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Mel Bay Presents

Big Walter Horton

with Carey Bell



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Big Walter Horton

with Carey Bell

Transcribed by David Barrett

Contents

A Word From The Author	2	
Notation	2	
Subtleties In Harmonica Playing	3	
Harmonica Tablature	4	
Rhythm	4	
Notation Specific To Harmonica	5	
Have A Good Time (3:44)	C Major Harmonica - 2nd Position, Concert G	7
Christine (3:59)	C Major Harmonica - 2nd Position, Concert G	15
Lovin' My Baby (2:47)	A Major Harmonica - 2nd Position, Concert E	20
Little Boy Blue (3:12)	B \flat Major Harmonica - 2nd Position, Concert F	31
Can't Hold Out Much Longer (2:48)	A Major Harmonica - 2nd Position, Concert E	38
Under The Sun (3:47)	Low C Major Harmonica - 2nd Position, Concert G	41
Tell Me Baby (3:12)	A Major Harmonica - 2nd Position, Concert E	45
Have Mercy (3:45)	12 or 16 Hole C Chromatic Harmonica - 3rd Position, Concert D	48
That Ain't It (2:37)	A Major Harmonica - 2nd Position, Concert E	56
Temptation Blues (3:39)	A Major Harmonica - 2nd Position, Concert E	60
Trouble In Mind (4:37)	A Major Harmonica - 1st Position, Concert A	69

A recording of the music in this book is now available. The publisher strongly recommends the use of this recording along with the text to insure accuracy of interpretation and ease in learning.



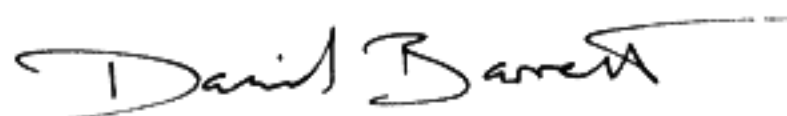
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A Word From The Author

Welcome to the world of blues harmonica! In this transcription book we will study the classic stylings of Big Walter Horton and Carey Bell. All of the transcriptions are written in an easy to understand format, which allows you to spend more time playing, as opposed to trying to figure out what the notation artist meant by a particular symbol. The written notation follows all classical written norms, and the harmonica tablature is written in the norm that has been established within the past twenty years. For the beginning player who has yet to learn how to bend and use other various techniques, there is an easy-play version written directly below the original. Take your time going through the recording and this book of transcriptions. Pace yourself so that you may soak up all the great licks these artists have to offer. Good luck and have fun!

Musical regards;

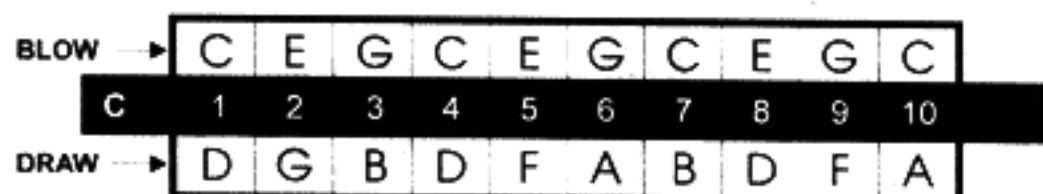


David Barrett, Author

A word about notation

The ten hole diatonic harmonica is used for all selections on this recording except for track eight which uses the chromatic harmonica. Of those selections using the diatonic harmonica all are played in second position except track eleven which is played in 1st position. When you play in 2nd position you are actually playing in a key exactly five scale degrees higher than the key to which the harmonica is tuned (i.e., you would play a "C" major harmonica in the key of "G" major.) This type of playing allows for a larger pitch selection and a greater amount of expressive possibilities due to the arrangement of notes in this position. Track eleven "Trouble In Mind" is played in 1st position. When playing in 1st position you are simply playing in the same key to which the harmonica is tuned (i.e., you would play a "C" major harmonica in the key of "C" major.)

These artists use a wide variety of keyed harmonicas in their music. For ease of reading, all harmonica parts played on the ten hole diatonic harmonica will be written in the key of G major, with the key signature of C major. This will put you in the pitch set of a "C" major harmonica. Through years of teaching, transcribing, and writing music books with Mel Bay Publications, I have found this method of notation to be the fastest for translating musical thought. Diagrammed below is a "C" major ten hole diatonic harmonica.



One of the techniques used by harmonica players is the **Tongue Block**. The tongue block is a mouth positioning on the harmonica, and like the pursed lip method it is used for singling out a hole on the harmonica. To tongue block you place your mouth over three holes and block two holes with your tongue leaving the hole to the left or right to sound. Tongue blocking is used very heavily in blues because of the rich tone it creates.

In my lesson books I notate the use of a tongue block with an open circle. This open circle not only directs you to tongue block the note but to also use the technique of the **Tongue Slap**. The tongue slap is achieved by breathing a split second early (allowing all three reeds to vibrate), then attacking the two holes with your tongue, leaving the right or left hole open. This gives you the initial thickness of the three holes vibrating. When moving the tongue into place, the air that it took to vibrate three reeds is then forced into one creating a strong attack. Many artists like myself will use a combination of single hole embouchures and tongue blocked embouchures to create different tonal effects.

When listening to these recordings it is difficult to hear which embouchure is being used at a given point due to the varying degree of the tongue slap. Because of this, there will be no markings indicating where a tongue block is to be used. Which notes you tongue block is up to you. Use your ears to tell you when to use a tongue block. The general rules of using a tongue block are: if the passage is slow enough to use tongue block to thicken the tone, use it; if the tongue block embouchure makes a passage easier to play, use it; If the tongue block embouchure is too difficult to use in a passage because of speed or placement, don't use it.

Subtleties:

Blues harmonica players use many subtle techniques that are not practical to notate. Listen very carefully to the usage of the three draw in this recording. This note is almost always bent one quarter-tone. If you have a "C" harmonica go to a piano or guitar and play "B", this is the three draw on your harmonica. Play "B \flat " and try a half-step bend on your three draw and be very careful to match it exactly. Between these two notes is the quarter-tone. Most of the time harmonica players play notes in-between the cracks for bluesy effect. When you see three draw assume it is bent down a quarter-tone. If you see a three draw half-step bend then bend down the full half-step.

The tongue slap is achieved by breathing a split second early (allowing all three reeds to vibrate), then attacking two holes with your tongue, leaving the right or left hole open. You can create an eighth note feel on a quarter note by relaxing the attack of the tongue on the harmonica. You can place your tongue on the harmonica very slowly for a rolling rhythm or very fast for a strong attack. Sometimes this technique is strong enough to hear, and sometimes it is very subtle. This is a great technique to add for a sense of motion when you are only playing quarter notes. Some times you will hear chords on the harmonica that are not notated. These chords are breaths and are incorporated by the artist to add the same type of rhythmic effect.

When using the four draw in conjunction with the five draw, you will vary the degree of the five draw for the intended sound. The same applies with the three draw when accompanied with the four draw. Experiment with how much of the upper note you can use. I think you will be pleasantly surprised by the tonal colors you can achieve. Always keep in mind that the bottom note is the note that takes precedence. If you want to add thickness to a run you can add the upper note at any time

Harmonica Tablature:

A number is placed under the notational symbol that corresponds to the hole that is to be played. When a note stands by itself, the note is to be drawn upon (inhaled). When a number is followed with a plus (+), the note is to be blown (exhaled). If the note is to be bent, a series of slashes will be notated to the right of the number. Each slash represents a half-step bend. For example: three draw (3), bent down a half-step, would be "B-flat" and would be notated as 3'. Three draw, bent down a whole-step, would be "A" and would be notated as 3". Three draw, bent down a whole-step and one-half (minor third bend), would be "A-flat" and would be notated as 3"". Diagrammed below is the entire bend chart for a "C" major diatonic harmonica and the note layout for the chromatic harmonica.

BENDS								E'	G'	B'	
BLOW		C	E	G	C	E	G	C	E	G	C
	C	1	2	3	4	5	6	7	8	9	10
DRAW		D	G	B	D	F	A	B	D	F	A
BENDS		D'	G'	B'	D'		A'				
			F	A							
				A'							

	1	2	3	4	5	6	7	8	9	10	11	12
Blow	C	E	G	C	C	E	G	C	C	E	G	C
Draw	D	F	A	B	D	F	A	B	D	F	A	B

Rhythm:

The rhythmic notation used is based on classical notational norms with the exception of the swinging of rhythms. Most rhythmic patterns played by a blues musician are swung. The word **Swing** means to take an eighth note pattern that would otherwise be played straight ($1/2 + 1/2 = 1$) and elongate the first eighth ($2/3$) while shortening and placing the second eighth later in time relative to the first eighth ($1/3$) ($2/3 + 1/3 = 1$). If you were to notate every part that was swung, instead of seeing two eighth notes together you would see three triplet-eighths with the first two notes in the triplet figure tied together. This would crowd the music very quickly and make it very difficult to read. (You will not see any markers indicating that a rhythm is swung. As in jazz, musical notation swing is always assumed.)

Even though you will find most musical passages swung you must be careful and listen to each passage as to its implied rhythm. In some instances the swing gets so strong that a passage could actually be notated differently. In this case the simplest notation to read is used.

Notation That is Specific to Harmonica Tablature:

Written below are some symbols that might be foreign to you. Some symbols are specific to myself as a notation artist, I think you will find them useful.

Ex. 1, The Two Hole Shake



#1) The **Two Hole Shake** is achieved by shaking your head between two given holes. These holes can be any combination of adjacent holes. When this notation is used in octaves, the flutter-tongue is used in place of the two hole shake. The shake is most often started on the bottom note.

Ex. 2, The Dip Bend



#2) The **Dip Bend** is a way of notating an upward bend that would normally be too fast to fully notate. Start the note in the bend, then release to the natural note. The dip bend is used in both fast and slow passages.

Ex. 3, The Cut



#3) The **Cut** is very much like the dip bend, but backwards. The cut is different from the dip bend in that you actually start the note naturally and then dive downward very quickly. The cut is usually used in a very fast context.

Ex. 4, The Tongue Block



#4) The **Tongue Block** symbol is used when the artist uses a tongue slap. When tongue blocking a single hole you place your mouth over three holes and block the two holes to the left, leaving the hole to the right to sound. The tongue slap is achieved by breathing a split second early (allowing all three reeds to vibrate), then attacking the two holes with your tongue, leaving the right or left hole open. This gives you the initial thickness of the three holes vibrating. When moving the tongue into place, the air that it took to vibrate three reeds is then forced into one creating a strong attack.

Ex. 5, The Staccato



#5) The **Staccato** notation directs the player to play that note short and brisk. The note with the staccato still gets its full rhythmic value; it is the duration that is cut.

Ex. 6, Elongated Note



#6) The **Elongated Note** is just what its name implies. The note with this notation will get a longer duration, sometimes making the second note in the passage (if a swing eighth) shorter.

Ex. 7, The Octave Tongue Block



#7) The **Octave Tongue block** shows that two notes are played at the same time in octaves. When performing an octave you place your mouth over four holes (five on the high draws) and block the middle holes, leaving the top and bottom notes open.

Ex. 8, Full Passage Example

#8) The above example is taken from track number 4 "Going Down This Highway" from William Clarke's transcription book "Serious Intentions". On the left, on the 2-draw and 2" whole-step bend, is a **Slur**. A slur is a curved line that indicates that there is to be no break between the two notes. A little to the right and above the notes, is a long double line which opens as it reaches the next measure. This is a **Crescendo**. A crescendo is a gradual change in volume. In this case the volume gets louder as the second measure comes nearer. After the crescendo the term **Rit.** is written. Rit. which is an abbreviation for **Ritardando**, means to decrease the tempo until the piece finishes. Use of the ritardando gives a passage a more dramatic ending. To the right of the ritardando is a small marking similar to what the crescendo looks like. This notation, known as a **Wha**, is used to direct the player to start from a closed position (the cup) and then open up before the note is finished. The last notation example is the **Fermata**. The fermata, usually placed at the end of a phrase or song, is used to notate that the note or chord it is placed above is held indeterminately until the band leader directs to stop.



Walter Horton (Left) and Carey Bell (Right)

Have A Good Time

Track #1

C Harmonica, Concert G Major

2nd Position

Original

Easy Play

3 4 5+ 6+ 5 4 3 4 5+ 6+ 6+ 5 4 3 4 5+ 6+ 6+ 5 5+ 4 2 3 4+

3 4 5+ 6+ 5 4 3 4 5+ 6+ 6+ 5 4 3 4 5+ 6+ 6+ 5 5+ 4 2 3 4+

IV I

4 4 4 4 3' 2 3" 2 3 3 3 3 3 2 2+ 2 4 2 4 2 3 2 1

4 4 4 4 3 2 2+ 2 3 3 3 3 3 3 2 2+ 2 4 2 4 2 3 2 1

V IV I

3 3 3 2 3 4+ 4+ 4+ 4+ 3 2 2" 1 1' 1+ 2 2 1 1 1+

3 3 3 2 3 4+ 4+ 4+ 4+ 3 2 2+ 1 1 1+ 2 2 1 1 1+

V I IV

2 1 1

2 1 1

I V IV I

3 2 1 3 2 1 3 2 1 3 2 1 2 2 2+ 2 1 1 1

3 2 1 3 2 1 3 2 1 3 2 1 2 2 2+ 2 1 1 1

V I

2 2+ 1 1 3 4 5+ 5 4 4+ 3 2 3 2 3 2

2 2+ 1 1 3 4 5+ 5 4 4+ 3 2 3 2 3 2

IV I

3 2 1 3' 3' 3' 2 3' 2 3' 2 1 2' 5 4 4 4 4 5+ 3 3

3 2 1 3 2 3 2 2+ 2 1 2+ 5 4 4 4 4 5+ 3 3

V IV I

4 4 4 4 4 5+ 1 4 4+ 4+ 1+ 2+ 2 3 2 2 2 2 2 1 1 1 1+ 2 2 1 1 1+ 2 2 1 1 1+

4 4 4 4 4 5+ 1 4 4+ 4+ 1+ 2+ 2 3 2 2 2 2 2 1 1 1+ 2 2 1 1 1+ 2 2 1 1 1+

V I V

10 MEASURE VOCAL 10 MEASURE VOCAL

2 1 1 2 1 1 1+ 1 2 1 1 1 2" 2

2 1 1 2 1 1 1+ 1 2 1 1 1 2+ 2

I

3 2 2 2 2" 2 3 2 2 3 2 2 2 3 2 2 1 2" 2

3 2 2 2 2+ 2 3 2 2 3 2 2 2 3 2 2 1 2+ 2

IV I

3 2 2 2 3 2 2 1 2" 2 3 2 2 2 3 2 2 2 3 4 5+

3 2 2 2 3 2 2 1 2+ 2 3 2 2 2 3 2 2 2 3 4 5+

V IV I V

5 5 5+ 4 4+ 4+ 3 4+ 4 3 2 2 2" 1 1 1+ 1 2 2+ 1 1

5 5 5+ 4 4+ 4+ 3 4+ 4 3 2 2 2+ 1 1 1+ 1 2 2+ 1 1

I V I

10 MEASURE VOCAL

2 1 1 1+ 2 1 1 2 3 4 5+ 5 5 2

2 1 1 1+ 2 1 1 2 3 4 5+ 5 5 2

3 2 1 3 2 1 2 3 4 5+ 5 5 4' 3 2 3 2 1 3 2 1 2 3 4+

3 2 1 3 2 1 2 3 4 5+ 5 5 4 3 2 3 2 1 3 2 1 2 3 4+

IV I

4' 4 4+ 3+ 3 2 3 2 1 3 2 1 2 2+ 3+ 2+ 4 2 2+ 2 2+ 3 2 1 3 2 1 2 3 4+

4 4+ 3+ 3 2 3 2 1 2 2+ 3+ 2+ 4 2 2+ 2 2+ 3 2 1 3 2 1 2 3 4+

V IV I V

4 4 4 4+ 4+ 4+ 3 2 2" 1 1+ 1 2 2 1 1 1+ 2 1 1

4 4 4 4+ 4+ 4+ 3 2 2+ 1 1+ 1 2 2 1 1 1+ 2 1 1

I

*Flutter tongue
(2 is also implied)

4 3 3 2 1 4 3 5 5 5 5 5 5 5 5 5 5 6+
4 4 4 4 4 4 4 4 4 4 4

4 3 3 2 1 4 3 5 5 5 5 5 5 5 5 5 5 6+
4 4 4 4 4 4 4 4 4 4 4

IV **I**

3 2 2 3 3 3 3 2+ 3 1 2+ 3 3 2 2 3 2 3 3 2 3 4+
2 2 2 2 2 2 2 2 2 2 2 2 2 2
1 1 1 1 1 1 1 1 1 1 1 1 1 1

3 2 2 3 3 3 3 2+ 3 1 2+ 3 3 2 2 3 2 3 3 2 3 4+
2 2 2 2 2 2 2 2 2 2 2 2 2 2
1 1 1 1 1 1 1 1 1 1 1 1 1 1

V **IV** *3* **I** **V**

4' 4 4 4+ 4+ 4+ 3 2 2" 1 1+ 1 2 2 1 1+ 2 1 1

4 4 4 4+ 4+ 4+ 3 2 2" 1 1+ 1 2 2 1 1+ 2 1 1

I

3 2 2 2 2+ 3+ 3 2 2 2 2+ 3+ 3 3 2 3 2 2+ 3+ 3 3 2 2+ 1 2+
1 1 1 1 2 1 2 1 2 1

3 2 2 2 2+ 3+ 3 2 2 2 2+ 3+ 3 3 2 3 2 2+ 3+ 3 3 2 2+ 1 2+
1 1 1 1 2 1 2 1 2 1

IV I

4+ 3 2 2 2+3+ 1 3 3 2 1 2 2+3+ 1 3 2 2 2 2+3+ 1 3 3 2 1 2 2+3+ 1

V IV I V

1 4 4+ 4+ 1+ 4+ 3 2 2 1 2 2 1 1 1+ 1 2 1 1

I V

10 MEASURE VOCAL 2 2 1 1 1+ 1 2 1 1

I

3 4 3 4 3 4 3 3 3 3 3 3 3+ 3 4 3 4 3 4 3 3 2 1

IV

I V IV

I V I

IV

I **V**

3' 1 2'' 2 3' 2 3 4+ 4 4 4 4' 3 2
 3 1 2+ 2 3 1 2+ 2 4 4 4 4 3 2

IV **I**

4+ 4+ 4+ 2 3 6+ 5+ 5+ 4 4 5+ 6+ 2
 4+ 4+ 4+ 2 3 6+ 5+ 5+ 4 4 5+ 6+ 2

Christine

Track #2

C Harmonica, Concert G Major

2nd Position

Original

Easy Play

V IV I V

I IV I

I IV I

I V IV

1 4 4+ 1 2 2" 1 1+ 2 4 4 4+ 3 3+ 1 1 1 2"1

1 4 4+ 1 2 2 1 1+ 2 4 4 4+ 3 3+ 1 1 1 2 1

5 2 2 3 2+ 3+ 3 4+ 6+ 6+ 5 4 4' 4+ 3+ 3' 3+ 4 5 5 4' 3 3+ 2 4 3 3+ 2+

5 2 3 2+ 3+ 3 4+ 6+ 6+ 5 4 4 4+ 3+ 3 3+ 4 5 5 4 3 3+ 4 3 2+ 2+

6+ 5 4 3 2 2" 1 1' 3+ 2+ 3+ 2+ 3+ 3' 2 2 1 2+ 3' 2 2" 1 1' 1+ 3+ 2+

6+ 5 4 3 2 2+ 1 1+ 3+ 2+ 3+ 2+ 3+ 3 2 2 1 2+ 3 2 2+ 1 1 1+ 3+ 2+

4 3 2 2+ 3+ 2 3 2 1 1 1 4 4+ 5 4 6+ 5 4 4' 3 2

4 3 2 2+ 3+ 2 3 2 1 1 1 4 4+ 5 4 6+ 5 4 4+ 3 2

I V I IV

3+ 2 3+ 3+ | 3+ 1 1 1 | | |

3+ 2 3+ 3+ | 3+ 1 1 1 | | |

I IV

3 6+ 5 4 | 5 5 5 5 5 | 1 2+ | 2 |

3 6+ 5 4 | 5 5 5 5 5 | 1 2+ | 2 |

I V IV

5 4 4+ 3 | 6+ 5 5 5 | | |

5 4 4+ 3 | 6+ 5 5 5 | | |

I V I IV I

2 2 2 | 2 12+ 1 1 1 | 2 3 4 | 5 4+ | 3 2 | 2 3 4 | 5 |

2 2 2 | 2 12+ 1 1 1 | 2 3 4 | 5 4+ | 3 2 | 2 3 4 | 5 |

Treble staff: 3' 4+ 4' 4+ 3' 2 2" 1 1' 1+ 2 | I | 4 2 2+ 3+ | V | 1 2" 4

 Bass staff: 3 4+ 4 4+ 3 2 2+ 1 1 1+ 2 | I | 4 2 2+ 3+ | V | 1 2+ 4

 Fingerings: 1, 2, 3, 4, 4+, 2+, 1, 1', 1+, 2, 3, 3', 2", 2+, 3+, 4, 1, 2", 4, 1, 2+, 4

Treble staff: IV | I | V | I | IV

 Bass staff: IV | I | V | I | IV

 Fingerings: 1+2+ 3+, 4 2, 2 2 2 2, 2 2+ 1 1, 1+2+ 3+, 4 2, 2 2 2 2, 2 2+ 1 1

Treble staff: I | IV | I

 Bass staff: I | IV | I

 Fingerings: 4 4 2 2" 1, 5 5+ 4 3 6+, 3 3, 2 2+ 1 3+, 4 4 2 2+1, 5 5+ 4 3 6+

Treble staff: V | IV | I | V

 Bass staff: V | IV | I | V

 Fingerings: 5 5+ 4 4+ 3' 3, 2 2+ 1 1+, 2 1, 2 2 2, 2 2+ 1 1 1 1 1, 5 5+ 4 4+ 3 3, 2 1, 2 2 2, 2 2+ 1 1 1 1 1

I

4/3 5'/4' 5/4 5'/4' 3/2 2 4/3 5 5 4 4' 3 2 2'' 11+

4/3 5/4 3/2 2 4/3 5 5 4 3 2 2+ 11+

IV **I**

4 5 4 4+ 3+ 4+ 3 2 3 4+ 3 4+ 4 5 4 4+ 3+ 4+ 3 2 2'' 1' 1+ 2+ 1+ 1

4 5 4 4+ 3+ 4+ 3 2 3 4+ 3 4+ 4 5 4 4+ 3+ 4+ 3 2 2+ 1 1+ 2+ 1+ 1

V **IV** **I**

2'' 2 3'' 6+ 6+ 6+ 5 4 4 4 4 4' 3 3+ 3+ 4 4+ 5 5 5 5 5 5 1 2 1

3 2 1 6+ 6+ 6+ 5 4 4 4 4 4+ 3 3+ 3+ 4 4+ 5 5 5 5 5 5 1 2 1

Lovin' My Baby

Track #3

A Harmonica, Concert E Major

2nd Position

*Big Walter Horton - Original
(Left Speaker)*

Easy Play

*Carey Bell - Original
(Right Speaker)*

Easy Play

I

Musical notation for the first system, measures 1-4. The score is in 4/4 time and 2nd position. It features four staves: two for the left speaker (Big Walter Horton original and an easy play version) and two for the right speaker (Carey Bell original and an easy play version). The left speaker parts show a melodic line with a triplet of eighth notes (3 4 5+) and a descending eighth-note line (6+ 6+ 5 5+ 4). The right speaker parts are mostly rests, with a final chord of 5 4 3 in the original and 5 4 3 in the easy play version.

IV

Musical notation for the second system, measures 5-8. The score continues with four staves. The left speaker parts show a melodic line with a triplet of eighth notes (3 4 5+) and a descending eighth-note line (6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6 6+ 5 4). The right speaker parts show a melodic line with a triplet of eighth notes (2 2 3") and a descending eighth-note line (3 2 2+ 2+ 2 2 3" 3 2 2 2 2").

I **V** **IV**

System 1:
 Measure 1: 1 3 2 2⁺ 1
 Measure 2: 4 1
 Measure 3: 6⁺ 3⁺ 2 3 3
 Measure 4: 6⁺ 2 3 3

System 2:
 Measure 1: 1 3 5 5⁺ 4 4 5⁺
 Measure 2: 4 4 5⁺ 5⁺ 4 4 5⁺
 Measure 3: 1 1 2⁺ 2 4⁺ 4⁺ 4 3
 Measure 4: 1⁺ 1⁺ 2⁺ 2⁺ 2 4 4
 Measure 5: 1 3 5 5⁺ 4 4 5⁺
 Measure 6: 4 4 5⁺ 5⁺ 4 4 5⁺
 Measure 7: 1 1 2 2 4⁺ 4⁺ 4 3
 Measure 8: 1⁺ 1⁺ 2⁺ 2⁺ 2 4 4
 Measure 9: 2 2⁺ 1 1 1⁺
 Measure 10: 2 1 1
 Measure 11: 5 4
 Measure 12: 5 5 5 5 5 5 5 5
 Measure 13: 2 2⁺ 1 1⁺ 5 4
 Measure 14: 2 2 2⁺ 2⁺ 1
 Measure 15: 4 4 5⁺ 5⁺ 5 5 5⁺ 5⁺
 Measure 16: 4 4 5⁺ 5⁺ 5 5 6⁺ 6⁺
 Measure 17: 2 2⁺ 1 1⁺ 5 4
 Measure 18: 2 2 2⁺ 2⁺ 1
 Measure 19: 4 4 5⁺ 5⁺ 5 5 5⁺ 5⁺
 Measure 20: 4 4 5⁺ 5⁺ 5 5 6⁺ 6⁺

IV

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

5 5+ 4 6+

3'

2 3+ 3+
1 2+ 2+

3'

2 3+ 3+
1 2+ 2+

5 5 5+ 5+ 4 4 5+ 5+
5 5 5+ 5+ 4 4 5+ 5+

2 2 3' 3 2 2 2+ 2+
1

2 2 3 3 2 2 2+ 2+
1

I V IV

5 4 3 2 5

1 4 4+ 3+ 3+ 2+ 2+ 3'

2 2' 1

5 4 3 2 5

1 4 4+ 3+ 3+ 2+ 2+ 3

2 2+ 1

4 4 5+ 5+ 5 5 5+ 5+
4 4 5+ 5+ 5 5 5+ 5+

1 1 2' 3 4+ 4+ 4 1+ 1+ 4+ 4+ 5 2 2' 1

2
1

4 4 5+ 5+ 5 5 5+ 5+
4 4 5+ 5+ 5 5 5+ 5+

1 1 2 3 4+ 4+ 4 1+ 1+ 4+ 4+ 5 2 2+ 1

2
1

I **V** **I**

2 2" 1 1+ 2 1 1 3 4 5 6+ 5 4 3' 2 2 3 4 5

2 2" 1 1+ 2 1 1 3 4 5 6+ 5 4 3 2 2 3 4 5

2 3 4 6+ 5 4 4+ 2 3 4 5 4+ 3 2 2+ 3 3 4+ 4+ 3 2 2+ 2+ 3 3 4+ 4+ 3 2 2+ 2+

2 3 4 6+ 5 4 4+ 2 3 4 5 4+ 3 2 2+ 3 3 4+ 4+ 3 2 2+ 2+ 3 3 4+ 4+ 3 2 2+ 2+

IV

6+ 7 6 6+ 5 3' 2 2+ 2 2 3+ 3+ 3' 2 2+ 2 2 2+ 3+ 2+

6+ 7 6 6+ 5 3 2 2+ 2 2 3+ 3+ 3 2 2+ 2 2 2+ 3+ 2+

3 3 4+ 4+ 4 4 5+ 5+ 4 4 5+ 5+ 5 5 3 3 3 2 2+ 2+ 2 2 3 3 2 2 2+ 2+

3 3 4+ 4+ 4 4 5+ 5+ 5 5 3 2 3 3 2 2+ 2+ 2 2 3 3 2 2 2+ 2+

V IV

Guitar Tablature (Top Staff):
 3 4 4 4 4 4 4 4 4 4 4 5+5+ 5 5+ 4 4 4 5+ 1 4 44+ 3' 2 2" 1 1+ 3+

Guitar Tablature (Second Staff):
 3 4 4 4 4 4 4 4 4 4 4 5+5+ 5 5+ 4 4 4 5+ 1 4 44+ 3 2 2+ 1 1+ 3+

Bass Tablature (Third Staff):
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3+3+ 1 1 2" 2 4+ 4+ 4+ 1+ 1+ 2+ 2+ 3+ 3 3

Bass Tablature (Fourth Staff):
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3+3+ 1 1 2 2 4+ 4+ 4+ 1+ 1+ 2+ 2+ 3+ 3 3
 1 1 1 1 1 1 1 1 1 1 1 1 1 2+2+ 1+1+

I V I

Guitar Tablature (Top Staff):
 3+ 2 2 2 2 1 1 2' 2 2 2

Guitar Tablature (Second Staff):
 3+ 2 2 2 2 1 1 2 2 2

Guitar Solo (Third Staff):
 2 5 5 4 4' 3 4+ 3 2 3" 3 4+ 4' 4 4' 4+ 3' 4+ 3 2 2" 2 3 4+ 4 5 4 4' 4+

Bass Tablature (Fourth Staff):
 2 5 5 4 4+ 3 4+ 3 2 3 3 4+ 4 4 4+ 3 4+ 3 2 1 2 3 4+ 4 5 4 4 4+

IV **I**

2 2 2 2 2 2² 1 3⁺ 2
2⁺

2 2 2 2 2 2⁺ 1 3⁺ 2
2⁺

3' 4⁺ 3 2 2² 2⁺ 3 4 6⁺ - 5 4 5 4 4' 3 2 3 4 6⁺ - 5 4 4' 3 4⁺ 4' 4

3 4⁺ 3 2 2⁺ 2⁺ 3 4 6⁺ - 5 4 5 4 4⁺ 3 2 3 4 6⁺ - 5 4 4 3 4⁺ 4

V **IV** **I**

3 5 3⁺ 3⁺ 1 4 4⁺ 3' 3" 2 3' 3" 2 2 2" 1 1⁺ 3 2 1 2⁺ 3⁺ 3⁺
4 2⁺ 2⁺

3 5 3⁺ 3⁺ 1 4 4⁺ 3 2 1 3 2 1 3 2⁺ 1 1⁺ 3 2 1 2⁺ 3⁺ 3⁺
4 2⁺ 2⁺

4' 4 4 4 4' 4⁺ 5 4 5 5 4 4⁺ 5⁺ 5 4 3 2 5 4 4' 3 4⁺ 6

4 4 4 4 4⁺ 5 4 5 5 4 4⁺ 5⁺ 5 4 3 2 5 4 4 3 4⁺ 6

V I

1 1 1 2 2 2 2" 1 2 2 2 2 2" 1 1' 1 34

1 1 1 2 2 2 2+ 1 2 2 2 2 2+ 1 1 34

2 6 6 6 6 6 6 3 3 4+4+ 4 4 4+4+ 4 4 5+5+ 5 5 5+5+ 4 4 5+5+ 5 5 5+5+ 4 4 5+5+ 5 5 5+

2 6 6 6 6 6 6 3 3 4+4+ 4 4 4+4+ 4 4 5+5+ 5 5 5+5+ 4 4 5+5+ 5 5 5+5+ 4 4 5+5+ 5 5 5+

IV I

6+ 6+ 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 5+ 4

6+ 6+ 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 5+ 4

1+1+2+2+3+3+ 3' 1+1+2+2+3+3+ 3' 4 4 5+ 5+ 5 5 5+ 5+ 4 4 5+ 5+ 5 5 5+ 5+

1+1+2+2+3+3+ 3 1+1+2+2+3+3+ 3 4 4 5+ 5+ 5 5 5+ 5+ 4 4 5+ 5+ 5 5 5+ 5+

V IV I V

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5+ 6+ 5+ 6+ 5+ 6+ 5+ 6+ 5+ 6+ 5+ 6+ 2 2" 1 1+ 2 1 1 1 2
 1 1 2" 2 4 4 4+ 4+ 1+ 1+ 2+ 2+ 3+ 3+ 3 3 2 3 4 6+ 5 4 4+ 3 2 2 4+ 3 2 1 2+ 2+
 1 1 2 2 4 4 4+ 4+ 1+ 1+ 2+ 2+ 3+ 3+ 3 3 2 3 4 6+ 5 4 4+ 3 2 2 4+ 3 2 1 2+ 2+

I

2 2 2 2 2 2 2 2" 1 1+ 2 2 2 2 2 2 2 2" 1 1+ 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 2 2 2 2 2 2 2 2+ 1 1+ 2 2 2 2 2 2 2 2+ 1 1+ 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 2 2 3+ 3+ 2 2 3+ 3+ 2 2 3+ 3+ 2 6 6 6' 2 2 3+ 3+ 2 2
 1 1 2+ 2+ 1 1 2+ 2+ 1 1 2+ 2+ 1 6 6 6 1 1 2+ 2+ 1 1
 2 2 3+ 3+ 2 2 3+ 3+ 2 2 3+ 3+ 2 6 6 2 2 3+ 3+ 2 2
 1 1 2+ 2+ 1 1 2+ 2+ 1 1 2+ 2+ 1 6 6 1 1 2+ 2+ 1 1

IV

Musical score for section IV, consisting of four staves. The first two staves are identical and feature a melodic line with a triplet of eighth notes. The last two staves feature a bass line with various chordal textures. Fret numbers are indicated below the notes.

Staff 1: 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 2 1 | 3' 2 2 2 2+ 2 1 | 3' 2 2 2 2 3+ 3+ | 1 2+ 2+

Staff 2: 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 2 1 | 3 2 2 2 2+ 2 1 | 3 2 2 2 2 3+ 3+ | 1 2+ 2+

Staff 3: 6 6 | 2" | 2 | 2 2 3+ 3+ | 2 2 3+ 3+ 2 2 3+ 3+ | 1 1 2+ 2+ 1 1 2+ 2+

Staff 4: 6 6 | 5 | 6+ | 2 2 3+ 3+ | 2 2 3+ 3+ 2 2 3+ 3+ | 1 1 2+ 2+ 1 1 2+ 2+

Musical score for section I and V, consisting of four staves. The first two staves are identical and feature a melodic line with a triplet of eighth notes. The last two staves feature a bass line with various chordal textures. Fret numbers are indicated below the notes.

Staff 1: 3' 4 5+ 5 5 5+ 2 | 3' 4 5+ 5 5 5+ | 1 4 4+ 4+ | 1 4 4+ 4+

Staff 2: 3 4 5+ 5 5 5+ 2 | 3 4 5+ 5 5 5+ | 1 4 4+ 4+ | 1 4 4+ 4+

Staff 3: 4 4 5+ 5+ 5 5+ | 4 4 5+ 5+ 5 5 5+ | 1 4 4 4+ 2" 2

Staff 4: 4 4 5+ 5+ 5 5+ | 4 4 5+ 5+ 5 5 5+ | 1 4 4 4+ 2

IV I V I,

1+ 4+ 3' 2 2 2 2 2 2 2 2 2 2 2 2 3+ 1 1 1 2

1+ 4+ 3 2 2 2 2 2 2 2 2 2 2 2 2 3+ 1 1 1 2

3' 3" 2 3 3 2 3 4 5+ 5 5 3 2 2 2 3' 3' 4+ 4+3 3 2"2

3 3 2 3 3 2 3 4 5+ 5 5 3 2 2 3 3 4+ 4+3 3 2

2 2 9+ 9 8 7 6+ 4 3 2 2 3" 3' 3+ 2 2

2 2 9+ 9 8 7 6+ 4 3 2 2 1 2+ 3+ 2 2

3' 3' 4+ 4+ 3' 2"2 3' 3' 4+ 4+ 3' 3' 2"2 3' 3' 4+ 4+ 3' 2" 2+ 3' 3' 4+ 4 3' 2 2" 1

3 3 4+ 4+ 3 2 3 3 4+ 4+ 3 3 2 3 3 4+ 4+ 3 2 3 3 4+ 4 3 2 2+ 1

3' 2 2 2 2 3+ 3+ 5 I 4 5 V 4 4 4+

1 1 1 1 2+ 2+ 2 4 3 2 1 1 1+

3 2 2 2 2 3+ 3+ 5 4 5 4 4+

1 1 1 1 2+ 2+ 2 3 2 4 4+

3' 3' 4+ 4 3' 2" 2 3' 3' 4+ 4+3' 3' 2" 2 3' 3' 4+ 4+3' 3' 2" 1 2" 4 4 4+ 2" 2

3 3 4+ 4 3 2 3 3 4+ 4+3 3 2 3 3 4+ 4+3 3 2 1 4 4 4+ 2

IV I 6+ 5+ 4 3' 2 3+ 3+ 2 1 2 2

3+ 2+ 1 2 3+ 3+ 2 1 2 1 2

6+ 5+ 4 3 2 3+ 3+ 2 1 2 2

3' 4+ 3' 2 3' 4+ 4+ 4+ 4 5 6+ 6+ 3

3 4+ 3 2 3 4+ 4+ 4+ 4 5 6+ 6+ 3

2

Little Boy Blue

Track #4

B \flat Harmonica, Concert F Major

2nd Position

*Big Walter Horton - Original
(Left Speaker)*

Easy Play

*Carey Bell - Original
(Right Speaker)*

Easy Play

The musical score is presented in four systems. The first system covers measures 1-4, with the first two staves (Big Walter Horton) and the last two staves (Carey Bell). The second system covers measures 5-8. The third system covers measures 9-12. The fourth system covers measures 13-16. Chord symbols V, IV, I, and V are placed above the staves. Fingerings and techniques are indicated by numbers (1-5) and symbols like 3+, 4+, 2", and 3.

IV

5 2 2 3 5 2

5 2 3 5

7 4 7 4 7 4 5 4 4' 3 2 2'' 2'' 2

7 4 7 4 7 4 5 4 4+ 3 2 1 1 2

I

V

IV

2 2'' 1 2 2'' 1 2'' 2+ 3+ 2

6+ 5 4 6+ 5 4 5 5+ 6+ 6+

3 3 3 3 3 4+ 5' 5 3 4+ 4
4' 4

3 3 3 3 3 4+ 5 3 4+ 4
4

I **V** **I**

3+ 3 2 1 2 2 1 2^{''} 1 1

3+ 3 2 1 2 2 1 2+1 1

3+ 4 4' 4 4' 4 4' 2 2^{''} 4 4 4 4 4 4 3 2 3 2

3+ 4 4 4 2 5 4 4 4 4 4 4 3 2 3 2

3 3' 3 3' 3 3' 3 3'

IV

3 2 2^{''} 3 3 3 3 3 2 2^{''} 2 3 4+4 5 4 3 2 2^{''} 2 3 4+4 5 5+4 4 3+

3 2 1 3 3 3 3 3 2 1 2 3 4+4 5 4 3 2 1 2 3 4+4 5 5+4 4 3+

3

I V IV

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

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

7 4 7 7 7 2ⁿ 2

7 4 7 4 7 5 2

Triplet Vibrato

I V I

2 2 2 2 2 2 2 2 3 4 6+ 3+ 5 5+ 4 5 5+ 4 3 2 2 2 2 3 4

1 1 1 2 3 4 6+

2 2 2 2 2 3 4 6+ 5 5+ 4 5 5+ 4 3 2 2 2 2 3 4

1 1 1 2 3 4 6+

2 3 4+ 4+ 4+ 4+ 4+ 4+ 2 4+ 4 4 4 4+ 3 6+

2 3 4+ 4+ 4+ 4+ 4+ 4+ 2 4+ 4 4 4 4+ 3 6+

IV

6+ 3+ 4 3 2 5 5 5 6+ 5 4 3 4+ 4' 4+ 3' 2 2 1 2+

6+ 4 3 2 5 5 5 6+ 5 4 3 4+ 4 4+ 3 2 2 1 2+

I

2 1 1+ 3 2 1 4 3 1 2+ 3+ 2 2 2 2 2+ 1 1' 1+

2 1 1+ 3 2 1 4 3 1 2+ 3+ 2 2 2 2 2+ 1 1 1+

V IV I

3" 3" 3 3' 3 2+
2
1

3 4 6+ 5 4 4' 3 6+ 5 5 5 5 2 2

6 6 5 4 3 3 4 6+ 5 4 3 6+ 5 5 5 5 2

3 3 3 3 4' 3 3

3 3 3 3 3 3 3

V I

2 1 1

2 1 1

2 5 5+ 4 3 2 3 4' 4 3 3 2 2" 1

2 5 5+ 4 3 2 3 4 3 3 2 2+ 1

IV

I

Two empty musical staves, one for the treble clef and one for the bass clef, with a brace on the left side.

Musical notation for the first system. The treble clef staff contains a sequence of notes with fingerings: 4 5 4 5 5 4 5 (triplets), 2 3 4+ 4' 4 5 4' 4+ 3 4+ 3, and 2. The bass clef staff contains a sequence of notes with fingerings: 4 5 4 5 5 4 5 (triplets), 2 3 4+ 4 4 5 4 4+ 3 4+ 3, and 2. The final measure of both staves shows a chord with fingerings 5 4 and 4' 3 2.

V

IV

I

Musical notation for the second system. The treble clef staff has rests in the first three measures, followed by notes with fingerings 2 4 4 4 and 2 2" 1 2. The bass clef staff has rests in the first three measures, followed by notes with fingerings 1 3 3 3 and 2 1 2.

Musical notation for the third system. The treble clef staff has notes with fingerings 5' 5 5 5 and 4' 3 2. The bass clef staff has notes with fingerings 5 4 4 4 and 4 3 2. The final measure of both staves shows a chord with fingerings 2 4 4+ and 5 4.

Can't Hold Out Much Longer

Track #5

A Harmonica, Concert E Major

2nd Position

I

Original

Easy Play

3 4 5+ 6+ 6+ 6+ 6+ 5 4 3 2 3 4 5+ 6+ 6+ 6+ 6+ 5 4 3 2 3 4 5+

3 4 5+ 6+ 6+ 6+ 6+ 5 4 3 2 3 4 5+ 6+ 6+ 6+ 6+ 5 4 3 2 3 4 5+

IV

6+ 6+ 6+ 6+ 5 4 3 2 3 4+ 4 5 6+ 5 4 3 2

6+ 6+ 6+ 6+ 5 4 3 2 3 4+ 4 5 6+ 5 4 3 2

I **V** **IV**

5 2 4 3 2 1 5 4 3 2

I **V** **I**

3 2 1 3 2 1 1+ 2 2 3 2+ 1 1 3 2 1 1

3 2 1 3 2 1 1+ 2 2 3 2+ 1 1 3 2 1 1

6 BAR VOCAL

6 BAR VOCAL

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V

5 2
4 4' 3 2 2

5
4 4 3 2 2

IV I V

3 2 1 3 2 1 1+ 2 2 3 2+ 1 1 3 4+

3 2 1 3 2 1 1+ 2 2 3 2+ 1 1 3 4+

I

5 4 3 2 2 3 4+ 5 4 4+

5 4 4 3 2 2 3 4+ 5 4 4+

IV

2 2 2 2 2 2 2 2 2 2 2 2 3 2 1 3 2 1 3 2 1 2+ 3 2 1 3 2 1 3 2 1 2+ 2 1

2 2 2 2 2 2 2 2 2 2 2 2 3 2 1 3 2 1 3 2 1 2+ 3 2 1 3 2 1 3 2 1 2+ 2 1

I **V**

5 2 4' 2 6+ 3+ 2 3 4+ 1 2+
5 4 2 6+ 2 3 4+ 1 2+

IV **I** **V**

3 2 2+ 4 2 2 2 2 2 2 3+ 1 1 1
3 2 2+ 4 2 2 2 2 2 2 3+ 1 1 1

I

6 BAR VOCAL

5 2 4 4' 3 2 2
5 4 4+ 3 2 2

V **IV** **I**

3+ 3 4+ 4 4 4 4' 1 2
3+ 3 4+ 4 4 4 1 2

Under The Sun

Track #6

Low C Harmonica, Concert G Major

2nd Position

Original

Easy Play

V IV I

1 4 1+ 2+ 4+ 4 2 5 4 4+ 3
1 1+ 1+

1 4 1+ 2+ 4+ 4 2 5 4 4+ 3
3 3

V I IV I

6+ 5 5+ 4 4 5 4 3 4 3
3 3

6+ 5 5+ 4 4 5 4 3 4 3
3 3

IV I

6 66+ 5 4 3 2 11+ 2+ 3+ 2+ 3+ 4 2 1
3 3

6 66+ 5 4 3 2 11+ 2+ 3+ 2+ 3+ 4 2 1
3 3

V IV I

2 1 6 6' 4 5+ 6+ 4 4' 3 6+ 5 4 4+ 3
1

2 1 6 4 5+ 6+ 4 3 6+ 5 4 4+ 3
1

V I

6+ 5 4 4 2 2 2 2 1 2+ 4 3 2 3+
1 2+

6+ 5 4 4 2 2 2 2 1 2+ 4 3 2 3+
1 2+

IV

6+ 6+ 5 5 5 5 5 5 5+ 5+ 6+ 5+ 6+ 5 4 4' 4+ 3+

6+ 6+ 5 5 5 5 5 5 5+ 5+ 6+ 5+ 6+ 5 4 4+ 3+

I V IV

3 4 1 2+ 2 1 2 2+ 3+ 4 2

3 4 1 2+ 2 1 2 2+ 3+ 4 2

I V I

2 2 2 2 2 1 1 1 5+ 6+ 5 5+ 4 4 4+ 4+

2 2 2 2 2 1 1 1 5+ 6+ 5 5+ 4 4 4+ 4+

IV

6+ 6+ 5 5+ 4 4 3' 3 4 6+ 6+ 5 5+ 4 4 5+ 5+ 6+ 6+ 6+ 5 5 5 5 5 5+ 5+5+

6+ 6+ 5 5+ 4 4 3 4 6+ 6+ 5 5+ 4 4 5+ 5+ 6+ 6+ 6+ 5 5 5 5 5 5+ 5+5+

IV

3' 2 2 2+ 1 3' 2 2+ 3+ 4 3 2 2+ 3+ 2

3 2 2 2+ 1 3 2 2+ 3+ 4 3 2 2+ 3+ 2

6 6' 6+ 5 4 4 5+ 6+ 5+ 6+ 5 4 4' 3 3+ 3 2 1 3 4+ 4' 4+ 3

6 6+ 5 4 4 5+ 6+ 5+ 6+ 5 4 5 3 3+ 3 2 1 3 4+ 4 4+ 3

6+ 5 5+ 4 1+ 1 2+ 1 2+ 2 1+ 1 2+ 3+ 2+ 3+ 2 1

6+ 5 5+ 4 1+ 1 2+ 1 2+ 2 1+ 1 2+ 3+ 2+ 3+ 2 1

IV

1 2+ 3+ 2+ 3+ 2+ 3+ 3 4+ 4' 4 4 4 4 4 4' 4+ 3 4+ 3 4+ 4' 4 4' 3 6+

1 2+ 3+ 2+ 3+ 2+ 3+ 3 4+ 4 4 4 4 4 4 4 4+ 3 4+ 3 4+ 5 4 5 3 6+

I

4' 4 3 6+ 5 4 4+ 3 2 4 3 1+ 3+ 2

4 3 6+ 5 4 4+ 3 2 4 3 1+ 3+ 2

V IV I

1 2+ 3+ 2+ 4 2 2 5 5 5 4 5+ 3 4

1 2+ 3+ 2+ 4 2 2 5 5 5 4 5+ 3 4

V I Fade Out

6+ 5 5+ 4 2 2+ 2 2 2+ 1 2 2+ 3' 3 3' 2 2

6+ 5 5+ 4 2 2+ 2 2 2+ 1 2 2+ 3 2 2

Tell Me Baby

Track #7

A Harmonica, Concert E Major

2nd Position

Original

Easy Play

V IV I

V I IV I

IV I V IV

I V I

2 3 4+ 5 5 1 5 4 4 4' 3 6+ 1 1' 3

2 3 4+ 5 5 1 5 4 4 3 6+ 1 3

6+ 5 5+ 4 2" 2 2" 1 2 1

6+ 5 5+ 4 5 6+ 5 4 2 1

2+ 4 2 2+ 4 2 2+ 4 2 3 3 1 1 1 3 4 3 3 2 1 1

3 2 2+ 1 1 1+ 3+ 3+ 1 1 1 3 4 3 3 2 1

IV

I

4 3 2[~]
3 2

2 4 4 4' 3 2 2 2 2 2 2 2 2
3 3 1 1 1 1

4 3 5
3 2

2 4 4 3 2 2 2 2 2 2 2 2
3 3 1 1 1 1

V

IV

I

V

I

2 3 4 4 2 2 2 2 5 4 4 4' 3
3 3 1 1 1 1 4 3

2 3 4 4 2 2 2 2 5 4 4 4' 3
3 3 1 1 1 1 4 3

IV

6+ 5 5 4 5 5+ 4 5+ 5 5+ 4 3 3' 2[~] 1 2 3 3' 2 1 2+

6+ 5 5 4 5 5+ 4 5+ 5 5+ 4 3 2+ 1 2 3 3' 2 1 2+

I

V

2 3' 2 1 2+ 2 4 2 2 2 3' 3"

2 3 2 1 2+ 2 4 2 2 2 3' 3"

IV I V I

2ⁿ 1 1' 1+ 3+ 3+ 3 2 2+ 4 4 2 2 1 1 1
1 3 3

5 1 1 1+ 3+ 3+ 3 2 2+ 4 4 2 2 1 1 1
1 3 3

IV I IV

2 2' 1 2 6+ 5 4 6+

I V

2 2' 1 2 2 2 2 1 1 1 6+ 5 4 6+ 2 2 2 1 1 1

IV I

2 4 4 4 4 4 4 3 3 3 3 3 3 2 1 3 2 1

Have Mercy

Track #8

Chromatic Harmonica, Concert D

3rd Position

Big Walter Horton

Carey Bell (Right Speaker)

The musical score is divided into four systems, each with two staves. The top staff is for Big Walter Horton and the bottom staff is for Carey Bell. The key signature is one flat (B-flat) and the time signature is 4/4. The score is in 3rd position for chromatic harmonica. Fingerings are indicated by numbers 1-5 and 6-7, with plus signs indicating bends. Chord symbols I, IV, and V are placed above the notes. Carey Bell's part includes a descending scale (10 9 8 7) and a triplet of eighth notes (7 7 7).

IV I V I

6 6+ 5 4 2 | 1 | | | 5 2

6 3 | 5 2 | 5+ 2+ | 4 | 1 | 1 2 3 4 5 6 7 8 8+ 8 8+ 7 6 | 5 | 4+ 3 | | 7 7 7+ 6

IV

5 2

5 5 6+ 5 | 9 8+ 8 8+ | 9 8+ 7 | | |

I V

5 4 3 | 5+ 4 3 | | | 7 7 7 7

10

IV I V I

7+ 7+ 6 5 5 4 3 | 5 5 5 5 5 | 5 | | 5 5 5 4 4 3 | 5 5 4 4 3 | 5 4 4 3

9 7 6 5 6 5 | 5 | 6 | 7 8 9

5 5
4 4
3 3

5 5
4 4
3 3

5 5
4 4
3 3

7 8 9 8 7 8 7 6 7 8 9

7 8 9 8+ 8 7 6 7 8 7 6 5

IV

5 5
4 4
3 3

5 5
4 4
3 3

I

5 5
4 4
3 3

7 8 9 8 7 6 7 8 7 6 5

7 8 9 8 7 6 7 8 8+

5+ 6+ 7+ 8+ 9 8 7 6 5 6 7 8 7 6

V

5 5
4 4
3 3

IV

5 5
4 4
3 3

5 6 7 9 8 7 5 6 7 8 7 6

6 7 8 9 8+ 8 8+ 8 7 6

5 6 7 9 8 7 5 6 7 8 7 6

I

V

I

5
2

5 5 5+ 5
2 2 4 3

5 5 5 5 5 6+ 7+

6 6
3 3

IV

5 2 5 4 3 6 5 6+ 5
3 4 3+ 2

5 6 6+ 5 6 5 6+ 5
3 2 3+ 2

5 2 6 3 6 3

I *Straight eighths* **V** *Back to swing eighths* **IV**

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

5 2 6 3 6+ 3+ 6 3 5 2 5 5+

I **V** **I** **IV**

1 7' 7 6 7 7+ 6 5 5'

5 2 5 2

IV

7 6 7 6 5 8 7 6 5 6 6+ 5 6 6+ 5 6 5 6+ 5
2

5 2 5 2 5 2 6 6 6+ 5 6 3 6+ 5
3 3 3+ 2 3 3+ 2

I **V** **IV**

Fingering:
 Measure 1: 5 5 5 5 5 (3 4)
 Measure 2: 5 5 5 (3 4)
 Measure 3: 8 7 7+ 7+ 7+
 Measure 4: 7 7 7+ 7+ 6 5 4
 Measure 5: 5 5 5+ 5 (2 2) (2+ 2)
 Measure 6: 5 5+ 5 (2 2+)
 Measure 7: 6 6+ 6+ (3 3+) (3+ 3+)
 Measure 8: 6 5 5+ 4 (3 2) (2+ 2+)

I **V** **I**

Fingering:
 Measure 1: 5 5 5 5 5 5 5 5 5 (3 4) (3 3) (3 3) (3 3) (3 3) (3 3) (3 3)
 Measure 2: 5 5 5 5 5 5 5 5 5 (3 4) (3 3) (3 3)
 Measure 3: 5 (3 4) (3 3)
 Measure 4: 5 5+ 5+ (3 4) (3+ 3+) (3 3)
 Measure 5: 1 5 6 7 7+ 7 6+
 Measure 6: 6 7 8 9 8+ 8 8+ 7 6 5
 Measure 7: 6 7 8 9 8+ 8 7+ 7 6 5

IV

Fingering:
 Measure 1: 5 5 (3 4) (3 3)
 Measure 2: 5 5 5 (3 4) (3 3) (3 3)
 Measure 3: 5 5 5 (3 4) (3 3) (3 3)
 Measure 4: 6 7 8 9 8+ 7 6 8+ 8 7 8+ 8
 Measure 5: 8+ 8 7 8+ 8 7 8+ 8 7
 Measure 6: 6 7 8 9 8+ 7 6 5

I

Fingering:
 Measure 1: 5 5 5 (3 4) (3 3) (3 3)
 Measure 2: 5 5 5 (3 4) (3 3) (3 3)
 Measure 3: 5 5 5 (3 4) (3 3) (3 3)
 Measure 4: 6 7 8 9 8+ 8 6 5 4
 Measure 5: 5 9 8+ 7
 Measure 6: 9 8+ 7 6 6+

V **IV** **I**

5 5 5
4 4 4
3 3 3

5 5 5
4 4 4
3 3 3

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

3 4 5 6 6+ 6 7+ 7

9 10 8+ 7 6+ 6

5 9 10
8 9

V **I**

5 5
2 4
3 3

5 5+ 5
2 3+ 2

5 5 5+

2 4 3

6 3

IV **I** *Straight eighths*

5 5 5+ 5
2 2 3+ 2

6 6 6+ 5
3 3 3+ 4
3 3

6 5 6+ 5
4 4 3+ 2
3

5 5 5 5 4 4
2 2 2 2 2 2

7 6
4 3

8 9 10 11 11+ 10 10
9 9

V **IV**

4 4 4 4
2 2 2 2

6 6 6 6 5 5+
3 3 3 3 2

5 5 5 5 5 5
2 2 2 2 2 2

Straight eighths

4 4 4 4 4 4
1 1 1 1 1 1

6+ 6+ 6+ 6+ 6+ 6+
3+ 3+ 3+ 3+ 3+ 3+

5 5 5 5 5 5
2 2 2 2 2 2

I Back to swing eighths

V

I

Back to swing eighths

1

5 2 5 4 3 5 5 5+ 5 5 4 3 5 4 3

4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6+ 6 9 8+ 7
1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3+ 3

IV

5 5 5 5 5 5 6+ 5 5 5 6+ 5 5 4 3 5 4 3

6 8 8+ 8 8+ 6 8 8+ 8 7

I

V

IV

5 5 5 5 5 5 6 6 7 7+ 5 6+ 6 5 4 3 5 4 3

6 8 8+ 9

I Straight eighths

5 5 5 5 5 5 5 1 5 1 6 5 4 3 5 4 3

That Ain't It

Track #9

A Harmonica, Concert E Major

2nd Position

Original

Easy Play

V IV I

3 3" 2 2" 1 3 3" 2 2" 1 1 1+ 1 2 3 4+ 4 3

7 6 6+ 5 4 7 6 6+ 5 4 4 4+ 4 6+ 3 4+ 4 3

V I

6 MEASURE VOCAL

2 2" 1 1 3 2 2+ 2 2 2 1 1

2 2+ 1 1 3 2 2+ 2 2 2 1 1

V IV I V

3 2 3 2 2" 1 1+ 2 2 2" 1 1 3 4

3 2 3 2 2+ 1 1+ 2 2 2+ 1 1 3 4

I

5 2 4' 3 2 1 2 3 5 4 5 5+ 4+5+ 4 3 4 4+3+4+ 3 2 3 3" 2 3" 3+2+3+3+

5 2 4 3 2 1 2 3 5 4 5 5+ 4+5+ 4 3 4 4+3+4+ 3 2 3 3+2+3+ 3+2+3+3+

IV I

4 5 4 4+ 3 4+ 3 2 3 4+ 3 4+ 4 5 4 4+ 3 4+ 3 2 2 2" 1 1+ 5 4

4 5 4 4+ 3 4+ 3 2 3 4+ 3 4+ 4 5 4 4+ 3 4+ 3 2 2 2+ 1 1+ 5 4

V IV I

5 4 1 4 4+ 3 3" 2 3 3" 2 2 2" 1 1+ 3+ 3+ 3 2 1 2" 2 1

5 4 1 4 4+ 3 2 1 3 2 1 2 2+ 1 1+ 3+ 3+ 3 2 1 2+ 2 1

V I

2 1 1 1 6 MEASURE VOCAL 3 2 2" 1 2 2 2 1 1 1

2 1 1 1 6 MEASURE VOCAL 3 2 2+ 1 2 2 2 1 1 1

V IV I V

3 2 1 2+ 3+ 3+ 1 1 6+ 5

3 2 1 2+ 3+ 3+ 1 1 6+ 5

I

4 3 3 2 6+ 5 4 2 3 4 4 3 2 2 3 3

IV **I**

2 2 3 4 4 3 2 5 5+ 4 2 3 3 2 2 3 4+

V **IV** **I** **V**

4' 4 4 4 4 4 4 4 4 4' 3 4+ 4+ 4+ 4+ 4+ 4+ 4+ 3+ 4 3 2 2' 1 1+ 2 1 1 1

I **V**

6 MEASURE VOCAL 3 4 6+ 5 2

IV I V I

2 2 2 6+ 5 4 3 3

2 2 2 6+ 5 4 3 3

IV

2 6+ 5 4 2 3 4 4 3 2 2 3 3" 2 2 3 4 4 3

2 6+ 5 4 2 3 4 4 3 2 2 3 2 2 2 3 4 4 3

I V

2 5 5+ 4 4 2 3 2 2 3 4+ 4 4 4 4' 3 2

2 5 5+ 4 4 2 3 2 2 3 4+ 4 4 4 4 3 2

IV I *Straight Eighths* I

4 4 4 4' 6+ 6+ 6+ 5 4 4+ 3 2 1 2" 2 1

4 4 4 4 6+ 6+ 6+ 5 4 4+ 3 2 4 5 6+

Temptation Blues

Track #10

A Harmonica, Concert E Major

2nd Position

*Big Walter Horton - Original
(Left Speaker)*

Easy Play

*Carey Bell - Original
(Right Speaker)*

Easy Play

The musical score is divided into two main sections. The first section, labeled 'Big Walter Horton - Original (Left Speaker)' and 'Easy Play', consists of two staves. The top staff shows the original notation with a 'V' and 'IV' above it, and a 'y' below the first measure. The bottom staff shows the 'Easy Play' version. Fingerings are indicated by numbers 1-5, with '+' for bends and '3' for triplets. The second section, labeled 'Carey Bell - Original (Right Speaker)' and 'Easy Play', also consists of two staves. The top staff shows the original notation with a '1' above the first measure. The bottom staff shows the 'Easy Play' version. Fingerings are indicated by numbers 1-6, with '+' for bends and '2"' for double bends. The score is in 4/4 time and Concert E Major.

IV

5 2 5 5+ 4 3 2 2" 1 1' 1+ 2 2 1 1+ 2 1

5 5 5+ 4 3 2 2+ 1 1 1+ 2 2 1 1+ 2 1

2 2 3" 3' 3 3' 2 3 2 2" 1

2 2 4+ 3 3 3 2 3 2 2+ 1

I V IV

4 3 3 2 1 2 1 2+ 1 2 3 4 6+ 5 4 4' 3

4 3 3 2 1 2 1 2+ 1 2 3 4 6+ 5 4 4+ 3

6 3 6 3 6 6' 5

6 3 6 3 6 6 5

I **V** **I** ^{8va}

6+ 5 4 4+ 3 6+ 5 4 4 10+ 9+ 2

6+ 5 4 4+ 3 6+ 5 4 4 10+ 9+ 2

2" 2 3 3 2 2" 2 3' 4 4+ 3 2 3 5 5+ 4 3 2 2" 1 1'

1 2 3 3 2 1 2 3 4 4+ 3 2 3 5 5+ 4 3 2 2+ 1 1+

^{8va} **IV**

10+ 9+ 2 2 2 2 2" 3 4+ 4' 4+ 3 6+ 3 4+ 4' 4+ 3 6+ 5 4 4+

10+ 9+ 2 2 2 2 3 4+ 4 4+ 3 6+ 3 4+ 4 4+ 3 6+ 5 4 4+

3 3 3 6+ 5 4 3 3 6+ 5 6+ 5 6+ 5 6+ 4 3 2 6+ 5 6+ 5 6+ 5+ 3 2

3 3 3 6+ 5 4 3 3 6+ 5 6+ 5 6+ 5 6+ 4 3 2 6+ 5 6+ 5 6+ 5+ 3 2

I **V**

3 4 2 2⁺ 1 2 2⁺ 1

4 3 4 3 5⁺ 4⁺ 1 4 7 6 6⁺ 5 4

4 3 4 3 5⁺ 4⁺ 1 4 7 6 6⁺ 5 4

IV **I** **V**

4' 4 5 4' 4 5 4' 4 4' 4 4' 3 4+ 3 6+ 5 4 4+ 3 6+ 5 5+ 4

4 5 4 5 4 4 4 4 4 3 4+ 3 6+ 5 4 4+ 3 6+ 5 5+ 4

3 4+ 4 5+ 5 5+ 4 3 6+ 7 6 5 5+ 4 4+ 3 2 2 2⁺ 4 4+ 3 2 2⁺

3 4+ 4 5+ 5 5+ 4 3 6+ 7 6 5 5+ 4 4+ 3 2 2 2+ 4 4+ 3 2 2+

I

1' 1 1' 1 1' 1 2'' 2 3 4

1 1 5 2 3 4

3 3 4+ 4 3 5 4 5 5 5+ 3

3 3 4+ 4 3 5 4 5 4 5+ 3

IV **I**

6+ 3' 3 6+ 3' 3 6+ 5 4 4+ 3+ 3 4 4 4 4 4 4 4 4 4+ 3 2 6+

6+ 3 6+ 3 6+ 5 4 4+ 2 3 4 4 4 4 4 4 4 4 4+ 3 2 6+

6+ 2'' 2 3 3 2 2'' 3 2 2'' 2+ 1 2+ 2 2'' 2 2 3 3' 2 2'' 2 2

6+ 1 2 3 3 2 1 3 2 1 2+ 1 2+ 2 1 2 2 3 3 2 1 2 2

V IV I V

1 4 4+ 5 4' 3 4+ 3 6+ 5 5+ 4 4+ 3 6+ 5 4 4

1 4 4+ 5 4' 3 4+ 3 6+ 5 5+ 4 4+ 3 6+ 5 4 4

3' 3' 4+ 4+ 4 3 2 2+ 2 2 3' 3 2 2+ 2 3' 2 2 3' 3 3' 2 2+ 2 2 2' 4 4+ 3

2 2 4+ 4+ 4 3 2 2+ 2 2 4+ 3 2 2+ 2 3 2 2 4+ 3 3 2 2+ 2 2 1 4 4+ 3

9+ 9+ 9+ 9+ 9+ 9+ 9+ 5 2 2

9+ 9+ 9+ 9+ 9+ 9+ 9+ 5 2

3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 1

3' 3 4 3' 3 4 3' 3 2 3' 3 4 5+ 5 5+ 4 3 2 2 3' 3 4 3' 3 4 5+ 5 5+ 4 3 6+ 5 6+ 5 6+ 5 4 4+ 3 2 2 2 2

3 4 3 4 3 2 3 4 5+ 5 5+ 4 3 2 2 3 4 3 4 5+ 5 5+ 4 3 6+ 5 6+ 5 6+ 5 4 4+ 3 2 2 2 2

IV I

3 2 2 1 2+ 3 2 2 1 1+ 2 4 1 2+ 2 2 2+

1 1 1 3 3 1 2 2

6+ 5 4 4+ 3 5 4 4' 3 5 4 3 5 4 4 3 2 5 4 5 4 3 2 5 4 4 3 2

V IV I

1 4' 4 4' 4 5 4' 4 5 4' 4 5 4' 3 2 2 6+ 6+ 6+

1 4 4 4 5 4 5 4 5 4 3 2 2 6+ 6+ 6+

6 6 6 6+ 5 4 4' 2" 2 3 4+ 4 5+ 5 4 3 2 3 6 6 6 6+ 5 4 3 2" 2 3 4+ 4 5+ 5 4 3 2 3

V I

6+ 5 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2+
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1+

6+ 5 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2+
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1+

2 2" 4 4+ 4 3 4' 4 5 4 5 4' 4 5 4 5 4' 4 5 4 5 4' 3 2 5 5+ 4 3 3" 2 2+ 2

2 2+ 4 4+ 4 3 4 5 4 5 4 5 4 5 4 5 4 5 4 3 2 5 5+ 4 3 4+ 2 2+ 2

IV

2 2 2 2 2 2 2 2 2 2 2 2 6+ 6+ 6+ 6+ 6+ 6 6 2 3 2 2 12+
 1

2 2 2 2 2 2 2 2 2 2 2 2 6+ 6+ 6+ 6+ 6+ 6 6 2 3 2 2 12+
 1

4' 4 5 4 5 4' 4 5 4 5 4' 4 5 4' 4+ 3 2 3 6+6+6+6+ 6+6+6+6+ 6+6+6+ 5 4 4' 3 2 2"

4 5 4 5 4 5 4 5 4 5 4 4+ 3 2 3 6+6+6+6+ 6+6+6+6+ 6+6+6+ 5 4 3 2 1

I

3 1 1+ 2 3 4 4 4 4 4 4 4 4 4+ 4+4+ 3 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 3 2 2+ 1

3 1 1+ 2 3 4 4 4 4 4 4 4 4 4+ 4+4+ 3 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 3 2 2+ 1

5 4 5 4 5 4 5 4 5 4 5 2 1 2 1 2 1 2 1 2 1 2

5 4 5 4 5 4 5 4 5

V

1 4 4 4 4+ 2 3 6+ 3 2 2+ 1' 1+ 2 2 3 4+ 4 6+ 1 2

1 4 4 4 4+ 2 3 6+ 3 2 2+ 1 1+ 2 2 3 4+ 4 6+ 1 2

3 3 3 2 3 3 4+ 4 6 4

3 3 3 2 3 3 4+ 4 6 4

Trouble In Mind

Track #11

A Harmonica, Concert A Major

1st Position

8va A7 Dm A7

Original

9+ 8+ 9+ 8+ 9 8 9+ 8+ 8 7+ 5+

8va

Easy Play

9+ 8+ 9+ 8+ 9 8 9+ 8+ 8 7+ 5+

D7 A7

1+ 4+ 2 2 2+ 2+1+ 4+

1+ 4+ 2 2 2+ 2+1+ 4+

8va A7 F#7(b9) Bm7 D7 E7 A7 D9

5+ 6+ 6 7+ 9+ 8+ 9+ 8+ 8+ 8 6+ 7 8+ 7+

8va

5+ 6+ 6 7+ 9+ 8+ 9+ 8+ 8 6+ 7 8+ 7+

A7 E7 A7 Dm

9+ 8+ 9+ 8+ 9 8 9+ 8+ 8 7+

9+ 8+ 9+ 8+ 9 8 9+ 8+ 8 7+

8va

5+ 6 6 6 6+ 7+ 6+ 5+ 2 2 2+ 2+1+ 4+

5+ 6 6 6 6+ 7+ 6+ 5+ 2 2 2+ 2+1+ 4+

E7 A7 F#7(9) Bm7 A7 E7

2 2 2 6 MEASURE VOCAL 2 2+ 2+ 1+ 4+ 2 2 2

2 2 2 6 MEASURE VOCAL 2 1 2+ 1+ 4+ 2 2 2

A7 Bm7 C#m Cm Bm A7 E7 8va A7

6 MEASURE VOCAL 2 2+ 2+ 1+ 4+ 3+ 2 2 2 10+ 10+ 10

6 MEASURE VOCAL 2 1 2+ 1+ 4+ 3+ 2 2 2 10+ 10+ 10

Dm Dm7 A7 F#7

9+8+9 8+ 9+ 8+ 87+ 5+6+5+ 6 6 6 6+ 7+ 6+ 5+

9+8+9 8+ 9+ 8+ 87+ 5+6+5+ 6 6 6 6+ 7+ 6+ 5+

B⁷ **E⁷** **A⁷** **E⁷**

2 2 2ⁿ 2+1+ 4+ 2 2
 1

6 MEASURE VOCAL

2 2 1 2+1+ 4+ 2 2
 1

6 MEASURE VOCAL

A⁷ **D⁹** **A⁷** **E⁷** **A** **8^{va}**

2 2ⁿ 2+ 1+ 4+ 2 2 2 2 4+ 4+ 4+ 3' 9+ 9+

2 1 2+ 1+ 4+ 2 2 2 2 4+ 4+ 4+ 3 9+ 9+

6 MEASURE VOCAL

6 MEASURE VOCAL

D **A** **F⁷** **B⁷** **E⁷**

9+ 9'+8+ 7+ 7+ 8+ 8 7+ 7+ 2 4+ 3 2 3' 2 2ⁿ 2 2+

9+ 8+ 7+ 7+ 8+ 8 7+ 7+ 2 4+ 3 2 3 2 1 2 2+

6 MEASURE VOCAL

6 MEASURE VOCAL

A **D⁹** **A⁷** **E⁷** **A⁷** **D⁹** **A⁷** **E⁷**

4+ 2 2 2 2 4+ 3' 2ⁿ 2+1+ 4+ 2 2 2 2

4+ 2 2 2 2 4+ 3 1 2+1+ 4+ 2 2 2 2

6 MEASURE VOCAL

6 MEASURE VOCAL

8^{va} A D

9+ 8+ 9+ 8+ 9+ 8+ 9 8

10+

10⁺ 9+ 8'+ 8+ 8'+

7+ 8+ 9 8+

9+ 8+ 9+ 8+ 9 8

10+

7 6+ 8 8+ 8 7+ 8+ 9 8+

A⁷ F⁷(B⁹) B⁷ E⁷ 8^{va} A⁷ D⁹ A⁷ B^{b7} A⁷

9+ 8+ 7+ 6+

2 2 2⁺ 2+

9+ 9+ 9'+ 8+ 7+ 6+ 5+ 5 5+ 4+

4+ 2 3⁺ 3 2 1

9+ 8+ 7+ 6+

2 2 1 2+

9+ 9+ 9 8+ 7+ 6+ 5+ 5 5+ 4+

4+ 2 1 2 1

Due to the complex nature of the chords used in this song chord names will be used in the place of roman numerals. I would like to thank Mr. Peter Simms for the transcription of the chord changes used in this song.

Other Titles for Harmonica

- Advanced Country and Blues Harmonica* – Video
Anyone Can Play Harmonica – Video
The Backpacker's Songbook – Book
Basic Harmonica Method – Book/CD set
Carey Bell / Deep Down – Book & CD
Big Walter Horton with Carey Bell – Book & CD
Bluegrass & Country Music for Harmonica – Book/CD Set
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