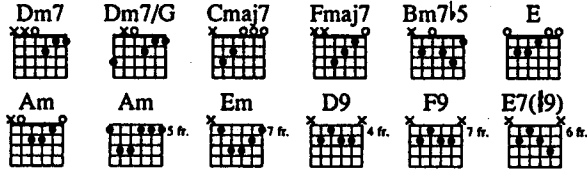


Still Got The Blues

Words and Music by Gary Moore



Introduction

Slow blues $\text{♩} = 48$ $\text{♩} = 144$

Gr. 1

Dm7 Dm7/G Cmaj7

1/2 hold bend 1/2 full full

Gr. 2

Rhy. Fig. 1

The first system of the introduction features two guitar parts. Guitar 1 (Gr. 1) plays a melodic line in the treble clef, with a 6/8 time signature. It includes a '1/2 hold bend' and two 'full' bends. Guitar 2 (Gr. 2) plays a rhythmic figure in the bass clef, labeled 'Rhy. Fig. 1'. The tablature for Gr. 1 shows fret numbers 14, 15, 17, 17, 15, 19, 15, and 15. The tablature for Gr. 2 shows fret numbers 0, 2, 1, 1, 1, 2, 2, 1, 1, 1, 2, 0, 0, 0, 0, 0, 0, 3, 5, 0.

Fmaj7 Bm7 \flat 5 E7 Am

full full full

end Rhy. Fig. 1

The second system of the introduction continues the two guitar parts. Guitar 1 (Gr. 1) plays a melodic line in the treble clef, with a 6/8 time signature. It includes three 'full' bends. Guitar 2 (Gr. 2) plays a rhythmic figure in the bass clef, labeled 'end Rhy. Fig. 1'. The tablature for Gr. 1 shows fret numbers 13, (19), 10, 12, 13, 13, 13, 12, 10, 12, 12, and (12). The tablature for Gr. 2 shows fret numbers 3, 2, 1, 0, 1, 2, 2, 3, 1, 3, 2, 1, 0, 0, 0, 1, 0, 2, 2, 1, 2, 2, 0, 5, 0, 7.

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Cmaj7 Fmaj7 Bm7b5

to fall in love a - gain. _____ But I found out the

E7 Am

hard way it's a road _____ that leads to pain. _____

full (7) full

Verse 4:
Dm (w/Rhy. Fig. 1, 1st 5 bars only) Dm7/G Cmaj7 Fmaj7

But I found that love _____ was more than just a game. _____

Bm7b5 (E7) E5

You're play - in' to win but you'll lose _____ just _____ the same. _____

full (15) full (15)

Am Em Am D9

So long, it was so long a - go, but I've

F9 E7(19) Am w/Lead Fill 1

still got the blues for you.

Bm7 Bm/E Am (Am/B) (Am/C) w/Lead Fill 2

So many years since I've seen your face,

Bm7 Bm/E Fmaj7 Em7 Dm7 Am

but here in my heart there's an empty space you used to be.

w/Lead Fill 1

full

w/Lead Fill 2

full full full hold bend

⑥-----⑤
5fr. 8fr. 7fr.
A C E

Gr. 1

Dm7 Dm7/G

Cmaj7 Fmaj7 Bm7(♭5) E7

full full full full

Am Dm7 Dm7/G

1/2 full

Cmaj7 Fmaj7 Bm7(♭5) w/Rhy. Fill 2

full full full full full full

* w/Rhy. Fill 1
Am

* Bass and Gtr. arranged together

w/Rhy. Fill 2
Bm7(♭5) Esus E

8va. Esus E7

full (17) 20 17 19 17 19 19 17 19 19 17 17 20 17 17 19 19 17 19 19

Am Em Am D9

So long, it was so long a - go, but I've

F9 E7(9) (Am) A5 E5

still got the blues for you. Though the

Am Em Am D9

days come and go there is one thing I know, I've

F9 E7(9) Dm7

* w/Rhy. Fig. 1A

still got the blues for you.

full 1/2 hold bend (17)

14 15 17 17

* Rhy. Fig. 1A is the first 6 bars of Rhy. Fig. 2 followed by Rhy. Fill 1.

Bm7/G Cmaj7 Fmaj7 Bm7 \flat 5

full full full full

E7 Am Am/D Am/G w/Rhy. Fig. 1 Dm7

1/2 full full 1/2 hold bend

Dm7/G Dmaj7 Fmaj7

full hold bend

Bm7 \flat 5 E7 Am

full full full full

w/Rhy. Fig. 1A Dm7 Dm7/G

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

Cmaj7 Fmaj7 Bm7 \flat 5

full full full

E7 Am Am/B Am/C Dm7 w/Rhy. Fig. 1

Dm7/G Cmaj7 Fmaj7

Bm7b5 E7 Am

8va Dm7 Dm7G

8va Cmaj7 Fmaj7

Bm7 \flat 5 E7
8va

(22) 20 17 20 17 17 19 17 19 19 17 19 19 (19) 17 19 19 19 (19) (19) 17 19 17 19 17 20 17 19 17

Am Am/B Am/C
8va

20 17 19 17 20 17 19 17 20 17 19 17 17 17 19 17 17 full 22 full 22 (22)

Dm7 Dm7/G
8va

22 (22) 22 (22) 22 (22) 22 22 22 22 22 22 22 19

Cmaj7 Fmaj7
8va *loco*

19 17 19 20 17 10 20 19 17 19 17 19 19 0 7 10 7 5 7 5 7 7 (7)

Bm7 \flat 5 E7 Am *loco*
8va

20 20 20 20 20 20 20 17 19 19 19 22 12 12 14 15 17

w/Rhy. Fig. 1A
Dm7

Dm7/G

Cmaj7

Fmaj7

Bm7b5

E7

Am

Am/B

Am/C

w/Rhy. Fig. 1 (1st 5 bars)
Dm7

Dm7/G

Cmaj7

Fmaj7

Bm7b5

E7

Am