2  Motherless Children
14  Give Me Strength
21  Willie and the Hand Jive
28  Get Ready
41  I Shot the Sheriff
50  I Can't Hold Out
57  Please Be With Me
70  Let It Grow
77  I'm a Steady Rollin' Man
88  Mainline Florida
95  GUITAR NOTATION LEGEND
Verse

Gtrs. 2 & 5 tacet

A

1. Motherless children have a hard time when your mother is dead, Lord.

Gtr. 4

w/o slide

Gtr. 3

Rhy. Fig. 2
Motherless children have a hard time when your mother is dead, Lord. They don't have anywhere to go.
wandering 'round from door to door. Nobody can treat you like a

mothers will when your mother is dead, Lord.
Verse

Grs. 2 & 3: w/ Rhy. Fig. 2, 1st time, simile
Grs. 2 & 3: w/ Rhy. Fig. 2, 1st 13 meas., 2nd time, simile

2. Fa-ther will do the best he can when your moth-er is dead, Lord.
3. Sis-ter will do the best she can when your moth-er is dead, Lord.

simile on repeat

Fa-ther will do the best he can when your moth-er is dead, Lord.
Sis-ter will do the best she can when your moth-er is dead, Lord.

w/ slide

so man-y things a fa-ther can't un-der-stand.
so man-y things a sis-ter can't un-der-stand.

To Coda

No-bod-y treats you like a moth-

w/o slide
D              A              D
er will when your moth er is dead, Lord.

Interlude
Gtrs. 2 & 3: w/ Rhy. Fig. 1, simile

A              D              A              D
w/ slide

A              D              A              D

*composite arrangement

Gtr. 3

A              E              D              F

Gtr. 4

12-12-12-14
12-12-14
15-15
13-12
17
17
17
15
13-12
14-12
16-14
Coda

D

er will when your moth-

When your moth-

A

D

er is dead.

Gr. 4

Rhy. Fig. 3

End Rhy. Fig. 3
Verse
E
F#7
A/B
E
A

give me strength.
to carry on.

E
A/B
E
E7

Dear Lord,
give me strength.
to carry
on.
My home may be out on the high-
way.
Lord, I've done so much wrong.
Lord, please
Verse

2. Dear Lord, give me strength to carry on.

E E7 A

B E
Dear Lord, give me strength to carry on.

Mm, mm. My home may be out on the
high-way.

Lord, I've done so much wrong, but please

give me strength to carry on.
Willie and the Hand Jive

Words and Music by Johnny Otis

Intro
Moderately w/half time Bo Diddley Beat \( \cdot = 90 \)

G   A

\( \text{Gtr. 1} \)

\( \text{mf} \) * w/amp tremolo and neck pickup let ring -- 4

\( \text{T} \)

G   A

\( \text{let ring -- 4} \)

A

\( \text{let ring -- 4} \)

\( \text{Gtr. 2} \)

\( \text{Gtr. 2: tacet 3 meas.} \)

* Tremolo rate approx. = \( \text{tac} \)

G   A

\( \text{let ring -- 4} \)

G   A

\( \text{let ring -- 4} \)

G   A

\( \text{full} \)

G   A

\( \text{full} \)

G   A

\( \text{full} \)

G   A

\( \text{full} \)

G   A

\( \text{full} \)

\( \text{Gtr. 2} \)

\( \text{3/4} \)

\( \text{full} \)

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Verse
G A

I know a cat named Way-out Wil-lie,

G A

He can walk and stroll and Suz- ie Q.

G A

cool lit-tle chick named Rock- in’ Mil-lie.

D

'n' do that craz-y hand jive, too.
2. Ma-ma, ma-ma look at Uncle Joe. He's a
3. Doctor and a law-yer (and an) in-jun chief
4. Willie and Millie got married last fall.

do-in' the hand jive with sister Flo.
they all dig that crazy beat.
Little Willie Jun-i-or and that ain't all.

Grand-ma gave baby sister a dime, ah,
Way-out Willie give 'em all a treat
to
to

Kids got crazy and it's plain to see,
A
G6 A6

do that hand jive one more time. {Ah, hand 

doin' the hand jive on T.V. {hit that hand jive with his feet.

D/F# G A E
jive. hand jive. hand jive. ah do that crazy hand

A | 1. | G A | 2. | G A

jive. ah.

14 13
Get Ready
Words and Music by Eric Clapton and Yvonne Elliman

Intro
Moderate Reggae \( \text{d} = 94 \)

Gr. 1 (clean) (cuban)

\[ \text{N.C. (Am7)} \]

Gr. 2 (clean)

\[ \text{A5} \quad \text{G5} \quad \text{G\#5} \quad \text{A7\textsuperscript{(no 3rd)}} \quad \text{N.C. (Am7)} \]

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Chorus
N.C.(Am7)

Ready.

Get ready.

Ready.

He's the man, he's gonna break your... Ready.
(He's the man, he's gonna break your heart.)

Get ready.
Verse

He's the man, he's gonna break your heart.
(He's the man, he's gonna break your heart.)

I've been fool-in' round and I don't know why.
Me on my own, sit-ting high and dry.

But
I'm gonna get you back, just you wait and see. You can't do those things.

Chorus

that you're do-in' to me. Ready.

Get ready.
Verse
N.C.(Am7)

ever needed run around, cruisin' out, checkin' out the bitches in heat. You've

got a lot of nerve dishin' out what you serve wigglin' your piece of meat.)
Chorus

N.C.(Am7)

G5  G♯5  A5  N.C.(Am7)

He's the man  who's gonna break your heart.  Get ready.
(He's the man  gonna break your heart.)
READY. He's the man who's gonna break your heart.

He's the man who's gonna break your heart.

3. I want to get revenge on your sinful sins.

I gotta get you back for

P.M.
what you did back then.) And now you've got it back.

Life is misery. Well, ha, ha, ha, to you.
G5  G♯5  A5  N.C.(Am7)

He's the one that's gonna break your heart,
break your heart,
break your heart,

G5  G♯5  A5  N.C.(Am7)

heart,
break your heart.
So get ready.
Get ready.

G5  G♯5  A5  N.C.(Am7)

ready.
Get ready.
He's the one that's gonna break your heart,

G5  G♯5  A5  N.C.(Am7)

He's the one that's gonna break your heart,
heart, break your heart, break your heart, break your heart,

G5 G#5 A5 N.C. (Am7)


read y. 'cause he's the one who's gonna break your

Ready, Ready, Ready, Ready, Ready.
heart.  
Lord, break your heart.  

Break your heart.  Break your heart...

N.C.(Am7)  G5  G#5  A5  N.C.  G5  G#5  A5  Gr. 1 tacet  N.C.

Grt. 1

5 7 5 5 5 7 7 7

Grt. 2

w/ dist.  w/ clean tone

X 7 7 7

Ha, ha, ha, ha, ha, ha, ha, ha.

don't pick

1/2

7
I Shot the Sheriff
Words and Music by Bob Marley

Chorus
Moderate Reggae \( \frac{d}{d} = 96 \)

Gm

Cm7

Bb/Eb

Dm7

Gr. 2 (clean)

I shot the sheriff, but I did not shoot the deputy.

Gr. 1 (clean)

P.M.

TAB

Verse

Eb

Bb/Eb

D

Dm7

dep - u - ty.

I. All a - round in my home -
Gm

Eb  Bb/Eb  Dm7  E  Gm7

town, they're trying to track me down. They

Bb/Eb  Dm7  Gm  Bb/Eb  Dm7

say they want to bring me in guilty, for the kil-lin' of the dep-u-ty.

* sung behind the beat.

Gm  Bb  Bb/Eb  A  Dm7  Gm

(cont. in notation)

for the life of the dep-u-ty. But I say,

Gtrs. 1 & 2  N.C.
Chorus

Gm

\[ \begin{align*}
  & \text{Cm7} \\
  \end{align*} \]

\text{simile on repeat}

I shot the sheriff, but I swear it was in self defense.

\text{simile on repeat}

Gm

\[ \begin{align*}
  & \text{Cm7} \\
  \end{align*} \]

To Coda

Verse

Gtr. 1: w/ Rhy. Fill 1, 2nd time (see next page)

Gm

\[ \begin{align*}
  & \text{Eb} \\
  & \text{D} \\
  & \text{Gm} \\
  \end{align*} \]

2. Sheriff John Brown always hated me.
For what, I don't know. And ev'ry time that I

plant a seed, he said, "Kill it before it grows." He

said, "Kill it before it grows." I say,

let ring

Rhy. Fill 1
Gtr. 1
Coda I

Verse

E♭ Eb
D (3)
Gm (5)

Eb B♭ B♭/Eb (3) D (3) A (3) Dm7 (3)

3. Freedom came my way one day, an' I started out of town...

Gm

B♭/Eb D Dm7 Gm

yeah.

All of a sudden, I see sheriff John Brown...

Eb B♭/Eb D Dm7 Gm Eb B♭/Eb D Dm7

aimin' to shoot me down...

so I shot, I shot him...
N.C. Gm

(organ)

down.
An' I say.

Grs. 1 & 2

SSS Chorus

Gm

Gtr. 2

\[ \begin{align*}
\text{simile on repeat} \\
\text{I shot the sheriff,} \\
\text{but I didn't shoot the}
\end{align*} \]

Gtr. 1

(Gtr. 2 cont. in slash) simile on repeat

(F G)

Gtr. 2 tacet, 2nd time

D F A G

Gm

Dep - u - ty.

\[ \begin{align*}
\text{I shot the sheriff,} \\
\end{align*} \]
Cm7

To Coda 2

F
(1) 3fr
(3) 5fr

G
3fr

G

Verse

Eb
(5) 6fr
D
(3) 5fr

Gm

Bb/Eb

Dm7

Gtr. 1

4. Reflexes got the better of me,
and what is to be,

Gtr. 2

Every day the bucket goes to the well,

Gm

Bb/Eb

Dm7

Gm
but one day, the bottom will drop out.

Yes, one day the bottom will.

let ring let ring

let ring let ring

Gm

_dropped out._

But I say,

N.C.

*D - swap B string

D.S.S. al Coda 2

(§ Coda 2)

Gm

Outro

Bb/Eb

Dm7

Gr. 1
dep - u - ty.

oh no.

Gr. 2

let ring

(continuation in slash)
I Can't Hold Out
Words and Music by Elmore James

Open E Tuning:
- E
- B
- G#

Intro
Moderate Swing \( \frac{3}{4} \)
**E5**

Gr. 1 (dist.) *Played as even eighth notes.
**Chord symbols reflect basic tonality.*

Verse
E5
talked to my baby on the telephone... She said, stop what you do-in' and baby

A5
come on home... I can't hold out... I can't hold out too long...
I get a real good feelin' talkin' to you on the phone.

Verse
2. You said, baby don't you worry you're my heart's desire. You

know that I love you; I can't stand to see you cry, but I can't hold out.

*Song as even eighth notes.

can't hold out too long.

I get a real good feelin'
Verse

A5

E5

E5

3. She said,

talk in' to you on the phone.

E5

E5

E5

baby, you can run; you can walk or fly.

You know that I love you; you're my

A5

heart's desire and I can't hold out.

I can't hold out too long.

E5

BS5

I get a real good feelin'
talkin' to you on the phone.

Oh, yeah.

Guitar Solo

E7

steady gliss.

A

steady gliss. don't pick

E7

* str. not picked.

A

don't pick

E

don't pick
Verse

E5

4. Talk to me baby. Talk to me baby.

A5

E5

Talk to me baby. Talk to me baby. I get a real...

B7

A5

E5

good feelin’ talkin’ to you on the phone...

Rasp: All right.

w/ slide
Outro

E5

G5  G#5  A

w/o slide  don't pick  steady glass.

E  B7  A7  E

Free Time

*slide vib. causes 1st str. of sound at random.

All right!  All right, all right.
Please Be with Me
Words and Music by Charles Scott Boyer

Gr. 4, Open D Tuning:
1 - D  2 - D
3 - A  5 - A
7 - F#  10 - D

Intro

Moderately \( \frac{d}{\text{bpm}} = 107 \quad \left( \frac{\text{min}}{\text{bpm}} \right) \)

Gr. 1 (acous.)

10

\[ \begin{array}{c}
\text{D} \\
G \\
D \\
G
\end{array} \]

let ring throughout

Gr. 2 (acous.)

\[ \begin{array}{c}
\text{D} \\
G \\
D \\
G
\end{array} \]

let ring throughout

Tab:

Gr. 3 (12-str. acous.)

\[ \begin{array}{c}
\text{D} \\
G \\
D \\
G
\end{array} \]

*Chord symbols reflect implied tonality.

Verse

D

1. On my word, what does it mean? Is it love or is it me?...

Gr. 1

\[ \begin{array}{c}
\text{D} \\
G \\
D \\
G
\end{array} \]

Gr. 2

\[ \begin{array}{c}
\text{D} \\
G \\
D \\
G
\end{array} \]

let ring throughout
Verse
D
2. Sit here lying in my bed wondering what it was I'd said.

D
Made me think I lost my head when I knew I lost my
Verse

D    G    D    G

3. Of all the better things I loved, loving you has made the words.

*composite arrangement
Chorus

G

D

Em

please read my signs; be a gypsy.

D

Gmaj7

D

Em

Tell me what I hope to find deep within me.
Be-cause you can't find my mind, please be with me.
Let It Grow
Words and Music by Eric Clapton

Verse
Moderately \( \frac{4}{4} = 78 \)

I. Standing at the crossroads, try'n' to read the signs to tell me which way I should

* Two accs. (6-str. & 12-str. gtrs.) arr. for one.

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Chorus

Let it grow, let it grow,
let it blossom, let it grow.

Gtr. 1 (elec.)

w/ clean tone
let ring, let ring throughout

Gtr. 2 (elec.)

w/ clean tone

A

B

B/A#

G#m7

B/F#

E

B

flow.

In the sun, the rain, the snow,
love is lovely.
Verse
Bm F#7 Bm7 E
let it grow.

2. Looking for a reason to check out on my mind.

G A Bm F#7 Bm7 E

Trying hard to get a friend that I can count on, but there's nothing left to show.

* Gers. 2 & 3

G A B Chorus B B/A# G#m7 B/F#
Plant your love and let it grow.

Let it grow, let it grow.
Let it blossom, let it flow.

In the sun, the rain, the snow.

love is lovely,

so let it flow.

(Let it grow.)

Let it grow

Interlude

G

D/F#

Em

Bm

A

G

D/F#

Grn. 4 (Dobro)

Grn. 2 & 3
Em   Bm   F#    
\[ \begin{array}{c}
\text{dim.} \\
\text{steady gliss.}
\end{array} \]

Gr. 2 & 3 tacet
Bm7  E  G  A  Bm  F#7

Gr. 4
Gtr. 2
Gtr. 4 divis!

Gr. 4 tacet
Bm7  E  G  A  Bm  F#7

3. Time is getting shorter. There's

* Gtrs. 2 & 3

* Composite arr.
much for you to do.

On - ly ask, and
you will get what you are need - ing.

The rest is up to you.

Plant your love, and let it grow.

Chorus

Let it grow, let it grow.

Let it blos - som, let it
1. I am a

Verse

steady roll-in' man

and I roll both night and day.
I am a steady rollin' man

and I roll both night and day. But I ain't
got no sweet woman,  
Oo Lord, to be rollin' this way.
Verse

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

man that rolls
when icicles are hanging on the trees.

Gtr. 1 Rhy. Fig. 2

G A

I am a

D C

man that rolls
when icicles are hanging on the

full

trees.

A G A

But can't you hear me beggin' ma - ma,
Verse

Gr. 1: w/ Rhy. Fig. 1, simile
Gr. 2: w/ Rhy. Fig. 2, simile

A | G | A

steady rollin' man and I roll both night and day.

G | D | C

Steady rollin' man

D | C | A | G | A

and I roll both night and day.
Mainline Florida
Words and Music by George E. Terry

Intro
Moderate Rock \( \downarrow = 121 \)

Gr. 1 (dist.)

Gr. 2 (dist.)

*Chord symbols reflect overall tonality.

Rhy. Fig. 1

End Rhy. Fig. 1

simile on repeat
Verse

My heart was deep in, in the sun.
Her arms are open, open wide.

My friends all say that
Her invitations a
simile on repeats

you're the one.
Let me get this one thing very clear.
I could remember not long ago,

there ain't enough going on
on Hotel Road.

Fill 1

Gtr. 4

Chorus
A5

Main-line Florida, Oh say.

Gtr. 1

Gtr. 2

To Coda

Gtr. 2: w/ Fill 2, 3rd time

E7

A

Main-line Florida, Oh

Gtr. 1

Gtr. 2

Fill 2

Gtr. 2
G6   F#7b9   Fmaj7

Gtr. 1

Gtr. 2

Gtr. 3 (slight dist.)

[1.]

Gtr. 2: w/ Rhy. Fig. 1, similè
Gtr. 3: tacè
E    A/E    Eø7    E7    E    A/E    Eø7    E7
End Rhy. Fig. 2

[2.]

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2, 8 times, similè
Gtr. 2: w/ Rhy. Fig. 1, 8 times, similè
Gtr. 3: tacè
Gtr. 4 (dist.) E    A/E    Eø7    E7    E    A/E    Eø7    E7

mf
w/ talk box

full
full
full
full
full
full
full
full
**Guitar Notation Legend**

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND**: Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND**: Strike the note and bend up one step.

**GRAACE NOTE BEND**: Strike the note and bend up as indicated. The first note does not take up any time.

**SLIGHT (MICROTONE) BEND**: Strike the note and bend up 1/4 step.

**BEND AND RELEASE**: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND**: Bend the note as indicated, then strike it.

**WIDE VIBRATO**: The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON**: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF**: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE**: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE**: Same as legato slide, except the second note is struck.

**TRILL**: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING**: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC**: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC**: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**PICK SCRAPE**: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**MUFLLED STRINGS**: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and strking them with the pick hand.

**PALM MUTING**: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**RAKE**: Drag the pick across the strings indicated with a single motion.

**TREMOLO PICKING**: The note is picked as rapidly and continuously as possible.

**VIBRATE BAR DIVE AND RETURN**: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**VIBRATO BAR SCOOP**: Depress the bar just before stricking the note, then quickly release the bar.

**VIBRATO BAR DIP**: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.