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Cover and text illustrations by Ron Wood
Essay by Anthony DeCurtis

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BOOM BOOM

Moderate blues shuffle

Words and Music by
JOHN LEE HOOKER

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Boom, boom, boom, boom.
I'm gonna shoot 'cha right
you know I like it like
down.
Knock ya off your feet,
With your baby talk,
take you home with me,
Put you in my
house.
Boom, boom, boom, boom.
Knocks me off my feet.
Boom, boom, boom.
Yeah, yeah, yeah, yeah.

Oh, oh, oh,
A D6/A A tacet E A6/E E
strut, oh.
when you're walk-in' to me...

B E6/B B tacet
Now, now, now, now.

Yeah, yeah, yeah, yeah.

E A6/E E B7/E
out now.

Yeah, let's go!

E7 E7 E7 To Coda

Harp Solo...
Full  Full  Full  Full  Full  Full
E
Full  Full  Full  Full  Full  Full
XII
Full  Full  Full  Full  Full  Full
Full  Full  Full  Full  Full  Full
A
E
B  tacet  D. S. \# al Coda
Boom, boom, boom.
HONEY IN YOUR HIPS

Words and Music by KEITH REIF

Moderate Bo Diddley beat

etc. (ad lib rhythm guitar)

When I get out on the
dancing floor.

ain't no stop-pin' me for an hour or more.

I go rock-in' up and down and a-round and 'round.

I go reel-ing to the beat of that crazy sound.
D

Can't stop. I wanna kiss your pretty lips,

'Cause I know, pretty babe, you got honey in your hips.

G

I can't stop my feet and I

Can't stop my hands when

I hear the sound of a rock 'n' roll band.
I want you and a you want me.

We're gonna dance all night 'til we both feel free.

We'll shake and we shimmy right across the floor.
When it gets late, we'll dance out the door.

You better get ready with your pretty lips.

'cause you know, pretty babe, you got honey in your hips.

1, 3.

2.

4.
BABY WHAT'S WRONG

Words and Music by
JIMMY REED

Bright two-beat rock/shuffle

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Oh, baby.

Honey, what's wrong with you?

Well, now.

Chorus

baby, honey, what's

wrong with you?
Well, now, you don’t treat me.

baby, uh... like you used to.

don’t do.

I can’t help it, baby.
A    D/A    A9    D/A    A    D/A
if I'm acting strange... I'm just hop-in', ba-

A9    D/A    A    D/A    A9    D/A
by, I'll not go insane... Well...

2
A

A9 D/A A D/A A9 D/A

A9 D/A A D/A A9 D/A

A9 D/A A D/A A9 D/A

A9 D/A A D/A A9 D/A

A9 D/A A D/A A9 D/A

A9 D/A A D/A A9 D/A
I WISH YOU WOULD

Words and Music by
BILLY BOY ARNOLD

Fast rock

Early in the mornin', 'bout the break of day,

that's when my baby
I went a-way.

Come back, baby, I wish you would.

'Cause cry-in' and a-pleadin' won't do no good.

To Coda

Guggin' and a-kissin' and a-

late at night...
tell ya now, ba-by, I feel just right.

Tell me now, ba-by, what cha try in' to do?

Try ing to love me and some oth-er man too?

Come on now, ba-by, give me one more chance.
You know I still love you, wanna give you romance.

Give me romance, oh,

Tacet

all night long in my arms.

Wo, yeah. (Harp solo)
CODA

You know, baby, that I love you so.

You know, pretty baby, it hurts me to see you go.

Wo. yeah.

Repeat and fade

Oh yeah.

(Harp solo)
A CERTAIN GIRL

Moderately bright rock

Well, there's a

with tremolo

Full

Full

C

G

(2,3.) cer - tain girl - I've been in love with a long, long time. Is her name? I can't found.

cer - tain chick - I've been sweet on since I met her.

Fuzz - tone on lead guitar

tell ya. (No!)

I can't re - veal - her name un - til I've

I can't re - peat - her name un - til I've

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got her. (What’s her name?) I can’t tell ya. (No!)

Well I’ve tried one day to get her
to get her

I’m gonna

Well I’ve tried

time and time a - gain.

wake up and say_"

time and time a - gain.

“I’d do anything. We just a - end up as a

nothing but friends.

just to be your slave.”

there’s a certain girl I’ve been in love with a long. long

nothing but friends.

To Coda

"What’s her name? I can’t tell ya. (No!)

2. Well there’s a tell ya. (No!)

Fuzz tone on soloing guitar.
(Continue lead guitar pattern throughout solo.)"
Coda

tell ya. (No!) I can't tell ya. (No!) I can't tell ya. (No!) I can't tell ya.
GOOD MORNING LITTLE SCHOOL GIRL

Words and Music by
DON LEVEL and BOB LOVE

Bright rock
Open E Tuning

E
\[\text{continue rhythm guitar with ad-lib accents}\]

Harp
Oh oh oh oh oh oh.

A
Oh oh oh Oh oh oh oh oh.

B
\[\text{Oh oh oh oh oh oh.} \]

E
Oh oh oh oh oh oh.

A
\[\text{Oh oh oh oh oh oh.} \]

E
\[\text{Oh oh oh oh oh oh.} \]

1. Good morn-in' little school girl.
2. Let's dance little school girl.
3. Good morn-in' little school girl.
4. Let's dance little school girl.

A
\[\text{Can I go home with you?} \]

Can I go home with you?

A
\[\text{Can I go home with you?} \]

Can I go home with you?

B
\[\text{Wont' you let me take you to the hop-hop;} \]

Wont' you let me take you to the hop-hop;

A
\[\text{a-wont' you let me go.} \]

A
\[\text{a-wont' you let me go.} \]

\[\text{Can I go home with you?} \]

\[\text{Can I go home with you?} \]

\[\text{Tell your ma-ma and your pa-pa that I love you.} \]

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If you let me, I can tease you baby.
Tell your sisters and your brother that I love you.

Hey, hey hey...
hey h-hey hey...
Hey, yeah.

All slides performed w/ bottleneck

D.S. 3rd & 4th verses (take repeat) al Coda

Repeat and fade
I AIN'T GOT YOU

Moderately bright blues shuffle

Words and Music by CALVIN CARTER

G

Guitar I

Guitar II

G

Mas-er-at-i G. E. T.
closet full of clothes.
women to the right of me.

with a snake skin holster-y.
but no matter where it goes.
I've got women to the left of me.
I got a charge account at Goldblatt's
you keep the ring in my nose,
I've got women all around me.

but I

To Coda

Bb  G

tacet

1. ain't got you.

2. Got a

Got a

C

tavern and a liquor store;

I play the numbers.

yeah,
four, forty-four. I got a mojo. yeah, don't you know? I'm

all dressed up with no place to go. I've got No. I ain't got you.

Guitar II
1. I've got a

No. I ain't got you.

No. I ain't got you...
FOR YOUR LOVE

Words and Music by GRAHAM GOULDMAN

(For your love)

I'd give you every thing and more, and that's for sure.

(For your love)

I'd bring you diamond rings and things right to your door.

(For your love)

To thrill you with delight, I'd give you diamonds bright.

(For your love)

There'll be things that will excite, to make you dream of me at night.

(For your love)

(Rhythm guitar changes
2nd time only)
For your love,

To Coda

(Drums only)

For your love,

for your love,

I would give the stars above

For your love,

for your love,

I would

give you all I could

Coda
GOT TO HURRY

By OSCAR RASPUTIN

Moderate blues/shuffle

A

D

Rhythm guitar (with tremolo)

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

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

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

Lead guitar (with fuzz tone)

Continue previous 12-bar rhythm guitar pattern.
Resume 12-bar rhythm guitar pattern (as in 1st 12 bars)

Resume 12-bar rhythm guitar

D.S. (½) al Coda

D.S. (½) and fade
LONELY YEARS

Words and Music by JOHN MAYALL

Slow blues shuffle
Open A Tuning

All slides performed w/bottleneck

Praises to the wine from the salt of all my tears.

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Praises to the wine from the salt of all my

tears.

Lost every thing I had, I gotta face five lonely

years.

Every body got a trouble; I gotta live with mine right—
now.

Every-body got a-trouble;
I gotta live with mine right.

now.
I'm gonna

take a little walk now, people.
and a-try to get a-long some

how.


I'll be meeting lot-ta peo-ple.

I gotta start now and figure out my
time.

I gotta visit lot-ta peo-ple.

I gotta start now and figure out my
time.

I believe with a feel-in'.

I gotta move on down the line.
HIDEAWAY

Moderately fast blues with a swing feel (| |)

Words and Music by
FREDDY KING and SONNY THOMPSON

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ALL YOUR LOVE

Words and Music by OTIS RUSH

Moderate rock

Lead Guitar (heavy fuzzy tone)

2nd Guitar

Dm

Full

Am

Full

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E5  Dm  Am

Full  Full  Full  Full  ½  Full

Tacet  Am

All the lovin' est lovin';

all the kissin' est kissin';

Repeat previous 12-bar pattern.

Dm

in';

all the lovin' est lovin';

Am

all the kissin' est kissin';

Before I met you,
E5

baby, never knew what I was miss in'.

Am

Tacet

All your love, quite baby, that I got in store for

Continue 2nd guitar part. (previous 12-bar pattern)

Dm

you; all your love, quite baby,

Full Harm.
(Amp feedback)

Am

that I got in store for you. I love you, quite

Full

E5

baby.

Well, I say you love me too.

Harm.
(Amp feedback)
Medium blues/shuffle

2nd guitar plays lead part of the following choruses.
Tacet

Chorus

All your lovin', pretty baby.

All your lovin', pretty baby.

Yeah, yeah, yeah.

Yeah, yeah.

Just before I met you.
E

A7

E

B7

A7

D.S. 8 (3rd verse) al Coda
(take 1st ending)

E

Coda

$E$

D#7

E7
Have you ever loved a woman so much you really hate to be alone?

Have you ever loved a woman so much you really hate to be alone?

When all the time you know that little girl, li'l girl well done you.
wrong

What it does to love a woman
so much it really makes you tremble in pain

When you love a woman
so much it really makes you tremble in a
And the part that hurts you bad,
when you nev-er, well, you nev-er___ gon-na see her a-
gain.
Have you ever loved a woman...
Have you ever loved a woman so much you really, really hate to be alone.

3rd string rings out (w/ vibrato) from being fretted, not picked.

All the time you know she'll naturally break up your happy home.

harm.
WRAPPING PAPER

Words and Music by
JACK BRUCE and PETER BROWN

Moderate, light shuffle

C  G7+

1. Wrapping paper in the gutter moving slowly
down and out and making
2. In the city, feeling pretty
down and out and making
3. Some-day I'll get back, some-how I'll do it.
I'll ar-rive there and

(1st time only, guitar tacet)

C9  F  Bb9

as the wind on the sea (Fac-es call-ing, rain's mov-ing)
love to you on the shore (Mov-ing build-ings, fac-es emp-ty)
you'll be there to meet me (All to-geth-er, tread the weeds down)

C  C/Bb  A7

in your pic-ture on the wall of our house of old-times
in the pic-ture as I gaze a-head and don't see
Kiss a-gain in the pic-ture on the wall
(Can you hear me?) Can you hear me? (Can you hear me?) wondering sadly?
(That they're calling,) that they're calling, (that they're calling,) wondering sadly.
(Where I loved you,) in the old house, (where I loved you,) loved you so well.

2, 3.

Instrumental

Oooh.

Repeat previous 12-bar rhythm guitar part
Fade up w/ volume pedal

C7 F7 C

Full

F

Shattered windows.

B9 C A7

stairs to walk up. Ooh
(Hear you call-ing.) Hear you call-ing, hear you call-ing has I won-der so sad-ly.

Wish I knew what you'd done to me. Turned me on to things I nev-er knew. It's all brok-en; weeds are grow-ing.

Wish I was go-ing home to the house by the shore (Where you love me,) where you love me, (where you love me,) love me so sad-ly.
I FEEL FREE

Words and Music by
JACK BRUCE and PETE BROWN

Fast rock
E7#9

(Background vocals:)
Bum bum bum ba bum bum bum.
Bum bum bum ba bum bum

bum.

I feel free.

continue previous background vocal parts

Hmm

hmm hmm hmm hmm hmm

1.

2.

hmm.

3.

hmm hmm hmm

Hmm

hmm hmm hmm hmm

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(tacet background vocals)

Feel when the floor

Dance the sea.

dance like We

like with you. Ceil

the sea. You’re the

move like the sky.

You’re the

You, sun.

you’re all I want to know.

I feel
I can walk down the street, there's no one there though the pavements are one huge crowd.

I can drive down the road, my eyes don't see, though my mind wants to cry out loud.
Ah.

(Repeat rhythm guitar pattern of verse)

Ah.

Full

D/E

E

D/E

E

D/E

E

D

feel free.

feel free.
won't see, 'though my mind wants to cry out loud...

'Though my mind wants to cry out loud...

CODA

E

Ah...

D/E

E

(D/E)

(Ah...

E

D/E

Repeat and fade
SPOONFUL

Words and Music by
WILLIE DIXON

Moderate blues/shuffle

Could fill a spoon's full of diamonds,
could fill a spoon's full of gold,
precious love, satisfy my soul.

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lies about it;
some of them cries about it.

Some of them dies about it.

'ry-thing's a-fight-in' a-bout the spoon ful. That spoon, that spoon, that

spoon ful. That spoon, that spoon, that spoon ful. That

spoon, that spoon, that spoon ful. That spoon, that spoon, that
Could fill a spoon's full of coffee;
could fill a spoon's full of tea.

Just a little spoon of your

precious love is that enough for me?
lies about it. Some of them cries about it.

Some of them dies about it. Even

'Try thing's a fight-in' about the spoonful. That spoon, that spoon, that

spoonful. That spoon, that spoon, that spoonful. That

spoon, that spoon, that spoonful. That spoon, that spoon, hey.
Could fill a spoon's full of water,
saved them from the desert sands.

Was a little spoon of your love, baby,
saved you from another man.

Men lies some of them,
cries about it.

Some of them dies...
Ev’rything’s a fightin’ about it, uh—

Ev’rything’s a cryin’ about it, uh—

Ev’rything’s a cryin’ about it.

Ev’rything’s a—

Diedin’ about it.

Ev’rything’s a—

Li’l’ old, li’l’ old.

Ev’rything’s a—

Lyin’ about it.

Ev’rything’s a—

Spoonful,

Spoonful.
Hey!

Every thing's die-in' a-bout it, uh.

All right, just cry-in' a-bout it.

That spoon, that spoon, that little old spoon, little old spoon, little old spoon, little old spoon, little old spoon, little old spoon, little old spoon, little old spoon, little old spoon.

That
Wan' go hop-pin' too late at night? Lawd-ya ma-ma.

no need to worry. Wan' go hop-pin' too late at night?

I got a real funny feelin'

you're gonna treat your dad-dy right.

Wan' go hop-pin' too late at night?
Big leg woman, come and hold my hand. Lawdy, mama.

no need to worry.

Big leg woman,

come and hold my hand.

I got a real funny feelin' you wanna love another man.
Strange brew.

girl, what's inside of you?
1. She's a

A witch of trouble in electric blue. In her
Strange brew, girl, what's inside of you?

She's full of some kind of demon messin' in the glue. If you
don't watch out, it'll stick to you, to you._

What kind of fool are you?—

Full Full Full Full

Full

Full
Strange brew, girl, what's inside of you?

Guitar II

Full

continue rhythm pattern

Full

Full

Full

Full
Strange brew, girl, what's inside of you?
Strange brew, Strange brew,

Full

E7#9 D7#9
Strange brew, girl, what's inside of you?

Full

A tacet

A9

Full Full
SUNSHINE OF YOUR LOVE

Words and Music by JACK BRUCE, PETER BROWN and ERIC CLAPTON

Moderately
No Chord

D7 C7 D7 N.C.

It's

D7 C7 D7 N.C.

1. getting near dawn,
2. with you, my love,

when the lights close their tired eyes

add 2nd and 3rd time

SCRAP TO HIGHEST NOTE

D7 C7 D7 N.C.
D7   C7   D7 N.C.  

I'll soon be with you, my love, to

Yes, I'm with you, my love,

It's the

give you my dawn surprise,

I'll be with you, darling, soon.

I'll stay with you, darling, now...

D7   C7   D7 N.C.  

I'll be with you when the stars start falling.

I'll stay with you 'til my seeds are dried up.

G   F   G N.C.

G   F   G N.C.

D7   C7   D7 N.C.  

D7   C7   D7 N.C.

To Coda

play upper part
2nd and 3rd time

A5   C5   G5

I've been waiting so long

to be where
I'm going in the sunshine of your love.

Guitar Solo

Guitar II: repeat verse
D7 C7 D7 N.C.

D.S. al Coda

CODA A5

I've been waiting so long.
I've been waiting so long

I'm going in the sun

Shine of your love

fade
TALES OF BRAVE ULYSSES

Words and Music by
ERIC CLAPTON and MARTIN SHARP

Moderate rock beat

Guitar with wah-wah

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thought the leaden winter would bring you down forever, but you
trode upon a steamer to the violence of the sun...

D C G/B Bb D C C/B Bb

Wah wah on lead guitar only

And the
continue previous 2-bar pattern (rhythm and lead guitar)

D C G/B Bb

colors of the sea see a girl's brown body and her name is Aphrodite and she rides a crimson shell.
blind your eyes with trembling mermaids and you

D C G/B Bb D F

touch the distant beaches with tales of brave Ulysses; how his naked ears were tortured by the footprints make you follow where the sky loves the sea; and when your fingers find her she know you can not leave her, for you

G Bb D F G Bb

d徑s sweetly singing for the sparkling waves are calling you to kiss their white-laced lips. drowns you in her body, with the carving deep blue tales of brave Ulysses; how his naked ears were tortured by the
And you

Tiny purple fishes run laughing through your fingers, and you

Rhythm guitar tacet
want to take her with you to the hard land of the winter.
ANYONE FOR TENNIS

Words and Music by
ERIC CLAPTON and MARTIN SHARPE

Bright country two-beat

G –– B –– E –– G –– B C/G –– B –– E G –– B –– C/G –– B

(Mellotron and acoustic strumming guitar)

G –– B –– E C/D –– G –– D7

Twice up on a time, Ice creams are all melting on the streets,

C/D –– Gm11 –– C7

—— of bloody tears, while the beggars stain the pavements with fluo-

Gm11 –– C7 –– C/D –– D7

box of fading years. And the elephants are dancing on the

C/D –– D7 –– Gm11 C

res - cent Christ - mas cheer. And the Bentley driving guru is

C/D –– D7 –– Gm11 C

graves of squealing putting up his mice, price. Any one for tennis?

G –– B –– E –– G –– B

Wouldn’t that be nice? (Mellotron)

And the
And the prophets in the boutiques give out
yellow Buddhist monk is burning

messages of hope brighty at the zoo.
You can bring a bowl of rice and then a glass

colliding scopes. And you can tell they’re all the same underneath.
of water too. And fate is setting up the chess-board while
death rolls out the dice.

Any one for tennis?

To Coda

Wouldn’t that be nice?

(Mellotron)

The

G

e etc. (ad lib rhythm guitar until fade)

nice?

Cello

Electric Guitar, slide w/ bottleneck

Repeat and fade

Cello Solo
WHITE ROOM

Moderately

Gm

F

Dm

C

Words and Music by
JACK BRUCE and PETER BROWN

Am7

D

C

G/B

B95

C5

D

C

In a white room with black curtains near the station.

G/B

B95

C5

D

C

Black-roof country, no gold pavements, tired starlings.

G/B

B95

C5

D

C

Silver horses ran down moonbeams in your dark eyes.

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International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
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Dawn-light smiles on you leaving, my contentment.

I'll wait in this place where the sun never shines;

wait in this place where the shadows run from themselves.

You said no strings could secure you at the station.

Platform ticket, restless diesels, goodbye.
windows. I walked into such a

sad time at the station. As I

walked out, felt my own need just begin

I'll wait in the queue when the trains come

still w/wah wah

back; lie with you where the shadows run from them-
Am7    N.C.    D    C    G/B    Bb5    C5

At the party she was kindness in the

Guitar I: w/wah wah

Guitar II: Repeat 1st verse

D    C    G/B    Bb5    C5    D    C

hard crowd:    consolation for the

old wound now forgotten.

G/B    Bb5    C5    D    C    G/B    Bb5    C5

Yellow

tigers crouched in jungles in the
D  C  G/B  B5  C5  D  C

dark eyes

She's just dressing.
goodbye

G/B  B5  C5  D  F  G/B  Bb

window__tired__starlings__

I'll

C  G  B9  A  C

sleep__in this place__with the lonely crowd.
lie____in the

still w/wah wah

G  Bb  C  D

dark where the shadows run from themselves.

Gm  F  Dm  C  Am7

Guitar I

Am7 (A.H.)

Guitar II
CROSSROADS

Words and Music by
ERIC CLAPTON

I went down__
to the cross-road,
goin' down to Rose-dale,
You can run, you can run;

fell down on my knees,
take my rider by my side,
tell my friend, Boy Willie Brown.

D

Down to the cross-road,
Down to the cross-road,
Go'in' down to Rose-dale,
Run, you can run;

fell down on my knees,
take my rider by my side,
tell my friend, Boy Willie Brown.

A

To Coda

As asked the Lord above for mercy:
No body seemed to know me,
We can still have a house, baby,
that I'm standin' at the cross-road.

E

To Coda

take me, if you please,
everybody passed me by,
on the river side.

D

I went down.
Well, I'm
D. S. (3rd verse) al Coda
BADGE

Words and Music by
ERIC CLAPTON and GEORGE HARRISON

Moderately
Am  D  Am  D  Am

Think - in' bout the times you drove in my car.

Am  D  Em

Think - in' that I might have drove you too far.

Em(add 9)  Em  C

And I'm think - in' bout the

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Am    Bm    Am(add 9)    
love that you laid on my table.

Am    D    Em(add 9)    
I told you not to wander 'round in the dark.

Em    Am    D    Em(add 9)    
I told you 'bout the swans, that they live in the park.

Em    C    Then I told you 'bout our

Am    Bm    Am(add 9)    D    Cmaj7
kid, now he's married to Marble.
Yes, I told you that the light goes up and down. Don't you notice how the wheel goes 'round. And you better pick yourself up from the ground before they bring the curtain down. Yes, before.
Talkin' bout a girl that looks quite like you.

She didn't have the time to wait in the queue.

She cried away her life since she fell off the cradle.
PRESENCE OF THE LORD

Words and Music by
ERIC CLAPTON

Slow rock ballad

C F/C Em/B F/A C F/C Em/B F/A C F/C Em/B F/A

C F/C Em/B F/A C G Am Am/G

I have fin-ly found a way to live

just like I nev-er could be-fore.

F C F/C Em/B F/A C G

And I know that I don’t have

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much to give, but I can open any door.
Ev'rybody knows the secret.
Yeah, yeah, yeah, yeah.
I have finally found a way to live.
in the presence of the Lord.
In the presence of the Lord.

Double time (moderate rock beat)
I have finally found a way

just like I never could be

fore...

and I know I don't have much

to give.

but I can open any door.

Everybody knows the
F7  Em  Em/G  Am

secret...  I said. 'cause every body knows the score...

Full  Full  Full  Full

D  G  C  G

I have finally found a way

Am  Am/G  F  G

to live, oh. in the color of the Lord...

Full  Full  Full  Full

C  F/C  Em/B  Am  C  F/C  Em/B  Am

in the color of the

C  F/C  Em/B  Am  Freely  C

Lord... rake rake rake

Full
CAN'T FIND MY WAY HOME

Words and Music by
STEVE WINWOOD

Moderate Fingerpicking 2-beat
(1/2 time feel on bass & drums)
6th String = D

D/C

G/B

Gm/B9

Lead guitar (nylon string acoustic)

2nd guitar (nylon string acoustic)

D/A

F

G

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Come down (off) your (throne) and leave your body alone.

D/A F G D

Somebody must change.

You are the reason I've been waiting (all these)

D/C G/B Gm/B9
long

years

some - bod - y holds the key

G/B

__

Well, I'm wear - y and____ I just____ ain't

A

got____ the time,____

D

Em

oh__ oh, oh, and I'm__
wasted and I can't find my way home.
SLEEPING IN THE GROUND

Words and Music by
SAM MYERS

Moderate blues/shuffle

I would rather see you
sleep in the ground.

I would rather see you
sleep in the ground than
to stay around here
if you're gonna put me down.

Well, I gave you all my money.

thing I own.

Well, I gave you all my money, everything I own.

Well, some-

day I'm gonna get lucky, and down the road you're gonna go.
I would rather see you sleepin' in the ground.

Well, I would rather see you sleepin' in the ground than to stay around here.
when you're gonna put me down

know I gave you all my money,

Well, I gave you all my money, everything I own.

— o — owned.

Well today I'm gonna get lucky.

and down the road you know I'm goin'.