



"Tears In Heaven"

WORDS AND MUSIC BY ERIC CLAPTON AND WILL JENNINGS

TRANSCRIBED BY DAVE WHITEHILL

A Intro

Moderately Slow (♩ = 78)

1

Chords: A, E/G#, F#m, A/E, D/F#, E7sus4, E7

Gr.1 (nylon strings) *mf* let chords ring throughout

Gr.2 (nylon strings) *mf* let chords ring throughout

B 1st and 2nd Verses

1. Would you know my name if I saw you in heaven?
 2. Would you hold my hand if I saw you in heaven?

4

Chords: A, E/G#, F#m, A/E, D/F#, A/E

w/ Fig. 1 2nd time

Fig. 1

Chords: A, E/G#, F#m, A/E, D/F#, A/E, E, A/E, E₇

8va

Pedal Steel A.H. Harp

mf let ring

A.H. N.H.

From the soundtrack to the motion picture **Rush (Reprise)**
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Would it be the same
 Would you help me stand

8 E A/E E⁷₅ A w/ Fig. 2 2nd time E/G# F#m A/E

0 0 0 0 0 2 3 2 2 5 5 2 2 5 7 5 5 7 5 2 5
 1 1 2 4 2 2 2 4 4 2 2 5 7 5 4 6 4 2 4
 0 0 0 0 0 0 0 4 2 4 2 2 0 0 0

§
 [C] 1st, 2nd and 4th Choruses
 (1st and last time) I must be strong
 (2nd time) I'll find my way

if I saw you in heaven?
 if I saw you in heaven?

11 D/F# A/E E⁷₅ F#m Pedal Steel

2 2 0 2 2 0 0 0 2 3 0 0 11 9 1/2
 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0
 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0
 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

* volume swell
 mf

Fig. 2 A E/G# F#m A/E D/F# A/E E E A/E E⁷₅

Harp N.H. A.H. A.H. A.H. A.H. N.H. N.H.
 let ring N.H. A.H. A.H. let ring A.H. A.H. let ring N.H.
 T 12 2 12 12
 A 7 7 (6)18 (2)14 (2)14 7 7
 B 7 7 (9)21 12

Pedal Steel
 < mf < full < <
 T 9 12 10 10 7 5 4 4 5 7
 A 11 11 11 9 7 6
 B 11 11 11 9 7 6

* volume swell

TRADING LICKS

and carry on 'cause I know I don't belong
 through night and day 'cause I know I just can't stay

14 C# A7 F#7 Bm7 E7sus4

9 10 5 9 7 6 3 4 6 7 5 7 5

1 2 1 2 2 2 0 0 2 0 2 0 2 3 2 4 6 2 2 2 2 2 2 2 4 2 4 6 2 4 2 0

(3rd time) *To Coda* ⊕
 here in heaven.
 here in heaven.

18 Celtic Harp N.H. A Accordion E/G# F#m A/E

N.H. Pedal steel

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

7

Gtr.2 (Gtr.1 repeats Fig. A simile)

mf

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

0 0 0 2 0 4 4 2 2 0

1. 2.

21 D/F# 8va Harp N.H. E7sus4 E7 A *A.H. D/F# E7sus4 E7

Pedal Steel N.H. N.H. let ring *A.H. Gtr.1

15 7 14 14 14 10 9 9 2 4 2 3 2 4 2 4 4 2 2 4

7 7 (9) 21

Gtr.2 *harp harmonics Gtr.2

mp mf

3 2 2 2 2 2 3 3 3 3 2 2 2 2 0 2 2 2 0 0 0 0

2 2 0 0 2 2 2 2 2 2 2 2 2 2 2 0 2 2 2 0 0 0

D Bridge

Time can bring ya down, time can bend your knees.

24 A C Gmaj7/B Am7 D/F# G D/F#

Pedal Steel

mf

Gtrs. 1 and 2

mf

Time can break your heart and have you beggin' please.

Beggin' please.

28 Em7 D/F# C Gmaj7/B Am7 D/F# G D/F#

E Instrumental Interlude

32 A A/E E₅ Dobro 1 A E/G# N.C. (F#m7) A/E D/F# A/E

8va.....

w/slide throughout

Gtrs. 1 and 2

mp *mf*

36

E A/E E₅⁷ A E/G# N.C. (F#m7) A

8va.....

* Dobros 1 and 2

* TAB positions arranged to be played on one guitar.

Gtrs. 1 and 2

Detailed description: This block contains the musical notation for measure 36. It features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part consists of a series of eighth notes and chords. Above the guitar staff, there are two dobro parts. The first dobro part is marked '8va.....' and 'Dobros 1 and 2', showing a melodic line with a dotted line indicating an octave shift. The second dobro part is marked 'Gtrs. 1 and 2' and shows a similar melodic line. Below the guitar staff is a detailed tablature with fret numbers (0-7) and string numbers (1-6).

39

D/F# A/E E F#m E7 F#m Beyond the door

8va.....

mf

Gr. 1 All other instruments repeat Fig. C simile

Detailed description: This block contains the musical notation for measure 39. It features a guitar part with a treble clef and a key signature of two sharps. The guitar part consists of a series of eighth notes and chords. Above the guitar staff, there are two dobro parts. The first dobro part is marked '8va.....' and shows a melodic line with a dotted line indicating an octave shift. The second dobro part is marked 'Gr. 1 All other instruments repeat Fig. C simile' and shows a similar melodic line. Below the guitar staff is a detailed tablature with fret numbers (0-7) and string numbers (1-6).

42

C#/E# A7/E F#7 N.C. (G#m) F#/A# Bm7 E7sus4

Gr. 1

there's peace, I'm sure. And I know there'll be no more

Detailed description: This block contains the musical notation for measure 42. It features a guitar part with a treble clef and a key signature of two sharps. The guitar part consists of a series of eighth notes and chords. Above the guitar staff, there are two dobro parts. The first dobro part is marked 'Gr. 1' and shows a melodic line. The second dobro part is marked 'there's peace, I'm sure. And I know there'll be no more' and shows a similar melodic line. Below the guitar staff is a detailed tablature with fret numbers (0-7) and string numbers (1-6).

tears in heaven.

A E/G# F#m A/E D/F# E7sus4 E7
Gtr.1 (Gtr.2 repeats Fig. A) simile

46

Musical notation for measures 46-49. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows guitar fretboard diagrams with fingerings. Measure 46 starts with a (6) on the low E string. Measure 47 has a triplet of eighth notes on the G string. Measure 48 has a triplet of eighth notes on the B string. Measure 49 has a triplet of eighth notes on the D string.

G 3rd Verse

Would you know my name
E/G# F#m

Musical notation for measures 50-52. Measure 50 features Pedal Steel (A), Gtr.1 (full), and Gtr.3 (w/slide). Measure 51 features Gtr.3 (w/slide) and Harp. Measure 52 features Harp and A.H. (A.H. let ring). Fretboard diagrams show fingerings for Gtr.1 and Gtr.3.

Musical notation for measures 50-52, including Gtr.2. The top staff shows a melodic line in treble clef. The bottom staff shows guitar fretboard diagrams with fingerings for Gtr.2.

if I saw you in heaven?

Would you be the same

Musical notation for measures 53-55. Measure 53 features Accordion (D/F#) and Gtr.3 (A). Measure 54 features Accordion (A/E) and Gtr.3 (A). Measure 55 features Accordion (E) and Gtr.3 (A). Fretboard diagrams show fingerings for Gtr.3.

Musical notation for measures 53-55, including Gtr.2. The top staff shows a melodic line in treble clef. The bottom staff shows guitar fretboard diagrams with fingerings for Gtr.2.

D.S.  al Coda 

if I saw you in heaven?

56

Harp A.H. A/E D/F# A/E E A/E E₇

Gr.3 Pedal Steel *mf*

 Coda

59

A E/G# F#m A/E D/F# E7sus4 E7 A(add9)

Gr.3 Pedal Steel *full* *ritard* *p*

Harp N.H. let ring N.H.

"Everything About You"

WORDS AND MUSIC BY KLAUS EICHSTADT AND WHITFIELD CRANE

TRANSCRIBED BY JEFF PERRIN

Tune down 1/2 step (lowest to highest: Eb, Ab, Db, Gb, Bb, Eb)

A Intro

Moderate Rock (♩ = 123)

1

Gr.1 (clean elec.)

D A5 D A

T A B

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

5

Gr.2 D A5 D A5

Gr.1

let ring

P.M. w/dist.

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

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

* Gr.2 tuned to "Nashville" tuning: (6th, 5th, 4th and 3rd strings tuned one octave higher than normal).

9

Rhy. Fig.1 D A5 D5 A5

Gr.2

end Rhy. Fig.1

P.M. P.M.

Rhy. Fig.2

Gtrs.1 and 3

P.M.

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

7 7 7 2 2 7 7 2 2 2 2 0 5 5 5 2 3 0 2 2 5 0 4 2

From Ugly Kid Joe's Stardog/Polygram
 recording *As Ugly As They Wanna Be*
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13

D5 A5 D5

w/Rhy. Fig.1 (1st 3 bars only)
w/Rhy. Fill 1

Gtrs. 1 and 3

end Rhy. Fig.2

P.M.-----

B 1st and 2nd Verses

17

D5 A5 D A5

w/Rhy. Fig.1 (4 times simile)

Gr.3 Plays Rhy. Fill 2 2nd time

hate the rain and sunny weather.
don't like a thing about your mother.

And
And

P.M. P.M.

21

D A5 D A5

w/Fill 1

I, I, I hate the beach and mountains too,
I hate your daddy's guts too. boo hoo.

And

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

Rhy. Fill 1

Gr.4 (dirty elec.)

let ring.

T
A 12 11 10 11 11 9 10 9 12 11 10 12 9
B 12 11 10 11 11 9 10 9 12 11 10 12 9

Rhy. Fill 2

Gr.3 A5

P.M.

A
B (0) 2 0 2 0 2 0

Fill 1

pre-dive w/bar

grad. release

8va

T
A
B X X (X)

25

I don't like a thing about the city, no, no. And
 I don't like a thing about your sister, no, no. 'cause

D5 A5 D A5

P.M. P.M.

29

I, I, I hate the countryside too. And
 I, I, I think sex is overrated too. And

D5 A5 D5 A5

w/Rhy. Fill 3

P.M. P.M.

1.

[C] 1st Chorus

I hate everything about you! Everything about

G5 A5 D5 A5

w/Rhy. Fig.1 (1st 3 bars only)

33

let ring P.M.

2.

[D] 2nd Chorus

you! 2. And I get sick when I'm around,

D5 A5 G5 A5

Rhy. Fig.3

37

let ring let ring

Rhy. Fill 3

Gtr.4 (dirty elec.)

T 10 10 10 10
 A 12 11 11 9 9 12 11 11 9 9
 B 12 12 11 9 9 12 11 11 9 11

Fill 2

Gtr.3

T 14 17
 A 14 17
 B

41 I can't stand to be around, I hate everything about

G5 A5 G5 A5

end Rhy. Fig.3

let ring

17

45 you! Everything about you! Everything about

D5 A5 D5 A5

w/Rhy. Fig.1 P.M. P.M. P.M.

49 you! Everything about you!

D5 A5 D5 C5 A5

w/Rhy. Fig.1 (1st 2 bars only) P.M.

E Bridge

Some say I got a bad attitude, but that don't change the way I feel about you.

53 G5 A5 G

(clean elec.)

let ring

And if you think this might be bringing me down, look again, 'cause I ain't wearin' no frown! Get down!

57 G5 A5

P.M. (dist. on)

15

F Guitar Solo

8va
Gtr.4 w/Rhy. Fig.2

D5 A5 D5 A5

D5 A5 D5

A5 A A5 A B A G5 A5

open open 2nd fr. open

Gtrs.1 and 3

hold bend w/Rhy. Fig.3

Gtr.4

G5 A5 G5

P.M. P.M. P.M. P.M. w/bar 1/2 1/2

* Tap/wedge of pick

G Outro
Double-time Feel (♩ = ♪)

A5 D5 D5 A5

Gtrs.1 and 3 8va

Gtr.4

mf

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4.

Well I don't really care about your sister. Fuck the little bitch 'cause I already kissed her.
 One thing that I did to your lady, I put her on the bed and she didn't say maybe.
 I know, you know, everybody knows, the way it comes, the way it's gonna go.
 You think it's sad, and that's too bad, 'cause I'm havin' a ball hatin' every little thing about you. Ha-how! Everything about you!

1., 2., 3., 4., 5.

79 A5 D5 A5

6.

Yeah, everything about I get sick when I'm around,

82 A5 G5 G7 A5 A7

I can't stand to be around, I

85 G5 G7 A5 A7 G5 G7

hate everything about you.

A5

Slow Shuffle (♩ = 69)

$\text{r} \text{ } \overset{\sim}{3} \text{ } \text{r}$
 (♩ = ♩)

Free Time

A5

Fast (♩ = 132)

N.C.
(D)

88 Free Time

Fill 3 C# D

Gtr.4

TRADING LICKS

"Rocky Mountain Way"

WORDS AND MUSIC BY JOE WALSH, JOE VITALE,
KEN PASSARELLI AND ROCKE GRACE

TRANSCRIBED BY JESSE GRESS

A Intro

Moderate Shuffle (♩. = 85)

E N.C. E6 E5 E N.C. E6 E5 N.C. E6 E5 E

Grtr.1
f P.M. mp f P.M. f P.M. mp f P.M. mp f P.M. continue dynamics simile

T
A
B
7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0

Grtr.2
f

T
A
B
0 0

N.C. E6 E5 E N.C. E6 E5 E N.C. E6 E5 E

4 (piano and bass enter)

mp P.M. f P.M. mp P.M. f P.M. mp P.M. f P.M. let ring P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B
0 0 0 0 11 7 0 0 0 0 11 7 0 0 0 0 11 7 0 0 0 0 11 7 0 0 0 0

T
A
B
0 0

From Joe Walsh's MCA recording *The Smoker You Drink, The Player You Get*
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7 N.C. E⁹ E5 E N.C. E5 E6 E5 D/E E

Gtr.3 (Open E tuning: E, B, E, G#, B, E lowest to highest)

(drums enter)

w/Slide

P.M. P.M. P.M. let ring - -

10 E6/9 E5 E6 D/E E E6 E5

Rhy. Fig.1 Gtrs.1 and 2

Fill 1
(Open E tuning: E, B, E, G#, B, E lowest to highest)
Gtr.3

w/Slide

f

T
A
B

12 12 10 10

TRADING LICKS

13 D/E E E6 E5 E6 (E) D/E

12-10 12-10 12-10 (12) 10-12 12 11-12 (12)-0 12-10 12 12 12-10 12-10 10 10-12

P.M. P.M. P.M. P.M. P.M. P.M.

B 1st and 2nd Verses

1. Spent the last year, Rocky Mountain way.
tellin' us this and he's tellin' us that. Changes it ev'ryday.

16 (E) A N.C. (G) E5 N.C. (E) A N.C. (G)

(1st time only)

Gr.1 (standard tuning)

even gliss slide gtr. tacet

1/4

12-10 (10)-10 11 12 10

Gr.2

end Rhy. Fig.1

1/2

mf

full

Couldn't get much higher.
Says it doesn't matter.

Out to pasture, think it's safe to say.
Basses are loaded and Casey's at bat, playin' it play by play.

19 E5 N.C. (G) A5 (G) E5 N.C. (E) A N.C. (G)

1/2 1/2 1/2

C Chorus

Time to open fire.
Time to change the batter.

And we don't need the ladies cryin' 'cause the story's sad.

23

E5 N.C.

N.C.
(E) (G) (G#)

A5 A6 A5 A6 A5 A6 A5 A6

Gtrs. 1 and 2

23

24

25

26

Gtr. 3 w/slide (open E tuning)

even gliss

even gliss

'Cause the Rocky Mountain way is

27

E5 E6 E5 E6 E5 E6 E5 A5 A6 A5 A6

27

28

29

30

Play Fill 2 2nd time

even gliss

Fill 2

Gtr. 3 w/slide (open E tuning)

even gliss

T	14-15	14-15	12-10	11-12	12	11-12 (12)
A	14-15	14-15	12-10	11-12	12	11-12 (12)
B						

30 better than the way we had. Oh,

A5 A6 A5 A6 B5 B

even gliss

1/4

D 1st Slide Guitar Solo

33 whee, who-oo.

D/E E6 E5 E6 D/E E

Gr.3 w/slide (open E tuning) w/Rhy. Fig.1 (1st 6 bars only)

1/4

even gliss

36

E6 E5 E6 D/E E E6 E5 E6

1/4

39 2. Well, he's Yeah!

D/E E N.C. N.C. (E) A (G) B (E)

Gr.3. grad. slide f

1/2

Gtrs. 1 and 2 P.M. P.M. P.M.

E 2nd Slide Guitar Solo

D/E E E6 E5 E6 D/E E

42 Grtr.3 w/Rhy. Fig.1

45 E6 E5 E6 D/E E E6 E5 E6

F Interlude

D/E E G A E

48 Grtr.3 (Gtr.3 out) Grtr.4 slight P.M. on 5 throughout

*Synth bass arranged for guitar (standard tuning).

51 Grtr.1 w/talk box mf Grtr.4

TRADING LICKS

54 Gtr.1

Gtr.4

57

60

62 Gtr.2 w/talk box

Musical notation for Gtr. 2 w/talk box, measures 62-64. The notation includes treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first staff shows the melodic line with notes, rests, and vibrato (wavy lines). The second staff shows the fretboard with fingerings (numbers 0-10) and specific techniques: a 'hold bend' on a note between measures 62 and 63, and 'full' bends on notes at measures 63 and 64. A circled '10' indicates a natural harmonic at the 10th fret.

Gtr.1 w/talk box

Musical notation for Gtr. 1 w/talk box, measures 62-64. Similar to Gtr. 2, it features a treble clef and key signature of two sharps. The melodic line is shown in the first staff. The fretboard in the second staff includes fingerings and techniques: a 'hold bend' at measure 63, and 'full' bends at measures 63 and 64. A circled '2' indicates a natural harmonic at the 2nd fret.

Gtr.4

Musical notation for Gtr. 4, measures 62-64. This part is primarily rhythmic and chordal, shown in the third staff. It features a treble clef and key signature of two sharps. Fingerings such as '3 2', '0 1', '0 1', and '2 0 2' are indicated. The fourth staff shows the fretboard with corresponding fingerings.

65 Gtr.2

Musical notation for Gtr. 2, measures 65-69. The first staff shows the melodic line with vibrato and a section labeled 'A E'. The second staff shows the fretboard with fingerings up to the 15th fret and techniques like 'full' bends and '1/2' bends. A circled '(12)' indicates a natural harmonic at the 12th fret.

Gtr.1

Musical notation for Gtr. 1, measures 65-69. Similar to Gtr. 2, it features a treble clef and key signature of two sharps. The fretboard in the second staff includes fingerings and techniques like 'full' bends and '1/2' bends. The final notes are fingered '7 6-7 5'.

Gtr.4

Musical notation for Gtr. 4, measures 65-69. This part is primarily rhythmic and chordal, shown in the third staff. It features a treble clef and key signature of two sharps. Fingerings like '2 0', '(0) 1 3 3 2', and '2 0 2 2 0 2' are indicated. The fourth staff shows the fretboard with corresponding fingerings.

Gtr.5

Musical notation for Gtr. 5, measures 65-69. This part is primarily rhythmic and chordal, shown in the fourth staff. It features a treble clef and key signature of two sharps. A 'P.M.' (palm mute) marking is present. The fifth staff shows the fretboard with fingerings. The sixth staff contains 'VOLUME' markings with a vertical line indicating the volume level.

TRADING LICKS

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

71 Gtr.2

Gtr.3 w/slide (open E tuning)

Gtr.2 tacet

15 full 15 12 full (14) 12 0 7 7 7 7 full 7 7 7 7 full 16 1/4 17

Gtr.1

even gliss

10 full X 7 10 full (10) 8 9 0 3 3 3 3 full (3) 0 3 3 3 3 full

Gtr.4

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

2 6 4 6 0 0 0 0 0

Gtr.5

slight P.M.

9 11 11 11 9 11 11 9 11 11 9 11 11 9 11 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

71 Gtr.2

Gtr.2 tacet

13 15 12 14 (14) 12 14 0 7 7 7 7 7 7 7 7 16 17

Gtr.1

even gliss

10 X 7 10 (10) 8 9 0 3 3 3 3 (3) 0 3 3 3 3 12 0 0 0

Gtr.4

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

2 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6

0 0 0 0 0 0 0 0

Gtr.5

slight P.M.

9 11 11 9 9 11 9 11 9 9 11 11 9 9 9 11 11 9 9

0 0

85 E6 E5 E6 (E) D/E E E6 E5 E6 (E)

88 D/E E E6 E5 A G D/E E

w/Rhy. Fill 1 w/Rhy. Fig.1 (1st 7 bars only)

91 E6 E5 E6 (E) D/E E E6 E5 E6

94 D/E E E6 E5 E6 (E) D/E E

97 E6 E5 A (G) D/E E E6

w/Rhy. Fill 1 (fade out)

Rhy. Fill 1 Gtrs. 1 and 2