

Cross Road Blues (Cream version tab)
(arr. By Eric Clapton/tabbed by David Ashear)

-----	-----
-----	-----
--2--2--0--2--2p0h2p-0----	--2--2--0--2~0--2--0----
--2-----	--2-----
--0-----3b-	-p0-----3b-
-----	-----

.25	.25
-----	-----
-----	-----
---2--0--2-----	---2-----
---2--0--2--2p0-2--0----	---2--0--2--2p0-2--0----
-----	-----
-p0-----3b-	-p0-----3b-
-----	-----

.25	.25
-----	-----
-----	-----
-----2-----	-----2-----
-----1--1-----1-----	-----1-----1-----
-----2-----	-----2-----
-p0--0-----	-0--0-----
-----3b-	-----3b-
-----	-----

-----	-----
-----	-----
---2--0--2~-----	---2--0-----
---2--0--2~--0-2--0----	---2--0--2~--0-2--0----
-----	-----
-p0-----3b-	-p0-----3b-
-----	-----

.25	.25	.25
-----	-----	-----
-----	-----	-----
-----	-----5b-----7p5-----5b-5pb	-----
---2--2--2-----2-----	---5-7-----7-----7-----	-----
-p0--2-----2--2--3/-	-7-----	-----
---0-----0-----0-----	-----	-----
-----	-----	-----

-----	-----
-----	-----
-----5-----	-----5-----
---7~---5h6-----7---5h6---	---5h6-----
-----5-----	---7--7-----
-----	-----7~-----
-----	-----

pm. -----

-----	-----
-----	-----
-----	-----
---2-----4-----2-----4-----	---2--2--4-----2--2--4--2--
---0--0--0--0--0--0--0--0--	---0--0--0--0--0--0--0--0--2--
-----	-----0-----
-----	-----

-----	-----
-----	-----
---2--0--2--2p0h2p-0----	---2--0--2~2p0-2--0--2--
-----	-----0-----
-----3b-	-p0-----
-----	-----

pm. -----

-----	-----
-----	-----
-----	-----
---2--2--4--2--2--2--4--2--	---2--2--4--2--2--2--4--2--
---0--0--0--0--0--0--0--0--	---0--0--0--0--0--0--0--0--
-----	-----
-----	-----

-----	-----
--2--2--0--2--2p0h2--0--	-----2--0--2--2p0--2--0--
--2-----	--2-----
--0-----3b-	-p0-----2--
-----	-----0--

pm. -----

-----	-----
-----2--	--2--4--2--2--4--2--
--2-----0--	--0--0--0--0--0--0--
--2--4--2--2--2--4--0--	--0-----
--0--0--0--0--0--0--2--	--2-----

-----	-----
-----0h2p-0	-----
--2--2--0--2--2p0h2p-0--	-----2--0--2~0-2p0--
--2-----	-----2--
--0-----3b-	-p0-----0--

pm. -----

-----	-----	-----
-----0--	--2--4--2--2--4--2--	-----2--0--2--0-2~0--
--2--2--4--2--2--4--0--	--0--0--0--0--0--0--2--	-----
--0--0--0--0--0--0--0--	-----0--	-----3b-

pm. -----

-----	-----
-----2--0--2--0-2~0-2--	--2--2--4--2--4--2--
-----0--	--0--0--0--0--0--0--
-p0-----	-----

pm. -----

-----	-----	-----
--2--2--4--2--2--4--2--	-----2--0--2--0-2--0--	-----2--0--2--0-2--0--
--0--0--0--0--0--0--2--	-----	--2-----0--
-----0--	-----3b-	-p0-----2--
-----	-----	-----0--

pm. -----

-----	-----	-----
-----	--2--2--4--2--	-----2--0--2~0-2--0--
-----	--0--0--0--0--0--0--2--	-----
--2--4--4--2--2--4--2--	--0-----0--	-----3b-
--0--0--0--0--0--0--0--	--2-----	-----

pm. -----

-----	-----
-----2--0--2~0-2--0--	-----
--2-----2--	--2--2--4--2--2--4--0--
-p0-----0--	--0--0--0--0--0--0--

pm. -----

-----	-----	-----
--2--4--2--2--4--2--	-----2--0--2~0-2--0--	-----2--0--2~0-2--0--2--
--0--0--0--0--0--0--2--	-----	-----0--
-----0--	-----3b-	-p0-----

pm. -----

-----	-----
-----	-----
--2--2--4-----2--2--4-----	--2--2--4-----2-----4--2--
--0--0--0--0--0--0--0--0--	--0--0--0--0--0--0--0--0--2--
-----	-----
-----	-----
-----0-----	-----
--2--2--0--2---0-2~0-----	-----2--0--2~--0-2--0-----
--2-----	-----
--0-----3b-	p0-----2--
-----	-----0--

pm. -----

-----	-----
-----	-----
-----	--2--2-----2--2--4--2--
-----	--0--0--0--0--0--0--0--0--2--
--2--2--4-----2--2--4-----	-----0-----
--0--0--0--0--0--0--0--0--	-----

-----	-----	-----
-----	-----	-----
-----2--2p0-----	-----2-----2--	--2~-----2-2~-----4B--
--2--0--2--2p0h2p-0-----	-----2h4--4-----	-----4-----4-----
-----3b-	--0-----	-----
-----	-----	-----

-----	--5-----5--5-----
-----5h7-	-----7--5--5h7-5--5--5-----
-----2--2-4-4/-6~-----	-----7--5h6-----
--2h4--4-0-----	-----7--
-----	-----

-----	-----5-----
-----	-----8-----
-----5~--7p5-----	--7B-----7B-5h7~-----
-----5--7-----7--	-----
--5--7-----	-----
-----	-----

-----	-----5--
-----8-----	-----5-----
--5h7p5--5h-7/-9--9-----9\7-	--5b-----5h6-----
-----7-----	-----7p5-7-----
-----	-----

-----8--10-----	8-8-----8-----
--8/-10~-10~-----10~-----	--8h--10-8h10-----
-----	-----9\7-5--7p5-----
-----	-----7--
-----	-----

-----	-----5-----
-----5h6-6-7--5b-----	--0h2--5h6-----7--5h7p5b-
-----7-----	-x-----
-----7\5-3--0--	--0-----
-----	-----

-----5-----13b-	-----	--13b--15-15B--13b-----
-----5h6-----	-----14-----	-----14~-----
--7p5-7-----	-----	-----
-----7~- \-----	-----	-----
-----	-----	-----

-----13b-----	-----
--14~-----12-----12-12-	-----12--12-
-----12h14-14-----	--14\12-10-----12/14-14-----
-----	-----12p10-12~--0-----

-----12-----	-----
-----13-----15B--15B-	-----15B--15B--13--15-----
--12h14-----	-----14~-
-----	-----
-----	-----

.25

-----13b-----15B-r---	-----13b-----12-----
-----0-0-0-----	-----14p13-14~-----12-----12-
-----	-----12h14-----
-----	-----

-----	-----
-----	-----14~--14-----14-14~--14-16p14-----
--14\12-10--12p10-----10--12/-14--	--14/16-----16-----16--
-----12-----	-----

-----	-----
--14~-----14-----14h16-16B-16B-	--14~-----0h2p0-----
-----14h16-----16-----	-----x--0h2-----2--0--
-----	-----

pm.

-----	-----	-----
-----	-----2-----4-----2--2--4--2--	-----2--0--2~--0-2--0-----
--2--2--4-----2--2--4--0--	--0--0--0--0--0--0--0--0--2--	-----
--0--0--0--0--0--0--0--0--	-----0-----	-----3b-----

pm.

-----	-----
-----	-----
-----2--0--2~--0-2--0--2--	-----2--2--4-----2--2--4-----
-----0-----	-----0--0--0--0--0--0--0--0--0--
-p0-----	-----

pm.

-----	-----
-----	-----0-----
--2--2--4-----2-----4--2--	--2--2--0--2--0-2~--0-----
--0--0--0--0--0--0--0--2--	--2-----
-----	-----0-----3b-----

pm.

-----	-----
-----	-----
-----2--0--2~--0-2--0-----	-----
-----	-----
-p0-----	-----2-----2--2--4-----
-----0-----	-----0--0--0--0--0--0--0--0--0--

pm. -----

-----	-----
-----	-----2--2p0-----
--2--2-----2--2--4--2--	-----2--0--2--2p0h2p-0-----
--0--0--0--0--0--0--0--2--	-----
-----0-----	-----3b-----
-----	-----

-----	--17--17-----17-17-----17-17-17--
-----17--17-17-17--17--	-----17--17--17--17-----17-----
-----19B-----19B-	-----19B-x--19B-----19B-----
-----	-----
-p0-----	-----
-----	-----

.25

-----17-----	-----17-----
--20B~-----20-----	-----17-----20p17-----
-----19B-17--	-----19-----17b-18-----19-----
-----	-----19-----
-----	-----
-----	-----

-----20B--20--17h20p17-----	--17~-x-----17-----
-----19-----	-----19-20B~-----20-----
--17b-----	-----
-----19-----	-----
-----	-----
-----	-----

-----	-----
--19Br-17--19-----17--19-19pB-19--	--17~-----17-----17-----17--17--
-----19-----	-----19--17h19-----19--17-----
-----	-----
-----	-----

-----	-----
--17-----17-----17-17-----17-----17-----17-	-----
--17h19-19-----19-----17h19-19-----19-----17-----17-----	-----
-----17h19-19-----	-----
-----	-----

-----	-----17--17-
--17--x-17-19--17b-----19B-----	-----
--17h19-x-19-0-----19p17h19-----	-----
-----0-----	-----
-----	-----

--17-17-----17-17-17-20p17--17-----	-----20BR-----
-----19B-----19-----17h19p17--	-----17--19--17~-x-
-----	-----19-----
-----	-----
-----	-----

-----17--	-----17-----17-----
-----17--19-----	--20B~-----20-----20B~
-----17--17-----	-----
--19p17-----17--17-----	-----
-----19-----19-----	-----
-----	-----

-----17-----17h20p17-----20B--	--19B--17-----17-----
-----20-----20-----	-----20-----20B~-----
-----	-----
-----	-----
-----	-----

--17--	-----
-----20--17--20--	-----17BR-----
-----19--17--19--	-----19-19pB-17h-19~-----
-----19--	-----
-----	-----
-----	-----

.25

-----17--19-----	-----17-----17-17---17-
--17h19p17-----17--19-----17b-19--	-----17h18-----19-----18-----
-----19-----17h19-19-----	-----19~-----
-----	-----
-----	-----

-----20p17-	-----20p17-----20p17-----20p17-----20B-
-----17~--17-----	-----19-----19-----19-----19-----
--19p17-----17--19-----19-----	-----
-----19-----	-----
-----	-----

-----17-----	-----
-----20-17-----	-----
-----19BR-17-19p17-----	-----17b-----17--19--17--19--
-----19--19-----	-----19p17-----17--19--17--19--
-----	-----19-----
-----	-----

--17--17--17-----17-17-----17-----17-17-----
--17--19--17h19-19-----19-17h19-19-17h19-

-----19--19b-19--19b-19--19b-19--	-----19b-19-19b-----19b-----19b-----19b-----
--17-17-19--19b-19--19b-19--19b-19--	-----19b-19-----19-----19-----19-----19--
--19-19-----	-----
-----	-----
-----	-----

--17--x-----17-----17-----17-17-----
-----19p17-----17h19--19-19--17h19-
-----19-----

-----17-20p17-----20p17-----20B--	-----17-----17-----17-
-----17-----19-----19-----	-----20-17-20B-----20-17-20B-----
--19-----	-----
-----	-----
-----	-----

-----17-----
--20-17-20B-----20-17-----
-----19BR-17-----19--17b
-----19-----

-----17-----	-----19B--19B--17--19-----
-----17-----20p17-----17-----	-----19-----
--17h18-----19-----17h19p17b-	-----
--19p17-19-----	-----19-----
-----	-----
-----	-----

--17~-----17-17~-17-17-----19B---	-----20B---20--17h20p17-----17-17~
-----19-----18-----	--x--17-----20-----
-----	--x-----
-----	-----
-----	-----

-----17-----	-----17-----
--20B-----20-17-----	-----18-----x-----
-----19BR-17-19p17-----	--19-----19~-----x-----
-----	-----x-0-----
-----	-----

pm.-----

-----	-----	-----
-----	--2---4---2-2-4-2--	-----2-0-2~-0-2-0-----
--2--2-4-----2-2-4-0--	--0-0-0-0-0-0-0-0-2--	-----
--0-0-0-0-0-0-0-0-----	-----0-----	-----3b-----
-----	-----	-----

pm.-----

-----	-----
-----2-0-2~-0-2-0-2--	--2-2-4-----2-2-4-----
-----0-----	--0-0-0-0-0-0-0-0-0--
-p0-----	-----
-----	-----

pm.-----

-----	-----0-----
--2--2-4-----2-----4-2--	--2-2-0-2--0-2~-0-----
--0-0-0-0-0-0-0-0-2--	--2-----
-----	--0-----3b-----
-----	-----

pm.-----

-----	-----	-----
-----2-0-2~-0-2-0-----	-----	-----2-----
-----	-----	-----0-----
-p0-----2--	--2-2-4-----2-2-4-----	-----
-----0--	--0-0-0-0-0-0-0-0-0--	-----

-----	-----8-----8-----
---2p0-2p0-----0-----	--5h-6--6-----6-----
-----2--0h2-2--0h2p0-----	--5-----5-----
-----3b-----	--0-----0-----
-----	-----

-----5--8p5--5-----	-----
--5/6-----7--5h7p5-----	-----
-----7--7\-----	-----
-----0-----	-----
-----0-----	-----

Crossroads Slowhand Discussion

"And, of course, there was Cream. I still love to sit alone in a room and wrap myself up in that music. They created an amazing fusion of Blues and hard rock, and some of their most beautiful songs were covers."

- Martin Scorsese, *Feel Like Going Home* [1]

Let's go back into the 60's to learn a bit more about how to build up a Blues based guitar solo. The history of Cream is filling books, it was one of the first so called "super groups" in rock music. Bruce's and Baker's more jazz-based background together with Clapton's Blues roots created a new magic music style, they were among the first who introduced long improvisations into modern popular music. And this is where we want to take a closer look at - building up a solo architecture like telling a good story instead of the flashy "look how fast I can play"-style. General Thoughts

No, not again all this scales and progressions stuff. You've read enough about it before, now it's time to go one step ahead. You should know about the basics, have your favourite licks, but now you need to know more about the way you can use it. You should know how to express your thoughts while playing without thinking about scales.

Compare it with learning a new language. Imagine you've learned some words and some grammar too, but you still think in your native language and translate it back. That's time consuming and doesn't give you all possibilities the new language may have. A child learns to speak without any grammar. It gets a feeling for the words and sentences. That's what we need for our guitar playing, too. The ability to think in music directly. You need some experience to do that, no doubt. A good way to train this is trying to play the songs or licks you're listening to on the radio or CD or watching on MTV, VH-1, your favourite Blues DVD or video etc. and then trying to add your own ideas. Composing while playing.

This could be also entitled

"Why is someone playing with the speed of light not automatically the better (Blues) guitar player?"

The reason is that being able to play fast is useless if you don't find the right notes in real-time, while playing. You can learn a song note-for-note, play it faster and faster, include tapping, sweep picking, palm-muted speed picking until no one can follow, but if you play your solo, you're helpless. Speed is not evil by itself, a good technique as well, but it's no end in itself. It's more important to be able to express yourself through the guitar, that you know which notes/licks/phrases will move the audience. Sometimes a fast run is great to outline raw energy (like on the following Crossroads), but don't overload a song running scales up and down. That's boring. Shredding is nice if you want to build up some speed, but it's a hard time to listen to. There's nothing to discover.

Below I'll discuss some songs from Clapton's Cream era. Although I have to use tablature to explain some things, you should not simply copy them trying to sound like EC. Look behind and try to find out why it's played that way and how you would have done that. Think in music. Crossroads

Eric clapton, please... vocals
- Jack Bruce at the end of the song

I've always had 'Crossroads' held up as, like, one of the great landmarks of guitar playing, but most of that solo is on the wrong beat. Instead of playing on the two and four, I'm playing on the one and three and thinking, 'that's the off beat.' No wonder people think it's so good because it's wrong!"

- Eric Clapton, April '98 interview with Britain's Mojo.

Robert Johnson composed this Blues classic and recorded it in 1936. Many Blues greats from Ellmore James to Homesick James played their version of it, there's also a movie where Ry Cooder played the soundtrack. Crossroads was among the first Blues songs which EC played in a completely new way, mixing it with Johnson's Traveling Riverside Blues, he also sang the lead vocals. This one is the live version from the album "Wheels Of Fire", with the timeline included from "Those Were The Days" (+ 9 sec.). It was recorded live at the Winterland Ballroom on the 10th March, 1968, EC played a '61 Gibson SG-shaped Les Paul, light-gauge Fender Rock and Roll strings, and a 100-watt Marshall stack (Guitar Player 01/1999). Later versions of Crossroads lack a bit of that fire, they were slowed down to a slow Blues or even reggae style.

Crossroads is a standard Blues in A (A7/D7/E7) with the beat going on 1 and 3 rather than on 2 and 4 (EC's "error", see the quote above). This one is good to start with because it's short and uses the typical 12bar chord progression even during most of the solos.

At first the intro, listen to it and assign the chord progression. The first 4 bars use the A chord (I) like:

```
I-----I-----I-----I-----I
I-----I-----I-----2-0-2-----I-----2-0-2-----I
I--2--2-0-2-0h2-0-I-----2--2-0-2-0h2-0-I-----2-0-2-0h2-0-I-----2-0-2-0h2-0--I
I--2-----I-----2-----I-----I-----I-----I-----I
I--0-----I-3b4--0-----I-3b4--0-----I-3b4--0-----I-3b4--0-----I
I-----I-----I-----I-----I
0:09
```

Use the palm of your picking hand to mute the strings. To increase the power of the 3rd and 4th bar EC used double stops. We know already what has to follow according to the 12 bar Blues structure - you're right, the next two bars use the D7 chord (IV):

```
I-----2-----I-----2-2---2-----I
I-----1-1-----1-I-----1-----1-I
I-----2---2---I-----2---I
I-----0-0-----I-----0-0-----I
I--3b4-----I-3b4-----I
I-----I-----I
0:16
```

Notice that the strings are allowed to ring out in opposite to the first 4 bars. The next two bars are played like the 3rd and 4th bar (A chord, see above, still following the 12bar structure). After this EC left the "playing with chords"-mode completely and finished with a fast run over the minor A Blues scale, including his favourite major note on the 6th fret of the G string, the note that separates the A minor from the A major chord. He ends with the root note of the V chord E7, opening it for the vocals:

```
I-----5-----I
I-----5---8h(5)---5-----7-----I
I-----5b(6)---7h5---5b-6---5h6-----7---5h6---5h6-----I
I-----2-2-----5-7-----7-----7-----7-----7-----I
I-3b4-0---0-0---5/7-----7-----I
I-----0-----0-----I
0:24
```

Now we have 3 vocal choruses with some fills in the style above. The chords still follow the 12 bar blues progression, as does at 1:37 the first solo. We start using some deep notes of the A major pentatonic scale and work up to higher notes of the minor pentatonic. Adding a few double stops gives additional power. The solo is 2 x 12 bars long and uses the quick change standard Blues structure. Try to associate the notes played to the corresponding chords: A(I) - D(IV) - E7(V). Remember that in Blues you can play major and minor pentatonic scale notes over major (seventh) chords.

```
measure 1 - 4
I-----5---5-----I
I-----5h7-5-7---5h7-----I
I-----2---2-2---2---4b(6)-----2---2-----7-5h6-----5---6p5---I
I-2h4---4---4---4-----2h4---4---4/6-----7-----5-7-----7-I
I-----5-7-----I
I-major scale notes-----I
1:37
```

measure 5 - 8

```

I-----5-----5-----8-10-----I
I-----8-----8-----5--8b(10)-----10~~-I
I-7b(9)-----7b(9)-5h7~-5h7p5----5h7/9-9---9\7-5b-----5h6-----I
I-----7-----7-7-----I
I-----I
I-minor scale notes-----I
1:44

```

measure 9 - 12

```

I-----8-----8-----5-----I
I--8h10--8h10-----5-----5--8p5--5-----I
I-----9\7-5-7p5----5h6-7---7-5b-----5h6-----7---5h7p5b-----5h6-----I
I-----7-----7-----7-5-7-----I
I-----7\5-----7~--I
I-----8b-5-----E--I
1:51

```

Before going on, try to play variations of this theme. Start with minor notes (1-4) only and listen to the difference of sound. Next one with some double stops, still not going above the 12th fret (leaving it for the final solo to increase the tension):

```

I--8b-----10-11-12-12b(13)-8b-----8b-----8b-----8b-10b(12)-I
I-----10~~-----10~10~/8-8-8-----/8-8-8-8h10-----I
I-----/9-9-8-9\7-5-----/9-9-9-----I
I-----7-5-7~-----I
I-----I
I-----I
1:58

```

```

I--10b(12)-10b(12)-10b(12)rb10p8-10-----8b--10b(12)rb10-8-10-----7b-----I
I-----10-10-----10p8h10-----8-8b-----I
I-----7h9-----\7--I
I-----I
I-----I
I-----I
2:06

```

```

I-----I
I-----10-10---10-10-10-12p10---10~~~-----10---10-12b(14)-----I
I-5b-7p5---5-7/9-11b-----11-----11-----11--9h11---11-----I
I-----7-----I
I-----I
I-----I
2:12

```

```

I-----I
I-12b(14)-----I
I-----10~~-----I
I-----5h7p5-----I
I-----5h7-----7-5---(vocals...)--I
I-----5-----I
2:18

```

Although in this solo we have found many things we've learned before like the use of major notes in minor scales, the power of 1+5 double stops, the root note as the main note to resolve the tension to and not to forget bends and vibrato even when we're playing fast, we can feel (or hear) that this was not the final solo of that song. As mentioned before, we left one option open: stepping to higher notes above the 12th fret. At 2:41 it's time for the second solo, and we start around the 17th fret, which is not easy on guitars with short necks (21 frets or less). Another problem is the high distorted sound together with the feedback of the marshall amps, so it sounds quite different if played "clean".

```

I-----17-----17-17-17-----I
I-----17-17-17--17-----17-----20b(22)~~~-----I
I--19b(21)-----19b(21)-----19b(21)----repeat...-----I
I-----I
I-----I
I-----I
2:41

```

I--17-----17-----20b(22)-20-17h20p17-----I
I-----20-----17-----20p17-----20-----I
I----- (21)rb19-17-19-----17-18-----19-17b-----I
I-----19-----19-----I
I-----I
I-----Compare it to the intro (+12 frets)!-----I
2:44

I--17-----17-----I
I-----20b(22)~~-----20-----17-----I
I----- (21)rb19-17-19-----17-19-----19b~~-17--17-----17-17-----17-----I
I-----19-----17h19-----19-17-----I
I-----I
I-----I
2:50

I-----I
I-----I
I-17-----17-----17-17-----17-----17-----17-----17-----17-19-17-----I
I-17h19-19-----19-----17h19-19-----19-----17h19-----17h19-----19-----19-----19-----I
I-----17h19-----root!-----I
I-----I
2:54

I-----I
I-----I
I-17-----17-17-----17-17-17-17--20p17-----17-----20b(22)rb20-----I
I-19b(21-----19b(21)-----19-----17p19h17-----17-19-17~~~--I
I-----19-----I
I-----I
I-----I
2:57

I-----17-----17-----17-----17-----20p17-----20b(22)---I
I-----17-19---20b(22)~~~---20---20b(22)---20-----20-----I
I-----17-17-----I
I-19p17---17-17-----I
I-----19-----19~~~-----I
I-----I
3:01

I-20b-17---17-----17-----I
I-----20---20b(22)~~~---20-17-20-----17b(19)rb17-15-17-----I
I-----19-17-19-----17h19~~-17h19p17-I
I-----19-----I
I-----I
I-----I
3:05

I-----I
I----17-19-----17---17-----17-----17~~~---20p17--I
I----17-19-----17-19---17h16---19---17h18---19p17---17-19---19-----I
I--19-----19--19-----19-----19-----I
I-----I
I-----I
3:12

I-----17-----I
I----20p17---20p17---20b(22)~~---20-17-----I
I--19-----19-----19-----19b(21)-17-19-17-----17b-----I
I-----19-19-----19p17-----I
I-----19-----I
I-----I
3:17

I-----I
I-----17-19-19b-19-19b-19-19b-19-19b-----I
I-17-19-17---17-17---17-17---17-17-17-----17-19-19b-19-19b-19-19b-19-19b-----I
I-17-19-17-19-17-17-19-----19-17-17-17-19-19-----I
I-----19-----I
I-----I
3:21

I-----I
I---19b---19b---19b---19p17-----I
I-19-----19-----19-----19-----19b-17~-----17-----17-17-17-----17-17-----17-----I
I-----19p17-----17h19-19-19-17h19-19-19--19-----I
I-----19-----I
I-----I
3:27

I-----17-----17-----17-----I
I--20p17----20p17----20b(22)----20-17-20b(22)-20-17-20b(22)----20-17-20b(22)----20----I
I-----19-----19-----I
I-----I
I-----I
I-----I
3:29

I-----17-----19b(21)---I
I-17-----17---20p17---17-----I
I---19b(21)rb19p17---19-17---17h18-----19---17h19p17-----I
I-----19-----19p17-19-----19-----I
I-----compare to the intro:-----I
I-----one octave higher!-----I
3:33

I-19b(21)-17-19----17~----17----17-17----19b(21)----20b(22)-20-17h20p17----17~-----I
I-----19-----19-----19-----19-----17-----20-----I
I-----I
I-----I
I-----I
I-----I
3:36

I-----17-----I
I-20b(22)----20-17-----17-----I
I-----19b(21)rb19p17-19p17----17h18-----I
I-----19-----I
I-----19--I
I-----I
3:42

You see that EC is playing with the licks, combining and using on different positions of the scale. When reaching the end of the playable scale and it seems he can't increase the tension, he again used double stops to go one step ahead. Analyse them and try to find out which chords belong to them. Take a look at the simple but effective turnaround at the end of the solo: going back to the root note and then without a break adding notes from the V chord (E7) ending with E, waiting for the last verse to come. Finally: this is not something to learn note for note. Listen close how to use what you've learned and try your own style!