

# 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 chords. The bass clef staff shows a bass line with 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 with corresponding fretboard diagrams.

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 concludes 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 'na leave you.' and ends with 'I'll'. The guitar accompaniment features a steady eighth-note pattern. The tablature shows fingerings such as 0-2-2-0, 0-2-0-2, 0-2-3-0, and 1-3-2-1.

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 the next four measures. 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 tablature includes a triplet in the second measure (0-2-3) and fingerings like 1-3-2-1 and 0-2-1-0.

Am Am7/G D7/F# F E

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

Detailed description: This system contains the next four measures. The vocal line starts with 'a-roll-in,' and continues with 'leave you when the sum-mer comes'. The guitar accompaniment continues with the eighth-note pattern. The tablature shows fingerings such as 0-2-2-0, 2-0-2-0, 0-2-1-0, and 3-2-1-0.

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

a - long.

Rhy. Fig. 2

*mf*

Detailed description: This system contains the final four measures. The vocal line has 'a - long.' followed by a rest. The guitar accompaniment features a rhythmic figure (Rhy. Fig. 2) consisting of eighth-note chords. The tablature shows a consistent pattern of 0-0-0-0 across all strings, with some fretting on the 1st string (1-1-1-1) in the final measure. The dynamic marking is *mf*.

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

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

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

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

mp

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

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.)

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

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

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  
A  
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

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 2 1 0

Am7

Am(add6)

G6

G7

D(add9)/F#

D/F#

Fmaj7/E

E

I got-ta quit you, yeah. Oh,

Am

C/G

D7/F#

F

E

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

*cresc.*

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

Am

Am7/G

D7/F#

F

E

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

Am

Am7/G

D7/F#

F

E

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

Am

Am7(sus4)/G

Am7/G

D7/F#

F

E

Oh. Wom - an.

Gr. I  
*mp*

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

Wom - an. I know. I know. Feels

Gtr. 3 8va mp full full full full full full full full

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

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

good to have you back a - gain and I know that one day ba - by it's gon - na real - ly

full 10 12 10 12 10

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

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. \_\_\_\_\_

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

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 'hold bend' instruction over a sustained note in the fourth measure. The guitar chords are F, E, Am7, Am(add6), G7, G6, D(add9)/F#, and D/F#.

Fmaj7 E Am7 Am(add6) G7 G6

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

3 3 3

Detailed description: This system contains the next four measures. The vocal line continues with 'So good, sweet ba - by. \_\_\_\_\_'. The guitar melody includes three triplet markings over eighth notes. The guitar chords are Fmaj7, E, Am7, Am(add6), G7, and G6.

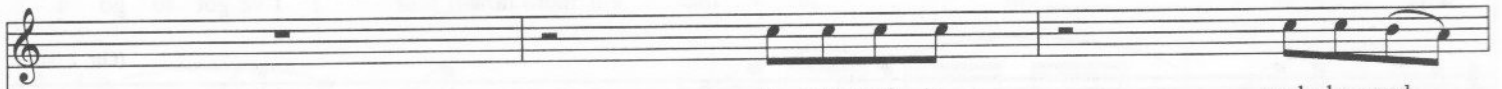
Dadd9/F#

D/F#

Fmaj7

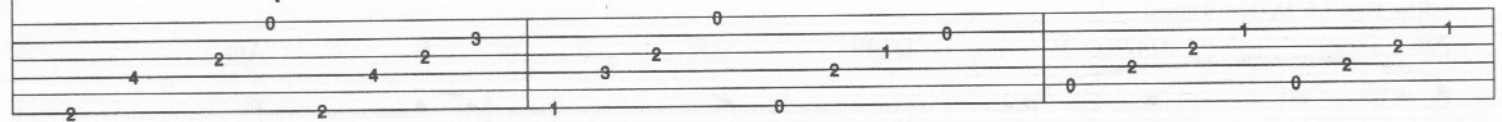
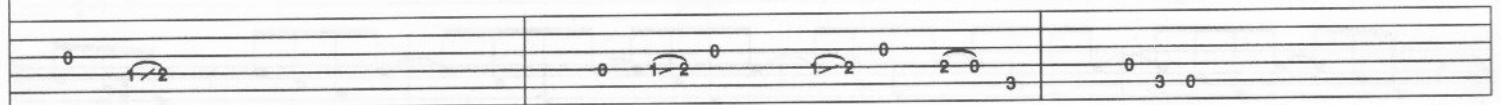
E

Am



It was real - ly,

real - ly good. \_\_\_

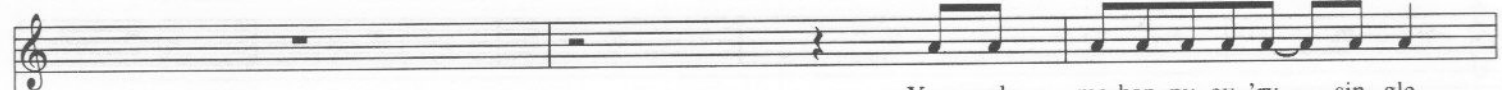


C/G

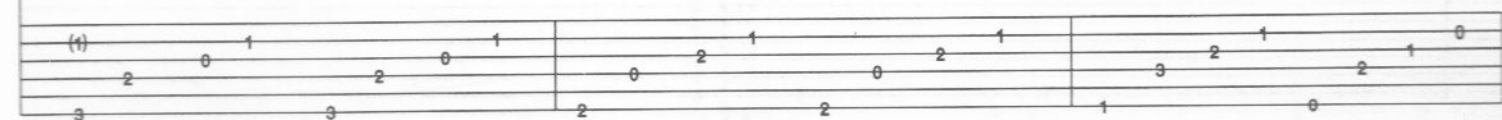
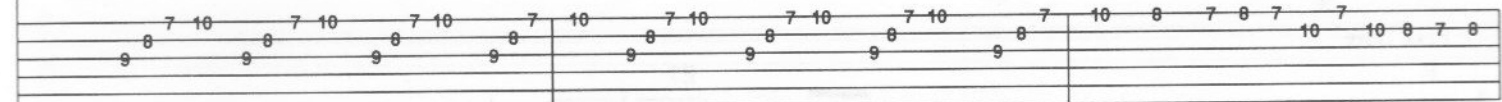
D7/F#

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*

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

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*

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



F E7

I said that's when it's call - in' me back home.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "I said that's when it's call - in' me back home." The chord F is indicated above the first measure, and E7 is above the fourth measure. The second staff is for guitar 2, showing a melodic line with a triplet in the fourth measure. The third staff is for guitar 1, showing a bass line with a triplet in the fourth measure. The guitar 1 staff includes a fretboard diagram with fingerings: (4) 2 4 (4) 2 4 2 4 2 4 2.

A/C# Cm6 Bm7 Bbmaj7

Gr. 2 (Gr. 2 out)

Gr. 1 (pick w/fingers)

Detailed description: This system contains two staves. The top staff is for guitar 2, with a melodic line and fret numbers 7, 9, 10, 7, 8, 10, 7, 7, 10, 7, 7, 10. The bottom staff is for guitar 1, with a rhythmic accompaniment of eighth notes and fret numbers 10, 9, 9, 10, 8, 8, 8, 8, 7, 7, 7, 7, 7, 7, 7, 7. The instruction "(pick w/fingers)" is written below the guitar 1 staff.

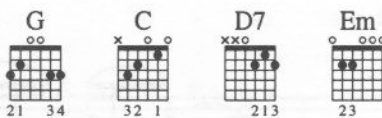
Am(add9)

Gr. 3

Detailed description: This system contains three staves. The top staff is for guitar 3, with a melodic line and a final measure with a circled 5. The middle staff is for guitar 2, with a final measure with a circled 5. The bottom staff is for guitar 1, with a rhythmic accompaniment of eighth notes and fret numbers 0, 7, 5, 0, 7, 5, 0, 7, 5, 0, 7, 5, 0, 7, 5, 0.

# Brown Eyed Girl

Words and Music by Van Morrison



## Intro

Moderately Fast Rock ♩ = 144

Gr. 1 (elec.)

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

*mf*  
w/ clean tone  
w/ pick & fingers

TAB

	12	13	15	13	12	12	13	15	13	12	12	13	15	13	12	10	11	12	10
																12			
B																			

2. (D) Verse

Gr. 2 (acous.) Rhy. Fig. 1 G C G

*mf*

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

Gr. 1 let ring

TAB

10	11	12	10	3	3	3	1	3	0	3	3	3
12				5			0	2	2	5	4	4
				5								

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	3	0
11	11	9	7	5	4	5	1	2	0
				4					

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 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 | 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

G D7 D7 Gtr. 2

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

Gtr. 1

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

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

**Chorus**

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

G

Sha, la, la, la, la, la, la, la, la, la, la, te, da.

Rhy. Fig. 3

D7

Just like that.

G

Sha, la, la, la, la, la, la, la,

End Rhy. Fig. 3

G

la, la, la, te, da. La, te, da.

D7

Gtr. 2

Gtr. 1

**Bass Interlude**

Gtrs. 1 & 2 tacet

N.C.(G) (C) (G) (D7)

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

G C G D7

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

G C G

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

D7 G C

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







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.







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. -

This system contains the first musical system. It features a vocal line in treble clef with lyrics: "Lit - tle dar - lin', it seems - like - years - since it's - been - clear. -". The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. Chords are indicated as A, D, E7, and E7sus4. The key signature has two sharps (F# and C#).

⊕ Coda

A D B7

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

This system contains the Coda section. It features a vocal line in treble clef with lyrics: "Here comes the sun. (Doo 'n' doo doo.) Here comes the sun. -". The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. Chords are indicated as A, D, and B7. The key signature has two sharps (F# and C#).

A N.C. A

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

This system contains the second musical system. It features a vocal line in treble clef with lyrics: "It's al - right. It's al - right.". The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. Chords are indicated as A and N.C. (Natural Chord). The key signature has two sharps (F# and C#).

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

rit.

This system contains the third musical system. It features a vocal line in treble clef with lyrics: "rit.". The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. Chords are indicated as N.C., (C), (G), (D/F#), (D), and A. The key signature has two sharps (F# and C#).



# 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 <sup>1/4</sup> 14 <sup>1/2</sup> | 10 10 10 10 13 <sup>1/2</sup> 12 <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,

8ba

1/2 1/2

To Coda ⊕

E7 D7#9

an' I know just whats to do.

8ba 8vb

1/2

Bass Solo

A7

Gtr. 2

8ba

f

1/2

Gtr. 1

Barely audible next 9 meas.

D7

8ba

1/2 full 1/2 full full full

A7

8ba

E7

1/2

Gr. 2

8ba

A7

E7

mf mf mf mf

Gr. 1

mf

mf

A7

8ba

D7

8ba

1/4

E7

A7

8ba

v

A7

8ba

full

full

Guitar Solo (S.R.V.)

\* A7

Gr. 1

*f*

5 7 5 5 7 5 5 7 5 5 7 5 7 5 6 7 5 7

1/2 1/2 full full

\* Chord symbols reflect overall harmony.

*D7*

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

1/2 1/2 1/2 1/4 1/4 8va

*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

8va

*A7* *E7*

8va *loco 8va*

1/2 1/2 1/2 1/2 1/2

19 19 17 19 19 19 17 19 17 17 17 19 17 18 (17) (17) 17 18 (17) 18 19 19 (0) 19 17 17

*A7*

8va

full 1/2 full full full full full full 1/2 full

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

*D7*

8va

1/2 1/4 full 1/2 full 1/2 full 1/2

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

A7 *8va* E7

full 1/4 full 1/2 full full

\* Played behind the beat.

*8va* *loco* A7 E7

full full 1/2 1/2

A7

1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2

D7

1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2

A7 E7

full 1/2 1/2 1/2 full

A7 E7

full full 1/2 full full full 1/2



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). Chord A7 is indicated above the staff. The melody features slurs and accents. The bass staff shows guitar fret numbers with techniques labeled "full" and "1/4".

Musical staff with treble clef. Chord D7 is indicated above the staff. The melody continues with slurs and accents. The bass staff shows fret numbers and techniques labeled "1/2" and "1/2 full".

Musical staff with treble clef. Chord A7 is indicated above the staff. The melody features slurs and accents. The bass staff shows fret numbers and techniques labeled "let ring" and "5 6".

Musical staff with treble clef. Chord A7 is indicated above the staff. The melody features slurs and accents. The bass staff shows fret numbers and techniques labeled "1/4", "3/4", "full", "1/2", and "rake".

Musical staff with treble clef. Chord A9 is indicated above the staff. The melody features slurs and accents. The bass staff shows fret numbers and techniques labeled "17", "14", "16", and "17".

Musical staff with treble clef. Chord D9 is indicated above the staff. The melody features slurs and accents. The bass staff shows fret numbers and techniques labeled "17", "14", "16", and "17".

Musical staff with treble clef. Chord E7 is indicated above the staff. The melody features slurs and accents. The bass staff shows fret numbers and techniques labeled "1/4", "full", "full", "full", and "full".

A7 E7

The

full full 1/4

5 7 5 7 5 7 5 6 7 5 5 5 8 (8) 5 7 5 7 7 7 7 5

$\oplus$  *Coda*

E7

know just what to do.

1/4

0 12 12 12 12 12 12 12 12 12 12 15 15 15 0

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

Ow!

8va----- loco

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

10 10 10 10 10 10 10 13 0 5 7 8 5 8 7 5 8 7 5 7 11 12 10 11 12 10 11 12 10 11 12 13 12 13

Freely

A9

3 3

14 12 14 12 14 13 12 17 14 16 17 0 3 0 4 0 5 (5)

# No Particular Place to Go

Words and Music by Chuck Berry

## Intro

Moderately ♩ = 132 (♩♩♩♩)

\*D+

1. Rid - in' a - long in my au - to - mo -

Gr. 1  
(clean)

*mf* 3 3 3 3

T	10	10	10	10	10	10	10	10	10	10	10	10
A	11	11	11	11	11	11	11	11	11	11	11	11
B	12	12	12	12	12	12	12	12	12	12	12	12
	X	X	X	X	X	X	X	X	X	X	X	X

Gr. 2 (clean)

T												
A												
B												

\*Chord symbols reflect implied tonality.

## Verse

G

- bile, go, my ba - by be - side me at the wheel.  
so we parked way out on the Ko - ko - mo.

	6	6	6	6	6	6	5	0	6	6	6	6	6	6	5	0
	7	7	7	7	7	7	5	0	7	7	7	7	7	7	5	0
								5								

Rhy. Fig. 1

*mf*  
slight P.M. throughout

	5	5	7	7	5	5	7	7	5	5	5	7	7	5	5	7	7
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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 3/4 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 vocal line includes two triplet markings. Below the vocal line is a guitar accompaniment line in treble clef, and below that is a bass line in bass clef. The bass line includes a 4/5 time signature and a key signature change to one flat (Bb) for the second measure.

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 3/4 time signature. The lyrics are: "Cruis - in' and play - in' the ra - di - o Can you i - mag - ine the way — I felt?". The vocal line includes three triplet markings. Below the vocal line is a guitar accompaniment line in treble clef, and below that is a bass line in bass clef. The bass line includes a 4/5 time signature and a key signature change to one flat (Bb) for the second measure.

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 diagram:  $\begin{array}{|c|c|c|c|c|c|} \hline 6 & 6 & 6 & 6 & 6 & 6 \\ \hline 7 & 7 & 7 & 7 & 7 & 7 \\ \hline \end{array}$   $\begin{array}{|c|c|} \hline 5 & 3 \\ \hline 5 & 3 \\ \hline \end{array}$

End Rhy. Fig. 1

Chord diagram:  $\begin{array}{|c|c|c|c|c|c|} \hline 5 & 5 & 7 & 7 & 5 & 5 \\ \hline 5 & 5 & 9 & 9 & 5 & 5 \\ \hline \end{array}$   $\begin{array}{|c|c|} \hline 7 & 7 \\ \hline 5 & 5 \\ \hline \end{array}$

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 diagram:  $\begin{array}{|c|c|c|c|c|c|} \hline 3 & 3 & 3 & 3 & 3 & 3 \\ \hline 3 & 3 & 3 & 3 & 3 & 3 \\ \hline \end{array}$   $\begin{array}{|c|c|} \hline 5 & 3 \\ \hline 5 & 3 \\ \hline \end{array}$

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 diagram:  $\begin{array}{|c|c|c|c|c|c|} \hline 6 & 6 & 6 & 6 & 6 & 6 \\ \hline 7 & 7 & 7 & 7 & 7 & 7 \\ \hline \end{array}$   $\begin{array}{|c|c|} \hline 5 & 3 \\ \hline 5 & 3 \\ \hline \end{array}$

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. The guitar line is in treble clef, showing a sequence of chords and triplets. The bass line is in bass clef, showing a sequence of chords and triplets.

*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. It includes a 'To Coda' symbol and a key signature change to G major. The guitar line features a complex sequence of triplets and chords.

**Guitar Solo**

G

Gtr. 1

The guitar solo section is written for Gtr. 1 in treble clef. It consists of a series of triplets and chords, primarily using the 15th and 17th frets.

Gtr. 2 *Rhy. Fig. 2*

The second guitar part, Gtr. 2, is written in treble clef and consists of a rhythmic figure (Rhy. Fig. 2) using a series of chords and triplets.

C

G D

D.S. al Coda

C G

3. No par - tic - u - lar place to

End Rhy. Fig. 2

G

go.

This system shows the beginning of the guitar solo. It starts with a treble clef and a G note. Below it, the guitar staff contains a series of triplets of chords. The bass staff shows the corresponding fret numbers, primarily 16 and 17, with some slurs and accents.

The second system continues the guitar solo. The treble clef staff shows triplets of chords, some with a flat sign. The bass staff continues with fret numbers 16 and 17, and includes some quarter notes with a 1/4 rhythm marking.

C

G

The third system introduces a change in fretting. The treble clef staff shows triplets of chords, some with a C chord sign. The bass staff shows fret numbers 6 through 17, with 1/4 rhythm markings above the notes.

D

The fourth system features a D chord. The treble clef staff shows triplets of chords, some with a D chord sign. The bass staff continues with fret numbers 6 through 17, with 1/4 rhythm markings.

C

G

The fifth system concludes the guitar solo. It shows triplets of chords with C and G chord signs. The bass staff shows fret numbers 6 through 17, with 1/4 rhythm markings.



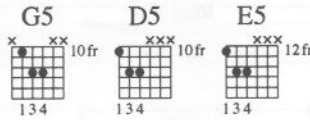
Gr. 2: w/ Rhy. Fig. 2, 1st 10 meas.  
G

Gtr. 1

Gtr. 2

# Paranoid

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler



## Intro

Fast Rock ♩ = 164

Gr. 1 (dist.) E5 N.C. Grts. 1 & 2 E5 (dist.) N.C.

## Verse

E5 D5 G5 D5 E5 Em7

1. Fin-ished with my wom-an 'cause she could-n't help me with my mind.  
4. Make a joke and I will sigh and you will laugh and I will cry.

Rhy. Fig. 1

slight P.M.

E5 D5 G5 D5 E5

Peo-ple think I'm in-sane be-cause I am frown-ing all the time.  
Hap-pi-ness I can-not feel and love to me is so un-real.

End Rhy. Fig. 1

slight P.M.

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

**TAB**

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

D5

Whoa, \_\_\_\_\_ yeah! \_\_\_\_\_

14 14 12

12 12 10

### Interlude

E5

D5

G5 D5 E5 Em7

slight P.M. -----

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

### Verse

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

E5

D5

G5 D5 E5 Em7

3. I need some - one to \_\_\_\_\_ show me \_\_\_\_\_ the things \_\_\_\_\_ in life \_\_\_\_\_ that I can't find.

E5

D5

G5 D5 E5

I can't see \_\_\_\_\_ the things \_\_\_\_\_ that make \_\_\_\_\_ true hap - pi - ness, \_\_\_\_\_ I must be blind.

### Guitar Solo

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

\*Gtr. 1

E5

D5

G5 D5 E5 Em7

1 1/2

9 9 7 7 9 9 7 9 7 5 7 5 7 5 7 7 5 7 7

\*With heavily distorted ring modulation effect in right channel.

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**

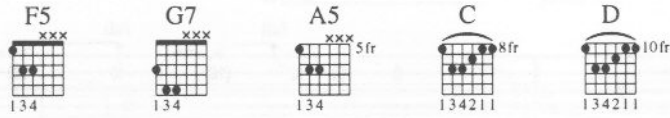
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

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 G5

full full full full



G5 F5 G5 F5 G5 F5 G5 F5

6 3 5 5 full 5 3 5 5 1/2 1/2

G5 F5 G5 F5 G5 F5 G5 F5

6 3 5 4 let ring 1/2 5 3 5 5 1/2 1/2 1/2 1/2

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

*D.S. al Coda*

6 5 5 1/2 1/4 5 3 5 1 1 1 1 1 1 1 1 1 1

**Coda**

D C D

real - ly got me. —

10 10 8 10 10 10 10 10 10 10 10 10 10 10 10

# The Addams Family Theme

Music and Lyrics by Vic Mizzy

**Intro**  
Moderately

**C**  
x 0 2 3 1

**Dm**  
x x 0 2 3 1

**G7**  
x 0 2 3 1

*Finger Snap*

N.C.

*mf*

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

(♩-♩-♩)  
**Verse**

1. *>* *>* | 2. *>* *>*

**C** **Dm** **G7** **C**

1. They're creep - y and they're kook - y, my - ster - i - ous and spook - y, they're  
2., 3. See Additional Lyrics

3rd time, to Coda ⊕

**Dm** **G7** **C** **G7** **C**

1. al - to - geth - er ook - y, the Ad - dams fam - i - ly. 2. Their Ad - dams fam - i - ly.

*D.S. at Coda*  
*(take 2nd ending)*  
N.C.

⊕ **Coda**

**G7** **C**

Ad - dams fam - i - ly.

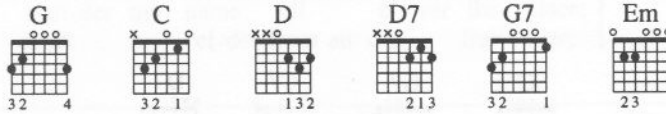
*Additional Lyrics*

2. Their house is a museum,  
Where people come to see 'em.  
They really are a screem,  
The Addams family.
3. So get a witches shawl on,  
A broom stick you can crawl on,  
We're gonna pay a call on  
The Addams family.

# Amazing Grace

Words by John Newton  
Music by Virginia Harmony

Strum Pattern: 7  
Pick Pattern: 7



Moderately Verse

1. A - maz - ing grace! How sweet the sound that  
2. - 6. See Additional Lyrics

saved a wretch like me! I  
once was lost, but now am found, was  
blind, but now I see. 1. - 5. 2. 'Twas

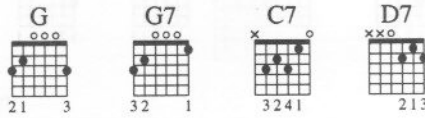
Chord progressions: G, C, G, D, G7, C, G, Em, D, G.

## Additional Lyrics

- 'Twas grace that taught my heart to fear,  
And grace my fears relieved.  
How precious did that grace appear  
The hour I first believed.
- Through many dangers, toils and snares,  
I have already come.  
'Tis grace has brought me safe thus far,  
And grace will lead me home.
- The Lord has promised good to me,  
His word my hope secures.  
He will my shield and portion be  
As long as life endures.
- And when this flesh and heart shall fail,  
And mortal life shall cease.  
I shall possess within the veil  
A life of joy and peace.
- When we've been there ten thousand years,  
Bright shining as the sun.  
We've no less days to sing God's praise  
Than when we first begun.

# 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

Chords: 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

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

Chords: G7, C7, G

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

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

Chords: D7, C7, G, N.C., Verse, G

TAB: 3 3 3 3, 0 0 0 3 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

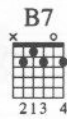
step on my blue suede shoes. You can do an - y - thing but lay

C7

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 3

G Am B7 Em Am D7 G

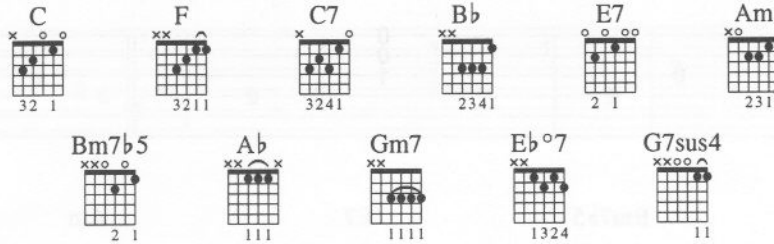
take a cup of kind - ness yet for — Auld — Lang — Syne.

TAB: 3 0 0 0 | 2 0 2 0 2 | 0 2 2 0 | 0 0 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 \_\_\_\_\_

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

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

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

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

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

*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,

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

*F C E<sup>b</sup>°7 G7sus4 C*

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

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

*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...

# The Best of My Love

Words and Music by John David Souther, Don Henley and Glenn Frey

Chord diagrams for the following chords:

- Cmaj7add2:
- C:
- Fmaj7#11:
- Fmaj7:
- Cmaj7:
- F:
- Em7:
- Dm7:
- G:
- G7:
- G6:
- Fm:

**Strum Pattern: 1, 2**  
**Pick Pattern: 2, 3**

**Intro**

**Moderately Slow**

Intro musical notation with chords: Cmaj7add2, Cmaj7add2, Fmaj7#11, Fmaj7, Fmaj7#11, Fmaj7.

mp

TAB:

Second system of musical notation with chords: Cmaj7add2, Cmaj7add2, Fmaj7#11, Fmaj7, Fmaj7#11, Fmaj7.

TAB:

**Verse**

Cmaj7 C

Cmaj7 C

Fmaj7

Musical notation for the first line of the verse with lyrics: 1. Ev - er - y night \_ I'm ly - in' in bed \_ hold - in' you close \_ in my

2., 3. See Additional Lyrics

TAB:

Cmaj7 C

Musical notation for the second line of the verse with lyrics: dreams; \_ think - in' a - bout \_ all the things that we \_ said and

TAB:

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'

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

Cmaj7

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

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

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

0 1 1 1 1 1 | 3 4 4 4 3 1 | 5 3 3 | 0 3 3 1

Coda

Outro-Chorus

G C

Whoa, love, sweet dar - lin',

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

F Cmaj7

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

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

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

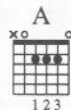
love, the best of my you get the best of my — love, the best of my love.

*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

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

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

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. \_\_\_\_

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

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,

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

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

E

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

3

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

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

A

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

3

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

⊕ *Coda* Chorus

A

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

E A

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

E

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

B7

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



E B7

boo - gie. \_\_\_\_\_ I said, get down, turn a - round,

1 0 0 1 3 3 4 4 2 0 2

E

go to town, boot scoot - in' boo - gie. \_\_\_\_\_ Whoa,

0 0 2 0 2 2 1 0 0 1 3

B7

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

4 4 2 0 2 2 4 0 0 2 2

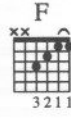
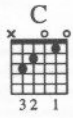
E A E

boo - gie. \_\_\_\_\_

1 0 0 2 3 2 1 0

# 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 4/4 time signature, a dynamic marking of *mf*, and a guitar tablature staff with fret numbers 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 and a guitar tablature staff with fret numbers 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 and a guitar tablature staff with fret numbers 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 2/4 time signature, a guitar tablature staff with fret numbers 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

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

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

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

**Pre-Chorus**

nev - er got caught. } Down by the riv - er on a Fri - day night,  
 did - n't go home. }

G C F

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

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

C G C F

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

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

D7 G

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

**Chorus**

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

C

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

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. G C *D.S. al Coda*

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.

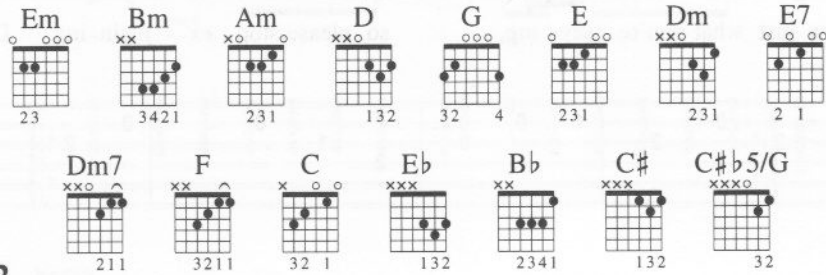
C

G C

G C

# Don't Speak

Words and Music by Eric Stefani and Gwen Stefani



Strum Pattern: 2  
Pick Pattern: 2

## Intro

Moderately

Em Em Bm Am

*mp* 1. You and me, — we used to be — to-gether,

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

D Bm Am D Em Bm

ev-'ry day — to - geth - er, al - ways. I real-ly feel — that I'm

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

Am D Bm Em Am D

los - ing my best friend. I can't be - lieve — this could be the end. It

TAB: 2 0 0 2 0 0 2 0 2 0 0 0 0 0 2 2 2 0

## Pre-Chorus

Em Bm Am D G D E

looks as though you're let-ting go, and if it's real, well, I don't want to know. —

*See Additional Lyrics*

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

**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 1 3 | 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

**Verse**

Am Em Bm Am D

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

**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.

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

*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

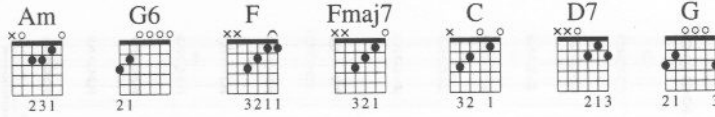
*Additional Lyrics*

*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 2 | 3 3 1 | 1 2 2 | 1 2 3

Am G6

I could tell by

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

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



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 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 \_\_\_\_\_

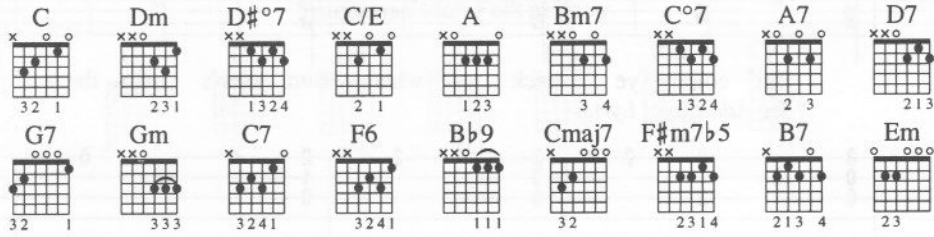
Additional Lyrics

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

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

Chords: C, Dm, D#°7, C/E

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

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

Chords: A, Bm7, C°7, A7, D7

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

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

Chords: G7, C, D#°7, Dm, C

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

2. more. — Dar - ling, I

Chords: C, D#°7, Dm, Gm, C7, Bridge F6

TAB: 3 0 1 4 2 3 | 3 3 0 3 1 1 | 3 2 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 ⊕  
D7 G7 C

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

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

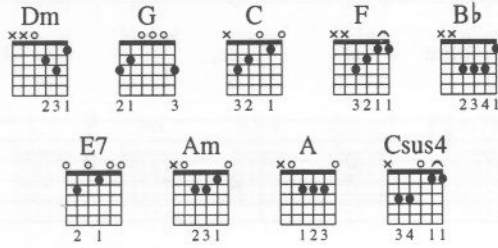
4. Missed the Sat - ur - day

⊕ 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 -

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

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

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

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

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

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

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

**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

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

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

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

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

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 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!

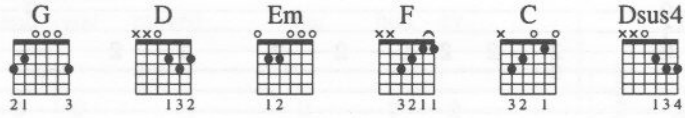
2.

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,

F C Dsus4 D

would you still re - mem - ber me?

Dsus4 D G D

Well, I must be trav - el - ing

Em F C

on now, 'cause there's too man - y plac - es I've got to

Dsus4 D Dsus4 D G

see. But if I

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*

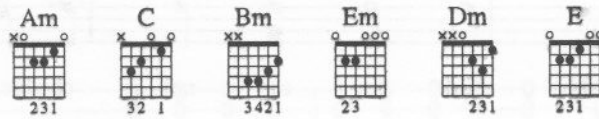
*Coda*

*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.

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.

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

C Bm Em Am E Am

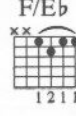
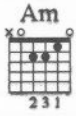
Green - sleeves was my heart of gold - and who but my la - dy Green - sleeves.

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

# Mission: Impossible Theme

From The Paramount Motion Picture MISSION: IMPOSSIBLE

By Lalo Schifrin



\*Strum Pattern: 8&10

Pick Pattern: 8&10

Moderately Fast

**A** Am

**B**

Musical notation for section A (Am) and section B (F/Eb). The notation includes a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. The melody consists of eighth notes with a triplet in section B. Below the staff is a guitar tablature with strings T, A, and B. The tablature for section A is: 0 0 3 0 | 0 0 3 4 | 0 0 3 0 | 0 0 3 4. The tablature for section B is: 1 2 2.

\*combine patterns for  $\frac{5}{4}$  time

Musical notation for a section with a 5/4 time signature. The notation includes a treble clef and a triplet. Below the staff is a guitar tablature with strings T, A, and B. The tablature is: 1 2 1 | 1 2 0 | 3 0 | 2 2 1 3 | 2 2 0 1.

**C** Dm

Musical notation for section C (Dm). The notation includes a treble clef and triplets. Below the staff is a guitar tablature with strings T, A, and B. The tablature is: 2 1 2 | 1 2 | 1 2 | 1 0 | 3 0 0.

Am

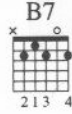
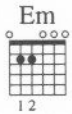
E7

F/Eb

Musical notation for a section with Am, E7, and F/Eb chords. The notation includes a treble clef and a melodic line with slurs. Below the staff is a guitar tablature with strings T, A, and B. The tablature is: 1 4 | 1 3 | 1 2 | 1 0 0 3 0 | 0 3 5.

# 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

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

D7 G A7

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

D7 B7 Em Am

**C**

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

Em

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

# My One and Only Love

Words by Robert Mellin  
Music by Guy Wood

Strum Pattern: 4

Pick Pattern: 5

Verse

Slowly

Cmaj7

**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. \_\_\_\_\_

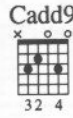
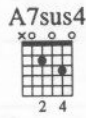
*Additional Lyrics*

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

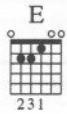
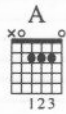
on - ly wan - na be with you. \_\_\_\_\_

*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	2	2	2	2	2	2	2	2	2	2	2	2	2	2	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	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	0	0	0	2	2	0	0
														2	2	0	0
														2	2	0	0

A7 D7

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

A

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

E7 D7 1. - 4. A

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

5. A D Dm E N.C. A

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.

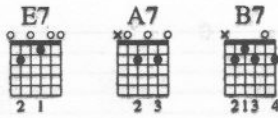
*Additional Lyrics*

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.
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.

T  
A  
B

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

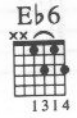
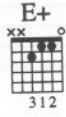
E7

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

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

E+ E7 C

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

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

Gm F

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

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



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 Coast Christian Center

## 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. \_\_\_\_

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

C Gm

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

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

F E+ E7

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

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

## Chorus

E $\flat$ 6 D7 F

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

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

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

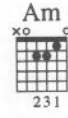
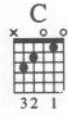
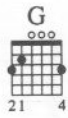
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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, \_\_\_\_\_

G Dsus4 Em

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

G Dsus4 Em

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

C Dsus4 Em

0 0 0 0 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

1 1 1 1 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Verse  
Em G Dsus4

2. Back - beat the word was on the street that the fire in your heart is out.  
3. See Additional Lyrics

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

Am Em G

I'm sure you've heard it all before but you

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

Dsus4 Am Em

nev - er real - ly had a doubt. I don't be - lieve that

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

G Dsus4 Am

an - y - bo - dy feels the way I do a - bout you now.

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

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.

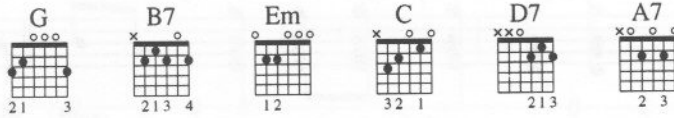
Additional Lyrics

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

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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

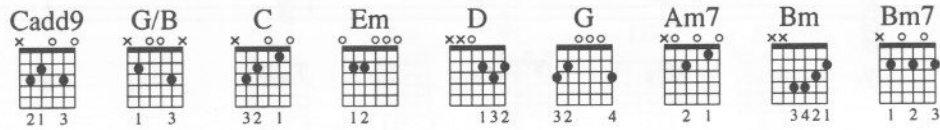
yes - ter - day. Mm mm mm mm mm. *rit.*

*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 Bm7 Em

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

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

⊕ *Coda*

C D

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

Cadd9 G/B C Em

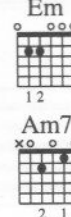
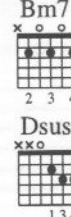
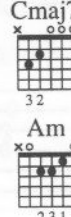
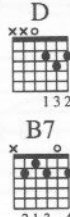
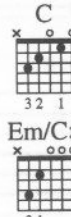
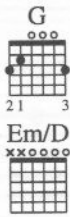
you. \_\_\_

*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

Intro

Moderately

G C D

*mp*

Verse

C G Cmaj7

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

D Bm7 Em

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

Em/D Em/C# C

those who can eas - i - ly hide. \_\_\_\_\_

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)

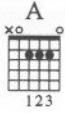
Words and Music by Don Von Tress

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

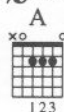


back — to the farm. — You can tell my feet to hit the floor. Or



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. \_\_\_\_\_

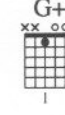
*Additional Lyrics*

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

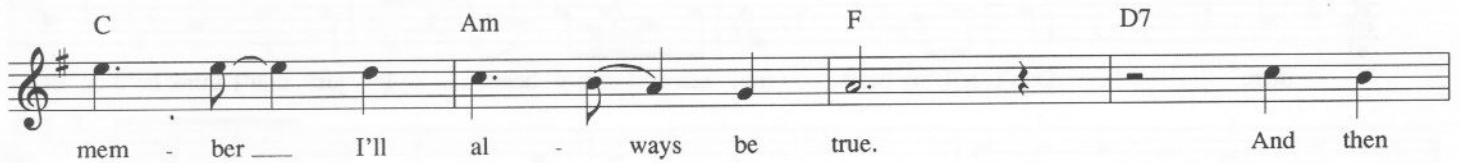
Pick Pattern: 1, 4

§ Verse

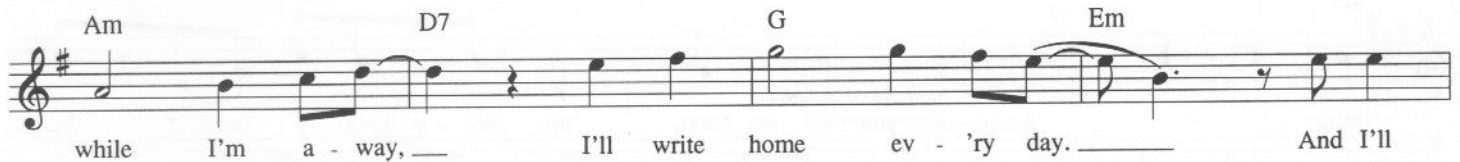
Brightly  
N.C.



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

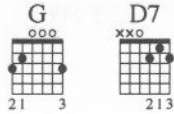
I will send to you.

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

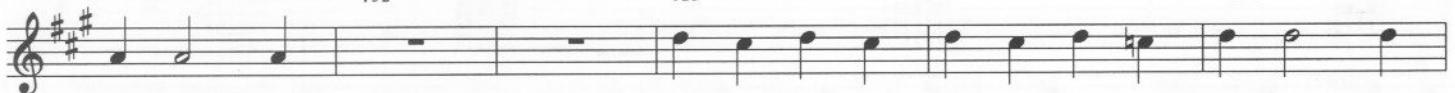
Pick Pattern: 1

Verse

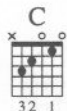
Fast Rock



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.

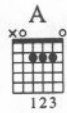
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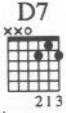
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U. S. S. R. \_\_\_\_\_ Well, the

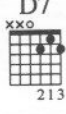
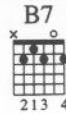
**Bridge**



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



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



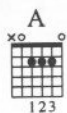
sing and shout, \_\_\_\_\_ and Geor-gia's al - ways on my mi - mi - mi - mi - mi -

*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

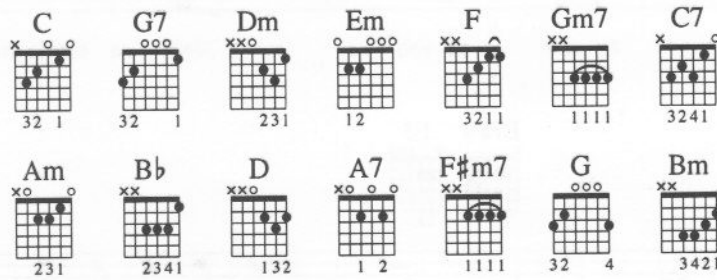
dic - ta tu in mu - li - e - re - bus et be - ne - dic - tus, et  
 et in ho - ra mor - tis, in ho - ra mor - tis no - strae, in

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!

# 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

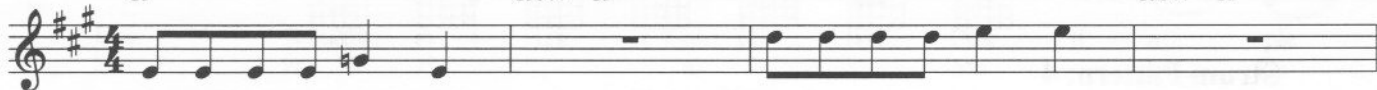
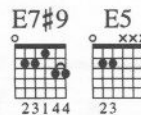
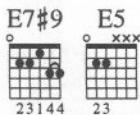
Beast. Tale as old as time, song as old as rhyme. Beau-ty and the Beast.

# Born To Be Wild

Words and Music by Mars Bonfire

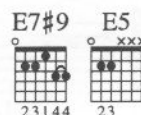
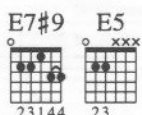
## Strum Pattern: 1

Verse  
Heavy Rock



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

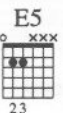
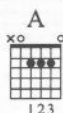
Head out on the high - way.



Look-in' for ad - ven - ture

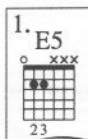
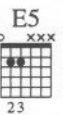
and what - ev - er comes our way.

## 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:

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

**Chorus**

E5: 
  
 D5: 
  
 E5: 
  
 D5:

Born to be wild. —

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

Born to be wild. —

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

*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

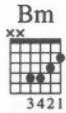
Words and Music by Philip Parris Lynott

Strum Pattern: 3

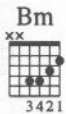
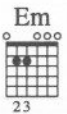
Pick Pattern: 3

Verse

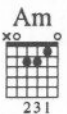
Bright Rock



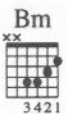
1. Guess who just \_\_\_ got back to - day. \_\_\_ Them wild - eyed boys -  
2., 3. See Additional Lyrics



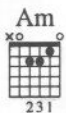
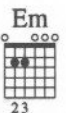
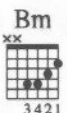
that had been a - way. \_\_\_ Had - n't changed, had - n't much to say.



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

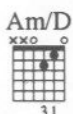


were a - round. How you was, \_\_\_ where you could be found. \_

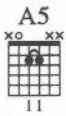


I told them you were liv - ing down - town driv - ing all the old men

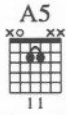
Chorus



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*

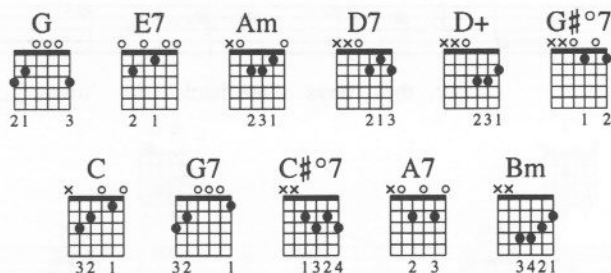
*Additional Lyrics*

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 Am

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

D7 D+ G G#°7 Am D7 G

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

E7 Am D7

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

**Bridge**

G C G G7 C C#°7

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

G A7 D7 Am D7

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

**Chorus**

G E7 Am

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

C Bm Am G#°7 Am 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

Chord progression for Verse: 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

Chord progression for Bridge: G7, C, F.

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

Chorus

Chord progression for Chorus: 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

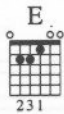
Pick Pattern: 6

## Verse

Moderately



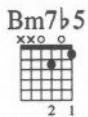
1. Blame it all on my roots. \_ I showed up in boots \_ and ru-ined your black - tie af - fair. \_



— 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. \_

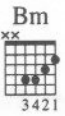


Yeah, I'm not big on social graces. Think I'll slip on down to the



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*



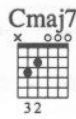
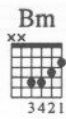
Oasis. Oh, I've got friends in low places.

*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 \_\_\_\_\_

Bm C/D C/D

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

*D.S. al Coda*

**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

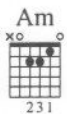
Traditional

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.

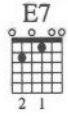
Additional Lyrics

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

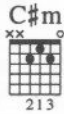
Words and Music by Eric Clapton and Jim Gordon

Strum Pattern: 4

Pick Pattern: 5

Verse

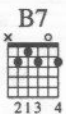
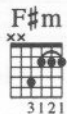
Moderate Rock



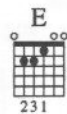
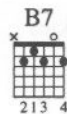
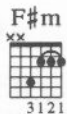
1. What will you do \_\_\_\_\_ when you get lone - ly? \_\_\_\_\_  
2., 3. See Additional Lyrics



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



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

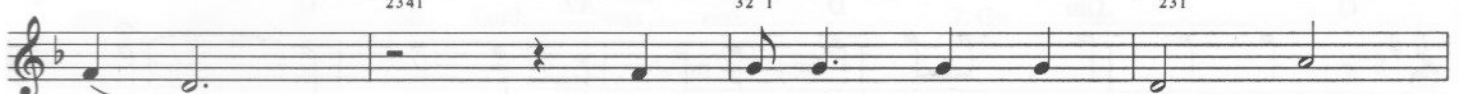
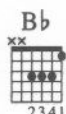


You know it's just \_\_\_\_\_ your fool - ish pride. Lay -

## 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

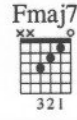
Words and Music by John Lennon and Paul McCartney

Strum Pattern: 5

Pick Pattern: 6

Verse

Moderately Slow



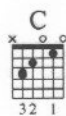
1. When I find my - self — in times of trou-ble Moth-er Mar - y comes to me  
2., 3. See Additional Lyrics



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

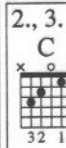
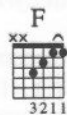


speak-ing words of wis - dom, let it be. — Let it

## 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

G C D7

21 3 x 0 0 0 x x 0 0

21 3 3 2 1 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

G C

21 3 x 0 0 0

21 3 3 2 1

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

## Chorus

G D7 G G

21 3 x x 0 0 21 3 21 3 21 3

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

C G A7 D7 G

x 0 0 0 21 3 x 0 0 0 x x 0 0 21 3 21 3

3 2 1 21 3 2 3 21 3 21 3

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

C G D7 G

x 0 0 0 21 3 x x 0 0 21 3

3 2 1 21 3 21 3 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 notation with chords: D (132), Em (12), G (21 3), D (132), G (21 3).

Verse

Verse guitar notation with chords: A (123), G (21 3), D (132).

1. Wake up, Mag-gie, I think I got some-thing to say to you. It's  
2., 3., 4. See Additional Lyrics

Verse guitar notation with chords: A (123), G (21 3), D (132).

late Sep - tem - ber and I real - ly should \_\_\_ be back at \_\_\_ school.

Verse guitar notation with chords: G (21 3), D (132).

I know I keep you a - mused, but I

Verse guitar notation with chords: G (21 3), A (123), Em (12).

feel I'm be - ing used. Oh, Mag - gie, I could - n't have

Verse guitar notation with chords: F#m (3111), Em (12), Asus4 (123).

tried \_\_\_ an - y more. \_\_\_ You

led me a - way from home just to save you from be - ing a - lone. You stole my heart, — and that's what real - ly hurts.

1., 2., 3. 4.

2. The

Outro 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

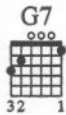
Pick Pattern: 3

Moderately

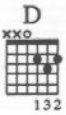
 Verse



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 -



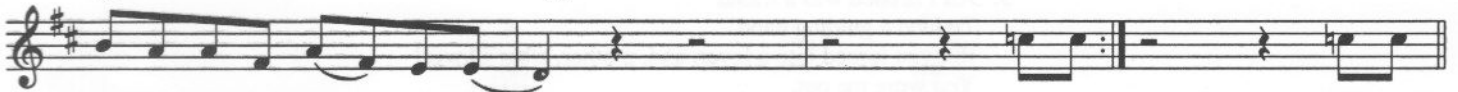
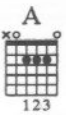
- zy 'bout a Mer - cu - ry. I'm gon - na buy me a Mer - cu - ry and

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




123

G7




32 1




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

Bm




3421

A

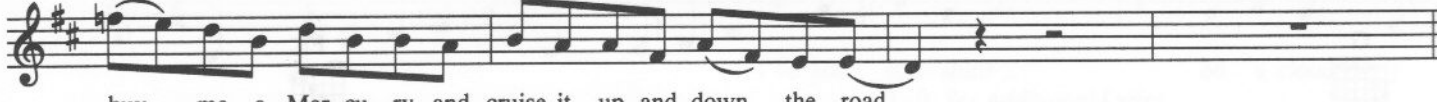


123

D



132



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

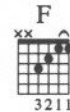
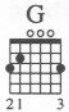
Words and Music by Peter Townshend

Strum Pattern: 4

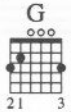
Pick Pattern: 5

Verse

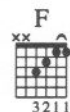
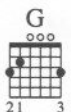
Fast Rock



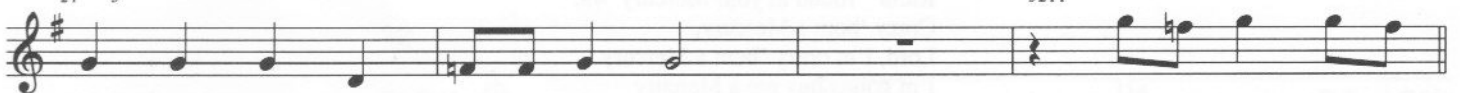
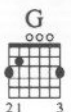
1. Peo - ple try to put us down. Talk - in' 'bout my gen - er - a - tion.  
2., 3. See Additional Lyrics



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

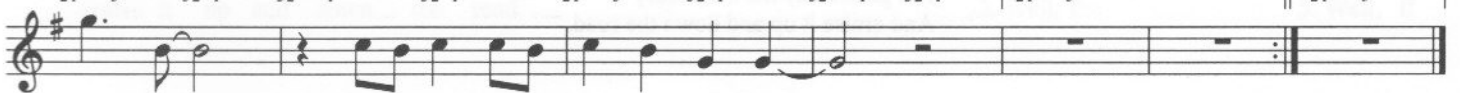
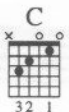


Things they do look aw - ful cold. Talk - in' 'bout my gen - er - a - tion.



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.

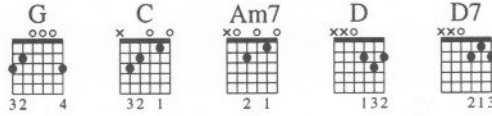
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# My Girl

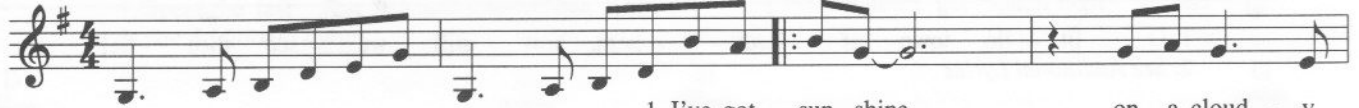
Words and Music by William "Smokey" Robinson and Ronald White



**Strum Pattern: 2**  
**Pick Pattern: 4**

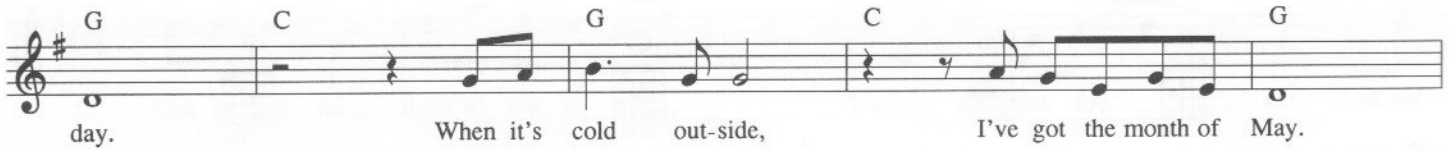
**Intro**  
Slowly

N.C.

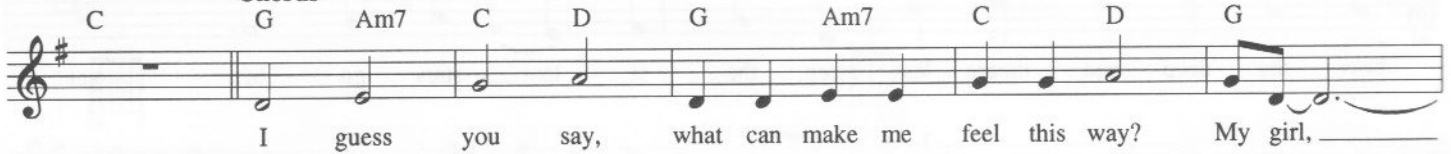


**Verse**

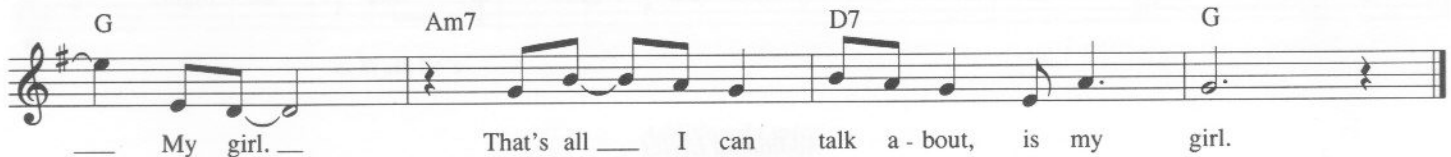
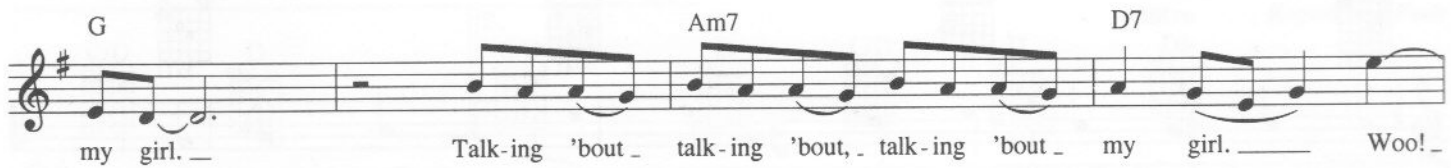
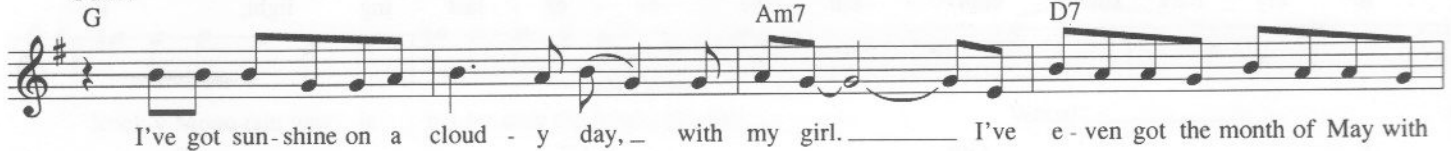
1. I've got sun - shine \_ on a cloud - y  
2., 3. See Additional Lyrics



**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

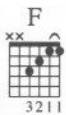
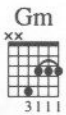
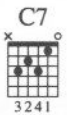
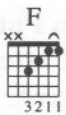
Traditional

Arranged for The King's Singers by Grayston Ives

Strum Pattern: 4



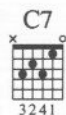
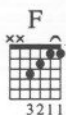
Pick Pattern: 5

Verse  
Quietly










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

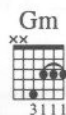

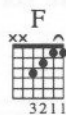
2. See Additional Lyrics

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*

- 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

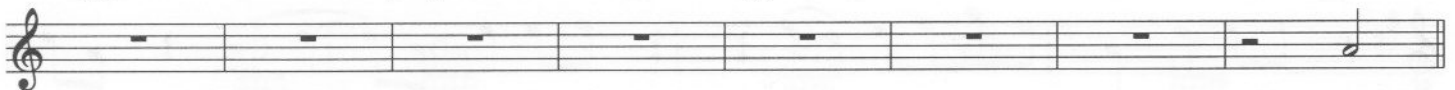
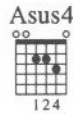
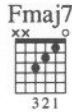
Words and Music by Sting

Strum Pattern: 4

Pick Pattern: 1

Intro

Moderately Fast



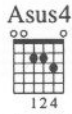
1. Rox -

Verse

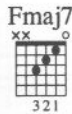


anne, you don't have to \_\_\_ put on the red light. \_\_\_

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 -

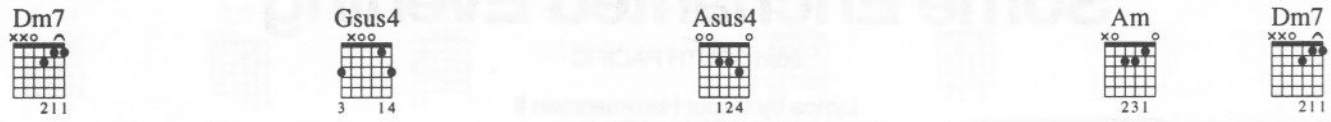
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**Pre-Chorus**



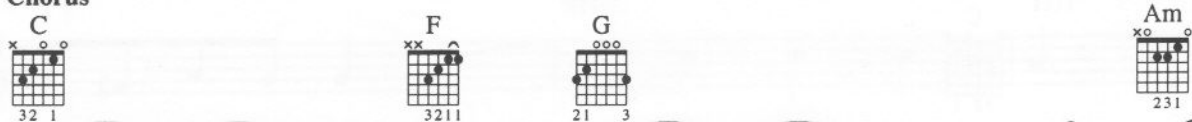
- anne, — you don't have to put on the red — light. — Rox -

*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. —



Rox - anne. — Rox - anne. — Rox -

*Repeat and Fade*

*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

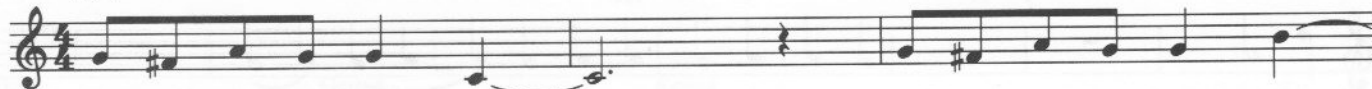
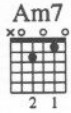
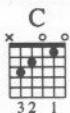
from SOUTH PACIFIC

Lyrics by Oscar Hammerstein II  
Music by Richard Rodgers

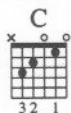
Strum Pattern: 3  
Pick Pattern: 3

Verse

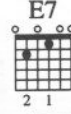
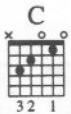
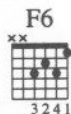
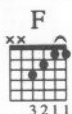
Moderately



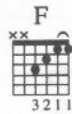
1. Some en - chant - ed eve - ning, \_\_\_\_\_ you may see a strang - er, \_\_\_\_\_  
2. See Additional Lyrics



you may see a strang - er \_\_\_\_\_ a - cross a

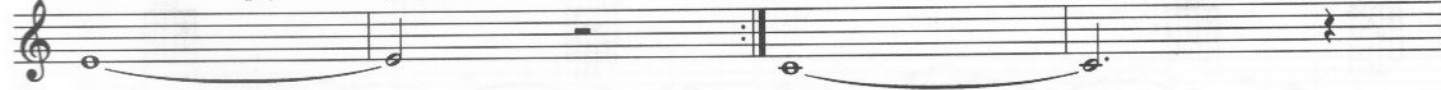
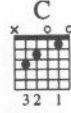


crowd - ed room, \_\_\_\_\_ and some - how you know. \_\_\_\_\_ You know e - ven



then \_\_\_\_\_ that some - where you'll see her a - gain and a -

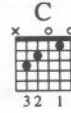
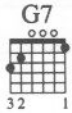
1.



gain. \_\_\_\_\_ dreams. \_\_\_\_\_

2.

Bridge



Who can ex - plain it? Who can tell you why? Fools give you rea - sons,

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Verse

wise men nev - er try. \_\_\_\_\_

3. Some en - chant - ed eve - ning, \_\_\_\_\_

when you find your true love, \_\_\_\_\_

when you feel her call you \_\_\_\_\_ a - cross a crowd - ed room.

Then fly to her side \_\_\_\_\_ and make her your own \_\_\_\_\_

\_\_\_\_\_ or all through your life you may dream all a - lone. \_\_\_\_\_

**Outro**

Once you have found her, nev - er let her go.

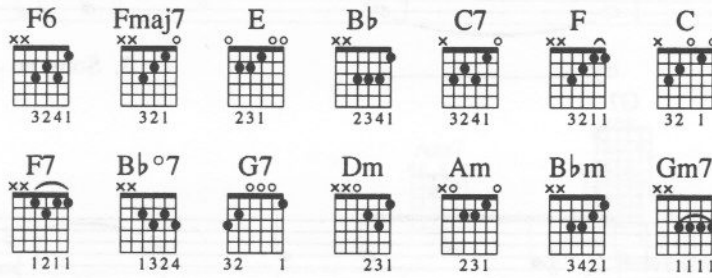
Once you have found her, nev - er let her go!

*Additional Lyrics*

2. 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 Bb°7 F Bb Bb°7 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

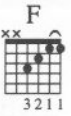
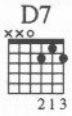
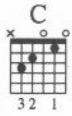
and I'll sing once more.

*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.

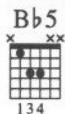
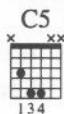
# Takin' Care Of Business

Words and Music by Randy Bachman

## Strum Pattern: 1

Verse

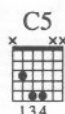
Moderate Rock



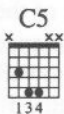
1. They get up ev - 'ry morn - ing from the a - larm clock's warn - ing. Take the eight - fif - teen in - to the  
2. See Additional Lyrics



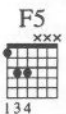
cit - y. There's a whis - tle up a - bove and peo - ple push - ing, peo - ple shov - ing, and the



girls who try to look pret - ty. If your train's on time you can get to work by nine and



start your slav - ing job to get your pay. — If you ev - er get an - noyed, look at



me, I'm self - em - ployed. I love to work at noth - ing all day. — And { I've } been  
{ we've } been

## Chorus



tak - ing care of busi - ness ev - 'ry day. — Tak - ing care of busi - ness ev - 'ry way. I've been

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B $\flat$ 5 F5 C5

134 134 134

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

134 134 134 134

Bridge

2. There's work

C5 F5 E $\flat$ 5 B $\flat$ 5 C5 F5 E $\flat$ 5 B $\flat$ 5 C5 F5

134 134 13 134 134 134 13 134 134 134 134

Take good care — of my

E $\flat$ 5 B $\flat$ 5 C5 F5 E $\flat$ 5 B $\flat$ 5 C5 B $\flat$ 5 F5 C5

13 134 134 134 13 134 134 134 134 134 134

busi-ness, when I'm a-way ev-'ry day. 3. They

⊕ Coda

C5 C5

134 134

Tak - in' care of busi - ness *play 4 times*

Outro

C5 B $\flat$ 5 F5 C5

134 134 134 134

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

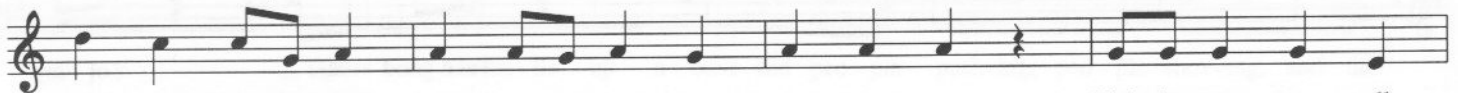
Pick Pattern: 2

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." 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

**C7**  
x 3 2 4 1

**G**  
2 1 3

Well, I play an old gui - tar from nine 'till half past one.

**D**  
x x 0 1 3 2

**C7**  
x 3 2 4 1

I'm just tryin' to make a liv - ing, watch - ing ev - 'ry - bod - y else hav -

**G**  
2 1 3

**C7**  
x 3 2 4 1

ing fun. Well, I don't miss much if it hap - pens on the dance hall

**G**  
2 1 3

**D**  
x x 0 1 3 2

**C7**  
x 3 2 4 1

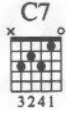
**G**  
2 1 3

floor. Mer - cy, look what just walked through that door.

**C7**  
x 3 2 4 1

**G**  
2 1 3

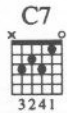
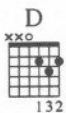
Well, hel - lo T - R - O - U - B - L - E,



tell me what in the world \_ you do-in' A - L - O - N - E? \_\_\_\_

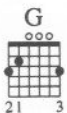


Yeah, \_\_\_\_ say hey \_\_\_\_ good L - dou-ble O - K - I - N - G. \_\_\_\_



Well, \_ I smell T - R - O - U - B - L - E, \_\_\_\_ yeah.

**Verse**



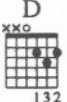
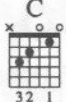

1. I was a lit - tle bit - ty ba - by when my pa - pa hit the skids.  
2. See Additional Lyrics

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

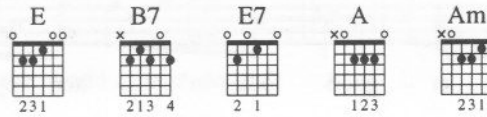
\_\_\_\_\_ Well, \_\_\_\_\_ I smell T - R - O - U - B - L - E. \_\_\_\_\_

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).

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 -

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

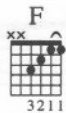
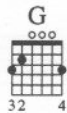
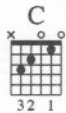
need - ed me, \_ you need - ed me. \_ You

*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

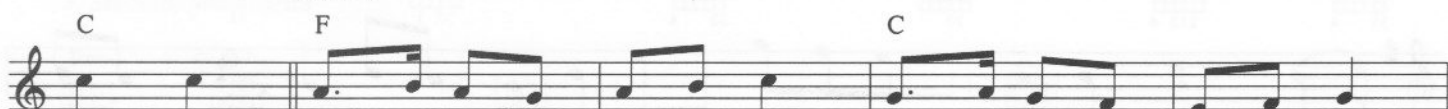


1. Fath'r and I went down to camp a - long with Cap - tain  
2. - 10. See Additional Lyrics



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.

let ring -----

TAB

Cm7 Fm7 Bb7 (B°7) Ebmaj7 (Cm9)

You are the breath - less hush of eve - ning that

let ring -----

TAB

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 part of the musical score. It features a vocal line in treble clef with lyrics 'trem - bles on the brink of a love - ly song. You are the'. The piano accompaniment is in the same clef, showing chords and melodic lines. The guitar tablature is on a six-string guitar, with fret numbers 5, 5, 5, 5, 5, 3, 4, 3, 5, 4, 0, 2, 0, 2, 0, 7, 8, 10.

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 of the musical score. The vocal line has lyrics 'ang - el glow that lights a star. The dear - est'. The piano accompaniment and guitar tablature follow. The guitar tablature includes fret numbers 10, 8, 8, 7, 8, 7, 7, 7, 5, 7, 0, 3, 3, 7.

F#m7 B7 Emaj7 C+7

things I know are what you are.

let ring -----

let ring -----

Detailed description: This system contains the final part of the musical score. The vocal line has lyrics 'things I know are what you are.'. The piano accompaniment and guitar tablature follow. The guitar tablature includes fret numbers 7, 5, 5, 4, 3, 4, 5, 4, 4, 4, 3, 8, 8.

Melody  
Fm7

Bbm7

Eb7

(E°7)

Abmaj7  
(Fm9)

2. Some day my hap - py arms will hold you, and

let ring ----- 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 a steady eighth-note bass line. The guitar part shows chord diagrams for Fm7 (11), Bbm7 (10), Eb7 (6), (E°7) (7), and Abmaj7 (Fm9) (8).

Dbmaj7

Dbm7

Cm7

B°7

some day I'll know that mo - ment di - vine, when

let ring ----- let ring -----

Detailed description: This system contains the second line of music. The vocal line continues with a half note on C5, a quarter note on D5, and a triplet of eighth notes on E5, F5, and G5. The piano accompaniment continues with eighth notes. 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 has a half note on G4, a quarter note on A4, and a half note on Bb4. The piano accompaniment continues with eighth notes. The guitar part shows chord diagrams for Bbm7 (6), Eb7 (10), Abmaj7 (13), (Ab9sus4/E) (15), (Ab9sus2/Eb) (16), and another (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 9 4 8 6 9 8 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 5 4 4 4 4 4 6 4 6 8 6 8 10 8 8 3 2 3 4 6 7 8 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 2 | 5 12 10 9 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 7

4 4 6 4 6 | 8 6 8 10 8 8 | 6 8 8 6 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

4 7 4 | 0 0 0 8 6 9 | 6 6 4 7 4

6 6 6 6 5 5

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 - - - - -

0 8 9 | 0 8 6 9 | 6 4 7 4 | 7 6 7 | 7 6 4 7

6 6 6 5 5 4 7 4 | 4 4 4 4 4 7

Gbmaj7

Cm11

F13b5

spy ——— to see if rein - deer ——— real - ly know how to

let ring - - - - - let ring - - - - -

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

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

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)

times, ma - ny ways "Mer - ry Christ - mas to you."

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 6 6 6 6 6 6

**B** | 6 6 6 6 6 6 | 6 6 6 6 6 6 | 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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Fm7                      Bb7 (Ab7b5)                      Gm7                      C7                      Fm7                      Bb7

mis - ty                      just hold - ing your hand. \_\_\_\_\_ Walk my

The first system of music features a vocal line in the treble clef with lyrics "mis - ty just hold - ing your hand. \_\_\_\_\_ Walk my". The piano accompaniment is in the treble clef, and the guitar part is in the bass clef with chord diagrams. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The guitar part includes a 4-measure phrase with a 1-4-3-2-1 sequence.

Ebmaj7                      Bbm7                      Eb7                      Abmaj7

way                      and a thou - sand vi - o - lins be - gin to play                      or it might be the

let ring -----

The second system continues the vocal line with lyrics "way and a thou - sand vi - o - lins be - gin to play or it might be the". The piano accompaniment features triplets. The guitar part includes "let ring" instructions and chord diagrams for Ebmaj7, Bbm7, Eb7, and Abmaj7.

Abm7                      Db7                      Ebmaj7                      Cm7                      Fm7                      Bb7b9

sound of your hel - lo,                      that \_\_\_\_\_ mu - sic I hear \_\_\_\_\_ I get mis - ty                      the mo - ment you're

let ring -----

The third system continues the vocal line with lyrics "sound of your hel - lo, that \_\_\_\_\_ mu - sic I hear \_\_\_\_\_ I get mis - ty the mo - ment you're". The piano accompaniment features triplets. The guitar part includes "let ring" instructions and chord diagrams for Abm7, Db7, Ebmaj7, Cm7, Fm7, and Bb7b9.

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, with fret numbers and string indicators.

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.

# Stella by Starlight

from the Paramount Picture THE UNINVITED

Words by Ned Washington

Music by Victor Young

## Melody

Moderately

Em7b5                                  A7b9                                  Cm7                                  F7

The song a rob-in sings through

T  
A  
B

6 5 6 5 5 3 5 3 5 6 4 3 1 3 2 0 1 3 4 1

Fm7                                  Bb7                                  Ebmaj7                                  Ab7

years of end-less springs. The

let ring -----

3 3 3 3 3 1 1 3 3 3 3 6 3 4 5 4 4

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 the first six strings.

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 first six strings.

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 first six strings.

Ab7 Bbmaj7 (A+7)

star - light - and not a dream. My heart -

10 9 9 9 10 8 6 5 8 6 7 7 8 5 6 5 6 8 5 8 6 5

Melody  
Em7b5 (Bbmaj7) Em7b5 A7b9 Dm7b5 G7b9

and I a - gree. She's ev - 'ry - thing -

let ring ----- let ring -----

(5) 6 5 5 7 8 5 6 6 6 6 6 6 6 4 7 8 7 8 6 5 6 5 6 4 4 7

Cm7b5 F7b9 Bbmaj7

on earth to me.

let ring -----

(7) 7 8 10 7 7 6 6 5 7 7 5 8 6 6 6

# Minuet

By Robert de Visée

Moderato

The first system of musical notation for 'Minuet' consists of a treble clef staff in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato'. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F2, E2, and D2. The guitar tablature below shows the fretting for each note: G4 (2), A4 (1), B4 (0), C5 (4), G4 (2), A4 (2), B4 (3), C5 (5), G4 (0), A4 (2), B4 (3), C5 (5), G4 (0), A4 (2), B4 (3), C5 (5).

The second system continues the piece. The melody features a half note G4, quarter notes A4, B4, and C5, followed by a repeat sign. The bass line has a half note G2, quarter notes F2, E2, and D2. The guitar tablature shows fretting for G4 (3), A4 (2), B4 (0), C5 (2), G4 (3), A4 (5), B4 (2), C5 (2), G4 (2), A4 (3), B4 (5), C5 (0), G4 (0), A4 (2), B4 (3).

The third system continues the piece. The melody features a half note G4, quarter notes A4, B4, and C5, followed by a half note G4. The bass line has a half note G2, quarter notes F2, E2, and D2. The guitar tablature shows fretting for G4 (2), A4 (0), B4 (3), C5 (2), G4 (2), A4 (0), B4 (2), C5 (3), G4 (3), A4 (2), B4 (3), C5 (0), G4 (2), A4 (0), B4 (2), C5 (3), G4 (2), A4 (3), B4 (2), C5 (0), G4 (3).

The fourth system continues the piece. The melody features a half note G4, quarter notes A4, B4, and C5, followed by a half note G4. The bass line has a half note G2, quarter notes F2, E2, and D2. The guitar tablature shows fretting for G4 (2), A4 (0), B4 (2), C5 (3), G4 (0), A4 (2), B4 (3), C5 (2), G4 (3), A4 (2), B4 (0), C5 (3), G4 (2), A4 (0), B4 (2).

The fifth system concludes the piece. The melody features a half note G4, quarter notes A4, B4, and C5, followed by a half note G4. The bass line has a half note G2, quarter notes F2, E2, and D2. The guitar tablature shows fretting for G4 (5), A4 (3), B4 (2), C5 (3), G4 (5), A4 (3), B4 (2), C5 (3), G4 (2), A4 (3), B4 (2), C5 (0), G4 (2), A4 (0), B4 (2), C5 (3), G4 (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 fret numbers (0-4) and includes a circled '3' indicating a triplet. The lyrics 'p m a m p i m i' are positioned above the first two measures.

\* Optional patterns

The second system continues the melody in the treble clef. The guitar tablature includes various fret numbers and a circled '3' for a triplet. The piece concludes with a double bar line and repeat dots.

The third system begins with a repeat sign. The melody is in the treble clef, and the guitar tablature features a circled '3' for a triplet. The system ends with a double bar line and repeat dots.

The fourth system continues the melody in the treble clef. The guitar tablature includes a circled '3' for a triplet and a dynamic marking of *poco rit.* The system concludes with a double bar line and repeat dots.



# Bianco Fiore

Anonymous

Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

**Allegro**

The first system of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a low E2 (labeled 'mf') and has a dotted half note. The system concludes with a trill on G4. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

The second system continues the melody and bass line. It features a repeat sign at the end of the system. The tablature continues with fret numbers corresponding to the notes in the staff.

The third system includes a dynamic marking of 'f' (forte). The melody features a trill on G4. The tablature shows more complex fretting, including triplets and higher frets.

The fourth system concludes the piece with a repeat sign. The tablature shows the final fretting for the piece.

# Estudio

By Fernando Sor

Allegretto \*

*p Con gracia*

T  
A  
B

\* original: Andante



# Lagrima

By Francisco Tárrega

Andante

*mf*

<b>T</b>	4	0	5	0	7	0	2	0	2	0	0
<b>A</b>	2		4		6		1		2		
<b>B</b>											2

2/3 C IX-- 2/3 C VII-----

4	0	5	0	7	0	2	0	2	0	0	12	11	9	7
2		4		6		1		2			11	9	9	7

2/3 C VII----- 1/2 C IV C II-----

7	9	0	11	10	4	5	2	2	4	2	0	0	0	0
9		11		11	4		5	2	4	2	0	0	0	0

4	0	5	0	7	0	2	0	2	0	0	4	0	5	0	7	0
2		4		6		1		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 | 0 0 2

0 1 0 2 0 2 | 0 12 8 10

0 2 4 2 4 | 0 7 9

0

C VII-----

7 0 2 3 0 5 0 7 0

7 9 10 9 | 2 4 0 5

7

*D.C. al Fine*

*rit.*

10 8 7 10 8 7 | 0 0 2 1 0 2 | 0 0 0 0 0 0

0 0 0 2 1 | 0 2 1 2

0 0 2 1

# Minuet

By Johann Krieger

Moderato ♩ = 108

*mf*

T  
A  
B

*Fine*

*p*

*D.C. al Fine*

# Pavane

Anonymous

Adagio ♩ = 80

*m*  
*i*  
*p*  
*mf*

T  
A  
B

1.

2.

*p* *mf* *f*

1. 2.

*mf* *f* 1. poco rit.  
2. rit. molto *p*

# 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

\_\_\_\_\_ at the close of day. \_\_\_\_\_ 2. "Oh, bur - y me \_\_\_\_\_

1. - 5. | 6.

*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

Bm

Are you

*mf*  
Harm. -----  
let ring -----

T  
A  
B

A Bm D

go - ing to Scar - bor - ough Fair? Pars - ley,

Bm D E Bm G

sage, rose - mar - y and thyme. Re - mem - ber

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 melodic line with eighth and sixteenth notes. The guitar part is shown as 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 vocal line. The piano accompaniment continues with a similar melodic pattern. 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. The vocal line has a double bar line and then continues with the lyrics "mine.". The chords 2. Bm are indicated above the vocal line. The piano accompaniment concludes with a final melodic phrase. 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

TAB

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

Dm6 E7 Am

heart. \_\_\_\_\_ Your looks are

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

# Shenandoah

American Folksong

Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

D G

O Shen-an - doah, I love to see you. A -

*mp*

TAB

	4	2	4	4	2	4	3	3	3	2	0	2	3	0	7	5	7	7	7	10	9	
A							4	4	2	0	2	0									9	7
B	0		0				0		5			0			0							

G A D Bm7 G A Bm Bm/A G

way, you roll-ing riv - er. O Shen-an - doah, I long to see you. A -

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

0 0 0 6 7 6 2 0 2 2 3 0 0 2 4 4 3 4

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

D G D Bm Em9 A7 G/D D

way, I'm bond a - way a-cross the wide Mis-sour - i.

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

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

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

# Tears In Heaven

Words and Music by Eric Clapton and Will Jennings

Intro  
Moderately Slow

C G/B Am7 Am7/G F/A G7sus4 G7 C

Verse

C G/B Am7 Am7/G F/A Cadd9 G Am7 G/B

1., 3. Would you know my name — if I saw you in heav - en?  
2. Would you hold my hand — if I saw you in heav - en?

C G/B Am7 Am7/G F/A Cadd9 G Am7 G/B

Would it be the same — if I saw you in heav - en?  
Would you help me stand — if I saw you in heav - en?

Chorus

Am7 E/G# C7/G A

I must be strong — and car - ry on — 'cause I  
I'll find my way — through night and day — 'cause I



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. Bridge Eb Bb/D

Time can bring you

The second system continues the musical score. It features a first ending bracket over two measures of guitar accompaniment, followed by a second ending. The vocal line continues with the lyrics "Time can bring you". The guitar accompaniment and tablature are shown below.

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 concludes the musical score. The vocal line continues with the lyrics "down, time can bend your knees. — Time can break the". The guitar accompaniment and tablature are shown below.

*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 indicated by numbers 1-3 and 0 for open strings.

$\oplus$  *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 in the first measure. The guitar part continues with various chord diagrams.

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 part features a triplet of eighth notes and a long note with a fermata. The guitar part includes a final chord diagram for a C major chord.

# 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 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 | 2 5 2 | 2 4 6 | 0 8 5 3

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

10 8 5 3 | 3 2 3 0 3 | 0 2 4 7 | 2 2 4 2 2

0 4 | 2 2 | 0 0 2 4 7 | 0 2 4 2 2

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

D A C#° F#/A# Bm D7 3 G D/F#

a daz - zling place I nev - er knew. But when I'm way up here it's



0 0 0 2 3 7 5 0 3 2 2 3 5 9 7 5 3  
2 2 2 4 7 2 3 5 4 5 10 8 5 3  
0 0 0 0 4 1 2 0 0 4 5 0 8 5 4

G D/F# Bm7 E7sus4 E7 C A7sus4 A7 D

crys - tal clear that now I'm in a whole new world with you.



9 10 5 3 2 0 3 0 3 2 3 0 3 2 3  
10 12 5 3 2 2 3 1 0 2 3 0 4 2 3  
0 4 2 2 1 3 2 0 4 0 4 2 0



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

# 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 7 5 5 | 10 10 10 7 | 5 5 5 5 | 8 8 8 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 4 0 0 | 0 0 0 0 | 0 4 4 4 | 4 4 4 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.)

**TAB**

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

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.)

**TAB**

3 0 2 3 0 2 3 0 2 2

3 3 3 3 3 3 3 3

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# Day Tripper

Words and Music by John Lennon and Paul McCartney

## Intro

Moderate Rock ♩ = 138

N.C. (E7)

Gr. 1

*mf*

T  
A  
B

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

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# Deuce

Words and Music by Gene Simmons

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

## Intro

Moderate Rock ♩ = 126

Gr. 1 (dist.)

A5 F/A G/B A5 F/A G5

*mf* w/ phase shifter  
let ring.....

let ring.....

T  
A  
B

14 14 14 14 14 14 | 10 10 12 12 14 14 | 14 14 14 14 14 14 | 10 10 10 5

14 14 16 14 16 14 | 0 10 10 12 12 14 14 | 14 14 16 14 16 14 | 0 10 10 12 5

0 0 10 10 12 14 14 | 0 0 10 10 12 5

N.C.(Am)

(phase shifter off)

T  
A  
B

7 7 7 5 5 7 7 5 5 7 | 7 5 7 5 7 7 7 5 5 7 | 5 5 7 5 5 7 | 5 5 7 5 5 7

7 7 7 5 5 7 7 5 5 7 | 7 5 7 5 7 7 7 5 5 7 | 5 5 7 5 5 7 | 5 5 7 5 5 7

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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  $\text{♩} = 134$

Gtr. 1 & 2 (dist.)

*f*

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

B5

D5

E5

G5

F#5

G5

F#5

G5

D5

E5

Gtr. I (dist.)

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# Message In A Bottle

Words and Music by Sting

**Intro**  
**Moderately Fast** ♩ = 150

Gtr. 1 (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 (♩ = 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, B4, A4, G#4, and F#4. The bottom staff is a guitar tablature staff with six lines, labeled 'T', 'A', and 'B' on the left. The fret numbers are: 0, 0, 4, 7, 5, 4, 7, 5.

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# Paperback Writer

Words and Music by John Lennon and Paul McCartney

## Intro

Gtr. I **Moderate Rock** ♩ = 168  
(dist.) N.C.(G5)

The musical notation for the guitar intro of 'Paperback Writer' 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 the instruction 'let ring'. The melody consists of a series of quarter notes: F#4, A4, B4, C5, B4, A4, G#4, and F#4. The bottom staff is a guitar tablature staff with six lines, labeled 'T', 'A', and 'B' on the left. The fret numbers are: 3, 3, 5, 5, 3, 3, 3, 3, 5, 3.

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# Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Moderate Rock ♩ = 112

N.C.(Gm)

Gtr. 1 (dist.)

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# Start Me Up

Words and Music by Mick Jagger and Keith Richards

Open G Tuning:

- ① - D    ④ - D
- ② - B    ⑤ - G
- ③ - G    ⑥ - D

Moderately ♩ = 122

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# Substitute

Words and Music by Peter Townshend

**Moderately Fast Rock** ♩ = 132

D A/D G/D Dsus2 D A/D G/D Dsus2 D

Gtr. 1 (elec.)

*mf*

let ring-----4

let ring-----4

T  
A  
B

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# Sunshine Of Your Love

Words and Music by Jack Bruce, Pete Brown and Eric Clapton

**Intro**

**Moderate Rock** ♩ = 112

N.C.(D)

Gtr. 1 (slight dist.)

*mf*

T  
A  
B

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# Sweet Home Alabama

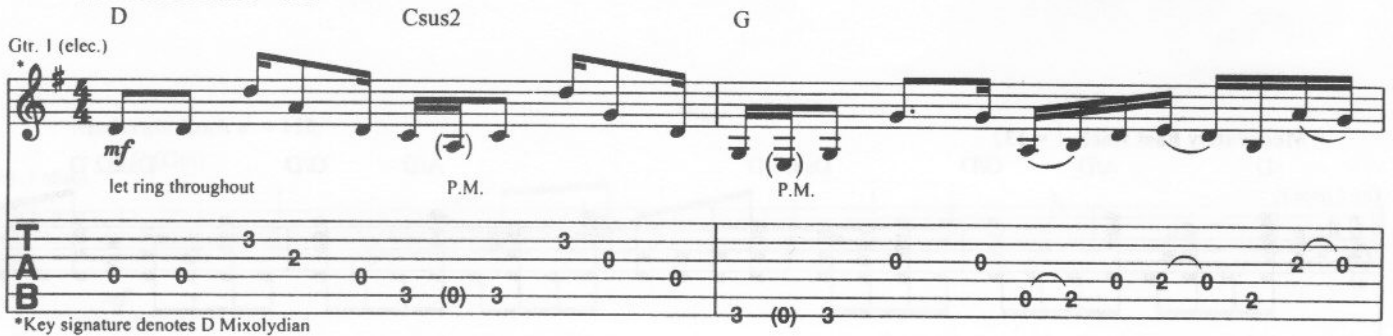
Words and Music by Ronnie Van Zant, Ed King and Gary Rossington

## Intro

Moderate Rock ♩ = 100

D Csus2 G

Gtr. 1 (elec.)  
mf  
let ring throughout



\*Key signature denotes D Mixolydian

D Csus2 G



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# Walk This Way

Words and Music Steven Tyler and Joe Perry

Moderate Rock ♩ = 120

Gtr. 1 (dist.) N.C.(E)



A5



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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 B 12

**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 B 5

**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 B 7(19)

**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 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 B 0 0 0 0

**RAKE:** Drag the pick across the strings indicated with a single motion.

rake  
T  
A B x 5

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

T  
A B 5 7

**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.

T  
A 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 B 0 (0)

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

w/ bar  
T  
A B 4 5 7

**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 B 7 7 7

## 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 (C), 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**

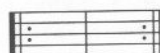
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**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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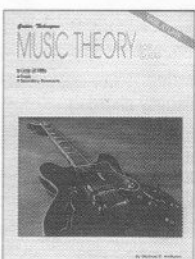
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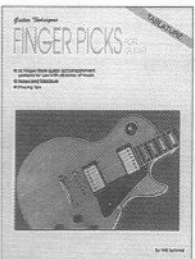


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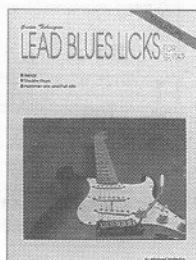
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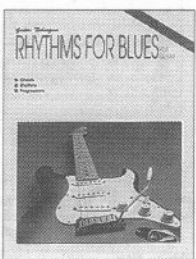


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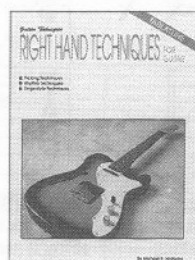


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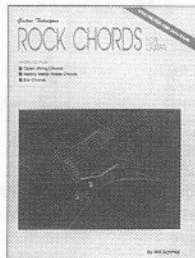


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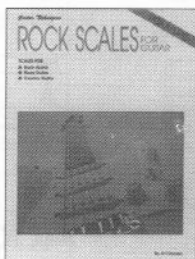


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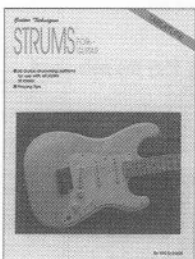


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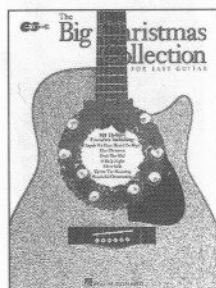


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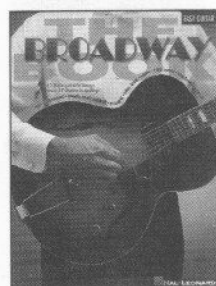


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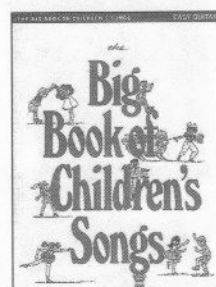
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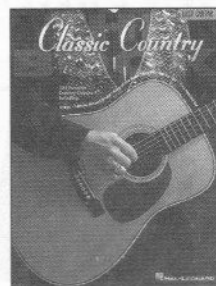
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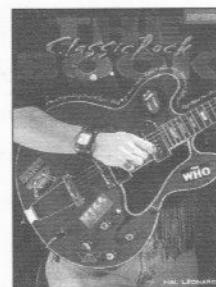


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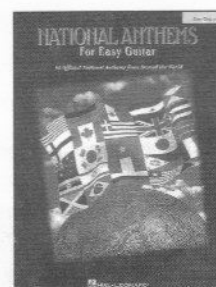


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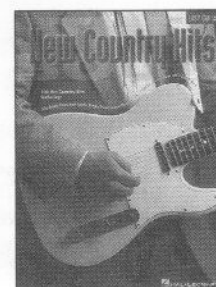


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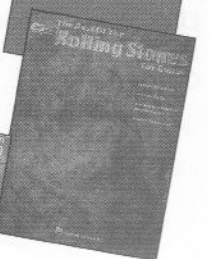
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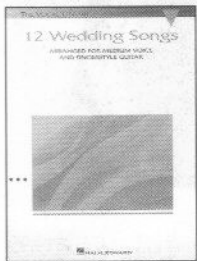
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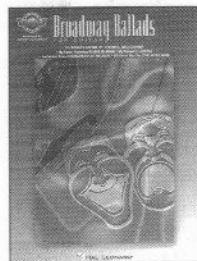
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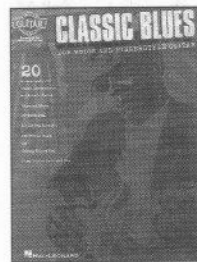
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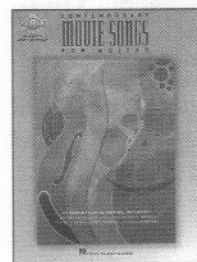
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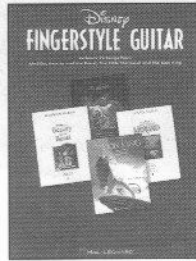
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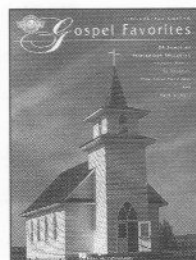
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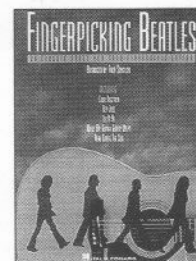


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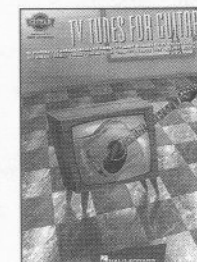
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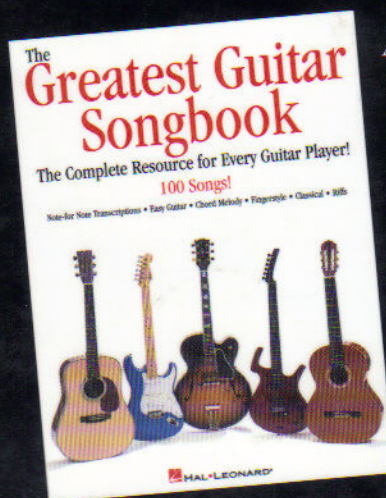




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 Chattahoochee  
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 Crazy Train  
 Cult Of Personality  
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 Deuce  
**Don't Get Around Much Anymore**  
 Don't Speak  
 Dust In The Wind  
 Edelweiss  
 El Shaddai  
 Estudio (Aguado)  
 Estudio #2 (Sor)  
 Free Bird  
**Friends In Low Places**  
 Great Balls Of Fire  
 Greensleeves  
 Have I Told You Lately  
**He's Got The Whole World In His Hands**

**Hello, Dolly!**  
**Here Comes The Sun**  
**Home On The Range**  
**House Of The Rising Sun**  
 I Feel Fine  
 I'll Stick Around  
**I'm Your Hoochie Coochie Man**  
 Iron Man  
 Jingle Bells  
 Lagrima  
 Layla  
 Let It Be  
 Love Me Do  
 Love Struck Baby  
 Maggie May  
 Mercury Blues  
 Message In A Bottle  
 Minuet  
 Minuet  
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 Money  
**More Than A Feeling**  
**The Munster's Theme**  
 My Funny Valentine  
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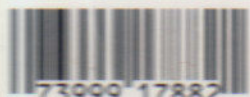
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