

- Lid^o Shuffle -

♩ = 140 (Blues Shuffle - Heavy Swing)

Open Vamp

4 A 2 For Vamp Last X

B (Sing 8vb)

11

Li - do missed the boat that day He left the shine
stone bar in a juke - joint car he made a stop

14

But that was all he missed and he ain't com-in'
Just long enough to grab a handle on

17

1. back In a Tomb the top Next
2.

C

21

stop: Chi - town Le - o put-tin'mon-eydown and let 'em roll He said,

25

"one more job is gon-na get it One last job be-fore we quit it

30

Musical staff for measure 30, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and quarter notes.

D *S* One for the road"

33

Musical staff for measure 33, starting with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The melody features a long note followed by eighth notes.

Li - do Whoa

Backgrounds (Sing As Writ):

Musical staff for background accompaniment, starting with a treble clef, a key signature of two flats, and a common time signature. It features a rhythmic pattern of eighth notes.

Li - do Whoa

37

Musical staff for measure 37, starting with a treble clef, a key signature of two flats, and a common time signature. The melody is a continuous eighth-note line.

He's for the mon-ey and he's for the show Li - do; they're wait-in' for the dough

He's for the mon-ey and he's for the show Li - do; they're wait-in' for the dough Oh.

41

Musical staff for measure 41, starting with a treble clef, a key signature of two flats, and a common time signature. The melody includes a long note and eighth notes.

Li - do Whoa (He said.)

Musical staff for background accompaniment, starting with a treble clef, a key signature of two flats, and a common time signature. It features a rhythmic pattern of eighth notes.

Li - do Whoa

E

45

Musical staff for measure 45, starting with a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter and eighth notes.

"One more job is gon-na get it One last job be-fore we quit it

To Coda

49

Musical staff for measure 49, starting with a treble clef, a key signature of two flats, and a common time signature. It includes a triplet of eighth notes and a long note.

One more for that road"

(BGs:)

Musical staff for background accompaniment, starting with a treble clef, a key signature of two flats, and a common time signature. It features a rhythmic pattern of eighth notes.

For

F

54
 Li - do be run-nin', hav-in' great. big fun un - til he got their ³dough

57
 Say-in "tow that line or blow it" And that was all she wrote

G

61
 He'd be mak - in' a bee line. head³in' for the bor - der line Go -

BGs (Sing As Writ):

64
 Mak - in' a bee line. head-in' for the bor - der line

64
 - in' for broke Say-ing, "one more job is gon-na do it

68
 One last job Ain't noth - in' to it"

71
 Tell them one for the road

(BGs:)

71
 Tell them one for the road

D.S. al Coda

20

74
 Coda

94 **H**

Li-do Whoa He's for the mon-ey and he's

BGs: (Sing As Writ.)

Li-do Whoa He's for the mon-ey and he's

99

for the show Li - do, they're wait-in' for the dough

for the show Li - do, they're wait-in' for the dough Oh.

102 **I**

Li-do Whoa He said.

Li-do Whoa

106

"one more job ain't gon-na do it One more job Ain't noth-in' to it"

110 **J**

Li-do Whoa

(BGs:) Li-do Whoa

114 **K**

"One more job is gon-na do it 'Cause this joint; ain't noth-in' to it"

118

One more for that road

(BGs:) For

122

rit..

Trumpet I

- *Lid* Shuffle -

Boz Scaggs

♩ = 140 (Blues Shuffle - Heavy Swing)

Open Vamp

4 **A** 2 For Vamp Last X 2

11 **B** (Vocals) 6 1. 2 2. 2

21 **C** 2

25

29

33 **D** 8

38

41

45 **E**

f

49 *f* *fp* **-4** **To Coda** \oplus

54 **F** **8** **G** **2** *fp*

66 *mf cresc.*

70 *fp* *fp* *fp* *fp* **D.S. al Coda**

74 **12** *mf sfz* *sfz* *sfz* *sfz*

80 *f sfz* *sfz* *sfz* *sfz*

94 **H**

f

98

sfz *sfz* *sfz*

102 **I**

f

106

mf cresc.

110 **J**

f

114 **K**

mf cresc.

118

f *fp* *rit.* *ff*

Trombone

- *Lido* Shuffle -

Boz Scaggs

♩ = 140 (Blues Shuffle - Heavy Swing)

Open Vamp

4 **A** 2 For Vamp Last X 2

11 **B** (Vocals) 6 2 2

1. 2.

21 **C** 2

fp *mf* *mf* *mf* *mf* *mf*

28

fp *fp* *fp* *fp*

33 **D** *Sf*

mf *f*

37

sfz *sfz* *sfz*

41

mf *f*

45 **E**

f *f*

49 *f* *fp* *-4* **To Coda** Φ

54 **F** **8** **G** **2** *fp*

66 *mf cresc.*

70 *fp* *fp* *fp* *fp* **D.S. al Coda**

74 **8** *mf sfz* *sfz*

84 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

89 *f sfz* *sfz* *sfz* *sfz*

94 **H**

f

98

sfz

102 **I**

106

mf cresc.

110 **J**

f

114 **K**

mf cresc.

118 ⁻⁴

f *fp* *rit.* *ff*

Tenor Saxophone

- *Lido* Shuffle -

Boz Scaggs

♩ = 140 (Blues Shuffle - Heavy Swing)

Open Vamp

4 **A** 2 For Vamp Last X 2

11 **B** (Vocals) 6 2 2

21 **C** 2

26

29

33 **D** 8

40

45 **E**

f *f*

49 *f* *fp* **To Coda** ⊕

54 **F** 8 **G** 2 *fp* *mf cresc.*

68 *fp* *fp* *fp* *fp* **D.S. al Coda**

Coda ⊕ 74 8 *mf sfz* *sfz*

84 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

89 *f sfz* *sfz* *sfz* *sfz*

94 **H**

f

98

sfz *sfz* *sfz*

102 **I**

f

106

mf cresc.

110 **J**

f

114 **K**

mf cresc.

118

f *fp* *rit.* *ff*

Baritone Saxophone

- Lid[©] Shuffle -

Boz Scaggs

♩ = 140 (Blues Shuffle - Heavy Swing)

Open Vamp

4 **A** 2 For Vamp Last X 2

11 **B** (Vocals) 6 1. 2 2. 2

21 **C** 2

25

29

33 **D** 8

37

41

45 **E**

f

49

f *fp* **To Coda** ⊕

54 **F** 8 **G** 2

fp

66

mf cresc.

70

fp *fp* *fp* *fp* **D.S. al Coda**

74 8

mf sfz *sfz*

84

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

89

f sfz *sfz* *sfz* *sfz*

94 **H**

f

98

sfz *sfz* *sfz*

102 **I**

f

106

mf cresc.

110 **J**

f

114 **K**

mf cresc.

118

f *fp* *rit.* *ff*

Alto Saxophone

- *Lid* Shuffle -

Boz Scaggs

♩ = 140 (*Blues Shuffle - Heavy Swing*)

4 **A** 2 *Open Vamp* For Vamp Last X 2

11 **B** (*Vocals*) 6 2 2

21 **C** 2

fp *mf* *mf* *mf* *mf* *mf*

28

fp *fp* *fp* *fp*

33 **D** *S*

mf *f* *sfz*

38

sfz *sfz*

41

mf *f*

45 **E**

f *f*

49 *f* *fp* **To Coda** \oplus -4

54 **F** 8 **G** 2 *fp* *mf cresc.*

68 *fp* *fp* *fp* *fp*

D.S. al Coda

74 **8** **Coda** \oplus

82 *mf sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

88 *sfz* *sfz* *f sfz* *sfz* *sfz* *sfz*

94 **H**

f *sfz*

100

sfz *sfz*

102 **I**

mf cresc.

108 **J**

f

114 **K**

mf cresc.

118

f *fp* *rit.* *ff*

Trumpet II

- *Lido* Shuffle -

Boz Scaggs

♩ = 140 (Blues Shuffle - Heavy Swing)

Open Vamp

4 **A** 2 For Vamp Last X 2

11 **B** (Vocals) 6 1. 2 2. 2

21 **C** 2

25 *mf* *mf*

29 *fp* *fp* *fp* *fp*

33 **D** *mf* *f* *sfz*

38 *sfz* *sfz*

41 *mf* *f*

45 **E**

f

49 *f* *fp* **To Coda** \oplus -4

54 **F** 8 **G** 2 *fp*

66 *mf cresc.*

70 *fp* *fp* *fp* *fp* **D.S. al Coda**

74 **Coda** \oplus 12 *mf sfz* *sfz* *sfz* *sfz*

80 *f sfz* *sfz* *sfz* *sfz*

94 **H**

f

98

sfz *sfz* *sfz*

102 **I**

f

106

mf cresc.

110 **J**

f

114 **K**

mf cresc.

118

f *fp* *rit.* *ff*

-4

- Lid Shuffle -

♩ = 140 (Blues Shuffle - Heavy Swing)

Open Vamp

A Organ/B-3 G

4

For Vamp

Last X

B (Vocals)

11

16

C

21

27

D (Organ)

33

39

E

45

48 E^b A^b/E^b B^b/F F E^b F B^b *To Coda* Φ

54 **F** G C D

60 C D **G** G C

65 G/D D F/C C F/C G/D D F/C C F/C *(To Synth)*

Synth (ie. Square Wave)

70 G D *mf cresc.*

72 B^b/F F *(To Organ)*

D.S. al Coda

74 G C *(To Synth)*

Coda Φ

Synth (ie. Square Wave)

78

mf cresc.

82

mf cresc.

86

f cresc.

90

ff cresc.

92

ff cresc.

94 **H** B^b E^b B^b/D Cm⁷ B^b

f *sim...*

98 F E^b B^b/F F

102 **I** B^b E^b B^b/D Cm⁷ B^b

106 B^b/F F A^b/E^b E^b B^b/F F

mf cresc.

110 **J** B^b E^b B^b/D Cm⁷ B^b

f

114 **K** B^b/F F A^b/E^b E^b A^b/E^b B^b/F F A^b/E^b E^b A^b/E^b

mf cresc.

118 F⁹sus F E^b F B^b G

f *rit...* *ff*

Drums

- Lid^o Shuffle -

Boz Scaggs

♩ = 140 (Blues Shuffle - Heavy Swing)

Musical notation for measures 1-4. Measure 1 starts with a '+' sign above the first eighth note. The notation includes a treble clef, a 4/4 time signature, and a double bar line with repeat dots. Dynamics include *mf* and *sim...*.

Musical notation for measures 5-7. Measure 5 is marked with a box 'A' and the text 'Open Vamp' above it. The notation includes a treble clef and a double bar line with repeat dots. Dynamics include *sim...*.

Musical notation for measures 7-10. Measure 7 is marked with a box '7' and the text 'For Vamp' above it. Measure 8 has a 'Fill' bracket above it. Measure 9 is marked with a box 'Last X' above it. Measure 10 has another 'Fill' bracket above it. The notation includes a treble clef and a double bar line with repeat dots.

Musical notation for measures 11-14. Measure 11 is marked with a box 'B' and the text '(Vocals)' above it. Measure 11 also has a '+' sign above the first eighth note. Measure 12 has a '3' above a triplet. Measure 14 has a '(4)' above a quarter note. The notation includes a treble clef and a double bar line with repeat dots. Dynamics include *sim...*.

Musical notation for measures 15-18. Measure 15 has a '(6)' above a sixteenth note. Measure 16 has a '1.' above a quarter note. Measure 17 has a '3' above a triplet. Measure 18 has a quarter note. The notation includes a treble clef and a double bar line with repeat dots.

Musical notation for measures 19-22. Measure 19 has a '2.' above a quarter note. Measure 20 has a 'Fill' bracket above it. Measure 21 is marked with a box 'C' and a '+' sign above the first eighth note. Measure 22 has a '3' above a triplet. The notation includes a treble clef and a double bar line with repeat dots. Dynamics include *sim...*.

Musical notation for measures 23-25. Measure 23 has a '+' sign above the first eighth note. Measure 24 has a '+' sign above the first eighth note. Measure 25 has a '+' sign above the first eighth note. The notation includes a treble clef and a double bar line with repeat dots. Dynamics include *cresc.* and *f*.

Musical notation for measures 26-29. Measure 26 has a '+' sign above the first eighth note. Measure 27 has a '+' sign above the first eighth note. Measure 28 has a '+' sign above the first eighth note. Measure 29 has a '+' sign above the first eighth note. The notation includes a treble clef and a double bar line with repeat dots. Dynamics include *mf cresc.*

30 *Fill*

33 **D** *f* *sim...* (4)

37 (6)

41 *sim...* *Fill*

45 **E**

49 *mp*

52 *mf cresc.* *f* *To Coda* \oplus

54 **F** *mf* *sim...* (4)

58 (6) Fill

62 **G** Fill

66 *sim...*

70 *cresc.* *mf cresc.* Fill

D.S. al Coda

Coda Φ 74 (4) *sim...*

78 (6) (8) *mf cresc.*

83 (10) (12) (14) *f cresc.*

88 (16) Fill *f cresc.*

91 (18) Fill *ff cresc.*

94 **H** (4)

f *sim...*

98 (6)

f *sim...*

102 **I** (4)

f *sim...*

106 *mf cresc.* *Fill*

mf cresc. *Fill*

110 **J** (4) *Fill*

f *sim...* *Fill*

114 **K** *mf cresc.*

mf cresc.

118 *f* *mp*

f *mp*

121 *mf cresc.* *f* *rit.* *ff*

mf cresc. *f* *rit.* *ff*

Bass

- Lid© Shuffle -

Boz Scaggs

♩ = 140 (Blues Shuffle - Heavy Swing)

mf

5 **A** Open Vamp
G For Vamp B^b C

9 Last X B^b C

11 **B** (Vocals)
G C

14 D

17 1. C F B^b 2. C D

21 **C** G C
cresc.

25 G/D D F/C C F/C G/D D F/C C F/C C
f

29 *G/D* *D* *B^b/F* *F*

mf cresc.

33 **D** *B^b* *E^b* *(D E^b E)*

f

37 *F* *E^b* *B^b/F* *F*

41 *B^b* *E^b* *B^b/D* *Cm⁷* *B^b*

45 **E** *B^b/F* *F* *A^b/E^b* *E^b* *A^b/E^b* *B^b/F* *F* *A^b/E^b* *E^b* *A^b/E^b*

49 *B^b/F* *F* *E^b* *F* *B^b* *To Coda* \oplus

54 **F** *G* *C*

mf

58 *D* *C* *D*

62 **G** G C

66 G/D D F/C C F/C G/D D F/C C F/C

70 *cresc.* G D B^b/F F *mf cresc.*

D.S. al Coda

74 **Coda** G C

77 G/D D B^b/F F *mf cresc.*

81 C/E G/D D B^b/F F

85 C/E G/D D B^b/F F *f cresc.*

89 C/E G/D D *ff cresc.*

92 B^b/F F

94 **H** B^b E^b B^b/D Cm⁷ B^b

f

98 F E^b B^b/F F

102 **I** B^b E^b B^b/D Cm⁷ B^b

106 B^b/F F A^b/E^b E^b B^b/F F

mf cresc.

110 **J** B^b E^b B^b/D Cm⁷ B^b

f

114 **K** B^b/F F A^b/E^b E^b A^b/E^b B^b/F F A^b/E^b E^b A^b/E^b

mf cresc.

118 F⁹_{sus} F E^b F B^b G

f *f* *rit.* *ff*

- Lid© Shuffle -

Guitar (with Distortion/Overdrive)

Boz Scaggs

♩ = 140 (Blues Shuffle - Heavy Swing)

Open Vamp

A (Opt. Blow)
G

4

mf

7

For Vamp

B^b C

Last X

B^b C

11

B (Vocals)
G

C

D

sim...

16

1. C

F B^b

2. C

D

21

C G

C

G/D D F/C C F/C

cresc.

f

27

G/D D F/C C F/C C G/D D

mf cresc.

30

B^b/F F

33 **D** B^b E^b (D E^b E)

f *sim...*

37 F E^b B^b/F F

41 B^b E^b B^b/D Cm⁷ B^b

45 **E** B^b/F F A^b/E^b E^b A^b/E^b B^b/F F A^b/E^b E^b A^b/E^b

49 B^b/F F E^b F B^b To Coda ⊕

54 **F** G C

mf *sim...*

58 D C D

62 **G** G C G/D D F/C C F/C

cresc.

68 G/D D F/C C F/C G D B^b/F F

mf cresc.

D.S. al Coda

74 **Blow!!** G C (End Solo) G/D D

Coda

mf cresc.

79 B^b/F F C/E G/D D B^b/F F

f cresc.

85 C/E G/D D B^b/F F C/E

f cresc.

90 G/D D B^b/F F

ff cresc.

94 **H** B^b E^b B^b/D Cm⁷ B^b

f

98 F E^b B^b/F F

f

102 **I** B^b E^b B^b/D Cm⁷ B^b

f

106 B^b/F F A^b/E^b E^b B^b/F F

mf cresc.

110 **J** B^b E^b B^b/D Cm⁷ B^b

f

114 **K** B^b/F F A^b/E^b E^b A^b/E^b B^b/F F A^b/E^b

mf cresc.

117 E^b A^b/E^b F⁹sus F E^b

f

122 F B^b G

f *ff* *rit.*