

ALWAYS GONNA LOVE YOU

IT'S NOT THE SAME WHEN I LOOK IN HER EYES
THE MAGIC'S NOT THERE
AND WHEN I LOOK I REALISE
WHAT WE COULD HAVE SHARED

I'M ALWAYS GONNA LOVE YOU
IF LOVING MEANS FOREVER
I'M ALWAYS GONNA WANT YOU
I DON'T THINK I COULD EVER
JUST FORGET THE LOVE WE HAD

IT'S NOT THE SAME WHEN SHE'S HERE IN MY ARMS
OR THE SMILE ON HER FACE
AND EVEN THOUGH WITH ALL OF HER CHARMS
SHE CAN'T TAKE YOUR PLACE

I'M ALWAYS GONNA LOVE YOU
IF LOVING MEANS FOREVER
I'M ALWAYS GONNA WANT YOU
I DON'T THINK I COULD EVER
JUST FORGET THE LOVE WE HAD

IT'S NOT THE SAME WHEN I LOOK IN HER EYES
THE MAGIC'S NOT THERE
AND WHEN I LOOK I REALISE
WHAT WE COULD HAVE SHARED

I'M ALWAYS GONNA LOVE YOU
IF LOVIN' MEANS FOREVER
I'M ALWAYS GONNA WANT YOU
IF LOVING IS FOREVER

ALWAYS GONNA LOVE YOU

Words & Music by
Gary Moore

(♩ = 92)

Chord diagrams: A, B, C#m, B, A, B, C#m

Voice

Guitar

Bass

0:14
1:08

Chord diagrams: A, B, C#m, B, A, B

Vx.

It's not the same when I look in her eyes, the ma - gic's not
It's not the same when she's here in my arms, or the smile on her

Gtr.

2nd time
Acoustic Guitar

Bs.

C#m



B



A



B



G#m



C#m



A



Vx. there face and when I look I re - a - lise_ what we could have
and ev - en though with all of her charms she can't take your

Gtr.

Bs.

B5



A5



C#5



A5



B5



A5



B5



Vx. shared. place. I'm al-ways gon - na

Electric Guitar distortion

Gtr.

Bs.

0:42
1:37

E5

B5

E5

A5

B5

A5

B5

Vx.

Gtr.

Bs.

E5

B5

E5

A5

B5

Vx.

Gtr.

Bs.

1. **A5** **B5** **C#m** 2. **A5** **B5**

Vx. - get the love we had. - get the love we

Gtr.

Bs.



1:57 **C** **D/C** **C** **D/C**

Vx. had.

Gtr.

Bs.

Gtr. **Bm** **E** **Bm**


Bs.

Gtr. **E** **C** **D/C** *8va*

Bs.

Gtr. **C** **D/C** **Em** *(8va)*

Bs.

Em/D

 8va

C#m7b5

 3fr

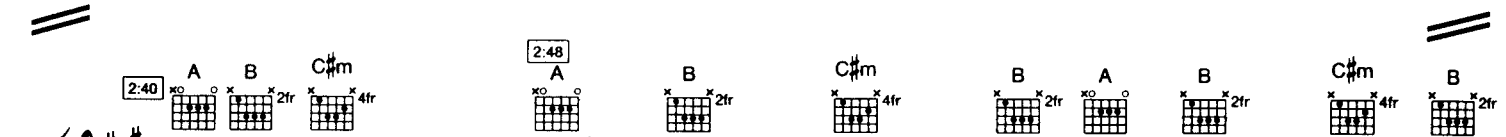
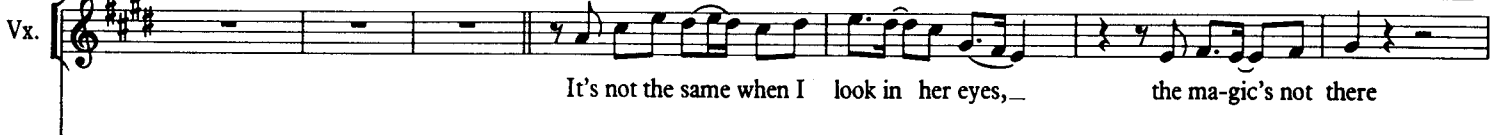

C

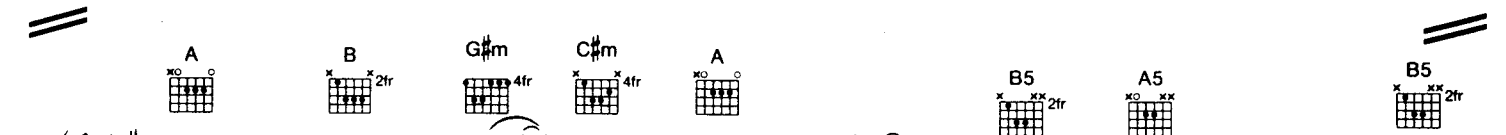
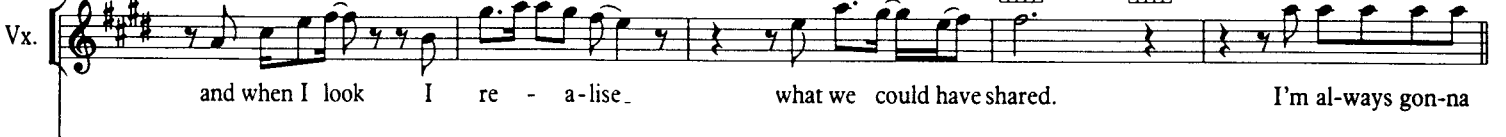
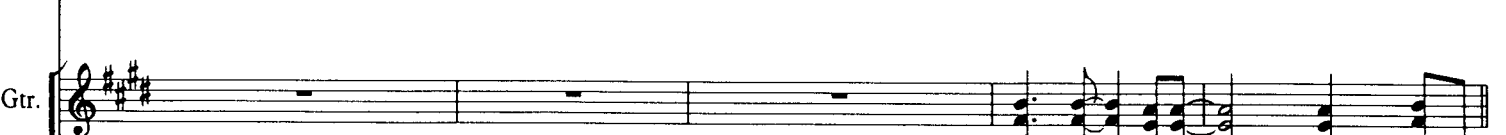
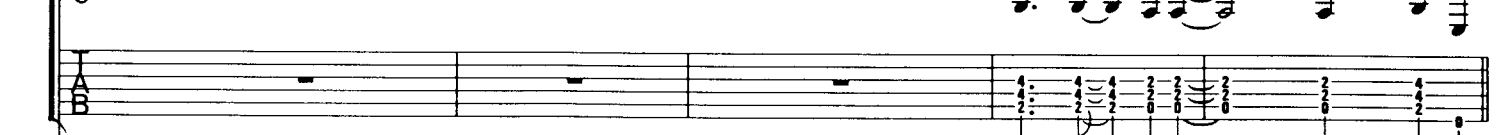


D/C


C



Gtr. 


 Bs. 



Vx. 
 It's not the same when I look in her eyes, — the ma-gic's not there
 Bs. 



Vx. 
 and when I look I re - a-lise what we could have shared. I'm al-ways gon-na
 Gtr. 

 Bs. 



3:11
3:31


E5  7fr


B5  2fr

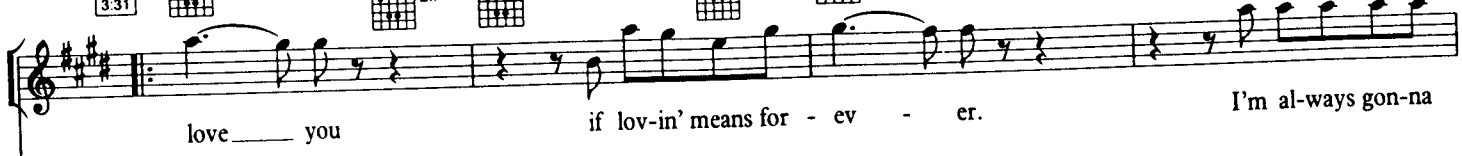
E5  7fr

A5 

B5  2fr

A5  5fr

B5  2fr


Vx. 


love ____ you if lov-in' means for - ev - er. I'm al-ways gon-na


Gtr. 


Bs. 





E5  7fr


B5  2fr

E5  7fr

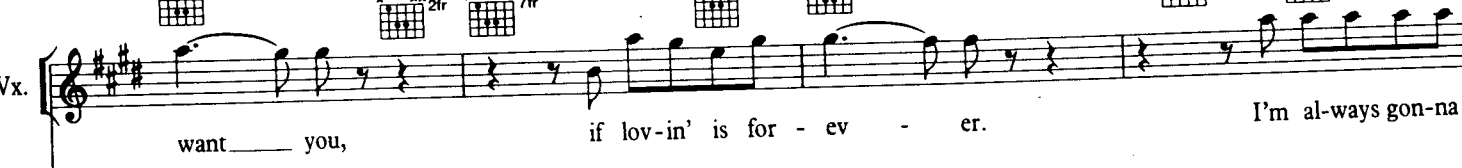
A5 

B5  2fr

A5  5fr

B5  2fr

repeat to fade

Vx. 

want ____ you, if lov-in' is for - ev - er. I'm al-ways gon-na

Gtr. 

Bs. 

EMPTY ROOMS

Words & Music by
Gary Moore & Neil Carter

(♩ = 98)

Dmadd9*

Dmadd9/C

Dm/G

B♭maj7

F/C

Am/C

Dm

C/D

Dm

C/D

Voice

8va

Guitar

Bass

0:15 Dm

C/D

Dm

C/D

Dm

C/D

Dm

C/D

Vx.

Lone-li-ness is your on - ly friend, a bro-ken heart that just won't mend is the

feedback

8va

(*)

Gtr.

* Chord boxes are derived from keyboard parts.

Bbmaj7

C/Bb

Bbmaj7

C/Bb

Dm

C/D

Dm

C/D

Vx. *price you_ pay. It's hard to take when love grows old,_*

Gtr. *fade in*

Bs.

Dm

C/D

Dm

C/D

Bbmaj7

C/Bb

Bbmaj7

C/Bb

C

Vx. *the days are long and the nights turn cold_ when it fades a - way._*

Gtr.

Bs.

0:44 F C Gm7 Bb C

Vx. You hope that she will change her mind, but the days drift on and on,

Gr.

Bs.



Dm C Bbmaj7 C/Bb Bb C

Vx. you ne - ver know the rea - son why she's gone. Emp - ty

Gr.

Bs.

1:28

Dm C/D Dm C/D Dm C/D Dm C/D

Vx. You see her face in ev - ery crowd, you hear her voice, but you're still proud, so you

Gtr.

Bbmaj7 C/D Bbmaj7 C/D Dm C/D Dm C/D

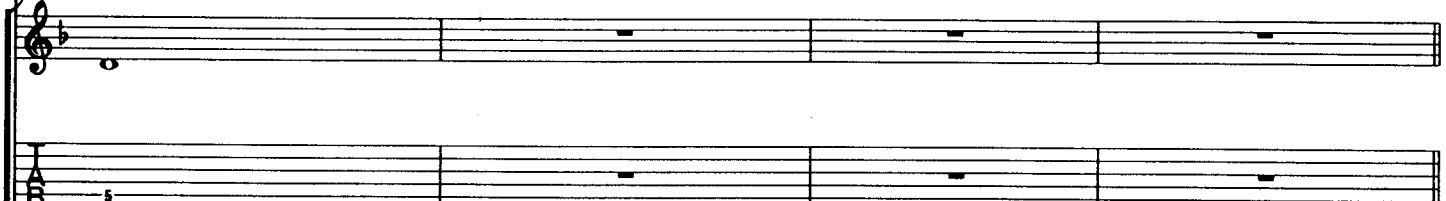
Vx. turn a - way. You tell your-self that you'll be strong,

violined with volume pedal


Gtr.

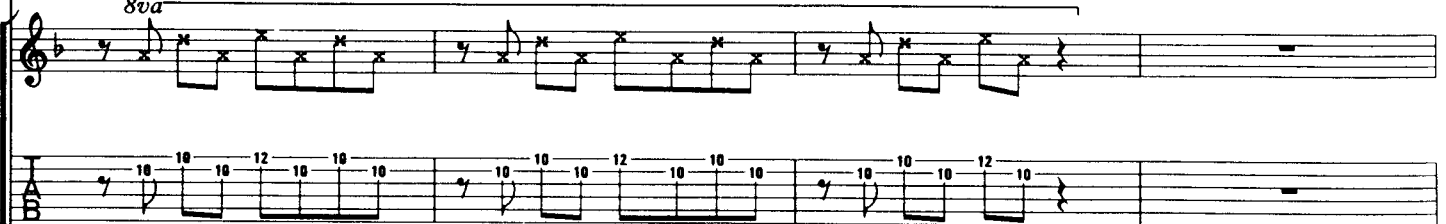
Bs.

Vx. 
 but your heart tells you this time you're wrong. Emp - ty

Gtr. 

Bs. 

Vx. 
 rooms, where we learn to live with - out love, emp - ty

Gtr. *8va* 

Bs. 

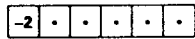


Vx. staff with treble clef and a whole rest.



Acoustic Guitar

Gtr. staff with treble clef, showing a melodic line with triplets and slurs.



Acoustic guitar fretboard diagram with fret numbers and slurs.

Bs. staff with bass clef, showing a bass line with slurs and triplets.



Electric Guitar (standard tuning)

Gtr. staff with treble clef, showing a melodic line with triplets and slurs.

Electric guitar fretboard diagram with fret numbers and slurs.

Bs. staff with bass clef, showing a bass line with slurs and triplets.



Gtr. staff with treble clef, showing a melodic line with triplets and slurs.

Electric guitar fretboard diagram with fret numbers and slurs.

Bs. staff with bass clef, showing a bass line with slurs and triplets.

Bbmaj7

C/Bb

Bbmaj7

C/Bb

Dm

C/D

Dm



8va

Gtr.

Bs.

Vx.

You hope that she will change her mind, but the days drift on and on,

(8va)

Gtr.

Bs.

Vx.

you'll never know the reason why she's gone. Empty

Bs.

3:30
3:50

Dm  5fr

C  3fr

Gm7  3fr

F/A 

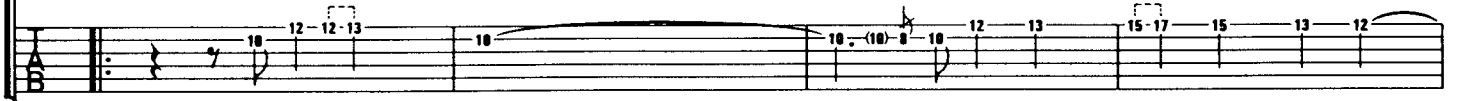
Bb 

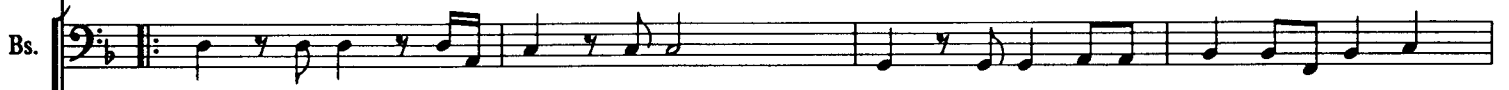
C  3fr

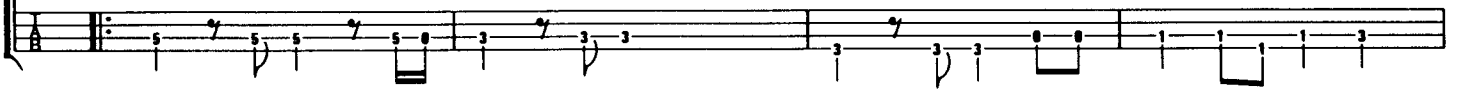
Vx. 

2nd time
8va

Gtr. 



Bs. 



repeat ad lib. to fade

Dm  5fr


C  3fr

Gm7  3fr

F/A 

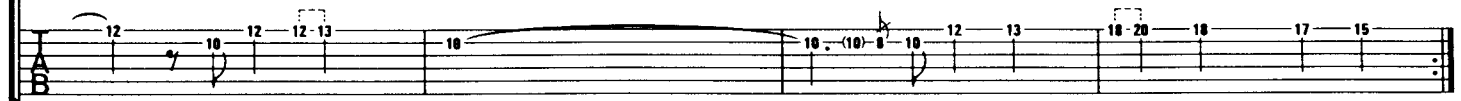
Bb 

C  3fr

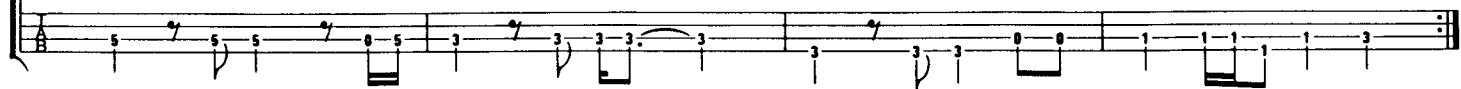
Vx. 

(8va)

Gtr. 



Bs. 



CRYING IN THE SHADOWS ⁹⁷

Words & Music by
Gary Moore

(♩ = 96)

Bm7* **A/B** **Bm7** **Gmaj7** **A/G** **Gmaj7**

Voice
Hmm

Guitar

Bass
8va

Vx.
Some-times he

Gtr.

Bs.

* Chord boxes derived from keyboard parts.

0:20
1:25



Vx. sees her walk-ing by, he ne-ver looks her in the eye, she does - n't
 sees him walk-ing by, she nev-er looks him in the eye, he does - n't

Gtr. 2nd time

Bs. 2nd time
1st time



Vx. know, she does - n't care what he is feel - ing. And as she
 know, he does - n't care what she is feel - ing. And as he

Gtr. 1st time
2nd time

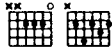
Bs.

0:40
1:45

Bm7



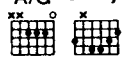
A/B Bm7



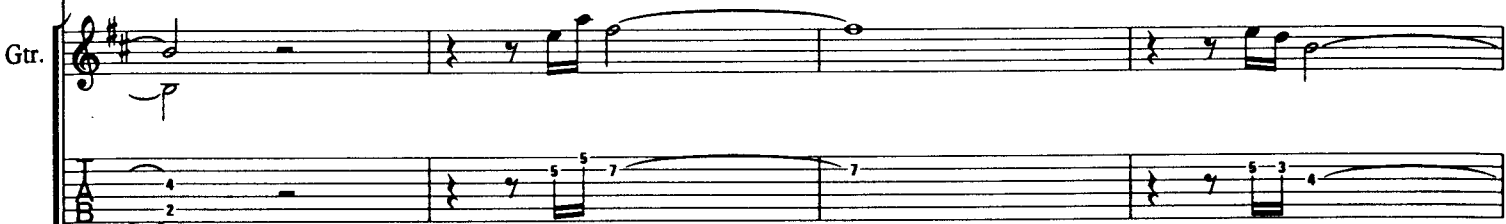
Gmaj7



A/G Gmaj7



Vx. turns to walk a - way, — there is no - thing he can say, — she does - n't
turns to walk a - way — there is no - thing she can say, — he does - n't

Gtr. 

Bs. 1st time 

Em9



F#m11



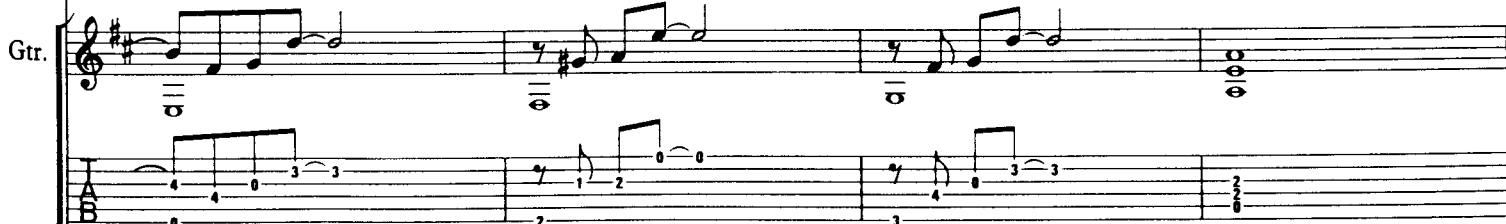
Gmaj7



Aadd9



Vx. know, why should she care? When he's a - lone she's ne - ver there, to see him.
know, why should he care? When she's a - lone he's ne - ver there, he leaves her.

Gtr. 

Bs. 

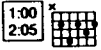
Bm7

Dmaj7

Gmaj7

Em7

F#m7add 11



Vx.

Cry-ing in the sha - dows _____ of _ a love he used to know, but now it's all ov - er.
 Cry-ing in the sha - dows _____ of _ a love she used to know, but now it's all ov - er.

Gtr.

Bs.

Bm7

Dmaj7

Gmaj7

Em7

F#m7add 11



Vx.

Cry-ing in the sha - dows _____ of _ some - one he _ called his own, but now he's all a-lone a -
 Cry-ing in the sha - dows _____ of _ some - one she called her own, but now she's all a-lone a -

Gtr.

Bs.

1. **Bm7** **A/B** **Bm7** | 2. **Bm7** **A/B** **Bm7**

Vx. - gain. _____ Some times she - gain. _____ But he can

Gr.



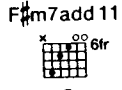
2:30 **Em7** **A** **Bm** **Em7** **A** **Bm**

Vx. see it in her eyes, _____ and she can feel it in her heart, _____ yes they can

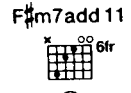
Gr.

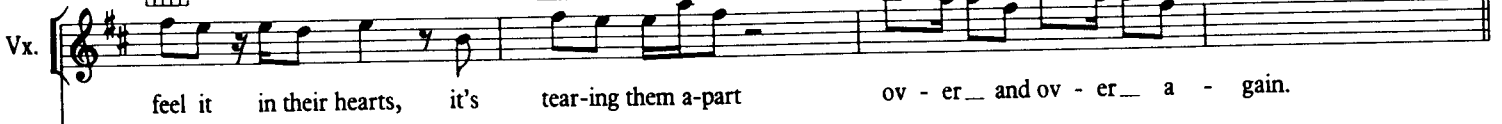
Bs.

Em7  5fr

F#m7add11  6fr

Gmaj7  7fr

F#m7add11  6fr

Vx. 

Gtr. 

Bs. 

Bm7 

A/B 

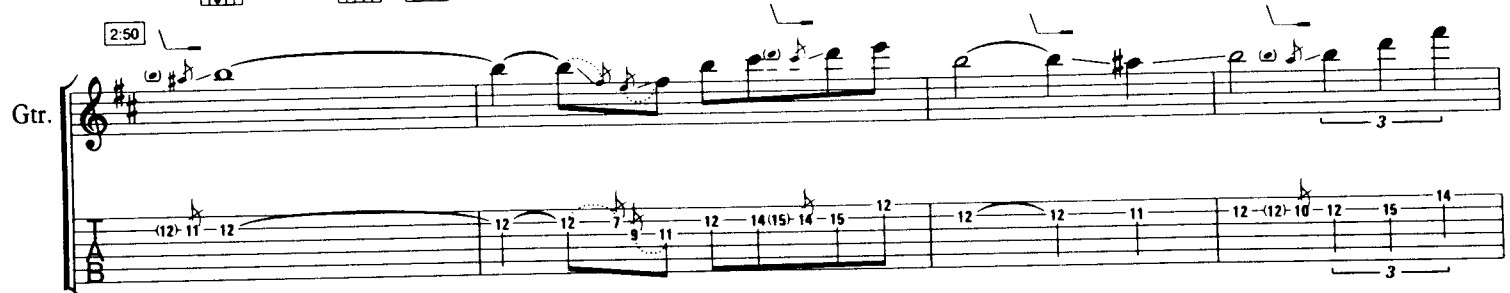
Bm7 

Gmaj7 

A/G 

Gmaj7 

2:50

Gtr. 

Bs. 

Em9



F#m11



Gmaj7



Aadd9



8va

Gtr.

Guitar part for the first system, including treble and bass staves with fret numbers and accidentals.

Bs.

Bass part for the first system, including treble and bass staves with fret numbers and accidentals.



Bm7

3.09



Dmaj7



Gmaj7



Em7



F#m7add11



Vx.

Cry-ing in the sha - dows _____ of _____ a love he _____ used to know, but now it's all ov - er.

Gtr.

Guitar part for the second system, including treble and bass staves with chord diagrams and fret numbers.

Bs.

Bass part for the second system, including treble and bass staves with fret numbers and accidentals.

Bm7



Dmaj7



Gmaj7



Em7



F#m7add 11



Vx.

Cry-ing in the sha - dows _____ of _ some - one she called her own, but now she's all a - lone. _____

Gtr.

Bs.

Bm7



Dmaj7



Gmaj7



Em7



F#m7add 11



Vx.

Cry-ing in the sha - dows _____ of _ a love they used to know, but now it's all ov - er.

Gtr.

Bs.

Bm7



Dmaj7




Gmaj7



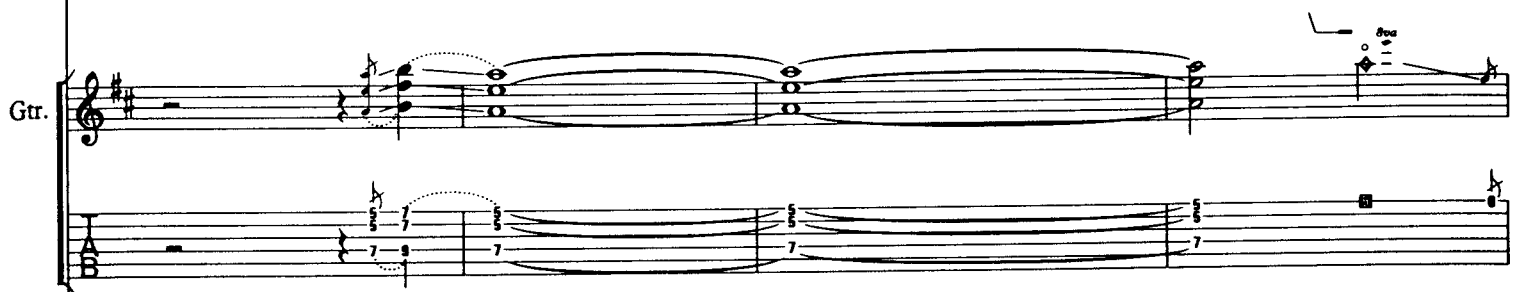
Em7



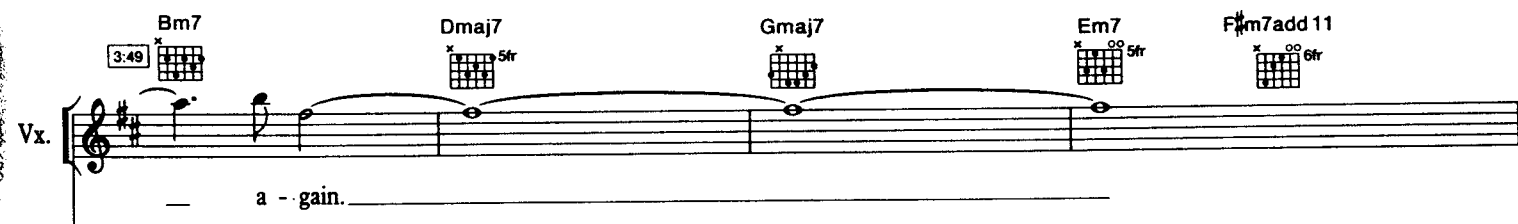
F#m7add11

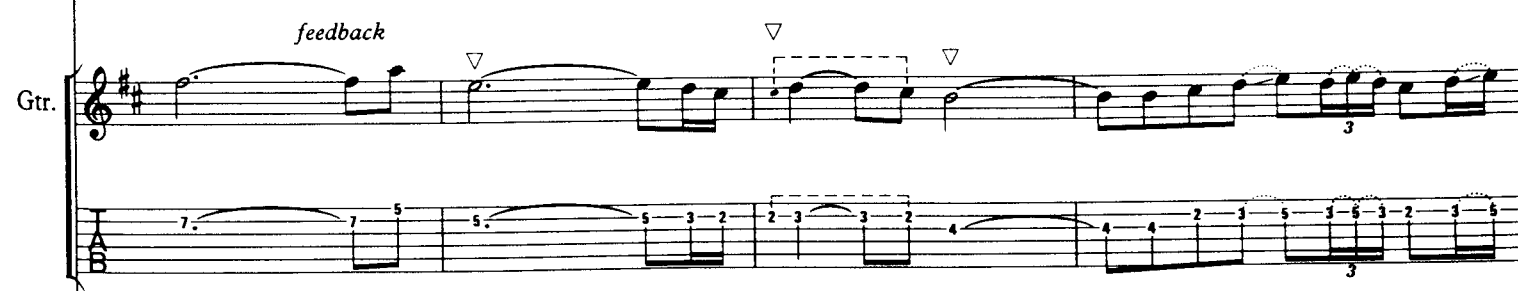


Vx. 

Gtr. 

Bs. 

Vx. 

Gtr. 

Bs. 

Vx. **Bm7** **Dmaj7** **Gmaj7** **Em7** **F#m7add 11**

Cry-ing in the sha - dows, _____ cry-ing in the sha - dows _____ of love.

Gtr. *8va*

Bs.

Detailed description: This system contains the first three staves of music. The vocal line (Vx.) is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features lyrics: "Cry-ing in the sha - dows, _____ cry-ing in the sha - dows _____ of love." Above the staff are five chord diagrams: Bm7, Dmaj7 (5fr), Gmaj7, Em7 (5fr), and F#m7add 11 (6fr). The guitar line (Gtr.) is in treble clef, marked with an 8va instruction. It contains melodic lines with triplets and slurs. The bass line (Bs.) is in bass clef and contains a simple bass line with fingerings (2, 2, 2, 5, 5, 5, 3, 3, 3, 2, 0, 2, 4) and fret numbers (3, 2, 2, 3, 14, 12, 14, 15, 17, 17, 19, 15, 17, 19, 19, 17, 19, 17, 15, 17, 15, 14, 15, 17).

Vx. **Bm7** **Dmaj7** **Gmaj7** **Em7** **F#m7add 11**

Cry-ing in the sha - dows, _____ cry - ing in the sha - dows _____ of love.

Gtr. *(8va)*

Bs.

Detailed description: This system contains the second three staves of music. The vocal line (Vx.) is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features lyrics: "Cry-ing in the sha - dows, _____ cry - ing in the sha - dows _____ of love." Above the staff are five chord diagrams: Bm7 (4:09), Dmaj7 (5fr), Gmaj7, Em7 (5fr), and F#m7add 11 (6fr). The guitar line (Gtr.) is in treble clef, marked with an 8va instruction. It contains melodic lines with triplets and slurs. The bass line (Bs.) is in bass clef and contains a simple bass line with fingerings (2, 2, 2, 5, 5, 5, 3, 3, 3, 2, 0, 0, 2, 4) and fret numbers (15, 14, 12, 11, 14, 15, 14, 12, 17, 19, 19, 17, 17, 19, 17, 19, 19, 19, 17, 15, 15, 14, 15, 14, 17, 15, 14, 15, 17, 14, 15, 14, 16, 14).

Bm7



Dmaj7



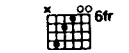
Gmaj7



Em7



F#m7add11



Cry-ing in the sha - dows, _____ cry-ing in the sha - dows _____ of love.

Gtr.

9 7 9 9 6 (7) 5 7 9 9 7 7 (9) 7 9 7 (11) 9 11 9 12 11 9 12 10 11 14 12 15 12 15 17 15 17

Bs.

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

fade

4:29

Bm7



Dmaj7



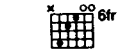
Gmaj7



Em7



F#m7add11



Cry-ing in the sha - dows, _____ cry-ing in the sha - dows _____ of love. _____

Gtr.

8va

17 19 19 17 17 14 14 14 15 15 17 17 19 17 (17) 19 17 17 (17) 19 19 17 19 19 17 15 17 14 14 17 19

Bs.

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

Bm7



Dmaj7



Gmaj7



Em7



F#m7add 11



Vx.

Cry-ing in the sha - dows, _____ cry-ing in the sha - dows _____ of love.

(8va)

Gtr.

Bs.

Bm7



Dmaj7



Gmaj7



Vx.

Cry-ing in the sha - dows, _____ cry - ing in the sha - dows.

(8va)

Gtr.

Bs.

FALLING IN LOVE WITH YOU

Words & Music by
Gary Moore

(♩ = 86)

Gmaj7* **F#m7** **B7sus4** **B7**

8va

Voice: When I'm close to

Guitar: (8va) [Fingering: 15-17-15-14-15, 14, 15-14-16-14, 14-14, 3-11, 12-14, 12]

Bass: [Fingering: 3, 3, 3, 2, 2, 2, 2]

0:13

Gmaj7 **F#m7** **Bm7** **Gmaj7** **F#m7** **Bm7**

Vx. you I feel my heart beat, tell-ing me that you're the one for me. Darl-ing I don't

Bs. [Fingering: 3, 2, 2, 0, 2, 2, 2, 2, 0, 3, 2, 2, 0, 2, 2, 2]

* Chord boxes derived from keyboard parts.

Gmaj7

F#m7

Bm7

Cmaj7

Bm7add 11

Asus4 A

Vx. 

un - der - stand the rea - son, I just know that this was meant to be. And when I look in -

Gtr. 

Bs. 

0:35
1:19

Gmaj7

F#m7

Bm7

Gmaj7

F#m7

Bm7

Vx. 

- to_ your eyes I see_ it, ev - ery - thing that I've been search - ing for. Darl - ing I don't
night and think a - bout_ you, I wake up to an - o - ther lone - ly day. I know you'll ne - ver

Gtr. 

Bs. 

Gmaj7

F#m7

Bm7

Cmaj7

Bm7

A7sus4

A

Vx.

un - der-stand this feel - ing, I just know it's grow-ing more_ and more. Be-cause I'm
 feel_ this way a - bout me, no mat-ter what I do or say. And I'm

Gtr.

Bs.

0:57
1:42

Gmaj7

F#m7

Bm7

Gmaj7

F#m7

Bm11

Bm7

Am7

Vx.

fall-ing in love_ with you, it's the ea - si - est thing for me to do. Yes I'm
 fall-ing in love_ with you, it's the ea - si - est thing for me to do. Yes I'm

Bs.

Gmaj7

F#m7

Bm7

1. Cmaj7

Em/B

Vx.

fall - ing in love with you, it's true.
 fall - ing in love with you, with you.

Bs.



A

2. Cmaj7

Em/B

A7sus4

A/G

2:04

F#m7

Vx.

I lie a-wake at _____ You say you're not the

Gr.

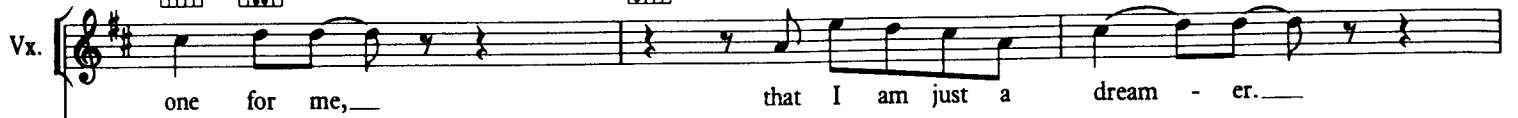
Coral Sitar

Bs.

F#m7/G Gmaj7

F#m7

F#m7/G Gmaj7

Vx. 

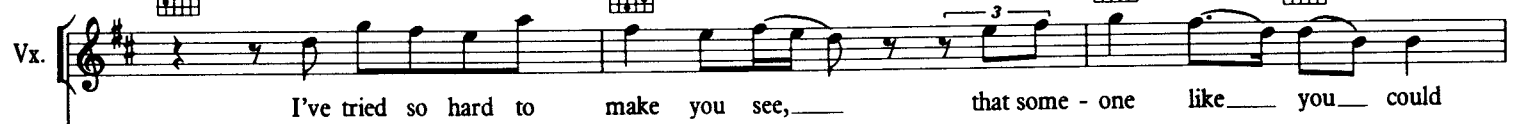
Bs. 

Cmaj7

Bm7

Em7 3fr

Em7/D 3fr

Vx. 

Bs. 

Cmaj7

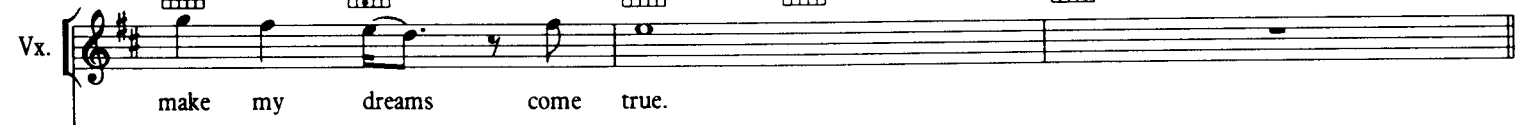
Bm7

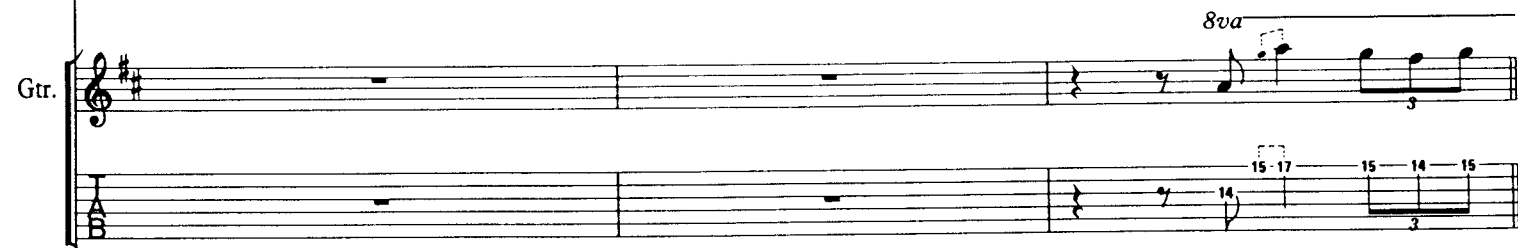
Am7

G/A 3fr

A

NC

Vx. 

Gtr. 

Bs. 

3:27

Gmaj7 F#m7 Bm7 Gmaj7 F#m7 Bm11 Bm7 Am7

Vx. Fall - ing, yes I'm fall - ing,

Bs.

Gmaj7 F#m7 Bm7 *fade* Gmaj7 F#m7 Bm11 Bm7 Am7

Vx. fall - ing, mm — yes I'm fall - ing in love with you.

Bs.

Gmaj7 F#m7 Bm7 Gmaj7 F#m7 Bm11 Bm7 Am7 *repeat ad lib. to fade*

Vx. Fall-ing, fall - ing, I'm fall-ing, I'm fall-ing, — fall - ing, fall - ing in love — with you. —

Bs.

JUMPIN' AT SHADOWS

Words & Music by
Duster Bennett

(♩ = 46)



Voice

Guitar

Bass

Gtr.

Bs.

* Chord boxes derived from string / organ parts.



Vx. Musical staff with treble clef and key signature of two sharps (F# and C#).

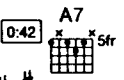
What can

Gtr. Musical staff with treble clef, featuring a melodic line with triplets and slurs.

Bass guitar staff with bass clef, featuring a bass line with triplets and slurs.

Bs. Musical staff with bass clef, featuring a bass line with slurs.

Bass guitar staff with bass clef, featuring a bass line with slurs.



Vx. Musical staff with treble clef and key signature of two sharps (F# and C#).

you say? _____

There is-n't much to tell.

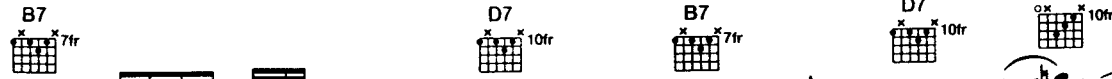
Oh, I'm go-ing down hill, _

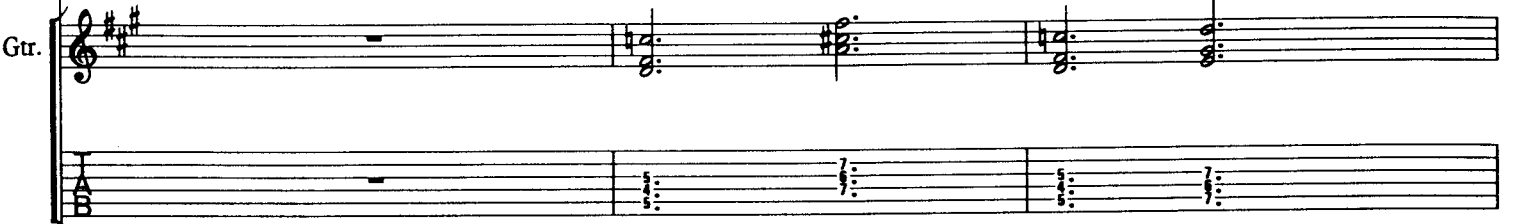
Gtr. Musical staff with treble clef, featuring a melodic line with triplets and slurs.

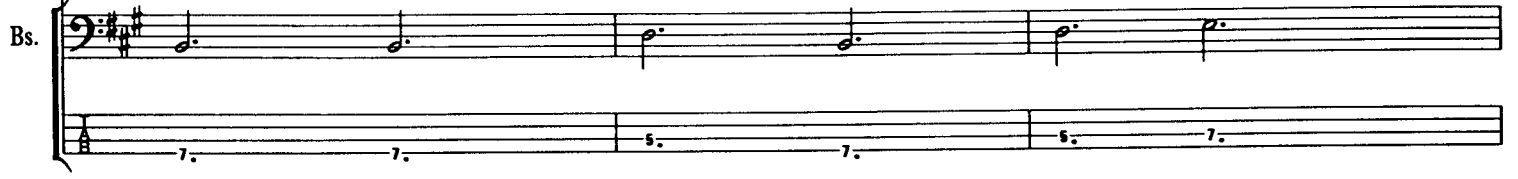
Bass guitar staff with bass clef, featuring a bass line with triplets and slurs.


Bs. Musical staff with bass clef, featuring a bass line with slurs.

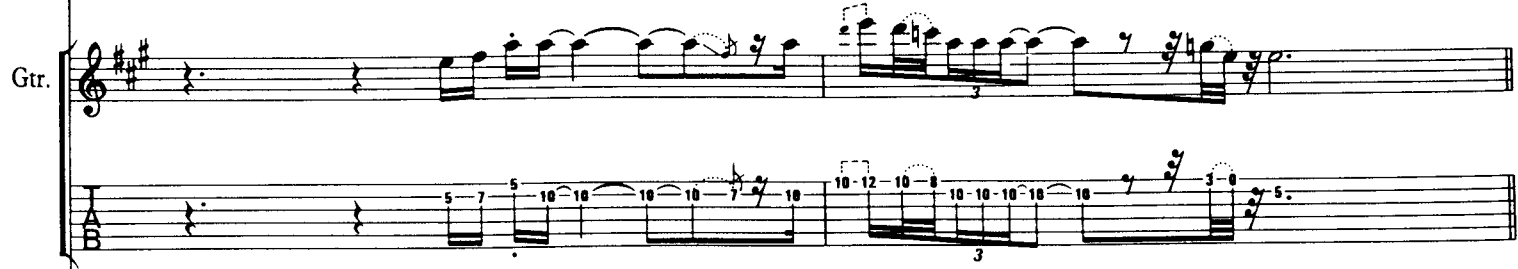
Bass guitar staff with bass clef, featuring a bass line with slurs.

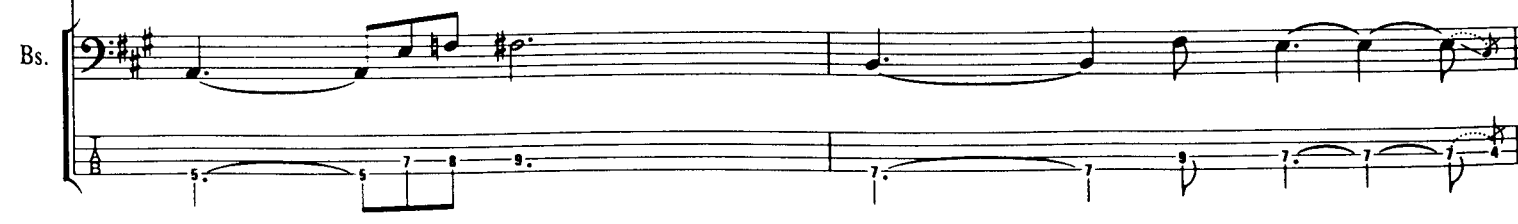
Vx.  and I blame my-self, I been jump-in' at sha-dows, think - in' 'bout

Gr. 

Bs. 

Vx.  my life. Ev - ery -

Gr. 

Bs. 

1:24

A7 5fr

D7 10fr

Vx. - bo - dy _____ points their hand at me, _____

Gtr. 3 3 3

Bs. 5. 5. 5. 7. 5. 6.

A7 5fr







Bb7 6tr B7 7tr

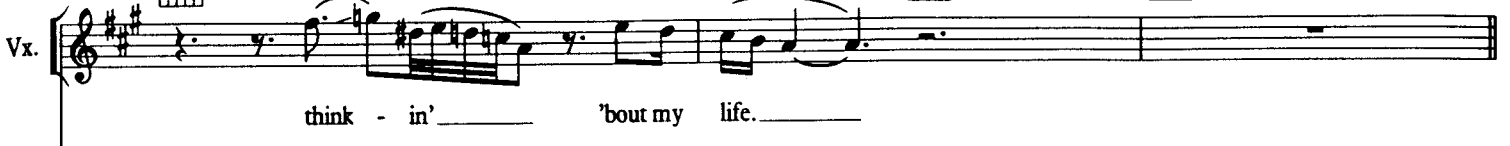
D7 10fr B7 7tr

Vx. I know I'm just a pic - ture _____ what I should have been. _____ I been jump-in' at sha-dows,

Gtr. 7. 5. 7. 7. 7. 7. 7. 7.

Bs. 5. 5. 5. 6. 7. 7. 7. 7. 5. 7.

D7  10fr
 E11  10fr
 A7  5fr
 F#7#9  8fr
 Bm7  7fr
 E7  5fr

Vx. 

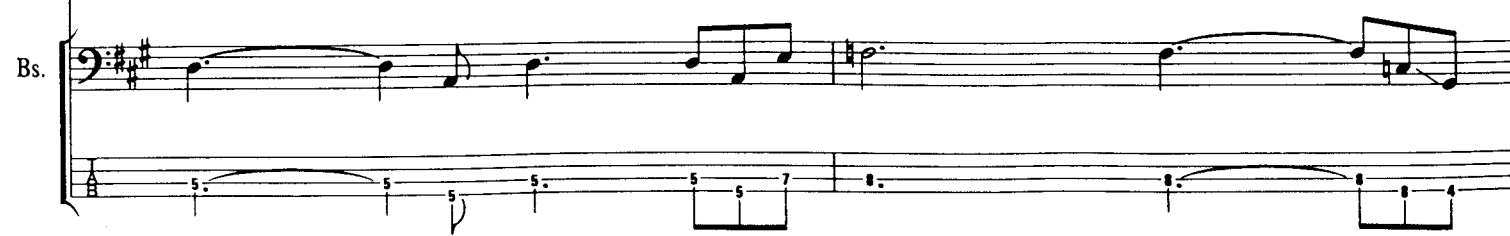
Gtr. 


Bs. 

D7  10fr
 Dm/F  8fr

2:05

Gtr. 

Bs. 

A7



D/A



A7



Gtr. *8va*

Bs.

This system contains the first two systems of music. The guitar part features a melodic line with triplets and an 8va marking. The bass part provides a harmonic accompaniment with fret numbers and triplets.

F#m7



Gtr. *(8va)*

Bs.

This system contains the third and fourth systems of music. The guitar part continues with melodic lines, including an 8va marking and a circled triplet. The bass part continues with harmonic accompaniment.

B7



E11



Gtr. *8va*

Bs.

This system contains the fifth and sixth systems of music. The guitar part features melodic lines with an 8va marking and circled triplets. The bass part continues with harmonic accompaniment, including a circled triplet.



2:46 (8va)

Gtr.

B.



(8va)

Gtr.


B.



(8va)

Gtr.

B.

A7

 (8va)

F#7#9


Bm7


E7


Gtr.


3:28

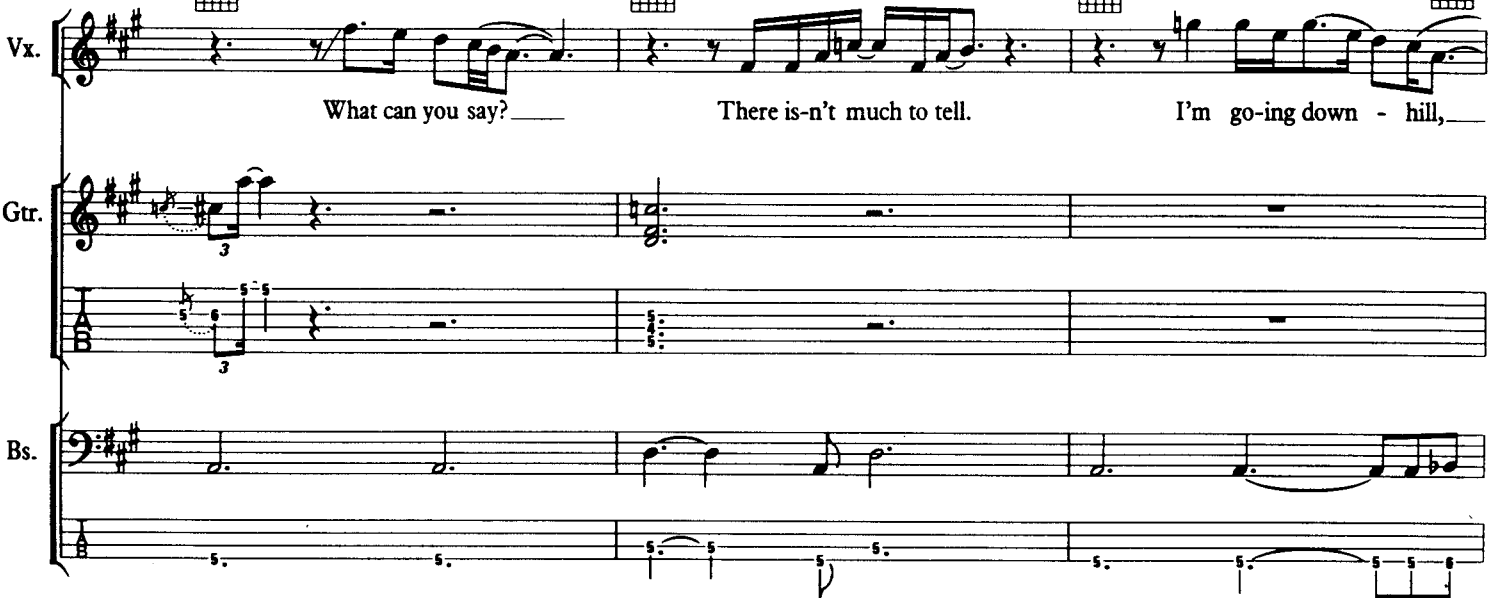
A7


D7


A7


Bb7


Vx.
 What can you say? _____ There is-n't much to tell. I'm go-ing down - hill, _____

Gtr.


B7


D7


B7


D7


E11


Vx.
 _____ and I blame my-self, _____ I been jump-in' at _____ sha-dows, think - in' _____ 'bout

Gtr.




Vx.

Gtr.

Bs.

Free time

Vx.

Gtr.

Bs.

BLUES FOR NARADA

Music by
Gary Moore

swing 16th notes (♩ = 121) (♩♩ = ♩♩)

Guitar

Cm7 6fr Bbm9 6fr Abmaj7 4fr Bbm9 6fr Cm7 8fr Bbm9 6fr

Bass (5-string)

B E A D G

Gtr.

Abmaj7 4fr Gm7add11 3fr Cm7 6fr (0:23 | 1:10) Bbm9 6fr Abmaj7 4fr Bbm9 6fr

octave divider

Bs.

0:47
1:34

Cm7



Bbm9



Abmaj7



Gm7add 11



Cm7



Gtr.

B.

Bbm9



Abmaj7



Eb/G



Fm7



Bb/F



Fm7



Gtr.

B.

F#m7



1. G7b10



octave off

octave on

2. A/B



Gtr.

B.

Gtr. **Bbm9** 6fr **Abmaj7** 4fr **Gm7add 11** **Cm7** 8fr 2:43

Bs.

Gtr. **Bbm9** 6fr **Abmaj7** 4fr **Eb/G** 3fr **Fm7** **Bb/F**

Bs.

Gtr. **Fm7** **F#m7** 2fr **G7** ^{b13} _{b10} 9fr

Bs.

3:06

Cm7 6fr

Bbm9 6fr

Abmaj7 4fr

Gr. 

Bs. 

Bbm9 6fr

Cm7 8fr

Bbm9 6fr

Gr. 

Bs. 


3:30


Abmaj7 4fr

Gm7add 11

Cm7 8fr

fret noise

Gr. 

Bs. 

Bbm9



Abmaj7



Gtr.

Bs.

Eb/G



Fm7



Bb/F



Fm7



Gtr.

Bs.

F#m7



G7b10



8va

Gtr.

Bs.

Cm7 8fr

Bbm9 6fr

Abmaj7 4fr

(3:52) (8va)

Gtr.

Bs.

Gtr.

Bs.

Gtr.

Bs.

Gm7add 11



[4:15]

Cm7



8fr

Gtr.

Bs.

Bbm9



6fr

8va

Abmaj7



4fr

Eb/G



3fr

Gtr.

Bs.

Fm7



Bb/F



Fm7









Gtr.

Bs.

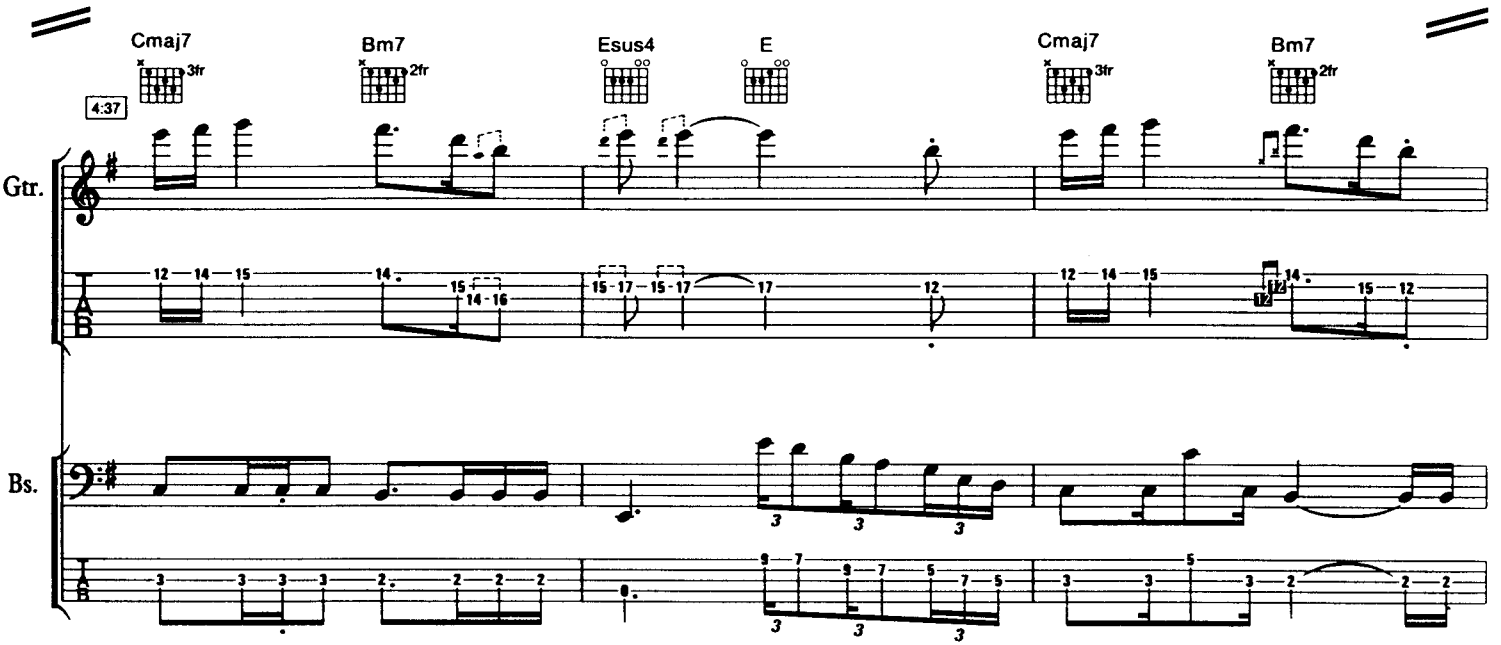
Gr.  2fr 









Bs.

Gr.  3fr  2fr    3fr  2fr

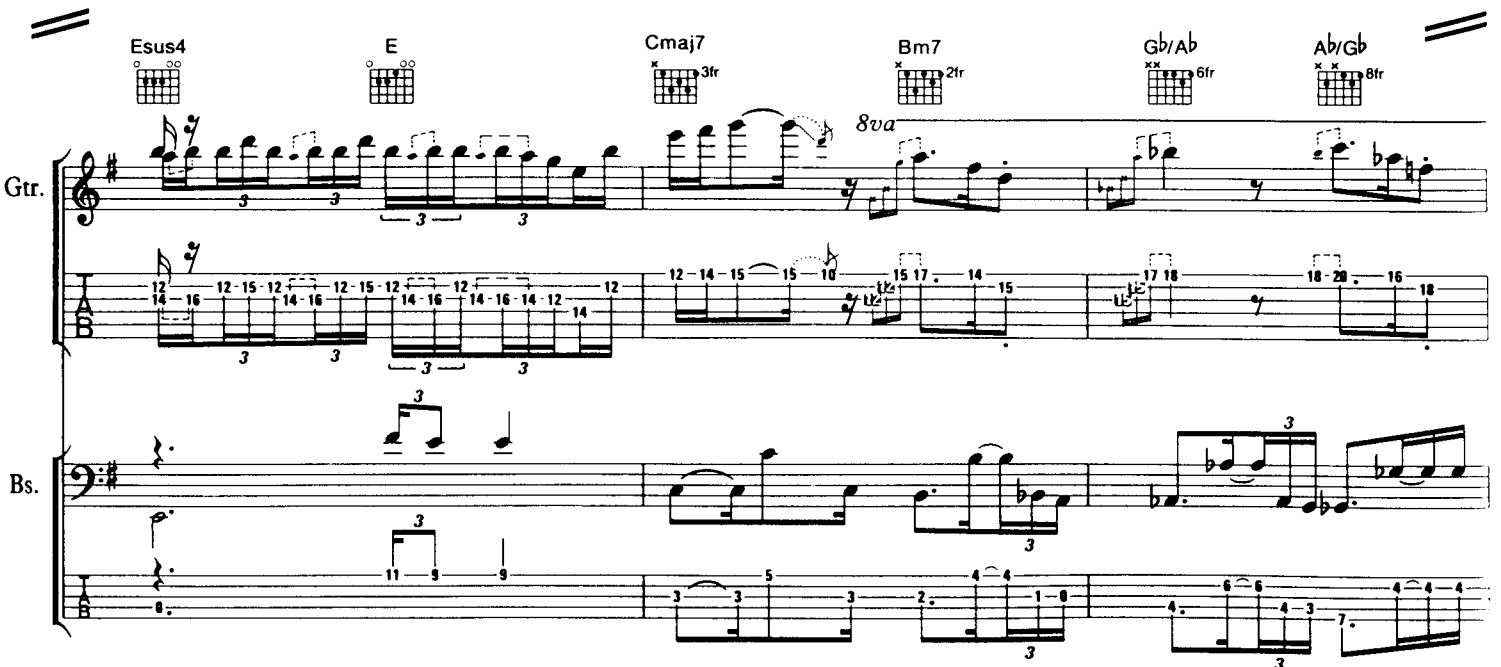
4:37



Bs.

Gr.    3fr  2fr  6fr  8fr

8va



Bs.

Abmaj7



Eb/G



Fm7



Bb/F



Gtr.

Bs.

Fm7



F#m7



G7b10



Gtr.

Bs.

Cm7



Bbm9



Abmaj7



Bbm9



Gtr.

Bs.

Gtr. Cm7 8fr Bbm9 6fr Abmaj7 4fr Bbm9 6fr

Gtr. Cm7 8fr Bbm9 6fr Abmaj7 4fr Bbm9 6fr

6:09 *sim.*

Gtr. Cm7 8fr Bbm9 6fr

A♭maj7



B♭m9



Gtr.

Bs.

Detailed description: This system contains the first two systems of music. The guitar part (Gtr.) is written in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including slurs and a 5.3 triplet. The bass part (Bs.) is written in bass clef with a key signature of two flats, featuring a steady eighth-note accompaniment with triplets and slurs. Chord diagrams for A♭maj7 (4fr) and B♭m9 (6fr) are provided at the top.

Cm7



6:33

B♭m9



A♭maj7



Gtr.

Bs.

Detailed description: This system contains the third and fourth systems of music. The guitar part (Gtr.) is more technically demanding, featuring a complex melodic line with many triplets, slurs, and a 6:33 time signature. The bass part (Bs.) continues with a steady accompaniment, including slurs and triplets. Chord diagrams for Cm7 (8fr), B♭m9 (6fr), and A♭maj7 (4fr) are provided at the top.

B♭m9



Cm7



Gtr.

Bs.

Detailed description: This system contains the fifth and sixth systems of music. The guitar part (Gtr.) features a melodic line with a 17-measure phrase, slurs, and triplets. The bass part (Bs.) continues with a steady accompaniment, including slurs and triplets. Chord diagrams for B♭m9 (6fr) and Cm7 (8fr) are provided at the top.

Abmaj7

 8va

Bbm9


 6fr

Gtr. 

Bs. 

Bbm9

 6fr

6-56
 Cm7

 6fr


(8va)

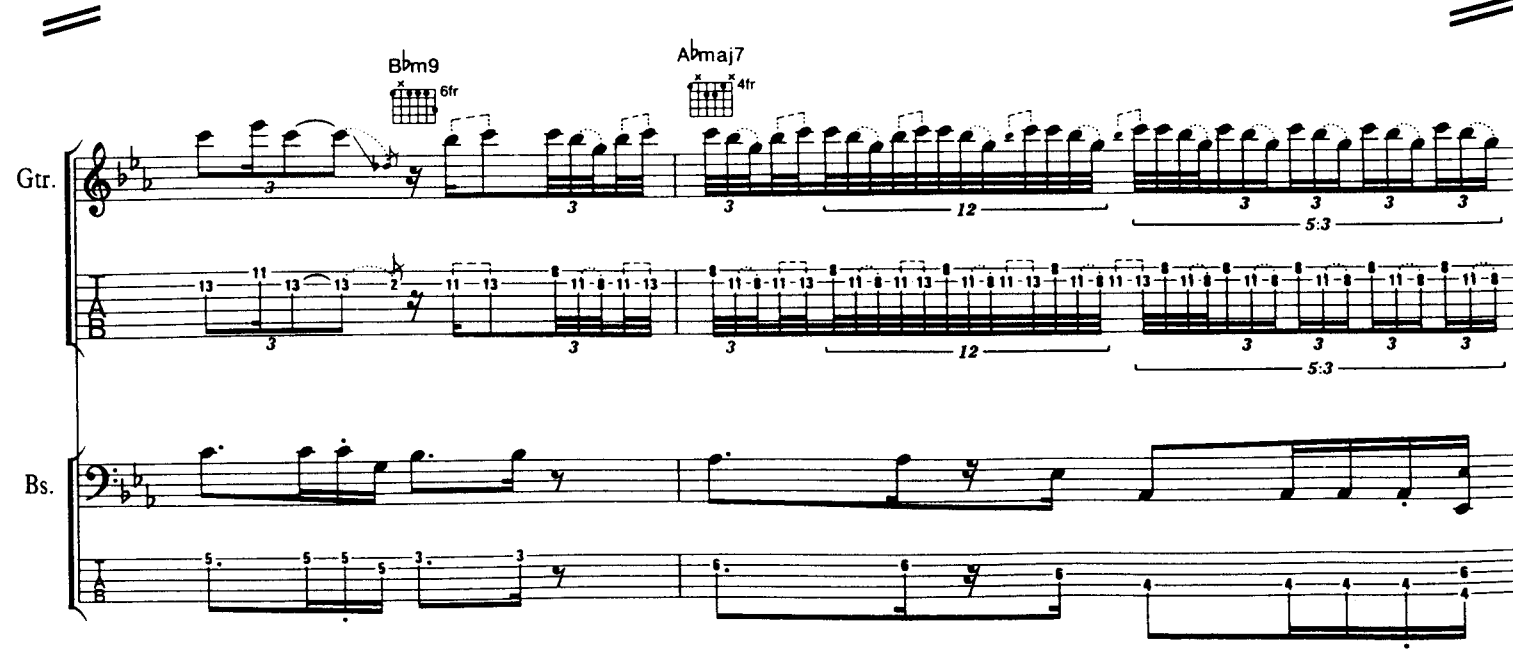
Gtr. 

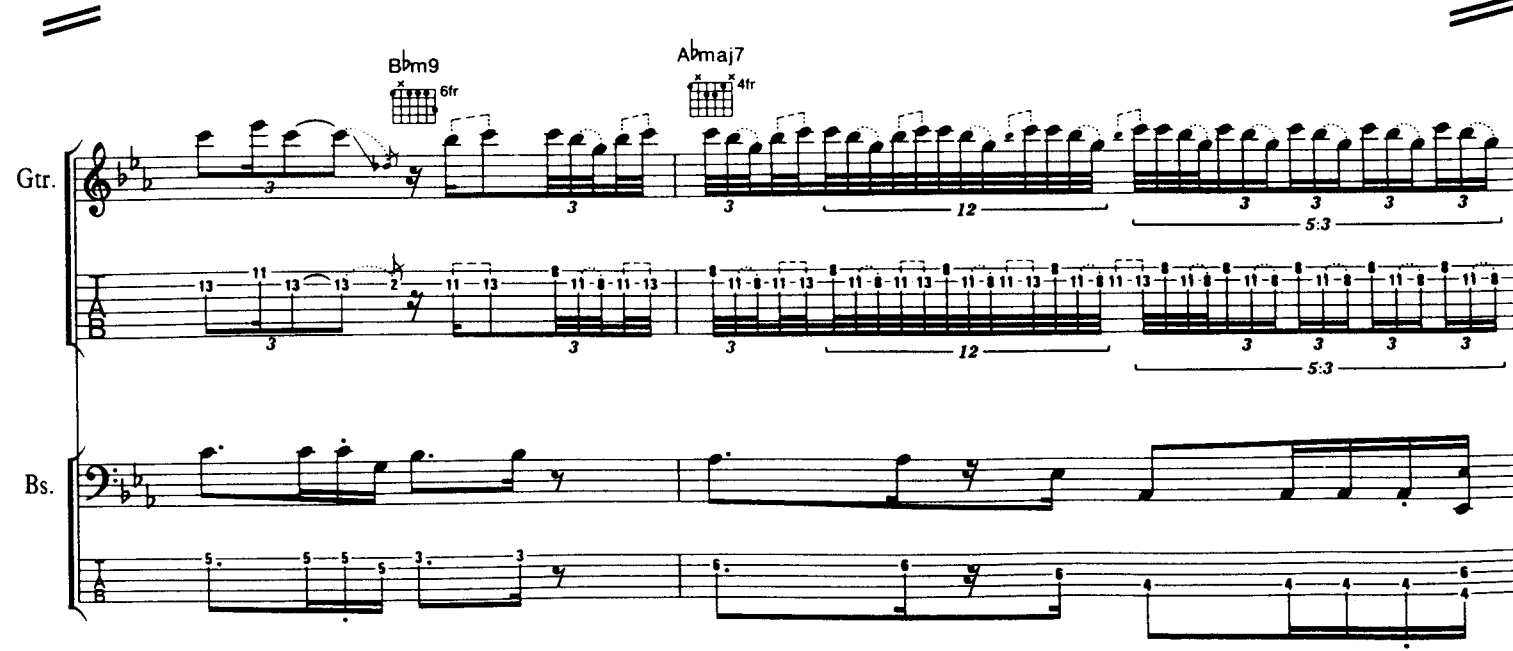
Bs. 

Bbm9

 6fr

Abmaj7

 4fr

Gtr. 

Bs. 

Cm7

Bbm9

Abmaj7

7:18

8va

fade

8va

Gtr.

Bs.

Gtr.

Bs.

Gtr.

Bs.

Bbm9

Cm7

(8va)

8va

Bbm9

Abmaj7

8va

Gtr.

Bs.

JOHNNY BOY

Words & Music by
Gary Moore

Freely (♩ = 56)
NC



Voice

Guitar

Bass



Vx.

Gtr.

Bs.

0.35
1.11

G
x000

D/F#
x02x

Em
0220

Cmaj7
x033

Bm7
x212

Am11
x02x

Vx.

hear that wind blow, all a - cross the Wick-low moun-tains, is it you I hear a
look to the west, out a - cross the ri - ver Shan-non, I can still see you

Gtr.

Bs.



2nd time
Cmaj7
x000

Cadd9
x020

Dsus4
x022

D7sus4
x022

1. Em
0220

D/E
x022

Em
0220

2. Gsus4
x020

G
x000

Vx.

call - ing? John-ny Boy, oh John-ny Boy. When I Boy. When the
smil - ing. John-ny Boy, oh John-ny

Gtr.

Bs.

1:47

Cmaj7 D Em Cmaj7

Vx. leaves have turned to brown, and winter's due, as I watch the sun go

Gtr.

Bs.

Detailed description: This system contains the first three measures of the piece. The vocal line (Vx.) is in treble clef with a key signature of one sharp (F#). The lyrics are "leaves have turned to brown, and winter's due, as I watch the sun go". The guitar (Gtr.) part is in treble clef, and the bass (Bs.) part is in bass clef. Chord diagrams for Cmaj7, D, Em, and Cmaj7 are provided above the vocal line. The guitar part includes fret numbers (15, 17, 15, 14, 15, 12, 10, 12, 12, 12, 14, 15, 17, 15, 19) and the bass part includes fret numbers (3, 3, 5, 7, 7, 5, 3).

2:17

Bm7 Dsus4 D G D/F# Em

Vx. down, I'll think of you. When I hear that wind blow, all a -

Gtr.

Bs.

Detailed description: This system contains the next three measures of the piece. The vocal line (Vx.) continues with the lyrics "down, I'll think of you. When I hear that wind blow, all a -". The guitar (Gtr.) part is in treble clef, and the bass (Bs.) part is in bass clef. Chord diagrams for Bm7 (2fr), Dsus4 (5fr), D, G (2:17), D/F#, and Em are provided above the vocal line. The guitar part includes fret numbers (15, 12, 10, 12, 10, 10, 8, 7, 7, 5, 5, 4, 5, 3, 0, 0, 3, 3, 2, 2) and the bass part includes fret numbers (3, 2, 7, 5, 5, 4, 2, 0).


Cmaj7



Bm7

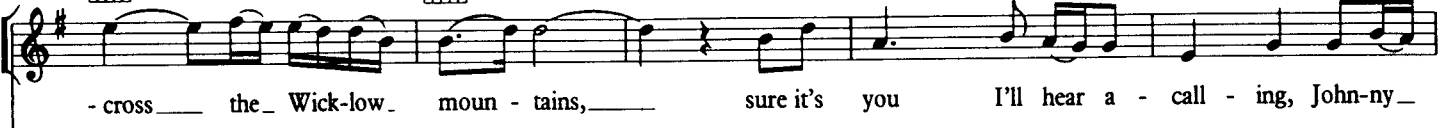


2:35
Am7



Cadd9



Vx. 

Gtr. 

Bs. 



Dsus4



D




Gsus4



G



Vx. 

Gtr. 

Bs. 