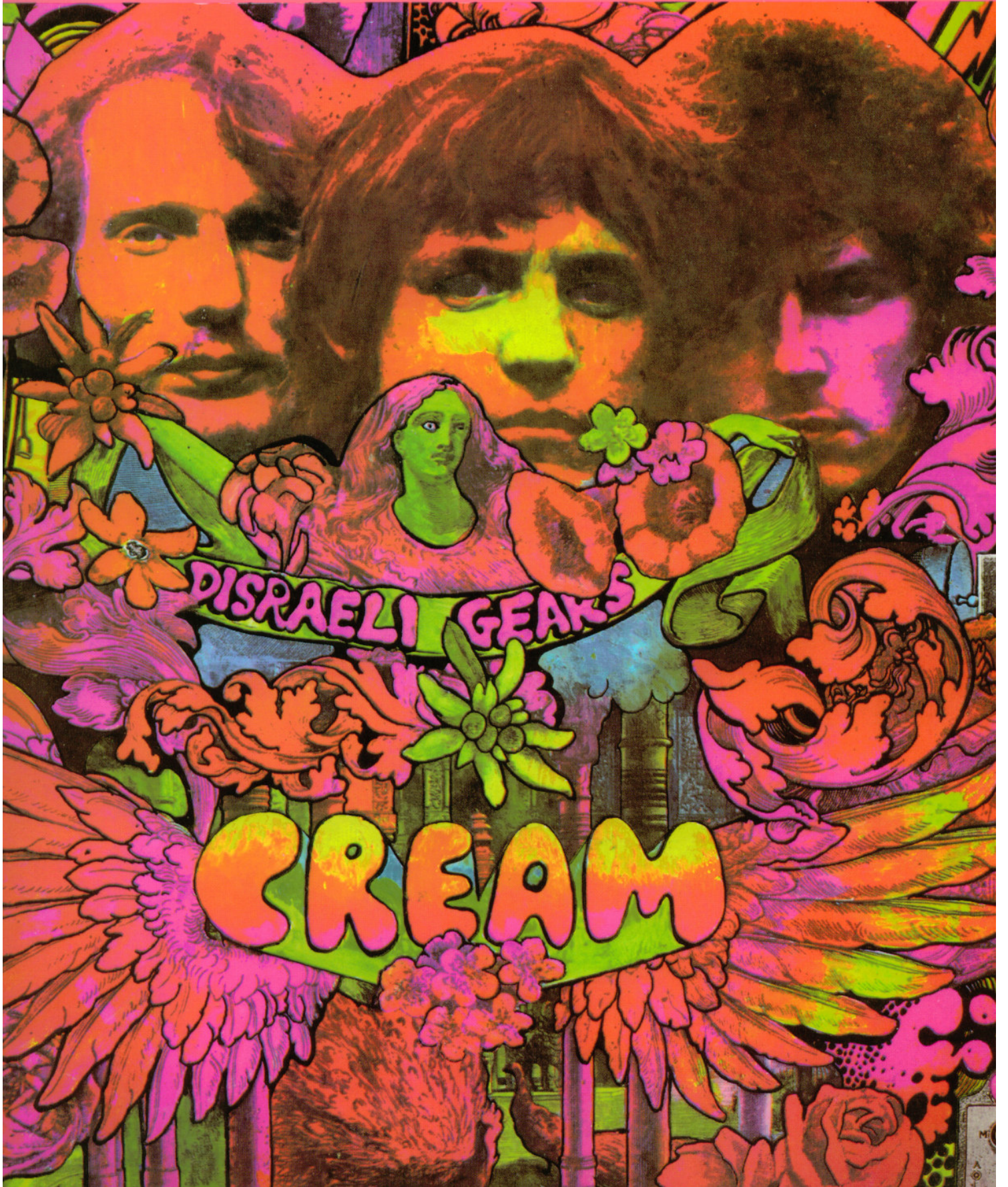




CREAM * DISRAELI GEARS

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
DOUG GRIMES



CREAM * DISRAELI GEARS

CONTENTS

- 4** Strange Brew
- 9** Sunshine Of Your Love, The
- 14** World Of Pain
- 19** Dance The Night Away
- 23** Blue Condition
- 26** Tales Of Brave Ulysses
- 31** Swlabr
- 36** We're Going Wrong
- 40** Outside Woman Blues
- 44** Take It Back
- 48** NOTATION LEGEND

NOTATION LEGEND

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

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

12 12 12 12 12 13 (13) 13 13 (13) (13) (13)

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va-----, 8va-----, 8va-----, 8va-----, 8va-----

full 2 full 1/4 full rake w/bar w/bar

13 13 13 13 13 7 8 15 15 X 12 0 -1 (0) 4 5 7

Compound Bend and Release (every note plucked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

w/bar -1/2 -1/2 -1/2

4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

Harm. P.H. H.H. A.H. T full T

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Harp Harmonic Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

12 7 7 (19) 0 12 17 15 12 4 12

Strange Brew

Words and Music by Eric Clapton, Mike Collins and Felix Pappalardi

A 5 fr. 1 3 4 2 1 1
D9 5 fr. 2 1 3 4
E7#9 7 fr. 2 1 3 4
D7#9 5 fr. 2 1 3 4
A9 5 fr. 2 1

*Blues Rock ♩ = 108
w/Rhy. Fig. 1

Intro

A
Gr. 2
T 0 10
A 0 10 0 0 9 7 5 7
B

*Tube distortion throughout.

w/Rhy. Fig. 2

D9
3
1/2
5 **7** **(7)** **5** **7** **5**
0 **10**

w/Rhy. Fig. 1

A
1/4
0 **10** **0** **10** **9** **7** **5** **7** **9** **0** **0** **10** **0**

Rhy. Fig. 1

A
Gr. 1
T 5
A 5
B 5 5 7 5 7 5 5 7

Rhy. Fig. 2

D9
Gr. 1
T 5
A 5
B 5 5 4 5 7 5 5 7

Chorus
w/Rhy. Fig. 3
E7#9

w/Rhy. Fig. 4
D7#9

*A

Strange brew kill - in' what's in - side ___ a you? ___

Unison falsetto

full

7 5 5

*As chords change employ appropriate rhythm figures

Verse

*D9

1. She's a witch of trou - ble in e - lec - tric blue. ___ In her
some kind - a de - mon dash - in' in the glue. ___ If you

1/4

7 5 7 7 5 7

*2nd time D7#9

A

own mad mind she's in love with you, with you. ___
don't watch out it'll stick to you, to you. ___

D9

A

Now what - cha gon - na do? ___
What kind - a fool are you? ___

1st time:

full

7 5 7 5 7 5

5

6 8 5 7

2nd time:

full

9 8 6 10 9

7 5 8 5

Rhy. Fig. 3 E7#9

Gtr. 1

T 8

A 7

B 7 7 6 5 7 5 5 7

Rhy. Fig. 4 D7#9

Gtr. 1

T 6

A 5

B 5 5 4 5 7 5 5 7

Chorus

E7#9

*D7#9

Strange brew kill - in' what's in - side ___ of you? ___

1/4

5 7 7

9 8 7 5 9

*2nd time D9

1. A

2. A

2. She's

full 1/4 full

5 0 5 7 5 7 7 7 7 5 5

Guitar Solo

1/4 full 1 1/2 full

7 5 7 7 14 13 15 14 15 15 (15) 13 13 14

1/2 * full 1/4

(14) 13 15 (15) 15 13 14 14 13

*Even release

A

E7#9

1/4

full full full full

D7#9

A

3. On a

full full 1/4

1/4 1/2

Verse

D9

boat in the mid - dle of a rag - ing sea, she would

A

make a scene, for it all to be ig - nored.

D9 D7#9 A

And would - n't you be bored?

full

E7#9 D7#9 N.C. A

Strange brew kill - in' what's in - side of you.

Gr. 2 tacet Gr. 1:

Outro
Gtr. 1

D9

A

Strange brew. Strange brew.

vocals out of sync

Gtr. 2:

The first system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). The first staff is labeled 'Gtr. 1' and contains a melodic line with a slur over the first two notes. The second staff is labeled 'Gtr. 2:' and contains a rhythmic pattern of eighth notes with a slur and a '1 1/2' marking. The vocal line consists of two staves with lyrics 'Strange brew. Strange brew.' and includes wavy lines indicating vibrato or syncopation.

*Resume appropriate rhythm figures.

D7#9

Strange brew.

full

full

full

full

The second system continues the musical notation. The guitar staff shows a melodic line with a slur and a 'D7#9' chord marking. The vocal line includes wavy lines and the lyrics 'Strange brew.'. The guitar staff below shows fret numbers: 8, 8, 7, (7), 5, 7, 5, 7, 8, 7, 5.

A

E7#9

Strange brew. Strange brew

f

p let ring

The third system continues the musical notation. The guitar staff shows a melodic line with a slur and an 'A' chord marking. The vocal line includes wavy lines and the lyrics 'Strange brew. Strange brew'. The guitar staff below shows fret numbers: 7, 8, 10, 8, 7, 9, 8, 9.

D7#9

N.C.

A9

kill- in' what's in- side of you.

full

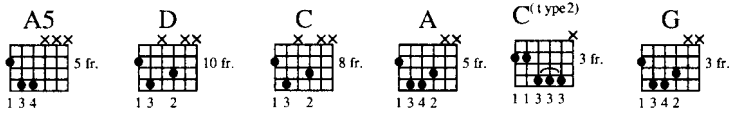
full

rit.

The fourth system continues the musical notation. The guitar staff shows a melodic line with a slur and a 'D7#9' chord marking. The vocal line includes wavy lines and the lyrics 'kill- in' what's in- side of you.'. The guitar staff below shows fret numbers: 7, 5, 5, 8, 5, 7, (7), 5, 7, 5, 7, 9, 8, 9, 7, 5.

The Sunshine Of Your Love

Words and Music by Jack Bruce, Pete Brown and Eric Clapton



Moderate Rock ♩ = 112

N.C.

Treble clef staff: Melody line with notes and rests.

Guitar staff: Fret numbers 12 12 10 12 | 12 11 | 10 10 8 10 10 | 10 12 12 10 12 | 12 11

Treble clef staff: Melody line with notes and rests. Includes "Fig. 1" label above the staff.

Guitar staff: Fret numbers 10 10 8 10 | 11 11 9 11 | 12 12 10 12 | 12 11 | 10 12 12 | 11 11 9 11 | 12 12 12 12 | 12 11

Verse

cont. w/ Fig. 1

§ D C D N.C.

Treble clef staff: Melody line with lyrics and notes.

Guitar staff: Fret numbers 10 12 12 10 12 | 10 12 10

1. It's get - ting near dawn, _ when
 2., 3. with you my love. _ The

(end Fig. 1)

Treble clef staff: Melody line with lyrics and notes.

Guitar staff: Fret numbers 10 12 12 10 12 | 10 12 10

lights close their tired _ eyes. _ I'll soon be with you _ my _ love. _
 light shin - ing through on _ you. _ Yes, I'm with you my love. _

give you my dawn sur - prise. I'll
 It's the morn - ing and just we two. I'll

G F G N.C.

G F G N.C.

be with you dar - ling, soon. I'll be with you when the stars
 stay with you dar - ling, now. I'll stay with you till my seas

Fig. 2

D C D N.C.

start fall - ing.
 are dried up.

(end Fig. 2)

D C D N.C.

To Coda ⊕ Chorus

A

Fig. 3

I've been wait -

C (type 2)

G

A

C (type 2)

G

ing so long to be where I'm go - in'

A $\text{C}(\text{type 2})$ G

1. A5

Fig. 4

in the sun - shine of your love.

D C D N.C.
w/ Fig. 1

2. A

2. I'm love.

Guitar Solo
w/ Fig. 1

D C D N.C.

full 12 12 12 12 10 12 12

D C D N.C.

1/2 7 9 7 9 7 9 7 9 9 7 9 9 9 9

D C D N.C. w/ Fig. 2 G F G N.C.

1/2 9 9 9 7 9 7 1 1/2 10 10 10 1 1/2 10 10 10 10 12

G F G N.C.

full 1/2 full full full

w/Fig. 1
D C D N.C. D C D N.C.

7 9 7 19 14 12 10 11 (12) 10 12 12 12 10 11

w/Fig. 3
A C (type 2) G

12 10 1/2 full 1/2 full

A C (type 2) G

full 1/2 1/2

A C (type 2) G

1/2 full

D C D N.C. D C D N.C. *D. S. al Coda*

Coda **Chorus** A C^(type 2) G A rhythm simile

C^(type 2) G A C^(type 2) G

A C^(type 2) G A

C^(type 2) G A5 *Fade*

World Of Pain

Words and Music by Gail Collins and Felix Pappalardi

F **A** **Dm** **Dm/C** **G** **B**

D **C#** **F#m** **Bm** **E**

Folk Rock ♩ = 108
Verse

F A Dm Dm/C G

1, 3. Out - side my win - dow ___ is ___ a tree. ___
 2. Is there a rea - son ___ for ___ to - day? ___

F A Dm Dm/C G

Out - side my win - dow ___ is ___ a tree ___ there on - ly
 Is there a rea - son ___ for ___ to - day? ___ Do you re -

Bridge

*B *D C# F#m

for me. ___ And it stands in the grey of the cit - y, ___ no time for
 mem - ber? ___ I can hear all the cries of the cit - y, ___ no time for

f * Aux. gtr doubles w/wah

false

Fill 1 Dm Dm/C G (F)

Fill 2 G

Bm E C#

pit - y for the tree or me.
 pit - y for a grow - ing tree.

Chorus

A D A

There is a world of pain

D To Coda 1. A D

in the fall - ing rain a - round me.

2. A D

a - round me.

Fill 3 C# (B)

T	6	6	4	4	4	4	6
A	6	6	4	4	4	4	6
B	6	6	4	4	4	4	6

w/wah:

Guitar solo
A w/Rhy. Fig. 1

D

A
simile

Two guitar parts, Gtr. 1 and Gtr. 2, are shown. Each part has a melodic line in treble clef and a fretboard diagram below it. Gtr. 1 fretboard: 14, 12, 14, 14, 14, 14, 12, 14, 14, 12, 14. Gtr. 2 fretboard: 14, 12, 14, 12, 14, 14, 14, (14), 14, 12, 14, 12. Both parts include wavy lines for vibrato and various musical notations like slurs, accents, and triplets.

* Loose rhythm throughout

Two guitar parts, Gtr. 1 and Gtr. 2, are shown. Gtr. 1 fretboard: 12, 14, 14, 12, 14, 12, 14, 13, 14, 12, 14, 13, 15, 13, 14, 13, 12, 14, 12, 14, 12, 12, 14. Gtr. 2 fretboard: 12, 14, 12, 12, 14, 12, 14, 14, 14, 12, 14, 13, 14, 13, 13, 14, 13, 13, 14, 13, 14. Both parts include wavy lines for vibrato and musical notations like slurs, accents, and triplets.

Rhy. Fig. 1

A rhythm figure in 4/4 time, showing a melodic line and a fretboard diagram. The fretboard diagram has three strings labeled T, A, and B. The fretboard shows: T (5, 5), A (6, 7), B (5, 5) for the first measure. The second measure shows: T (7, 7), A (7, 7), B (7, 5, 7, 5, 7). The third measure shows: T (5, 5), A (7), B (5, 5, 7, 5, 7).

A D

14 12 5 8 5 7 7 5 7 5 5

1/2

(14) 13 14 13 14 19 14 15 15 19 14 (13) (14) 5

full

Outro solo

A w/Rhy. Fig. 2

Coda A D

a-round me.

1/4

12 15 12 15

9 8

* Loose rhythm throughout.

Rhy. Fig. 2

A D

T 5 5 5 7 7 7 7 7 7 7 7 7 5 5 7 7 7 7

A 5 5 5 7 7 7 7 7 7 7 7 7 5 5 7 7 7 7

B 5 5 7 7 7 7 7 7 7 7 7 7 5 5 7 7 7 7

17 15 12 15 12 15 (15) 13 15 13 15

15 15 15 15 15

10 9 8 9 8 9 7 5 7 5 7 7 7 9 8 9 8 10 8 9 7 5 7 5 7

D A D

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

15 15 13 15 15 13 15 12 15 13 14 12 14 13 15 10 14 12

5 14 12 14 14 12 14 12 14 14 12 14 14 12 14 12 14 13 13 15 12 15 13 13 15 15 15 13

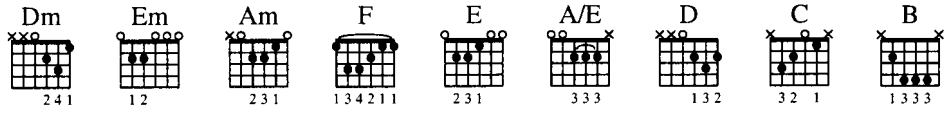
A D Fade out

(12) 14 11 12 14 12 10 12 12 14 14 14 14 12

15 14 14 14 14 19 14 15 15 15 13 14 14 13 14 15 (15) 13 14 15 13 14 15 13 14 15 13 14 15 13 14

Dance The Night Away

Words and Music by Jack Bruce and Peter Constantine Brown



Moderate Rock ♩ = 132

Intro

Rhy. Fig. 1

Am7

D

Am7

D

(end Rhy. Fig. 1)

Gr. 1

T
A
B

* All tracks employ 12 str. elec.

w/Rhy. Fig. 1

Am7

D

Am7

D

1. Gon - na
(end Rhy. Fig. 2)

Rhy. Fig. 2

Gr. 2

Verse

* Rhy. Fig. 3

Dm

Em

Am

(end Rhy. Fig. 3)

Gr. 1

Gr. 2

build my - self a cas - tle _
 find my - self an o - cean, _
 3. Dance my - self to noth - ing, _

* includes Gtrs. 1 and 2

Dm Em Am Dm Em Am

high up in the clouds. There'll be skies out - side my win - dow. _
 sail in - to the blue. Live with gold - en star - fish, _
 van - ish from this place. Gon - na turn my - self to shad - ow

Gr. 1: *F* *Em* *Dm*
 rhythm simile *To Coda* \oplus

Lose these streets and
 for - get the time of
 so I can see your

Gr. 2:

14 14 15 | 14 15 14 15 15 | 12 14 12 14 14 | 10 12 10 12 12 | 10 12 10 12 12

1. Guitar Solo
E *A/E* *E* rhythm simile *A/E* *E* *A/E* *E*

crowds. _____

3 5 | 10 9 | 7 5 | 9 5 | 3 2 | 2 0 0 0 0 2 2 2 3 3 2

A/E *E* *A/E* *E* *A/E* *E* *A/E* *E*

3 5 5/7 | 7 9 10 12 | 10 12 14 | 15 14 15 17 15

A/E **Chorus** *D* *C* *B*
 rhythm simile

Dance the night a -
 Fill 1 8va (end Fill 1)

17 15 17 | 17 | 15 | 13 | 19

w/Rhy. Figs. 1 and 2

Am D Am D

2. **Guitar Solo**
 E A/E E

way. _____ 2. Will you.

rhythm simile A/E E A/E E A/E E A/E E

0 2 3 3/5 3 3 5 3 5 3 5 3 5 3 5 7 9 7 9 10 9 10 9 10 12

rhythm simile A/E E A/E E A/E E **Chorus**

w/Fill 1 **CORO** Dance

(12) 14 12 14 15 14 12 14 15 14 12 14 15

D C B w/Rhy. Figs. 1 & 2 Am D Am D *D. S. al Coda*

the night a - way. _____

Coda **Guitar Solo** E A/E E rhythm simile A/E E A/E E

face.

17 15 17 14 15 14 14 12 10 12 10

A/E E A/E E A/E E

9 7 9 10 | 9 7 5 9 5 | 3 2 0 2 3 2 | 3 5 3 5 6 7

A/E E A/E E A/E E A/E E

5 7 9 7 9 | 9 10 12 10 12 | 10 12 12 14 | 15 17 15 17

A/E E **Chorus** D rhythm simile C

Dance the night

15 17 14 15 14 | 12 | 14 | 15

B w/Rhy. Figs. 1 & 2 Am D Am D

a way.

17 19

Am D D/A

Gr. 2

Gr. 1 rit.

14 14 15 14 15 7 | 7/14 7/15 | 7 7 | 7 9

Blue Condition

Words and Music by Peter Baker

Intro

Blues feel ♩. = 58

C

Verse

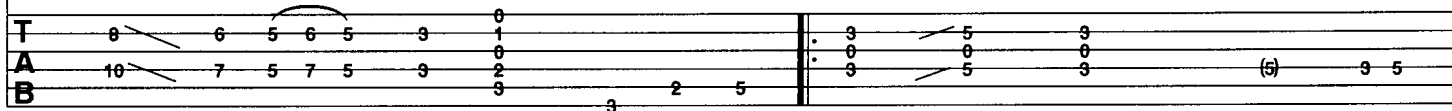
G7

C

G7



1., 3. Don't take the wrong di - rec - tion, pass - in'
 2. Ear - ly ris - in' ev - 'ry



C (type2)

G

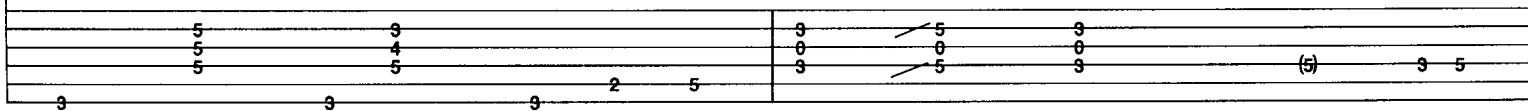
G7

C

G7



through, in - stead of deep re - flec - tion of what's
 day. You must be en - ter - pris - in' in your



C^(type2) G G7 C G7

true. For it's a com - bin - a - tion of judge - ments made
 way. For you will hear no laugh - ter, nor see the

C^(type2) G G7 C G7

by you that cause a deep de - jec - tion all the way
 sun. Life will be one dis - as - ter all the way

Chorus

C G C

through. } No re - lax - a - tion, _____
 through. }

2nd time w/Fill 1

Fill 1 (2nd verse)

no con - vers - a - tion, _____ no var - i - a - tion _____ in the ver - y dark

15 12
8 8

G (type2) *To Coda* ⊕ 1., 2. C

blue, _____ blue _____ con - di - tion. _____ 3. Don't take the

12 8 12 8 12 8 12 8 12 8 12 8

3. C *D.S. al Coda*

di - tion. _____

12 8 12 8 12 8 10 10 3 5 2

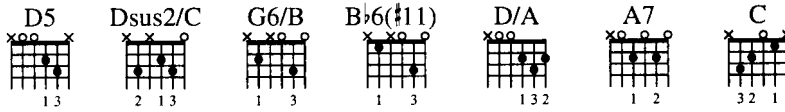
Coda ⊕ C

di - tion. _____

12 8 12 8 12 8 10 10 3 5 2

Tales Of Brave Ulysses

Words and Music by Eric Clapton and Martin Sharp



Psychedelic Rock ♩ = 104

Intro

D/A *(D) (D/C) (G/B) (Bb)

T 2
A 3
B 0

*chords implied by bassline

(D) (D/C) (G/B) (Bb)

1. You

w/wah + 0

5 7 5 7 (7) 5 5 5 5 5 7 7 5 7

*Phantom attacks created w/wah throughout.

Verse

D5 Dsus²/C 2nd time w/Fill2 G6/B Bb6(#11)

thought the lead - en win - ter would bring you down for - ev - er, but you
 4. Ti - ny pur - ple fish - es run laugh - ing through your fin - gers and you

+ 0

7 (7) (7) 5 7 5 7 5 7 5 7 5 5 5 7

Editor's note: Repeated figures contain subtle human variations throughout.

Fill 2

let ring

T
A
B

5 7 5 7

D5 Dsus2/C G6/B B♭6(#11)

rode up - on a steam - er to the vi - o - lence of the sun.
 want to take her with you to the hard land of the win - ter.

Fill 1 (end Fill 1)

*D5 Dsus2/C G6/B B♭6(#11)

f w/wah

o + o + o + o + o + o + o + o + o + o +

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

*free strum with accents on the beat.

cont. w/Fill 1 simile

D5 Dsus2/C G6/B B♭6(#11) Verse D5 Dsus2/C

2. And the col - ors of the sea blind your
 see your girls brown bod - y
 5. Her name is A - phro - di - te and she

G6/B B♭6(#11) D5 Dsus2/C

eyes with trem - bling mer - maids. And you touch the dis - tant beach - es with
 danc - ing through the tur - quoise and her foot - prints make you fol - low where the
 rides a crim - son shell. And you know you can - not leave her for you

G6/B B♭6(#11) D5 Dsus2/C

tales of brave U - lys - ses, how his na - ked ears were tor - tured by the
 sky loves the sea. And when your fin - gers find her, she
 touched the dis - tant sands with tales of brave U - lys - ses, how his

To Coda ⊕

G6/B B♭6(#11) D5 Dsus2/C

si - rens sweet - ly sing - in'. For the spar - kling waves are call - ing you to
 drowns you in her bod - y, carv - ing deep blue rip - ples in the
 nak - ed ears were tor - tured by the

G6/B

Bb6(#11)

1. Solo
A7

D5

C

kiss their white - laced ___ lips.
tis - sues of your ___ mind.

w/wah

A7
rhythm simile

D5

C

3. And you

2. Solo
A7

D5

C

w/wah

A7
rhythm simile

D5

C

D.S. al Coda

Coda

Solo 3

D5

Dsus2/C

D5

Dsus2/C

G6/B

B \flat 6(#11)

si - rens sweet - ly sing - in'.

1/2 1/2 full full

13 14 13 12 10 12 12 10 13 12 12 10 12 10 12

D5

Dsus2/C

G6/B

B \flat 6(#11)

full full

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

Verse

D5

Dsus2/C

w/Fill 3

D5

Dsus2/C

6. Ti - ny pur - ple fish - es run laugh - ing through your fin - gers, and you

p

D5

Dsus2/C

simile Fill 3

G6/B

B \flat 6(#11)

want to take her with you to the hard land of the win - ter.

Outro - solo

D5

Dsus2/C

G6/B

B \flat 6(#11)

f w/wah

0 + 0 + 0 + 0 +

7 (7) (7) (7) (7) (7) (7) (7)

5 3 3 3 3

10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

Fill 3

let ring

T
A
B

5 7 5 7 5 7 5

A G E E7sus₆ E G A G E

w/Rhy. Fig. 1

- ing, leav - in' me a - lone.
 in', on your own a - gain.
 ors makes me feel so good.

D5 E To Coda ⊕

1. C B

You've got that rain - bow feel, but the rain - bow has a beard.

E G A G E D5 E

w/Rhy. Fig. 1

2. C

pure feel,

B

such good re - spon - ses, but the pic - ture has a mus - tache.

w/Rhy. Fig. 1

E G A G E D5 E

Bridge (5)

C#m7 C#



First system of music including vocal line with lyrics "You com - in' to me with that soul -", guitar accompaniment, and a fretboard diagram with fret numbers (14, 12, 14, 12, 14, 12, 14, 12, 14).

* note head signifies single note

Second system of music including vocal line with lyrics "ful __ look on your face.", guitar accompaniment, and a fretboard diagram with fret numbers (17, 17, (17), 17, 15, 17, 15, 17).

Third system of music including vocal line with lyrics "Com - in' look - in' like you nev - er, ev - er done one wrong thing.", guitar accompaniment, and a fretboard diagram with fret numbers (9, 11, 9, 11, 9, 11, 9, 11, 11).

Solo

E E7sus4/6 E

Fourth system of music including guitar solo, vocal line, and a fretboard diagram with fret numbers (9, 11, 9, 11, 9, 11, 9, 11, 11, 11, 10, 14, 16, 16, 14).

A G E E7sus⁺₆ E A G E

rhythm simile

full

1¹/₂ 1¹/₂ 1¹/₂ (17) 16 15 17 15

E7sus⁴₆ E A G E E7sus⁴₆ E

full full full full

11 10 12 11 9 11 9 11 15 (15) 12 14 14 12 14

A G E G A G E D₅ E

w/Rhy. Fig. 1

You

14 14 12 14 14 12 12 14 12 12 14 12 14 14 12 14

Bridge
C⁺m7

come - in' to me with that soul - ful look on your face.

E7⁺₉ C F C F

even release

1¹/₂ (17) 17 15 17 15 17

You come in look-in' like you nev-er,

C F C F B E B E B E B E B E B E D E D

ev - er done one ___ wrong thing. ___ 3. So

full full full

11 12 12 12 9 11 (11) 9 11 11 9 11

Coda C rhythm simile

pure feel, ___ such good re - spons - es.

full full full

15 (15) 12 14 12 15 15 12 12 14 14 15

B

Got that rain - bow feel, but the rain - bow has a beard.

full full 1/4

14 16 14 14 12 14 12 14 (14) 12 14 14

E G A G E D5 E

w/Rhy. Fig. 1

1/4

14 14 12 12 14 14 12 14 12 14 12 14 14 12 14 14 14 12 12 14

We're Going Wrong

Words and Music by Jack Bruce

Em 1 2
 F#m 1 3 4 1 1 1
 G 3 fr.
 Am 2 3 1
 Bm 1 3 4 2
 C 1 3 3 3 3 fr.

D 5 fr.
 Em¹¹ 7 fr.
 F#m¹¹ 9 fr.
 G¹¹ 10 fr.
 E8 7 fr.
 F#8 9 fr.
 E7#9 7 fr.

♩ = 138

Intro

Em F#m G

F#m Rhythm simile Em F#m

Verse

1. Please _____
 2. Please _____

G F#m Em

o - pen _____ your eyes. _____
 o - pen _____ your mind. _____

F#m G

Gr. 2 (2nd time only)

1/2 full

F#m

3 full

Em F#m G

Try _____
See _____

F#m Em

to re - al - ize. _____
what you _____ can find. _____

F#m G

Gtr. 2 (2nd time only)
full

F#m To Coda ⊕

full full full

Chorus

Am Bm

I _____ found out _____ to -

C D

day. We're go - in'

*EmII F#mII GII F#mII

wrong, _____ We're go - in'

Em F#m G F#m D.S. al Coda

wrong. _____

*Upper register

Coda

Chorus

Bm
rhythm simile

C

Am

I found out to day

D

E8

we're go in' wrong,

F#8

GII

fdbk

full full full

15 15 15 15 12 14 12 12 14 12 14 12 14 12 14

F#mII

EmII

We're go in' wrong.

(14) 12

F#mII

G

full full full

12 14 12 14 14 12 15 14 (14) 12 14 14

F#m

Em

F#m

we're go - in' wrong

15 14

We're go - in'

divisi

15 12 15 14 14 12 14 12 14 14 12 14/7

wrong.

12 5 14 7 12 5 14 7 12 5 14 7 12 5 14/7

We're go - in' wrong.

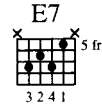
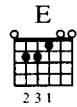
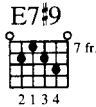
Chorus

12 5 14 7 12 5 14 7 14 7

E7#9

Outside Woman Blues

By Arthur Reynold
Arranged by Eric Clapton



Blues Rock ♩ = 120

E7 E7#9

Fig. 1 (end Fig. 1)

T 8 8
A 7 7
B 6 6

0 0 7 7 9 7 5 7 5 0 0 7 7 9 7 5 7 5

Verse w/ Fig. 1

E7 E7#9

lose your mon - ey, great God don't lose your mind.
2. buy me a bull - dog, watch my old la - dy whilst I sleep.
3.,4. can't watch your wife and your out - side wom - en too.

w/ Fig. 2
last time add Fig. 6
N.C.

w/ Fig. 1
E7

If you lose your mon - ey,
I'm gon - na buy me a bull - dog,
You know you can't watch your wife

Fig. 2

3/4 1/4

T
A 14 12 14 12 14 12 14 12 14 (14) 0 2 0
B 0 3 5 5 5 3 0 9 0

Fig. 6

T
A 13 12 14 15 14 12 13 12 13 (13)
B

E7#9 3

great God don't lose your mind. _____ And if you
watch my old la-dy whilst I sleep. _____ 'Cause wom - en
and your out - side wom - ens too. _____ 'Cause when you're

1. w/Fig. 4
B7 B7#9 B7 B7#9 w/Fig. 2
N.C.

lose your wom - an, _____ please don't fool with mine. _____

2. w/Fig. 4
B7 B7#9 B7 B7#9

2. I'm gon - na these days, _____ they're so dog - gone crook - ed that he

B7 B7#9 w/Fig. 2
N.C. D.S. to 3rd ending

might make _____ a four _____ day _____ creep. 3. Well, you

3. B7#9

out with your wom - an your wife would be at home _____ cook - in' your food, _____

Fig. 3

T																			
A	14	12	14	12	14	12	14	12	14	12	14	12	14	12	14	(14)	0	1	
B	0	3	5	5	5	3	0	3	0	0	0	0	0	0	0	0	0	0	0

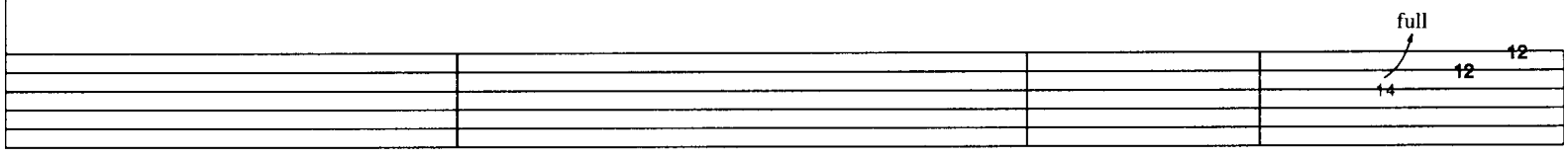
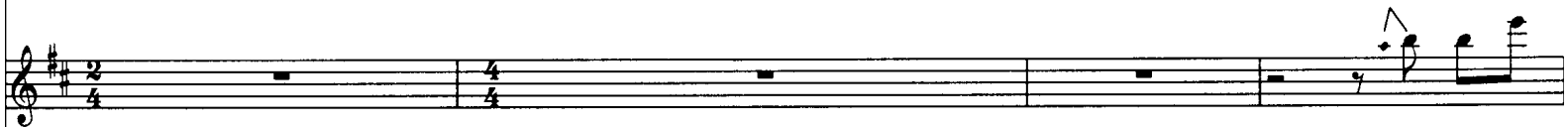
Fig. 4

T																			
A		2			2				2					2					
B	2	1			2	2			2	2				2	2				

w/Fig. 2
N.C.

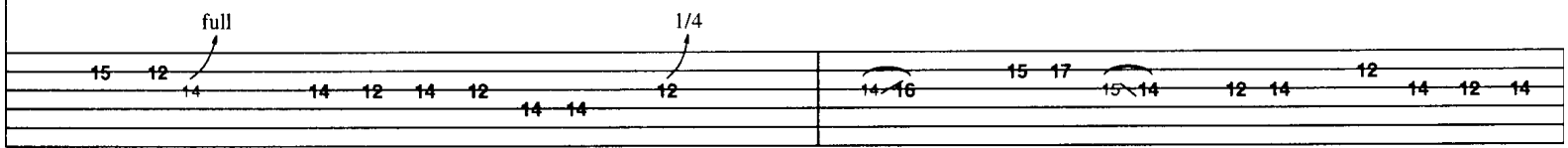


do - in' your dirt. _ Bud - dy what _ you tryin' _ 'a do?



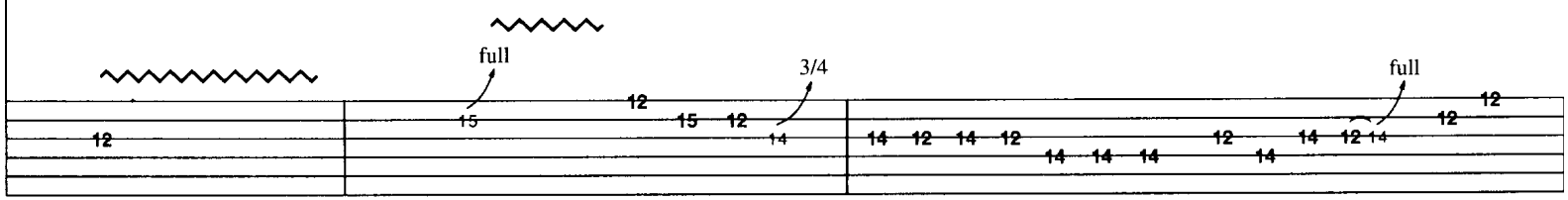
Guitar Solo
w/Fig.1
E7

E7#9



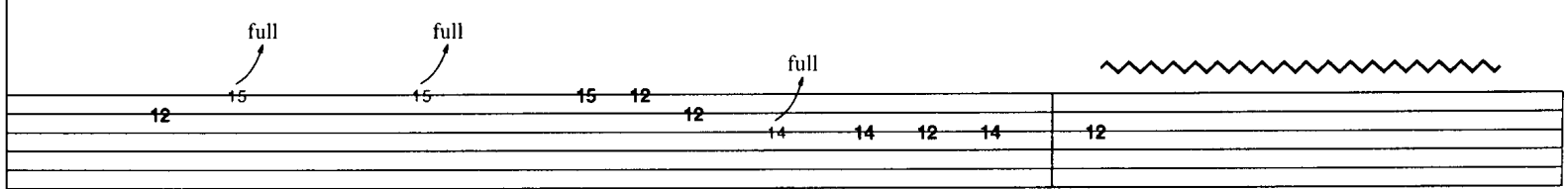
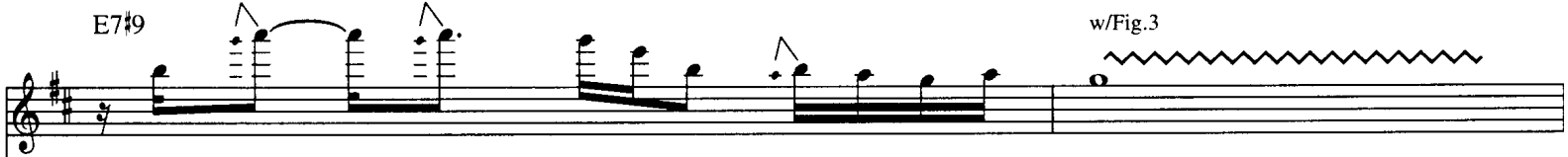
w/Fig. 2
N.C.

w/Fig.1
E7



E7#9

w/Fig.3



w/ Fig. 5
B7#9

8va. -----

w/ Fig. 2 and 6
N.C.

D.S.S. al Coda

4. You

Coda

B7#9

out with your wom-an you wife would be at home ___ do - in' your dirt, ___

cook - in' your food. ___ Bud - dy what ___ you tryin' 'a do? ___ Mm, mm, mm? ___

Fig. 5

Take It Back

Words and Music by Jack Bruce and Peter Constantine Brown

Shuffle ♩ = 126 $\text{♩} = \overset{\text{3}}{\text{♩}}$

Gtr. 1 N.C.

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

T 19 13 13 13 13 13 13 13 13 13 19 13 13 13 13 19 13 13 13 10 12 10 10

A

B

Chorus

D

Take it back, take it
(harmonica solo 3rd time)

12 10 11 10 12 12 10 11 12 5 7 6 7 7 7 9 9 9

* Gtr. 1 varies slightly on each verse.

Gtr. 2

Gtr. 3

10 6 10 9 7 6 10 6 10 7 7 7 7 5 7 5 7 7 7 7 5 5 5

A7 A^b7 G7 D A

back. Take that thing right out-ta here. Right a-way,

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

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

7 7 7 7 7 7 6 5 5 5 5 5 5 5 5 7 7 7 7 5 7 5 6

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

Bm

Am A#m

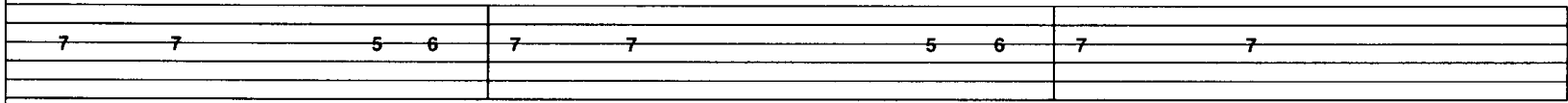
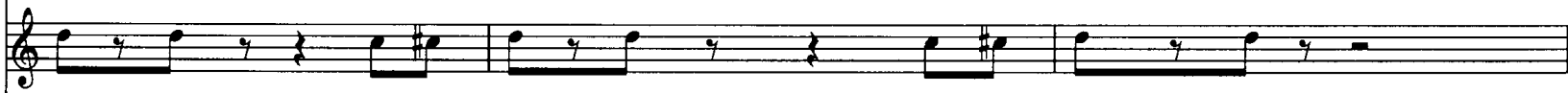
Bm

Am A#m

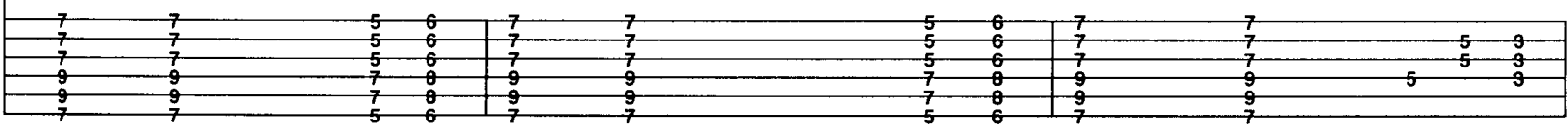
Bm 3



where streams are red. I want to stay here and sleep in my own bed. I
 need to stay a - live. Not a -shamed of my creed, I've got to sur-vive.
 got to keep it sharp. Don't go to plac - es where it won't shine in the dark.



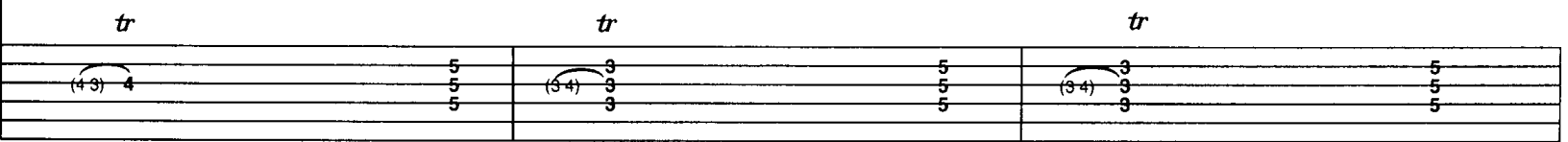
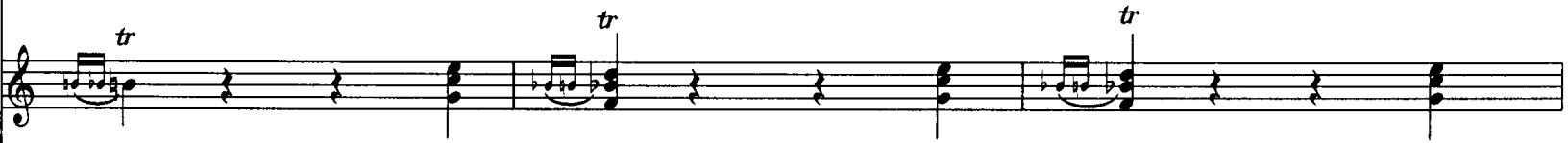
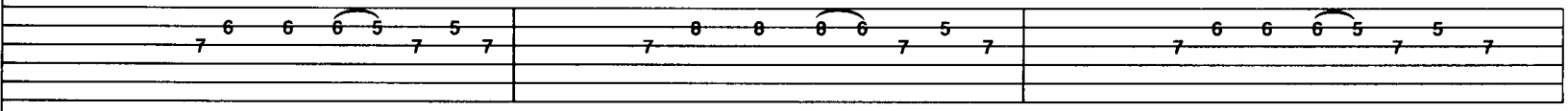
let ring --



G7



need all your lov - in' long blonde _ hair. Don't let them take me, 'cause I
 So come on ba - by, don't go a - way. Just let them save me for a
 So come on ba - by, don't go a - way. Just let them save me for a



A7

C# D A7

eas - i - ly scare. _____
 rain - y day. _____ } Take it back, _____ take it back. _____
 rain - y day. _____

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

tr tr 1/4

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

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

7 7 7 7 7 7 6

5 5 5 5 5 5 4

To Coda ☐

G7 D 1., 3. A

Take that thing _____ right out-ta here. _____ Take it

6 6 6 5 7 5 7 | 7 7 8 8 9 9 | 10 7 7 7 7 5 6 7

7 7 8 8 9 9 | 10 7 7 7 7 5 6 7

4 4 4 4 4 4 4 4 | 2 3 2 0

5 5 5 5 5 5 5 5 | 0

9 9 9 9 9 9 9 9

Coda ☐

2. A D.S. to 3rd ending D

10 10 7 7 7 7 5 6 7 | 7 8 9 10 12 10

7 7 7 8 8 9 9 | 10 12 10

STRANGE BREW
THE SUNSHINE OF YOUR LOVE
WORLD OF PAIN
DANCE THE NIGHT AWAY
BLUE CONDITION
TALES OF BRAVE ULYSSES
SWLABR
WE'RE GOING WRONG
OUTSIDE WOMAN BLUES
TAKE IT BACK



U.S. \$19.95

ISBN 0-7935-1647-1



0 73999 94840 0

HL00694840

 **chappell/intersong** 
music group—usa

EXCLUSIVELY DISTRIBUTED BY

 **HAL•LEONARD**
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213