1/4 3 1/2
(2) 2 2 2 (2) 2 (2) 0 0 1 2 3 (3) 0 0 3 3 3 2 (2) 0

1/2 1/2 1/2 1/2 3 1/2
0 0 0 0 0 0 0 0 0 0 0 0 2 (2) 0
0 3 0 0 0 0 0 3 2 0 0 0 0 0

Verse
(E7#9)
N.C.

I. Well, I'm stand-in' next to a moun-tain, chop it down _ a-with the edge of my _
1/2 1/4 1/4 1/2
0 0 0 0 0 0 0 0 0 0 0 0 3 0 3 3 0 3 0 2
0 0 3 0 14 14 12 14 12 12 14 12 (12) 14 (14) 0 2 (4) 3 0

This system shows the first six measures of a guitar piece. The treble clef staff features a melodic line with some tremolos. The bass clef staff contains guitar-specific notation, including fret numbers and string numbers (0, 1, 2, 3). A "1/4" note is marked above the first measure. Dynamic markings include "grad. bend" and "grad. release" above the eighth measure. Other annotations include "full" and "1/2".

This system covers measures 7 to 12. The melodic line continues with various rhythmic patterns. The bass staff shows fret numbers and string numbers. Annotations include "1/2", "full", and "3".

This system spans measures 13 to 18. It features several triplet markings above the notes in the treble staff. The bass staff continues with fret and string notation. Annotations include "full" and "3".

This system covers measures 19 to 24. It includes a section with a tremolo indicated by a wavy line above the treble staff. The bass staff has fret numbers and string numbers. Annotations include "let ring" and "1/4".

This system spans measures 25 to 30. The treble staff has a tremolo in the first few measures. The bass staff shows fret numbers and string numbers. Annotations include "full", "1/4", and "1/2".

This system covers measures 31 to 36. It includes triplet markings above the notes in the treble staff. The bass staff shows fret numbers and string numbers. Annotations include "1/2", "1/4", and "full".

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 12-string guitar arrangement. The staff contains a melodic line with triplets and a bass line with fret numbers and a 1/2 note pickup. Annotations include "full" and a "rake -" instruction.

Musical notation for the second system, continuing the melodic and bass lines. It includes triplets, a "rake -" instruction, and various fret numbers and pickup notes.

Musical notation for the third system, featuring a treble clef and a key signature of one sharp. The staff includes a melodic line with triplets and a bass line with fret numbers and pickup notes. Annotations include "let ring -", "1/4", and "full".

Double Time Feel

Musical notation for the "Double Time Feel" section, featuring a treble clef and a key signature of one sharp. The staff includes a melodic line with triplets and a bass line with fret numbers and pickup notes. Annotations include "wah on", "wah off", "full", and "1/4".

End Double Time Feel

Musical notation for the "End Double Time Feel" section, featuring a treble clef and a key signature of one sharp. The staff includes a melodic line with triplets and a bass line with fret numbers and pickup notes. Annotations include "wah on", "wah off", "full", "grad. 1/2 bend", and "1/2".

Musical notation for the final system, featuring a treble clef and a key signature of one sharp. The staff includes a melodic line with triplets and a bass line with fret numbers and pickup notes. Annotations include "1/2" and "1/2".

0 2 3 (3) 0 0 0

mf

p.m.

mf

full

mp

p

mf

rake

full

rake

rake

full

mp *p* *mf*

rake →

mf

rake →

full *mf*

rake →

mf

rake →

Verse
N.C.(E7#9)

2. I did-n't mean to take up all your _ sweet time, _

mf

rake →

(I'll) give it right back to ya a-one o' these days.

f rake → *grad. bend* full rake → *grad. release*

Annotations: 3, 1/4, 1/2, 3/4, full

rake →

Annotations: 1/2, full, 1/2, 1/2, full, 1/2, full

I did -n't mean to take — up all your sweet time,

Annotations: 1/2

give it right back to ya the rest o' my days.

grad. bend

Annotations: 1/2, 1/2, 1/4, 1/2

D7 E7

Lord knows, I'm a voo-doo chile.

The first system shows a vocal melody line in treble clef with lyrics. Below it is a guitar accompaniment line in treble clef with various articulations. At the bottom is a bass line with fret numbers and bar lines.

Guitar Solo
N.C.(E7)

fuzz on wah on rake →

full full 1/2 full 1/4

15 17 17 (17) 15 17 16 14 12 12 14 (14) 15 (14) 15 (15) 15 (15) 15 15 14 14 (15) 14 (15) 14

w/ bar fdbk. rake →

pitch: G

The second system is a guitar solo in treble clef. It includes various techniques like bends, vibrato, and effects such as fuzz and wah. The fret numbers are indicated below the notes. A wavy line indicates a vibrato effect.

hold bend 3 wah off

full full 1/2 full 1/2 full 1/2 full full

12 12 12 12 12 12 12 12 12 12 14 14 14 14

The third system continues the guitar solo with similar techniques and effects as the previous system. It includes a triplet of notes and a wah-off effect.

1/2 full rake → 1/2 full full

(14) 14 14 14 14 (14) (14) 12 14 14 12 14 14 0 3 0 3 3 3 (3) (0) 3

The fourth system continues the guitar solo, featuring a rake effect and a triplet. The fret numbers and articulations are clearly marked.

full 1/2 grad. bend 1/4 full full full 1/2

3 0 0 0 0 3 2 0 0 (2) 0 3 (3) (3) (3) 0 2 0 3 0 0 3 (3)

The fifth system concludes the guitar solo with a gradual bend and various articulations. The fret numbers and bar lines are provided.

3 3 3 3 3
0 3-0 2 0 0 3-0 2 0 2 2 0 2-0 2-0 1-0 3-0 0 0 0 0
full 1/2 1/4 1/4 1/4
15 12 (12) (0) 14 12 (12) 12 12

14 14 15 15 15 14 14 14 14 14 14 14 14 14 14 14
14 12 14 12 15 12 16 12 14 12 15 12 14 12 15 12 14 12 14 12 0 0 14 (12)
14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 0 0 12 14 12
full 1/4 1/4 full 1/4 full 1/4 full 1/4 full 1/4
(0) x 15 (15) 12 (12) 14 12 12 (12) 14 12 0 0 14 12 14 12

14
14
14
0
(0)

14
14
14
0 0 0 0 (X) 0 0 0 0 0 19 19 19 19 19 19 19 19 0
0 0 0 0 (X) 0 0 0 0 0 19 19 19 19 19 19 19 19 0
7 / 0
8va loco

0 3 0 0 3 3 0 0 0 0 0 0 0 3 3 3 0 3 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1/2 1/2 1/4
0 2 (3) 0 0 3 3 (2) 0 0 0 0 3 3 3 0 3 3
(3) 0 0 2 2 (2) 0

0
1
0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1/2 1/4
0 2 0 2 0 2 2 0 0 0 0 0 0 0 0 0 2 5
3 (3) 0

G/D A/C#

First system of guitar notation. Treble clef, key signature of two sharps (F# and C#). The guitar part consists of two staves. The upper staff shows chords and melodic lines with various articulations like accents and slurs. The lower staff shows fret numbers and strings. Chords G/D and A/C# are indicated above the staff. Fret numbers include 4, 5, and 12.

Second system of guitar notation. Similar to the first system, it features two staves with chords and fret numbers. Includes a "full" tremolo marking and a "1/4" note marking. Fret numbers include 0, 2, 3, 15, and 12.

G/D A/C#

Third system of guitar notation. Treble clef, key signature of two sharps. Two staves showing chords and fret numbers. Includes a "1/4" note marking. Fret numbers include 4, 5, 14, 12, and 10.

Fourth system of guitar notation. Treble clef, key signature of two sharps. Two staves showing chords and fret numbers. Includes markings for "8va" (octave up), "loco", and "1/2" note markings. Fret numbers include 14, 12, 11, 9, 7, 6, 5, 4, 3, 0, 14, 12, 21, and 0.

G/D A/C#

Fifth system of guitar notation. Treble clef, key signature of two sharps. Two staves showing chords and fret numbers. Includes a "3" marking for a triplet. Fret numbers include 0, 4, 5, 14, 12, 14, 0, 3, 0, 0, 3, 3, 2, and 0.

Outro Slower ♩ = 83

Sixth system of guitar notation, labeled "Outro Slower ♩ = 83". Treble clef, key signature of two sharps. Two staves showing chords and fret numbers. Includes markings for "wah on", "semi-harm. rake", and "8va + loco". Fret numbers include 0, 1, 2, 7, 9, 7, 5, 5, 7, 5, 7, 9, 7, 9, (9), 7, 19, 19, and 0.

cont. w/ wah simile

8va-- loco

rake →

rit.

Harm. T rake →

mp

full

p

Free Time Cadenza

p

mf

ppp

mp

f

w/ random wah flutter

steady gliss.

full

accel.

wah off

8va--

rake →

w/ bar

rit.

fbk.

Cold Shot

By Mike Kindred and W. C. Clark

Tune Down 1/2 Step:

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

Intro

Moderate Shuffle ♩ = 120 (. . . .)

N.C. (Am7)

Gtr. I

f w/ slight dist.

(enter band)
picking cont. simile

Verse

N.C. (Am7)

1. Once _ was a sweet thing, ba - by, we held _ our _ love in our hands.
2. Re-mem-ber the way that _ you loved me, you'd do _ an - y - thing I _ said.

P.M. 2nd time
mf

Am N.C.

And now I reach to kiss your lips, my touch don't mean a thing.
 And now I see you out some where, you won't give me the time of day.

Chorus
 (Dm7) (Am7)

And that's a cold shot, ba-by, yeah, that's a drag.
 And that's a cold shot, darl-in', yeah, that's a drag.
 ba-by, yeah, that's a drag.

8va - loco

Gtr. 1: w/ Fill 1, 2nd time only
 E7#9

A cold shot, ba-by, I let our love go
 'n' that's a cold shot, ba-by, we've let our love go
 'n' that's a cold shot, ba-by, we've let our love go

Fill 1
 Gtr. 1

T 15 15 15 15
 A X X X 0
 B 14 14 14 14 0 0

1. *To Coda* ⊕

(Am7)

bad.
bad.
bad.

2. **Guitar Solo**
N.C. (Am7)

* T = Thumb on ⑥

(D5) (Am7)

(D5) (Am7)

full

1/4

1/4

Verse
Am N.C. Am Bm Am N.C. Am Bm

3. I real-ly meant I was sor - ry for ev-er caus-in' you pain.

f

Am N.C. Am N.C. D.S. al Coda

You showed your 'pre-ci - a - tion by walk-in' out an - y - way. — And that's a cold shot.

steady gliss.

15

⊕ Coda

1/4

1/4

Outro
N.C.(Am7)

End shot, _ too bad,

cold shot. _

E7#9

E9 Am N.C. (drums fill) A7#9 Am7

Spoken: Don't let our true love run cold.

On cue: On cue:

Tin Pan Alley

By Robert Geddins

Intro

Slow Blues $\text{♩} = 40$
N.C.

Bm

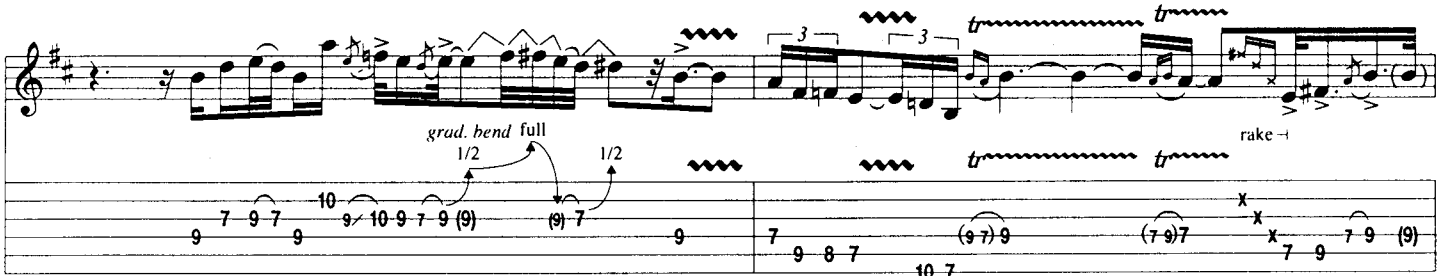
(drum roll)  
Gtr. I



p w/ clean tone $\frac{1}{2}$

w/ bar

9 7 7 7 7 9(7) 9(9) 7 9(7-9) 7

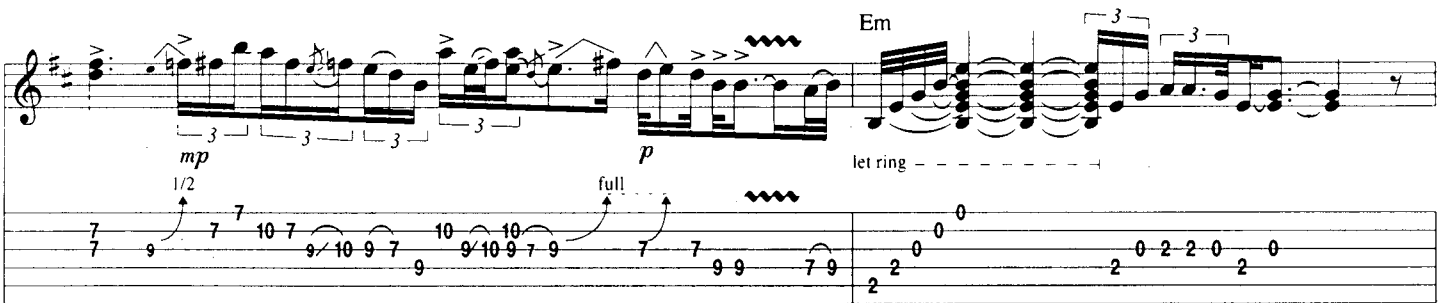


grad. bend full $\frac{1}{2}$

1/2

rake →

9 7 9 7 9 10 9 10 9 7 9 (9) (9) 7 9 7 9 8 7 (9-7) 9 (7-9) 7 x x 7 9 (9)



mp

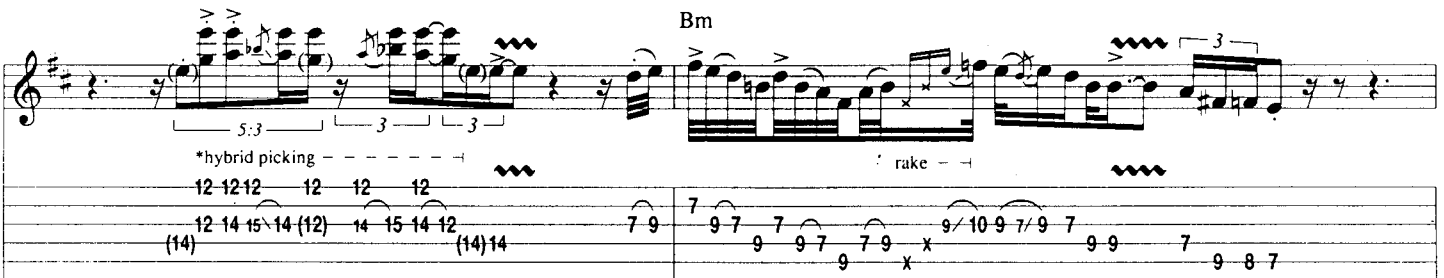
1/2

p

full

let ring - - - - -

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

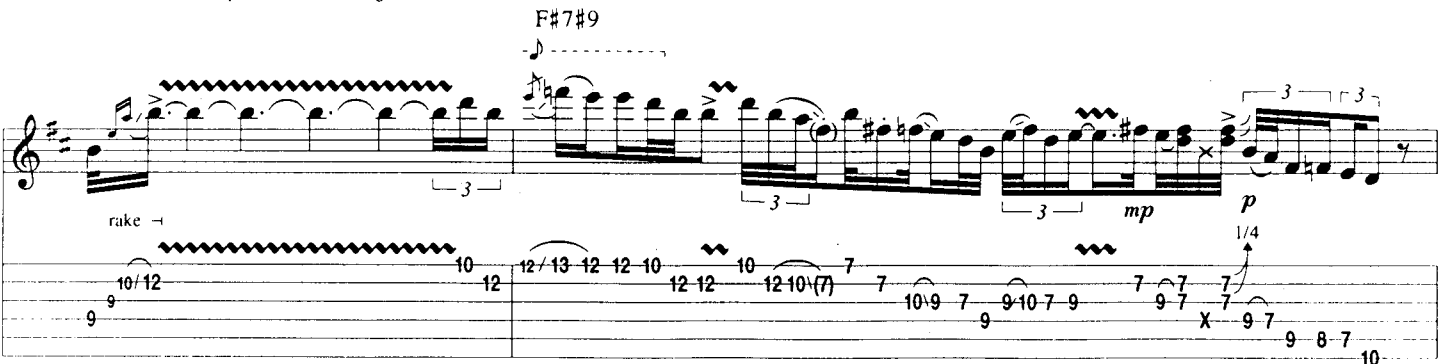


hybrid picking - - - - -

rake →

(14) 12 14 15 14 (12) 14 15 14 12 (14) 14 7 9 7 9 7 7 9 9 7 9 x 9 10 9 7 9 7 9 9 7 9 8 7

*w/ pick and middle finger



rake →

mp

1/4

9 10/12 9 10 12 12/13 12 12 10 12 12 12 10 (7) 7 10 9 7 9 9 10 7 9 7 9 7 7 x 9 7 9 8 7 10

First system of musical notation. Treble clef staff with notes and rhythms. Bass staff with fret numbers: 13, 12, 15, 12, 13, 12, 13, 12, 15, 12, 15, 12, (14), 12, 9, 12, 10, 12, 10, 7, 7, 7, (9), 9, 10, 9, 7, 9.

Bm

Second system of musical notation. Treble clef staff with notes and rhythms. Bass staff with fret numbers: (9), 9, 10, 11, 9, 9, 9, 7, 7, 9, 7, 9, 9, 9, 10, 9, 7, 9, 10, 9, 9, 7, 9, 9, 7.

F#7#9

hybrid picking

Third system of musical notation. Treble clef staff with notes and rhythms. Bass staff with fret numbers: 9, 8, 7, 10, 7, (9-7)9, 7, 7, 7, 14, 14, 14, 14, 14, 14, 14, 16, 14, 16, 16/17, 16, 14, 16, 14, 16, 14, (14)~14~14, 16, 14, 16, 14, 16, 14, 16, 15, 14, 12.

Em

rake

Fourth system of musical notation. Treble clef staff with notes and rhythms. Bass staff with fret numbers: 14, 12, 14, 12, 14, 12, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 14, 7, 9, 7, 9, 7, 9, 9.

Bm

E9

let ring

Fifth system of musical notation. Treble clef staff with notes and rhythms. Bass staff with fret numbers: 7, 9, 10, 9, 7, 9, 9, 10, 9, 7, 7, 9, 11, 9, 7, 9, 10, 9, 7, 9, 9, 7, 9, 7, 9, 9, 7, 9, 9, 7, 9, 9, 8, 7, 8, 7, 10, 7, 9, 9, 7, 7, 10, 7, 9, 1/2, 1/2, (9) 7, 9, 10.

Bm

F#7

rake

Sixth system of musical notation. Treble clef staff with notes and rhythms. Bass staff with fret numbers: 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, x, x, x, x, 7, 8, 9, (9), 9, x, x, 9, x, x, 9, 7, (7), 9, 1/4.

Verse

Bm

I. I went down to Tin Pan Al-ley, - see what was go-in' on.

p *mf* *mp*

hybrid picking 1/4 let ring *T let ring T

*T - Thumb on 6

Things was too hot down there; - could-n't stay ver-y long.. Hey,

mf *p*

let ring T

Em

hey, - al-ley's the rough-est place I've ev-er

mf *p*

let ring P.M. P.M.

Bm

been.

mf *p*

rake hold bend let ring rake

F#7#9 E9

All the peo-ple down there — liv-in' for their whis-key, wine 'n' gin. —

mf 1/2 hybrid picking *p*

Bm E9 Bm F#7

hybrid picking rake --- let ring

1 1/4 1/4 1/4

Verse Bm

2. I heard a wom-an scream, yeah, 'n' I peeked through the door. —

let ring --- *f* *mf* *mp* *mf* hybrid picking *mp*

1/2

Some cat was work-in' on An-nie with a, Lord, with a two-by-four. Hey,

mf *mp* rake-*f* rake- steady gliss.

1/4

Em

hey, al - ley's the rough-est place I've ev-er

mp let ring - - - - - let ring - - - - -

Bm

been.

steady gliss. rake - - - *mf* hold bend let ring *mp* *mf* *mp*

F#7#9 E9

All the peo-ple down there... liv - in' for their whis - key, wine 'n' gin.

rake - - -

Bm E9 B F#7

mp *p* Harm. rake - - -

Verse
Bm

N.C. Bm

3. I heard a pis-tol shoot, yeah, 'n' it was a for-ty-four.

p w/ bar *sfz* *p* *mf* *p* let ring.

7 7 7 7 7 10 9 7 9 9 7

Some-bod-y killed a crap shoot-er 'cause he did-n't shake, rat-tle 'n' roll. Hey,--

mf *p* *mf* steady gliss.

7 7 9 7 7 9 10 9 7 9 7 9 (7 9) 9 18 18

Em hey, al-ley's the rough-est place I've ev-er

mp let ring -- let ring --

0 0 0 2 3 2 0 2 0 0 (2)

Bm been. rake steady gliss. hold bend full rake

18 18 7 9 7 7 10 10 10 9 9 (9) 7 7 7 7 (7 9) 7 7 8 9 9

F#7#9 E9

'n' all the peo-ple down there - kill-in' for their whis - key, wine 'n' gin.

mf snap *mp* T

1/2

Bm E Bm F#7#9

mf *mp* rake let ring T

1/4

Guitar Solo Bm

p. *mf* hybrid picking

3 5:4

1/4

p *mf* rake

p full

mp mf mp p mf p

E9

mp rake 6 let ring

mp

mf steady gliss.

mp hybrid picking full

full mf mp pp

Verse
Bm

4.1 hear a cop stand-ing with his hand on his gun...

mf grad. bend full *p* *mf* 1/2

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

Said, "This is a raid, boy, - now. Lord, - no - bod-y run!" Hey, -

mp *mf* 1/4 let ring T

7 7 9 9 10 9 7 9 7 7

Em
hey, hey, al - ley's the rough - est place - I've ev-er

let ring let ring

2 0 2/3 2/3 2 0 2 0 0

Bm
been.

mf steady gliss. *mp* let ring *mf* hold bend let ring *mp* T

19 19 7 7 10-10 10 7 7 9 7 9 7 9 7 9 7 9 7 8 9 2

0/10 7 8 9 7 (7) (7)

Free Time

A tempo

E9 N.C.

(drums)

F#m

Yeah, they took me a-way from that al-ley. Lord, they took me right back to the bend.

2/2 (2) 1/4 2 2 4 4 5 4 2 7/7 7/7

Bm

E9

7/7 9 7 9 7 10 9/10 7 9 7 9 7 7 9 7 9 8 7 10 7 10

Free Time

Bm N.C.

A#m₉/C#

Bm₉

N.C.(Bm)

rit. 8va loco

7 9 13 13 14 13 14 12 13 11 12 14 19 17 19 19 10 7 7 10 7 7 10 9 7 9 9 7 9 7

let ring rake

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

On cue: (drums) On cue:

7 9 7 9 9 7 9 8 7 8 7 (7 9) 7 7 9

Honey Bee

By Stevie Ray Vaughan

Tune Down 1/2 Step:

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

Intro

Moderate Shuffle ♩ = 122 (♩ . ♩ . ♩ .)

*N.C.(B7)

(A7)

f w/ dist.

1/4 1/2

3 3 3 3 3 3 3 3

8 7 7 10 7 9 7 8 7 10 7 10 7 | 4 6 5 5 7 6 5 8 5 6 2 0 2 2

T
A
B

*Chord symbols represent suggested harmony.

E7 B Verse (E) N.C. 3

I. Like a queen bee's hon-ey, you as

let ring

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

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

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

E N.C. E N.C. E N.C. 3

sweet as can be. I am the king bee, ba-by, buzz with me.

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

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

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

E N.C. E N.C. (B)F# N.C.

Dive in your hive and in-to your life, tell me lit-tle ba-by that you'll

1/4

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

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

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

♩ Chorus

A5 A6 A5 A6 G5 A5 A6 G5 A5 A6 G

buzz me all the time. 'Cause the way we kiss just can't miss; —
 real-ly groove me ba-by when you move your hips;

A5 A6 A5 A6 G5 A5 A6 A5 A6 G6 A5 A6 A5 A6 G

don't make me wait to feel your warm em-brace. Each and ev-'ry time
 shake it all a-round, it takes me pound for pound. I want you all the time

A5 A6 G5 A5 (A6) G5 B5/F# N.C. To Coda ⊕

that we get the chance, — c-'mon, lit-tle ba-by, let's ah make some ro-mance.
 just be — cause, — you know you — real-ly have — give me a buzz.

Guitar Solo

E7

f

A

E7 **B7**

A7 **E7**

A7 **E7**

A **B**

E

Yeah, you

This system contains a vocal line in treble clef and a guitar accompaniment line in bass clef. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The guitar accompaniment features a series of chords and triplets. A 1/2 note is indicated above the guitar line. The system concludes with a fermata over the final notes.

⊕ Coda

Outro Guitar Solo

E7

This section is an 'Outro Guitar Solo' in treble clef. It begins with an E7 chord. The melody consists of eighth notes and triplets. The guitar accompaniment in bass clef features a steady eighth-note pattern on the lower strings, with some triplets and a 4+2 pattern towards the end.

This system continues the guitar solo. It features a melodic line with triplets and a bass line with a 'full' dynamic marking and a 1/2 note. The system ends with a fermata over the final notes.

This system continues the guitar solo, including sections B and E. It features a melodic line with triplets and a bass line with a 'full' dynamic marking and a 1/2 note. The system ends with a fermata over the final notes.

B7 **E7**

8/10 10 10 10 10 10 10 10 10 10 10 10
 9/11 11 11 11 11 11 11 11 11 11 11 11

10/15 15 15 15 15 15 15 10/12 12 12 12 12 12 12 12 12 12
 11/16 16 16 16 16 16 16

A **B**

Rva *loco*

1/2 3/4 full 1/2 1/4

5 17 17 17 17 17 17 17 17 17 (17) 17 (17) (17) (17) 17 (17) (17) (17) 17 19 17 17 0 17 0

E

17 0 0 0 0 0 0 2 1/2 (2) 0 2 0 0 3 0 0 3 2 0 2 0 1 2

let ring - -

A7 **B7**

let ring - -

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

E7 **F₉** **E₉**

P.M.

3 0 3 3 2 0 2 0 2 0 8 7 8 8 7 7 6 6 6 7 0

let ring - -

To Coda ⊕

D7#9 D7b9

let ring - rake -

(Gm7) N.C.

rake -

C13 F9 N.C. Bb13 Eb9 N.C. Ab13 G13 N.C. G5 N.C. (D)

rake -

C Guitar Solo
(Gm7)
N.C.

(D7) (Gm7)

C13 F9 N.C. Bb13 Eb9 N.C.

Ab13 G13 N.C. G5 N.C. (D) **D** (Gm7)
N.C. even

Chords: Ab13, G13 N.C., G5 N.C., (D), **D** (Gm7), N.C. even

Annotations: rake - 3, 3, 3

Fingerings: 4 5 6, 3 4 5, 3 3 3, X X X, 3 5

even

Fingerings: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

even

Fingerings: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 5 5 5 5 5 5 5 5 5 5

even (D7)

Annotations: rake - 3, 3, 3, 1/4

Fingerings: (5) 3 3 5 5 5 5 5 5 5 5 6 5 3 5 3 5 3 6 3 6 5 3 5 5 3

(Gm7) F13 G9 G5

Annotations: steady gliss.

Fingerings: 5 3 5 4 3 1 3 4 5 3 5 3 3 5 15 14 13 15 15 14 13 15 3 6 3

C13 F9 N.C. Bb13 Eb9 N.C. Ab13 G13 N.C. G5 N.C. (D)

Fingerings: 9/10, 9/10, 8/9, 7/8, 8, 7/8, 7/8, 6/7, 5/6, 6, 5, 4, 3, 3, 17, 14

E (Gtr. trades "2's" w/ sax)

N.C. (Gm7)

8va----- loco

Musical staff with treble clef and key signature of one flat. The melody consists of eighth and quarter notes with accents. The guitar accompaniment features a sequence of double stops: 18-15, 18-15, 17-5, 5-5, 5-5, 5, 10-11, 11-12, 12-12, 10-12, 10.

Musical staff with treble clef and key signature of one flat. The melody includes a dotted quarter note followed by eighth notes. Chords (D7) and (Gm7) are indicated above the staff. The guitar accompaniment includes a "P.M. rake -" instruction. Double stops include: (10)-10, 10-(10), 8-10, 11-12, 8-6, 8-6, 6-8, 6-8, 6-8, 6-8.

Musical staff with treble clef and key signature of one flat. The melody features a series of eighth notes with accents. Chords C13, F9 N.C., Bb13, and Eb9 N.C. are indicated above the staff. The guitar accompaniment includes double stops: 5/6-2/3, 3-6, 3-6, 5-3, 5-3, 3-5, 9/10-8/10, 8/9-7/8, 8-6, 8-6.

Musical staff with treble clef and key signature of one flat. The melody features a triplet of eighth notes with a wavy line underneath. Chords Ab13, G13 N.C., G5 N.C., (D), and F F13/(D) are indicated above the staff. The guitar accompaniment includes a "rake -" instruction and a "mp" dynamic marking. Double stops include: 6-4, 5-3, 3-3, X-X, X-3, 5, 15-13, 14-13, 15-13, 14-13, 15-13, 14-13.

Musical staff with treble clef and key signature of one flat. The melody consists of eighth notes with accents. The guitar accompaniment features a sequence of double stops: 15-13, 14-13, 15-13, 14-13, 15-13, 14-13, 15-13, 14-13.

G Sax Solo

D°7/(G) N.C. (Gm7)

Gm9

Musical staff with treble clef and key signature of one flat. The melody includes a "steady gliss." instruction. The guitar accompaniment includes a "p" dynamic marking and double stops: 15-13, 14-13, 14-(14)-(8), 10-9, 10-9, 9-5, 9-5.

D7#9

D7b9 D7#5#9 Gm9

mp

D.S. al Coda

C13 F9 N.C.

Bb13 Eb9 N.C.

Ab13 G13 N.C. G5 N.C. (D)

mf

rake →

⊕ *Coda*

D7#9

D7b9

D7#5#9

Gm9

[H] Tag

C13

F9 N.C.

Bb13

Eb9 N.C.

1., 2.

3.

[I] Free Time Cadenza

Ab13

G13 N.C.

G5 N.C.

(D)

Ab13

G13

Gm9

even

rake →

D/*(G)

On cue:

*Bass gr. plays G.