

CAUGHT UP IN YOU

As recorded by 38 Special

(From the 1982 Album SPECIAL FORCES)

Transcribed by Zac Broadbus (slaya)

Wor

Standard tuning

A Intro

Moderate Rock ♩ = 127

E5/B B E5/B B

muted w/ overdrive Gtr I p.M.----| p.M.----| p.M. p.M.----| p.M.----| p.M.

T	5	5	5	4	4	4	4	4	5	5	5	4	4	4	4	4
A	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
B																

B Verse

Accel ♩ = 130

E5 B/D# C#5 B5 A5 C#5 B5

Gtr p.M.-| p.M.----| p.M.----| p.M.----| p.M.-| p.M. p.M.-| p.M.-| p.M.----| p.M.

T																									
A	9	9	9	6	6	6	6	4	4	4	4	4	2	2	2	2	0	0	0	2	0	6	4	4	4
B	7	7	7	6	6	6	6	4	4	4	4	2	2	2	2	0	0	0	0	0	4	4	4	4	

w/ distortion

Gtr I p.M.-| p.M.----| p.M.----| p.M.----| p.M.-| p.M.-| p.M. p.M.-| p.M.-----|

T	5	5	5	4	4	4	4	6	6	6	6	4	4	4	4	2	2	2	5	2	6	5	6	4
A	4	4	4	4	4	4	4	6	6	6	6	4	4	4	4	2	2	2	2	2	6	6	6	4
B								6	6	6	6	4	4	4	4	2	2	2						

E5 B/D# C#5 B5 A5 C#5 B5 N.C. A5

P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M. P.M. P.M.-----|

T
A
B

9 7 7 7 9 6 6 6 9 6 4 | 4 4 4 2 2 2 2 2 0 | 0 0 0 0 6 4 6 4 | 2 2 4 4 4 2 2 4 0

P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M. P.M. P.M.-|

T
A
B

5 5 5 4 4 4 4 6 | 6 6 6 4 4 4 4 2 | 2 2 5 2 6 5 6 4 | 4 4 4 4 4 4 2 0

4 4 4 4 4 4 4 6 | 6 6 6 4 4 4 4 2 | 2 2 2 2 6 5 6 4 | 4 4 4 4 4 4 2 0

2 4 0

C Pre-Chorus

C#5 B5 N.C. A5 C#5 B5

P.M. P.M. P.M. P.M. P.M. P.M.-----| P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 0 0 4 4 4 2 | (4) 4 4 4 (2) 2 2 2 2 0 2 4 | 2 0 2 0 6 4 6 4 | (4) 4 4 4 4 (2) 2 2 2 2 2 2 4

P.M.-----| P.M. P.M. P.M.-----| P.M. P.M.-|

T
A
B

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

14 *sl.*

Accel ♩ = 133

To Coda

(F#5) (G#5) (A5) (A#5) N.C. B5 A5

15

The image shows a guitar score for the song 'Caught Up In You' by 38 Special, page 3 of 23. The tempo is marked as 'Accel' with a quarter note equal to 133 beats per minute. The key signature is F# major. The score consists of four systems of music. The first system includes a treble clef staff with a melodic line starting on the 15th measure, followed by guitar tablature for strings T, A, and B. The second system continues the melodic line and tablature. The third system shows a melodic line with a 'Gtr III w/distortion' instruction below it. The fourth system shows a melodic line with a 'Gtr III w/distortion' instruction below it. The tablature includes various techniques such as slides ('sl.'), bends, and specific fret numbers. The piece concludes with a 'To Coda' instruction.

D Chorus

Accel ♩ = 134

(G#) (F#) (C#) N.C. A5

let ring-----| let ring-----| let ring-----| let ring-----|

sl.

(G#) (F#) (C#) N.C. A5

let ring-----| let ring-----| let ring-----| let ring-----|

sl.

(G#) (F#) (G#) (A) (A#) B5

let ring-----| let ring-----| let ring| let ring----| let ring-----|

D.S. al Coda



B5 A5

sl.

sl.

E Chorus II

Slow a bit ♩ = 133

34

(G#) (F#) (C#) A5

let ring-----| let ring-----| let ring-----| let ring-----|

T	5	6	5	6	5	4	5	5	4	5	6	5	6	5	7
A				(6)				(4)				(6)			
B															

~~~~~

|   |  |  |  |     |  |  |  |   |     |  |   |  |  |  |  |
|---|--|--|--|-----|--|--|--|---|-----|--|---|--|--|--|--|
| T |  |  |  | (4) |  |  |  | 6 | (6) |  | 5 |  |  |  |  |
| A |  |  |  | (6) |  |  |  |   |     |  |   |  |  |  |  |
| B |  |  |  |     |  |  |  |   |     |  |   |  |  |  |  |

*sl.*

(G#) (F#) (C#) E5/B A5

38

T  
A  
B

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

P.M.-----|

let ring-----| let ring-----| let ring-----| let ring-----|

T 5 6 5 5 4 5 5 4 5 6 (6) 5 6 5  
A 6 7 6 (6) 4 6 4 (4) 4 4 6 (6) 6 6 7  
B

T  
A  
B

9 7 6 (4) 7 6 4 (2) 6 (6) 6 7

(G#) (F#) (G#) (A) (A#) B5

42

T  
A  
B

2 0 2 5 4 (4) 4 4 0 2 (2) 4 5 (5) 1 4 2

sl.

let ring-----| let ring-----| let ring| let ring----| let ring-----|

T 5 6 5 5 4 5 5 4 5 4 7 5 4 3 5 3 4  
A 6 7 6 (6) 4 6 4 (4) 4 6 5 4 7 (7) 4 3 5 3 4  
B

f ~~~~~ mp ~~~~~

T  
A  
B

4 6 5 4 6 5 4 6 7 (6) 4 6 7 (6) 7 8 8 9

**F** Interlude

Slower ♩ = 129

46

C#m F#m/C#

Gtr IV clean tone

Gtr V muted clean tone  
P.M.-----|

50

B E/B B/D# C#m F#m/C#

P.M.-----|



**G** Bridge

Slow a bit ♩ = 128

54

B B5 G#5 B5 C#m F#m/A

distortion on Gtr I

P.M.-----| Gtr II distortion on

*mf* delayed effect

The score consists of three systems. Each system has a treble clef staff with notes and a bass clef staff with fret numbers for strings T, A, and B. The first system (measures 54-55) features a treble staff with a whole note chord and a bass staff with fret numbers: T (4), A (4), B (2). The second system (measures 56-57) features a treble staff with eighth notes and a bass staff with fret numbers: T (4), A (4), B (2). The third system (measures 58-59) features a treble staff with eighth notes and a bass staff with fret numbers: T (4), A (4), B (2). Annotations include 'distortion on Gtr I' and 'P.M.' above the first system, 'Gtr II distortion on' above the second system, and '*mf*' and 'delayed effect' above the third system. Chord symbols B, B5, G#5 B5, C#m, and F#m/A are placed above the treble staff.

To Dbl. Coda

B/F# F#5 E5 B/D# C#m F#m/A

58

T  
A  
B

T  
A  
B

T  
A  
B

**H** Guitar Solo

Faster ♩ = 133

B5 A5 (G#) (F#)

62

T  
A  
B

T  
A  
B

T  
A  
B

(C#) A5 (G#) (F#)

66

A.H. 1/2 A.H. Full

|   |          |    |    |    |     |    |    |      |      |    |    |   |         |      |   |    |   |   |   |     |     |   |
|---|----------|----|----|----|-----|----|----|------|------|----|----|---|---------|------|---|----|---|---|---|-----|-----|---|
| T |          |    |    |    |     |    |    |      |      |    |    |   |         |      |   |    |   |   |   |     |     |   |
| A | 13       | 14 | 13 | 11 | 13  | 11 | 11 | (11) | (11) | 11 | 12 | 9 | 11      | (11) | 9 | 11 | 8 | 9 | 9 | (9) | (9) | 9 |
| B | H P P G# |    |    |    | sl. |    |    |      | E    |    |    |   | sl. sl. |      |   |    |   |   |   |     |     |   |

|   |   |   |   |   |     |   |   |   |   |   |   |     |   |     |   |   |   |   |     |   |   |   |   |
|---|---|---|---|---|-----|---|---|---|---|---|---|-----|---|-----|---|---|---|---|-----|---|---|---|---|
| T |   |   |   |   |     |   |   |   |   |   |   |     |   |     |   |   |   |   |     |   |   |   |   |
| A |   |   |   |   |     |   |   |   |   |   |   |     |   |     |   |   |   |   |     |   |   |   |   |
| B | 2 | 0 | 2 | 4 | (4) | 4 | 0 | 2 | 4 | 2 | 0 | (2) | 0 | (0) | 0 | 2 | 5 | 4 | (4) | 4 | 4 | 0 | 2 |

let ring-----| let ring-----| let ring-----| let ring-----|

|   |   |   |   |   |     |   |   |   |     |   |   |   |     |   |   |   |
|---|---|---|---|---|-----|---|---|---|-----|---|---|---|-----|---|---|---|
| T | 5 | 4 | 5 | 6 | (6) | 5 | 6 | 5 | 5   | 6 | 5 | 6 | 5   | 4 | 5 | 6 |
| A | 4 | 4 | 6 |   | (6) | 6 | 6 | 7 | (7) | 6 | 7 | 6 | (6) | 4 | 6 | 4 |
| B |   |   |   |   |     |   |   |   |     |   |   |   |     |   |   |   |

(C#)

A5

(G#)

*8va*

(F#)

70

1 Full Full Full

8 (8) 11 9 11 12 11 (11) 9 9 11 11 14 14 14 16 16 16 14 14 14 16 16 16

sl. G#

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

let ring-----| let ring-----| let ring-----| let ring-----|

5 4 5 6 (6) 5 6 5 7 (7) 6 7 6 (6) 4 6 5 4

D.S.S. al Dbl. Coda  
G#5 B5

(G#5) (A5) (A#5) B5

74

*sl.* *H P H* *sl. H*

*let ring* *let ring* *let ring*

Full Full

T A B

4 4 6 0 (0) 1 3 1 4 4 4 4 4 4 4 4 4 4 4 4 4 6 4

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

(13) 11 13 (13) 14 12 14 (14) 12 14 12 14 12 14 17 (17) (17) 12 14 16 17 17 (17) 14 14 (14)

4 4 4 6 0 (0) 1 3 1 4 4 4 4 4 4 4 4 4 4 4 6 4

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

Slower ♩ = 130

78

F#m/A

B5

A5

T

A

B

P.M.---|

sl.

T

A

B

P.M.---|

**I** Chorus III

Faster ♩ = 133

81

(G#) (F#) (C#) A5

let ring-----| let ring-----| let ring-----| let ring-----|

sl.

(G#)

(F#)

(C#)

E5/B

A5

85

**T**  
**A**  
**B**

*let ring*-----| *let ring*-----| *let ring*-----| *let ring*-----|

**T**  
**A**  
**B**

**T**  
**A**  
**B**

*sl.* H *sl.*



(G#) (F#) (G#) (A) B5 A5

89

**T**  
**A**  
**B**

*let ring*-----| *let ring*-----| *let ring*| *let ring*---| *let ring*---|

**T**  
**A**  
**B**

**T**  
**A**  
**B**

**J** Chorus/Solo

Faster ♩ = 135

(G#) (F#) (C#) A5

93

T A B

14 14 12 14 12 (12) 14 (14) 13 14 (14) 13 11 13 11 (11) (11) 13 12 12 14

sl. G# sl.

T A B

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

let ring-----| let ring-----| let ring-----|

T A B

5 4 5 5 4 5 6 (6) 5 6 5 6 (6) 6 6 7

(G#) (F#) (C#) A5

97

T: 12 12 12 12 11(11) 11 9 11 (11) 11(11) 11(11) 11(11) 11(11) 9 11 (11) 9 11 9

A: 13(13)14 14 12 11(11) 11 9 11 (11) 11(11) 11(11) 11(11) 11(11) 9 11 (11) 9 11 9

B: 2 0 2 5 4 (4) 4 4 0 2 (2) 2 0 2 4 (4) 4 0 2 4

T: 5 6 7 5 5 4 5 5 4 5 6 (6) 5 6 5

A: 7 6 (6) 4 6 4 (4) 4 4 6 (6) 6 6 7

B: 7 6 (6) 4 6 4 (4) 4 4 6 (6) 6 6 7

(G#) (F#) (G#) (A) B5 A5

101

T: 11 9 11 9 11 11 9 11 9 10 (10) 9 10 12 10 12 14 12 14 11 14 11 12 14 14

A: 11 9 11 9 11 11 9 11 9 10 (10) 9 10 12 10 12 14 12 14 11 14 11 12 14 14

B: 2 0 2 5 4 (4) 4 4 0 2 (2) 4 5 (5) 4 2 4 4 2 2 0

T: 5 6 7 5 5 4 5 5 4 5 5 4 5 4 7 (7) 9 9 9 7

A: 7 6 7 6 (6) 4 6 4 (4) 4 6 4 7 (7) 9 9 9 7

B: 7 6 7 6 (6) 4 6 4 (4) 4 6 4 7 (7) 9 9 9 7

**K** Outro/Solo

8va----- (G#) 8va----- (F#) (C#) A5

105

T (14) 14 (14) 14 Full Full Full 1/2 Full Full Full

A 12 12 (12) 14 (14) (14) 12 12 16 (16) 14 (14) 12 12 14 12 14 (14) 12 11 (11) 11 (11) 9 11 9

B

sl. H srl.

T A B

5 6 5 5 4 5 5 4 2 (2) 2 0 2 4 (4) 4 0 2 4

let ring-----| let ring-----| let ring-----| let ring-----|

T 5 6 5 5 4 5 5 4 5 6 (6) 5 6 6 5

A 7 6 (6) 6 4 (4) 4 4 6 (6) 6 6 7

B

(G#) (F#) (C#) A5

109

T 9 9 9 12 Full 1 1/2 2 2 1/2 Full

A 11 9 9 11 11 (11) 9 9 9 11 9 11 9 11 (11) (11) (11) (11) (11) (11) (11) (11) 9 11 9 4

B

H P sl. sl.

T A B

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

let ring-----| let ring-----| let ring-----| let ring-----|

T 5 6 5 5 4 5 5 4 5 6 (6) 5 6 5

A 7 6 (6) 6 4 (4) 4 4 6 (6) 6 6 7

B

8va-----| (G#) (F#) (C#) A5

113

Full Full Full

12 12 12 14 14 | 14 16 16 16 14 14 14 16 16 16

6 6 6 6 8 8 8 9 9 9 11 11 | 11 13 13 13 11 11 11 13 13 13 13 14 | (14)13(13)11(11)9 11(11) 9 12 | (12)14 12 11 9 11 9

sl. H sl. sl.

let ring-----| let ring-----| let ring-----| let ring-----|

5 6 5 | 5 4 5 | 5 4 5 6 | 5 6 5 7

(6) 4 6 | 4 (4) 4 4 | (4) 4 4 6 | (6) 6 6 7

(G#) (F#) (C#) A5

117

Full Full Full Full Full Full Full

11 9 9 (9) | 11 9 9 (9) 5 16 | 11 9 9 11 9 11 | 9 11 9 9 11 9 11 | 9 11 9 9 11 9 11

sl. sl. sl.

let ring-----| let ring-----| let ring-----| let ring-----|

5 6 5 | 5 4 5 | 5 4 5 6 | (6) 5 6 5 7

(6) 4 6 | 4 (4) 4 4 | (4) 4 4 6 | (6) 6 6 7

121

8va----- (G#) (F#) Start Fade

T 17 14 16 14 13 14 17 16 18 17 16 18 18 18 16 18

A

B

H H TP P TP P TP P TP P TP P TP P TP P TP P

T

A

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

let ring----- | let ring----- |

T 5 6 5 6 (6) 5 4 6 5

A

B 7 6 4

123

8va----- (C#) A5

T 16 12 7 14 12 7 16 12 7 14 12 7 16 12 7 14 12 7 16 12 7 14 12 7 16 12 7 14 12 7 17 14 16 14 13 14 17 16 18 16 18

A

B

TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P H H

T

A

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

let ring----- | let ring----- |

T 5 4 4 5 6 (6) 5 6 5 7

A

B

125

8va----- (G#) (F#)

T 17 16 18 17 16 18 17 16 18 17 16 18 17 16 18 17 16 18 17 16 18 17 16 18 16

A

B H H H H H H H H H H H

T

A 2

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

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

T 5 6 5 5 4 5

A 6 7 6 (6) 4 6 4

B

127

8va----- (C#) A5

T 17 16 18 17 16 18 17 16 18 17 16 18 17 16 18 17 16 18 17 16 18 17 16 18 16

A

B H H TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P

T

A 2

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

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

T 5 4 5 6 (6) 5 6 6 5

A 4 4 6 (6) 6 6 7

B