A photograph of Gary Moore in the foreground, wearing a red zip-up jacket, playing a white Fender Stratocaster guitar. He is looking upwards with an intense expression. In the background, another person is visible playing a guitar.

Origins Gary Moore

By Wolf Marshall
An annotated guide to
the guitar technique
of Gary Moore

Introduction



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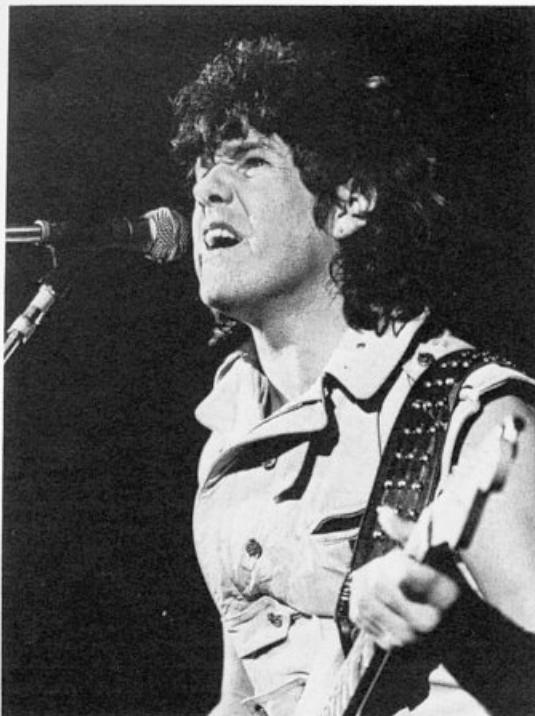
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Introduction

Gary Moore is a guitarist's guitarist. He is a singular artist who combines feeling, technique, intelligence, control, and tone quality in an extremely eclectic and accomplished style. He is a truly diverse performer who is equally conversant with hard rock, dirty blues, funk, the heaviest of metal, gentle pop music, and esoteric jazz. He is a physical and emotional master of the instrument who prefers to create sounds using the natural capabilities of the guitar itself rather than rely on overt electronic effects. His taste, speed, and class have placed some of the greatest musicians of contemporary rock among the ranks of his admirers and stylistic disciples. He is, at once, a powerful voice in modern rock guitar and a link between the British blues tradition fostered by Clapton, Beck, Page, and Hendrix in the late 1960s and the hard rock innovations of Blackmore, Schenker, Schon, and Van Halen in the 1970s.

Don't Take Me For A Loser

Written by Gary Moore

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Intro Riff

The passion and fire of Gary Moore's style is succinctly captured in this opening piece from his *Corridors of Power* album. The intro (and chorus) riff is a model of 1980s rock harmonic technique, as virtually every significant hard rock or metal band has applied this type of chord movement in one form or another. The power chords (E5 C5 D5 and E5 A5 B5 D5) and voicings (root and fifth) are derived from the E Aeolian (minor) mode (E F♯ G A B C D). Gary adds an elusively simple and effective passing-tone line between the chords to supply forward motion and melodic direction. His tone is typically full and overdriven. At this point in his career, he favored stock Fender Stratocasters played through cranked-up Marshall amps (usually coupled with distortion units and a hint of echo, but an otherwise spare use of effects).



Sheet music for the Intro Riff of "Don't Take Me For A Loser". The music is in 4/4 time, key of E major (two sharps), and consists of two staves: a treble clef staff for the top line and a bass clef staff for the bottom line (T, A, B strings).

Top Staff (Treble Clef):

- Measure 1: E5 (power chord) followed by a muted C5 (root position).
- Measure 2: D (power chord) with a passing tone (H) before the next chord.

Bottom Staff (Bass Clef):

- Measure 1: T (0), A (9), B (9).
- Measure 2: 7, 9, 10, 5.
- Measure 3: 5, 7, 5.
- Measure 4: 7, 4, 5, 4.

Reprise:

- Measure 1: E5 (power chord) followed by a muted A (root position).
- Measure 2: B5, D5 (power chord) followed by a sustained note.
- Measure 3: S (passing tone).
- Measure 4: T (0), A (9), B (9).
- Measure 5: 7, 9, 10, 7.
- Measure 6: 2, 4, 7, 5.

Verse Riff

The verse riff exploits another familiar modern rock device: the pedal point. Here, the Low E (open 6th string) establishes a pedal tone. This is repeated constantly while E minor and D major triads are superimposed over it to yield this characteristic movement: E minor to D/E. Notice the heavy palm muting (a Gary Moore trademark) given to the E pedal which results in a thick, percussive effect. Also note the finger vibrato on the barred D triad.

Gary Moore is a master of solo construction, form, and proportion. He generally builds a solo as if he were "telling a story"—creating themes and points of imitation, and utilizing concepts like motivic development, melodic inversion, sequence, contour of line, textural variety, and phrasing details to lend order and direction to his work. This particular solo begins at a mezzo piano volume, with airy, legato phrases which are colored with a discreet combination of echo delay and tremolo bar vibrato. The solo builds to a powerful forte, with a long, technical run as a climax. Notice the various scalar options employed within this passage (bars 13 and 14): pure scale lines, sequences, and pedal tones.

Guitar tablature and sheet music for a guitar solo. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The first two measures show muted chords: Em followed by D/E. The next four measures show Em and D/E chords with grace notes and slurs. The bottom staff shows a standard six-string guitar neck with three pairs of strings. The first two pairs are muted (T-A and B-G). The third pair (E-B) has a grace note and a slur. The tablature below shows the string pairs: T-A, B-G, and E-B.

Solo

Musical score for guitar. The top staff shows a melodic line with the following markings:

- Bm7(9) chord
- Bm7(9)/G chord
- Bm7(9) chord

The middle staff contains the following markings:

- B (Bass note)
- vib. with tremolo (Vibrato with tremolo)
- P H (Pizzicato and Hammer-on)
- P S (Pizzicato and Slap)

The bottom staff is a tablature (T-A-B) showing the fret positions for the notes in the melody.

Performance techniques indicated in the score include:

- Volume swell (volume swell)
- Vibrato with tremolo
- Pizzicato (P)
- Hammer-on (H)
- Slap (S)

Em

8va- (echo off) > > > >

T A B 9-11-12 10-12-14 12-14-10-12-10 12-14 14 10-12 10-12-12-14-12-15-12-17-12

Always Gonna Love You

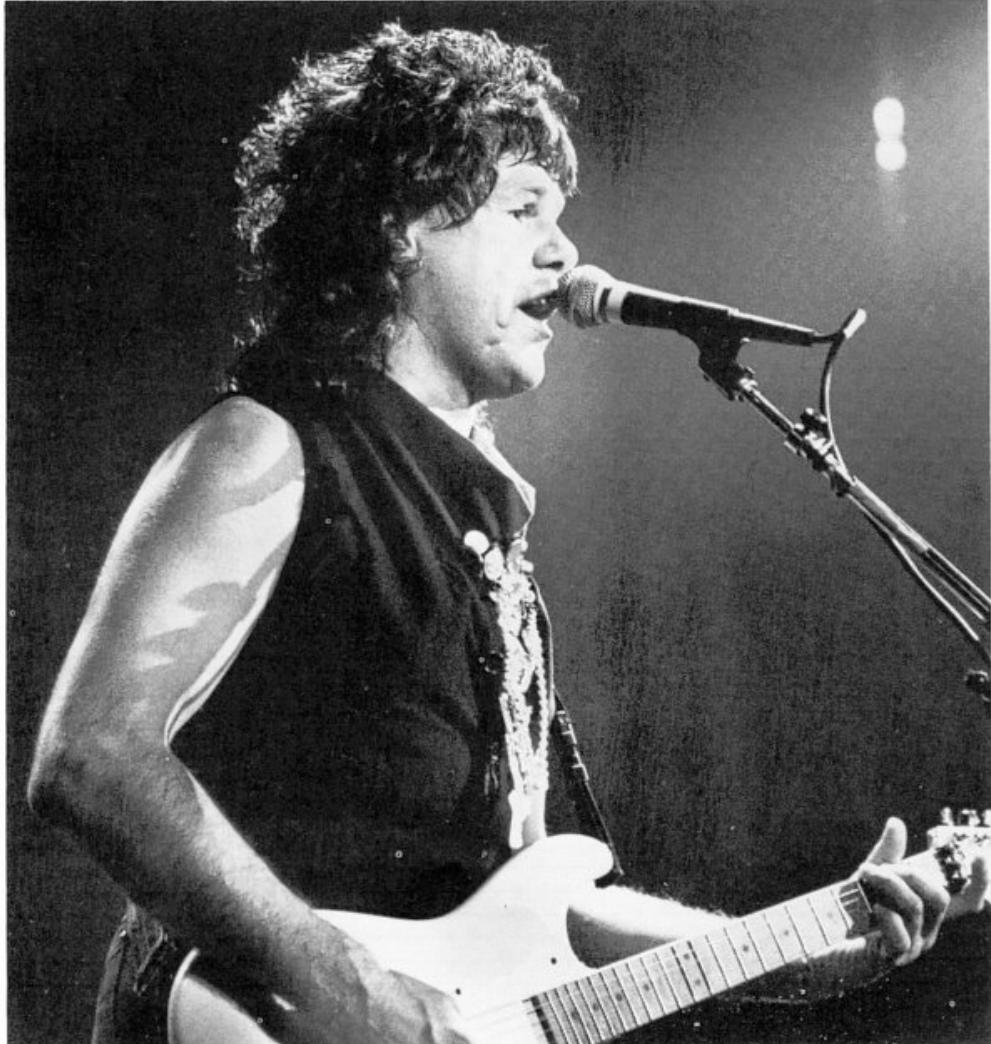
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Solo

This very concise and well-crafted solo is a fine example of phrase-making as applied to melodic rock. The solo itself provides contrast to the body of the song (which features a much slower and subdued tempo). In this way, the solo creates the effect of an instrumental bridge—an impression which is heightened by the modulation to C and a more demanding series of chord changes. These involve the use of the Lydian mode (C D E F♯ G A B) and secondary seventh chords (Bm to E and Em to C♯m7♭5), yet Gary handles the twists and turns with ease and fluidity. Notice the numerous outstanding compositional devices at work: theme groups arranged in a clear two-bar structure throughout the solo, theme and variation (especially as used in the reverse contours of specific phrases (C to D/C, Bm to E, and Em to Em/D), and antiphonal question-and-answer melodies. Double-timing is tastefully sprinkled within the solo (bars 8, 11, and 12) to build peaks of activity and to provide rhythmic variety.



C

S B B

T A B

5 14 12 13 15 (17) 15 14 15

C

S S B P

T A B

7 14 12 13 15 (17) 15 14 12 14 14 12 11 14

Bm

S B P H P S B B

T A B

12 4 6 6 (7) 6 4 6 4 2 2 1 3(5) 2 4 (5)

Bm

B B B E B P P P

T A B

4 (5) 4 (5) 4 2 0 10 (12) 5 H P P 7 10 7 0 8 7 9 7 9 7

C

S B B S

T A B
10-14 12 13-15 (17) 15 15-17 17-20

8

C 8va- D/C

B B B B H P P P

T A B
10 (20) 10 (20) 19 10 (20) 19 (20) 19 17 19 17 20 17 20 19 17 19 19 19 17 19 17 19 17 19 17 19 17 19 20 20 (22) 20 (22)

Em 8va- Em/D

HP HP B

T A B
15 14 15 14 17 16 15 14 15 14 17 17 (19) (*)

C#m7b5 8va- C D/C C

tremolo pick S B B

T A B
15 14 12 14 15-17 19 22 (24) 22 (24) 22 (24)

End Of The World

Written by Gary Moore

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Intro

Gary Moore's eclectic and multi-textured approach is showcased brilliantly in this spectacular signature guitar piece. It begins with a muted eighth-note ostinato figure (on a slightly chorused clean tone Strat) which becomes the background part of the intro guitar theme. This figure forms a common-tone pattern which works against the A minor, C, and E minor chords, which are basically drawn from the E Aeolian mode. The lead guitar enters using a sustained, sweetly distorted sound for timbral contrast. The heavy fanfare of the closing power chords hints at the blazing a cappella excursions to come. The unaccompanied solo is arranged in five ad-lib phrases, as follows:

First Phrase

The first phrase is a characteristic Gary Moore pulloff sequence involving the alternation of open strings with fretted pitches played on the High E, B, G, and D strings. The implied tonality is E Aeolian.

Second Phrase

These major-seventh arpeggios (here, Cmaj7 and Bmaj7) are, by now, a Gary Moore cliché. This chromatic movement stretches the standard rock vocabulary.

Third Phrase

The higher register (up an octave) imitation of the Cmaj7 and Bmaj7 arpeggios ends with a more random pattern in the tremolos on the slurred glissandos. Screaming high bends create a dramatic closing—a prerequisite for maintaining interest in an unaccompanied solo.

Fourth Phrase

Here, the E minor neighbor-note pattern is reminiscent of Randy Rhoads's semi-classical technique. Gary outlines an E minor arpeggio with the lower neighbor tones D♯, F♯, and A♯, and descends for an octave-and-a-half, closing with a series of ominous, Gothic power chords.

Background Figure (Ostinato)

Clean Tone

Background Figure (Ostinato) staff showing eighth-note patterns with grace notes. The pattern consists of two eighth notes followed by a grace note, repeated four times.

<-- fade in (lightly muted)

Background Figure (Ostinato) tablature staff showing fingerings for strings T, A, and B. The tablature uses a standard guitar tab system with vertical bar lines indicating measure boundaries.

Lead Guitar In:
Am
8va

continue through changes

Lead Guitar In: Am 8va staff showing tremolo and vibrato markings. The staff features a continuous wavy line above the notes, with a fermata over the first two notes and a double fermata over the next two notes.

vib. with trem. bar

Lead Guitar In: Am 8va staff showing fingerings and positions 17, 19, 20, 17, 19. The tablature below shows the corresponding fingerings for each position.

Lead Guitar In: C 8va staff showing loco and Em sections. The staff features a continuous wavy line above the notes, with a fermata over the first two notes and a double fermata over the next two notes. The section ends with an Em chord.

B

Lead Guitar In: Am 8va staff showing a melodic line with triplets and a bass line below. The staff features a continuous wavy line above the notes, with a fermata over the first two notes and a double fermata over the next two notes. The section ends with an Am chord.

B

Lead Guitar In: Am 8va staff showing a melodic line with triplets and a bass line below. The staff features a continuous wavy line above the notes, with a fermata over the first two notes and a double fermata over the next two notes. The section ends with an Am chord.

C

8va

B R

T A B

17 10 (20) 19 17 19 20 17 19 (20) 19 17 19 20 17 20

8va

poco rit.

S S

trem. bar

T A B

19 19 12 14 15 13 12 12

Em

8va

b *loco*

H P

S (volume off)

b

T A B

11 12 11 14 12 0 4 5 4 2 3 4 2

Ad Lib Tempo

B5 C5 F#5(add4)

B5 C5 G5 F#5 E5

T A B

4 5 4 5 4 2 2 0 2 2 9 0 2 2 9 7 0 0

Fifth Phrase

This is a particularly challenging phrase involving three-note modal fragments—first implying F♯ Phrygian then C♯ Phrygian, then resolving back to F♯ Phrygian. The remainder of the phrase moves from the E harmonic minor scale (hinted at during the previous phrase) to a series of chromatically ascending whole-tone fragments. This creates the effect of a sweeping cadenza which finishes the a cappella solo.

First Phrase

A Cappella solo >

Guitar tablature for the first phrase of the a cappella solo. The key signature is (Em). The first measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The second measure continues with open strings (P) and includes fret markings: 12-0, 10-0, 8-0, 7-0. The third measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The fourth measure continues with open strings (P) and includes fret markings: 10-0, 8-0, 7-0. The fifth measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The sixth measure continues with open strings (P) and includes fret markings: 9-0, 7-0, 5-0, 4-0. The seventh measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The eighth measure continues with open strings (P) and includes fret markings: 7-0, 5-0, 4-0. The ninth measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The tenth measure continues with open strings (P) and includes fret marking: 5-0.

Guitar tablature for the continuation of the first phrase. The first measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The second measure continues with open strings (P) and includes fret markings: 12-0, 10-0, 8-0, 7-0. The third measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The fourth measure continues with open strings (P) and includes fret markings: 10-0, 8-0, 7-0. The fifth measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The sixth measure continues with open strings (P) and includes fret markings: 9-0, 7-0, 5-0, 4-0. The seventh measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The eighth measure continues with open strings (P) and includes fret marking: 7.

Guitar tablature for the continuation of the first phrase. The first measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The second measure continues with open strings (P) and includes fret markings: 12-0, 10-0, 8-0, 7-0. The third measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The fourth measure continues with open strings (P) and includes fret markings: 10-0, 8-0, 7-0. The fifth measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The sixth measure continues with open strings (P) and includes fret markings: 9-0, 7-0, 5-0, 4-0. The seventh measure shows a muted chord (Em) followed by a series of open strings (P) with hammer-ons and pull-offs. The eighth measure continues with open strings (P) and includes fret markings: 7-0, 5-0, 4-0, 5-0.

poco rit. - - - - -

—3—

P P P P P P P P P P H P

T A B 7 0 5 0 4 0 5 0 7 0 5 0 4 0 7 0 5 0 3 0 2 0 2 0 2 0 3 2

rit. - - - - -

E5

H P P S

T A B 4 9 7 8 7 8 7 0 9 7 0 9 7

Second Phrase

poco a poco accel

(Cmaj7) (Bmaj7)

6 P 6 P

T A B 10 9 12 9 10 // // // 8 9 8 11 8 9 // // //

(Cmaj7) (Bmaj7)

6 P 6 P B

T A B 9 10 9 12 9 10 // // // 8 9 8 11 8 9 8 9 11 8 10 (12)

Third Phrase

B5

meno mosso - - - - - *poco accel* - - - - -

8va - - - - -

sweep S

T A B

(Bmaj7) *8va* - - - - - (Cmaj7)

T A B

(N.C.) *8va* - - - - -

T A B

8va - - - - -

(add string noise)

loco

*

*B

S

T A B

*Bump adjacent string(s) to create sympathetic non-pitched noise with pitched main tone.

Fourth Phrase

(Em)

Muted

T 12 11 12 11
A 12 11 12 11
B 12 11 12 11 9 8 9 8 | 9 8 9 8 10 9 10 9 7 6 7 6
7 6 7 (6)

Fifth Phrase

poco a poco accel -----

B5 C5 G5 F#5 (N.C.)

Muted

T 4 5
A 5
B 2 3 5 4 3 2

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

Muted

T 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5
A 4 5 4 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4 5
B 4 5 7 4 5 4 5 7 4 5 4 5 7 4 5 7 4 5 7 4 5

(Metric Modulation: $\frac{4}{4} = \frac{24}{16}$)

T 4 5 7 4 5 4 5 7 4 5 4 5 7 4 5 7 5 7 5 7 5 7 5 7
A 4 5 7 4 5 4 5 7 4 5 4 5 7 4 5 7 4 5 7 4 5 7 4 5 7
B 4 5 7 4 5 4 5 7 4 5 4 5 7 4 5 7 4 5 7 4 5 7 4 5 7

A musical score for a single melodic line. The music is in common time, with a key signature of one sharp. The melody consists of eighth and sixteenth notes, primarily in the treble clef. The score is divided into four measures, each labeled with the number '6' below it. The first measure starts with an eighth note followed by a sixteenth-note pair. The second measure begins with a sixteenth note. The third measure starts with an eighth note. The fourth measure begins with a sixteenth note.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *8va*. The bottom staff uses a bass clef. Measure 11 starts with a sixteenth-note pattern of sharps and naturals. Measure 12 begins with a sixteenth-note pattern of naturals and sharps, followed by a sixteenth-note pattern of sharps and naturals.

Ad Lib Tempo

8va

trem. bar sweep

S

B

T 15 17 15 17 16 18 16 18 17 19 17 19 19 10 (20) 19 (21) 10 (22)

A 15 17 17 16 18 18 17 19

B

Main Riff

The main riff is a perfect example of Gary Moore's application of the minor pentatonic scale (E G A B D—the backbone of rock music) to form a strong foundation figure. Here, the gutsy, blues-based feel and delivery recalls the energetic spirit of British hard rock a la Jimmy Page with Led Zeppelin.

Main Riff

(E5)
loco

H S H S

T A B

0 5 7 5 5 7 0 5 7 0 5 3 0 5 7 5 (7) 7

A5 G5 E5

(Rhythm Guitar continues Riff)

A5 G5 E5

Add Lead Guitar

H

T A B

0 5 7 5 6 5 3 12

14 12 14

A5 G5 E5

A5 G5 E5

H P S

T A B

12 12 13 12 14 14 12 14

Guitar Solo

The solo pays homage to the Jimi Hendrix school of Armageddon guitar playing. Gary Moore employs and paraphrases some of Jimi's stylistic concepts like controlled feedback, quick pentatonic/blues scale flurries, and a glassy out-of-phase Strat sound (pickup position #2—between the front and middle pickups). In the same vein, Gary uses numerous whammy bar antics—fast vibrato squeals, slackened string thumps, dive-bomber sounds, and Doppler-effect siren trilling. The phrase in bars 10, 11, and 12 is practically a quote from "Foxey Lady," while the fast sextuplets recall Jimi's frenzied blues artistry in "Voodoo Chile."

Guitar Solo

trem.

H P S

T A B

12 14 12 14 12 14 13 12 10 11 10

14 14

* 5
* 5
* 5
* 5

8va -----

Harm.

Em

8va -----

Open Harmonics -----

(Slow dive w/trem. bar and feedback)

B Open Harmonic

T A B

10 (22) 12

Harm.

loco

8va -----

trem. bar

P H P H P H P H P H P

T A B

7 (7 7 7 7 7) 15 12 15 12 15 12 15 12 15 12 15

trem. bar

Harm.
(rapid release and return to pitch)

(gradually dive)

Open Harmonic

H P B trem. bar B R fast vibrato H

T A B

12 15 12 15 (17) 15 (17) 15 12 7 7 0

-(String flab)

Harm.

S S H P H P H P P P P P H B B
 T 0-11-9 9-19-9 12-15-12 15 | 12 2-15-12 12-15-12 15-14-12-14-12 14-12-14
 A
 B

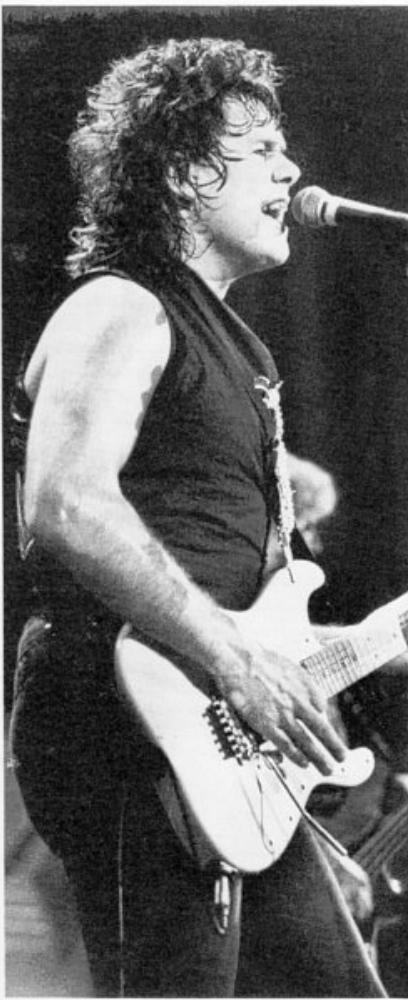
wide bend

8va -
 P H P P H P P S H P P H P P S
 T (18) 15 (12)-15-12-15 | 12-15-12 15-12-15 12-15-12 15-12-15 14-17-14 17-14-17 14-17-14 17-14-17
 A
 B

8va -
 3
 H P P H B B B B
 T 15-19-15 19-19 19-(21) 19-(21) 19-(22) | 19-(21)
 A
 B

trem. bar

echo on ----- J



Don't Let Me Be Misunderstood

Words and Music by Bennie Benjamin, Sol Marcus and Gloria Caldwell.

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This solo is replete with a myriad of Gary Moore techniques. Of particular note is his use of sweep picking (or raked strings) to phrase the pickup measure and the second bar—slicing through fingered (but muted) strings toward a principal note. The palm-muted diatonic scale passage in the third bar is also quite interesting, as are the different scale forms used during the double-time episodes. The first (in bar 4) is a slippery, legato line which combines E Aeolian and harmonic minor scales (E F# G A B C D D \sharp). This passage is somewhat reminiscent of Allan Holdsworth's seamless technique. In the second scale figure (bars 6, 7, and 8), Gary plays a long, bebop-inflected jazz line through sequencers. Here, he exploits diminished sounds, chromaticism (a Charlie Parker saxophone motif can be heard in the middle of bar 7), and diatonic modality (E Dorian mode: E F# G A B C \sharp D).

The sheet music shows a solo section in 4/4 time with a key signature of one sharp. The first measure starts with a 'sweep B' technique, indicated by a bracket above three downward strokes. The second measure is labeled 'R'. The third measure is labeled 'B'. The fourth measure is labeled 'Em' and features a hammer-on and pull-off. The fifth measure is labeled 'S' and contains a sweep pick. Below the notes, the labels 'sweep B', 'R', 'B', 'Em', and 'S' are written in a matching color.

D sweep S C Muted- B B

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (top), A, and B (bottom). The 6th string has a '5' at the 5th fret. The 5th string has a '7' at the 7th fret. The 4th string has a '5' at the 5th fret. The 3rd string has a '3' at the 2nd fret. The 2nd string has a '3' at the 5th fret and a '5' at the 3rd fret. The 1st string has a '2' at the 4th fret and a '4' at the 5th fret. There is a '5' at the 5th fret on the 6th string.

B

P P P H P P S H P P P S S B

T A B 7 5 4 5 4 7 4 5 4 5 4 2 4 5 4 2 5 4 2 1 14 (16) 2

Em

8va-----

D

loco

B P H B S B B B R P B S H P 3 3

T A B 12 15(17) 12 15(17) 12 15(17) 12 15(17) 17 15 17 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 15 17 (19) 14 15 14 17

C

8va-----

H P H P H H P 7 9 7 6

T A B 14 15 14 17 14 15 14 17 14 15 17 14 17 14 15 16 14 15 17 14 15 17

B

8va-----

6 6 B S loco

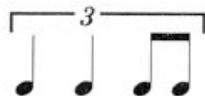
T A B 19 19 19 21 21 21 21 21 21 21 21 21 21 21 21 (22) 19

Hold On To Love

Written by Gary Moore

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The "power pop"/AOR framework serves as a suitable vehicle for some of Gary's most melodic rock playing. The intro solo sets the stage for the solos to come with basic D minor pentatonic motifs. The use of this rhythmical phrase appears so frequently as to become a fixed idea:



Intro Solo

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

8va-----

B B B S

T 20(22) 20(22) 20 18 20 20(22) 20(22) 10 12

A

B

B♭ maj7 C/B♭ Dm/A A Dm B♭/D C/D

8va-----

P R B R P

T 13 12 10 13(15) 13 13-12 15 15(17) 15-13

A

B

Dm B♭/D C/D

8va-----

S B P B B P P B S

T 15 12(14) 10 13(10) 12(14) 10 12(14) 12 10 12(13) 10

A

B

Main Solo

Dm

S S S S

T A B 5 7 7 5 7 5 3 5 5 7 5 7 7 7 5

B♭ maj7

Dm/A A Dm C/D Dm

H B H P S

T A B 5 6 5 6 6 (8) 6 5 6 5 7 7 5 3 5 5 5

Dm

8va-----

Dm/C

B B B B S

T A B 12 (14) 12 (14) 12 (14) 12 10 12 12 14 13 12 (14) 14 15 17

B♭ maj7

8va-----

Dm/A A Dm C/D Dm

B B B B R P

T A B 18 12 18 18 (20) 18 20 20 (22) 20 (22) 20 (22) 20 (22) 20 (22) 20 18

8va-----

Handwritten musical score for the first solo section. The score consists of two staves. The top staff is in treble clef and shows a continuous wavy line with various dynamics like **(S)**, **(p)**, and **(f)**. The bottom staff has the letters **B**, **T**, **A**, and **B** written vertically. The score includes markings for "echo repeats", "repeats", and measure numbers 20, (22), 22, and 22.

The standard minor mode chord progression (Dm C B♭ A7) is retained for all three solos. However, the C♯ component (the third of the A major chord) is only heard in the outro solo—a beautiful example of restraint and melodic development. Notice also the use of subtle half-step bends: C♯ to D and E to F.

Outro Solo

Handwritten musical score for the Outro Solo. The score consists of two staves. The top staff is in treble clef and shows a melody with chords Dm and Dm/C. The bottom staff has the letters **S**, **T**, **A**, and **B** written vertically. Fingerings like 5, 7, 3, 5, and 5, 7 are indicated above the strings. The score ends with a final 5, 7.

Handwritten musical score for the second solo section. The score consists of two staves. The top staff is in bass clef and shows a melody with chords B♭ maj7, Dm/A, A, Dm, C/D, and Dm. The bottom staff has the letters **T**, **A**, and **B** written vertically. Fingerings like 6, 5, 6, 6(8), 6(8), 6, 5, 6, 5, 7, 5, 7, 5, 3, 5, 12, 9, 10, 12 are indicated above the strings.

Dm

B B B B B

T A B 12(14) 12(14) 12(14) 12 10 12 12(14) 13 12(14) 20(22) 20 18

Dm/C

3

8va-----

B♭ maj7

8va-----

Dm/A

A

Dm

C/D

Dm

B S H P S B R P

T A B 18(20) 18 18 17 15 17 15 14 15 17 15 12(14) 12 10

8va-----

S B R B R B B

T A B 12 19 17 17(18) 17 18 20 17(18) 17 19 17 19 17 17(18) 17(18) 17 18 20

Dm/C

8va-----

B F P B S B B

T A B 20(22) 20(22) 20 18 20(22) 19 18 20 20(22) 20 20(22)

B♭ maj7

Dm/A
8va----- A Dm C/D Dm

#() () () 3 #() () () 3 #() ~~~~~

B B B B B B B P B

21 (22) 21 (22) 21 (22) 21 21 (22) 21 (21) 21 (22) 20 (22) 17 20 17 20 (22) 17

T
A
B

8va -

Fade out

P S H P B B

T 21 20 18 17 19 17 19 17 | 19 17 15 14 15 19 19(21) 19 15 | 19 19(21) 19 19 14

A

B

Devil In Her Heart

Written by Gary Moore

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Main Riff

The main riff of this song bears the unmistakable stamp of British hard rock with its heavy diad (two-note chord) figure played over a pumping G pedal bass. The power and intent recalls the rock harmony popularized by Ritchie Blackmore and Deep Purple (remember "Burn"?). The closing cadence contains first inversion chords (those with the third in the bass) arranged thus: E \flat 5 to B \flat /D and F5 to C/E. This is a concession to more modern rock chording which provides a singular blend of the classic and the contemporary styles.



(x = non-pitched
percussive muting)

G Pedal - - -
Gm(5)

C5/G

Muted

T
A
B

12

Gm(5)

F5/G

Gm(5)

C5/G

Muted

Muted

T
A
B

3

5

3

5

3

5

3

5

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5

Verse Riff

The verse riff employs the familiar galloping rhythm played with heavy palm muting—a mainstay of the heavy metal/hard rock genre. The verse riff also incorporates the diad phrase of the main riff.

G Pedal-
G5

Gm(5)

C5/G

Heavy Muting

Muted

Musical score for string bass. The score consists of two staves. The top staff shows a melodic line starting with a grace note followed by eighth notes. The bottom staff shows a rhythmic pattern of eighth-note pairs. The key signature is one flat, and the time signature is common time. The notation includes a dynamic instruction 'Heavy Muting' below the staff.

T												
A												
B	5		3	5	x	x	3	3			x	
	5		3	x	5	5		3			x	

Solo

Gary acknowledges the strong influence of Jeff Beck in the opening licks of this solo. The first part of the solo is arranged in four distinct phrases:

- (1) a series of repeated, choppy open-string pulloffs,
- (2) a high-tech cascade of pulloffs (similar to what Beck used in "Jeff's Boogie"),
- (3) a question-and-answer motif featuring wide bending (a minor third), and
- (4) an energetic pentatonic ostinato.

The second part is all Gary Moore with a combination of blues bending, pinched harmonics (artificial harmonics obtained with pick edge and fingertip), and a dramatic closing run up the fretboard. (Notice the subtle use of muting during this long linear pattern.) Here, the G Dorian mode predominates (G A B \flat C D E F)—negating the E \flat of the key center. The choice of Dorian over Aeolian mode in this type of harmonic situation is an approach favored by Edward Van Halen, Michael Schenker, and Neil Schon—and reflects a blues rather than a classical influence.

Treble staff: Gm
Bass staff: T A B
Fingerings: 3 3 0 3 5 3 0 3 5 3 0 3 5 1
Muting: P P P P *SB

Treble staff: Gm
Bass staff: T A B
Fingerings: 3 3 0 3 5 3 0 3 5 1
Muting: P P P P *SB

*SB = slight bend (less than $\frac{1}{2}$ step)

Treble staff: Gm
Bass staff: T A B
Fingerings: 6 6 6 6 SB SB SB SB
Muting: P P P P P P P P

A.H. (8va) (8va) G5 B \flat 5 F5(add2)
 Harm.
 6 SB P P P P trem. bar
 A.H.- A.H. trem. bar

Gm 8va- loco G5 B \flat 5 C5
 B R B S

20 18 20 20(23) 20 20 18 20 20 (22)

Gm S P P P P P B

15 15 17 15 15 15 17 15 15 15 17 15 15 15 17 15 15 (17) 15

8

G5 B \flat 5 F5 Gm(5) C5/G
 S B P B R B

17 17 19 0 17 (18) 0 18 (20) 18 18 (20)

C5/G
8va-----1

Gm(5)

6 6 6 6 6 6

H P P P P S B B

T A B 10 12 10 12 14 12 14 15 14 15 17 17 14 15 17 15 14 17 15 17 20 18 20 (21) (22)



Out In The Fields

Written by Gary Moore

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Solo

This very contemporary-sounding guitar solo finds Gary incorporating a number of guitar approaches of the 1980s. There are tremolo bar colorations—from subtle vibrato to radical scoopings and phrasing. There are also some unusual interval leaps and note-to-chord relationships (at the B♭ chord), as well as triad outlines (over the A chord). The long, climbing scale sequence in bars 9, 10, 11, and 12 makes use of two specific scalar fragments (making it a useful etude for daily single-note practice). While this sort of melodic contour is very much in vogue today, Gary was playing similar lines in the 1970s with Colosseum II and G-Force.

Dm

trem. bar

H P

trem. bar scoops

T A B

3

H P

trem. bar -

S

T A B

0 2 3 2 0

0 2 3

(3) 12 x

5

B♭

Muted

H P
bar S
P
P

T
A
B

10	7	8	10	7	9	7	9	7	10	8	10	9	7
----	---	---	----	---	---	---	---	---	----	---	----	---	---

bar S
P
S
P
S
S

T
A
B

10-12	10	12-14	12	15	14	12	(12-19)	12
-------	----	-------	----	----	----	----	---------	----

C

Light Muting

H

T
A
B

12	0	10	12	8	10	12	8	10	12	8	10	12	9	12	9-10
----	---	----	----	---	----	----	---	----	----	---	----	----	---	----	------

S H
S
S H S
S
P
P P S

8va-

—3—

T
A
B

12	9	10	12	10	11	13	10	11	13	15	13	17	18	15	17	18	15	17	18	15	17	18	20	17	18	20
----	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gm
8va

(2) (2)

3 trem. bar 3

B S

20 (22) 20 18 17 20 12 12 12

T A B

A
8va-----

Dm

3 3 3 (S) (S) echoes

S B S

17 17 12 12 17 21 17 17 21 17 22 (24) 22

T
A
B

echo on



Once In A Lifetime

Written by Gary Moore

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Intro and Verse Riffs

Gary begins this multi-textured piece with an assertive C# minor chord riff (which also becomes the prominent figure in the chorus). Notice the combination of single notes and chord structures which lends a feeling of motion to the song (similar to "Don't Take Me for a Loser"). The verse riff is in E, the relative major, and superimposes triad voicings over the continuous E pedal tone in the bass (again like "Don't Take Me for a Loser"). Here, a more modern rock modulating chord sequence is used:

E triad B triad (in E major) D triad A triad (in A major)

Main Solo

Chord substitution, normally used in jazz improvisation, is used consistently throughout the main solo. Note the E major triad outline over Bsus4 chord in bars 2, 4, and 6. This solo also exploits the technique of sweeping (or raking) into important melody tones and makes use of muted textures. This interesting rhythmical motif is used to begin key phrases.



The legato line in bar 8 is played entirely on the High E string with one pick attack for nine notes—the rest being articulated by the left hand only with hammer-ons, pulloffs, and slides.



Outro Solo

The outro solo, played through a long fade out, expands and develops concepts of the internal solo. The use of E major tonalities over the Bsus4 chord is retained, as well as the familiar rhythmic motif. This solo also employs legato scale lines (ascending up the G string in bars 7 and 8, and descending from the High E in bar 14). Tremolo bar shadings add smooth vibrato and interesting slurred pitches (bars 2, 6, 18, 20, and 21) in a 'vocal' style characteristic of Allan Holdsworth's work with I.O.U.

Intro

T A B
4 2 4 | 4 4 0 | 4 2 0 | 2 2 2 | 4 1 2 1 2

T A B
2 4 | 2 4 | 5 4, 4 | 2, 2, 2 | 4, 2 | 6 4 | 2, 4, 2, 0

C♯m 8va

A Bsus4 B

B R P sweep P S S B

T A B

C♯m 8va

A Bsus4 B

B S sweep H P S H P S H P S H P S

T A B

C♯m 8va

B

Outro Solo

C♯m A

B B

T A B

Bsus4 B C♯m A Bsus4 B

H P S trem. bar B S H P S S H

T A B

C \sharp m A Bsus4 B C \sharp m A
trem. bar S S S *trem. bar.* H P H 3 3 H S P H S
 T A B 6 7 9 9 9 11 9 9 11 9 9 11 13 11 13

Bsus4 B C \sharp m A Bsus4 B
 3 3 3 3 P H S H P S H B R B B R B
 T A B 14 13 14 16 17 16 18 16 17 19 19 (21) 10 (21) 10 (21) 10 (21) 19 17 19

C \sharp m A Bsus4 B C \sharp m A
 8va- 3 3 3 3 R P B R P S B S B B
 T A B (21) 19 17 16 17 (19) 17 16 14 14 16 (17) 14 16 16 16 19 16 19 (21) 10 (21)

Begin fade

Bsus4 B C \sharp m A
 8va- 3 6 6 3 3 3 3
 HP S H P S H P S H P S H P H B R P S 3 S
 T A B 18 17 19 17 16 17 16 14 16 14 12 14 12 11 12 11 12 14 14 (16) 14 12 11 14 12 9 12 9 12 11 9

Bsus4 3 B 3 C♯m 8va- A Bsus4 B

T 19(21) 19(21) 17 19(21) 17 17 19 17 16

A
B

11 9
11 10 9 7 9 → 0

19(21) 17 17 19 17 16

C♯m A 8va- loco Bsus4 B C♯m Fade out

B S B 3 3 trem. bar S H S trem. bar ✓

T 17 19 17 12 (14) 9 12 10 9 11 9 10 12 14 9 (7)(9)

A
B

All Messed Up

Written by Gary Moore and Neil Carter

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Main Riff

This is straight-ahead rock and roll. The G pentatonic diad riff evokes the down-home, bluesy approach of Texas blues/rock (a la Z.Z. Top). The inclusion of a vocalesque slide guitar part (yet another facet of Gary's eclectic style) strengthens this impression. The tune can be played in F♯ concert (as it sounds), or in an E♭ tuning with a G fingering (an obvious blues guitar tactic).

(Tune to E♭)



T
A
B

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

F5

G5

T
A
B

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

F5

C5

F5

C5

T
A
B

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

Intro: Lead Guitar (Bottleneck Slide Guitar)*

G5

8va-----

F5

loco

S **BNV S S

T
A
B

			15	15						10	10	8	10

*All slides done with glass or steel slide.

**BNV = Bottle Neck Vibrato

G5

S BNV S P S BNV S

F5

C5

S BNV S

T A B 6 6 6 6 5 5 5 5

Solo

This is a fine example of authentic bottleneck blues concepts married to Gary's own distinctive style. The repeated note motifs in the opening bars are elaborated upon in bars 9 through 12 with a double-stop version. The final portamento climb of ascending sliding sixths (bars 13 through 16) moves up the strings chromatically without a definite tonal reference until the last note.

G5
8va-----

S BNV S BNV S

T A B 13 15 15 15 15 13 13 15 15 15 13 13

F5

8va-

S BNV S BNV S

T A B 15 15 15 18 18-15 15 13 13-11 12

G5

8va-

S BNV S S S BNV S

T A B 10 10 10 10 10-10 10 10 12 8 8 10

8va-

BNV BNV S S BNV

T A B 8 10 10 15 15 15 15 15 15 15 15

slight BNV-

8va-

BNV BNV S

T A B 15 15 15 15 15 15 15 15 15 15 15 15 15 17 10

F5

8va-



S gradually slide up

A fretboard diagram for the A major scale. The neck has 19 frets. The first 10 frets are on the left, and the last 9 are on the right. The strings are labeled T (top) and B (bottom). Frets are numbered 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 11, 11, 11, 11, 11, 11, 11, 11, 11. The 11th fret is a double dot. The 10th fret is a single dot. The 1st string (T) has a '10' above it at the 10th fret. The 2nd string (A) has a '10' above it at the 10th fret. The 3rd string (G) has a '10' above it at the 10th fret. The 4th string (D) has a '10' above it at the 10th fret. The 5th string (B) has a '10' above it at the 10th fret. The 6th string (E) has a '10' above it at the 10th fret. The 11th string (T) has a '11' above it at the 11th fret. The 12th string (A) has a '11' above it at the 11th fret. The 13th string (G) has a '11' above it at the 11th fret. The 14th string (D) has a '11' above it at the 11th fret. The 15th string (B) has a '11' above it at the 11th fret. The 16th string (E) has a '11' above it at the 11th fret.

GS

8va-



slide up

loco

Run For Cover

Written by Gary Moore

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Solo

This tough, taut solo is full of Gary Moore's signature playing. Points of interest include: various whammy bar techniques, wide and narrow vibrato, diving and slurring, and motivic development (bars 4 and 5). There's also some highly florid passage work in bars 9 through 11 and 13 through 14 featuring F# minor blues and pentatonic ideas (notice the addition of G#—the 9th or 2nd degree). Again Gary finishes with a climactic run up to a high register bend—a fixture of many of his solos.

8ve Harmonics

trem. bar wide vibrato H

F♯m

trem. bar

H P

dive & return trem. bar

S

9

3

H H P S

S trem. bar

S

E

S S S P H S P S P

D

9

H P S S H H trem. bar S P

F#m

7 7 7 7 7 7
H P PH HP PH H P P HP PH HP PH HP P

3

> 7 7 7
P P S HP PHP HP P

dive
w/trem. bar B

E

8va-----

wide vibrato

17 (19)

D A/C# Bm A E C#m

8va-----

P P P 6 P 6 B

16 14 17 14 17 14 17 14 17 14 17 14 17 19 (21)



Reach For The Sky

Written by Gary Moore

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Solo

The mood of this piece is a powerful amalgam of hard rock and funk. The main riff is used as an accompaniment to the tune's solos, as well as its chorus. The intro solo is largely based on a C♯ minor pentatonic scale (C♯ E F♯ G♯ B) over both the C♯ and F♯ chords. This skillfully ambiguous harmonic commitment permits minor or major tonalities against the F♯ chords. Notice the interesting rhythmical phrasing in bars 4 and 6—permutations of a triplet rhythm imposed on descending pentatonic lines. The serpentine scalar contour implying perfect fourths within the pentatonic scale (in bar 6) is a Gary Moore trademark.

The musical score consists of two staves of guitar tablature. The top staff begins with a C♯m chord, followed by a F♯ chord, another C♯m chord, and finally an F chord. The bottom staff shows the corresponding fingerings: 16, 4, 2, 4; 0, 2; 0, 2, 4, 0. The second staff begins with a C♯m chord (8va), followed by a F♯ chord, and another C♯m chord. The bottom staff shows the corresponding fingerings: B, B; sweep B, 3, 3; B, B, S; B, S, B, B. A 'slow bend' instruction is shown above the second staff. Both staves include a neck diagram with T (Treble), A (Amp), and B (Bridge) markings.

F#
8va-----

C#m

P P P S trem. bar B B 3

T A B T A B T A B T A B T A B

9 12 9 11(13) 9 11 9 11 9 11(16) 12(14) 9 12 12

F#
8va-----

A

S B trem. bar S

T A B T A B T A B T A B T A B T A B

9 9 12 9 11 9 11 9 12 14(16) 12 14

Outro Solo

The outro solo establishes A# (the major third of F#) as a principal tone and implies a strong movement from C#m to F#7 (or ii to V)—a stereotypical funk harmony. Gary uses this crucial tone throughout the outro in a manner not unlike Steve Lukather's distinctive funk/rock moments (particularly in bars 4 and 18 through 20). Notice, too, the energetic use of C# minor pentatonic sequences (bars 5 through 7), ostinati (bar 15), trill (bar 16), bent double-stops (bars 17 and 18), and the concluding chromatic run.

C#m
8va-----

F#

C#m

B R B R B R B R wide vib. B R P B B 3

T A B T A B T A B T A B T A B T A B T A B

10(21) 10(21)(20)(21) (20)(21)(20)(21)(20)(21) 19 10(21) 19(21) 19 17 19 16 19 17 17(19) 19 16

F#
8va-----

C#m

F#

T 17 19 17
A 18 15 18
B

B hold bend ^ ^
B B B R P

C#m
loco

A.H.

F# A.H.

C#m

F#

T
A 11 9 9
B 11 9 7 9 (11) 9

B R
A.H. A.H.

P dive w/trem.
bar

C#m

F# 3 (A.H.) 3

C#m

sweep trem. bar S B R A.H.

trem. bar B B R P S

T
A 9
B *

11 4 (5) 4 2 4 2

11 (12) 11 (13) 11 9 11 11

F#

C#m

P H B P B P B P

T 11 11 9 9
A 11 9 9 11
B

9 12 9 12 (14) 9 12 9 12 (14) 9 12 9 11 (12) 9 12 9

Begin fade F♯ *gradual dim.* C♯m 8va-
6 6 6 S B hold bend
P H P H P P H P H P H P H P S B hold bend
12 9 12 9 12 9 12 9 11 9 11 9 11 16 (17) 16 (17) 16 (17)
T A B

F#
8va-----

C#m

B R P trem. bar sweep B R P

T (16) (16) (16) (16) (16) (16) (16) (16) 18
A (17) (17) (17) (17) (17) (17) (17) (17) 16 (17) 16 14
B



Military Man

Words and Music by Philip Parris Lynott

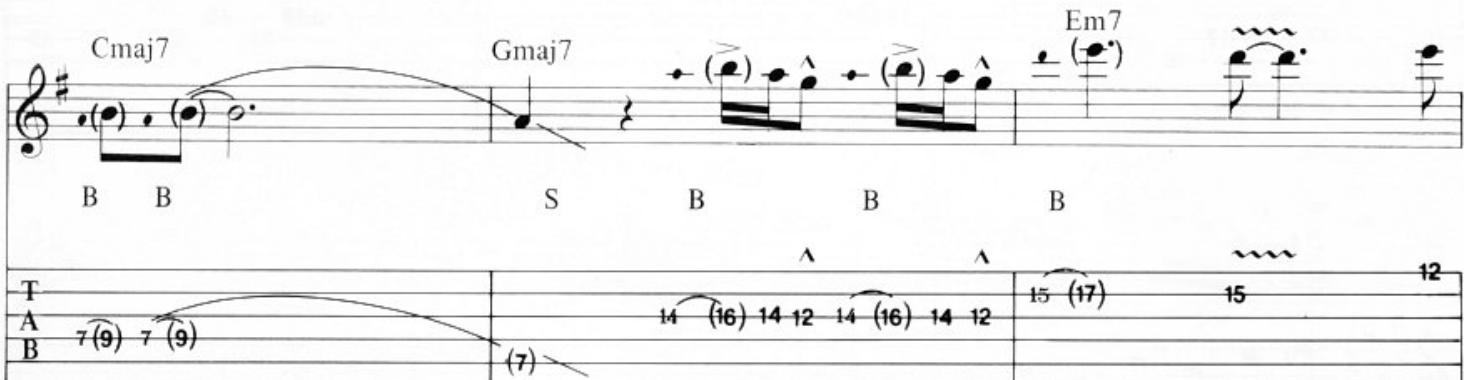
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First Solo

This is a beautiful example of two diverse sides of Gary Moore's playing within a single composition. The first solo is very laid-back, and is accompanied by a mellow jazz/funk ballad groove. The solo melody decorates the simple but haunting chord progression (G Em Am C, or I vi ii IV—a variation of the time-honored I vi ii V). Gary's thoughtful use of space and time is ingratiating. He favors a soulful, vocal approach to string bending similar to the finer blues ballad outings of Jeff Beck or Michael Schenker. He highlights more exotic extended chord notes in the melody (particularly, major 7ths, minor 7ths, and 9ths). The judicious use of E minor pentatonic tonalities (with the occasional added tones, F♯ and C) forms a tight melodic foundation for this solo.



The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. It features a melody line with various note heads and stems, some with small numbers like '(2)', '(3)', and '(4)'. Above the staff, the chords Gmaj7, Em7, and Am7 are indicated. Below the staff, the letters B, S, B, B, H, and P are placed under specific notes. The bottom staff is a bass staff with letter notes T, A, and B. It shows a harmonic progression with notes 5, 7, 9, 9(11), 9(11), 12, 4, 5, 4, 7, and 5. The bass staff has a different key signature than the treble staff.



The continuation of the musical score follows a similar structure. The top staff continues the melody with chords Cmaj7, Gmaj7, and Em7. The bass staff continues the harmonic progression with notes 7(9), 7(9), (7), 14, 16, 14, 12, 14, 16, 14, 12, 15, 17, and 15. The bass staff has a different key signature than the treble staff.

Am7

Cmaj7

Gmaj7

B B

B P B

trem. bar H trem. bar

T A B

14 (16) (17) 14 (16)

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

14 12 14 15

Em7

8va-

Am7

S R P B B

T A B

12 15 16 17 15 17 17 (19) 17 15 17 (19) 17 (20) 17 (19)

Cmaj7

8va-

Gmaj7

Em7

B B B R

T A B

17 (19) 17 15 17 15 17 15 15 20 (22) 20 (22) 20 (22) 20 19 20 (20) 22 20

Am7

8va-

Cmaj7

Gmaj7

S S B B

T A B

20 20 20 21 22 (24) 22 (24) 22

Second Solo

The second solo, with a tonal center of E minor and a double-time tempo, is contrastingly angry and vicious. This mood is heightened with extreme vibrato bar effects (bars 1 through 8), tense string bending, up-tempo ostinato scale flurries (bar 15 and 16), arpeggios (bars 21 through 23), with a final forceful ensemble section in which Gary voices the theme in octaves. These octaves are played with deadened (or muted) strings in between the fretted ones. This helps to create textural thickness. Here, the percussive effect is heightened by amp distortion.

Em

trem. bar
extreme vibrato

T
A
B

Am

trem. bar

G

8va-
8ve Harmonics.

F#5

trem. bar
wiggle

T
A
B

Em

8va-

B

B R B R B B B R B B

T
A
B

15 (17) 12 15 14 (16) 14 12 14 (16) 15 (16) 14 (15) (16) (15) (16) (15) (16) 14 (16)

Release to 1/2 step bend

Am

8va- *loco*

B P S H

T A B

14 12 14 14(16) 14 12 14	12 12 14 12 12 12 14	12 (5) 7 7 4 5 (7)
--------------------------	----------------------	--------------------

Am

R P P H H P H P P 5 P H

T 14 12 14 12 14 12 7 9 7 8 7 9 7 8 7 8 7 9 7 9

A

B

The image shows a musical score for electric guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a time signature of common time. It features a melodic line with eighth-note pairs and slurs. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The tablature is organized into measures separated by vertical bar lines. The strings are labeled T (top), A, and B from left to right.

Am

S S

T 15 15 15 15	14 14 14 14	14	12 12 12	15 15 15 15
A 16 16 16 16	14 14 14 14	14	12 12 12	16 16 16 16
B				16

slow bend
*(Snag strings for noise)



S

T	11	11	11	11	11	11	11	12	12	12	12	12	12	12	16	16	16	16	16	16	16
A	9	9	9	9	9	9	9	10	10	10	10	10	10	14	14	14	14	14	14	14	
B																					

Am

8va-

G

Guitar tablature for G chord. The strings are muted with a 'z' symbol.

T	12	12	12	12	12	20	12	14	14	14	14	14	14	14	15	15	15	15	17	17	17
A	9	9	9	9	9	9	9	11	11	11	11	11	11	11	2	12	12	12	14	14	14
B																					

8va-

F♯5 Em F♯5 G

Guitar tablature for F♯5, Em, F♯5, and G chords. The strings are muted with a 'z' symbol.

B — hold bend — B — hold bend — B — hold bend —

T	19	19	19	19	22	22	22	22	22	22	22	22	22	22	22	(24)	24	24	24	24	24	24
A	16	16	16	16	19	19	19	19	19	19	19	19	19	19	19	2	12	12	12	14	14	14
B																						

F♯5

8va-

B — hold bend — B — hold bend — S (echo on) (repeats)

Guitar tablature for F♯5, B hold bend, B hold bend, S (echo on), and repeats. The strings are muted with a 'z' symbol.

T	24	22	(24)	24	24	24	24	22	(24)	24	24	24	24	24							
A																					
B																					

Still In Love With You

Words and Music by Philip Parris Lynott

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Solo

Gary Moore's solo statements in this pop/jazz/funk setting again serve as excellent examples of advanced improvisational techniques. The first solo features Gary playing over the changes (Am7 Dm7 G Cmaj7) with a rock/blues-meets-jazz attitude. He emphasizes bends, slides, and ghosted and staccato notes to create a moving piece of guitar invention. Note the motivic imitations of rhythm and melodic shape in different registers (compare bar 1 with bar 10), and the use of extended chord tones as melody notes.

The musical score consists of three staves of guitar tablature and musical notation. The top staff shows a solo line in Am7, followed by a transition to Dm7. The middle staff shows a bass line with tablature below it. The bottom staff shows a solo line in G, followed by a transition to Cmaj7. The notation includes various guitar techniques such as bends, slides, and ghosting. The tablature shows fingerings and string numbers. The music is in 4/4 time.

Am7

Dm7

T A B 2 | 7 5 7 | 5 7 | 7 (9) | 7 5 | 7 (9) | 7 (10)

R S S B S

T A B 7 | - | 3 7 5 5 | (5) | 10 (12) 10 8 10 | 9 8 7 8 10

Cmaj7

H P B B R S sweep H P

T A B 7 8 7 | 8 9 8 (10) 8 (10) 8 | - | 15 17 17 15 13 15 13 12 | 15 13 12 13

Am7

Dm7

8va ----- 1 *loco* ----- *8va* -----

B B S S B B

T 15(17) 15(17) 5 10 10 12 13 15 15(17) 15(18)

A

B

8va ----- F/G G F/G G

S B B R P S S

T 15 20(22) 17 20 20(22) 20(22) 20 17 20 17 20 17 15 17

A

B

Cmaj7

8va ----- 1 *loco* -----

B R P H P (Muted---> lift mute) H P (Muted---> lift mute)

T 17(19) 17 15 17 17 15 15 17 12 13 10 12 9 10 9 12 10 12 9 10 12

A

B

Am7

Dm7

8va -----

B S S 3 P B S

T 12(14) 9-14 13 12 15-12 13 13(15) 15-13

A

B

G

8va

Trill Trill Trill

HP Trill

H P Trill

S

S 3

T 12 15 12

HP Trill 10 12 10

H P Trill 8 10 8

S 8

S 9 14

13

12

A

B

8va Am7

Dm7

B

S

hold bend

B R P

B R

S

15 (17)

15 (17)

15 (17) 17 15 13 10 (15) 14

13

T

A

B

F/G

8va

G

Cmaj7

Fmaj7

B

B

B

B

B

R

22 (24)

22 (24) 22 (24)

22 20

19

20

21

20 (22)

20

T

A

B

Am7

8va

D(add4)/A

loco

Am7

Dm7

P

S

B

S

B

B

R

P

17

17 (18) 17

15

12 (13) 12

12 (13)

12

10

slow release

T

A

B

Outro Solo

The outro solo elaborates on and develops themes introduced in the first solo in a compositional, yet free, approach. There is a loose and emotional feel throughout which suggests a modern blues influence. The chord changes (Dm7 Em7 Fmaj7 Em7) are momentarily reminiscent of Larry Carlton's playing ("Room 335" and "Kid Charlemagne"), as is the pedal tone lick in bar 22. Note the use of pentatonic and diatonic scales in combination over the funky vamp of Cmaj7 to Fmaj7 (bars 18 through 21, 26, and 28 through 29). Also note the rhythmic diversity throughout this solo and the gathering momentum created by the rolling arpeggios in the fadeout (Em7 over Cmaj7 and Cmaj over Fmaj7—a well known jazz substitution).

The image shows a musical score for guitar. The top staff is a melodic line in treble clef, 4/4 time, with chords Am7, D(add4)/A, Am7, B, B, and S. The bottom staff is a bass line in bass clef, with notes T, A, B, 0, 5, 7 (8), 5, 8, 8 (10), and 8 7. The bass line includes a 5th string note at the beginning and a 7th string note at the end.

Musical score for guitar. The top staff shows a melodic line with various articulations like dots, dashes, and wavy lines. The bottom staff shows a harmonic bass line with fingerings (T, A, B) and chord symbols (7, 5, 4, 5, 7, 7(9), 7(9), 10, 7(10), 7(10)). The chords are labeled: B, R, P, Dm7, B, B, B, B.

The image shows two staves of sheet music for guitar. The top staff is for the melody, featuring a treble clef and a key signature of one sharp (F#). It includes performance instructions: 'B R' with a wavy line above the first two notes, 'S' with a diagonal slash below the third note, 'Em7' above the next four notes, and 'Muted S' with a wavy line above the last note. The bottom staff is for the harmonic bass line, with a bass clef and a key signature of one sharp (F#). It shows a continuous eighth-note pattern with the labels 'T A' and '(10)' above the first note, and '7' below the second note. The two staves are connected by vertical lines at measures 3 and 5. Fingerings '3 3' are shown above the bass staff at measure 3, and '5 5' are shown above the bass staff at measure 5. Measures 7 and 7 are indicated at the end of the staff.

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of common time. It features two chords: Fmaj7 (three eighth-note strokes) and Em7 (two eighth-note strokes followed by a sixteenth-note stroke). The bottom staff is a tablature for a six-string guitar, showing the strings from low E (bottom) to high E (top). The tablature includes fingerings: 'S' over the first string, 'P S' over the second string, and a '3' over the fifth string. The tablature also shows chord shapes and specific fingerings (e.g., 5, 7, 5-4, 5, 5) corresponding to the chords above. Measure numbers 14 and 12 are indicated at the end of the tablature.

Fmaj7 Em7

S H P S B B B R

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

A 14 14

B

Fmaj7 (Funk Groove) Cmaj7 Fmaj7

B R B S B

T 15 (17) 15 13 15 15 (17) 13 15 5 | 8 5 8 8 (10) 5 7

A
B

Cmaj7

R B R (Muted-) H P S P

Cmaj7

H P S B B

Cmaj7

B B S S

A

T 8 8 7 (9) 7 5 7 (9) | 7 12 13 12 15 12 12 13 12 15 12 13 12

Cmaj7

8va-----

B B B hold bend R P H B

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

Cmaj7
8va-

Fmaj7

B S S B R P H P S

15 (17) 15-15 15-17 17 (19) 17-15-17 15 15 17 15 13-15 13-12 12-13 15 15

T A B

Begin fade

Cmaj7
8va-

B hold bend R B P P B P B P B P P P H P P

T 15(17) 17 17 15 15(17) 12 15 12 15 12 | 12 15 12 15(17) 12 15 12 15(17) 12 15 12 15(17) 12 15 12 15 12 | 15 12 15 13 12 14

A

B

Cmaj7
8va-----

Fmaj7

H P H HH HH B B B B B B S B

T A B 12 14 12 13 12 14 12 12 14 12 13 15 12 13 15 15(17) 15(17) 15(17) 15(17) 15(17) 15(17) 15(17) 15(17) 15(17) 15(17) 17 (20)

Cmaj7
8va -

Fmaj7

Fade out

P P P P P P P P P P P

19 15 19 15 19 15 19 15 19 15 19 15 19 15 19 15 19 15 19 15 19 15 20 15 20 15 17 20 15 17 20 15 17 20 15 17 20 15 17 20

T A B