

# SUNSHINE OF YOUR LOVE

Words and Music by  
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 and **ERIC CLAPTON**

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This tune is a great example of how much you can do with a simple riff. The introduction exposes this haunting line that is played in octaves by the bass and guitar. Also, listen to the drums. Peter Brown plays an unusual pattern, accenting beats one and three, instead of the typical emphasis on two and four.

Eric uses a real throaty, tube-amp distortion sound here. When picking, he mutes the strings with his right hand, lifting it off whenever he wants to bring out a part such as in measure seven below.

Moderately  
 No Chord

*sl.*

D C D N.C.

D C D N.C.

*sl.*

It's

You can feel all the energy being held in check, waiting to be released in the guitar solo.

At the bridge, Eric plays the "power-chords" A, C, and G, voicing each chord root, fifth, and octave. It's this voicing that makes the chords sound so punchy and powerful.

The bridge section consists of three measures. The vocal line is: "I've — been wait - ing so — long". The piano accompaniment features a steady eighth-note bass line. The guitar part is a power-chord progression: A (7/5), C (7/5), and G (5/3).

T					
B	7	7	7	5	3
	5	5	5		

After 2 verses, Eric plays a real slick guitar solo. He starts out, almost sarcastically, quoting an old, old standard tune "Blue Moon" in the first three measures of the solo. From there he gets more rhythmically sophisticated. He milks the blue note F by bending up to it and shaking it, as in measure four.

Eric builds this solo by starting out simple. From there he gradually goes higher while subdividing more at the same time. The solo reaches its climax during measures 17-24. It is a very satisfying solo that "tells a story." This is a great concept to think about when improvising.

**Guitar Solo**  
 The solo begins with a wavy line indicating a bend on the F note. The first three measures quote "Blue Moon".  
**Guitar II: repeat verse**  
 The second guitar part plays a rhythmic pattern: 12(14) 12(14) 12 12(14) 12(14)(14) 12.

The solo continues with a wavy line on the F note. The guitar part includes a power-chord progression: B, P, B, H, H, B, B. The tablature shows: 14, 9(10) 9 7 9 7 9(10) 7, 7 9 9(10) 9(10) 9(10)(10) 9(10)(10).



