

# The Ultimate Guitar Songbook

The Complete Resource for Every Guitar Player!

110 Songs!

Note-for Note Transcriptions • Easy Guitar • Chord Melody • Fingerstyle • Classical • Riffs



# The Ultimate Guitar Songbook

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# Babe, I'm Gonna Leave You

Words and Music by Anne Bredon, Jimmy Page and Robert Plant

Moderately ♩ = 134

Gr. 1 Am (acoustic) *mp* Am7sus4/G Am7/G D/F# D7/F# F E

This system shows the first four measures of the guitar part. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff contains a bass line with octaves and chords. Fretboard diagrams are provided for the bass clef staff, showing fingerings for the strings.

Am7 Am7/G D/F# D7/F# F E

This system shows the next four measures of the guitar part, continuing the melodic and bass lines from the first system.

Am7 Am7sus4/G Am7/G D/F# D7/F# F E

Babe, Rhy. Fig. 1 ba - by, ba - by I'm (end Rhy. Fig. 1)

This system introduces the vocal line. The treble clef staff has the lyrics "Babe, Rhy. Fig. 1" and "ba - by, ba - by I'm". The guitar part continues in the bass clef staff. The system ends with "(end Rhy. Fig. 1)".

w/Rhy. Fig. 1 (2 times) Am7 Am7sus4/G Am7/G D/F# D7/F# F E

gon - na leave you. I said

This system continues the vocal line with the lyrics "gon - na leave you. I said". The guitar part continues in the bass clef staff.

Am7 Am7sus4/G Am7/G D/F# D7/F# F E

ba - by, you know I'm gon -

This system continues the vocal line with the lyrics "ba - by, you know I'm gon -". The guitar part continues in the bass clef staff.

Am7 Am7/G D/F# D7/F# F E

na leave you. I'll

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note 'na', followed by a half note 'leave', a quarter note 'you.', and a quarter rest. The guitar accompaniment features a steady eighth-note pattern. The guitar tablature shows fingerings for the strings, including a 3-finger pull-off on the 3rd string in the first measure.

F6 F E7 E F6 F E7 E

leave you when the sum-mer-time, leave you when the sum-mer comes

Detailed description: This system contains measures 5 through 8. The vocal line continues with 'leave you when the sum-mer-time,' and 'leave you when the sum-mer comes'. The guitar accompaniment maintains the eighth-note pattern. The guitar tablature shows various fingerings, including a triplet of eighth notes on the 3rd string in measure 6.

Am Am7/G D7/F# F E

a-roll-in, leave you when the sum-mer comes

Detailed description: This system contains measures 9 through 12. The vocal line starts with 'a-roll-in,' followed by 'leave you when the sum-mer comes'. The guitar accompaniment continues with the eighth-note pattern. The guitar tablature shows fingerings for the strings, including a 3-finger pull-off on the 3rd string in measure 10.

Am Am7 Dm(add9) Am Am7 Dm(add9)

a long.

Rhy. Fig. 2

*mf*

Detailed description: This system contains measures 13 through 16. The vocal line has 'a long.' followed by a quarter rest. The guitar accompaniment features a rhythmic figure (Rhy. Fig. 2) consisting of eighth-note chords. The guitar tablature shows fingerings for the strings, including a 3-finger pull-off on the 3rd string in measure 13. The system concludes with a dynamic marking of *mf*.

Am Am7 Dm(add9) Am Am7 Dm(add9)

Am Am7sus4/G Am7/G D7/F# F E

Babe, babe, babe, babe, babe, babe, ba - by, mm, ba-by I

Am7 Am7sus4/G Am7/G D/F# D7/F# F E

wan - na leave you. I ain't jok - in' wom-an, I've got to

Am7 Am7sus4/G Am7/G D7/F# F E

ram - ble. Oh, yeah.

Am7 Am7sus4/G Am7/G w/Fill 1 D/F# D7/F# F E

Ba - by, ba - by, I will leave you. (I've) real - ly got to

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

F6 F E7 E F6 F E7 E

ram - ble. I can hear it call - in' me the way it

(pp:) (I can hear it call - in' me.)

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

Am Am7sus4/G Am7/G D7/F# F E

used to do. I can hear it call - in' me back home.

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

w/Rhy. Fig. 2 Am Am7 Dm(add9) Am Am7 Dm(add9)

Am Am7 Dm(add9) Am Am7 Dm(add9)

Fill 1 (Gtr. 2 acous.)

T 7 10 12 7 10 12 8 10 8 7 8 7 8 7 10

A 9 9

B

Am7add9      Dm(sus4)/A      Dm/A      Am7add9      Dm(sus4)/A      Dm/A

*mp*

Am7add9      Dm(sus4)/A      Dm/A      Am7add9      Dm(sus4)/A      Dm/A

Am      Am7/G      D7/F#      F      E

Ba - by, oh, babe, I'm gon - na

Rhy. Fig. 3A (Gtr. 3-elec.)      (end Rhy. Fig. 3A)

Rhy. Fig. 3 (Gtr. 1)      (end Rhy. Fig. 3)

w/Rhy. Figs. 3 & 3A (both 3 times)

Am      Am7/G      D7/F#      F      E

leave you. \_\_\_\_\_ Oh, \_\_\_\_\_

Am      Am7/G      D7/F#      F      E

ba - by, you know I've real - ly

Am      Am7/G      D7/F#      F      E

got to leave \_\_\_\_\_ you. \_\_\_\_\_ Oh.



F E F E

I could hear it call - in' me, I said don't you hear it call - in' me the way it

Gtr. 3 (Gtr. 3 out)

Gtr. 1

w/Rhy. Fig. 2

Am Am7 Dm(add9) Am Am7 Dm(add9)

used to do? Oh.

Am Am7 Dm(add9) Am Am7 Dm(add9)

Am Am7sus4/G Am7/G D/F# D7/F# F E

Gtr. 2

Gtr. 1

*mp*

Am7 Am7(sus4)/G Am7/G D/F# D7/F# F E

1 3 1 0 2 2 2 1 2 0 1 3 0 3 1 0 1 0 2 4 2 0 3 2 0 2 0 3 0 3 1 3 1 0

Am7 Am(add6) G7 G6 D(add9)/F# D/F# Fmaj7 E

I know, \_\_\_ I know, \_\_\_ I know I nev- er, nev - er, nev-er, nev- er, nev-er gon-na

(Gtr. 2 out)

9 0 2 2 0 2 2 2 0 9 2 0 1 2 0 9 0 2 1 9 2 1 1 0

0 2 2 0 2 2 0 0 0 0 0 4 2 4 2 9 3 2 2 1 0

Am C/G D7/F# F E

leave you babe, \_ but I got- ta go a-way from this place. \_

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

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

Am7

Am(add6)

G6

G7

D(add9)/F#

D/F#

Fmaj7/E

E

I got-ta quit you, yeah. Oh,

ba - by, ba - by, ba - by, ba - by,

*cresc.*

w/Rhy. Figs. 3 & 3A (both 2 times)

ba - by, ba - by, ba - by, Oh.

Don't you hear it call - in' me?

Oh. Wom - an.

Gr. I  
*mp*



Am7 Am(add6) G6 G7 D(add9)/F# D/F# Fmaj7 E

grow, \_\_\_\_\_ yes it is. \_\_\_\_\_ We gon- na go walk - in' through the \_\_\_\_\_ park \_\_\_\_\_ ev - 'ry day. \_\_\_\_\_

12-10 10-8 9

w/Rhy. Figs. 3 & 3A (both 2 times)

Am Am7/G D7/F# F E

Oh, my babe. \_\_\_\_\_ Ev - 'ry \_\_\_\_\_ day. \_\_\_\_\_ Oh. \_\_\_\_\_

Am Am7/G D7/F# F E

My, my, my, my, my, my, babe, I'm gon - na leave you,

Am Am7(sus4)/G Am7/G D/F# D7/F#

go a - way. \_\_\_\_\_

Gr. 2

*mp*  $\square$  ----- 4

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

*mp*

F E Am7 Am(add6) G7 G6 D(add9)/F# D/F#

Oh, \_\_\_\_\_ huh.

hold bend

full full 1/2

Detailed description: This system contains the first four measures of the piece. The vocal line starts with "Oh, \_\_\_\_\_ huh." The guitar melody features a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a triplet of eighth notes in the second measure. The third measure has a quarter note, a half note, and a quarter note. The fourth measure has a quarter note, a half note, and a quarter note. The guitar accompaniment consists of two staves. The first staff shows fret numbers: 5/7, 5, 4, 5, 4, 2, 4, 2. The second staff shows fret numbers: 3, 3, 3, 3, 1, 3, 4. Performance instructions include "hold bend" with a dashed line over the second measure, and "full" and "1/2" with arrows pointing to specific notes in the second and fourth measures.

Fmaj7 E Am7 Am(add6) G7 G6

So good, sweet ba - by. \_\_\_\_\_

Detailed description: This system contains the next four measures. The vocal line says "So good, sweet ba - by. \_\_\_\_\_". The guitar melody features a triplet of eighth notes in the first measure, followed by a quarter note, a half note, and a triplet of eighth notes in the second measure. The third measure has a quarter note, a half note, and a quarter note. The fourth measure has a quarter note, a half note, and a quarter note. The guitar accompaniment consists of two staves. The first staff shows fret numbers: 4, 3, 3, 1, x, x, 1, 3, 1, 2, 2. The second staff shows fret numbers: 3/5, 2, 3, 0, 1, 2, 0, 1, 2. Chord labels Fmaj7, E, Am7, Am(add6), G7, and G6 are placed above the staff.

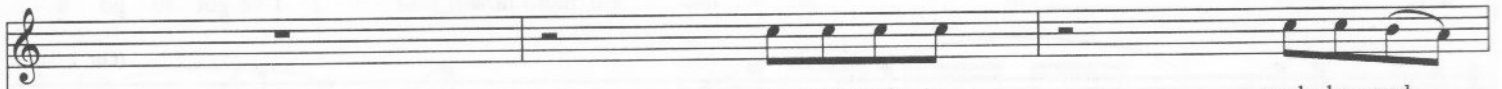
Dadd9/F#

D/F#

Fmaj7

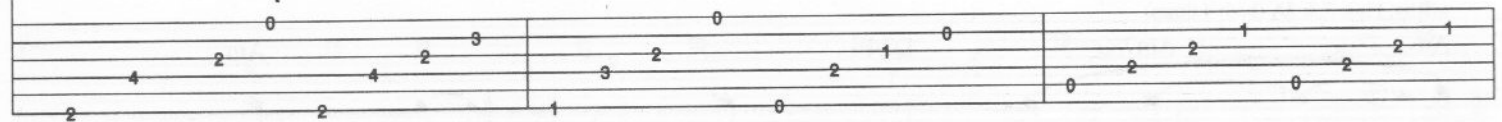
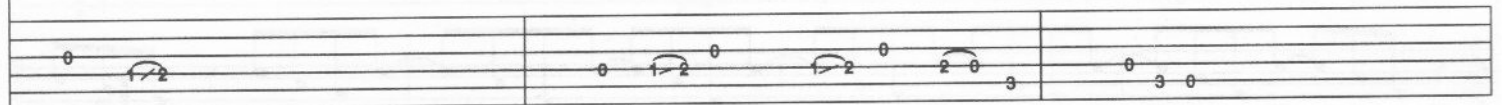
E

Am



It was real - ly,

real - ly good. \_\_\_

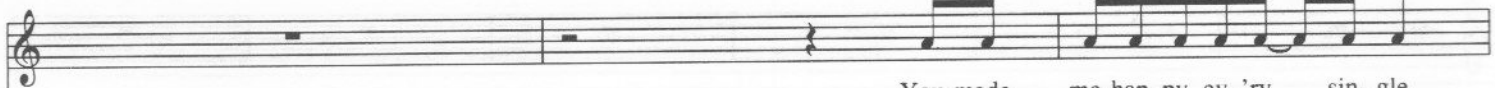


C/G

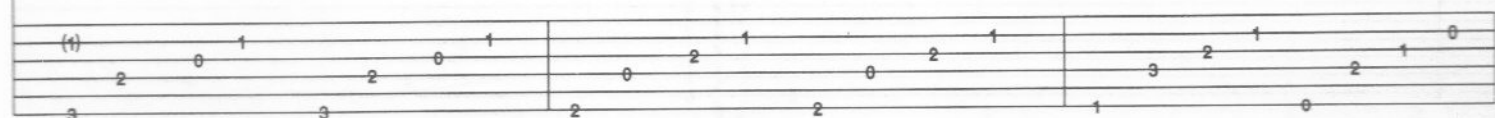
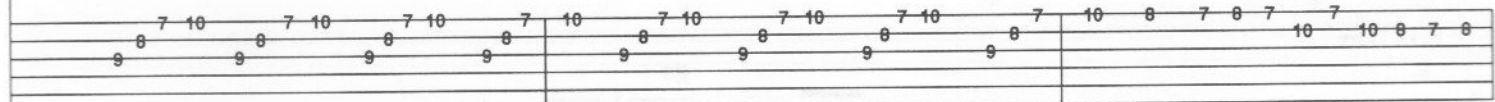
D7/F#

F

E



You made me hap - py ev - 'ry \_\_\_ sin - gle



Am Am7(sus4)/G Am7/G D7/F# F E

day, but now I've got to go a -

(Gtr. 2 out)

8 x 10 (10) 10 10 10 10 10

*p* *mf*

w/Rhy. Figs. 3 & 3A (both 4 times)

Am Am7/G D7/F# F E Am

way. Oh, oh, oh.

Am7/G D7/F# F E Am Am7/G D7/F#

F E Am Am7/G D7/F# F E

Ba - by, ba - by, ba - by,

Free time

F E7

that's when it's call - in' me,

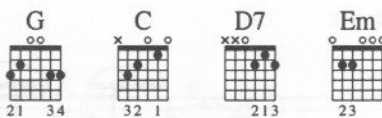
Gtr. 1 *mp*





# Brown Eyed Girl

Words and Music by Van Morrison



**Intro**  
Moderately Fast Rock ♩ = 144

Gr. 1 (elec.)  
mf  
w/ clean tone  
w/ pick & fingers

N.C.(G) (C) (G) 1. (D)

TAB: 12 13 15 13 12 | 12 13 15 13 12 | 12 13 15 13 12 | 10 11 12 10

2. (D) Verse  
G C G  
Rhy. Fig. 1

Gr. 2 (acous.) mf

Gr. 1

Hey, where did we go — days — when the rains —  
let ring

TAB: 10 11 12 10 | 3 3 3 | 1 0 2 2 | 3 3 3

D7 G C  
Gr. 2: w/ Rhy. Fig. 1, 3 times  
End Rhy. Fig. 1

— came? — Down — in the hol — low, —

TAB: 10 8 7 5 | 3 3 3 | 0 1 3 0

G D7 G

play - in' a new — game. Laugh - ing and a

3 3 5 4 3 5 | 2 1 2 0 2 1 2 | 3 5 7 5 3  
4 5 7 5 4

C G D7

run - ning, hey, — hey, — skip - ping and a jump - ing,

8 8 8 9 10 9 | 3 5 7 5 3 2 3 3 2 3 | 2 3 2 3  
4 5 7 5 4 2

G C G D7

in the mis - ty morn - ing fog — with our, our hearts a thump - in'. And you, —

3 3 3 4 | 8 5 5 5 5 | 4 3 4 3 0 | 5 3 5 3 5  
5 5 5 5 0

C D7 G Em

Rhy. Fig. 2

my brown - eyed — girl. —

Gtr. 1

1 0 1 1 | 2 0 2 X 0 | 3 5 3 2 0 | 0 0 0  
2 2 | 0 0 0 0 | 0 0 0 0 | 2 0 2

C D7 G D7 End Rhy. Fig. 2

Yeah, you, my brown-eyed girl.

**Verse**  
Gtr. 2: w/ Rhy. Fig. 1, 4 times

G C G D7

2. Now, what-ever hap-pened to Tues-day and so slow?

G C G D7

Go-ing down the old mine with a tran-sis-tor ra-di-o.

G C G

Stand-ing in the sun-light laugh-ing, hid-ing be-hind a

D7 G C

rain - bow's wall. — Slip - ping and a slid - ing

3 2 5 5 | 3 4 3 3 4 | 5 5 7 5 5 5

G D7 C Gtr. 2: w/ Rhy. Fig. 2 D7

all a - long the wa - ter - fall — with you, — my brown - eyed — girl. —

3 3 3 | 5 5 5 3 2 | 0 1 1 2 | 2 0 2

G Em C D7

You, — my — brown - eyed girl. —

3 5 3 3 2 | 0 0 0 | 1 3 0 3 | 2 0 2

4 5 4 4 2 | 0 0 0 | 2 0 2 | 0 2 2

G D7 D7 Gtr. 2

Do you re - mem - ber when we used to sing?

Gtr. 1

3 5 5 7 | 5 3 2 | | |

4 5 5 7 | 5 5 3 2 2 | | |

X X | X X X 4 4 4 4 | 5 5 5 5



Verse

Gtr. 2: w/ Rhy. Fig. 1, 4 times

G C G D7

3. So hard to find my way now that I'm all on my own.

Gtr. 1

Detailed description: This system contains the first four measures of the verse. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "3. So hard to find my way now that I'm all on my own." The guitar line 1 (Gtr. 1) is in the treble clef and provides a melodic accompaniment. The guitar line 2 (Gtr. 2) is in the bass clef and shows fret numbers for the strings: 5, 3, 4, 5, 7, 5, 5, 5, 5, 3, 5, 5, 7, 5, 3, 2, 2, 3, 2.

G C G D7

I saw you just the other day; my, how you have grown.

Detailed description: This system contains the next four measures of the verse. The lyrics are "I saw you just the other day; my, how you have grown." The guitar line 2 shows fret numbers: 3, 4, 3, 4, 5, 5, 5, 5, 3, 5, 7, 5, 4, 2, 3, 5, 3, 2, 2, 4, 5, 4, 2.

G C G

Cast my mem-'ry back there, Lord. Some - times I'm o -

Detailed description: This system contains the next four measures of the verse. The lyrics are "Cast my mem-'ry back there, Lord. Some - times I'm o -". The guitar line 2 shows fret numbers: 3, 3, 4, 5, 7, 8, 9, 8, 9, 8, 9, 7, 8, 10, 8, 7.

D7 G C

ver - come think - in' 'bout it. Laugh - ing and a run - ning, hey, hey.

Detailed description: This system contains the final four measures of the verse. The lyrics are "ver - come think - in' 'bout it. Laugh - ing and a run - ning, hey, hey." The guitar line 2 shows fret numbers: 7, 8, 10, 8, 7, 3, 5, 7, 5, 3, 8, 8, 10, 9.





# Dust in the Wind

Words and Music by Kerry Livgren



**Intro**  
Moderately ♩ = 46

\*Gtr. 1 (acous.)

C Cmaj7 Cadd9 C Asus2 Asus4

*mf*  
m p i p m p i sim.  
p  
\*\*w/fingers  
let ring throughout

TAB

\*6-str. steel-string doubled by 6-str. in Nashville tuning.  
\*\*p=thumb, i=index, m=middle

A I M P A I M

Am Asus2 Cadd9 C Cmaj7 Cadd9 Am Asus2

## Verse

Asus4 Am G/B C G/B Am

1. I close my eyes, \_\_\_\_\_  
2. Same old song, \_\_\_\_\_  
3. Now don't hang on, \_\_\_\_\_

G Dm7 Am G/B

on - ly for a mo - ment, and the mo - ment's gone. \_  
just a drop of wa - ter in an end - less sea. \_  
noth - ing lasts for - ev - er but the earth and sky. \_

C G/B Am G Dm7

All my dreams pass be - fore my eyes, a cu - ri -  
 All we do crum - bles to the ground, though we re -  
 slips a way and all your mon - ey won't an - oth - er

Am Chorus D/F# G Am Am/G To Coda ⊕

os - i - ty. -  
 fuse to see. -  
 min - ute buy. - )

Dust in the wind

1. D/F# G Am G/B 2. Am(add9)

All they are is dust in the wind. wind.

(we)

G/A F(#11)/A F6(#11)/A

Oh, ho, ho.

**Instrumental Bridge**

Am(add9) G/A

F(#11)/A F6(#11)/A *D.C. al Coda*

**Coda**  
D/F#

G Am Am/G

All we are — is dust in — the wind. —  
(All we are — is dust in — the

D/F# G Am Am/G D/F# G

wind. — Dust — in — the wind. Ev - 'ry-thing - is dust in the  
wind. — Ev - 'ry-thing - is dust in — the wind.)

**Outro**

Am Asus2 Asus4(b13) Am Asus2 Asus4(b13) *\*Play 4 Times and Fade*

wind. The — wind. —

*\*ad lib. voc. on repeat*

# Here Comes The Sun

Words and Music by George Harrison

\*Capo VII

Intro

Moderately ♩ = 126

Gtr. 1 (acous.)

*mf* let ring throughout

\*All notes tabbed on 7th fret are played as open strings

Chorus

Here comes the sun, doo 'n' doo doo. Here comes the sun

I say it's all right.



Verse

A D E7 E7sus4 E7

2. Lit - tle dar - lin', the smiles re - turn - ing to their fac - es.

A D E7 E7sus4

Lit - tle dar - lin', it seems like years since it's been here.

Chorus

A D B7

Here comes the sun. (Doo 'n' doo doo.) Here comes the sun 'n' I say

To Coda

A N.C. A E7 N.C. (E)

it's al - right.

Bridge

(C) (G) (D/F#) (D) A E7 N.C. (E)

(C) (G) (D/F#) (D) A E7 N.C. (E)

Sun, sun, sun, here it comes. \_

(C) (G) (D/F#) (D) A E7 1., 2., 3. N.C. (E)

Sun, sun, sun, here it comes. \_

4. E7sus4 E7 E

Verse

A D E7 E7sus4 E7

3. Lit-tle dar-lin', I \_\_\_ feel \_\_\_ that \_\_\_ ice \_\_\_ is \_\_\_ slow - ly \_\_\_ melt - ing.

A D E7 E7sus4

Lit - tle dar - lin', it seems - like - years - since it's - been - clear. -

⊕ Coda

A D B7

Here comes the sun. (Doo 'n' doo doo.) Here comes the sun. -

A N.C. A

It's al - right. It's al - right.

N.C. (C) (G) (D/F#) (D) A

rit.



# Love Struck Baby

Words and Music by Stevie Ray Vaughan

## Intro

Moderately Fast ♩ = 162

N.C.

Gr. 1 (S.R.V.)

*f* w/ slight dist.

12 12 12 | 12 12 12 12 15 14 <sup>1/4</sup> | 10 10 10 10 13 12 <sup>1/2</sup> <sup>1/4</sup> | 5

\* Gtr. 2

T  
A  
B

\* 6 string bass arr. for gtr.

1. Well, I'm a

let ring ----- 1

8vb ----- loco

0 2 2 2 (2)

## Verse

\*\*\* A7

love struck mm - ba - by, I must con - fess. Life with - out you darl - in', it's a

*mf*

7 7 9 7 7 7 9 7 | 7 7 9 7 7 7 9 7 | 7 7 7 9 10 7 9 7

\*\* Gtr. 2 played one octave higher than gtr. part, resulting in same pitch.

\*\*\* Chord symbols reflect overall harmony.





E7 D7

do lit - tle ba - by ain't o - ver it yet. Ev - 'ry time I see ya make me  
sparks start fly - in' ev - 'ry

A7

feel so fine, my heart's beat - in' craz - y my blood's run - nin' wild. Your  
time we meet. let me tell you ba - by, you knock - me off my feet. Your

D7 E7

lov - in' make me feel like a - might - y, might - y fine. Love me mm - ba - by, I know  
kiss - es, your lov - in', they're so God damn sweet. Don't cha know mm - ba - by, you can't

Chorus A7

you're mine. I'm a } love struck ba - by. Yeah, I'm a  
be beat. Now I'm a }

Gtr. 1

Gtr. 2

8ba

1/2 1/4

D7 A7

love struck ba - by. You got me love struck mm - ba - by,

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

8ba

0 2 2 2 1/2 2 1/2 0 0 2 0

To Coda ⊕ E7 D7#9

an' I know just whats to do.

5 5 4 2 0 4 0 0 9 9 11 9 9 9 11 9 7 0 9 9 9 9 7 7 7

8ba 8vb

0 2 2 2 1

**Bass Solo**  
A7

Gtr. 2

8ba

*f*

1 2 2 2 2 2 1 0 5 2 0 0 0 1 2 2 2 2 2 1 0

Gtr. 1

Barely audible next 9 meas.



D7

8ba

1/4

E7

A7

8ba

HP

A7

8ba

HP

full

full

# Guitar Solo (S.R.V.)

\* A7

Gr. 1

*f*

5 7 5 7 5 7 5 5 7 5 5 7 5 7 5 5 5 5 5 5 5 5

\* Chord symbols reflect overall harmony.

*D7*

8 5 8 5 5 8 5 5 8 5 5 5 10 10 17 17 17 17

*A7* *E7* *8va*

(17) 5 5 5 9/16 17 17 5 5 5 9/16 17 17 17 10 16 10 17 10 17 10 10

*A7* *E7* *8va* *loco* *8va*

19 19 17 19 19 19 17 19 17 17 17 19 17 19 17 18 (17) (17) 17 18 17 18 19 19 19 19

*A7* *8va*

19 17 19 17 19 17 19 17 17 17 19 17 17 17 17 17 17 17 17 17 17 17

*D7* *8va*

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







D.S. al Coda

A7 E7

The

full full 1/4

⊕ Coda

E7

know just what to do. —

1/4

D7 A7 N.C. G#9 A9 A13 N.C.

Ow!

8va----- loco

1/4 1/2 1/4 1/2 rake---

Freely

A9

3 3 3

14 12 14 12 14 13 12

17 14 16 17

0 3 0 4 0 5 (5)



C

I stole a kiss at the turn of a mile.  
The night was young and the moon — was gold,

My cu - ri - os - i - ty run - nin' wild. —  
so we both de - cid - ed to take a stroll. —

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "I stole a kiss at the turn of a mile. The night was young and the moon — was gold, My cu - ri - os - i - ty run - nin' wild. — so we both de - cid - ed to take a stroll. —". The music includes triplets and a fermata. Below the vocal line is a guitar accompaniment in treble clef and a bass line in bass clef. The guitar part includes chord diagrams and fret numbers. The bass line includes fret numbers.

G D

Cruis - in' and play - in' the ra - di - o  
Can you i - mag - ine the way — I felt?

The second system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Cruis - in' and play - in' the ra - di - o Can you i - mag - ine the way — I felt?". The music includes triplets and a fermata. Below the vocal line is a guitar accompaniment in treble clef and a bass line in bass clef. The guitar part includes chord diagrams and fret numbers. The bass line includes fret numbers.

G

with no par - tic - u - lar place to go  
I could - n't un - fas - ten her safe - ty belt.

2. Rid - in' a - long in my au - to - mo -  
4. Rid - in' a - long in my cal - a - boose, -

Chord diagrams:  $\begin{array}{c} 4 \\ 5 \end{array}$ ,  $\begin{array}{c} // \\ 6 \\ 7 \end{array}$  6 6 6 6 6 6 5 3,  $\begin{array}{c} 4 \\ 5 \end{array}$

End Rhy. Fig. 1

Chord diagrams:  $\begin{array}{c} 7 \\ 5 \end{array}$ ,  $\begin{array}{c} 5 \\ 3 \end{array}$  5 7 7 5 5 7 7,  $\begin{array}{c} 5 \\ 3 \end{array}$

Verse

Gtr. 2: w/ Rhy. Fig. 1

G

bile, I's anx - ious to tell her the way I feel.  
still try - in' to get her belt a - loose.

Chord diagrams:  $\begin{array}{c} // \\ 3 \\ 3 \end{array}$   $\begin{array}{c} // \\ 3 \\ 3 \end{array}$  5 3,  $\begin{array}{c} // \\ 3 \\ 3 \end{array}$   $\begin{array}{c} // \\ 3 \\ 3 \end{array}$  5 3

C

So I told her soft - ly and sin - cere,  
All the way home I held a grudge

and she leaned and whis - pered in my  
for the safe - ty belt that would - n't budge. -

Chord diagrams:  $\begin{array}{c} 4 \\ 5 \end{array}$ ,  $\begin{array}{c} // \\ 6 \\ 7 \end{array}$  6 6 6 6 6 6 5 3,  $\begin{array}{c} 4 \\ 5 \end{array}$

G D

ear. Cud - dl - in' more and driv - in' slow  
Cruis - in' and play - in' the ra - di - o

The first system of music features a vocal line in treble clef with lyrics, a guitar line in treble clef with triplets, and a bass line in bass clef with fret numbers.

*To Coda* ⊕

G

with no par - tic - u - lar place to go.  
 with no par - tic - u - lar place to

The second system continues the vocal line and guitar accompaniment. The guitar line features a triplet of eighth notes and a series of chords. The bass line includes fret numbers such as 16, 17, 15, and 10.

**Guitar Solo**

G

Gtr. 1

The guitar solo section is marked 'Gtr. 1' and features a complex melodic line with many triplets and slurs. The bass line provides a rhythmic accompaniment with fret numbers like 15, 16, and 17.

Gtr. 2 *Rhy. Fig. 2*

The second guitar part, 'Gtr. 2', is a rhythmic figure consisting of a steady eighth-note pattern. The bass line continues with fret numbers 5, 7, and 9.







Gr. 2: w/ Rhy. Fig. 2, 1st 10 meas.  
G

Musical notation for Gtr. 2, measures 1-5. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with triplets and rests. The bass line features a rhythmic figure of eighth notes with a 1/2 note accent.

Musical notation for Gtr. 2, measures 6-10. Treble clef, key signature of one sharp (F#). The melody continues with triplets and rests. The bass line includes a 1/4 note accent and a 1/2 note accent.

Musical notation for Gtr. 2, measures 11-15. Treble clef, key signature of one sharp (F#). The melody features triplets and rests. The bass line has 1/2 and 1/4 note accents.

Musical notation for Gtr. 2, measures 16-20. Treble clef, key signature of one sharp (F#). The melody includes triplets and rests. The bass line has 1/4 note accents.

Musical notation for Gtr. 1, measures 1-5. Treble clef, key signature of one sharp (F#). The melody is mostly whole notes. Chords G, Ab7, and G7 are indicated. The bass line shows fret numbers.

Musical notation for Gtr. 2, measures 1-5. Treble clef, key signature of one sharp (F#). The melody is mostly whole notes. The bass line shows fret numbers.



Gtr. 2: w/ Rhy. Fill 1, 3rd time

E5 C5 D5 E5

slight P.M. -----

**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 G5 D5 E5 Em7

2. All day long I think of things but noth - ing seems to sat - is - fy.  
 5. And so as you hear these words tell - ing you now of my state.

To Coda ⊕

E5 D5 G5 D5 E5

Think I'll lose my mind if I don't find some - thing to pass it by.  
 I tell you to en - joy life, I wish I could but it's too late.

**Bridge**

E5 D5

Can you help me? Thought you were my friend..

Gtrs. 1 & 2

Rhy. Fill 1

Gtr. 2

P.M. -----

T  
A  
B

14	14	14	14	14	14	14	14	14	12
14	14	14	14	14	14	14	14	14	12
12	12	12	12	12	12	12	12	12	10



E5

G5 D5 E5 Em7 E5 *8va*

D5 *8va* G5 *loco* D5 E5 Em7 E5

D5 G5 D5 E5 Em7

**Interlude** *D.S. al Coda*  
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas., 2 times

⊕ **Coda**  
**Outro**

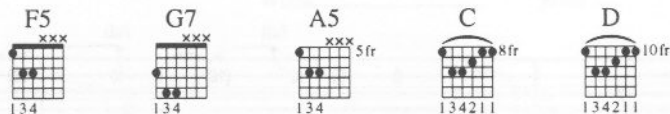
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

G5 D5 E5

Gr. 2 Gr. 1

# You Really Got Me

Words and Music by Ray Davies



## Intro

Moderate Rock ♩=132

F5 G5 F5 G5

F5

F5 G5 F5 G5

Rhy. Fig. 1

F5 G5 F5 G5

F5

End Rhy. Fig. 1

Gtr. 1 (dist.)

Gtr. 2 (dist.)

## Verse

Gtr. 2: w/ Rhy. Fig. 1, 3 1/2 times

G5 F5 G5

F5 G5 F5 G5

F5 G5 F5 G5

F5

1. Girl, you real - ly got me go - in', you got me so I don't know what I'm do - in' —  
 2., 3. See, don't ev - er set me free, I al - ways wan - na be by your side. \_\_\_\_\_

G5 F5 G5

F5 G5 F5 G5

F5 G5 F5 G5

F5

now. Yeah, \_\_\_\_\_ you real - ly got me now, you got me  
 Girl, \_\_\_\_\_ you real - ly got me now, you got me

G5 F5 G5

F5

Gr. 1: w/ Rhy. Fill 1, 2nd time

Gr. 1: w/ Rhy. Fill 3, 3rd time

G5 F5 G5

A5 G5 A5

G5

Gr. 2

so I can't sleep at night. — } Yeah, you real - ly  
 so I can't sleep at night. — } (Yeah, \_\_\_\_\_

A5 G5 A5

G5 A5 G5 A5

Gr. 1: w/ Rhy. Fill 2, 2nd time

A5 G5 A5

C

got me now, you got me so I don't know what I'm do - in', ah. Oh

Rhy. Fill 1

Gr. 1

Rhy. Fill 3

Gr. 1

Rhy. Fill 2

Gr. 1

D C D C D C D C D C

yeah, you real - ly got me now, you got me so I can't sleep at night. You  
Yeah.

To Coda ⊕

D C D C D C D C D C

real - ly got me. — You real - ly got me. — You real - ly got me. —

1. 2.

C C

Oh, Lord. —

full full full full full full 1/2

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 1, 5 times  
G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

full full full full



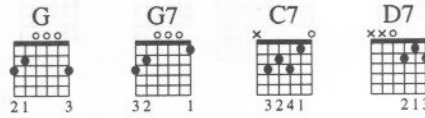






# Blue Suede Shoes

Words and Music by Carl Lee Perkins



Verse  
Brightly  
N.C.

mf 1. Well, it's one for the mon-ey, two for the show, three to get read-y now

G N.C. G N.C. G N.C.

TAB: 0 2 | 0 0 0 0 0 3 | 0 0 0 0 0 3 | 0 0 0 0 0 3

Strum Pattern: 2, 3  
Pick Pattern: 3, 4

Chorus  
C7

G7 G G

go, cat, go but don't you step on my blue suede shoes. You can

TAB: 1 0 3 0 0 | 3 0 1 3 3 3 3 0 | 0 0 0 0 0 2 | 0 0 0 3 3

Verse

D7 C7 G N.C. Verse G

do an-y thing but lay off of my blue suede shoes. 2. Well, you can knock me down, burn my house,

TAB: 3 3 3 3 | 0 0 0 3 0 | 0 0 0 0 0 | 0 2 0 | 0 0 0 3

N.C. G N.C. G N.C.

step on my face, steal my car, slan-der my name all o-ver the place; drink my ci-der from an old fruit jar; Do an-y-thing that you

Chorus C7

want to do but uh - huh, hon-ey, lay off of my shoes. Now don't you

G D7

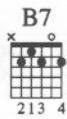
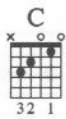
step on my blue suede shoes. You can do an - y - thing but lay

C7 G G

off of my blue suede shoes. 1. You can shoes. 2. You can shoes. 3. You can shoes.

# Auld Lang Syne

Words by Robert Burns  
Traditional Scottish Melody



**Strum Pattern: 3**  
**Pick Pattern: 3**

Verse  
Moderately

D7 G Am D7 Em G7 C

Should auld ac- quaint - ance be for - got and — nev - er brought to mind? Should

TAB: 0 0 4 0 0 | 2 0 2 0 2 | 0 0 0 3 | 0 0

G Am B7 Em Am D7 G C

auld ac- quaint - ance be for - got and — days of Auld Lang Syne. — For

TAB: 3 0 0 0 | 2 0 2 0 2 | 0 2 2 0 | 0 3 0

Chorus

G Am D7 G G7 C

Auld — Lang — Syne, my dear, for Auld — Lang — Syne. — We'll

TAB: 3 0 0 0 | 2 0 2 0 | 3 0 0 3 | 0 0 0

G Am B7 Em Am D7 G

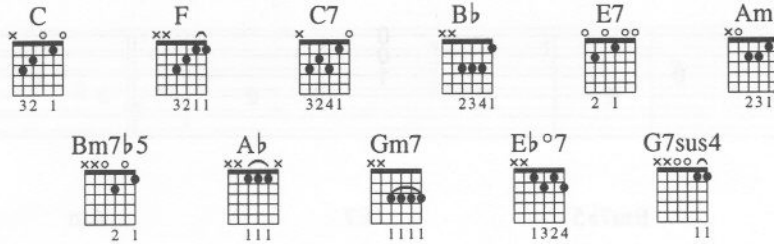
take a cup of kind - ness yet for — Auld — Lang — Syne.

TAB: 3 0 0 0 | 2 0 2 0 2 | 0 2 2 0 | 0 0 0 2

# Change the World

featured on the Motion Picture Soundtrack PHENOMENON

Words and Music by Gordon Kennedy, Tommy Sims and Wayne Kirkpatrick



**Strum Pattern: 3**  
**Pick Pattern: 4**

Verse

Moderately

**C** **F** **C** **C7** **F**

*mf* 1. If I could reach the stars, \_\_\_\_\_ I'd pull one down for you, -  
2. See Additional Lyrics

**C** **F** **C7**

\_\_\_\_\_ shine it on my heart \_\_\_\_\_

**F** **C** **F** **Bb** **F**

so you could see the truth, \_\_\_\_\_ that this love in - side \_\_\_\_\_

**Bb** **F** **C** **F** **C7**

is ev - 'ry-thing it seems. \_\_\_\_\_ But for now I find \_\_\_\_\_

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Chorus

C7 F E7 F E7

it's on - ly in my dreams — that I can change — the

Am Bm7b5 E7 Am

world. — I would be the sun - light in your un - i - verse. —

Bm7b5 E7 Am Ab Gm7 F C

You would think my love was real - ly some - thin' good, ba - by, if I could

To Coda ⊕

1.

Eb°7 G7sus4 C F

change — the world. —

C7 F C



2.

*E<sup>b</sup>°7 G7sus4 C F F C*

change \_\_\_\_\_ the world. Ba - by, if I could

*E<sup>b</sup>°7 G7sus4 F E* *D.S. al Coda*

change \_\_\_\_\_ the world. \_\_\_\_\_ I could

*⊕ Coda*

*E<sup>b</sup>°7 G7sus4 F C E<sup>b</sup>°7 G7sus4*

change the world, ba - by, if I could change the world, — ba - by,

*F C E<sup>b</sup>°7 G7sus4 C*

if I could change \_\_\_\_\_ the world. \_\_\_\_\_

*Additional Lyrics*

2. If I could be king  
 Even for a day,  
 I'd take you as my queen,  
 I'd have it no other way.  
 And our love would rule  
 In this kingdom that we had made  
 Till then I'll be a fool,  
 Wishin' for the day...



F Em7

com - in' a - part \_\_\_ at the seams. \_\_\_ We tried to talk it o -

Dm7 Em7 F Cmaj7 C

- ver \_\_\_ but the words come out \_\_\_ too \_\_\_ rough. I know you were try - in' to

Fmaj7 Cmaj7 C To Coda G G7 G6 G7 G

give me the best \_\_\_ of your \_\_\_ love. (Whoa, \_\_\_)

Chorus C F

\_\_\_ sweet dar - lin'. You get the best of my \_\_\_ love, you get the best of my \_\_\_

Cmaj7

love. \_\_\_ (Whoa, \_\_\_) sweet dar - lin'. You get the best of my love, \_\_\_

Bridge

F

you get the best of my love. Oo, I'm go - in'

Cmaj7

back in time an' it's a sweet dream. It was a

D.S. al Coda

Fm Dm7 G7

qui - et night and I would be al - right if I could go on sleep - ing. 3. But

Coda

Outro-Chorus

G C

Whoa, love, sweet dar - lin',

F Cmaj7

you get the best of my love, the best of my love. Sweet dar -

F

- lin', you get the best of my love, the best of my —

Cmaj7 F

love. Sweet dar - lin', ev - 'ry night an' day, you get the best of my

Cmaj7 1. F

love. Oh, sweet dar - lin', oh, you get the best of my —

2. F C

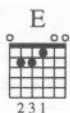
love, the best of my you get the best of my — love, the best of my love.

*Additional Lyrics*

2. Beautiful faces an' loud empty places, look at the way we live;  
Wastin' our time on cheap talk and wine, left us so little to give.  
That same old crowd was like a cold dark cloud that we could never rise above.  
But here in my heart I give you the best of my love.
3. But ev'ry morning I wake up and worry what's gonna happen today.  
You see it your way and I see it mine but we both see it slippin' away.  
You know we always had each other, baby, I guess that wasn't enough;  
Oh, oh, but here in my heart I give you the best of my love.

# Boot Scootin' Boogie

Words and Music by Ronnie Dunn



Strum Pattern: 3, 4

Intro

Moderate Shuffle (♩ = ♩<sup>3</sup>)

E *mf* play 3 times

Verse

1. Out in the country, past the  
2. got a good job. I work hard  
3. bar-ten-der asks \_ me, says,

TAB

0 0 3 4 2 0 4 2 | 0 0 3 4 2 0 4 2 | 0 0 0 0 0 0 2 0

cit - y · lim - it sign, well there's a hon - ky tonk near the coun - ty line. The  
for my mon - ey. When it's quit - in' time, I hit the door runnin'. I  
"Son what will it be?" I want a shot at that redhead you - der look - in' at me. The

0 0 0 0 0 0 2 0 | 0 0 0 2 0 0 0 0 | 0 0 0 0

1 1 1

A E

joint starts jump-in' ev - 'ry night when the sun goes down. \_\_\_\_  
fire up my pick-up truck and let the hors - es run. \_\_\_\_  
dance floor'a hop-pin' and it's hot - ter than the Fourth of Ju - ly. \_\_\_\_

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

2 2 1 1 1

B7

They got whis - key, wom - en, mu - sic and smoke. \_ It's  
I go flyin' down that high-way to that hide - a - way  
I see out - laws, in - laws, \_ crooks and straights,

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

1 1 1 1 1 4 4 4 4 4 0

4

where all the cow - boy folk go to  
 stuck out in the woods to do the boot scoot-in' boo - gie. \_\_\_\_\_  
 all out mak - in' it shake, doin' the

E

0 0 0 2 4 | 4 0 2 0 2 2 | 1 0

1. | 2.,3. Chorus  
 A

2. I've Yeah, heel to toe, do - sa do,

0 0 0 0 0 | 0 0 | 2 1 2 2 2

1 1 1 1 0 | 1 1 | 2 2 2

come on ba - by, let's go boot scoot-in'! \_ Whoa,

E

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

2 2 2 0 1 1 1 | 1 1

A

Cad - il - lac, Black - jack, ba - by meet me out back. We're gon - na

2 1 2 2 2 | 2 0 0 2 0 0 0 2 0

2 2 2 2 2 2 2 2 2

E B7

boo - gie. Oh, get down, turn a-round,

2 0 0 0 0 | 0 3 | 4 4 2 0 2

1 1 1 1 1 | 1 4 4 2 2

*D.S. al Coda*  
(2nd ending)

E *To Coda* ⊕

go to town, boot scoot - in' boog - ie. \_\_\_\_\_

3. The

0 0 2 0 2 2 | 1 0 | 0 0 0 0 0

⊕ *Coda* Chorus

A

Whoa, heel to toe, do - sa do, come on ba - by, let's go

0 0 | 2 1 2 2 2 2 | 0 0 0 2 0 4

E A

boot scoot - in' \_\_\_\_\_ Yeah, Cad - il - lac, Black - jack,

0 2 0 | 0 0 0 | 0 0 | 2 1 2 2 2

E

ba - by meet me out back. We're gon - na boo - gie.

2 0 0 2 0 0 0 2 0 | 2 0 0 0 0

B7

Yeah, get down, turn a - round, go to town, boot scoot - in'

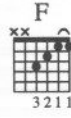
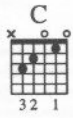
0 3 | 4 4 2 0 2 | 0 0 2 0 2 2





# Chattahoochee

Words and Music by Jim McBride and Alan Jackson



## Strum Pattern: 3, 4

Intro

Bright Country Two-Step

N.C.

Musical notation for the first system of the Intro, including a treble clef staff with a melody line and a guitar tablature staff. The melody starts with a C chord. The tablature shows fingerings: 2 3 3 2 3 3 2 3 | 3 2 3 3 1 0 3 0 3 | 2 3 3 2 3 3 2 3.

Musical notation for the second system of the Intro, including a treble clef staff with a melody line and a guitar tablature staff. The melody continues with G and C chords. The tablature shows fingerings: 3 2 3 3 2 0 2 0 | 2 3 3 2 3 3 3 3 | 0 2 0 3.

Musical notation for the third system of the Intro, including a treble clef staff with a melody line and a guitar tablature staff. The melody continues with a C chord. The tablature shows fingerings: 2 3 3 2 3 3 2 3 | 3 2 3 3 2 0 2 0 | 1 2 0 2 1 2.

Musical notation for the Verse, including a treble clef staff with a melody line and a guitar tablature staff. The melody starts with a G chord and changes to C. The tablature shows fingerings: 0 2 1 0 | 3 3 3 | 2 0 2 0 1 1 | 1 1 1 2 0 2.

1. Well, way down yon-der on the  
2. Well, we fogged up the win-dows in —

# Don't Speak

Chat - ta - hoo - chee it gets hot - ter than a hoo - chie coo - chie.  
 my old Chev - y; I was will - in' but \_\_\_ she was - n't ready so, I

G C

We laid rub - ber on the Geor - gia as - phalt. Got a lit - tle cra - zy but we  
 settled for a bur - ger and a grape sno - cone. \_\_\_ I dropped her off \_\_\_ ear - ly but I

## Pre-Chorus

nev - er got caught. }  
 did - n't go home. }

Down by the riv - er on a Fri - day night,

G C F

pyr - a - mid of cans in the pale moon light, talk - ing 'bout cars and

C G C F

dream - in' 'bout wom - en. Nev - er had a plan; just a liv - in' for the min - ute.

D7 G

## Chorus

Yeah, way down yon - der on the Chat - ta - hoo - chee; nev - er

C

G C

knew how much that mud - dy wat - er meant to me. But I learned how to swim — and I

1. *To Coda* G C

2. *D.S. al Coda* G C

learned who I was; a lot a - bout liv - in' and a lit - tle 'bout love. lit - tle 'bout love.

*Coda* G C G C

lit - tle 'bout love, a lot a - bout liv - in' and a lit - tle 'bout love. *rit.*

*a tempo*  
N.C. C

G C

G C



**Chorus**

Am Dm G E7 Dm E7

Don't speak, I know just what you're say - ing, so please stop ex - plain - ing. Don't tell me 'cause it

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

Am Dm7 E7 Am Dm G E7

hurts. { (No, no, no.) } Don't speak, I know what you're think - ing. I don't need your

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

*To Coda* ⊕

Dm E7 Am F G Verse Em

rea - sons. Don't tell me 'cause it hurts. 2. Our mem - o - ries, \_\_\_\_\_

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

*D.S. al Coda*

Bm Am D Bm Am D

they can be \_\_\_ in - vit - ing, \_\_\_ but some are al - to - geth - er might - y fright - 'ning.

2 0 2 0 0 2 3 2 0 | 2 2 2 0 0 2 | 0 2 2 2 2

⊕ *Coda*

Am Bridge F C Eb Bb C# C#b5/G

hurts. It's all end - ing, \_\_\_ I got - ta stop pre - tend - ing who we are.

1 0 0 | 1 3 1 | 3 3 2 | 3 3 1 3 1 4 | 1 1 1 2 2 0

**Interlude**

C Em Bm Am D *play 3 times* Em Bm

1 1 1 1 0 0 0 0 0 0 0 0 2 2 2 2 0 0 0 2 2 2 2 0 0 0 2 2 2 2 0 0 0 2 2 2 2

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

0 0 0 0 0 0 0 0 4 4 4 4 2 2 2 2 2 2 2 2 0 0 0 4 4 4 4 0 0 0 4 4 4 4

**Verse**

Am Em Bm Am D

3. You and me, — I can see — us dy - ing...

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

**Outro-Chorus**

Am D Am Dm G E7

Are we? — { Don't speak, } I know just what you're say - ing, so please stop ex -

hurts.

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

Dm E7 Am Dm7 E7 Am Dm

plain-ing. Don't tell me 'cause it hurts. No, — no. — Don't speak, — I know what you're

0 1 0 0 3 3 1 1 0 0 3 1 0 0 3 1 3 3 3 1

*Repeat and Fade*

G E7 Dm E7 Am Dm7 E7

think-ing, and I don't need your rea - sons. Don't tell me 'cause it hurts. Don't tell me cause it

0 3 1 0 0 0 1 0 1 0 0 3 3 1 1 0 0 0 3 3 1

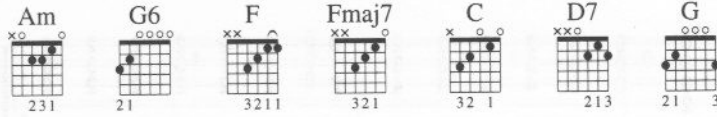
*Additional Lyrics*

*Pre-Chorus* As we die, both you and I,  
With my head in my hands I sit and cry.

# Counting Blue Cars

Words by J.R. Richards

Music by Scot Alexander, George Pendergast,  
Rodney Browning, J. R. Richards and Gregory Kolanek



**Strum Pattern: 2**

**Pick Pattern: 2**

Verse

Moderate Rock

Am G6 F

*mf* 1. Must have been late af - ter - noon.  
2., 3. See Additional Lyrics

TAB: 0 1 0 3 3 1 1 2 2 1  
1 2 0 0 0 1 2 2 2  
2 2 0 0 0 1 2 2 3

Am G6

I could tell by

TAB: 1 1 1 1 1 0 0 3 0 0 0  
2 2 2 2 2 2 2 0 0 0 0  
3 3 3 3 3 2 2 0 0 0 0

F Am

how far \_\_\_\_\_ the child's shad - ow stretched out. And he \_\_\_\_\_

TAB: 0 0 2 1 0 0 1 1 1 2 2 0 0 3  
0 0 2 2 0 0 1 1 1 2 2 1 0 3  
3 3 3 3 3 2 2 2 2 2 2 2 2 3

G6 F

walked with a pur - pose in his sneak - ers down the street. \_ He had

TAB: 3 0 3 3 1 0 2 1 2 0 2 1 1 2  
0 2 1 2 0 2 1 1 2  
3 3 3 3 3 2 2 2 2 2 2 2 2 3



Am G6 Fmaj7

man - y questions like chil - dren — of - ten do. {He} {We} said,

1.

Chorus C D7 F

"Tell me all your thoughts on God. —

C D7 F

And tell me, am I ver - y far?" —

2.

Am D7 F

all your thoughts on God, — 'cause I'd

Fmaj7 C D7

real - ly like to meet her — and ask her why we're who we are. —

F C D7

Tell me all your thoughts on God,

(1)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  0 0 0 3 5 0 3 1 2

F Fmaj7 C

'cause I'm on my way to see her. So tell me,

(2)  $\frac{1}{2}$   $\frac{1}{2}$  1 1 0 0 0 0 3 1 0 0 0 0

D7 Fmaj7

am I ver - y far, am I ver - y

3 1 3 1 0  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  0 0 0 0

Am G F *D.C. al Coda*

far now?"

3 1 2  $\frac{0}{2}$   $\frac{0}{2}$  3 3 3 3 3  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

⊕ *Coda*

*Outro-Chorus*

C D7 F

"Tell me all your thoughts on God, — } 'cause I'd  
} 'cause I'm

0 0 0 3 5 0 3 1 2  $\frac{1}{2}$   $\frac{1}{2}$  1 1

Fmaj7 C 1. D7

real - ly like to meet her and ask her why we're who we are."  
 on my way to see her. So tell me

0 0 0 0 3 1 | 0 0 0 0 3 1 3 1 1

F 2. D7 Fmaj7

am I ver - y far,

(1) 2 1 1 1 | 1 1 1 1 1 | 3 1 3 1 | 0 1 1 1

C D7

am I ver - y far now? Tell me all your thoughts on God."

1 1 0 0 0 0 | 3 1 0 1 1 | 1 1 1 1 1

F 1., 2. C 3. Am

"Tell me

(1) 1 1 1 | 1 1 1 1 1 | 0 0 1 1 | 0 1 2

*Additional Lyrics*

2. Must have been late afternoon.  
 On our way, the sun broke free of the clouds.  
 We count only blue cars, skip the cracks in the street  
 And ask many questions like children often do.
3. It's getting cold, picked up the pace.  
 How our shoes make hard noises in this place.  
 Our clothes are stained, we pass money, cross our people  
 And ask many questions like children often do.

# Danny Boy (Londonderry Air)

Words by Frederick Edward Weatherly  
Traditional Irish Folk Melody



Strum Pattern: 4  
Pick Pattern: 4

Slowly Verse

G C Am D7

*mf* 1. Oh, Dan - ny Boy, the pipes, the pipes are call - ing — from glen to

2. See Additional Lyrics

TAB: 4 0 2 | 0 0 3 0 | 2 0 2 0 | 0 0 0 1

G Em Am Em D7 G

glen and down the moun - tain side. — The sum - mer's gone and

TAB: 3 0 | 3 0 0 0 | 2 1 2 | 2 4 0 2 | 0 0 2

C G Am D7

all the ros - es fall - ing. — 'Tis you, 'tis you must go and I must

TAB: 0 0 3 0 | 2 0 2 0 | 0 4 0 2 | 0 1 | 0 2 0 2

Chorus

G D7 G C G

bide. \_\_\_\_\_ But come ye back when Sum - mer's in the mea - dow,

See Additional Lyrics

D7 Em C Bm Am

or when the val - ley's hushed and white with snow. \_\_\_\_\_

D7 G C G Em C#°7

'Tis I'll be there in sun - shine or in sha - dow. Oh, Dan - ny

G Em Am D7 G

Boy, oh, Dan - ny Boy, I love you so. \_\_\_\_\_ 1. \_\_\_\_\_ 2. And when ye \_\_\_\_\_

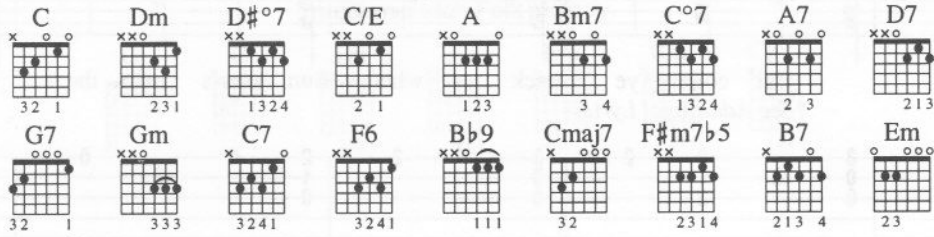
Additional Lyrics

2. And when ye come and all the flowers are dying,  
If I am dead, and dead I well may be,  
You'll come and find the place where I am lying,  
And kneel and say an Ave there for me.

*Chorus* And I shall hear, tho' soft you tread above me.  
And all my grave will warmer, sweeter be.  
If you will bend and tell me that you love me  
Then I shall sleep in peace until you come to me.

# Don't Get Around Much Anymore

Words and Music by Bob Russell and Duke Ellington



Strum Pattern: 4  
Pick Pattern: 5

Medium Swing (♩ = ♩<sup>3</sup>)

Verse

C Dm D#°7 C/E

1. Missed the Sat - ur - day dance, heard they crowd - ed the  
club, got as far as the

TAB: 0 3 1 0 3 | . 1 2 3 5 0 3 1 0 3

A Bm7 C°7 A7 D7

floor; could - n't bear it with - out you,  
door; they'd have asked me a - bout you,

TAB: 2 3 4 5 | 0 2 0 3 2 0 3 | 1 2 0

G7

1. don't get a - round much an - y - more. — 2., 5. Thought I'd vis - it the  
don't get a - round much an - y -

TAB: 1 0 0 0 | 0 2 3 4 0 3 1 2 | 3 0 1 2 4 3 1 0 3

2. C D#°7 Dm Gm C7 Bridge F6

more. — Dar - ling, I

TAB: 0 1 0 3 | 4 2 3 3 0 3 0 2 | 3 3 1 1 3 1 2

Bb9 Cmaj7 C D7

guess my mind's more at ease, but nev - er - the -

F#m7b5 B7 Em D7 G7

less why stir up mem - o - ries? 3., 6. Been in - vit - ed on

Verse C Dm D#°7 C/E A Bm7 C°7 A7

dates, might have gone but what for? Aw - f'ly dif - f'rent with -

To Coda ⊕ C

D7 G7

out you, don't get a - round much an - y - more.

*D.S. al Coda*  
(take repeat)

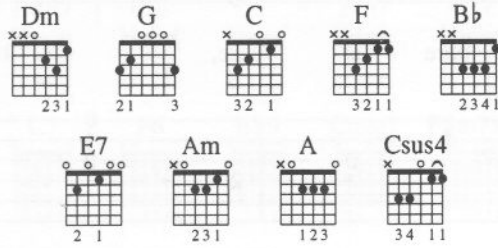
4. Missed the Sat - ur - day

⊕ Coda C Dm G7 Cmaj7

more.

# El Shaddai

Words and Music by Michael Card and John Thompson



Strum Pattern: 2, 3  
Pick Pattern: 2, 4

**Chorus**

Moderately

*mf* El - Shad - dai, \_\_\_\_\_ El - Shad - dai, \_\_\_\_\_ El - El -

TAB: 3 0 1 (1) 1 1 0 3 3 3 1

C F Bb

yon - na A - do - nai, age to age you're still \_\_\_\_\_ the

TAB: 0 1 0 3 1 1 3 0 1 0 3 1

E7 Am G A

same, by the pow - er of the name. El - Shad - dai, \_\_\_\_\_

TAB: 3 0 3 1 1 1 3 0 0 1

Dm G C

\_\_\_\_\_ El - Shad - dai \_\_\_\_\_ Er - kam - ka - na A - do -

TAB: (1) 1 1 0 3 3 1 0 1 0 3



**F** **Bb** **G**

nia, { 1. we will praise and lift you high, }  
 { 2.,3. I will praise you 'til I die, } El - Shad -

**C** **Dm** **Verse**

dai. { 1. Through your love and through the }  
 { 2. Through the years you made it }

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

ram, you saved the son of Ab - ra - ham, through the pow -  
 clear that the time of Christ was near, through the peo -

**Bb** **E7** **Am** **G**

- er ple of your hand you turned the sea in to dry  
 - ple could n't see what Mes - si - ah ought to

**A** **Dm** **G**

land. To the out - cast on his knees you were the  
 be. Through your word cont - tained the plan, they just

1. C F Bb

God could who real - ly sees, and by your might you  
 not un - der -

G C Csus4 C

set your chil - dren free. El - Shad - dai, -

2. F Bb G

stand, your most awe - some work was done in the

Bb G

frail - ty of your Son. El - Shad - dai, -

*D.S. al Coda*

⊕ Coda C

dai.

Dm E7 Am

# Great Balls of Fire

Words and Music by Otis Blackwell and Jack Hammer



Strum Pattern: 1, 2  
Pick Pattern: 2, 4

Intro  
Bright Rock

G N.C.

*f* You shake my nerves and you rat - tle my brain. —

*Instrumental*

TAB: 0 2 4 | 0 3 3 3 3 0 2 | 0 0 0 3

C7 N.C. D7 N.C.

Too much love drives a man in - sane. — You broke my will,

TAB: 0 1 0 3 3 3 0 2 | 0 0 3 | 2 2 2 2 2

C7 N.C. G N.C.

but what a thrill. Good - ness gra - cious, great — balls of fire!

TAB: 0 1 0 3 3 3 0 | 3 0 0 0 3 | 3 2 0

Verse  
G

1. I laughed at love 'cause I thought it was fun - ny.

TAB: 0 0 0 3 3 3 3 3 0 | 3 3 0 2 0 0 3 0 0

C7 D7

You came a - long and you moved \_ me, hon - ey. I changed my mind,

0 3 3 3 3 3 0 3 0 0 2 2 2 2 2

C G N.C.

love's just fine. \_ Good - ness gra - cious, great \_ balls of fire!

*Instrumental ends*

0 0 2 3 3 0 0 0 3 3 2 0

Bridge C

Kiss me, ba - by. Woo, \_

0 1 1 1 3 0 3 3 3 3 0 0

C

\_ it feels good. Hold me, ba - by.

3 0 0 0 0 0 1 3 1 3 0 0 0 0

D7

Girl, just let me love you like a lov - er should. \_ } You're fine, \_  
I want to love you like a lov - er should. \_ }

2 2 2 2 2 2 2 0 4 2 0 2 2 0 2 2

so kind, — I'm gon-na tell the world that you're mine, mine, mine, mine. —

**Outro**  
G C7

I chew my nails and I twid-dle my thumb. — I'm real ner-vous but it

D7 C

sure is fun. — Come on, ba-by, you're driv-ing me cra-zy.

1.

G N.C.

Good - ness gra - cious, great — balls of fire!

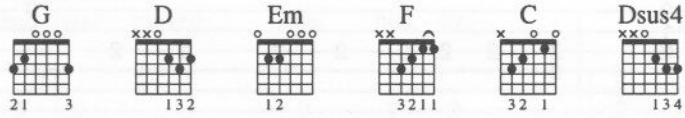
2.

G N.C. G

Good - ness gra - cious, great — balls of fire!

# Free Bird

Words and Music by Allen Collins and Ronnie Van Zant



Strum Pattern: 1  
Pick Pattern: 4

Intro  
Slow Rock

G D Em

*mf*

TAB

F C

Dsus4 D Dsus4 D To Coda ⊕ Verse G

1. If I \_\_\_\_\_  
2. See Additional Lyrics

D Em

leave here to mor row,



D Em F

stay — here with — you girl, things just

C Dsus4 D Dsus4 D Chorus G

could - n't be the same. 'Cause I'm as —

D Em F

free — as a bird now. And this

C Dsus4 D Dsus4 D

bird you can - not change.



F C D

And this bird you can - not change. \_\_\_

F C D

And this bird you can - not change.

F C D

Lord \_\_\_ knows, I can't \_ change.

1. 2. *D.C. al Coda*

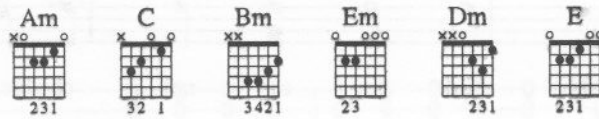
*Coda*

*Additional Lyrics*

2. Bye, bye baby, it's been sweet now, yeah, yeah,  
 Though this feelin' I can't change.  
 A please don't take it so badly,  
 'Cause the Lord knows I'm to blame.  
 But if I stay here with you girl,  
 Things just couldn't be the same.

# Greensleeves

Sixteenth Century Traditional English



Strum Pattern: 7  
 Pick Pattern: 7

Verse  
 Slowly

Am C Bm Em Am Dm E

*mf* A - las, my love, - you do me wrong - to cast me off - dis - cour - teous - ly. And

TAB: 2 | 1 3 0 2 0 | 3 - 0 0 2 0 | 1 2 2 0 2 | 0 1 1 2 2

Am C Bm Em Am E Am

I have loved - you oh, so long - de - light - ing in - your com - pan - y.

TAB: 1 3 0 2 0 | 3 0 0 2 0 | 1 0 2 1 4 1 | 2 2 2 0

Chorus  
 C Bm Em Am Dm E

Green - sleeves - was all my joy, - Green - sleeves - was my de - light.

TAB: 3 3 2 0 | 3 0 0 2 0 | 1 2 2 0 2 | 0 1 1 2

C Bm Em Am E Am

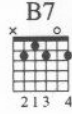
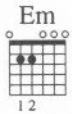
Green - sleeves was my heart of gold - and who but my la - dy Green - sleeves.

TAB: 3 3 2 0 | 3 0 0 2 0 | 1 0 2 1 4 1 | 2 2 2 0



# The Munster's Theme

By Jack Marshall



Strum Pattern: 2  
Pick Pattern: 4

**A**

Moderately

Em Am Em D

T	2	0	2	3	0	0	1	0	2	0	2	0	2	0	4	2	0
A																	
B																	

Em Am B7

	0	0	0	0	0	0	1	0	2	0	2	0	0	2	2	2	2	4	1

**B**

Em D7 G A7

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

My One and Only Love

D7 B7 Em Am Em

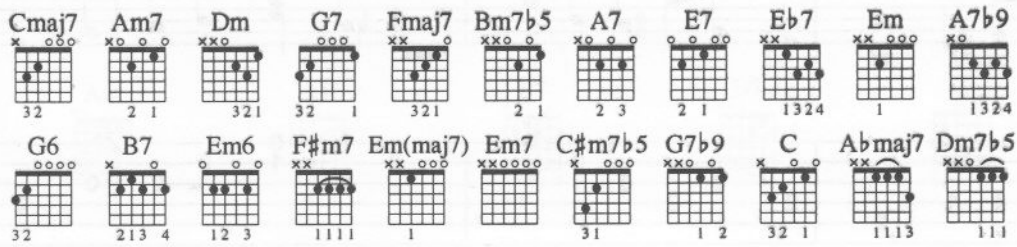
D7 G A7

D7 B7 Em Am C

Em

# My One and Only Love

Words by Robert Mellin  
Music by Guy Wood



Strum Pattern: 4

Pick Pattern: 5

Verse

Slowly

Cmaj7

Am7 Dm G7

1. The ver - y thought of you makes my heart sing like an  
2., 3. See Additional Lyrics

Am7 Fmaj7 Bm7b5 A7 Dm E7

A - pril breeze on the wings of spring. And you ap - pear in all your

To Coda ⊕ 1.

Am7 Eb7 Dm G7 Em A7b9 Dm G7

splen - dor, \_\_\_\_\_ my one and on - ly love. \_\_\_\_\_

2.

Dm G7 G6 Cmaj7 B7

my one and on - ly love. \_\_\_\_\_ The

**Bridge**

Em6 F#m7 B7 Em6

touch of your hand is like heav - en, \_\_\_\_\_ a heav - en that I've nev - er

F#m7 B7 Em Em(maj7) Em7 C#m7b5

known. \_\_\_\_\_ The blush on your cheek when - ev - er I speak

Dm G7 *D.C. al Coda*

tells me that you are my own. \_\_\_\_\_

**Coda**

Dm G7b9 C Abmaj7 Dm7b5 Cmaj7

my one and on - ly love. \_\_\_\_\_

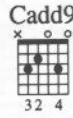
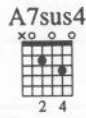
*Additional Lyrics*

2. The shadows fall and spread their mystic charms  
 In the hush of the night while you're in my arms.  
 I feel your lips so warm and tender,  
 My one and only love.

3. You fill my eager heart with such desire.  
 Ev'ry kiss you give sets my soul on fire.  
 I give myself in sweet surrender,  
 My one and only love.

# Only Wanna Be with You

Words and Music by Darius Carlos Rucker, Everett Dean Felber, Mark William Bryan, and James George Sonefeld



Strum Pattern: 4  
Pick Pattern: 4

Verse

Moderately Fast

G D7sus4/G G D7sus4/G

*mf* 1. You and me, we come from dif-f'rent worlds.

TAB: 3 0 0 0 | 0 1 2 | 2 0 0 0 | 2 1 0

G D7sus4/G G D7sus4/G

You like to laugh at me when I look at oth-er girls.

TAB: 0 0 0 0 | 1 0 0 0 | 2 0 0 2 | 0 1 0

G D7sus4/G G D7sus4/G

Some-times you're cra-zy and you won-der why

TAB: 0 0 0 0 1 | 0 | 0 0 0 0 | 2 1 0

G D7sus4/G G D7sus4/G

I'm such a ba-by 'cause the Dol-phins make me cry. Well, there's

TAB: 0 0 0 0 1 | 0 0 0 | 2 0 0 2 | 0 2 0



Chorus

A7sus4

Cadd9

noth - ing I can do. I've been look - ing for a girl like

G

D7sus4

G

D7sus4

you.

Verse

G

D7sus4/G

G

D7sus4/G

2. You look at me, you got noth - ing left to say.  
3., 4. See Additional Lyrics

G

D7sus4/G

G

D7sus4/G

I moan and pout at you un - til I get my way.

G

D7sus4/G

G

D7sus4/G

I won't dance, you won't sing.

G D7sus4/G G D7sus4/G

I just want to love you, but you want to wear my ring. Well, there's

**Chorus**  
A7sus4 Cadd9

noth - ing I can do, I on - ly wan - na be with

G D7sus4 G D7sus4

you. You can

Cadd9 D7sus4

call me your fool, on - ly wan - na be with

G D7sus4 G D7sus4

1., 2.

you.

3.

D7sus4 A7sus4

Yeah, I'm tan - gled up in blue, \_\_\_\_\_

Cadd9 G D7sus4

I on - ly wan - na be with you. \_\_\_\_\_

G D7sus4 G D7sus4 *Repeat and Fade*

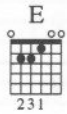
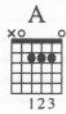
on - ly wan - na be with you. \_\_\_\_\_

*Additional Lyrics*

3. Put on a little Dylan, sitting on a fence.  
I say, "That line is great." You ask me what I meant by,  
"Said I shot a man named Gray, took his wife to Italy.  
She inherit a million bucks and when she died it came to me,  
I can't help it if I'm lucky." Only wanna be with you.  
Ain't Bobby so cool? Only wanna be with you.
4. Sometimes I wonder if it will ever end.  
You get so mad at me when I go out with my friends.  
Sometimes you're crazy and you wonder why  
I'm such a baby, yeah, the Dolphins make me cry.  
Well, there's nothing I can do, only wanna be with you.  
You can call me your fool, only wanna be with you.

# Rock Around the Clock

By Max C. Freedman and Jimmy DeKnight



Strum Pattern: 1  
Pick Pattern: 2

Intro

Bright Shuffle (♩-♩-♩)

A N.C. A N.C.

*f* One, two, three o'clock, four o'clock rock, five, six, sev-en o'clock,

T 2

A

B

A N.C.

eight o'clock rock, nine, ten, e-lev-en o'clock, twelve o'clock rock, we're gon-na

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 2 3 2

Verse

E7 A

rock a-round the clock to-night. 1. Put your glad rags on and join me, Hon. We'll  
2., 3., 4., 5. See Additional Lyrics

0 0 0 0 0 0 0 0 0 0 2 2 0 0 2 2 0 2

A7 D7

have some fun when the clock strikes one. — We're gon - na rock a - round the

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

A

clock to - night, — we're gon - na rock, rock, rock, 'til broad day - light. — We're gon - na

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

E7 D7 1. - 4. A

rock, gon - na rock a - round — the clock — to - night. — 2. When the

3 3 2 3 0 3 0 3 1 2 2 4 4 2 2 4 4 2 2 4 4 2 2 2

0 0

5. A D Dm E N.C. A

2. When the clock strikes two, and three and four,  
If the band slows down we'll yell for more.  
We're gonna rock around the clock tonight,  
We're gonna rock, rock, rock, 'til broad daylight.  
We're gonna rock, gonna rock around the clock tonight.

5 5 5 0 3 3 3 0 2 2 2 0 1 1 1 0 0 0 2 4 5 0

0 0

*Additional Lyrics*

- 3. When the chimes ring five and six and seven,  
We'll be rockin' up in seventh heav'n.  
We're gonna rock around the clock tonight,  
We're gonna rock, rock, rock, 'til broad daylight.  
We're gonna rock, gonna rock around the clock tonight.

- 4. When it's eight, nine, ten, eleven, too,  
I'll be goin' strong and so will you.  
We're gonna rock around the clock tonight,  
We're gonna rock, rock, rock, 'til broad daylight.  
We're gonna rock, gonna rock around the clock tonight.
- 5. When the clock strikes twelve, we'll cool off, then,  
Start a rockin' 'round the clock again.  
We're gonna rock around the clock tonight,  
We're gonna rock, rock, rock, 'til broad daylight.  
We're gonna rock, gonna rock around the clock tonight.

# Sweet Home Chicago

Words and Music by Robert Johnson



Strum Pattern: 3  
Pick Pattern: 3

Intro

Moderately (♩ - ♩̣)

N.C.

Verse

E7 A7 E7

1. Oh, \_\_\_\_\_ ba - by, don't you want to go? \_\_\_\_\_  
5. See Additional Lyrics

A7 E7

Oh, \_\_\_\_\_ ba - by, don't you want to go \_\_\_\_\_ back to the

To Coda ⊕

B7 A7 E7

land of Cal - i - for - nia, to my sweet home \_\_\_\_\_ Chi - ca - go? \_\_\_\_\_ 2. Now

Verse

E7 N.C. E7 N.C. E7 N.C. E7

one and one is two, two and two is four. I'm hea-vy load-ed, ba-by, I'm booked, I got-ta go. Cry-in'  
3., 4. See Additional Lyrics

A7 E7

ba-by, hon-ey, don't you want to go, — back to the

B7 A7 1., 2. E7 2nd time, D.S. al Coda 3. Now

land of Cal-i-for-nia, to my sweet home — Chi-ca-go? —

⊕ Coda

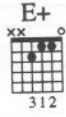
E7

Additional Lyrics

3. Now, two and two is four, four and two is six.  
You gon' keep on monkeyin' 'round here,  
Friend-boy, you gon' get your business all in a trick.  
I'm cryin' baby, honey, don't you want to go,  
Back to the land of California, to my sweet home Chicago?
4. Now, six and two is eight, eight and two is ten.  
Friend-boy, she trick you one time, sure she gon' do it again.  
I'm cryin' hey, hey, baby, don't you want to go,  
To the land of California, to my sweet home Chicago?
5. I'm goin' to California, from there to Des Moines, Iowa.  
Somebody will tell me that you need my help someday.  
Cryin' hey, hey, baby, don't you want to go,  
Back to the land of California, to my sweet home Chicago?

# Vision of Love

Words and Music by Mariah Carey and Ben Margulies



Strum Pattern: 8  
Pick Pattern: 8

Verse  
Moderately Slow  
N.C. C

Gm F

*mf*  
1. Treat-ed me kind, \_\_\_\_\_ sweet des-tin - y \_\_\_\_\_ car-ried me through des-per - a - tion \_  
2. See Additional Lyrics

E+ E7 C

to the one that was wait - ing for me. \_\_\_\_\_ It took so long, \_\_\_\_\_

Gm F

still I be - lieved \_\_\_\_\_ some - how the one that I need - ed



Chorus

E+ E7 Eb6 D7

would find me e - ven - tu - al - ly. I had a vi - sion of love

1. F C C+

and it was all that you've giv - en to me.

2. C Bb9 N.C. F

2. Prayed through the and it was all that you've giv - en to

Eb6 D7 F N.C.

me. I had a vi - sion of love and it was all that you've giv - en me.

# Vision of Love

Worship Music / North Country and Beyond

## Bridge

B $\flat$  C Am B $\flat$

I've re - al - ized \_\_\_\_\_ a dream, \_\_\_\_\_ mm, \_\_\_\_\_ and I vi - su - al - ized \_\_\_\_\_ the

C Am B $\flat$  C Am

love that came to be. \_\_\_\_\_ Feel so a - live. \_\_\_\_\_ I'm so thank - ful that I've re - ceived \_\_\_\_\_ the

Dm F N.C.

an - swer that heav - en \_\_\_\_\_ has sent down \_\_\_\_\_ to me. 3. You treat - ed me

## Verse

C Gm

kind, \_\_\_\_\_ s - weet des - ti - ny, \_\_\_\_\_ yes, \_\_\_\_\_

# Wondervall

F E+ E7

and I'll be e - ter - nal - ly grate - ful hold - ing you so close to me. \_\_\_\_\_

C Gm

Prayed through the nights \_\_\_\_\_ so faith - ful - ly, \_\_\_\_\_

F E+ E7

know - ing the one that I need - ed would find me e - ven - tu - al - ly. \_\_\_\_\_

## Chorus

E♭6 D7 F

I had a vi - sion of love \_\_\_\_\_ and it was all that you've giv - en to

E $\flat$ 6                      D7                      F                      E $\flat$ 6                      D7

me. I had a vi-sion of love and it was all

3 1 3 3 1 0 0 0 3 3 1 3

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

Freely                      A Tempo

F                      N.C.                      3                      3                      3

that you turned out to

1 3 4 3 1 0 3 0 3 0 3 1 3 4 3 1 3 1 3 1 3 2 3 0

C                      C+                      C                      C+                      C                      B $\flat$ 9                      C

be. rit.

3 1 0 0 0 0 0 0 0 0 1 1 0 0 0 0

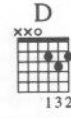
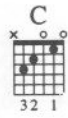
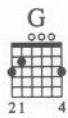
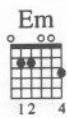
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Additional Lyrics

2. Prayed through the nights.  
Felt so alone, suffered from alienation,  
Carried the weight on my own.  
Had to be strong so I believed,  
And now I know I've succeeded  
In finding the place I conceived.

# Wonderwall

Words and Music by Noel Gallagher



**Strum Pattern: 3**  
**Pick Pattern: 3**

Intro

Moderately

Em G Dsus4 Em *play 4 times*

*mf*

TAB

Verse

Em G Dsus4 Em

1. To - day is gon-na be the day that they're gon-na throw it back to you, \_\_\_\_\_

TAB

G Dsus4 Em

by now you should-'ve some-how re-al-ised what you got-ta do. \_\_\_\_\_

TAB

G Dsus4 Em

I don't be-lieve that an-y-bo-dy \_\_\_\_\_ feels the way I do \_\_\_\_\_ a-bout you now...

TAB



Em G Dsus4

Am C D

Pre-Chorus

And all \_\_\_\_\_ the roads \_\_\_\_\_ we have \_\_\_\_\_ to walk \_\_\_\_\_ are wind -

*See Additional Lyrics*

Em C D

ing \_\_\_\_\_ and all \_\_\_\_\_ the lights \_\_\_\_\_ that lead \_\_\_\_\_ us there \_\_\_\_\_ are blind -

Em C D

ing. \_\_\_\_\_ There are man - y things \_\_\_\_\_ that I \_\_\_\_\_ would

G Em Am

like to say to you \_\_\_\_\_ but I don't know how, \_\_\_\_\_

♩ Chorus

C Em

be - cause  
I said may - be

G Em C Em

you're gon - na be the one that saves me,

G Em C Em

and af - ter all

To Coda ⊕

G Em C Em

you're my won - der - wall.

1. 2. G Em

I said



⊕ Coda

Outro-Chorus

G Em C

I said may - be

Em G Em

you're gon - na be the one that

C Em G Em *play 7 times*

saves me, you're gon - na be the one that

C Em G Em

saves me.

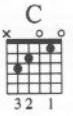
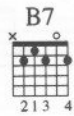
Additional Lyrics

3. Today was gonna be the day  
But they'll never throw it back to you.  
By now you should've somehow  
Realised what you're not to do.  
I don't believe that anybody  
Feels the way I do  
About you now.

*Pre-Chorus* And all the roads that lead you there were winding  
And all the lights that light the way are blinding.  
There are many things that I would like to say to you  
But I don't know how.

# Yesterday

Words and Music by John Lennon and Paul McCartney



Strum Pattern: 2, 3  
Pick Pattern: 2, 4

Intro

Moderately  
G

Verse  
G

*mf*

1. Yes - ter - day,  
2., 3. See Additional Lyrics

TAB

B7 Em C D7

all my trou - bles seemed so far a - way, now it looks as though they're

To Coda ⊕ 1.

G Em A7 C G

here to stay. Oh, I be - lieve in yes - ter - day.

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2. **Bridge**

C G B7 Em

sud - den - ly. Why she had to go I don't

D7 G B7

know she would - n't say. I said

Em D7 G *D.S. al Coda*

some - thing wrong, now I long for yes - ter - day. \_\_\_\_\_

**Coda**

C G A7 C G

yes - ter - day. Mm mm mm mm mm. \_\_\_\_\_

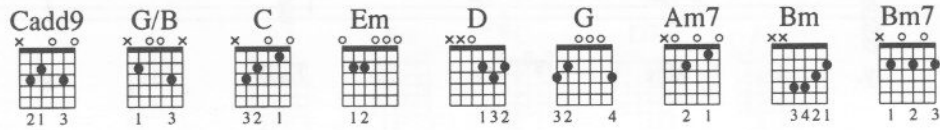
*rit.*

*Additional Lyrics*

2. Suddenly, I'm not half the man I used to be.  
There's a shadow hanging over me. Oh, yesterday came suddenly.
3. Yesterday, love was such an easy game to play.  
Now, I need a place to hide away. Oh, I believe in yesterday.

# You Were Meant for Me

Words and Music by Jewel Kilcher and Steve Poltz



**Strum Pattern: 2, 3**

**Pick Pattern: 1**

**Intro**

Easy Shuffle (♩ = ♩<sup>3</sup>)

Chords: Cadd9, G/B, C, Em

*mf*

**Verse**

Chords: Cadd9, G/B, C, Em

1. I hear the clock. It's six A. M. I feel so far from where I've been.  
 2., 3. See Additional Lyrics

Chords: Cadd9, G/B, C, D

I got my eggs. I got my pan-cakes too. I got my ma-ple syr-up, ev-'ry-thing but you.

Chords: Cadd9, G/B, C, Em

I break the yolks and make a smil - ey face. I kind-a like it in my brand new place. Wipe the

Cadd9 G/B C<sup>3</sup> D

spots up o-ver me, don't leave my keys in the door. I nev-er put wet towels on the floor an - y - more.'cause

**Chorus**  
C D G D Em

dreams \_ last \_ so long \_ e - ven af - ter you're gone.

C D G D Em

I know that you love me, and \_ soon \_ you will see \_ you were meant.

C D Em *To Coda* ⊕ 1.

\_ for me and I was meant for \_ you.

2. **Bridge**  
Am7<sup>3</sup> D

I go a - bout my bus - 'ness. I'm \_ do - ing fine. \_ Be - sides,

Bm D C G Am7

what would I say — if I had you on the line. Some old sto - ry, not

Freely D.C. al Coda (take repeat)

D Bm7 Em

much to say. — Hearts — are bro - ken ev - 'ry - day.

⊕ Coda

C D

Yeah, you were meant for me, and I was meant for

Cadd9 G/B C Em

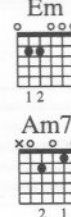
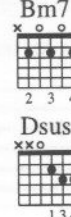
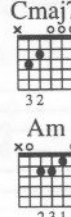
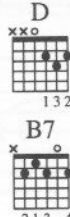
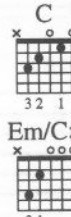
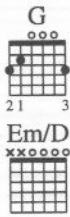
you. —————

Additional Lyrics

2. I called my mama, she was out for a walk.  
 Consoled a cup of coffee, but it didn't want to talk.  
 So, I picked up the paper, it was more bad news.  
 My heart's been broken by people being used.  
 Put on my coat in the pouring rain.  
 I saw a movie, it just wasn't the same 'cause  
 It was happy or I was sad,  
 And it made me miss you, oh, so bad 'cause...
  
3. I brush my teeth, I put the cap back on.  
 I know you hate it when I leave the light on.  
 I pick up a cup and then I turn the sheets down,  
 And then I take a deep breath, a good look around.  
 Put on my pj's and hop into bed.  
 I'm half alive, but I feel mostly dead.  
 I try and tell myself it'll be all right.  
 I just shouldn't think anymore tonight 'cause...

# Your Song

Words and Music by Elton John and Bernie Taupin



Strum Pattern: 2, 3  
Pick Pattern: 3, 4

Intro  
Moderately

G C D

*mp*

TAB: 3 0 0 0 0 0 | 1 0 1 0 | 3 2 3 5 2 3

Verse  
G Cmaj7

1. It's a lit - tle bit fun - ny,  
2.,3.,4. See Additional Lyrics

TAB: 0 0 3 1 | 0 0 2 0 2 0 | 0 0

D Bm7 Em

this feel - ing in - side. I'm not one of

TAB: 2 2 2 3 2 | 0 2 0 | 2 2 0 0 4

Em/D Em/C# C

those who can eas - i - ly hide.

TAB: 0 4 0 | 0 0 0 | 2 0 2 0

G D B7

I don't have much mon - ey, but, \_\_\_\_\_ boy, if \_\_\_\_\_ I

Em G Am

did, \_\_\_\_\_ I'd buy a big house where \_\_\_\_\_

C D Dsus D

we both \_\_\_\_\_ could live. *let ring* \_\_\_\_\_

1., 3.

2., 4. Chorus G D Em

you. And you can tell ev - 'ry - bod - y

Am7 C D

this is your song. \_\_\_\_\_ It may be

Em Am7 C

quite \_\_\_\_\_ sim - ple but now that it's done, \_\_\_\_\_



Em Em/D Em/C#

I hope you don't mind, I hope you don't mind that I put down in

C G C To Coda ⊕

words how won - der - ful life is while

D Dsus D D.C. al Coda

you're in the world.

⊕ Coda

you're in the world.

*Additional Lyrics*

2. If I was a sculptor, but then again no,  
 Or a man who makes potions in a travelin' show.  
 I know it's not much, but it's the best I can do.  
 My gift is my song and this one's for you.

3. I sat on the roof and kicked off the moss.  
 Well a few of the verses, well they've got me quite cross.  
 But the sun's been quite kind while I wrote this song.  
 It's for people like you that keep it turned on.

4. So excuse me forgetting, but these days I do.  
 You see I've forgotten if they're green or they're blue.  
 Anyway, the thing is, what I really mean,  
 Yours are the sweetest eyes I've ever seen.

# Achy Breaky Heart (Don't Tell My Heart)

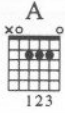
Words and Music by Don Von Tress

Strum Pattern: 5

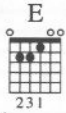
Pick Pattern: 3

Verse

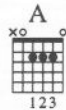
Steady Beat



1. You can tell the world you nev - er was my girl. — You can burn my clothes when I'm  
2. See Additional Lyrics



gone. Or you can tell your friends — just what a fool I've been and



laugh and joke a - bout me on the phone. — You can tell my arms go

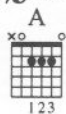
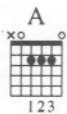


back — to the farm. — You can tell my feet to hit the floor. Or



you can tell my lips to tell my fin - ger - tips they won't be reach - ing out for you no

Chorus



more. — Don't tell my heart, my ach - y break - y heart. — I just don't think he'd un - der -

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E

231

stand. And if you tell my heart, my ach - y break - y heart, \_ he

To Coda ⊕

1. \_\_\_\_\_ 2. *D.S. al Coda*

A

123

might blow \_ up and kill this man. Ooh. \_\_\_\_\_

⊕ Coda

A

123

man. Don't tell my heart, my ach - y break - y heart. \_ I just don't think he'd un - der -

E

231

stand. And if you tell my heart, my ach - y break - y heart, \_ he

A

123

might blow \_ up and kill this man. Ooh. \_\_\_\_\_

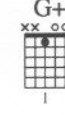
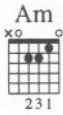
*Additional Lyrics*

2. You can tell your ma I moved to Arkansas.  
 You can tell your dog to bite my leg.  
 Or tell your brother Cliff whose fist can tell my lip,  
 He never really liked me anyway.  
 Or tell your Aunt Louise,  
 Tell anything you please.  
 Myself already knows I'm not okay.  
 Or you can tell my eyes to watch out for my mind,  
 It might be walking out on me today.

# All My Loving

from A HARD DAY'S NIGHT

Words and Music by John Lennon and Paul McCartney



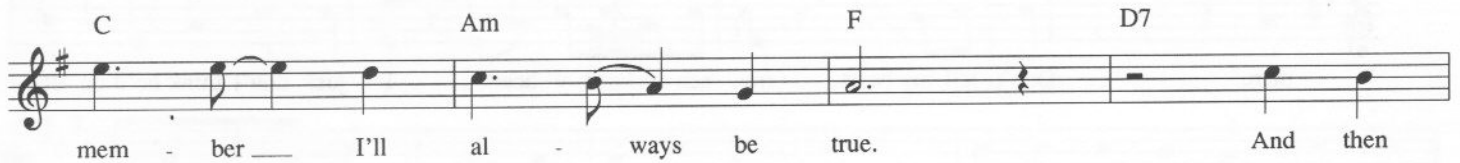
Strum Pattern: 3, 4  
Pick Pattern: 1, 4

§ Verse

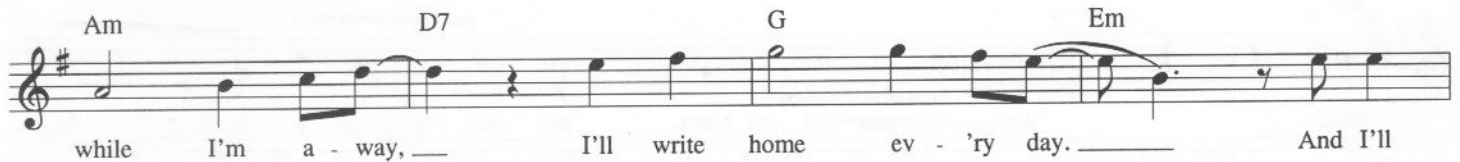
Brightly  
N.C.



1. Close your (3.) eyes and I'll kiss you, to - mor - row I'll miss you. Re -  
2. See Additional Lyrics



mem - ber I'll al - ways be true. And then



while I'm a - way, I'll write home ev - 'ry day. And I'll



send all my lov - ing to you. 1. I'll pre -

2.

Chorus



All my lov - ing, I will send to

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G Em G+

you. All my lov - ing, dar - ling I'll be true...

To Coda ⊕

G N.C. Guitar Solo C7

G D7

D.S. al Coda  
(take 2nd ending)

G

3. Close your

⊕ Coda

Outro-Chorus

Em

All my lov - ing, all my

G Em

lov - ing, ooh, all my lov - ing,

G

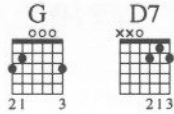
I will send to you.

Additional Lyrics

2. I'll pretend that I'm kissing  
The lips I am missing.  
And hope that my dreams will come true.  
And then while I'm away  
I'll write home ev'ryday.  
And I'll send all my loving to you.

# Are You Sleeping

Traditional



Strum Pattern: 5  
Pick Pattern: 1

Moderately

G D7 G D7 G D7 G D7 G

Are you sleep - ing, are you sleep - ing, broth - er John, broth - er John?  
(French) Frè - re Jac - ques, Frè - re Jac - ques, dor - mez vous, dor - mez vous?

D7 G D7 G D7 G D7 G

Morn - ing bells are ring - ing, morn - ing bells are ring - ing, ding ding dong, ding ding dong.  
Son - nez les ma - ti - nes, son - nez les ma - ti - nes, din din don, din din don.

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# Hello, Dolly!

Music and Lyric by Jerry Herman

Strum Pattern: 3  
Pick Pattern: 3

Verse  
Medium Strut



Hel - lo, Dol - ly, well, hel - lo, Dol - ly. It's so

Cmaj7 C°7 Dm G7

nice to have you back where you be - long. You're look - ing

Dm Bb

swell, Dol - ly, we can tell, Dol - ly. You're still

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Dm



G7



C



C°7



G7



glow - in', you're still crow - in', you're still go - in' strong. We feel the

C



Am



room sway - in', for the band's play - in' one of

Gm7



C7



Fmaj7



E7



your old fa - v'rite songs from way back when. So

Am



Em



Am



Em



{ take her wrap, fel - las, find her an emp - ty lap, fel - las, }  
 { gol - ly gee, fel - las, find her a va - cant knee, fel - las, }

D7



1.



C



C°7



Dm



G7



Dol - ly - 'll nev - er go a - way a - gain! Hel -

2.

G7



D7



G7



go a - way, Dol - ly - 'll nev - er go a - way,

D7



G7



C



G7



C



Dol - ly - 'll nev - er go a - way a - gain! \_\_\_\_\_

# Back In The U.S.S.R.

Words and Music by John Lennon and Paul McCartney

Strum Pattern: 1

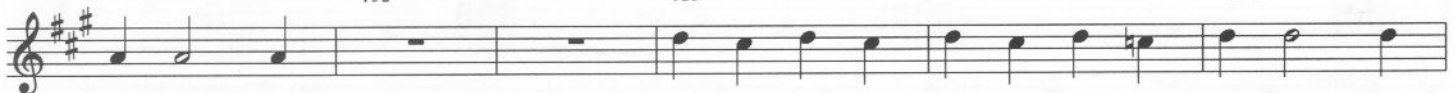
Pick Pattern: 1

Verse

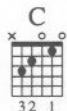
Fast Rock



1. Flew in from Mi - a - mi Beach, B. O. A. C., did - n't get to  
2., 3. See Additional Lyrics



bed last night. On the way the pa - per bag was on my knee,



man, I had a dread - ful flight. I'm back in the U. S. S. R., —

## Chorus

To Coda ⊕



you don't know how luck - y you are, — boy.

1.

Back in the U. S. S. R. —

2.

Back in the U. S., back in the U. S., back in the

\*Use pattern 9.

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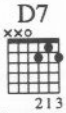
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U. S. S. R. \_\_\_\_\_ Well, the

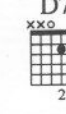
**Bridge**



U - kraine girls real - ly knock me out, they leave the \_\_\_\_\_

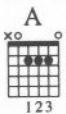


West be - hind. \_\_\_\_\_ And Mos - cow girls make me



sing and shout, \_\_\_\_\_ and Geor-gia's al - ways on my mi - mi - mi - mi - mi -

*D.C. al Coda*



mi - mi - mind. \_\_\_\_\_

**Coda**



Back in the U. S. S. R. \_\_\_\_\_

*Additional Lyrics*

2. Been away so long I hardly knew the place,  
Gee, it's good to get back home.  
Leave it 'til tomorrow to unpack my case,  
Honey disconnect the phone.
3. Show me 'round your snow peaked mountains way down south,  
Take me to your daddy's farm.  
Let me hear your balalaikas ringing out,  
Come and keep your comrade warm.

# Ave Maria

By Franz Schubert

Strum Pattern: 1

Pick Pattern: 2

Verse

Reverently

1. A - ve Ma - ri - a! Gra - ti - a ple -

2. A - ve Ma - ri - a! Ma - ter De -

na, Ma - ri - a gra - ti - a ple - na, Ma - ri - a gra - ti - a ple -

i, O - ra pro - no - bis pec - ca - to - ri - bus, O - ra o - ra pro no -

na, A - ve, A - ve! Do - mi - nus, Do - mi - nus te - cum, Be - ne -

bis, O - ra, ra pro no - bis pec - ca - to - ri - bus, No - ne

dic - ta tu in mu - li - e - re - bus et be - ne - dic - tus, et in

et in ho - ra mor - tis, in ho - ra mor - tis no - strae, in

be - ne - dic - tus, fruc - tus ven - tris, ven - tris tu - i, Je - sus.

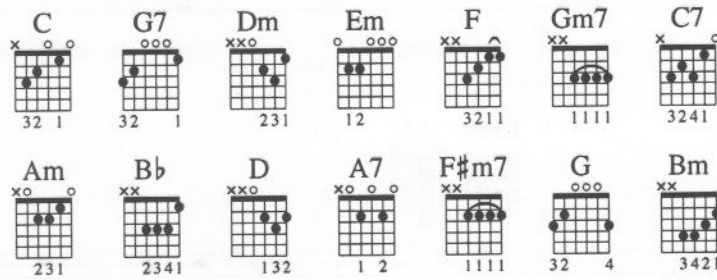
ho - ra mor - tis, mor - tis no - strae, in ho - ra mor - tis no - strae.

A - ve Ma - ri - a! A - ve Ma - ri - a!

The musical score is written in G major and 4/4 time. It consists of seven systems of music. Each system includes a guitar chord diagram above the staff, a treble clef staff with a key signature of one sharp (F#), and two lines of lyrics. The first system is the beginning of the verse. The second system contains the first line of the main prayer. The third system contains the second line of the main prayer. The fourth system contains the third line of the main prayer. The fifth system contains the fourth line of the main prayer. The sixth system contains the fifth line of the main prayer. The seventh system is the final line of the verse. Chord diagrams are provided for each measure, with fingerings indicated by numbers 1-3. Some measures contain triplets, indicated by a '3' above the notes.

# Beauty and the Beast

from Walt Disney's BEAUTY AND THE BEAST  
 Lyrics by Howard Ashman  
 Music by Alan Menken



Strum Pattern: 4  
 Pick Pattern: 2

Verse  
 Lyrically

C G7 C Dm C

1. Tale as old as time, true as it can be. Bare-ly e-ven

Em F G7 C G7 C

friends, then some-bod-y bends un-ex-pect-ed - ly. Just a lit-tle change. Small, to say the

Gm7 C7 F Em Dm G7 C G7 C

least. Both a lit-tle scared, nei-ther one pre-pared. Beau-ty and the Beast.

Bridge

G7 Em F Em F Em

Ev-er just the same, ev-er a sur-prise. Ev-er as be-fore, ev-er just as

Verse

Am Bb C D A7 D

sure as the sun will rise. 2. Tale as old as time, tune as old as

A7 D F#m7 G A7 D

song. Bit-ter-sweet and strange, find-ing you can change, learn-ing you were wrong. Cer-tain as the

A7 D Am D G Em A7

sun ris-ing in the East, tale as old as time, song as old as rhyme. Beau-ty and the

D Bm G Em A7 D

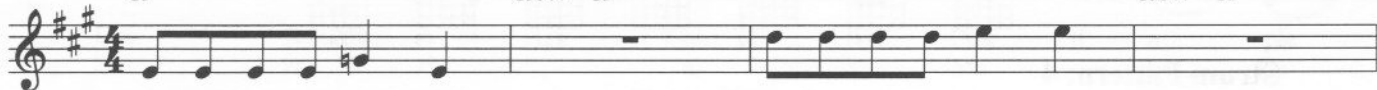
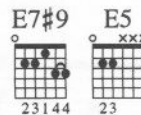
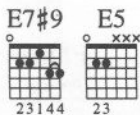
Beast. Tale as old as time, song as old as rhyme. Beau-ty and the Beast.

# Born To Be Wild

Words and Music by Mars Bonfire

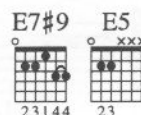
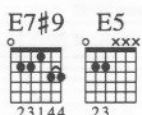
## Strum Pattern: 1

Verse  
Heavy Rock



1., 3. Get your mo - tor run - nin'.  
2. See Additional Lyrics

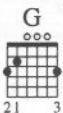
Head out on the high - way.



Look-in' for ad - ven - ture

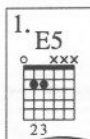
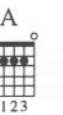
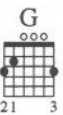
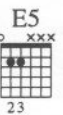
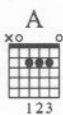
and what - ev - er comes our way.

## Pre-Chorus



Yeah, dar - lin' go make it hap - pen.

Take the world in a love em - brace.



Fire all of your guns at once and

ex - plode in - to space.

2.



space.

Like a true na - ture's child,

we were born,

born to be wild..

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A G E5

123 21 3 23

We can climb so high, — I nev-er wan-na die. —

**Chorus**

E5 D5 E5 D5

23 23 23 23

Born to be wild. —

E5 D5 To Coda ⊕ E5 D5 *D.C. al Coda (take 2nd ending)*

23 23 23 23

Born to be wild. —

⊕ **Coda** E5 D5 **Outro** E7#9 E5 E7#9 *Repeat and Fade* E5

23 23 23144 23 23144 23

*Additional Lyrics*

- I like smoke and lightning,  
Heavy metal thunder,  
Racin' with the wind,  
And the feelin' that I'm under.

# The Boys Are Back In Town

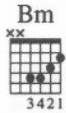
Words and Music by Philip Parris Lynott

Strum Pattern: 3

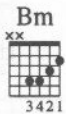
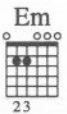
Pick Pattern: 3

Verse

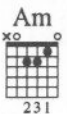
Bright Rock



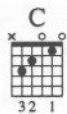
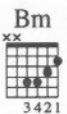
1. Guess who just \_\_\_ got back to - day. \_\_\_ Them wild - eyed boys -  
2., 3. See Additional Lyrics



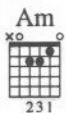
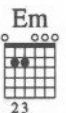
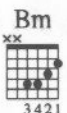
that had been a - way. \_\_\_ Had - n't changed, had - n't much to say.



But, man, I still think them \_\_\_ cats are cra - zy. They were ask - ing if you

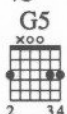
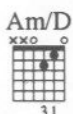


were a - round. How you was, \_\_\_ where you could be found. \_

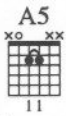


I told them you were liv - ing down - town driv - ing all the old men

Chorus



cra - zy. The boys are back in town, the boys are back in town.



I say, the boys are back in town, \_\_\_\_\_ the



boys are back in town. The boys are back in town, the



boys are back in town, the boys are back in town, the boys are back in town.

**Interlude**



1., 2.



3. *D.S. and Fade*

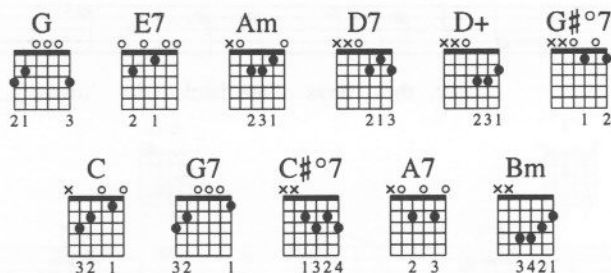
*Additional Lyrics*

2. You know that chick that used to dance a lot?  
 Every night she'd be on the floor shaking what she'd got.  
 Man, when I tell you she was cool, she was hot.  
 I mean she was steaming.  
 And that time over at Johnny's place.  
 Well, this chick got up and she slapped Johnny's face.  
 Man, we just fell about the place.  
 If that chick don't wanna know, forget her.

3. Friday night they'll be dressed to kill  
 Down at Dino's Bar and Grill.  
 The drink will flow and blood will spill.  
 And if the boys want to fight, you better let 'em.  
 That jukebox in the corner blasting out my favorite song.  
 The nights are getting warmer, it won't be long.  
 It won't be long till summer comes  
 Now that the boys are here again.

# Crazy

Words and Music by Willie Nelson



**Strum Pattern: 4**  
**Pick Pattern: 3**

**Verse**  
**Moderately Slow**

G E7 3 Am 3

Cra - zy, — cra - zy for feel - in' so lone - ly \_\_\_\_\_ I'm

D7 3 D+ 3 G G#°7 Am D7 G

cra - zy, — cra - zy for feel - in' so blue. \_\_\_\_\_ I knew \_\_\_\_\_ you'd

E7 3 Am D7

love me as long as you want - ed, \_\_\_\_\_ and then some - day \_\_\_\_\_ you'd

**Bridge**

3 3 G C G G7 C C#°7 3 3

leave me for some - bod - y new. \_\_\_\_\_ Wor - ry \_\_\_\_\_ why do I let my - self

G A7 3 3 D7 Am D7

wor - ry, \_\_\_\_\_ won - d'rin' \_\_\_\_\_ what in the world did I do? \_\_\_\_\_

**Chorus**

G E7 3 Am 3

Cra - zy \_\_\_\_\_ for think - ing that my love could hold you, \_\_\_\_\_ I'm

C 3 Bm Am 3 G#°7 Am 3 D7 G

cra - zy for try - in', cra - zy for cry - in' \_\_\_\_\_ and I'm cra - zy for lov - in' you.

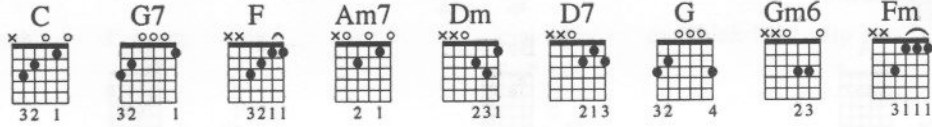
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# Edelweiss

from THE SOUND OF MUSIC  
 Lyrics by Oscar Hammerstein II  
 Music by Richard Rodgers



**Strum Pattern: 7**  
**Pick Pattern: 7**

Verse

Slowly, With Expression

Chords: C, G7, C, F, C, Am7, Dm, G7, C, G7, C, F, C, G7, C

E - del - weiss, e - del - weiss, ev - 'ry  
 morn - ing you greet me. Small and white,  
 clean and bright. You look hap - py to meet me.

Bridge

Chords: G7, C, F

Blos - som of snow, may you bloom and grow, bloom and

Chorus

Chords: D7, G, G7, C, Gm6, F, Fm, C, G7, C

grow for - ev - er. E - del - weiss, e - del -  
 weiss, bless my home - land for - ev - er.

# Friends in Low Places

Words and Music by Dewayne Blackwell and Earl Bud Lee

Strum Pattern: 6

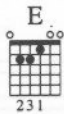
Pick Pattern: 6

## Verse

Moderately



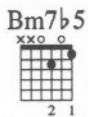
1. Blame it all on my roots. \_ I showed up in boots \_ and ru-ined your black - tie af - fair. \_



— The last one to know, \_ the last one to show, \_ I was the last one you thought you'd see



there. \_ And I saw the sur-prise \_ and the fear in his eyes \_ when I took his glass \_ of cham-pagne.



— and I toast-ed you, \_ said, "Hon-ey, we may be through, \_ but you'll nev-er hear \_ me com-plain, \_"

## Chorus



— 'cause I've got friends \_ in low plac - es where the whis-key \_ drowns \_ and the



beer chas - es my blues \_ a - way and I'll be o - kay. \_

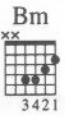


Yeah, I'm not big on social graces. Think I'll slip on down to the



Oasis. Oh, I've got friends in low places.

1. 2. **Outro**  
A  
2. Well, I I've got friends in low places where the whiskey drowns and the



beer chases my blues away and I'll be okay.



Yeah, I'm not big on social graces. Think I'll slip on down to the

*Repeat and Fade*



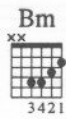
Oasis. Oh, I've got friends in low places.

*Additional Lyrics*

- Well, I guess I was wrong, I just don't belong,  
But then, I've been there before.  
Ev'rything's alright, I'll just say goodnight,  
And I'll show myself to the door.  
Hey, I didn't mean to cause a big scene,  
Just give me an hour and then,  
Well, I'll be as high as that ivory tower that you're livin' in.

# Have I Told You Lately

Words and Music by Van Morrison



Strum Pattern: 2, 3  
Pick Pattern: 2, 4

## Intro

Slowly

G Bm Cmaj7 C/D G Bm

## Chorus

C C/D G Bm C C/D

Have I told you late - ly that I love you? Have I

G Bm C C/D Cmaj7

told you there's no one else a - bove \_ you? Fill my heart \_ with glad - ness,

## To Coda

Bm Am7 C/D

take a - way all \_ my sad - ness, ease my trou - bles that's \_ what you

## Verse

G C/D G Bm C

do. 1. For the morn - in' sun in all it's glo - ry greets the  
2. Instrumental

G Bm C C/D Cmaj7

day with hope an com - fort, too. You fill my life with laugh - ter

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Bm Am7 C/D G Am7 G7

and some-how you make it bet-ter, ease my trou-bles that's \_\_\_\_\_ what you do.

**Bridge**  
Cmaj7 Bm

There's a love that's di-vine and it's yours and it's mine \_\_\_\_\_ like the sun.

Am7 Bm Cmaj7

And at the end of the day we should give thanks and pray \_\_\_\_\_

1. 2. *D.S. al Coda*

Bm C/D C/D

to the one, \_\_\_\_\_ to the one. \_\_\_\_\_ Have I to the one. \_\_\_\_\_ And have I

**Coda**

G Am7 G7 Cmaj7 Bm

do. Take a-way all \_\_\_\_\_ my sad-ness, fill my life with glad-ness,

Am7 C/D G Am7 G7 Cmaj7

ease my trou-bles that's \_\_\_\_\_ what you do. Take a-way all \_\_\_\_\_ my sad-ness,

Bm Am7 C/D G

fill my heart with glad-ness, ease my trou-bles that's \_\_\_\_\_ what you do. \_\_\_\_\_

*rit.*

# He's Got the Whole World in His Hands

Bb = 3rd fret  
3rd string

African-American Folksong

Strum Pattern: 2

Pick Pattern: 4

Lively

Verse



1. He's got the whole world \_ in His hands, \_ He's got the whole world \_  
 in His hands, \_ He's got the whole world \_ in His hands, \_ He's got the  
 whole world in His hands. 2. He's got the hands.

Additional Lyrics

2. He's got the wind and the rain  
 In His hands,  
 He's got the wind and the rain  
 In His hands,  
 He's got the wind and the rain  
 In His hands,  
 He's got the whole world in His hands.

3. He's got the wee small baby  
 In His hands,  
 And He's got all you lovers  
 In His hands,  
 Oh, He's got everybody  
 In His hands,  
 He's got the whole world in His hands.

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# House of the Rising Sun

Traditional

Strum Pattern: 8

Pick Pattern: 8

Verse

Moderately (♩ - ♩ - ♩)



1. There is a house in New Orleans they  
 call the Rising Sun. It has been the ruin of many a poor  
 girl, and I, oh Lord, was one. 2. Go Sun.

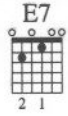
Additional Lyrics

2. Go speak to my baby sister and say,  
 "Don't do as I have done."  
 Stay away from places like this one in New Orleans  
 They call the Rising Sun.

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# Home on the Range

Lyrics by Dr. Brewster Higley  
Music by Dan Kelly



2 sharps  
F and C  
♮ = Natural

Strum Pattern: 7  
Pick Pattern: 9

Verse  
Slowly

D G Gm

Oh give me a home where the buf - fa - lo roam, where the

D E7 A7 D

deer and the an - te - lope play. \_\_\_\_\_ Where sel - dom is

G Gm D A7

heard a dis - cour - ag - ing word, and the skies are not cloud - y all

Chorus

D D A7 D Bm

day. \_\_\_\_\_ Home, home on the range, \_\_\_\_\_ where the deer and the

E7 A7 D

an - te - lope play. \_\_\_\_\_ Where sel - dom is heard a dis -

G Gm D A7 D

cour - ag - ing word, and the skies are not cloud - y all day. \_\_\_\_\_

# Layla

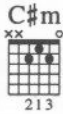
Words and Music by Eric Clapton and Jim Gordon

Strum Pattern: 4

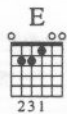
Pick Pattern: 5

Verse

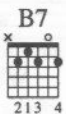
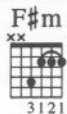
Moderate Rock



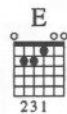
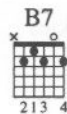
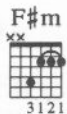
1. What will you do \_\_\_\_\_ when you get lone - ly? \_\_\_\_\_  
2., 3. See Additional Lyrics



When no - bod - y's wait - ing by your side.



You've been run - ning and hid - ing much too long. \_\_\_\_\_

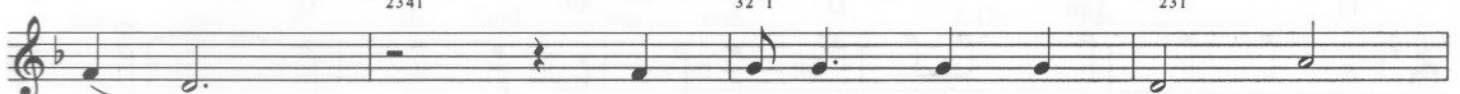
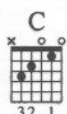
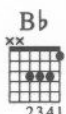


You know it's just \_\_\_\_\_ your fool - ish pride. Lay -

## Chorus



la, \_\_\_\_\_ you got me on \_\_\_\_\_ my knees, Lay -



la, \_\_\_\_\_ I'm beg - ging dar - lin' please. Lay -



B $\flat$  C Dm

2341 32 1 231

la, \_\_\_\_\_ dar - lin', won't you ease my wor - ried

B $\flat$  C Dm

2341 32 1 32 1 231

mind? \_\_\_\_\_ Lay -

**Outro**

Dm B $\flat$  C Dm

231 2341 32 1 231

la, \_\_\_\_\_ you got me on \_\_\_\_\_ my knees, Lay -

B $\flat$  C Dm

2341 32 1 231

la, \_\_\_\_\_ I'm beg - ging dar - lin' please. Lay -

*Repeat and Fade*

*Additional Lyrics*

2. Tried to give you consolation.  
Your old man won't let you down.  
Like a fool I fell in love with you,  
Turned the whole world upside down.
3. Let's make the best of the situation,  
Before I fin'ly go insane.  
Please don't say we'll never find a way,  
And tell me all my love's in vain.

# Let It Be

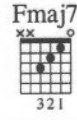
Words and Music by John Lennon and Paul McCartney

Strum Pattern: 5

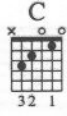
Pick Pattern: 6

Verse

Moderately Slow



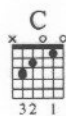
1. When I find my - self — in times of trou-ble Moth-er Mar - y comes to me  
2., 3. See Additional Lyrics



speak-ing words of wis - dom, let it be. — And



in my hour of dark - ness she is stand-ing right in front of me

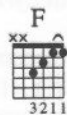


speak-ing words of wis - dom, let it be. — Let it

## Chorus



be, let it be. Let it be, — let it be.



1. Whis - per words of wis - dom, } let it be. — 2. And Let it  
2., 3. There will be an an - swer, }

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Am G Fmaj7 C

be, let it be. Let it be, — let it be.

To Coda ⊕ D.S. al Coda

G F C

Whis - per words of wis - dom, let it be. — 3. And

⊕ Coda

Outro

F C F C G F C

be. —

Additional Lyrics

2. And when the broken hearted people  
 Living in the world agree,  
 There will be an answer, let it be.  
 For tho' they may be parted  
 There is still a chance that they will see,  
 There will be an answer, let it be.

3. And when the night is cloudy  
 There is still a light that shines on me,  
 Shine until tomorrow, let it be.  
 I wake up to the sound of music  
 Mother Mary comes to me,  
 Speaking words of wisdom, let it be.

# Love Me Do

Words and Music by John Lennon and Paul McCartney

Strum Pattern: 5

Pick Pattern: 3

Intro

Moderate Rock

G7 C G G7 C G

G7 C G

**Verse**

G7 C G7 C

1., 2., 3. Love, love me do, you know I love you. I'll

G7 C N.C.

al - ways be true, so please. \_\_\_\_\_ love me

**Chorus**

G7 C G G7 C G To Coda ⊕

do. \_\_\_\_\_ Whoa, \_\_\_\_\_ love me do, \_\_\_\_\_

**Bridge**

D C G

Some - one to love, some - bod - y new. \_\_\_\_\_

*D.S. al Coda*

D C G N.C.

Some - one to love, some - one like you.

**⊕ Coda**

G G7 C G G7 C G

\_\_\_\_\_ Whoa, \_\_\_\_\_ love me do. \_\_\_\_\_ Whoa, \_\_\_\_\_ love me do.

# Jingle Bells

Words and Music by J. Pierpont

Strum Pattern: 2, 3

Pick Pattern: 3, 4

Verse

Bright

Guitar chord diagrams: G (21 3), C (x 3 2 1), D7 (x x 0 2 1 3).

1. Dash-ing through the snow, in a one horse o - pen sleigh. O'er the fields we go,  
2., 3. See Additional Lyrics

Guitar chord diagrams: G (21 3), C (x 3 2 1).

laugh-ing all the way. Bells on bob-tail ring, mak-ing spir-its bright. What fun it is to

## Chorus

Guitar chord diagrams: G (21 3), D7 (x x 0 2 1 3), G (21 3), G (21 3).

ride and sing a sleigh-ing song to - night! Oh! Jin - gle bells, jin - gle bells, jin - gle all the

Guitar chord diagrams: C (x 3 2 1), G (21 3), A7 (x 0 2 3), D7 (x x 0 2 1 3), G (21 3).

way. Oh, what fun it is to ride in a one horse o - pen sleigh! — Jin - gle bells,

Guitar chord diagrams: C (x 3 2 1), G (21 3), D7 (x x 0 2 1 3), G (21 3).

jin - gle bells, jin - gle all the way. Oh, what fun it is to ride in a one horse o - pen sleigh!

## Additional Lyrics

2. A day or two ago, I thought I'd take a ride,  
And soon Miss Fannie Bright was sitting by my side.  
The horse was lean and lank,  
Misfortune seemed his lot.  
He got into a drifted bank and we, we got upshot! Oh!
3. Now the ground is white, go it while you're young.  
Take the girls tonight and sing this sleighing song.  
Just get a bobtail bay,  
Two-forty for his speed.  
Then hitch him to an open sleigh and  
Crack, you'll take the lead! Oh

# Maggie May

Words and Music by Rod Stewart and Martin Quittenton

Strum Pattern: 2

Pick Pattern: 6

Intro

Medium Rock beat

Intro guitar chords and melody:

D (xx0 132)    Em (0 12)    G (21 3)    D (xx0 132)    G (21 3)

Em A Em

led me a - way from home just to save you from be - ing a -

A Em A

lone. You stole my heart, — and that's what real - ly

D

hurts.

1., 2., 3. 4.

2. The

Outro

D Em G D

Repeat and Fade

*Additional Lyrics*

2. The morning sun, when it's in your face,  
Really shows your age.  
But that don't worry me none.  
In my eyes, you're everything.  
I laughed at all of your jokes.  
My love you didn't need to coax.  
Oh, Maggie, I couldn't have tried any more.  
You let me away from home  
Just to save you from being alone.  
You stole my soul, and that's a pain I can do without.
3. All I needed was a friend  
To lend a guiding hand.  
But you turned into a lover, and, mother, what a lover!  
You wore me out.  
All you did was wreck my bed,  
And, in the morning, kick me in the head.  
Oh, Maggie, I couldn't have tried any more.  
You led me away from home  
'Cause you didn't want to be alone.  
You stole my heart, I couldn't leave you if I tried.
4. I suppose I could collect my books  
And get on back to school.  
Or steal my daddy's cue  
And make a living out of playing pool.  
Or find myself a rock 'n' roll band  
That needs a helping hand.  
Oh, Maggie, I wish I'd never seen your face.  
You made a first-class fool out of me.  
But I'm as blind as a fool can be.  
You stole my heart, but I love you anyway.


# Mercury Blues

Words and Music by Robert Geddins and K.C. Douglas

Strum Pattern: 1

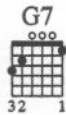
Pick Pattern: 3

Moderately

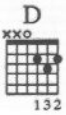
 Verse



1. Well, if (5.) I had mon-ey I'd tell you what I'd do, I'd go down - town and buy a  
2., 3., 4. See Additional Lyrics



Mer - cu - ry or two. Cra - zy 'bout a Mer - cu - ry. Lord, I'm cra -



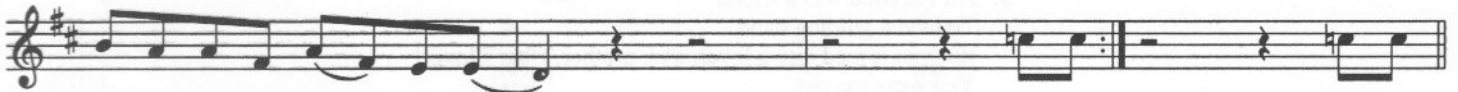
- zy 'bout a Mer - cu - ry. I'm gon - na buy me a Mer - cu - ry and

To Coda 

1.-3.

4.

*D.S. al Coda*



cruise it up and down \_ the road. \_ 2. Well, the 5. Well, if

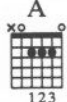
 Coda





I'm gon - na buy me a Mer - cu - ry and



A

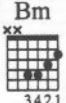


G7

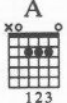



cruise it up and down the road. Yeah, I'm gon - na


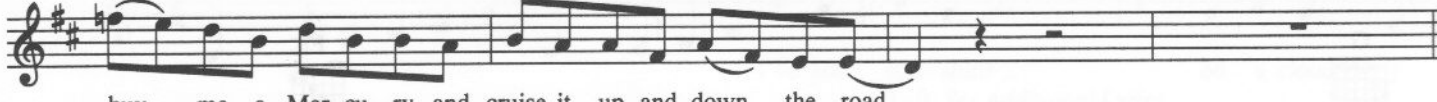
Bm



A



D

buy me a Mer-cu - ry and cruise it up and down the road.

#### Additional Lyrics

2. Well, the girl I love,  
I stole her from an friend.  
He got lucky, stole her back again.  
She heard he had a Mercury,  
Lord, she's crazy 'bout a Mercury.  
I'm gonna buy me a Mercury  
And cruise it up and down the road.
3. Well, hey now mama,  
You look so fine  
Ridin' 'round in your Mercury '49.  
Crazy 'bout a Mercury,  
Lord, I'm crazy 'bout a Mercury.  
I'm gonna buy me a Mercury  
And cruise it up and down the road.
4. Well, my baby went out,  
She didn't stay long.  
Bought herself a Mercury, come a cruisin' home.  
She's crazy 'bout a Mercury,  
Yeah, she's crazy 'bout a Mercury.  
I'm gonna buy me a Mercury  
And cruise it up and down the road.

# My Generation

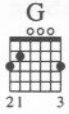
Words and Music by Peter Townshend

Strum Pattern: 4

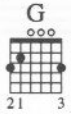
Pick Pattern: 5

Verse

Fast Rock



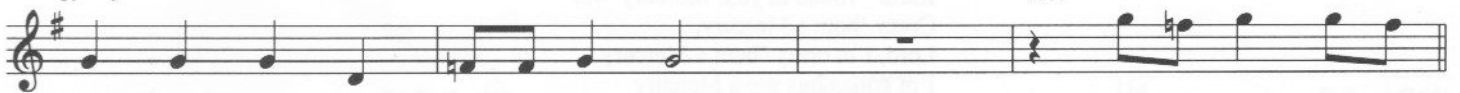
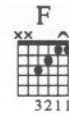
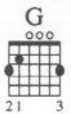
1. Peo - ple try to put us down. Talk - in' 'bout my gen - er - a - tion.  
2., 3. See Additional Lyrics



Just be-cause we get a-round. Talk - in' 'bout my gen - er - a - tion.

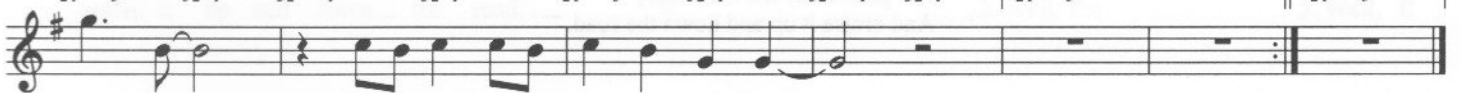
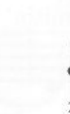
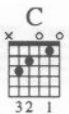


Things they do look aw - ful cold. Talk - in' 'bout my gen - er - a - tion.



Hope I die be - fore I get old. This is my gen - er -

Chorus



a - tion. — This is my gen-er - a - tion, ba - by. —

Additional Lyrics

2., 3. Why don't you all fade away? Talkin' 'bout my generation.  
Don't try to dig what we all say. Talkin' 'bout my generation.  
I'm not tryin' to cause a big sensation. Talkin' 'bout my generation.  
I'm just talkin' 'bout my generation. Talkin' 'bout my generation.

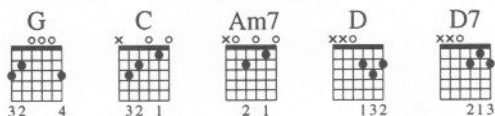
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# My Girl

Words and Music by William "Smokey" Robinson and Ronald White



**Strum Pattern: 2**

**Pick Pattern: 4**

**Intro**

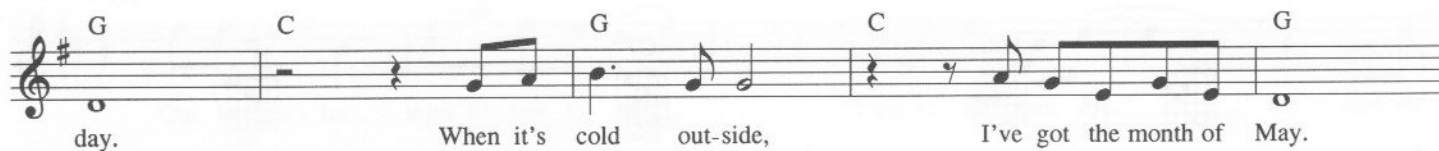
Slowly

N.C.

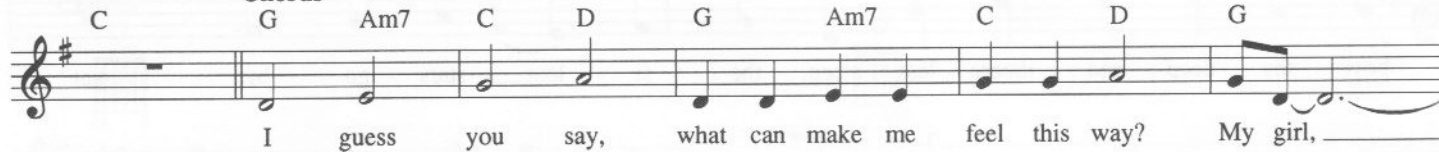


**Verse**

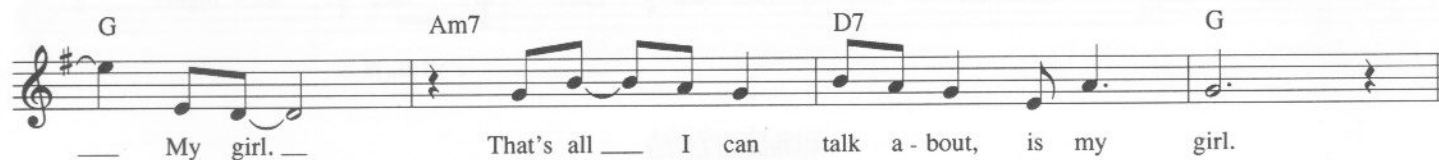
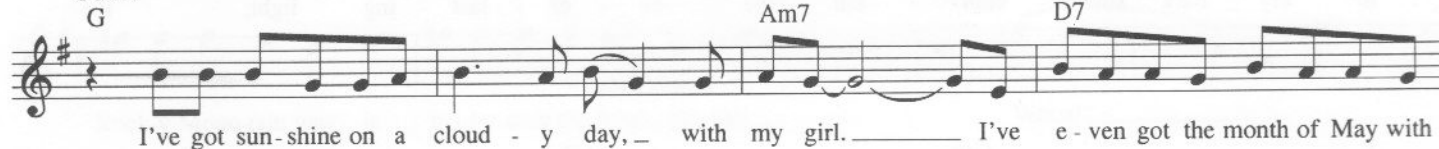
1. I've got sun - shine \_ on a cloud - y  
 2., 3. See Additional Lyrics



**Chorus**



**Outro**



*Additional Lyrics*

2. I've got so much honey the bees envy me.  
I've got a sweeter song than the birds in the tree.
3. I don't need no money, fortune or fame.  
I've got all the riches, baby, one man can claim.

# O Little Town Of Bethlehem

Traditional

Arranged for The King's Singers by Grayston Ives

Strum Pattern: 4

Pick Pattern: 5

Verse  
Quietly

1. O lit - tle town of Beth - le - hem, how still we see thee lie! A -

2. See Additional Lyrics

bove thy deep and dream - less sleep, the si - lent stars go by; yet

in thy dark streets shin - eth the ev - er - last - ing light; the

hopes and fears of all the years are met in thee to - night.

## Additional Lyrics

- For Christ is born of Mary, and gathered all above.  
While mortals sleep the angels keep  
Their watch of wond'ring love.  
O morning stars, together proclaim the holy birth!  
And praises sing to God the King,  
And peace to men on earth!

# Rocky Mountain Way

Words and Music by Joe Walsh, Joe Vitale, Ken Passarelli and Rocke Grace

**Strum Pattern: 1**

**Pick Pattern: 1**

Verse

Slow Shuffle (♩ = ♩<sup>3</sup>)

1. Spent the last year Rock-y Moun-tain way, - could-n't get much high - er.  
2. See Additional Lyrics

Out to pas - ture, think it's safe to say; - "Time to o - pen fire." - And we

**Chorus**

don't need the la - dies cry - in' 'cause the sto - ry's sad, - 'cause the

Rock-y Moun-tain way is bet-ter than the way - we had. - Whoa!

2. Well, he's

*Additional Lyrics*

2. Well, he's tellin' us this and he's tellin' us that,  
Changes it every day;  
Says it doesn't matter.  
Bases are loaded and Casey's at bat,  
Playin' it play by play;  
Time to change the batter.

# Roxanne

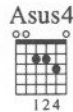
Words and Music by Sting

Strum Pattern: 4

Pick Pattern: 1

Intro

Moderately Fast



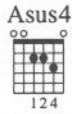
1. Rox -

Verse

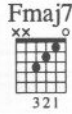


anne, you don't have to put on the red light.

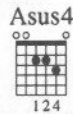
2. See Additional Lyrics



Those days are o - ver, you don't have to sell your bod - y to the night. Rox -



anne, you don't have to wear that dress to - night.



Walk the streets for mon-ey, you don't care if it's wrong or if it's right. Rox -

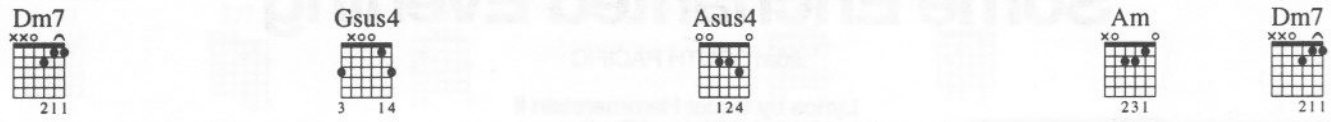
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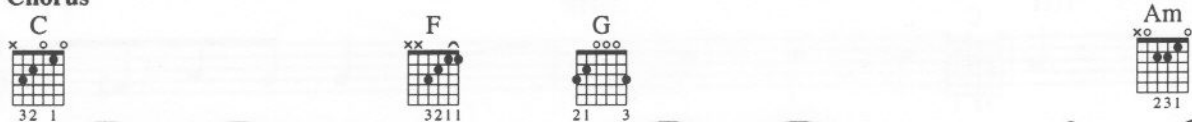
**Pre-Chorus**



  
 - anne, — you don't have to put on the red — light. — Rox —

To Coda ⊕



  
 - anne, you don't have to put on the red — light. — Rox —

**Chorus**


  
 anne. — Rox - anne. — Rox - anne. —

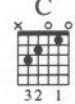

  
 — Rox - anne. — Rox - anne. — Oh. —

**Interlude**



  
 2. I

*D.S. al Coda*

⊕ **Coda**


  
 anne. —

*Repeat and Fade*


  
 Rox - anne. — Rox - anne. — Rox -

*Additional Lyrics*

2. I loved you since I knew ya.  
 I wouldn't talk down to ya.  
 I have to tell you just how I feel.  
 I won't share you with another boy.  
 I know my mind is made up.  
 So put away your make-up.  
 Told you once I won't tell you again.  
 It's a crime the way...

# Some Enchanted Evening

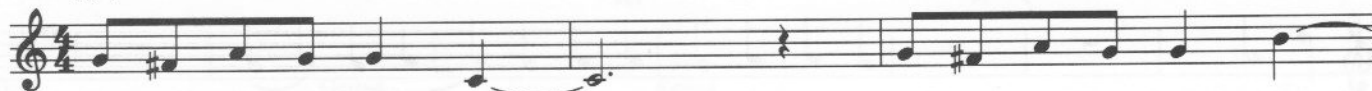
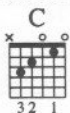
from SOUTH PACIFIC

Lyrics by Oscar Hammerstein II  
Music by Richard Rodgers

Strum Pattern: 3  
Pick Pattern: 3

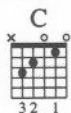
Verse

Moderately

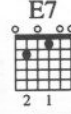
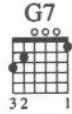
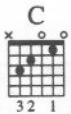
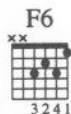
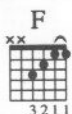


1. Some en - chant - ed eve - ning, \_\_\_\_\_  
2. See Additional Lyrics

you may see a strang - er, \_\_\_\_\_

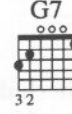
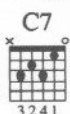


you may see a strang - er \_\_\_\_\_ a - cross a



crowd - ed room,

and some - how you know. \_\_\_\_\_ You know e - ven



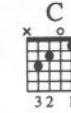
then \_\_\_\_\_ that some - where you'll see her a - gain and a -

1.



gain. \_\_\_\_\_ dreams. \_\_\_\_\_

Bridge



Who can ex - plain it? Who can tell you why? Fools give you rea - sons,

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Verse

Am7 D7 G G7 C

wise men nev - er try. \_\_\_\_\_ 3. Some en - chant - ed eve - ning, —

Am7 G7

when you find your true love, \_\_\_\_\_

C C+ F F6

when you feel her call you \_\_\_\_\_ a - cross a crowd - ed room.

C Dm7 G7 Dm7 E7 Am7 C7

Then fly to her side \_\_\_\_\_ and make her your own \_\_\_\_\_

F Dm7 G7 C

\_\_\_\_\_ or all through your life you may dream all a - lone. \_\_\_\_\_

Outro G7 C G7 C

Once you have found her, nev - er let her go.

G7 C Dm7 C

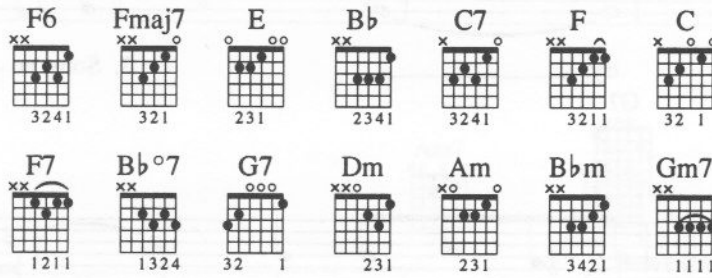
Once you have found her, nev - er let her go! \_\_\_\_\_

Additional Lyrics

- Some enchanted evening, someone maybe laughing,  
You may hear her laughing, across a crowded room.  
And night after night, as strange as it seems,  
The sound of her laughter will sing in your dreams.

# The Sound of Music

from THE SOUND OF MUSIC  
Lyrics by Oscar Hammerstein II  
Music by Richard Rodgers



Strum Pattern: 4  
Pick Pattern: 5

*Verse*  
With Much Expression

F6 Fmaj7 E

1. The hills are a - live with the sound of mu - sic, \_\_\_\_\_ with  
2. See Additional Lyrics

F6 Fmaj7 Bb C7 *To Coda* ⊕

songs they have sung for a thou - sand years. \_\_\_\_\_ The

F6 Fmaj7 E

hills fill my heart with the sound of mu - sic. \_\_\_\_\_ My

F Bb C C7 F F7

heart wants to sing ev - 'ry song it hears. \_\_\_\_\_ My heart wants to

**Bridge**

Bb Bb7 F Bb Bb7 F

beat like the wings of the birds that rise from the lake to the trees. My

B $\flat$  B $\flat$  $^{\circ}7$  F G7 C F

heart wants to sigh like a chime that flies from a church on a breeze. To

B $\flat$  B $\flat$  $^{\circ}7$  F B $\flat$  B $\flat$  $^{\circ}7$  F

laugh like a brook when it trips and falls o - ver stones on its way. To

Dm Am Dm G7 C C7 *D.S. al Coda*

sing through the night like a lark who is learn - ing to pray. 2. I

$\oplus$  Coda

B $\flat$ m **Outro** F Am B $\flat$

My heart will be blessed with the sound of mu - sic

Gm7 Am C7 F

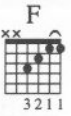
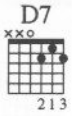
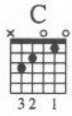
and I'll sing once more.

*Additional Lyrics*

2. I go to the hills,  
Where my heart is lonely.  
I know I will hear,  
What I've heard before.

# The Star Spangled Banner

Words by Francis Scott Key  
Music by John Stafford Smith



Strum Pattern: 8  
Pick Pattern: 8

Words by FRANCIS SCOTT KEY  
Music by JOHN STAFFORD SMITH

## Verse

With Spirit

1. O \_\_\_\_\_ say, can you see, by the dawn's ear - ly  
2., 3., 4. See Additional Lyrics

light, what so proud - ly we hail'd at the twi - light's last  
gleam - ing? Whose broad stripes and bright stars, thro' the per - il - ous  
fight, o'er the ram - parts we watch'd, were so gal - lant - ly  
stream - ing? And the rock - et's red glare, the bombs burst - ing in

C G F C Am D7 G

air gave proof thro' the night that our flag was still there. O

C F A7 Dm C G

say, does that star-span-gled banner yet wave o'er the

C G7 C Am C G7 C

land of the free and the home of the brave? On the brave.

#### Additional Lyrics

2. On the shore dimly seen thro' the mists of the deep,  
Where the foe's haughty host in dread silence reposes,  
What is that which the breeze, o'er the towering steep,  
As it fitfully blows, half conceals, half discloses?  
Now it catches the gleam of the morning's first beam,  
In full glory reflected now— shines in the stream.  
'Tis the star-spangled banner, o long may it wave  
O'er the land of the free and the home of the brave.
3. And where is the band who so dauntingly swore,  
'Mid the havoc of war and the battle's confusion.  
A home and a country they'd leave us no more?  
Their blood has wash'd out their foul footsteps' pollution.  
No refuge could save the hireling and slave  
From the terror of flight or the gloom of the grave.  
And the star-spangled banner in triumph doth wave  
O'er the land of the free and the home of the brave.
4. O thus be it ever when free man shall stand,  
Between their loved homes and the war's desolation.  
Blest with vict'ry and peace, may the heav'n rescued land  
Praise the Power that hath made and preserved us a nation!  
Then conquer we must when our cause it is just,  
And this be our motto, "In God is our trust!"  
And the star-spangled banner in triumph shall wave  
O'er the land of the free and the home of the brave.



Bb5 F5 C5

tak-ing care of busi-ness, it's all mine. Tak-ing care of busi-ness and work-ing o-ver-time, work out.

To Coda ⊕

1. C5 2. C5

Bridge

2. There's work

C5 F5 Eb5 Bb5 C5 F5 Eb5 Bb5 C5 F5

Take good care — of my

Eb5 Bb5 C5 F5 Eb5 Bb5 C5 Bb5 F5 C5

busi-ness, when I'm a-way ev-'ry day. 3. They

⊕ Coda

C5 C5

play 4 times

Outro

C5 Bb5 F5 C5

Tak - in' care of busi - ness Repeat and Fade

Tak-in' care of busi-ness { ev-'ry day. — } Tak-in' care of busi-ness { ev-'ry way. — }  
 { it's all mine. — } { wor-king o-ver-time. }

Additional Lyrics

2. There's work easy as fishing,  
 You could be a musician  
 If you could make sounds loud and mellow.  
 Get a second hand guitar,  
 Chances are you'll go far  
 If you get in with the right bunch of fellows.  
 People see you having fun,  
 Just a-lying in the sun.  
 Tell them that you like it this way.  
 It's the work that we avoid  
 And we're all self-employed.  
 We love to work at nothing all day.

# We Will Rock You

Words and Music by Brian May

Strum Pattern: 1

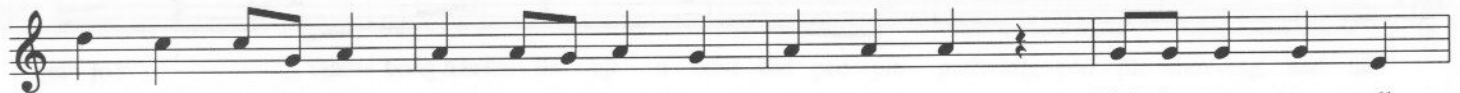
Pick Pattern: 2

Verse

Moderate Rock



1. Bud - dy you're a boy, make a big noise play - in' in the street, gon - na be a big  
2., 3. See Additional Lyrics



man some day. You got mud on yo' face. You big dis - grace. Kick - in your can all

Chorus



o - ver the place sing - in', "We will, we will rock you.



We will, we will rock you." 1., 2. 3. rock you."

## Additional Lyrics

2. Buddy you're a young man, hard man shoutin' in the street,  
Gonna take on the world some day.  
You got blood on yo' face.  
You big disgrace.  
Wavin' your banner all over the place singin',
3. Buddy you're an old man, poor man pleadin' with your eyes,  
Gonna make you some peace someday.  
You got mud on your face.  
You big disgrace.  
Somebody better put you back into your place singin',

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# T-R-O-U-B-L-E

Words and Music by Jerry Chesnut

Strum Pattern: 1

Pick Pattern: 2

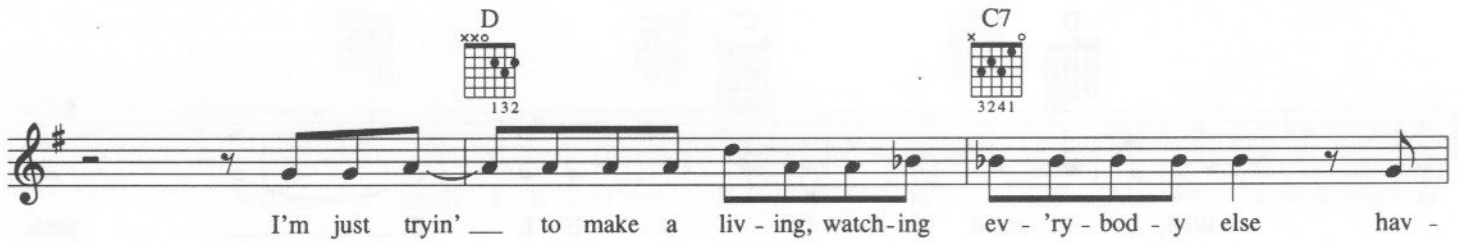
Fast Rock

Intro

Well, I play an old gui - tar from nine 'till half past one.



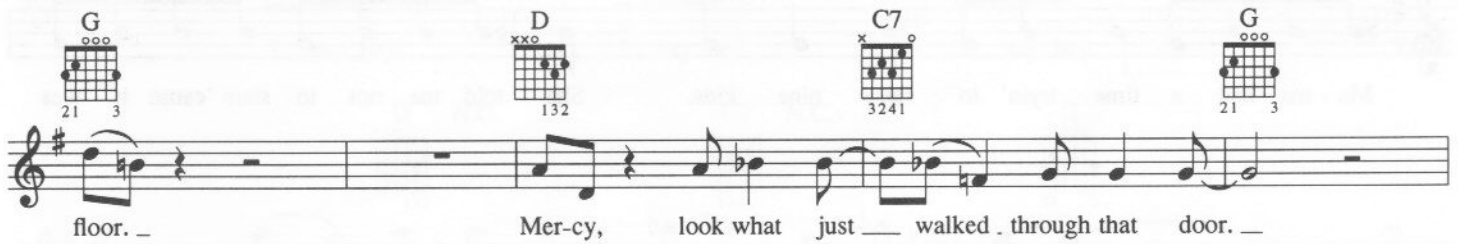
I'm just tryin' to make a liv - ing, watch - ing ev - 'ry - bod - y else hav -



ing fun. Well, I don't miss much if it hap - pens on the dance hall



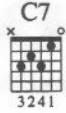
floor. Mer - cy, look what just walked through that door.



Chorus

Well, hel - lo T - R - O - U - B - L - E,

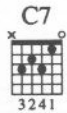
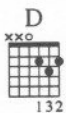




tell me what in the world \_ you do-in' A - L - O - N - E? \_\_\_\_

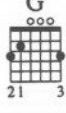
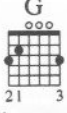


Yeah, \_\_\_\_ say hey \_\_\_\_ good L - dou-ble O - K - I - N - G. \_\_\_\_



Well, \_ I smell T - R - O - U - B - L - E, \_\_\_\_ yeah.

**Verse**



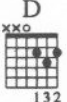
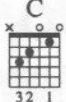

1. I was a lit - tle bit - ty ba - by when my pa - pa hit the skids.  
2. See Additional Lyrics

Ma - ma had a time tryin' to raise nine kids. She told me not to stare 'cause it was

im - po - lite. She did the best she could to try to raise \_ me right, but then ma -



- ma nev - er told me 'bout noth-in' like \_ Y - O - U. Bet your ma -

D  132 C  32 1 G  21 3

- ma may have been an - oth - er good look - in' hon - ey too. \_\_\_\_\_

C7  3241 G  21 3

Yeah, \_\_\_\_\_ hey \_\_\_\_\_ good L - dou - ble O - K - I - N - G. \_\_\_\_\_

To Coda ⊕



D.S. al Coda

D  132 C7  3241 G  21 3

Well, \_\_\_\_\_ I smell T - R - O - U - B - L - E. \_\_\_\_\_ 2. Well, you're a




⊕ Coda

Outro

C7  3241 G  21 3

\_\_\_\_\_ I say hey. I say hey.

I say hey. I say hey. I say hey. Yeah..

D  132 N.C. C7  3241 N.C. G  21 3

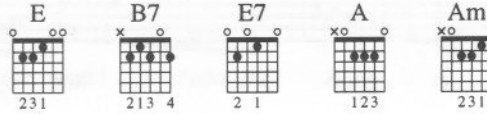
\_\_\_\_\_ Well, \_\_\_\_\_ I smell T - R - O - U - B - L - E. \_\_\_\_\_

Additional Lyrics

2. Well, you're a sweet talkin', sexy walkin', honky tonkin' baby.  
The men are gonna love you and the women gonna hate you,  
Reminding them of everything they're never gonna be.  
May be the beginning of a world war three,  
'Cause the world ain't ready for nothin' like you.  
I bet your mama must have been another good lookin' mama too.  
Yeah, hey good L-double O-K-I-N-G.  
Well, I smell T-R-O-U-B-L-E.

# When the Saints Go Marching In

Words by Katherine E. Purvis  
Music by James M. Black



Strum Pattern: 1  
Pick Pattern: 2

Brightly

Verse

1. Oh, when the saints go march - ing in, \_\_\_\_\_  
2. - 4. See Additional Lyrics

oh, when the saints go march - ing in, \_\_\_\_\_

oh Lord, I want to be in that

num - ber \_\_\_\_\_ when the saints go march - ing

1., 2., 3. in. \_\_\_\_\_ 4. Oh, when the throne. \_\_\_\_\_

### Additional Lyrics

2. Oh, when the sun refuse to shine,  
Oh, when the sun refuse to shine,  
Oh Lord, I want to be in that number,  
When the sun refuse to shine.
3. Oh, when they crown Him Lord of all,  
Oh, when they crown Him Lord of all,  
Oh Lord, I want to be in that number,  
When they crown Him Lord of all.
4. Oh, when they gather 'round the throne,  
Oh, when they gather 'round the throne,  
Oh Lord, I want to be in that number,  
When they gather 'round the throne.

# Wild Thing

Words and Music by Chip Taylor

**Strum Pattern: 5**

**Pick Pattern: 1**

**Chorus**

**Moderate Rock**

Chorus guitar chords: A (123), D (132), E (231), D (132), A (123), D (132), E (231), D (132).

Wild thing, you make my heart sing. You make

*To Coda* ⊕

Chorus guitar chords: A (123), D (132), E (231), D (132), A (123), D (132), E (231), G5 (23), A5 (23), G5 (23).

ev - 'ry-thing groov - y. Wild thing.

**Verse**

Verse guitar chords: A5 (23), G5 (23), A5 (23), G5 (23), A5 (23).

Spoken: 1., 2. Wild thing I think { I love you, } but I wan - na

Verse guitar chords: G5 (23), A5 (23), G5 (23), A5 (23), G5 (23), A5 (23), G5 (23).

know \_\_\_ for sure. \_\_\_ Spoken: Come on and hold me tight.

Verse guitar chords: A5 (23), 1. A (123), D (132), E (231), D (132), 2. A (123), D (132), E (231), D (132).

I love you. *D.C. al Coda*

⊕ **Coda**

**Outro**

w/ Voc. ad Lib on repeats

*Repeat and Fade*

Outro guitar chords: E (231), D (132), A (123), D (132).

C'm' - on, c'm' - on, wild thing.

# You Needed Me

Words and Music by Randy Goodrum

Strum Pattern: 5

Pick Pattern: 2

## Intro Moderately

Intro Moderately

G (32 4) C (32 1) G (32 4) D7 (213)

## Verse

Verse

G (32 4) C (32 1) D7 (213) G (32 4)

1. I cried a  
tear, you wiped it dry. I was con - fused, you cleared my mind. I sold my

3. See Additional Lyrics

Bm (3421) G7 (32 1) C (32 1) A7 (2 3)

soul, you bought it back for me and held me up and gave me

Verse

D (132) D7 (213) G (32 4)

dig - ni - ty, some-how you need - ed me. 2., 4. You gave me strength to stand a -

C (32 1) D7 (213) G (32 4)

lone a - gain, to face the world, out on my own a - gain. You put me

Bm (3421) G7 (32 1) C (32 1) C#°7 (1324) G (32 4) B7 (213 4) Em (23)

high up - on a ped - e - stal, so high that I can al - most see e -

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To Coda

A7 D7 G B7

ter - ni - ty. You need - ed me, \_ you need - ed me. \_ And I

Bridge

Em G C G Am7 D7

can't be - lieve it's you, I can't be - lieve it's true. I need - ed you \_ and you were

G B7 Em G C G

there. \_ And I'll nev - er leave; why should I leave? I'd be a fool, 'cause I've

A7 D7

fin - 'lly found some - one who real - ly cares. 3. You held my

*D.S. al Coda*

Coda

A7 D7 G E7 Am7 D7 G

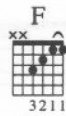
need - ed me, \_ you need - ed me. \_ You

*Additional Lyrics*

3. You held my hand, when it was cold.  
 When I was lost, you took me home.  
 You gave me hope, when I was at the end,  
 And turned my lies back into truth again.  
 You even called me friend.

# Yankee Doodle

Traditional



**Strum Pattern: 10**

**Pick Pattern: 10**

Verse

Moderately



1. Fath'r and I went down to camp a - long with Cap - tain  
2. - 10. See Additional Lyrics



Good - 'in and there we saw the men and boys as thick as has - ty

Chorus



pud - din'. Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy.



Mind the mu - sic and the step, and with the girls be han - dy. 2. And han - dy.

## Additional Lyrics

- |  |   |
|--|---|
| <p>2. And there we see a thousand men<br/>As rich as Squire David.<br/>And what they wasted ev'ry day<br/>I wish it could be saved.</p> <p>3. And there was Captain Washington<br/>Upon a slapping stallion<br/>A-giving orders to his men,<br/>I guess there was a million.</p> <p>4. And then the feathers on his hat,<br/>They looked so very fine, ah!<br/>I wanted peskily to get<br/>To give to my Jemima.</p> <p>5. And there I see a swamping gun,<br/>Large as a log of maple,<br/>Upon a mighty little cart,<br/>A load for father's cattle.</p> | <p>6. And ev'ry time they fired it off,<br/>It took a horn of powder.<br/>It made a noise like father's gun,<br/>Only a nation louder.</p> <p>7. An' there I see a little keg,<br/>Its head all made of leather.<br/>They knocked upon't with little sticks<br/>To call the folks together.</p> <p>8. And Cap'n Davis had a gun,<br/>He kind o'clapt his hand on't<br/>And stuck a crooked stabbing-iron<br/>Upon the little end on't.</p> <p>9. The troopers, too, would gallop up<br/>And fire right in ours faces.<br/>It scared me almost half to death<br/>To see them run such races.</p> |
|--|---|
10. It scared me so I hooked it off  
Nor stopped, as I remember,  
Nor turned about till I got home,  
Locked up in mother's chamber.



# All the Things You Are

from VERY WARM FOR MAY  
Lyrics by Oscar Hammerstein II  
Music by Jerome Kern

Melody  
Moderately  
Fm7

Bbm7 Eb7 (Eb7b5) Abmaj7

1. You are the prom - ised kiss of spring - time that

let ring -----

TAB

Dbmaj7 G7 Cmaj7

makes the love - ly win - ter seem long.

Cm7 Fm7 Bb7 (B°7) Ebmaj7 (Cm9)

You are the breath - less hush of eve - ning that

let ring -----

Abmaj7 (Abmaj6) D7 Gmaj7

trem - bles on the brink of a love - ly song. You are the

let ring -----

Detailed description: This system contains the first three measures of the main melody. The vocal line is in treble clef with a key signature of three flats. The piano accompaniment is in treble clef. The guitar tablature is on a six-string guitar with a key signature of three flats. The first measure has a chord of Abmaj7, the second Abmaj6, and the third D7. The lyrics are 'trem - bles on the brink of a love - ly song. You are the'. There are two 'let ring' instructions with dashed lines.

Bridge Am7 D7 Gmaj7

ang - el glow that lights a star. The dear - est

let ring -----

let ring -----

Detailed description: This system contains the bridge section, measures 4-6. The vocal line continues with 'ang - el glow that lights a star. The dear - est'. The piano accompaniment and guitar tablature follow. The chords are Am7, D7, and Gmaj7. There are two 'let ring' instructions with dashed lines.

F#m7 B7 Emaj7 C+7

things I know are what you are.

let ring -----

let ring -----

Detailed description: This system contains the final three measures of the melody. The vocal line ends with 'things I know are what you are.'. The piano accompaniment and guitar tablature follow. The chords are F#m7, B7, Emaj7, and C+7. There are two 'let ring' instructions with dashed lines.

Melody  
Fm7

Bbm7

Eb7

(E°7)

Abmaj7  
(Fm9)

2. Some day my hap - py arms will hold you, and

let ring -----

Detailed description: This system contains the first line of music. The vocal line starts with a whole note on G4, followed by a half note on A4, and then a quarter note on Bb4. The piano accompaniment features chords in the right hand and single notes in the left hand. The guitar part shows chord diagrams for Fm7 (11), Bbm7 (10), Eb7 (8), (E°7) (7), and Abmaj7 (8).

Dbmaj7

Dbm7

Cm7

B°7

some day I'll know that mo - ment di - vine, when

let ring -----

Detailed description: This system contains the second line of music. The vocal line starts with a whole note on G4, followed by a half note on A4, and then a quarter note on Bb4. The piano accompaniment features chords in the right hand and single notes in the left hand. The guitar part shows chord diagrams for Dbmaj7 (9), Dbm7 (11), Cm7 (8), and B°7 (6).

Bbm7

Eb7

Abmaj7  
(Ab9sus4/E)

(Ab9sus2/Eb)

all the things you are are mine. \_\_\_\_\_

Detailed description: This system contains the third line of music. The vocal line starts with a whole note on G4, followed by a half note on A4, and then a quarter note on Bb4. The piano accompaniment features chords in the right hand and single notes in the left hand. The guitar part shows chord diagrams for Bbm7 (6), Eb7 (10), Abmaj7 (13), (Ab9sus4/E) (15), and (Ab9sus2/Eb) (16).

# The Christmas Song

(Chestnuts Roasting on an Open Fire)  
 Music and Lyric by Mel Torme and Robert Wells

## Melody

Slowly

Chord progression: Eb6 Fm7 Gm7 Bb13 Eb6 Bbm7 Eb7

Lyrics: Chest - nuts roast - ing on an o - pen fire, Jack Frost nip - ping at your

TAB: 4 11 10 8 11 9 | 8 8 8 | 4 8 6 9 8 6

B: 5 12 10 | 8 7 6 6 8 | 5 8 6 6

Chord progression: Abmaj7 G+7 Cm7 Db7 Eb6 Am7 D7

Lyrics: nose. Yule - tide car - ols be - ing sung by a choir and

TAB: 4 4 4 4 | 4 4 6 4 6 | 8 6 8 10 8

B: 5 5 4 3 | 3 4 4 4 6 | 7 7 7 0 0

Gmaj7    Abm7    Db7    Gbmaj7    Fm7 Bb13    Eb6    Fm7

folks dressed up like Es - ki - mos.    Ev - 'ry - bo - dy knows a tur - key and some

7 7 9 7 6 9 | 6 6 6 4 3 1 | 4 11 10 8 11 9

7 7 9 7 6 9 | 6 6 6 4 3 1 | 4 11 10 8 11 9

5 5 6 6 5 4 | 5 5 5 4 3 1 | 5 12 10 10 11 9

Gm7 (Eb)    Bb13    Eb6    Bbm7    Eb7    Abmaj7    G+7 (Db9)

mis - tle - toe    help to make the sea - son bright.

let ring -----

8 8 8 8 8 8 | 4 8 6 9 8 6 | 4 4 4 4 4 2

8 8 8 8 8 8 | 4 8 6 9 8 6 | 4 4 4 4 4 2

8 7 6 6 8 6 5 | 6 6 6 6 6 6 | 6 6 6 6 6 6

Cm7    Db7    Eb6    Am7    D7    Gm7    C7    Fm7    Bb7

Ti - ny tots with their eyes all a - glow    will find it hard to sleep to -

4 4 6 4 6 | 8 6 8 10 8 8 | 6 8 8 6 4 4 7

4 4 6 4 6 | 8 6 8 10 8 8 | 6 8 8 6 4 4 7

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

Bridge

Eb6

Bbm7

Eb7

night. — They know that San - ta's on his way; He's load - ed

The first system of the bridge features a vocal line in the treble clef with lyrics "night. — They know that San - ta's on his way; He's load - ed". The piano accompaniment is in the bass clef, and the guitar part is shown as a chord diagram with fret numbers on a six-string staff.

Bbm7

Eb7

Abmaj7

Abm7

Db7

lots of toys and good - ies on his sleigh and ev - 'ry moth - er's child — is gon - na

let ring -----

The second system continues the bridge with lyrics "lots of toys and good - ies on his sleigh and ev - 'ry moth - er's child — is gon - na". It includes a "let ring" instruction with a dashed line. The guitar part shows various chord diagrams.

Gbmaj7

Cm11

F13b5

spy — to see if rein - deer — real - ly know how to

let ring ----- let ring -----

The third system concludes the bridge with lyrics "spy — to see if rein - deer — real - ly know how to". It features two "let ring" instructions with dashed lines. The guitar part includes chord diagrams and fret numbers.

Melody

Fm7      Bb7b9      Eb6      (Fm7      Fm7      Cm9      C7)      Gm7      Bb13b5  
(Fm9)

fly.      And so, I'm of - fer - ing this sim - ple phrase      to

let ring - - - - -

Eb6      Bbm6      Eb7b5      Abmaj7      G+7      Cm7      Db7

kids from one to nine - ty two.      Al - though it's been said ma - ny

let ring - - - - -

Eb6      Am7      D7b9      Gm7      C7      Fm7      Bb7b9      Eb6      (Cb/Eb)

3

times, ma - ny ways "Mer - ry Christ - mas to you."

3

rit.

# Misty

Words by Johnny Burke  
Music by Erroll Garner

## Melody

Slowly (♩ =  $\frac{3}{4}$ )

**E♭maj7** **B♭m7** **E♭7**

Look at me. I'm as help-less as a kit-ten up a

let ring -----

let ring -----

**T** 6 3 | 3 3 3 3 3 5 | 6 8 8 8 6 3 4

**A** | 6 6 5 6 6 | 6 6 6 6 6 6 6

**B** | 6 6 6 6 6 6 6

**A♭maj7** **A♭m7** **D♭7** **E♭maj7** **Cm7**

tree and I feel like I'm cling-ing to a cloud, I can't un-der-stand I get

let ring -----

5 5 5 5 5 4 3 | 6 6 4 6 4 6 | 3 3 4 6 4 4 6 3

4 4 4 | 4 4 3 3 | 1 1 3 3

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Bridge

Eb6

Abm7

Ebmaj7

Bbm7

near. You can say that you're lead - ing me on, \_\_\_\_\_

let ring - - - - -

let ring - - -

Eb7b9

Abmaj7

but it's just what I want you to do. Don't you no - tice how

Am7

D7

F7 (Eb9)

Gm7b5

C7b9

hope - less - ly I'm lost. That's why I'm fol - low - ing you. \_\_\_\_\_

let ring - - - - -

**Melody**

Fm7      Bb7      Ebmaj7      Bbm7      Eb7

On my own, would I wan - der through this won - der - land a -

let ring -----

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G-flat major, with lyrics 'On my own, would I wan - der through this won - der - land a -'. The second line is the piano accompaniment, featuring chords and triplets. The third line shows guitar chord diagrams for Fm7, Bb7, Ebmaj7, Bbm7, and Eb7.

Abmaj7      Abm7      Db7      Ebmaj7      Cm7

lone, nev - er know - ing my right foot from my left, my hat from my glove, I'm too

let ring -----

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody with lyrics 'lone, nev - er know - ing my right foot from my left, my hat from my glove, I'm too'. The second line is the piano accompaniment. The third line shows guitar chord diagrams for Abmaj7, Abm7, Db7, Ebmaj7, and Cm7.

Fm7      Bb7 (Ab7b5)      Gm7      C7      Fm7      Bb13      Ebmaj13

mis - ty and too much in love.

let ring -----

Detailed description: This system contains the third two lines of the musical score. The top line is the vocal melody with lyrics 'mis - ty and too much in love.'. The second line is the piano accompaniment. The third line shows guitar chord diagrams for Fm7, Bb7 (Ab7b5), Gm7, C7, Fm7, Bb13, and Ebmaj13.



Bbmaj7      Em7b5      A7      Dm7      Bbm7      Eb7

mur - mur of a brook at ev - en - tide that

The first system of music features a vocal line in G minor with lyrics "mur - mur of a brook at ev - en - tide that". The guitar accompaniment consists of chords and arpeggiated patterns. The guitar tablature below shows the fretting for each measure.

Fmaj7 (Bbmaj9 G9)      Em7b5      A7      Am7b5      D7b9

rip - ples by a nook where two lov - ers hide. A

let ring - - - - -      let ring - - - - -

The second system continues the vocal line with lyrics "rip - ples by a nook where two lov - ers hide. A". The guitar accompaniment includes a "let ring" instruction. The guitar tablature shows fretting for the accompaniment.

Bridge

G+7      Cm7

great sym - phon - ic theme, that's Stel - la by

let ring - - - - -

The bridge section begins with the vocal line "great sym - phon - ic theme, that's Stel - la by". The guitar accompaniment features a "let ring" instruction. The guitar tablature shows fretting for the bridge section.



# Minuet

By Robert de Visée

Moderato

The first system of music features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with fingerings 'm', 'i', and 'a' above the first three notes. The bass line is written on a three-line staff with fret numbers. The first measure contains notes 3, 2, 0 on the top line and 0, 2 on the bottom line. The second measure contains notes 2, 3, 5 on the top line and 0 on the bottom line. The third measure contains notes 2, 2, 3, 5 on the top line and 0 on the bottom line. The fourth measure contains notes 0, 3, 0, 2, 0 on the top line and 0 on the bottom line. The dynamic marking *mp* is placed below the first measure.

The second system continues the piece. It includes a repeat sign with first and second endings. The first ending leads back to the beginning of the piece. The second ending concludes the system. The fret numbers in the bass line are 3, 2, 0, 2, 3, 5, 2, 2, 3, 5, 0, 0, 2, 3.

The third system continues the piece. The fret numbers in the bass line are 2, 0, 3, 2, 0, 2, 3, 2, 3, 0, 3, 2, 0, 0, 2, 3, 2, 3, 2, 0, 3.

The fourth system continues the piece. The fret numbers in the bass line are 2, 0, 2, 3, 0, 0, 2, 3, 2, 3, 2, 0, 3, 2, 0, 2.

The fifth system concludes the piece. It features a final cadence. The fret numbers in the bass line are 5, 3, 2, 3, 5, 3, 0, 3, 0, 2, 3, 2, 3, 2, 0, 3, 2, 0, 2, 3, 0.

# Estudio

By Dionisio Aguado

Andante

\* p m a m  
p i m i

The first system of music features a treble clef and a 2/4 time signature. The melody is written in a single staff with a dynamic marking of *mf*. The guitar tablature below consists of two staves, with the top staff labeled 'T' and the bottom 'A B'. The tablature includes fingerings (1-4) and fret numbers (0-4). A circled '3' indicates a triplet in the fourth measure.

\* Optional patterns

The second system continues the melody in the treble clef. The guitar tablature shows various fingerings and fret numbers, including a triplet in the third measure.

The third system features a repeat sign at the beginning. The melody and guitar tablature continue, with fingerings and fret numbers clearly marked.

The fourth system concludes the piece with a *poco rit.* marking. The melody and guitar tablature are shown, ending with a double bar line.



# Bianco Fiore

Anonymous

Drop D Tuning:

① = E    ④ = D

② = B    ⑤ = A

③ = G    ⑥ = D

**Allegro**

The first system of music features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with a dynamic marking of *mf*. The guitar tablature below consists of three staves. The first staff contains fret numbers: 3, 2, 3, 5, 2, 3, 5, 7, 5, 3, 3, 2, 3, 2, 0, 2. The second and third staves are empty.

The second system of music continues the melody. It includes a *CII.* (Capo II) marking with a dashed line above the staff. The dynamic marking is *mf*. The guitar tablature for this system shows fret numbers: 3, 2, 3, 5, 0, 3, 2, 3, 5, 2, 3, 0, 3, 3, 2, 3, 0.

The third system of music continues the melody. It includes a *CII.* (Capo II) marking. The dynamic marking is *f*. The guitar tablature for this system shows fret numbers: 2, 3, 2, 0, 3, 0, 4, 2, 5, 3, 2, 0, 3, 3, 2, 3, 2, 0, 2.

The fourth system of music concludes the piece. The guitar tablature for this system shows fret numbers: 3, 0, 2, 0, 3, 2, 0, 0, 2, 0, 2, 3, 3, 0, 2, 3, 4, 0.

# Estudio

By Fernando Sor

Allegretto \*

*p Con gracia*

T  
A  
B

\* original: Andante



# Lagrima

By Francisco Tárrega

Andante

The first system of music features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Andante'. The melody consists of quarter notes and eighth notes. A dynamic marking of *mf* is present. Below the staff is a guitar tablature with two lines, showing fret numbers for each string.

4	0	5	0	7	0	2	0	2	0	0
2		4		6		1		2		2

2/3 C IX-- 2/3 C VII-----

The second system continues the melody. It includes a dynamic marking of *mf* and a fermata over the final note. The guitar tablature shows fret numbers for each string.

4	0	5	0	7	0	2	0	2	0	0	12	11	9	7
2		4		6		1		2		2	11	9	9	7

2/3 C VII----- 1/2 C IV C II-----

The third system includes dynamic markings of *p* and *a*, and articulation markings *i* and *m*. It features a fermata over the final note. The guitar tablature shows fret numbers for each string.

7	9	0	11	10	4	5	2	2	4	2	0	0	0	0
9	11		11		4	5	2	2	4	2	2	0	0	0

The fourth system continues the melody with a dynamic marking of *mf* and a fermata over the final note. The guitar tablature shows fret numbers for each string.

4	0	5	0	7	0	2	0	2	0	0	4	0	5	0	7	0
2		4		6		1		2		2	2		4		6	

2/3 C IX-- 2/3 C VII-----

2 0 2 0 0 | 12 11 9 7 | 7 9 0 11 10

1 2 2 | 11 9 9 7 | 9 11 11

1/2 C IV C II-----

*Fine*

*mf*

C II-----

4 5 2 2 | 4 2 | 0 0 8 7 0 2 3

4 3 | 2 | 0 0 2 2

2 | 2 | 2

0 1 0 2 0 2 | 0 12 8 10

0 2 4 2 4 | 0 7 9

C VII-----

7 0 2 3 0 5 0 7 0

7 9 10 9 | 2 4 0 5

*D.C. al Fine*

*rit.*

10 8 7 10 8 7 | 0 0 2 1 0 2 | 0 0 2 1

0 0 2 2 | 2



# Pavane

Anonymous

Adagio ♩ = 80

*m*  
*i*  
*p*  
*mf*

T  
A  
B

1.

2.  
*p*  
*mf*  
*f*

*mf*  
*f* 1. poco rit.  
2. rit. molto  
*p*

1.  
2.

# Bury Me Not on the Lone Prairie

Words based on the poem "The Ocean Burial" by Rev. Edwin H. Chapin  
 Music by Ossain N. Dodge

Swing

Verse

C C C/B Am7 C/G

1. "Oh, bur - y me not \_\_\_\_\_ on the lone prai -  
 2. - 6. See Additional Lyrics

*mf*

T  
A  
B

C C/B Am7 C/G Dm7/F G7

rie," \_\_\_\_\_ these words came slow \_\_\_\_\_ and \_ mourn - ful -

C C/B Am7 C/G

ly. \_\_\_\_\_ From the pal - lid lips \_\_\_\_\_ of a youth who



C C/B Am7 C/G Dm7/F

lay \_\_\_\_\_ on his dy - ing bed \_\_\_\_\_

G7 C

1. - 5. | 6.

\_\_\_\_\_ at the close of day. \_\_\_\_\_ 2. "Oh, bur - y me \_\_\_\_\_

*Additional Lyrics*

2. "Oh, bury me not on the lone prairie,  
Where the wild coyotes will howl o'er me,  
In a narrow grave just six by three.  
Oh, bury me not on the lone prairie."
3. "It matters not, I've oft been told,  
Where the body lies when the heart grows cold.  
Yet grant, oh grant this wish to me:  
Oh, bury me not on the lone prairie."
4. "I've always wished to be laid where I died  
In the little churchyard on the green hillside.  
By my father's grave, there let mine be  
And bury me not on the lone prairie."
5. "Oh, bury me not" - and his voice failed there,  
But we took no heed of his dying prayer.  
In a narrow grave just six by three  
We buried him there on the lone prairie.
6. And the cowboys now as they roam the plain,  
For they marked the spot where his bones were lain,  
Fling a handful of roses o'er his grave  
With a prayer to Him who his soul will save.

# Scarborough Fair

Traditional English

Intro

Slowly

N.C.

Verse

Chords: Bm

Vocal: Are you

Piano: *mf* Harm. let ring

Guitar Tab: T 7 12 7 12 12 4 4 2 4 2 4 4 4 2 4 2 4 4 4 2 4 2 4

Chords: A Bm D

Vocal: go - ing to Scar - bor - ough Fair? Pars - ley,

Guitar Tab: 2 4 4 4 3 4 2 2 2 2 4 4 2 4 2 4 0 2 3 2 5 2

Chords: Bm D E Bm G

Vocal: sage, rose - mar - y and thyme. Re - mem - ber

Guitar Tab: 7 0 7 0 5 0 2 3 4 5 0 0 1 2 3 4 4 4 3 4 7 0 7 0 7 0

D A/C# Bm A

me to one who lives there, \_\_\_\_\_ for

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "me to one who lives there, \_\_\_\_\_ for". Above the vocal line, the chords D, A/C#, Bm, and A are indicated. The piano accompaniment is in the same key signature and features a steady eighth-note pattern. The guitar part is shown on a six-string fretboard with fingerings: 5 3 3 2 | 2 0 3 | 2 2 2 3 2 | 3 2 2 2 2.

Bm E A 1. Bm

once she was a true love of mine.

The second system continues the vocal line with the lyrics "once she was a true love of mine.". The chords Bm, E, A, and 1. Bm are indicated above the staff. The piano accompaniment continues with eighth notes. The guitar part has fingerings: 4 4 2 4 4 | 0 1 0 1 3 1 | 2 0 2 2 2 | 4 4 2 4 2 4.

2. Bm

mine.

The third system shows the second ending of the piece, starting with a double bar line and a repeat sign. The lyrics "mine." are written below the vocal line. The chords 2. Bm are indicated above the staff. The piano accompaniment features a melodic line with some grace notes. The guitar part has fingerings: 4 4 2 4 2 4 | 4 4 2 4 | 3 2 3 2 4 4 2 | 3 5 2 5 2 5 | 7 0 7 | 7.

# My Funny Valentine

from BABES IN ARMS

Words by Lorenz Hart

Music by Richard Rodgers

## Verse

Slowly

Am Am(maj7) Am7

1. My fun - ny Val - en - tine, sweet com - ic

T  
A  
B

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

Am6 F Dm11 Dm11/A

Val - ne - tine, you make me smile with my

0	2	1	0	2	2	0	1	0	1	2	1	1	0	0	0	2	1	0	2	2	0	2
0	4	2	0	3	2	1	3	3	3	0	2	1	0	0	0	0	0	0	0	0	0	2

Dm6 E7 Am

heart. Your looks are

3	4	3	4	3	4	0	2	3	1	3	1	3	1	2	0	1	2	2	3	0	0	0
0	4	3	4	3	4	0	2	0	1	3	1	3	1	2	0	0	2	2	2	2	2	0

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E7 Am11 Am6

laugh - a - ble, un - pho - to - graph - a - ble,

3 0 3 1 0 1 0 3 0 1 2 0 2 3 0 3 0 3 2 4 2

F/A G/A Am Dm11 Fm6

yet, you're my fav - 'rite work of art.

2 1 3 1 7 5 3 1 2 1 1 3 1 3 1 1 3

**Bridge**

G7 Cmaj7 Dm7 Em Dm7

Is your fig - ure less than Greek? Is your

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

C6 Dm7 Em7b13 Dm7 Cmaj7 E7b13 Am7

mouth a lit - tle weak, when you o - pen it to speak are you

5 0 0 1 1 2 0 2 1 2 3 0 2 0 2 7 0 0 1 1 0 1 2 0 3 0

Verse  
Am

Fmaj7 F/A Bm7b5 E7b9 Am Am(maj7)

smart? \_\_\_\_\_ 2. But don't change a hair for me,

5 5 5 5 5 3 2 3 2 1 3 2 0 2 2 3 2 0 0 1 0 1 1 0 1 2 3

Am7 D/A F

not if you care for me. Stay, lit - tle

0 0 1 0 3 0 0 3 2 0 3 2 4 2 5 5 5 7 8 0 5 7

Bm7b5 E7 Am Am(maj7) Am7 C9

Val - en - tine, stay! \_\_\_\_\_

7 7 6 8 7 7 6 5 8 5 5 6 5 5 0 1 0 3 0 3 7 0 3

F Fmaj7/A Dm7 G7 Cmaj7 rit.

Each day is Val - en - tine's Day. \_\_\_\_\_

1 2 3 0 3 0 3 0 3 0 1 0 1 0 0 0 1 1 4 3 3







To Coda ⊕

Dm7 G7 C G/B Am7 Am7/G

know I don't be - long here in heav-en. —  
know I just can't stay here in heav-en. —

The first system of the score consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the guitar accompaniment in treble clef, showing chords and melodic lines. The bottom staff is the guitar tablature, with fret numbers (0-3) and bar lines.

F/A G7sus4 G7 C 1. 2. C Bridge Eb Bb/D

Time can bring you

The second system of the score consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the guitar accompaniment in treble clef, showing chords and melodic lines. The bottom staff is the guitar tablature, with fret numbers (0-3) and bar lines.

Cm F/A Bb F/A Gm F/A Bb/D Eb Bb/D

down, time can bend your knees. — Time can break the

The third system of the score consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the guitar accompaniment in treble clef, showing chords and melodic lines. The bottom staff is the guitar tablature, with fret numbers (0-5) and bar lines.

*D.S. al Coda*  
G/B

Cm F/A B $\flat$  F/A G Am7

heart, have you beg - gin' please, — beg - gin' please. —

The first system of music features a vocal line in a key with one flat (B-flat major/D minor) and a 4/4 time signature. The lyrics are "heart, have you beg - gin' please, — beg - gin' please. —". The piano accompaniment consists of chords and eighth-note patterns. The guitar part is shown as a six-string fretboard with fingerings (1-3, 2-3, 0, 1, 0, 3, 0) and a capo on the 3rd fret.

$\oplus$  *Coda*

C G/B Am7 Am7/G Dm7 G7

— And I know there'll be no more tears in heav-en. —

The Coda section continues in the same key and time signature. The lyrics are "— And I know there'll be no more tears in heav-en. —". The piano accompaniment includes a triplet of eighth notes. The guitar part shows chord diagrams for C, G/B, Am7, Am7/G, Dm7, and G7, with fingerings (0 1 0, 3 3 0, 0 0 0, 1 3 3 1, 0 0 2 2, 0 0 2 2, 0 0 2 2, 0 0 2 2, 0 2 3 1, 0 3 3 0, 3 3 3 3).

C G/B Am7 Am7/G F/A G7sus4 G7 C

The final system of music shows the piano accompaniment and guitar part. The piano accompaniment features a triplet of eighth notes and a fermata over the final note. The guitar part includes chord diagrams for C, G/B, Am7, Am7/G, F/A, G7sus4, G7, and C, with fingerings (1) 0 0 1 0, 3 3 0, 0 0 0, 1 1 1 1, 0 0 0 0, 0 1 0 1 0 1 0 3 1, 0 3).

# A Whole New World

## (Aladdin's Theme)

from Walt Disney's ALADDIN

Music by Alan Menken  
Lyrics by Tim Rice

Drop D Tuning:

- ① -E ④ -D
- ② -B ⑤ -A
- ③ -G ⑥ -D

Intro

Slowly

D

Verse

A

D

1. I can show — you the world,  
2. I can op - en your eyes,

Gmaj7/B

A/C#

Em(maj7) F#7

F#7/A#

Bm

Bm/A

shin - ing, shim - mer-ing, splen - did, Tell me prin - cess, now when did you last  
take you won - der by won - der, o - ver, side - ways and un - der, on a

G 1. D A7 2. D Chorus A

let your heart de - cide?  
mag - ic car - pet ride. A whole new world, \_\_\_\_\_

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

D A A7/C# Dadd9 D G D/F#

— a new fan - tas - tic point \_ of view. No one to tell us no or

2 2 3 7 | 5 0 3 2 | 2 2 3 5 | 9 7 5 3 | 2 2 4 7 | 0 4 | 0 0 0 4 | 0 0 0 4 6 | 10 8 5 3 | 0 4

G D/F# Bm7 E7sus4 E7 G/A D A

where to go, or say we're on - ly dream - ing. A whole new world, \_\_\_\_\_

9 7 5 3 | 2 0 3 0 3 | 0 0 2 3 7 | 5 2 3 7 | 10 8 5 3 | 2 2 4 7 | 0 0 0 4 6 | 10 8 5 3 | 0 4



# All Day And All Of The Night

Words and Music by Ray Davies

Moderately ♩ = 131

Gtr. 1

A5 G5 C5 A5

T  
A  
B

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

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# All Right Now

Words and Music by Paul Rodgers and Andy Fraser

Intro

Moderately ♩ = 124

Gtr. 2 (dist.)

A D/A A Dsus4(add9) D/A A

f

let ring -----

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0

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# Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Medium Rock ♩ = 136

N.C.(F#5)

(D5) (E5) (F#5)

(A5)

(E5)

Gtr. 1 (dist.)

*f* P.S.

\* fdbk.

itches: E, C

\* Microphonic fdbk., not caused by string vibration.

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# Cult of Personality

Words and Music by William Calhoun, Corey Glover,  
Muzz Skillings, and Vernon Reid

Moderate Rock ♩ = 92

N.C.

Gtr. 1 (dist.)

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# I Feel Fine

Words and Music by John Lennon and Paul McCartney

Half - Time Feel  $\text{♩} = 93$

Dadd9

C

Gtr. 1 (elec.)

*f*  
let ring throughout

TAB

G

TAB

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# I'll Stick Around

Words and Music by David Grohl

Moderate Rock  $\text{♩} = 134$

*f*  
Gtrs. 1 & 2 (dist.)

TAB

TAB

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# I'm Your Hoochie Coochie Man

Written by Willie Dixon

Capo V

Intro

Slow Blues Shuffle ♩ = 50 (♩ - ♩̣ - ♩̣)

Gtr. I

N.C.

A5  
\*(E5)

\*Symbols in parenthesis represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chord.

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# Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Slow Rock ♩ = 69

Gtr. I (dist.)

B5

D5

E5

G5

F#5

G5

F#5

G5

D5

E5

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# Message In A Bottle

Words and Music by Sting

**Intro**  
**Moderately Fast** ♩ = 150

Gtr. I (clean) C#sus2 Asus2 Bsus2 F#sus2

*f* w/ chorus and slight dist.

let ring..... let ring..... let ring..... let ring.....

**T**  
**A**  
**B**

4 6 8 5 7 9 7 9 11 2 4 6 7

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# Money

Words and Music by Roger Waters

**Moderate Rock** ♩ = 120 (♩ = ♪ = ♪ = ♪)

N.C.(Bm)

*mf*  
 P.M.  
 semi-clean tone

1/4 1/4 1/4 1/4

**T**  
**A**  
**B**

2 4 4 2 X 2 5 2 5 2 4 4 2 X 2 5 2 5 2 5 2 2 5 2 0 5

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# More Than a Feeling

Words and Music by Tom Scholz

Moderate Rock ♩ = 110

Gtr. 1 (12-str. acous.)

D5 Dsus4 D Cadd9 G/B G

(fade in) *mf*  
let ring throughout

TAB

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# Name

Words and Music by John Rzezniak

Tuning:

- ① - E    ④ - E
- ② - E    ⑤ - A
- ③ - A    ⑥ - D

Moderately Fast Half-Time Feel ♩ = 148

Gtr. 1 (acous.)

A5 A5/G# Dsus2 F#m7 A5/E

*mf*  
let ring throughout

TAB

D<sub>9</sub> Dmaj9 Dsus2 D<sub>9</sub> Dmaj9 D<sub>9</sub>

TAB

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# Oh, Pretty Woman

Words and Music by Roy Orbison and Bill Dees

Gtr. I  
(dist.) **Moderate Rock** ♩ = 130  
N.C.(E7)

The musical notation for the guitar intro of 'Oh, Pretty Woman' is presented in two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a dynamic marking of *f* (forte) and a 'P.M.' (pick mark) symbol. The melody consists of a series of quarter notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, 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D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D36





# Sweet Home Alabama

Words and Music by Ronnie Van Zant, Ed King and Gary Rossington

## Intro

Moderate Rock ♩ = 100

D Csus2 G

Gtr. 1 (elec.)

*mf*

let ring throughout

P.M. P.M.

TAB

\*Key signature denotes D Mixolydian

D Csus2 G

P.M. X

full

TAB

X

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# Walk This Way

Words and Music Steven Tyler and Joe Perry

Moderate Rock ♩ = 120

Gtr. 1 (dist.) N.C.(E)

TAB

A5

TAB

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# STRUM AND PICK PATTERNS

This chart contains the suggested strum and pick patterns that are referred to by number at the beginning of each song in this book. The symbols  $\sqcap$  and  $\nabla$  in the strum patterns refer to down and up strokes, respectively. The letters in the pick patterns indicate which right-hand fingers plays which strings.

- p = thumb
- i = index finger
- m = middle finger
- a = ring finger

For example; Pick Pattern 2  
is played: thumb - index - middle - ring

## Strum Patterns

1	$\frac{4}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
2	$\frac{4}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
3	$\frac{4}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
4	$\frac{4}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
5	$\frac{4}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
6	$\frac{4}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
7	$\frac{3}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
8	$\frac{3}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
9	$\frac{3}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$ $\sqcap$ $\nabla$
10	$\frac{2}{4}$	$\sqcap$ $\nabla$ $\sqcap$ $\nabla$

## Pick Patterns

1	$\frac{4}{4}$	T A B p a m i a m
2	$\frac{4}{4}$	T A B p i m a i m a
3	$\frac{4}{4}$	T A B p i a m i a m
4	$\frac{4}{4}$	T A B p i a i m a
5	$\frac{4}{4}$	T A B p i a m a m
6	$\frac{4}{4}$	T A B p i a m i a m
7	$\frac{3}{4}$	T A B p i a m i
8	$\frac{3}{4}$	T A B p i a m
9	$\frac{3}{4}$	T A B p i a m p
10	$\frac{2}{4}$	T A B p i a

You can use the 3/4 Strum or Pick Patterns in songs written in compound meter (6/8, 9/8, 12/8, etc.). For example, you can accompany a song in 6/8 by playing the 3/4 pattern twice in each measure. The 4/4 Strum and Pick Patterns can be used for songs written in cut time ( $\text{♩}$ ) by doubling the note time values in the patterns. Each pattern would therefore last two measures in cut time.

# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

D                    A                    D                    E   G

⑥   ⑥  
open 3fr

Notes:

Strings:

4th string, 2nd fret                    1st & 2nd strings open, played together                    open D chord

## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

Harm.  
T  
A 12  
B

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

P.H.  
T  
A 5  
B

**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

8va  
H.H.  
T  
A 7(19)  
B

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

P.S.  
T  
A  
B x

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

T  
A x  
B x

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

P.M.  
T  
A 0 0 0 0  
B

**RAKE:** Drag the pick across the strings indicated with a single motion.

rake  
T  
A x 5  
B

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

T 5 7  
A  
B

**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.

T  
A 5 chord  
B

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

w/ bar  
T  
A 0 (0)  
B

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

w/ bar  
T  
A 4 5 7  
B

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

-1/2 -1/2 -1/2  
w/ bar  
T  
A 7 7 7  
B

## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

*D.S. al Coda*

- Go back to the sign ( % ), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

*D.S. al Fine*

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

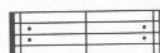
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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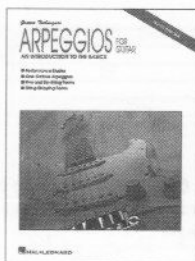
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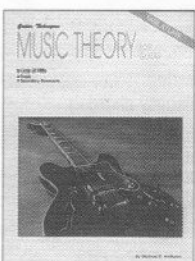
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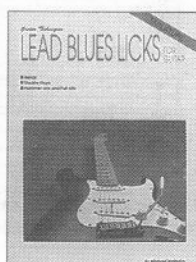
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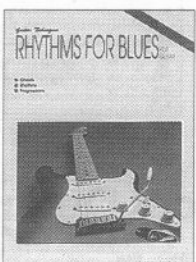


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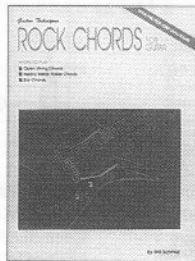


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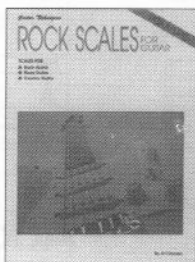


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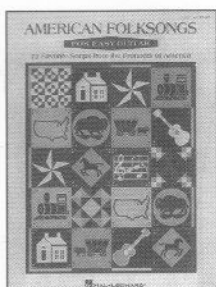
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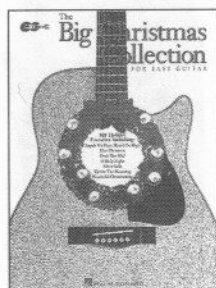


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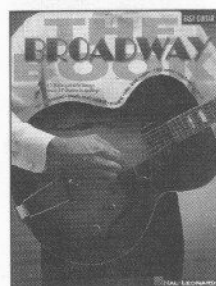


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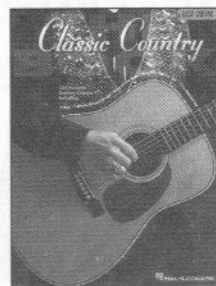
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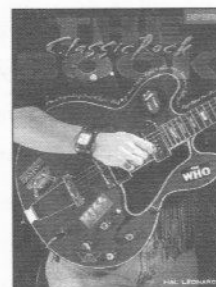


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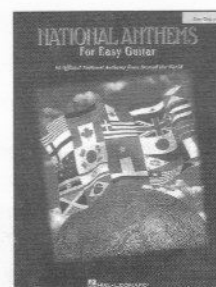


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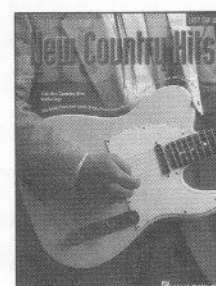


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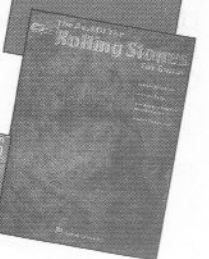
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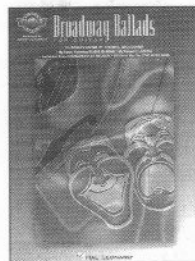
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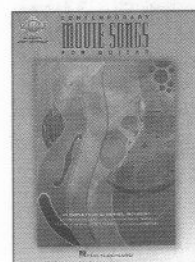
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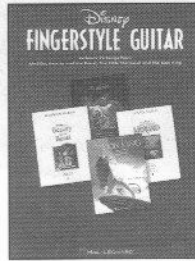
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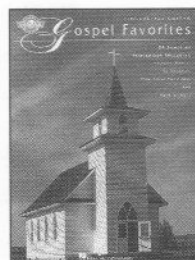
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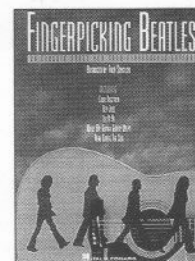


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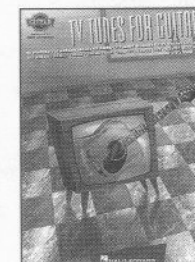
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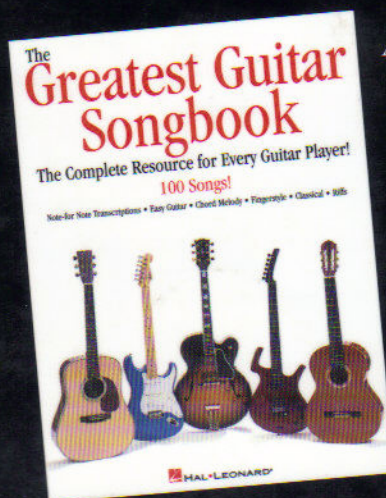
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 Your Song



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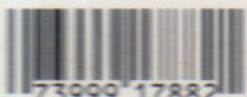
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