



Authentic Transcriptions
with Notes and Tablature

THE FREDDIE KING COLLECTION

Music transcriptions by Kenn Chipkin
Cover photo: Knight Bilham Photography
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THE FREDDIE KING COLLECTION

Introduction

There is something special about Texas blues guitar players. From Blind Lemon Jefferson to T-Bone Walker to Stevie Ray Vaughan, technical prowess and an indefinable sense of swing have gone hand in hand. No doubt that a good deal of the explanation lies in the fact that the Southwest was the nurturing and proving grounds for territory bands in the thirties, and blues, jazz and Western Swing music flourished and coexisted to the benefit of musicians and listeners alike. The public came to expect instrumental excellence and they got it.

Freddie King was arguably the greatest Texas blues guitarist of all time. He combined superchops with soulful vocals and songwriting ability, making him an unparalleled musician capable of carrying a basic rhythm section on his brawny shoulders. A gentle and generous man who could be fiercely competitive onstage, he commanded respect and awe from his peers and his influence extends down to the present time.

Freddie was born September 3, 1934 in Gilmer, Texas. Both his uncle Leon and his stepmother Ella Mae played guitar, and with her encouragement, he began picking at the age of six on a Silvertone acoustic. Hearing T-Bone Walker in the early forties and Muddy Waters and John Lee Hooker later on in the decade fired up his desire to go electric. Settling on the Southside of Chicago in 1952 in hopes of seeking out Muddy Waters, he wound up meeting Jimmy Rogers and Eddie Taylor as well. Rogers suggested that Freddie lose the flatpick

and use a plastic thumbpick combined with a metal fingerpick on his index finger instead, contributing to his piercing lead sound and thumping bass licks. From 1952-53 he played with guitarist Jimmy Lee Robinson, and in 1956 cut a 45rpm single for the independent El-Bee label with Robert Lockwood, Jr. and vocalist Margaret Whitfield. The single went nowhere, but Freddie continued working steadily and jamming around in the clubs, especially on the West Side with his guitar pals Lockwood, Magic Sam, Hubert Sumlin and Hound Dog Taylor. Through the years he maintained a close friendship with Howlin' Wolf that may have resulted in Freddie playing guitar on "Wang Dang Doodle" and "Back Door Man."

Freddie tried to get signed at Chess Records but was repeatedly rebuffed because he "sounded too much like B.B. King." In 1960, however, thanks to an introduction from Chicago guitarist Syl Johnson, A&R and piano man Sonny Thompson snared him for King/Federal Records in Cincinnati. History would be made in the Buckeye State during the next six years with classics of modern blues like "Have You Ever Loved a Woman," "I'm Tore Down," "Full Time Love," "Lonesome Whistle Blues," "See See Baby," and "You've Got to Love Her With a Feeling." Perhaps even more significant than these vocal tunes were the amazing body of cool instrumentals that Freddie produced. "Hide Away," probably the most popular of all blues instrumentals, was recorded in late 1960 and released in 1961, peaking out on the pop charts

at #29. It was not a totally original composition as Freddie had taken the main theme from a Hound Dog Taylor lick, the stop-time E9 chord from Robert Lockwood and quotes from "The Walk" and "Peter Gunn." However, its seven choruses were catchy and appealing to AM radio listeners who undoubtedly considered it in the same bag as the twangy surf music that was prevalent at the time. Though never quite duplicating the commercial success of "Hide Away," "San-Ho-Zay," "Heads Up," "Wash Out," "The Stumble" and "Side Tracked" were just some of the others that followed and have found their way on to the play lists of blues and rock guitarists everywhere.

Freddie left King Records in 1966 and continued touring on the strength of his impressive catalog of recorded material. In 1968 he joined Atlantic/Cotillion and cut two fine and funky albums with the King Curtis band in New York. By 1970 he was without a label again until he met Leon Russell who

was just beginning Shelter Records. Russell was a big fan of Freddie's guitar style, but also encouraged him to feature his vocals more. Several excellent albums with a contemporary, soulful slant resulted until he changed labels to RSO Records in 1974. The aural results that followed were mixed, though Freddie did produce one good effort with stablemate Eric Clapton.

The association with the rock 'n' roll world in the seventies provided Freddie with enough crossover appeal to maintain a comfortable touring and recording schedule. Tragically, just as his career was beginning to enter yet another new, profitable phase, he died at the age of forty-two on December 28, 1976. Thanks to the undiminished interest in his instrumental virtuosity and timeless repertoire, though, his musical legacy remains secure.

Dave Rubin



Photo courtesy of The Estate of Freddie King

Freddie King playing on The!!!!Beat

The Guitar Style of Freddie King

Like every known electric blues guitarist save for Eddie "Guitar Slim" Jones and Johnny "Guitar" Watson, Freddie King was immensely influenced by B.B. King. He also claimed to have based his phrasing on the jive talking, alto saxophonist Louis Jordan who flourished in the forties. Though subtle, this latter musical influence can be ascertained in the smooth, nuanced swing in "Lonesome Whistle Blues" and the jump blues energy of "See See Baby." No matter the tempo or particular style of song that he happened to be playing, Freddie always left dynamic musical space between licks.

Although Freddie King mostly employed the blues scale in his improvisations, he also included the 2nd, 3rd and 6th notes from the Mixolydian mode, as did B.B. King. This combining of scales can be

prominently heard in the first, second and last choruses of "Hide Away," the intro to "Lonesome Whistle Blues" and the descending run at the end of "I'm Tore Down." In addition, this hybrid scale appears with regularity in the bass runs throughout his instrumental songs.

His use of a fingerpick on his index finger necessitated nearly all upstrokes when playing on the upper strings. Conversely, he mainly picked down on the bass strings with his thumbpick. When using a flatpick to reproduce Freddie's sound, you might want to try more upstrokes on the treble strings than usual to get that sharp "bite" associated with his lead licks.

Dave Rubin

Selected Discography

Hide Away: The Best of Freddy King -- Rhino R2 71510

Just Pickin' — Modern Blues MBXLCD-721

from 17 Hits

Full Time Love

Words and Music by Sonny Thompson

Intro
Moderately Slow ♩ = 74

Gtr. 1 (clean) *mf* *G7 F7

TAB 8 10 13 11 13 11 13 13 13 (13) 11 13 11

*Chord symbols reflect overall tonality.

C C7/E F F#°7 G G/A G/Bb G7/B

1. I got - ta

Verse

C5 C6 C5 C6 C5 F5 F6 F5 F6 F5

find me a full time love. Yes, a part time love

C5 C6 C5 C6 C5 C6 C5 C6 C5

won't do. I got - ta

F5 F6 F5 F6 F5 F6 F5 F6 F5

find me a full time love. Yes, a part time love

8 11 8 10 10

C5 C6 C5 C6 C5 C6 C5 C6 C5

won't do. Yes,

full 11 11 8 11 8 11 8 10 8 8 11 11

G F

it's on - ly a sec - ond fid - dle, yeah, 'till a full time love has

1/4 8 10 8 10 8

C C7/E F F#°7 G G/A G/Bb G7/B

come through.

full 11 10 8 8 10 8 10 10 8 10 8 10 8 10

Verse

C5 C6 C5 C6 C5 F5 F6 F5 F6 F5

2. I don't be-lieve in no part — time — love, yeah, — let me tell you to your

4:3 4:3

8 10 8 10

C5 C6 C5 C6 C5 C6 C5 C6 C5

face. — Yes, —

full full 1/4 full

11 11 11 8 11 8 10 10 8 10 10 8

F5 F6 F5 F6 F5 F6 F5 F6 F5

I don't be - lieve in no part time — love, yeah, — let me — tell you to your —

4:3 4:3

8 10

C5 C6 C5 C6 C5 C6 C5 C6 C5

face. — Yes, —

full 1/4

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

G5 G6 G5 G6 G5 F5 F6 F5 F6 F5

that noth-ing a part time love can do, — yes, to take a full — time

C C7/E F F#°7 G G/A Gm/Bb G7/B

lov - er's place. —

8 11 8 10 full 10 8 10 9 8 10 12

Bridge

Gtr. 1 tacet

C C F7 C F7

Peo-ples in the craz - y house are not al - ways the one, —

C F7 C F7

and — there are oth - ers — who think they are hav - ing fun. —

C F7 C F7

They're al - ways read - y to crit - i - cize — and they don't care — who,

C F7 C7

but they just hurt - ing for full — time love to come — too, — ooh. —

Chorus

F5 F6 F5 F6 F5 F6 F5 F6 F5

I've got - ta find me a full time love. Yes, a part time love —

Gtr. I

1/4
8 10 8 8

C5 C6 C5 C6 C5 C6 C5 C6 C5

won't do. Ah, —

4:3
full 11 8 10 10 8 10 8 10 10 9 8 11

G5 G6 G5 G6 G5 F5 F6 F5 F6 F5

on - ly a sec - ond fid - dle, — yeah, 'till full time love —

8 8

C C7/E F F#°7 G Eb rit. C

come _ through. —

full 8 10 8 8 8 10 full 1/4 8 10 1/4 8 10 8 10 9 8 11/12 10

from *Hide Away—The Best of Freddy King*

Have You Ever Loved a Woman

Words and Music by Billy Myles

Moderately Slow $\text{♩} = 65$

Verse

* $\text{Db}7$

$\text{Gb}7$

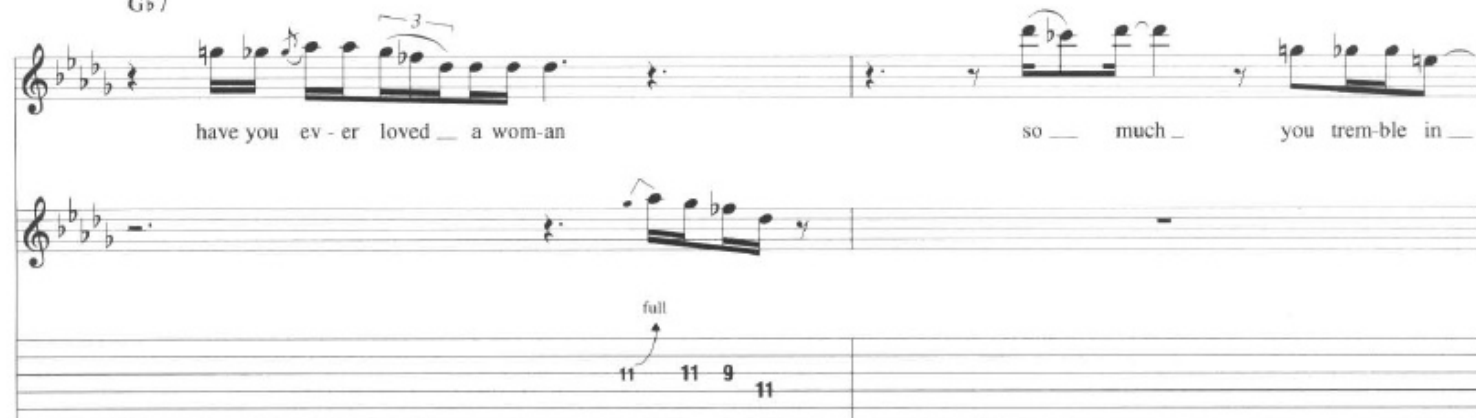


* Chord symbols reflect overall tonality.

$\text{Db}7$



$\text{Gb}7$



$\text{Db}7$

$\text{Ab}7$



G \flat 7 D \flat 7

she — bears — a — noth — er — man's — name. —

9 11 11 11 9 11 11 11

full

D \flat 7 D \flat 7 A \flat 7 Verse D \flat 7

2. You just love — that wom — an —

11 11 9 11 8 11 9 11

full

G \flat 7 D \flat 7

so much — it's a shame and a sin. — Yeah, — yes, —

11 11 11 11 9 10 11 11 11 13

full

G \flat 7 D \flat 7

you just love — that wom — an so — much it's a — shame — and a sin. —

11 11 11 11 11 11 11

full

Ab7

Yes, you know, — yes, — you know —

9 11 9 11 9 10 9 9 12 9

Gb7 Db7 Ab7 Db7 Db°7 Ab7

she be - longs - to your ver-y best — friend. —

full 1/2 1/4 1/4 f

11 9 9 11 9 11 11

Guitar Solo

Db7 Gb7 Db7

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

11 14 14 14 12 14 14 12 13 14 14 14 14 14 12 13 14 14 14 14 12 13 14

Gb7

full full full full 1/2 full

14 14 14 14 14 (14) (14) (14) 12 14 12 14 12 14 14 12 (12)

Db7

full full

12 9 12 9 11 9 9 11 9 11 11 9 11 9 11 9 12 9 12 10 11 11 9 11 9 11

A \flat 7G \flat 7

4:3

full full full

11 11 9 11 11 9 12 9 12 9 9 14 16 15 14 13 14 13 14 14 14

D \flat 7A \flat 7D \flat 7D \flat 7A \flat 7

3. Yes, _____

full 1/4 1/4

14 10 9 11 9 11 11 9 11 9 11 11

Verse

D \flat 7G \flat 7

have you ev - er loved _ a wom - an, _

one that _ you know you can't leave _ a - lone?

5:3

full

11 11 9 11 9 11

D \flat 7

Yeah, _____

full full

11 11 9 11 9 9 10 9 12 9 11 9

G \flat 7

— yes, have you ev-er loved — a wom-an, — yeah, one you know you can't leave a — lone? —

full

11 11 9 11

D \flat 7

Yeah, —

full

9 11 9 11 10 12 9 11 9 11 9

5:3 1/4

A \flat 7 **G \flat 9**

— yes, 'cause there's some-thing deep in - side of you — won't let you wreck your best friend's — home. —

5:3 3

D \flat 7 **G \flat 7** **D \flat 7** **D \flat 7** **D7** **D \flat 7**

Oh, — yeah. —

full

9 11 9 11 11 9 11 11 11 10 9

* Played ahead of the beat.

C G D7

full full

(cont. in slash)

B

G5 G7 G5 G7 G5 G7 G5 G7 G5 G7 G5 G7 G5 G7 G5 G7

Gtr. 2

Gtr. 1

simile on repeat

1/4

C5 C7 C5 C7 C5 C7 C5 C7 G5 G7 G5 G7 G5 G7 G5 G7

1/4

To Coda

D6 C6 Bb6 G5 D7

full full

C

G7

5 3 5 3 5 3 5 3

C7 G7

1/4 1/4

5 3 5 3 5 3 5 3

D7/A C7 G7 D7

1/4 1/4

7 5 7 5 3 5 5 3 5 5 5 5 5 5

D

G7

3 3 5 3 3 3 5 3 3 3 5 3 3 3 5 3

C7 G7

3 5 3 3 5 3

D7/A C7 G7 D7

X X X 7 5 5 7 5

E Guitar Solo

G7

full full full 1/2 full full full

C7 G7

full full full full

D.S. al Coda

Chord progression: D7/A, C7, G7, D7

Full notation and guitar tablature for the first system.

⊕ *Coda*

Chord progression: D7, D6, C6, B♭6

Full notation and guitar tablature for the second system.

Chord progression: G7, D7, D6, C6, B♭6

Full notation and guitar tablature for the third system.

Chord progression: G7

Full notation and guitar tablature for the fourth system.

from *Hide Away—The Best of Freddy King*

Hide Away

By Freddie King and Sonny Thompson

A

Moderate Shuffle ♩ = 134 (♩-♩-♩)

Gtr. 1 (slight dist.)

f

* E7

P.M.

TAB

0 0 2 0 2-4 0 2 0 2-4 4-2 0 2 0 2 4 0 0 2 0 4 0 0 2 0 4 0 0

* Chord symbols reflect overall tonality.

A7

P.M.

B7

E7

P.M.

A7

E7

B7

let ring

B

E7

P.M.

P.M.

A7 E7

P.M. -----

B7 A7 E7

let ring -----

C E7

A7 E7

P.M. -----

B7 E7

B7 A7 E7 B7

P.M. -----

2 2 2 2 2 2 2 2 0 0 2 0 3 0 5 4 0 0 2 0 3 0 5 4 0 0 1 2

G (E7) E7

P.M. -----

2-4 0 2 0 2-4 2 0 2 0 2 0 4 0 2 0 4 0 2 0 4 0 2 0 4 0 2 0 4 0 2 0 4 0

A7

P.M. -----

2 0 0 3 3 4 2 0 4 0 5 0 5 2 0 4 0 0 2 0 2 0 2 0 2-4 2 0 2

E7 B7

P.M. -----

0 0 1 0 0 2 0 2 2 2 2 2-4 0 2 0 2 2 0 4 0 2 0 2

A7 E7 straight notes

P.M. -----

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

from *Hide Away—The Best of Freddy King*

I'm Tore Down

Words and Music by Sonny Thompson

Intro

Moderately ♩ = 158 (♩ - ♩ - ♩)

*A7 G7 D7

Well, I'm

Gtr. 1 (slight dist.)

f 3 full full 1/4

TAB

12 12 12 10 10 12 13 13 10 10 13 10 12 12 10 12 10 12 12

*Chord symbols reflect overall tonality.

Chorus

D7

tore down, I'm al - most lev - el with the ground. Well, I'm

full 1/2

12 10 12 12 10 10 12 10

G7

D7

tore down, I'm al - most lev - el with the ground. Why d'

full 1/4

13 13 10 13 10 13 12 10 12

A7

G7

D7

I feel _ like this when my ba - by can't _ be found? _

12 10 13 10 12

Verse
D7

1. A - well, I went to the riv - er to jump in. My

10 12 10 12

9 10 9 11 10 10 9

Chorus
G7

ba - by showed up and said, "I will tell you when." Well, I'm tore down, I'm

10 9 9 10 9 10

al - most lev - el with the ground. Why d'

grad. bend full

13 13 10 13 10 13 12 10 12

Gtr. 1 tacet
A7 G7

I feel like this when my ba - by can't be found?

Verse
D7

2. 1 love love you ba - by with all my heart and soul. a A

love you ba - by with all my might. a A

simile on repeat P.M.

12 10 10 13 10 12 10 12 10 12 10 9 10 9 10

love a - like mine — a - will — nev - er grow old. I love you in the morn-ing and in the
love like mine — is — out - ta sight. I'll lie for you — if you

P.M. — 4

10 9 10 9 X 11 X 10 9

eve - nin' too, — but ev - 'ry time you leave me I get mad with you. } Well, I'm
want — me to, — I real - ly don't be - lieve — your — love is true. }

10 9 10 9

Chorus
G7 D7

tore down, I'm al - most lev - el with the ground. Why d'

P.M. — 4 P.M. — 4

full 13 13 10 13 10 13 12 10 12

9 10 9 10 9 10 9 10

Gtr. 1 tacet A7 G7 To Coda ⊕

I feel — like this when my ba - by can't — be found? —

Guitar Solo
D7

Gtr. 1

full 12 10 13 10 12 10 12 10 10 12 12 11 10 15 15 13 15 15 16

Chorus

D7

tore down, I'm al - most lev - el with the ground. —

full 13 10 13

G7

Well, I'm tore down, I'm al - most lev - el with the

full 10 13 10 13 10 10 10

D7

A7

ground. Why d' I feel — like this when

1/2 full 13 (13) full 13 (13) 10 12 1/4 10 12

G7

D7

my ba - by can't be found? —

1/4 10 13 10 12 12 10 10 12 11 10 9

from *Freddy King Sings*

If You Believe (In What You Do)

Words and Music by Rudy Toombs, B. Lamont and Sonny Thompson

Intro
Slowly ♩ = 68

Verse

* F7

1. If you be - lieve — you can, you will. —

Gtr. 1 (clean)

TAB

mf

5:3

1/4

1 4 1 3 1 1 3

* Chord symbols reflect overall tonality.

Re - mem - ber time — nev - er stands still. —

C9

let ring

(3)

3 2 3 3 5 3 3 3 2

You'll find — that it's true; —

let ring

let ring

(3)

(2)

3 5 3 3 3 2 2

if you keep try - in', you'll make it through. ____

let ring

3

full

3 1 1 4 1 3 1 1

F7

4:3

2. Though you played a los - in' game, ____

Verse F7

3

1 2 1 4 1 3 1 1 $\frac{1}{4}$

4:3

don't give up, there's so much to gain. You'll find that it's true;

let ring

3

3 2 3 3 5 3 3 3 2 3

C9

if you keep try - in, you'll make it through. ____

let ring

3

3 2 3 3 5 3 3 3 2 3

F **F7** **Bridge**
Bb7

You just can't give up, I'll

1 4 3 1 3 1 3 1 3 1 3 1 3 1 3 1 1 1 1 1 1 1 1 1

full

Gtr. 1 tacet
B°7 **F7** **Bb/F**

tell you the rea-son why. It's been writ-ten in a book that a man

F7 **Bb7**

ain't sup-posed to cry. Though the world might seem to

B°7 **G7**

come to an end, the dark-est hours are just be-fore

C7

day-light be-gins. 3. So just be-lieve in what you do.

Verse
F7

If oth-ers hap-pen why can't you?

Gtr. 1

full 1 full 1/2

3 1 3 1 3 1 3

C9

You'll find — that it's true; —

let ring —

3 2 3 3 5 3 3 3 2

if you keep try - in', you'll — make it through. —

let ring —

3 2 3 3 5 3 3 3 2 3

F7

You just can't give

full 1 3 1 3 1 3 1 3 3 3 2 2 2 1 1

Bridge
Gtr. 1 tacet
Bb7

up. — I'll tell you the reas - on why. — It's been

F Bb/F F F7

writ - ten — in a book — that a man — ain't sup - posed to cry. — Though the world —

Bb7 B°7 G7

might, seem to come to an end, the dark - est hours are just be - fore

C9

day - light be - gins. 4. So just be - lieve in what you do.

Verse F7

If oth - ers hap - pen, why can't

Gtr. 1

1 4 3 full 1 3 1 3 1 3

C9

you? You'll find that it's true;

let ring 3 5 3 3 3 2 3 2 3 5 3 3 3 2 3

F Bb B°7 C9 F9

if you keep try - in', you'll make it through.

let ring 1 4 1 full 3 1 3 1 3 1 1/4 3

from *Just Pickin'*

In the Open

Words and Music by Sonny Thompson and Freddie King

A

Moderately ♩ = 156

*A9

Gtr. 1 (clean)

mf

The first system of guitar notation for 'In the Open' consists of a standard staff and a tablature line. The staff is in G major (one sharp) and 4/4 time. It begins with a series of eighth-note chords, followed by a melodic line. The tablature line shows the fretting for each note, with fingerings (1-4) indicated. A 'full' bend is marked on the 7th fret in the second measure. The system ends with a 'full' bend on the 8th fret in the fourth measure.

* Chord symbols reflect overall tonality.

The second system of guitar notation continues the piece. It features a melodic line on the staff and a corresponding tablature. A 'full' bend is marked on the 7th fret in the second measure. The system ends with a 'full' bend on the 8th fret in the fourth measure.

D9

The third system of guitar notation continues the piece. It features a melodic line on the staff and a corresponding tablature. A 'grad. bend' (graduated bend) is marked on the 8th fret in the second measure. The system ends with a 'full' bend on the 8th fret in the fourth measure.

The fourth system of guitar notation continues the piece. It features a melodic line on the staff and a corresponding tablature. A 'full' bend is marked on the 7th fret in the second measure. The system ends with a 'full' bend on the 8th fret in the fourth measure.

E9

D9

The fifth system of guitar notation continues the piece. It features a melodic line on the staff and a corresponding tablature. A 'full' bend is marked on the 7th fret in the second measure. The system ends with a 'full' bend on the 8th fret in the fourth measure.

D7

A7

let ring - - - -

C

A7

grad. bend

D7

let ring - - - -

A7

let ring - - - -

A7

let ring _ _ _ _

8 5 7 8 5 X

5 2 5 5 2

5 2 5 5

5 3

2 5 2 5 2 2

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, the corresponding guitar fretboard diagram is provided, showing the fingerings for each note. The diagram uses numbers 1-4 for fingers and 'x' for natural harmonics. The first system covers measures 1 through 8.

The second system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff continues the melody from the first system, featuring a key signature of two sharps (F# and C#) and a time signature of 3/4. It includes a chord marking 'A7' and a fermata over a note. The bass staff provides a rhythmic accompaniment using numbers 1-7, with a 'V' marking and a fermata. The system concludes with a 'full' marking and a wavy line indicating a final flourish or breath mark.

[illegible]

E A9

The image shows a musical score for the E A9 chord progression. The top staff is a treble clef with a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines. The bottom staff shows the fretboard positions for the guitar, with numbers 1 through 7 indicating the frets. The progression is marked with 'full' and '(7)' and '(9)'.

Begin Fade

Fade Out

from *Hide Away—The Best of Freddy King*

Lonesome Whistle Blues

Words and Music by Rudy Toombs

Intro

Moderately Slow ♩ = 96 (♩ = 5♩)

* C7

F7

C7

Voc. Fig. 1

End Voc. Fig. 1

Oo, oo, oo, oo, oo.

Gtr. 1 (slight dist.)

mf

8 11 8 10 10 8 10 8 10 8 10 8 11

T
A
B

* Chord symbols reflect overall tonality.

Bkgd. Voc.: w/ Voc. Fig. 1, 1 3/4 times

F7

C7

G7

full

8 8 10 8 11 8 10 11 8 10 10 8 10 8

F7

C7

G7

Verse

C7

I. Packed up and left me,

8 8 11 8 10 10 8 8 10 8 10 10

F7

C7

did-n't e - ven tell me the rea - son why.

Well,

10 8 8 11 8 10 10 8 11 10 8 11

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F7

you packed up — and left — me, — did - n't e - ven tell — me the rea - son why. —

p

C7

Well, if I did-n't please you ba - by,

mf

full

F7

C7

G7

may - be 'cause I — did - n't try. 2. Well, — it was

Verse

C7

F7

long — a - bout mid - night — when I heard that old, lone - some — can - non - ball. —

C7

Well, _____ it was long a - bout _____ mid-night _____

8 8 / 13 (13) 13 13 11 13 9 8 8 11 8 7

when I heard that old lone - some can - non - ball. _____

8 10 10 10 8 11 8

Well, when I think a-bout you ba - by, tears _____ be - gin to fall. _____

10 8 8 10 8 8 7

Interlude

Bkgd. Voc.: w/ Voc. Fig. 1, 2 3/4 times

C7

F7

8 11 8 10 (10) 8 10 8 10 8 10 8 10 10

C7 F7

15 14 13 12 13 12 13 12 13 12 13 13 11 $\frac{1}{2}$ (11)

C7 G7 F7

8 8 10 *full* 8 11 8 10 10 8 11 8 10 8 8 $\frac{1}{4}$ 10 8

C7 G7 Verse C7

3. I'm gon - na find you ba - by,

let ring -

11 10 8 10 8 8 $\frac{1}{4}$ 10 8 $\frac{1}{4}$ 10 8 10 8

F7 C7

if it takes my whole life to track you down. I'm gon - na

let ring -

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

8 8 8 13 8 10 8 10 $\frac{1}{2}$

F7

find _____ you ba - by, _____ if it takes my whole _____ life _____ to track you

C7 G7

down. _____ Well, if I don't find you by _____ plane, _____

F7 C7 G7

I'm a - use _____ my old _____ blood-hound. _____

Outro

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

C7 F7 C7 F7

grad. bend

Begin Fade

Fade Out

C7

from *Just Pickin'*

The Sad Nite Owl

Words and Music by Sonny Thompson

Slowly ♩ = 64



Gtr. 1 (clean)

Musical notation for Gtr. 1 (clean) in 12/8 time, marked *mf*. The staff shows a melody with a key signature change to G major. Chords G, C, and G are indicated above the staff. Below the staff is a TAB line with fret numbers: 3 4 5 | 3 8 9 10 8 | 6 7 3 3 6 5 3 5.

Gtr. 2 (clean)

Musical notation for Gtr. 2 (clean) in 12/8 time, marked *mf*. The staff shows a melody. Below the staff is a TAB line with fret numbers: 4 5 5 | 4 9 10 10 9 | 2 3 3 4 3 5 4 2.

Musical notation for Gtr. 1 (clean) in 12/8 time. Chords C and G are indicated above the staff. Below the staff is a TAB line with fret numbers: 4 3 2 8 9 10 8 8 9 10 8 6 7 3 3 6 5 3 5.

Musical notation for Gtr. 2 (clean) in 12/8 time. Below the staff is a TAB line with fret numbers: 5 4 3 9 10 10 9 9 10 10 9 2 3 3 4 3 5 4 2.

Musical notation for Gtr. 1 (clean) in 12/8 time. Chords D, C, and G are indicated above the staff. Below the staff is a TAB line with fret numbers: 4 3 2 10 11 12 10 8 9 10 8 3 3 4 5 3 3 4 5.

Musical notation for Gtr. 2 (clean) in 12/8 time. Below the staff is a TAB line with fret numbers: 5 4 3 11 12 12 11 9 10 10 9 4 4 5 5 4 4 5 5.

B Guitar Solo
* G9

D+

C9

* Chord symbols reflect overall tonality.

G9 A \flat 9 G9 D9

C9 G9 A \flat 9

G9 D7 *D.S. al Coda*

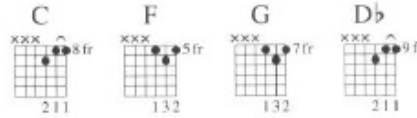
\oplus Coda C G

from *Just Pickin'*

San-Ho-Zay

Words and Music by Freddie King and Sonny Thompson

A Moderately ♩ = 138



C
Rhy. Fig. 1

Gr. 2 (clean)

Gr. 1 (slight dist.)

mp

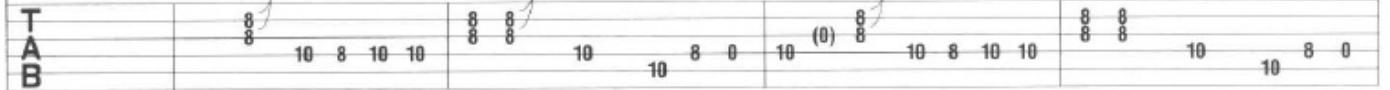
f

P.M.

1/4

1/4

1/4



F

C

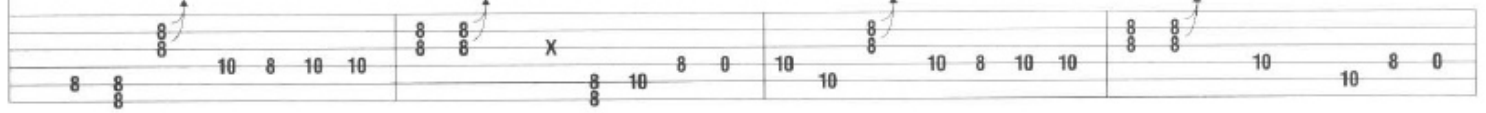
P.M.

1/4

1/4

1/4

1/4



G

F

C

G

End Rhy. Fig. 1

P.M.

1/4

1/4

1/4



B

C
Rhy. Fig. 2

full

1/4

1/4

1/2 1/2

1/4



1/4

1/2

full

full



F

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Chord progressions: C, G

grad. bend

1/2

1/4

full

10 8 10 8 10 10 0 10 8 10 8 10 10 8 10 8 10 10

* (3) rings due to L.H. movement.

C

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

Chord progressions: F, C, G

End Rhy. Fig. 2

Gtr. 1

full

1/2

let ring

1/4

1/4

10 10 8 10 10 8 10 10 7 8 10 8 10 8 8 8 8 8 8 10 8 10 8 10 8 10 8 10 8 0

1/4

1/4

grad. bend

full

10 8 10 8 10 8 10 8 10 8 10 8 11 8 11 8 10

Chord progressions: F, C

full

1/4

1/4

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

Chord progressions: G, F, C

full

full

1/2

1/4

8 9 8 10 10 (10) 8 11 8 10 (10) 8 10 8 10 10 8 8 10 8 10 10 7 8 10 7 8

D

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

Chord progressions: G, C

let ring

full

full

8 9 8 10 8 10 8 10 10 8 10 8 10 8 10 8 10 10 8 10

See See Baby

Intro

* Bb7

Eb7

Bb7

Eb7

Gtr. 1 (clean)

* Chord symbols reflect overall tonality.

B67

F7

E♭7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody features a mix of eighth and quarter notes, with some notes beamed together. The bass line consists of single notes, mostly octaves, with some triplets. The piece concludes with a final measure in the second system.

Verse

B67

F7

Bb7

Eb7

1. See, — see — babe, see what you have done,
got don't love you, yes, he told me so, —

smile on repeat

6 8 7 8 6 8

Bb7

Eb7

ah lor - dy ma - ma? No need to wor - ry, see, — see ba - by,
ah, lor - dy ma - ma. No — need to wor - ry, your man don't love — you,

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Bb7 F7 Eb7

Bb7 F7 **Guitar Solo** Bb7 Eb7

Bb7 Eb7

Bb7 F7

Eb7 Bb7 F7

3. Ah,

Verse
Bb7

I love ___ your teas-in', and the way you car-ry's ___ on, ___ ah lor-dy ma-ma.

Eb7 Bb7

No need to wor-ry, I love your teas-in' and ___ the way you car-

Eb7

ry's on. ___ Yes, ___ you told ___ me a lie, ___

Bb7 F7

lit-tle girl, you know that's ___ wrong. _

Eb7 Bb7

D

Gtr. 2 Rhy. Fig. 2 C9 G C9
 Gtr. 1

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

(3) (3) (5)

A7 D7 End Rhy. Fig. 2

E

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

Gtr. 1 G C9 G

1/4 3 3 6 3 5 5 3

full

G

1/4

C9

full

1/2

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

G

full

C9

full

G

full

C9

full

1/4

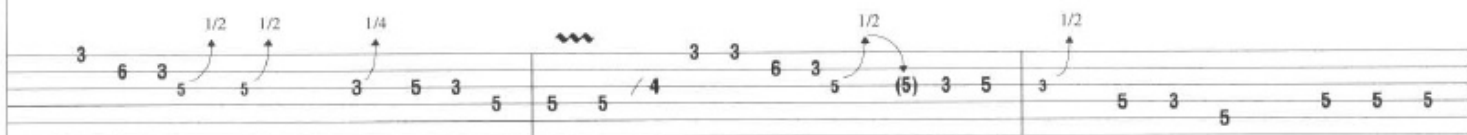
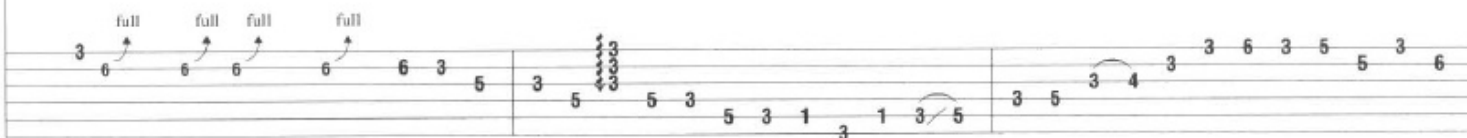
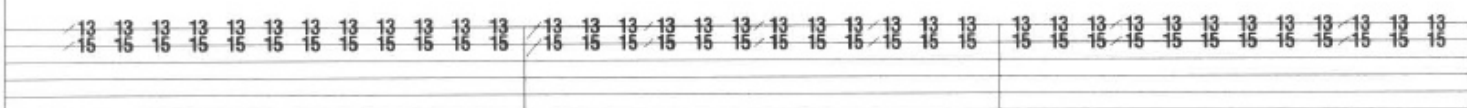
G

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

G

C9

G

**H**

Gtr. 2: w/ Rhy. Fig. 2

C9

G

C9

G



I

Gtr. 2: w/ Rhy. Fig. 1, 1st 10 meas., simile

D7

G

C9

full

The musical score for guitar 2 consists of a melodic line and a bass line. The melodic line starts with a D7 chord, followed by a G chord, and then a C9 chord. The bass line features a 'full' marking and a sequence of notes: 5, 5, 5, (5), 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 2, 3, 2, 3, 2, 3, 2, 5, 5, 5, 5, 5.

The first system of musical notation for 'The Girl on the Train' consists of a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music. The first measure is marked with a 'G' above it and contains a quarter note G, an eighth note A, a quarter note B, and a quarter note C. The second measure is marked with a 'C9' above it and contains a quarter note C, an eighth note D, a quarter note E, and a quarter note F. The bass staff contains two measures of music. The first measure is marked with a '1/4' above it and contains a quarter note G, an eighth note A, a quarter note B, and a quarter note C. The second measure is marked with a 'full' above it and contains a quarter note C, an eighth note D, a quarter note E, and a quarter note F.

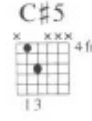
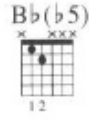
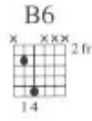
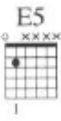
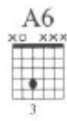
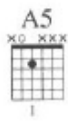
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with several triplet markings (indicated by a '3' over a group of notes) and a bass line starting with a 'G' time signature. The second system continues the melody and bass line, with the bass line featuring a '1/4' time signature and a 'full' marking at the end. The melody is written in a simple, folk-like style, and the bass line provides a steady accompaniment.

[illegible]

from *Just Pickin'*

The Stumble

Words and Music by Freddie King and Sonny Thompson



A

Moderately ♩ = 116 (♩ - ♩ - ♩)

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5

Rhy. Fig. 1

Gtr. 2 (clean)

mp

P.M. throughout

Gtr. 1 (clean)

First system of music notation for 'The Stumble'. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with a quarter rest, followed by an eighth note G#4, a quarter note A5, a quarter note B5, and a quarter note A5. There are triplets and slurs throughout. Below the staff is a guitar tablature with fret numbers 9, 11, 9, 14, 12, 14, 14, 14, (14), 12, 14.

E5 E6 E5 E6 E5 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5

Second system of music notation. The treble staff continues the melody with various chords and triplets. The guitar tablature includes fret numbers 12, 14, 7, 8, 7, 6, 7, 9, 11, 9, 12, 12, 11, 12, 9, 7, 9, 11, 9, 11, 9, 7, 9.

B5 B6 B5 B6 B5 B6 B5 B6 B5 E5

Third system of music notation. The treble staff continues the melody. The guitar tablature includes fret numbers 7, 9, 8, 9, (9), 14, 14, 14, 14, 12, 14, 12, 14, 14, 12, 14, 12.

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A5 Bb(b5) E5/B C#5 F#5 B5

B

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

A5 A6 A5 A6 A5

A6 A5

A6 A5

End Rhy. Fig. 1

E5 A5 E5

E5 E6 E5 E6 E5 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6 A5

P.M. =

B5 B6 B5 B6 B5 B6 B5 B6 B5 E5

A5 Bb(b5) E5/B C#5 F#5 B5

Gtr. 2: w/ Rhy, Fig. 1, 1st 8 meas.

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

let ring - let ring - -

1/4 1/2

12 10 10 9 8 9 6 7 5 3 0 0 2 0 2 0 3 2 4 3 2 0 2 0 (0) 3 0 10 10 10 10

D

Gtr. 2: w/ Rhy. Fig. 1, 1st 6 meas.

A5 A6 A5 A6 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5 E6 E5 E6 E5

let ring - - - - -

1/4 1/4 1/4 1/4

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

Gtr. 2: w/ Rhy. Fill 2

B5

A5 A6 A5 A6 A5 A6 A5 A6 A5

4 6 5 5 (5) 6 5 5 6 5 5 6 5 5 6 5 6 0 1 2 0 1 2 0 1 2 0 1 2

Gtr. 2: w/ Rhy. Fill 1

E5 E6 E5 E6 E5 E6 E5 E6 E5

1/4 1/4 full

(9) 13 12 14 12 14 12 14 14 14 14 14 14

Rhy. Fill 2

Gtr. 2

B5

E5/B C#5

[illegible]

E

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

A5 A6 A5 A6 A5

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar and 12-string guitar. The guitar part is in the key of F# major (three sharps: F#, C#, G#) and features a melodic line with triplets and a "P.M." (Pedal Point) section. The 12-string part provides harmonic support with various chord voicings and fingerings. The score includes a key signature change to three sharps and a 12-string guitar part with various chord voicings and fingerings.

[illegible]

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

let ring - - -

F

Gtr. 2: w/ Rhy. Fig. 1, 1st 15 meas., simile

A5 A6 A5 A6 A5

A6 A5 A6 A5 E5 E6 E5 E6 E5 E6 E5 E6 E5

A5 A6 A5 A6 A5 A6 A5 B5 B6 B5 B6 B5 B6 B5 B6 B5

E5 A5 Bb(b5)

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

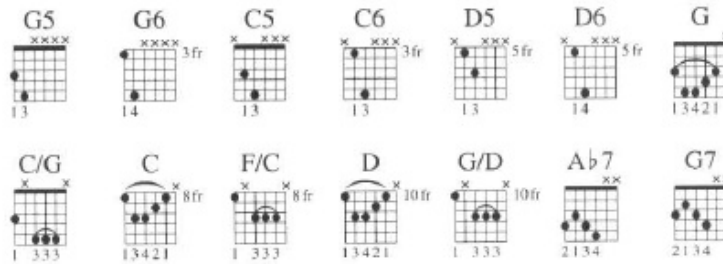
Gtr. 2

Gtr. 1

from *Just Pickin'*

Wash Out

Words and Music by Freddie King and Sonny Thompson



A

Moderately ♩ = 140 (♩ - 3 ♩)

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

Rhy. Fig. 1

Gr. 2 (clean)

Gr. 1 (clean)

First system of music for section A. It includes a guitar line (Gr. 1) with a melody in 4/4 time, a bass line (Gr. 2) with a clean tone, and a tablature line (TAB) with fret numbers and a 1/2 bar rest. The melody starts with a *mf* (mezzo-forte) dynamic.

Second system of music for section A. It continues the guitar and bass lines with various chord changes (G5, G6, C5, C6, D5, D6) and includes a 1/2 bar rest in the tablature line.

Third system of music for section A. It continues the guitar and bass lines with various chord changes (G5, G6, D5, D6, C5, C6) and includes a 1/2 bar rest in the tablature line.



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

G5 D5 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

End Rhy. Fig. 1

Tr. 1

simile on repeat

1/2

5 5 3 3 3 4 5

3 3 3 4 5 3 3 3 4 5 3 3 3 4 5

G5 G6 G5 G6 C5 C6 C5 C6 C5 C6 C5 C6 G5 G6 G5 G6

1/2

3 3 3 4 5 8 8 10 10 8 9 8 10 10 8 9 3 4 5 3 3 3 4 5

To Coda

G5 G6 G5 G6 D5 D6 D5 D6 C5 C6 C5 C6 G5 G6 G5 G6

3 3 12 12 10 11 12 12 10 11 10 10 8 9 10 10 8 9 (9) 3 4 5 3 3 3 4 5



G5 D5 G C/G G C/G G C/G G C/G

Rhy. Fig. 2

Gtr. 2

Gtr. 1

1/4 full full full full full

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

G C/G G C/G G C/G G C/G C F/C C F/C

full full full full full

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

C F/C C F/C G C/G G C/G G C/G G C/G

D G/D D G/D C F/C C F/C G C/G G C/G

D

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

End Rhy. Fig. 2

G C/G G C/G G C/G G C/G G C/G G C/G

G C/G G C/G C F/C C F/C C F/C C F/C C F/C

G C/G G C/G G C/G G C/G D G/D G G/D

C F/C C F/C G C/G G C/G G C/G G C/G

⊕ Coda

E

Gtr. 2: w/ Rhy. Fig. 1, 1st 10 meas.

G5 D5 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

G5 G6 G5 G6 C5 C6 C5 C6 C5 C6 C5 C6

G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6

C5 C6 C5 C6 G Ab7 G7

Gtr. 2 // Gtr. 1

from *Hide Away—The Best of Freddy King*

You've Got to Love Her With a Feeling

By Freddie King and Sonny Thompson

Intro

Moderately Slow ♩ = 67

N.C.

[♯]B \flat 7

E \flat 7

Gtr. 1 (slight dist.)

The intro features a guitar line in 12/8 time with a melodic sequence of eighth and sixteenth notes, and a bass line with a simple harmonic accompaniment. The guitar line includes a triplet of eighth notes and a half-note bend. The bass line consists of a steady eighth-note pattern.

* Chord symbols reflect overall tonality.

B \flat

E \flat

E \flat m

B \flat /F

B \flat ⁹/F

F7

1. Now, _____

Verse

B \flat N.C.

E \flat

B \flat N.C.

E \flat

if you wan-na love ___ that wom-an,

a you love ___ her with a thrill. ___

'Cause a

B \flat N.C.

E \flat B \flat 7

E \flat 7

if you don't, ___

a some oth - er man will. _

You got-ta love her with a feel - ing.

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Bb7

You got-ta love her with a ___ feel - ing. A

The guitar line consists of two staves. The first staff has fret numbers (8), 8, (8), 6, 8, 8, 6. The second staff has fret numbers 8, 8, 6, 8, (8), 6, 6, 1/4, 8, 6, 8.

Gtr. 1 tacet
F7 Eb7

love her with a feel - ing, man ___ or ___ don't ___ you love ___ her at all. ___

The guitar line consists of two staves. The first staff has fret numbers 8, 6, 8, 6, 8, 6, 8, 6. The second staff has fret numbers 8, 6, 8, 6, 8, 6, 8, 6.

Gtr. 1 Bb7 Eb7 Bb7 F7

1/2 full

The guitar line consists of two staves. The first staff has fret numbers 8, 6, 6, 9, 8, 6, 8, 6. The second staff has fret numbers 8, 6, 8, 8, 8, 6, 7, 6, 8.

Verse
Bb7 N.C. Bb7 N.C. Eb7

2. She shakes all o - ver a when she walks. ___ She made a

The guitar line consists of two staves. The first staff has fret numbers 6, 6, 7, 6, 8. The second staff has fret numbers 6, 6, 7, 6, 8.

Bb7 N.C. Eb7 Bb7

blind ___ man see, she made ___ a, a dumb ___ man talk. ___ You know she

The guitar line consists of two staves. The first staff has fret numbers 6, 7, 6, 8. The second staff has fret numbers 6, 6, 6, 6.

E \flat 7

love me with a feel - ing, — a

mp full *mf* full full

9 6 9 6 8 8 6 8 (8) 6 8 8

B \flat 7

love me with a feel - ing. —

10 11 11 11 11 $\frac{1}{2}$ (11) 9 11

Gtr. I tacet **F7** **E \flat 7**

Love — me with a feel - ing, ba - by, — or — don't — you love — at — all. —

Gtr. I **B \flat 7** **F7**

full full $\frac{1}{4}$

8 8 6 (8) 6 8 6 8 6 8 6 7 6 6 6

Guitar Solo **B \flat 7** **E \flat 7** **B \flat 7**

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{4}$ full $\frac{1}{4}$ full

11 X 11 11 9 11 11 9 11 9 10 11 11 11 9 10 11 11 11 9 9 10 11 11

E \flat 7

full full full full $\frac{1}{2}$ full full

(11) 11 11 11 11 11 11 11 9 11 11 9 (9) 9

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody from the first system, featuring a key signature change to B-flat major (one flat) and a time signature change to 7/8. It includes a triplet of eighth notes and a wavy line indicating a trill. The lower staff provides the bass line, marked with 'full' dynamics and containing several triplet markings. The system concludes with a double bar line.

[illegible]

* Bass plays notes to right of slash.

Verse
B♭ N.C.

3. The cops took her in, a that wom - an did - n't _ need _ no bail. _ A she

6 6 7 6 8 | 6 6 7 6 8

Bb N.C.

wig-gled one time for the judge and the judge _____ put the cops in jail. _____ You know_ she

Bb

6 7 6 8

E \flat 7

love me with a — feel - ing, — a

B \flat 7

love me with a feel - ing. A

F7 **E \flat 9** **N.C.**

love me with a feel - ing, ba - by, or — don't — you love at all. —

B \flat 7 **B \flat 7/D** **E \flat 7** **E \circ 7** **B \flat /F** **C7 \flat 9** **B \flat 9**

Yeah!

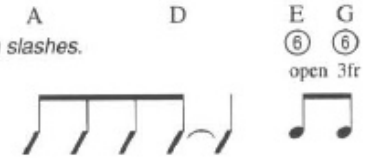
Guitar Notation Legend

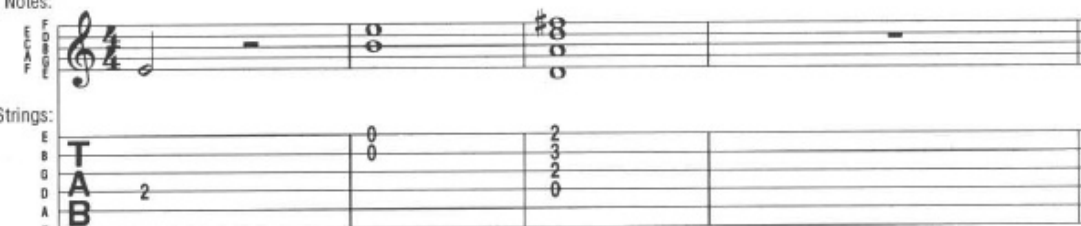
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

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.

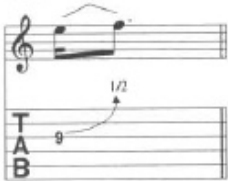
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

Strings: 

4th string, 2nd fret 1st & 2nd strings open, open D chord played together

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



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



GRACE 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.



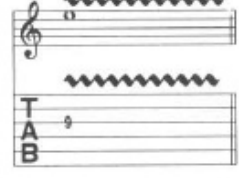
PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



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.



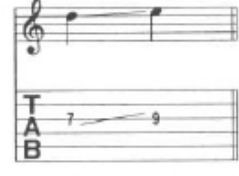
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



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.



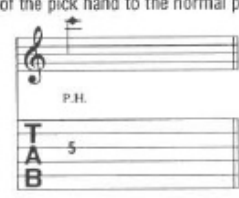
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



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 sustained, tremulous sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings.

PALM MUTING: The note is partially muted by the pick hand lightly touching the strings.

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