

Lay Down Sally

Words and Music by Eric Clapton, Marcy Levy and George Terry

Intro

Moderately $\text{♩} = 95$

**A

*Gtr. 1 (clean)

mf
slight P.M. throughout

T
A
B

*Albert Lee

**Chord symbols reflect basic harmony.

***Gtr. 2 (clean)

mf
w/ slap-back echo

3 0 3 0 3 0 3 0 3 0 3

***Eric Clapton

Gtr. 1

let ring -----

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let ring -----

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Gtr. 2

let ring -----

let ring -----

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

A

1. There is noth - in' that ____ is wrong — with want - in' you ____ to stay —

Rhy. Fig. 2

let ring -----

D

here with me.

Gtr. 2
End Rhy. Fig. 2

(2) 4 2
0 0

3 2 0 2 3 2 0 0

Gtr. 1

2 2 2 2 0 0 5 7 7 7 7 7 7 7 7 7 5 5

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 2

A

know you got some - where to go. Why don't you make your - self at home and

D E7

stay with me? Don't you ever leave.

Gtr. 2

let ring -----

0 2 3 2 0 0 0 0 0 0 1 1 1 0 1 0 0 2 0

Gtr. 1

5 7 7 7 7 7 7 7 1 0 1 0 2 4

Chorus

A

D

Lay down Sal - ly, rest you in my arms. ____

Rhy. Fig. 3A

Rhy. Fig. 3

E7

A

Don't you think _ you want _ some - one _ to talk ____ to?

End Rhy. Fig. 3A

End Rhy. Fig. 3

P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

A

D

Lay down Sal - ly, no ____ need to leave _ so soon. ____

E7

A

I've been try - in' all ____ night long ____ just to talk to you. ____

Interlude

A

Gtr. 2

Gtr. 1

2. The

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

A

sun ain't near - ly on the rise. We still got the moon -
long to see the morn - in' light col - or - in' your face

D

and stars a - bove. Now, }
so dream i - ly. So }

Gtr. 2

Gtr. 1

2nd time, Gtr 1: w/ Rhy. Fig. 1 (2 times)

A

don't you go and say good - bye. You can lay your wor - ries down and

A D

Lay down Sal - ly, no need to leave — so soon. —

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

E7 A

I've been try - in' all — night long — just to talk to you. —

To Coda 1 Φ To Coda 2 Φ

0 0 0 0 0 0 | 0 0 0 0 0 0 | 2 2 2 2 2 2 | 2 2 2 2 2 9

Guitar Solo

A

Gtr. 2

f 1/4 Harm. 1/4

Gtr. 1

P.M. ---|

2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

Rhy. Fill 1

Gtr. 2

0 3 2 2 2 0

D A

(7) 7 5 2 8 9 8 7 5 7 5 5

7 5 7 5 7 5 7 5 5 3 0 4 5 4 4 2 2 2 2 2 2 2 2

P.M. ---|

E7 A

3 3 3 0 3 (3) 0 3 0 0 0 10 8 10 7 5 7 5

D **E7**

7 5 7 (7) 5 7 7 5 10 10 8 9

A

7 5 7 5 7 7 5 5 5 8 8 5 8 5 8 5 7 (7) 5 7 5 2 2 2 0 2/4 2 2 2

D

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

E7 A

Interlude

A

D.S. al Coda 1

♢ Coda 1

D.S.S. al Coda 2

A

talk to you. ____

Gr. 2

Gr. 1

P.M.

♢ Coda 2 Guitar Solo

A

Gr. 2

Gr. 1

1/4

1/4

1/4

First system of guitar notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some with vibrato. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with numbers 5, 7, 5, 5, 7, 5, 5, 10, 10, 10. Above the first few numbers are '1/4' and '1' with arrows. The bottom staff is divided into four measures.

Second system of guitar notation. The top staff continues the melodic line. The bottom staff contains numbers 10, 10, 8, 10, 8, 10, 10, 8, 10, 10, 8, 7, 5, 7, 5, 7, 5, 7, 5. Above some numbers are '1' and '8' with arrows. The bottom staff is divided into four measures.

Third system of guitar notation. The top staff continues the melodic line. The bottom staff contains numbers (5), 2, 10, 12, 10, 12, 10, 12, 10, 12, 13, 10, 12, 10. Above some numbers are '1' and '8' with arrows. The bottom staff is divided into four measures.

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

3 (3) 0 3

2 2 4 5 4 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

Outro

A

0 2 2 3 0 2 3 (3) 3 X 3

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

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

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

2 2 2 2 2 2

Begin fade

Fade out