

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

Guitar Recorded Versions

- 4 Babe, I'm Gonna Leave You
- 18 Brown Eyed Girl
- 25 Dust in the Wind
- 28 Here Comes the Sun
- 33 Love Struck Baby
- 43 No Particular Place to Go
- 50 Paranoid
- 54 You Really Got Me

Easy Guitar with Notes and TAB

- 58 The Addams Family Theme
- 59 Amazing Grace
- 62 Auld Lang Syne
- 66 The Best of My Love
- 60 Blue Suede Shoes
- 70 Boot Scootin' Boogie
- 63 Change the World
- 74 Chattahoochee
- 80 Counting Blue Cars
- 84 Danny Boy (Londonderry Air)
- 86 Don't Get Around Much Anymore
- 77 Don't Speak
- 88 El Shaddai
- 94 Free Bird
- 91 Great Balls of Fire
- 98 Greensleeves

- 99 Mission: Impossible Theme
- 100 The Munster's Theme
- 102 My One and Only Love
- 104 Only Wanna Be With You
- 108 Rock Around the Clock
- 110 Sweet Home Chicago
- 112 Vision of Love
- 117 Wonderwall
- 122 Yesterday
- 124 You Were Meant for Me
- 127 Your Song

Easy Guitar

- 130 Achy Breaky Heart (Don't Tell My Heart)
- 132 All My Loving
- 134 Are You Sleeping
- 138 Ave Maria
- 136 Back in the U.S.S.R.
- 139 Beauty and the Beast
- 140 Born to Be Wild
- 142 The Boys Are Back in Town
- 144 Crazy
- 145 Edelweiss
- 146 Friends in Low Places
- 148 Have I Told You Lately
- 150 He's Got the Whole World in His Hands
- 134 Hello, Dolly!

- 151 Home on the Range
- 150 House of the Rising Sun
- 157 Jingle Bells
- 152 Layla
- 154 Let It Be
- 155 Love Me Do
- 158 Maggie May
- 160 Mercury Blues
- 162 My Generation
- 163 My Girl
- 164 O Little Town of Bethlehem
- 165 Rocky Mountain Way
- 166 Roxanne
- 168 Some Enchanted Evening
- 170 The Sound of Music
- 172 The Star Spangled Banner
- 174 Takin' Care of Business
- 177 T-R-O-U-B-L-E
- 176 We Will Rock You
- 180 When the Saints Go Marching In
- 181 Wild Thing
- 184 Yankee Doodle
- 182 You Needed Me

Chord Melody Guitar

- 185 All the Things You Are
- 188 The Christmas Song (Chestnuts Roasting on an Open Fire)
- 192 Misty
- 196 Stella by Starlight

Classical Guitar

- 201 Bianco Fiore
- 200 Estudio (Aguado)
- 202 Estudio #2 (Sor)
- 204 Lagrima
- 199 Minuet

- 206 Minuet
- 207 Pavane

Fingerstyle Guitar

- 208 Bury Me Not on the Lone Prairie
- 212 My Funny Valentine
- 210 Scarborough Fair
- 215 Shenandoah
- 216 Tears in Heaven
- 219 A Whole New World (Aladdin's Theme)

Guitar Riffs

- 222 All Day and All of the Night
- 222 All Right Now
- 223 Crazy Train
- 223 Cult of Personality
- 224 Day Tripper
- 224 Deuce
- 225 I Feel Fine
- 225 I'll Stick Around
- 226 I'm Your Hoochie Coochie Man
- 226 Iron Man
- 227 Message in a Bottle
- 227 Money
- 228 More Than a Feeling
- 228 Name
- 229 Oh, Pretty Woman
- 229 Paperback Writer
- 230 Smoke on the Water
- 230 Start Me Up
- 231 Substitute
- 231 Sunshine of Your Love
- 232 Sweet Home Alabama
- 232 Walk This Way

233 Strum and Pick Patterns

234 Guitar Notation Legend

Babe, I'm Gonna Leave You

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

Moderately ♩ = 134

Gu. 1 (acoustic) *mp*

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

The first system of music features a guitar part on a single treble clef staff and a bass part on a three-line staff. The guitar part is marked 'Gu. 1 (acoustic)' and 'mp'. The melody consists of eighth notes with a steady eighth-note accompaniment. The bass part provides a simple harmonic accompaniment with chords and single notes.

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

The second system continues the musical notation from the first system, maintaining the same instrumental parts and chord structure.

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)

The third system introduces the vocal line. The lyrics 'Babe, Rhy. Fig. 1 ba - by, ba - by I'm (end Rhy. Fig. 1)' are written below the vocal staff. The guitar and bass parts continue with the same accompaniment.

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

gon - na leave you. I said

The fourth system continues the vocal line with the lyrics 'gon - na leave you. I said'. The guitar and bass parts remain consistent with the previous systems.

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

ba - by, you know I'm gon -

The fifth system concludes the vocal line with the lyrics 'ba - by, you know I'm gon -'. The guitar and bass parts continue to the end of the system.

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

na leave you I'll

F6 F E7 E F6 F E7 E

leave you when the summer-time, leave you when the summer comes

Am Am7/G D7/F# F E

a-roll in, leave you when the summer comes

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

a long

Rhy. Fig. 2

Am Am7 Dm(add9) Am Am7 Dm(add9) (end Rhy. Fig. 2)

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

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

Am7 Am7sus4/G Am7/G D7/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 - hy, 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
(end Rhy. Fig. 3A)

Rhy. Fig. 3A (Gtr. 3-les.)

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

Gr. 3 (Gr. 3 out)

Gr. 1

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "I could hear it call - in' me, I said don't you hear it call - in' me the way it". Above the vocal line, the chords F, E, F, and E are indicated. The guitar 3 part (Gr. 3) is in the treble clef and features a triplet of eighth notes in each measure. The guitar 1 part (Gr. 1) is in the bass clef and features a rhythmic pattern of eighth notes. The bottom two staves show the fretboard diagrams for the guitar parts.

w/Rhy. Fig. 2

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

used to do? Ok.

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

Detailed description: This system contains the fifth and sixth measures. The vocal line continues with the lyrics "used to do? Ok.". The chords Am, Am7, and Dm(add9) are indicated above the vocal line. The guitar 1 part (Gr. 1) is in the bass clef and features a rhythmic pattern of eighth notes. The bottom two staves show the fretboard diagrams for the guitar parts.

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

Gr. 2 mp

Gr. 1 mp

Detailed description: This system contains the seventh and eighth measures. The guitar 2 part (Gr. 2) is in the treble clef and features a rhythmic pattern of eighth notes. The guitar 1 part (Gr. 1) is in the bass clef and features a rhythmic pattern of eighth notes. The bottom two staves show the fretboard diagrams for the guitar parts.

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

3 3 3

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

(Gr. 2 out)

Am C/G D7/F# F E

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

3 3

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,

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.

Am7 Am(add6) G7 G6 D(add9)/F#1 D/F#1 Fmaj7 E

Wom - an. _____ I know. _____ I know. _____ Feels

8va

Gtr. 3

mp full full full

full full full full full

The first system of music features a vocal line with lyrics "Wom - an. _____ I know. _____ I know. _____ Feels". Above the vocal line are guitar chords: Am7, Am(add6), G7, G6, D(add9)/F#1, D/F#1, Fmaj7, and E. A guitar solo is indicated by "Gtr. 3" and "8va", with notes marked "full". The piano accompaniment consists of a treble clef staff with eighth-note patterns and a bass clef staff with chordal accompaniment.

Am7 Am(add6) G7 G6 D(add9)/F#1 D/F#1 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

The second system of music features a vocal line with lyrics "good to have you back a - gain and I know that one day ba - by _____ it's gon - na real - ly". Above the vocal line are guitar chords: Am7, Am(add6), G7, G6, D(add9)/F#1, D/F#1, Fmaj7, and E. A guitar solo is indicated by "full" and "10-12 10-12 10". The piano accompaniment consists of a treble clef staff with eighth-note patterns and a bass clef staff with chordal accompaniment.

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.

Gr. 2

mp

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

0 7 10 0 7 0 7 10 0 7 0 7

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

Oh, _____ huh.

The first system of music features a vocal line with the lyrics "Oh, _____ huh." The guitar part includes a melody line with a triplet of eighth notes, a "hold bend" instruction with a dashed arrow, and a fretboard diagram with notes on strings 1, 2, 3, and 4. The accompaniment consists of a series of chords: 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. _____

The second system of music features a vocal line with the lyrics "So good, sweet ba - by. _____". The guitar part includes a melody line with triplets of eighth notes and a fretboard diagram with notes on strings 1, 2, 3, and 4. The accompaniment consists of a series of chords: Fmaj7, E, Am7, Am(add6), G7, and G6.

Dadd9/F# D/F# Fmaj7 E Am

It was real - ly. real - ly good.

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics. The second line is a guitar melody with triplets and slurs. The third line is a bass line with chords and notes. The fourth line is a guitar accompaniment with chords and notes.

C/G D7/F# F E

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

Detailed description: This system contains the second two lines of music. The top line is a vocal line with lyrics. The second line is a guitar melody with triplets and slurs. The third line is a bass line with chords and notes. The fourth line is a guitar accompaniment with chords and notes.

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

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

(Gr. 2 out)

The first system of music features a vocal line with lyrics "day, but now I've got to go a -". Above the vocal line are guitar chords: Am, Am7(sus4)/G, Am7/G, D7/F#, F, and E. A guitar line below the vocal line shows a triplet of notes. A piano accompaniment line below the guitar line starts with a piano (*p*) dynamic and includes a *wf* (wide finger) marking. The piano part consists of a steady eighth-note accompaniment.

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.

The second system of music features a vocal line with lyrics "way. Oh, oh, oh." and "Ba - by, ba - by, ba - by." Above the vocal line are guitar chords: Am, Am7/G, D7/F#, F, E, Am, Am7/G, D7/F#, F, E, Am, Am7/G, D7/F#, F, E. A guitar line below the vocal line shows a triplet of notes. A piano accompaniment line below the guitar line starts with a piano (*p*) dynamic and includes a *wf* (wide finger) marking. The piano part consists of a steady eighth-note accompaniment.

Free time

F E7

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

Gr. 1

mp

The third system of music features a vocal line with lyrics "that's when it's call - in' me,". Above the vocal line are guitar chords: F and E7. A guitar line below the vocal line shows a triplet of notes. A piano accompaniment line below the guitar line starts with a piano (*p*) dynamic and includes a *mp* (mezzo-piano) marking. The piano part consists of a steady eighth-note accompaniment.

F E7

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

The first system of music features a vocal line on a treble clef staff with lyrics "I said that's when it's call - in' me back home." The melody starts on a whole note 'I', followed by eighth notes for "said that's when it's", a quarter note for "call", an eighth note for "in'", a quarter note for "me", a half note for "back", and a quarter note for "home". Above the vocal line, the chords F and E7 are indicated. Below the vocal line, there are two guitar staves. The top staff shows a guitar accompaniment with a treble clef, featuring a series of chords and melodic lines. The bottom staff shows a bass line with a bass clef, consisting of a steady eighth-note pattern.

A/C1 Cm6 Bm7 Bmaj7

Gr. 2 (Gr. 2 out)

Gr. 1 (pick w/ fingers)

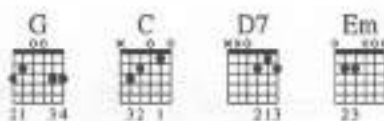
The second system of music is primarily for guitar. It begins with a treble clef staff showing four chord changes: A/C1, Cm6, Bm7, and Bmaj7. Below this are three guitar staves. The top staff is labeled "Gr. 2" and contains a melodic line of eighth notes. The second staff shows a bass line with fret numbers 7, 9, 10, 7, 9, 10, 7, 9, 10, 7, 9, 10, 7, 9, 10, 7, 9, 10. The third staff is labeled "Gr. 1" and contains a rhythmic pattern of eighth notes with the instruction "(pick w/ fingers)". The bottom staff shows a bass line with fret numbers 9, 9, 9, 9, 9, 9, 9, 9, 7, 7, 7, 7, 7, 7, 7, 7, 6, 6, 6, 6.

Am(add9) Gr. 3

The third system of music continues the guitar accompaniment. It starts with a treble clef staff showing the chord Am(add9). Below are three guitar staves. The top staff is labeled "Gr. 3" and contains a melodic line of eighth notes. The second staff shows a bass line with fret numbers 9, 9, 9, 9, 9, 9, 9, 9, 7, 7, 7, 7, 7, 7, 7, 7, 6, 6, 6, 6. The third staff shows a rhythmic pattern of eighth notes with the instruction "(pick w/ fingers)". The bottom staff shows a bass line with fret numbers 9, 9, 9, 9, 9, 9, 9, 9, 7, 7, 7, 7, 7, 7, 7, 7, 6, 6, 6, 6.

Brown Eyed Girl

Words and Music by Van Morrison



Intro

Moderately Fast Rock ♩ = 144

Chords: N.C.(G), (C), (G), 1. (D)

Gr. 1 (elec.)

mf
w/ clean tone
w/ pick & fingers

TAB: 12 13 15 13 12 | 13 15 17 15 13 | 12 13 15 13 12 | 10 12 11 12 10

2.

Verse

Chords: (D), G, C, G

Gr. 2 (acous.)

Rhy. Fig. 1

mf

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

Gr. 1

let ring

TAB: 10 12 11 12 10 | 3 3 3 3 | 1 0 2 2 | 3 4 3 4

D7

Gr. 2 w/ Rhy. Fig. 1, 3 times
G

C

End Rhy. Fig. 1

came? — Down — in the hol — low, —

TAB: 10 8 7 6 | 3 3 3 3 | 0 1 3 0

G D7 G

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

3 3 5 4 3 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,

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

C D7 G Em

Rhy. Fig. 2

Gr. 2

my brown - eyed — girl. —

Gr. 1

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

The first system of music features a vocal line in treble clef with lyrics "rain - bow's wall. — Slip - ping and a slid - ing". The piano accompaniment is in treble clef, and the guitar part is shown as a fretboard with fingerings: 4, 3, 2, 5, 5 for the first measure; 3, 4, 3, 3, 4 for the second; and 5, 6, 7, 5, 5, 5 for the third.

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

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

The second system continues the vocal line with lyrics "all a - long the wa - ter - fall — with you, — my brown - eyed — girl. —". The guitar part includes a section labeled "Gr. 2: w/ Rhy. Fig. 2" with a fretboard showing fingerings: 3, 3, 3, 3, 2, 2 for the first measure; 5, 5, 5, 4, 2 for the second; 0, 1, 1, 2 for the third; and 2, 0, 2 for the fourth.

G Em C D7

You, — my — brown - eyed girl.

The third system features the vocal line with lyrics "You, — my — brown - eyed girl.". The guitar part shows fingerings: 3, 3, 3, 3, 2 for the first measure; 0, 0, 0, 0 for the second; 1, 3, 0, 3 for the third; and 2, 0, 2 for the fourth.

G D7 D7 Gr. 2 Gr. 1

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

The fourth system continues the vocal line with lyrics "Do you re - mem - ber when we used to sing?". The guitar part includes a section labeled "Gr. 2" with a rhythmic pattern of eighth notes and a section labeled "Gr. 1" with a fretboard showing fingerings: 3, 5, 6, 7 for the first measure; 5, 3, 2 for the second; and a sequence of X's and numbers (4, 4, 4, 4) for the third and fourth measures.

Chorus

Gr. 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

G

Just like that. Sha, la, la, la, la, la, la, la, la

End Rhy. Fig. 3

G

D7

G

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

Gr. 2

Gr. 1

Bass Interlude

Gr. 1 & 2 rest

N.C.(G)

(C)

(G)

(D7)

Verse

Dir. 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.

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

G C G D7

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

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

G C G

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

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

D7 G C

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

7 8 7 | 4 5 7 5 4 | 5 10 9

Dust in the Wind

Words and Music by Kerry Livgren

Handwritten signature

Intro
Moderately ♩ = 46

*Gr. 1 (across)

C Cmaj7 Cadd9 C Asus2 Asus4

mf
m p l p m p l son.
p
**w/flags
let ring throughout

T
A
B

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

Handwritten: p i m p l m

Am Asus2 Cadd9 C Cmaj7 Cadd9 Am Asus2

Verse

Asus4 Am G/B C G/B Am

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

G Dm7 Am G/B

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

C G/B Am G Dm7

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

Am Chorus D/F# G Am Am/G To Code ⊕

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 F#11/A

Oh, ho, ho.

Instrumental Bridge

Am(add9) C/A

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

Coda
D/F#

G Am Am/G

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

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

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

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

Outro

Am Asus2 Asus4(b13) Am Asus2 Asus4(b13)

wind. The wind.

**Play 4 Times and Fade*

*ad lib. voc. on repeat

Here Comes The Sun

Words and Music by George Harrison

*Capo VII

Intro

Moderately ♩ = 126

Gtr. I (acous.)

Musical notation for the Intro section, featuring guitar and tablature. The guitar part is in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Moderately' with a quarter note equal to 126 beats per minute. The guitar part is marked 'mf' and 'let ring throughout'. The tablature is written on a six-line staff with fret numbers 0-10. Chords A, D, E7, and E7sus4 are indicated above the staff.

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

Musical notation for the second part of the Intro section, featuring guitar and tablature. The guitar part is in treble clef with a key signature of two sharps. The tablature is written on a six-line staff with fret numbers 0-10. Chords A, D, and E7 are indicated above the staff.

Chorus

Musical notation for the first part of the Chorus section, featuring vocal melody and guitar accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "Here comes the sun, doo 'n' doo doo. Here comes the sun". The guitar part is in treble clef with a key signature of two sharps. The tablature is written on a six-line staff with fret numbers 0-10. Chords A and D are indicated above the staff.

Musical notation for the second part of the Chorus section, featuring vocal melody and guitar accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "'n' I say it's al-right". The guitar part is in treble clef with a key signature of two sharps. The tablature is written on a six-line staff with fret numbers 0-11. Chords B7 and N.C. are indicated above the staff.

Verse

A D E7 E7sus4 E7

1. Lit-tle dar-lin', it's been a long, cold, lone-ly win-ter.

A D E7 E7sus4

Lit-tle dar-lin', it feels 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

A N.C. A E7 E7sus4 E7

it's al-right.

Verse

A D E7 E7sus4 E7

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

A D E7 E7sus4

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

Chorus

A D B7

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

To Coda

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

it's al - right.

Bridge

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

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

Sun, sun, sun, here it comes...

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

Sun, sun, sun, here it comes...

1., 2., 3.

4. E7sus4 E7 E

Verse

A D E7 E7sus4 E7

3. Lit-tle dar-lin', I feel that ice is slowly 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, a guitar accompaniment in treble clef, and a guitar tablature in bass clef. The key signature has two sharps (F# and C#). Chords are indicated above the staff: A, D, E7, and E7sus4. The lyrics are "Lit-tle dar-lin', it — seems — like — years — since it's — been — clear. —".

⊕ Coda

A D B7

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

This system contains the second musical system, marked as a Coda. It features a vocal line in treble clef with lyrics, a guitar accompaniment in treble clef, and a guitar tablature in bass clef. The key signature has two sharps. Chords are indicated above the staff: A, D, and B7. The lyrics are "Here comes the sun. — (Doo 'n' doo doo.) Here comes the sun. —".

A N.C. A

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

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

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

rit.

This system contains the fourth musical system, which is purely instrumental. It features a guitar accompaniment in treble clef and a guitar tablature in bass clef. The key signature has two sharps. Chords are indicated above the staff: N.C., (C), (G), (D/F#), (D), and A. The tempo marking "rit." (ritardando) is present. The system concludes with a final chord in the key of A major.

Love Struck Baby

Words and Music by Stevie Ray Vaughan

Intro

Moderately Fast ♩ = 162

N.C.

Gr. 1 (S.R.V.)

f w/ slight dia.

13 13 13 12 12 12 12 12 12 14 ^{1/4} 12 ^{1/2} 12 ^{1/4} 12

* Gr. 2

* 6 string bass arr. for gr.

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

Verse

*** A7

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

** Gr. 2 played one octave higher than gr. part, resulting in same pitch.

*** Chord symbols reflect overall harmony.

D7

sor - ry mess. — Think - in' 'bout you ba - by, give me such a thrill. — I got - ta

Detailed description: This system contains the first line of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "sor - ry mess. — Think - in' 'bout you ba - by, give me such a thrill. — I got - ta". The piano accompaniment is in the right hand, featuring a steady eighth-note rhythm. The guitar part is shown in the bottom two staves with chord diagrams for D7, G, and F#m.

A7 E7

have you — ba - by, can't — get my fill. — I — love ya ba - by, and I

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "have you — ba - by, can't — get my fill. — I — love ya ba - by, and I". The piano accompaniment continues with the same eighth-note pattern. The guitar part includes chord diagrams for A7 and E7.

A7 E7#9

know just what's to do. — I —

Detailed description: This system contains the third line of music. The vocal line has a short phrase "know just what's to do. — I —" followed by a rest. The piano accompaniment continues. The guitar part includes chord diagrams for A7 and E7#9.

Bridge D7 A7

— still re - mem - ber, a - let it be said, the way you made me feel — take a

Detailed description: This system contains the fourth line of music, labeled as the "Bridge". The vocal line starts with a rest followed by "still re - mem - ber, a - let it be said, the way you made me feel — take a". The piano accompaniment continues. The guitar part includes chord diagrams for D7 and A7.

D7

fool to for - get. — I saw a ton o' bricks that hit me in the head — 'n' what ya

Detailed description: This system contains the fifth line of music. The vocal line continues with "fool to for - get. — I saw a ton o' bricks that hit me in the head — 'n' what ya". The piano accompaniment continues. The guitar part includes chord diagrams for D7.

E7 D7

do - lit - tle ha - 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

Or. 2

D7 A7

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

The first system of music features a vocal line in treble clef with lyrics "love struck ba-by. You got me love struck mm-ba-by." The guitar accompaniment is in the middle staves, and the bass line is in the bottom staff. Chords D7 and A7 are indicated above the first and second measures respectively. The bass line includes fingerings such as 0 2 2 2 and 12 12.

To Coda ⊕ E7 D7#9

an' I know just what's to do.

The second system of music features a vocal line in treble clef with lyrics "an' I know just what's to do." The guitar accompaniment is in the middle staves, and the bass line is in the bottom staff. Chords E7 and D7#9 are indicated above the first and second measures respectively. The bass line includes fingerings such as 0 2 2 0 and 0 2 2 1.

Bass Solo
A7

Gr. 2

The Bass Solo section for Gr. 2 is written in treble clef. It begins with a dynamic marking *f* and includes a half-note triplet (1/2) over the first two measures. The bass line is shown in the bottom staff with fingerings 1 2 2 2 2 2 1 0 and 2 0 0 0 1 2 2 2 2 2 1 0.

Gr. 1

Barely audible next 9 measures.

The Bass Solo section for Gr. 1 is written in treble clef. It consists of three empty staves, with the instruction "Barely audible next 9 measures." written below the first staff.

D7

A7 **E7**

Gr. 1 **A7** **E7**

Gr. 1

A7

D7

Abu

D7

A7

E7

D7

Abu

A7

D7

A7 E7

Full $\frac{1}{4}$ full $\frac{1}{2}$ full

* Played behind the beat.

A7 E7

full $\frac{1}{2}$ full $\frac{1}{2}$

A7

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$

D7

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$

A7 E7

full $\frac{1}{2}$ full $\frac{1}{2}$ full $\frac{1}{2}$ full

A7 E7

full $\frac{1}{2}$ full $\frac{1}{2}$ full $\frac{1}{2}$ full $\frac{1}{2}$

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). Chord A7 is indicated above the staff. The melody features eighth notes with accents and slurs. The bass line includes a 'fall' instruction and a '1/4' note.

Musical notation system 2: Treble clef. Chord D7 is indicated above the staff. The melody continues with eighth notes and slurs. The bass line includes a '1/2' note and a '1/2 fall' instruction.

Musical notation system 3: Treble clef. Chord A7 is indicated above the staff. The melody features eighth notes and slurs. The bass line includes a 'let ring.....' instruction.

Musical notation system 4: Treble clef. Chord A7 is indicated above the staff. The melody features eighth notes and slurs. The bass line includes a '1/4' note, a '3/4' note, a 'fall' instruction, a '1/2' note, and a 'fade.....' instruction.

Musical notation system 5: Treble clef. Chord A9 is indicated above the staff. The melody features eighth notes and slurs. The bass line includes a '1/4' note and a 'fall' instruction.

Musical notation system 6: Treble clef. Chord D9 is indicated above the staff. The melody features eighth notes and slurs. The bass line includes a '1/4' note and a 'fall' instruction.

Musical notation system 7: Treble clef. Chord E7 is indicated above the staff. The melody features eighth notes and slurs. The bass line includes a '1/4' note and a 'fall' instruction.

No Particular Place to Go

Words and Music by Chuck Berry

Intro

Moderately ♩ = 132 (♩ · ♩ · ♩ · ♩)
*D+

I. Rid - in' a - loog in my au - to - mo -

Gr. 1 (clean)

mf

TAB

10	10	10	10	10	10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12	12
X	X	X	X	X	X	X	X	X	X	X	X	X

Gr. 2 (clean)

TAB

*Closed symbols reflect implied tonality.

Verse

G

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

TAB

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

Rhy. Fig. 1

mf
slight P.M. throughout

TAB

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

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 features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "I stole a kiss at the turn of a mile. The night was young and the moon... was gold." and "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 over the notes "at the turn of a mile" and "run - nin' wild". The guitar accompaniment is shown in a standard six-string format with a treble clef, and the bass line is in a standard six-string format with a bass clef. The system concludes with a chord change to C major.

G D

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

The second system of the musical score continues the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Crais - in' and play - in' the ra - di - o" and "Can you i - mag - ine the way - I felt?". The vocal line includes three triplet markings over the notes "Crais - in' and play - in' the ra - di - o". The guitar accompaniment is shown in a standard six-string format with a treble clef, and the bass line is in a standard six-string format with a bass clef. The system concludes with a chord change to D major.

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, -

End Rhy. Fig. 1

Verse

Str. 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.

Str. 1

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. -

G D

ear. Cod - 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 part consists of a melody line in treble clef and a chordal accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The first measure has a G chord, and the second measure has a D chord.

To Coda (Coda symbol) 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' instruction with a Coda symbol. The guitar part features a melodic line with triplets and a bass line with chords. The key signature remains one sharp (F#) and the time signature is 4/4.

Guitar Solo G

Gtr. 1

The guitar solo section is marked 'Guitar Solo' and 'Gtr. 1'. It features a complex melodic line in treble clef with many triplets and a bass line with chords. The key signature is one sharp (F#) and the time signature is 4/4. The solo is primarily in the G chord.

Gtr. 2 Rhy. Fig. 1

The second guitar part is marked 'Gtr. 2' and 'Rhy. Fig. 1'. It features a rhythmic figure in treble clef consisting of eighth notes and a bass line with chords. The key signature is one sharp (F#) and the time signature is 4/4.

C

G D

C G

D.S. al Coda

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

End Rhy. Fig 2

Outro-Guitar Solo

Gr. 2 w/ Rhy. Fig. 2

G

G

C

G

D

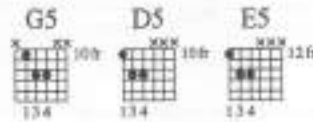
C

G

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

Paranoid

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



Intro Fast Rock ♩ = 164

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

TAB: 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14 | 12 14 12 14 12 14

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.

TAB: 14 14 14 14 14 14 14 14 | 14 14 14 14 14 14 14 14 | 12 12 12 12 12 12 12 12 | 12 12 12 12 12 12 12 12 | 12 12 12 14 12 12

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.

TAB: 14 14 14 14 14 14 14 14 | 14 14 14 14 14 14 14 14 | 12 12 12 12 12 12 12 12 | 12 12 12 12 12 12 12 12 | 12 12 12 14 12 12 0 0

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E5 D5

Whoa, _____ yeah!

Interlude

E5 D5 G5 D5 E5 Em7

slight P.M. -----

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

*With heavily distorted ring modulation effect in right channel.

E5

G5 D5 E5 Em7 E5

D5 *tra* G5 *loca* D5 E5 Em7 E5

D5 G5 D5 E5 Em7

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

8

⊕ **Coda**
Outro

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

7

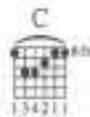
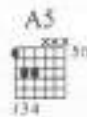
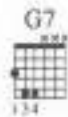
G5 D5 E5

Gr. 2 Gr. 1

1/4

You Really Got Me

Words and Music by Ray Davies



Intro

Moderate Rock $\text{♩} = 132$

F5 G5 F5 G5

F5

F5 G5 F5 G5

F5 G5 F5 G5

F5

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 2
(dist.)

Gr. 1 (dist.)

Verse

Gr. 2 w/ Rhy. Fig. 1, 1 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

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

A5 G5 A5 G5

Gr. 2

so I can't sleep at night. — }
so I can't sleep at night. — }

Yeah, you real - ly
(Yeah, _____)

A5 G5 A5

G5 A5 G5 A5

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

A5 G5 A5

C

get 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 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 D C

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

1. C 1/2. 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 F5

full full full full

G5 F5 G5 F5 G5 F5 G5 F5

G5 F5 G5 F5 G5 F5 G5 F5

let ring - - -

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

D.S. al Coda

⊖ Coda

D C D

real - ly got me. —

The Addams Family Theme

Music and Lyrics by Vic Mizzy

Intro
Moderately

C
3 1 1

Dm
1 1 1

G7
3 2 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. *>* *>* | 2. *>* *>*

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

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

⊕ **Coda**

G7 **C**

> *>*

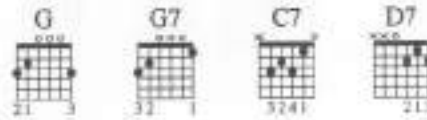
Ad - dams fam - i - ly.

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.

Blue Suede Shoes

Words and Music by Carl Lee Perkins



Verse
Brightly
N.C.

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

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

T
A
B

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

Chorus
C7

G7 G

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

T
A
B

D7 C7 G N.C. Verse G

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

T
A
B

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

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

Chorus C7

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

G D7

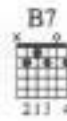
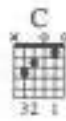
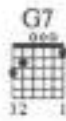
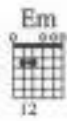
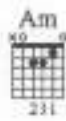
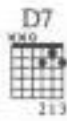
step on my blue suede shoes. You can do an-y-thing but lay

C7 G G

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

Auld Lang Syne

Words by Robert Burns
Traditional Scottish Melody



Strum Pattern: 3
Pick Pattern: 3

Verse
Moderately

D7 G Am D7 Em G7 C

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

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

G Am B7 Em Am D7 G C

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

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

Chorus

G Am D7 G G7 C

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

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

G Am B7 Em Am D7 G

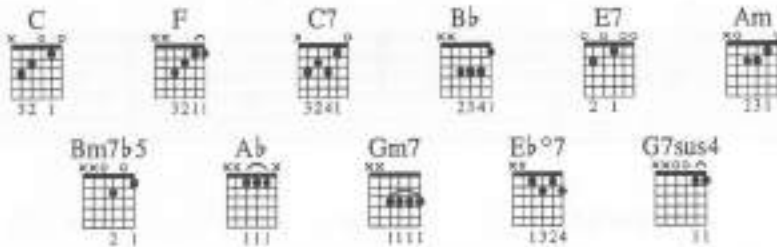
take a cup of kind - ness yet for Auld Lang Syne.

TAB: 0 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 —

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Chorus

C7 F E7 F E7

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

Am Bm7b5 E7 Am

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

Bm7b5 E7 Am Ab Gm7 F C

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

To Coda ⊕

1.

Eb7 G7sus4 C F

change — the world. —

C7 F C

2.

E \flat °7 G7sus4 C F F C

change _____ the world. Ba - by, if I could

E \flat °7 G7sus4 F E *D.S. al Coda*

change _____ the world. _____ I could

Coda

E \flat °7 G7sus4 F C E \flat °7 G7sus4

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

F C E \flat °7 G7sus4 C

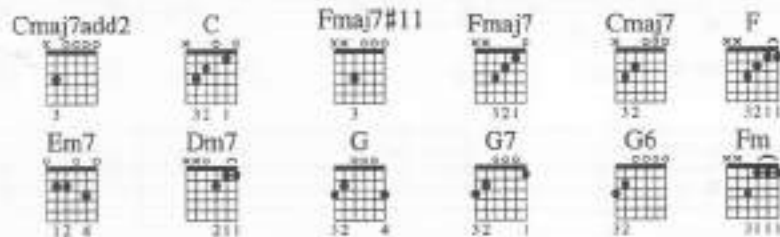
if I could change _____ the world. _____

Additional Lyrics

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

The Best of My Love

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



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

Intro
Moderately Slow

Cmaj7add2 C Fmaj7#11 Fmaj7 Cmaj7add2 C Fmaj7#11 Fmaj7

mp

TAB

Cmaj7add2 C Fmaj7#11 Fmaj7 Cmaj7add2 C Fmaj7#11 Fmaj7

Verse

Cmaj7 C Cmaj7 C Fmaj7

1. Ev - er - y night _ I'm ly - in' in bed _ hold - in' you close _ in my
2., 3. See Additional Lyrics

Cmaj7 C

dreams; _ think - in' a - bout _ all the things that we _ said and

F Em7

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

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

Dm7 Em7 F Cmaj7 C

- ver — but the words come out — soo — rough. I know you were try - in' to

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

Fmaj7 Cmaj7 C To Coda ⊕ G G7 G6 G7 G

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

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

Chorus C F

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

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

Cmaj7

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

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

Bridge

F

you get the best of my love.

Fm

Oo, I'm go - in'

Cmaj7

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

D.S. al Coda

Fm

qui - et night — and I would be al - right — if I could go — on

Dm7

G7

sleep - ing, 3. But

⊕ Coda

Outro-Chorus

G

Whoa, love, } sweet dar - lin',

C

F

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

Cmaj7

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

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

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

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 (♩ ♩ ♩)

play 3 times

Verse

mf

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

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

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

TAB: 0 0 0 0 0 0 2 0 | 0 0 0 2 0 0 0 0 | 0 0 0 0 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 | 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 }
 all out mak - in' it shake, doin' the } boot scoot-in' boo - gie. _____

1. | 2., 3. Chorus
 A
 2. I've Yeah, heel to toe, do - sa do,

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

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

E B7
 boo - gie. Oh, get down, turn a-round,

D.S. al Coda
(2nd ending)

E *To Coda* ⊕

go to town, boot scoot - in' boog - ie. _____ 3. The

⊕ *Coda* Chorus

A

Whoa, hee! 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 boog - ie.

B7

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

E B7

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

0 0 0 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 3

B7

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

4 4 2 0 2 2 4 0 0 2 2

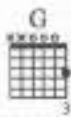
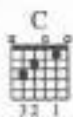
E A E

boo - gie. _____

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.

mf

Verse

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

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

G C

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

Pre-Chorus

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

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

G C F

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

C G C F

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

D7 G

Chorus

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

C

G C

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

1. To Coda ⊕ G C G C *D.S. al Coda*

2. lit - le 'bout love. lit - le 'bout love.

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

⊕ *Coda*

G C G C

lit - le 'bout love, a lot a - bout liv - in' and a lit - le 'bout _ love.

rit.

a tempo
N.C.

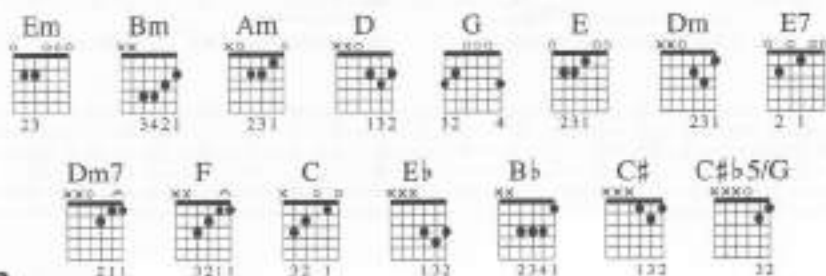
C

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

mp

Intro: Moderately, Em. Verse: Em, Bm, Am. Lyrics: I, You and me, — we used to be — to-geth-er.

D, Bm, Am, D, Em, Bm. Lyrics: ev-'ry day — to - geth - er, al - ways. I real-ly feel — that I'm

Am, D, Bm, Em, Am, D. Lyrics: los - ing my best friend. I can't be - lieve — this could be the end. It

Pre-Chorus

Em

Bm

Am

D

G

D

E

Em, Bm, Am, D, G, D, E. Lyrics: looks as though you're let-ting go, and if it's real, well, I don't want to know. See Additional Lyrics.

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

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

To Coda ⊕ Verse

Dm E7 Am F G Em

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

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.

⊕ 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.

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 Scott 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

Am G6

I could tell by

F Am

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

G6 F

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

Am G6 Fmaj7

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

Chorus

C D7 F

1. "Tell me all your thoughts on God. —

C D7 F

And tell me, am I ver - y far? —

Am D7 F

2. 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)

F Fmaj7 C

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

(2)

D7 Fmaj7

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

Am G F *D.C. al Coda*

far now?"

⊕ *Coda*

Outro-Chorus

C D7 F

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

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 | 3 1 3 1 1

F 2. D7 Fmaj7

um I ver - y far,

(1) 2 1 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."

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 1 1 | 0 0 1 1 | 0 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 Em Bm C#°7

mf 1. Oh, Dan - ny Boy, the pipes, the pipes are call - ing — from glen to
2. See Additional Lyrics.

G Em Am D7 G

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

C G Am D7

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

Chorus

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

See Additional Lyrics

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

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

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

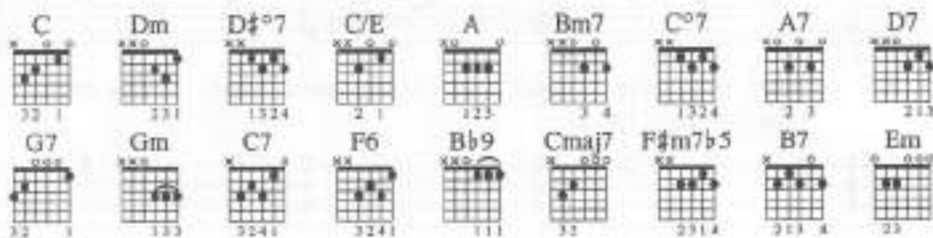
Additional Lyrics

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 (♩ ♩ ♩)

Verse

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

Chords: C, Dm, D#°7, C/E

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

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

Chords: G7, C, D#°7, Dm, C

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

2. more. — Bridge Dar - ling, I

Chords: C, D#°7, Dm, Gm, C7, F6

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

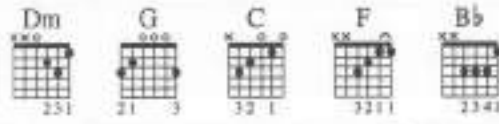
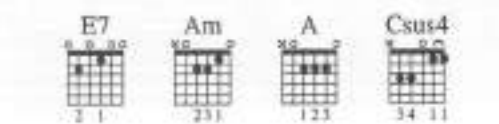
4. Missed the Sat - ur - day

⊕ Coda
C Dm G7 Cmaj7

more.

El Shaddai

Words and Music by Michael Card and John Thompson

Dm **G** **C** **F** **Bb**

E7 **Am** **A** **Csus4**


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 0 3 3 3 1



C F Bb

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

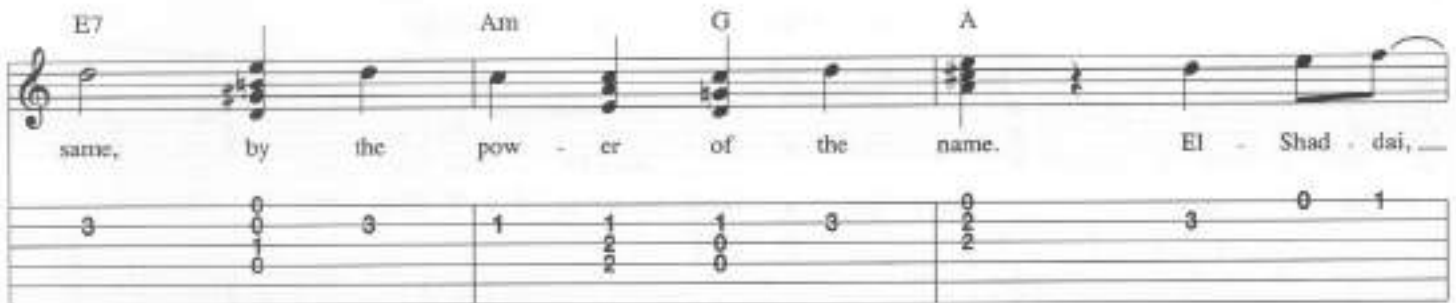
TAB: 0 1 0 3 1 1 2 3 0 1 0 3 1



E7 Am G A

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

TAB: 3 0 3 1 1 1 3 2 2 3 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 and you 'til I die, }

El - Shad -

C Verse Dm

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

G C F

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

Bb E7 Am G

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

A Dm G

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

1. C F Bb

God could who real ly sees, and by your might you

0 1 0 3 1 3 3 0 1

G C Csus4 C

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

3 3 1 0 1 0 0 0 3 0 1

2. F Bb G

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

1 0 1 3 3 3 1 3 0 1

Bb G *D.S. al Coda*

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

3 3 3 1 3 3 0 1

Coda C

dai.

1 0 0 0 0 0 2 2 2

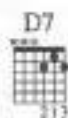
Dm E7 Am C

dai.

1 0 0 0 0 0 0 0 0 0 0 0

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 0

C7 N.C. D7 N.C.

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

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

Verse

G

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

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

C7 D7

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

C G N.C.

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

Instrumental ends

Bridge C

Kiss me, ba - by. Woo,

C

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

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. _ }

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

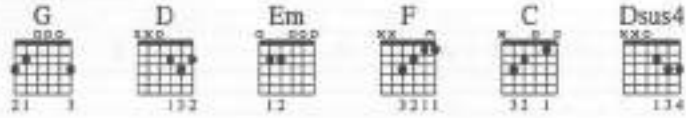
D7 C
 sure is fun. — Come on, ba-by, you're driv-ing me cra-zy.

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

T
A
B

F C

Dsus4 D Dsus4 D To Coda Verse G

1. If I
2. See Additional Lyrics

D Em

leave here to - mor - row,

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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*

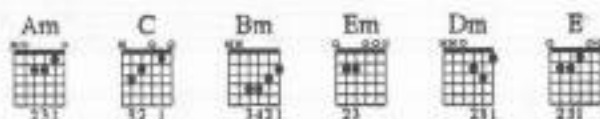
Coda

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

Am C Bm Em Am E Am

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

Chorus

C Bm Em Am Dm E

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

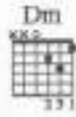
C Bm Em Am E Am

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

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 and B. Section A consists of 8 measures of music in Am, marked *mf*. Section B consists of 2 measures of music. The guitar part below shows the fretboard with fingerings: 0 0 3 0, 0 0 3 4, 0 0 3 0, 0 0 3 4, 1 2 2.

*combine patterns for $\frac{8}{8}$ time

Musical notation for section C. It consists of 5 measures of music. The guitar part below shows the fretboard with fingerings: 1 2 1, 1 2 0, 3 0, 2 2 1 3, 2 2 0 1.

C Dm

Musical notation for section D. It consists of 5 measures of music. The guitar part below shows the fretboard with fingerings: 2 1 2, 1 2, 1 2, 1 0, 3 0 0.

Am

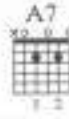
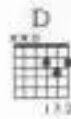
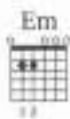
E7

F/Eb

Musical notation for section E. It consists of 6 measures of music. The guitar part below shows the fretboard with fingerings: 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
A
B

Em Am B7

B

Em D7 G A7

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 0 | 2 2 2 0

D7 B7 Em Am

C

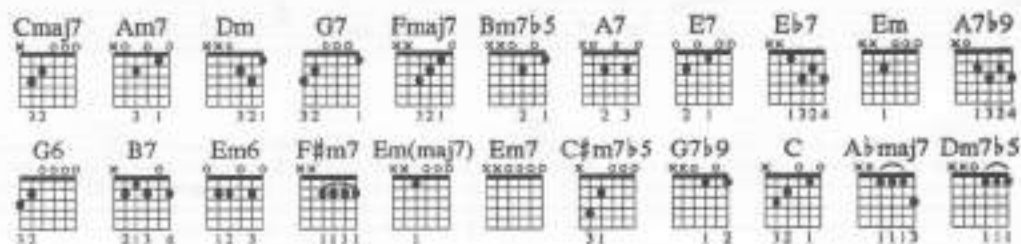
4 0 2 4 1 1 | 2 0 2 3 0 0 | 1 0 2 1 0 2

Em

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

My One and Only Love

Words by Robert Mellin
Music by Guy Wood



Strum Pattern: 4

Pick Pattern: 5

Verse

Slowly

Cmaj7 Am7 Dm G7

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

Am7 Fmaj7 Bm7b5 A7 Dm E7

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

Am7 Eb7 To Coda ⊕ 1. Dm G7 Em A7b9 Dm G7

splen - dor, _____ my one and on - ly love. _____

2. Dm G7 G6 Cmaj7 B7

my one and on - ly love. _____ The

Bridge

Em6 F#m7 B7 Em6

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

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

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

Dm G7 *D.C. al Coda*

tells me that you are my own.

Coda

Dm G7b9 C Abmaj7 Dm7b5 Cmaj7

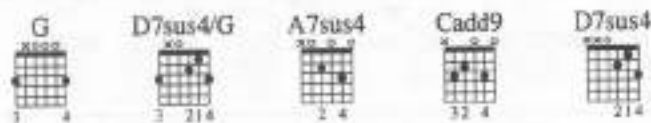
my one and on - ly love.

Additional Lyrics

2. The shadows fall and spread their mystic charms
In the hush of the night while you're in my arms.
I feel your lips so warm and tender,
My one and only love.
3. You fill my eager heart with such desire.
Ev'ry kiss you give sets my soul on fire.
I give myself in sweet surrender,
My one and only love.

Only Wanna Be with You

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



Strum Pattern: 4
Pick Pattern: 4

Verse

Moderately Fast

G D7sus4/G G D7sus4/G

mf 1. You and me, we come from dif-ferent worlds.

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

G D7sus4/G G D7sus4/G

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

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

G D7sus4/G G D7sus4/G

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

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

G D7sus4/G G D7sus4/G

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

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

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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 foot, on - ly wan - na be with

G D7sus4 G D7sus4

1., 2.
D7sus4

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*

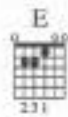
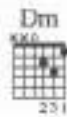
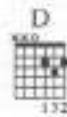
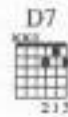
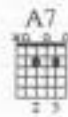
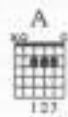
on - ly wan - na be with you. _____

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,

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

A N.C.

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

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

Verse

E7 A

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

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

A7 D7

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

A

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

E7 D7 A

1. - 4.

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

5.

A D Dm E N.C. A

5. When the clock strikes 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.

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.

Intro musical notation with treble clef staff and guitar tablature.

Verse

E7

A7

E7

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

Verse musical notation with treble clef staff and guitar tablature.

A7

E7

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

Verse musical notation with treble clef staff and guitar tablature.

To Coda ⊕

B7

A7

E7

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

Musical notation with treble clef staff and guitar tablature.

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

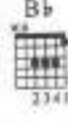
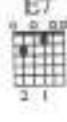
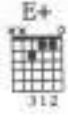
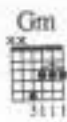
Back to the land of California, to my sweet home Chicago?

Additional Lyrics

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

Vision of Love

Words and Music by Mariah Carey and Ben Margulies



Strum Pattern: 8
Pick Pattern: 8

Verse
Moderately Slow

N.C. C Gm F

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

E+ E7 C

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

Gm F

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

Chorus

E+ E7 Eb6 D7

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

1. F C C+

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

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.

Union of Love

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, a-weet des-ti-ny, yes,

F E+ E7

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

C Gm

Frayed through the nights _____ so faith - ful - ly. _____

F E+ E7

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

Chorus

E♭6 D7 F

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

E♭6 D7 F E♭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 0 2 1 1 3 1 3 1 2 2

Freely A Tempo

F N.C.

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♭9 C

be. rit.

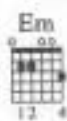
3 1 0 0 0 0 0 0 0 0 1 1 0 0 0 0

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

Chord progression: Em, G, Dsus4, Em (play 4 times)

Verse
Em

Chord progression: Em, G, Dsus4, Em

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

Chord progression: G, Dsus4, Em

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

Chord progression: 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 | 3 3 3 3 3 3 3 3

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

D.S. al Coda

⊕ 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.

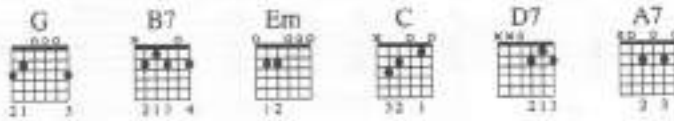
Additional Lyrics

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

Musical notation for the Intro and Verse. The Intro consists of a 4-measure sequence of chords: G, G, G, G. The Verse begins with a G chord and the lyrics: "1. Yes - ter - day, 2., 3. See Additional Lyrics". The notation includes a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. Below the staff is a guitar TAB with fret numbers.

Musical notation for the Verse continuation. The chords are B7, Em, C, and D7. The lyrics are: "all my trou - bles seemed so far a - way, now it looks as though they're". The notation includes a treble clef and a guitar TAB with fret numbers.

To Coda ⊕

Musical notation for the Coda. The chords are G, Em, A7, C, and G. The lyrics are: "here to stay. Oh, I be - lieve in yes - ter - day." The notation includes a treble clef and a guitar TAB with fret numbers.

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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.

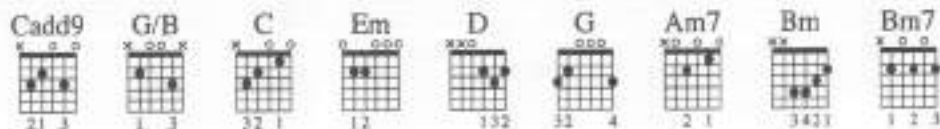
rit.

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 (♩ ♩ ♩)

Intro musical notation with chords: Cadd9, G/B, C, Em. Includes a bass line with fret numbers.

Verse

Verse musical notation with chords: Cadd9, G/B, C, Em. Includes lyrics: "1. I hear the clock. It's six A. M. I feel so far from where I've been. 2., 3. See Additional Lyrics".

Musical notation with chords: Cadd9, G/B, C, D. Includes lyrics: "I got my eggs, I got my pan-cakes too. I got my ma-ple syr-up, ev-'ry-thing but you."

Musical notation with chords: Cadd9, G/B, C, Em. Includes lyrics: "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 C³ 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 Am7³ 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

D Freely Bm7 Em D.C. al Coda (take repeat)

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

⊕ Coda

C D

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

Cadd9 G/B C Em

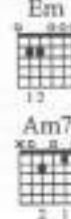
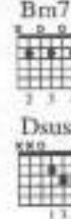
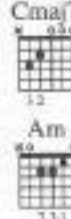
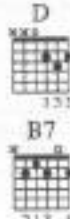
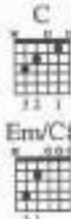
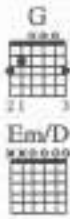
you. —

Additional Lyrics

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

Your Song

Words and Music by Elton John and Bernie Taupin



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

Intro
Moderately

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 (1, 3) Dsus D

we both _____ could live. *let ring* _____

2, 4 G Chorus 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)

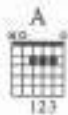
Words and Music by Don Von Tress

Strum Pattern: 5

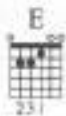
Pick Pattern: 3

Verse

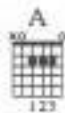
Steady Beat



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

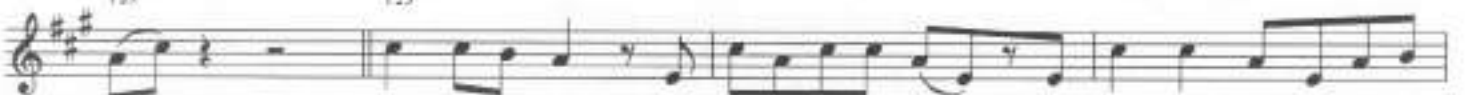
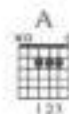


back — to the farm. — You can tell my feet to hit the floor. Or



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



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

To Coda ⊕

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

A



might blow up and kill this man. Ooh.

⊕ Coda

A



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

E



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

A



might blow up and kill this man. Ooh.

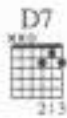
Additional Lyrics

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. I'll pre -



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

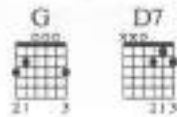
I will send to you.

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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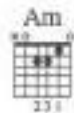
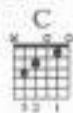
Hello, Dolly!

Music and Lyric by Jerry Herman

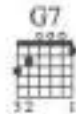
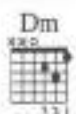
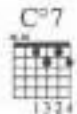
Strum Pattern: 3

Pick Pattern: 3

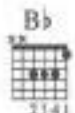
Verse
 Medium Strut



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



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



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, }

1. D7 G7 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.

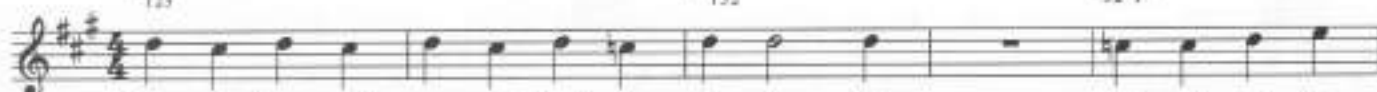
Words and Music by John Lennon and Paul McCartney

Strum Pattern: 1

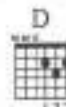
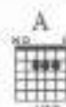
Pick Pattern: 1

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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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

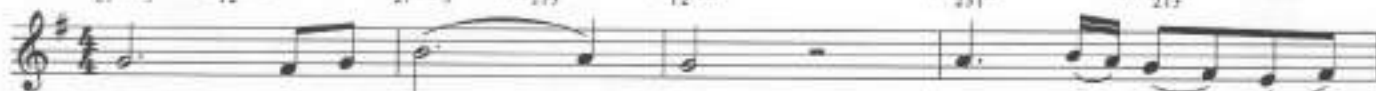
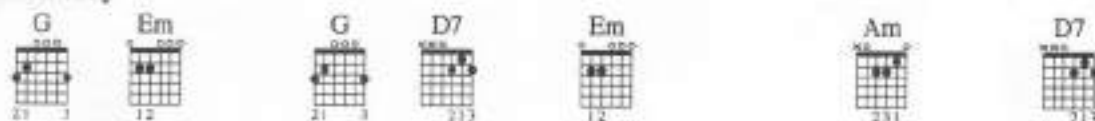
By Franz Schubert

Strum Pattern: 1

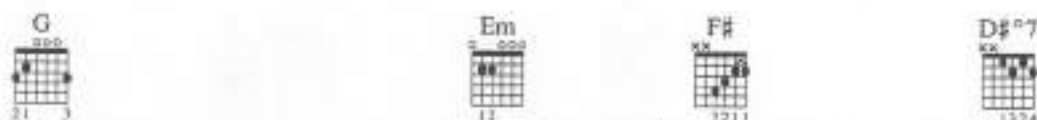
Pick Pattern: 2

Verse

Reverently



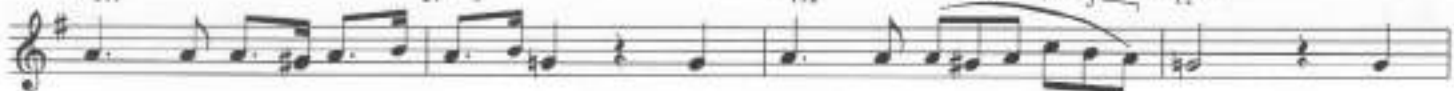
1. A - ve Ma - ri - al Gra - ti - a ple -
2. A - ve Ma - ri - al Ma - ter De -



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 -



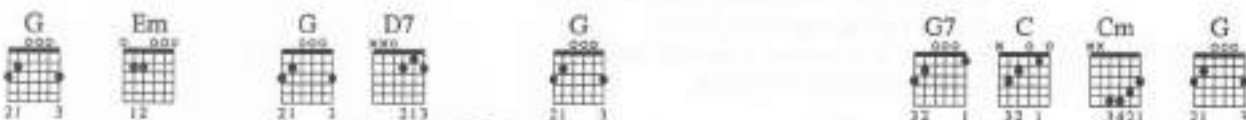
na, A - ve, A - ve! Do - mi - nus, Do - mi - nus te - cum, Be - ne -
bis, O - ra, ra pro no - bis pec - ca - to - ri - bus, No - ne



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.



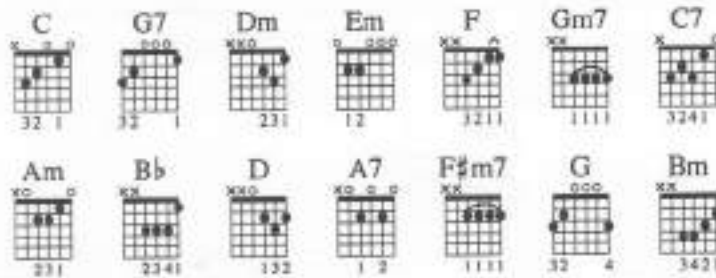
A - ve Ma - ri - al
A - ve Ma - ri - al

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

1. Tale as old as time, true as it can be. Bare-ly e-ven friends, then some-bod-y bends un-ex-pect-ed - ly. Just a lit-tle change. Small, to say the least. Both a lit-tle scared, nei-ther one pre-pared. Beau-ty and the Beast.

Bridge

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

Verse

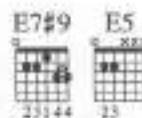
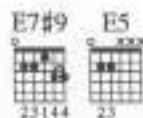
sure as the sun will rise. 2. Tale as old as time, tune as old as song. Bit-ter-sweet and strange, find-ing you can change, learn-ing you were wrong. Cer-tain as the sun ris-ing in the East, tale as old as time, song as old as rhyme. Beau-ty and the Beast. Tale as old as time, song as old as rhyme. Beau-ty and the Beast.

Born To Be Wild

Words and Music by Mars Bonfire

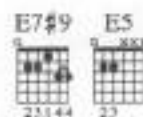
Strum Pattern: 1

Verse
Heavy Rock



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

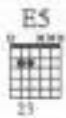
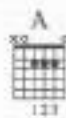
Head out on the high - way.



Look-in' for ad - ven - ture

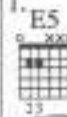
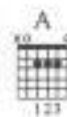
and what - ev - er comes our way.

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. at Coda (take 2nd ending)*

Born to be wild. —

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

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

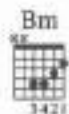
Words and Music by Philip Parris Lynott

Strum Pattern: 3

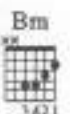
Pick Pattern: 3

Verse

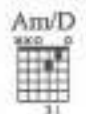
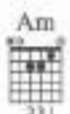
Bright Rock



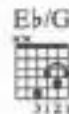
1. Guess who just ___ got back to - day, ___ Them wild - eyed boys ___
2., 3. See Additional Lyrics



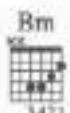
that had been a - way. ___ Had - n't changed, had - n't much to say.



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

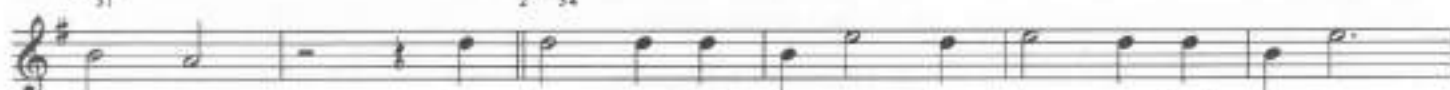


were a - round. How you was, ___ where you could be found. _



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.

A5 C5 G5

I say, the boys are back in town, _____ the

A5 C5 G5

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

A5 C5

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

Interlude
G

1., 2.
G/B

Am/D

3.
G/B

Am/D

D.S. and Fade

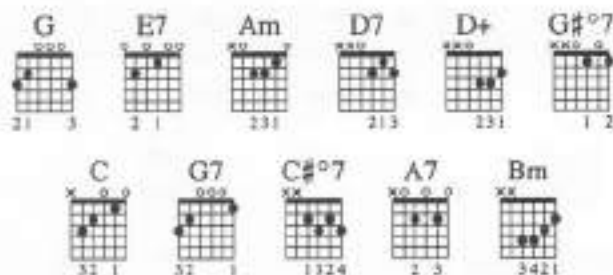
Additional Lyrics

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

Chord progression for Verse: G, E7, Am, D7, D+, G, G#°7, Am, D7, G, E7, Am, D7.

Cra - zy, — cra - zy for feel - in' so lone - ly — I'm
 cra - zy, — cra - zy for feel - in' so blue. — I knew — you'd
 love me as long as you want - ed, — and then some - day — you'd

Bridge

Chord progression for Bridge: G, C, G, G7, C, C#°7.

leave me for some - bod - y new. — Wor - ry — why do I let my - self
 wor - ry, — won - d'rin' — what in the world did I do? —

Chorus

Chord progression for Chorus: G, E7, Am, C, Bm, Am, G#°7, Am, D7, G.

Cra - zy — for think - ing that my love could hold you, — I'm
 cra - zy for try - in', cra - zy for cry - in' — and I'm cra - zy for lov - in' you.

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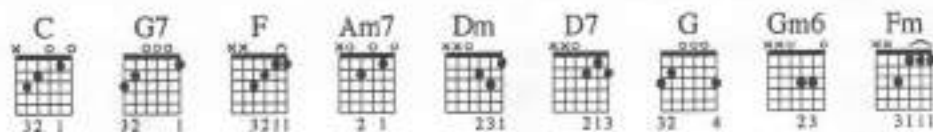
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Edelweiss

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



Strum Pattern: 7

Pick Pattern: 7

Verse

Slowly, With Expression

C G7 C F C

E - del - weiss, e - del - weiss, ev - 'ry

Am7 Dm G7 C G7

morn - ing you greet me. Small and white,

C F C G7 C

clean and bright. You look hap - py to meet me.

Bridge

G7 C F

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

Chorus

D7 G G7 C Gm6 F

grow for - ev - er. E - del - weiss, e - del -

Fm C G7 C

weiss, bless my home - land for - ev - er.

Friends in Low Places

Words and Music by Dewey Blackwell and Earl Bud Lee

Strum Pattern: 6

Pick Pattern: 6

Verse

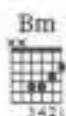
Moderately



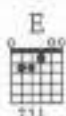
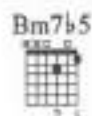
I. Blame it all on my roots. — I showed up in boots. — and ru-ined your black - tie af - fair. —



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

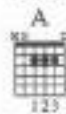


there. — And I saw the sur-prise — and the fear in his eyes — when I took his glass — of cham-pagne.

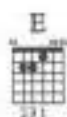


and I toast-ed you, — said, "Hon-ey, we may be through, — but you'll nev-er hear — me com-plain,"

Chorus



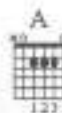
'cause I've got friends — in low plac - es where the whis-key — drowns — and the



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



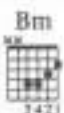
Yeah, I'm not big — on so - cial grac - es. Think I'll slip on — down — to the



O - a - sis. Oh, — I've got friends . in low — plac - es. —

1. 2. **Outro**


2. Well, I I've got friends . in low plac - es where the whis - key — drowns. and the

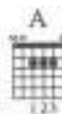


beer — chas - es my blues — a - way and I'll be o - kay. —



Yeah, I'm not big — on so - cial grac - es. Think I'll slip on — down — to the

Repeat and Fade



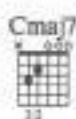
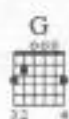
O - a - sis. Oh, — I've got friends . in low — plac - es. —

Additional Lyrics

2. 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

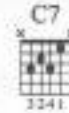
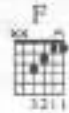
fill my heart with glad-ness, ease my trou-bles that's — what you do. —

rit.

He's Got the Whole World in His Hands

B♭ = 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

- | | |
|---|---|
| <p>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.</p> | <p>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.</p> |
|---|---|

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House of the Rising Sun

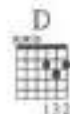
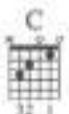
Traditional

Strum Pattern: 8

Pick Pattern: 8

Verse

Moderately (♩ · ♩ · ♩)

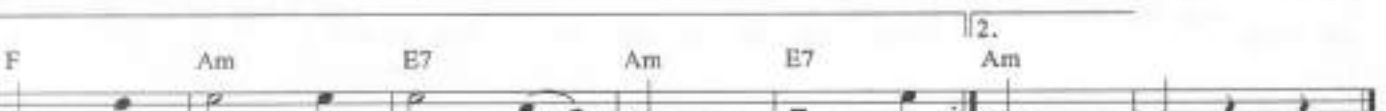


1. There is a house in New Orleans they

2. See Additional Lyrics



call the Rising Sun. It has been the ruin of many a poor



girl, and I, oh Lord, was one. 2. Go Sun.

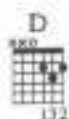
Additional Lyrics

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
b = Natural

Strum Pattern: 7
Pick Pattern: 9

Verse
Slowly

Oh give me a home where the buf - fa - lo roam, where the
 deer and the an - te - lope play. _____ Where sel - dom is
 heard a dis - cour - ag - ing word, and the skies are not cloud - y all
Chorus
 day. _____ Home, home on the range, _____ where the deer and the
 an - te - lope play. _____ Where sel - dom is heard a dis -
 cour - ag - ing word, and the skies are not cloud - y all day. _____

Layla

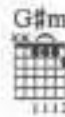
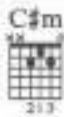
Words and Music by Eric Clapton and Jim Gordon

Strum Pattern: 4

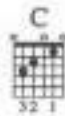
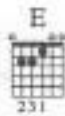
Pick Pattern: 5

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,

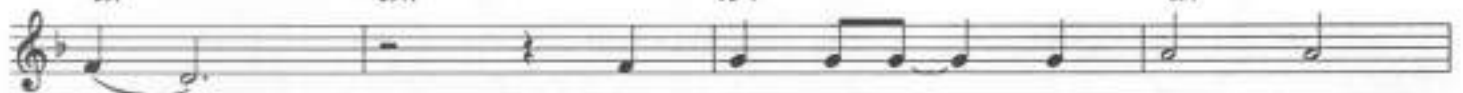


You've been run - ning and hid - ing much too long, _____

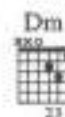


You know it's just _____ your fool - ish pride. Lay -

Chorus



la, _____ you got me on _____ my knees, Lay -



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

B \flat C Dm

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

B \flat 1., 2. C 3. C Dm

mind? _____ Lay -

Outro Dm B \flat C Dm

la, _____ you got me on _____ my knees, Lay -

B \flat C Dm *Repeat and Fade*

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

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

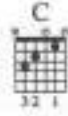
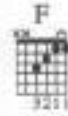
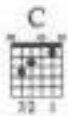
Pick Pattern: 6

Verse

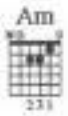
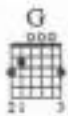
Moderately Slow



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

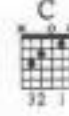


in my hour of dark - ness she is stand - ing right in front of me



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

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

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

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

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

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

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

C G D7 G

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

Additional Lyrics

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

Maggie May

Words and Music by Rod Stewart and Martin Quittenton

Strum Pattern: 2

Pick Pattern: 6

Intro

Medium Rock beat

Intro guitar chords: D (132), Em (12), G (21 3), D (132), G (21 3)

Verse

Verse guitar chords: A (132), 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 chords: A (132), G (21 3), D (132)

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

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

I know I keep you a - mused, but I

Verse guitar chords: G (21 3), A (132), Em (13)

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

Verse guitar 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 Geddis and K.C. Douglas

Strum Pattern: 1

Pick Pattern: 3

Moderately

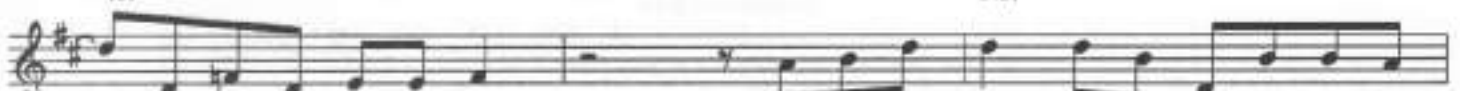
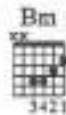
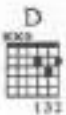
Verse



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 -



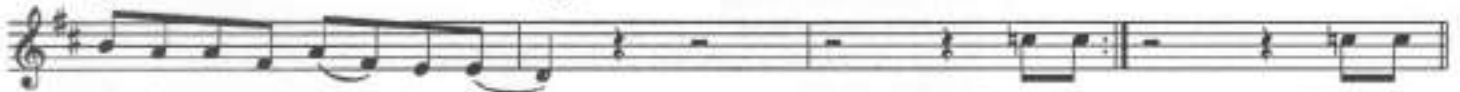
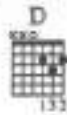
- zy 'bout a Mer - cu - ry. I'm gon - na buy me a Mer - cu - ry and

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

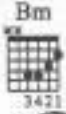
A  123


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

G



F



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

G



F



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

G



F



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

G



F



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

Chorus

G



C



G7



C



G



C



G7



C



1., 2.

G



3.

G



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.

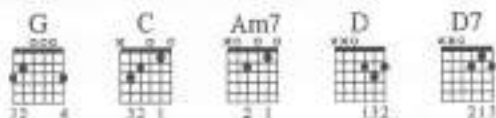
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My Girl

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



day. When it's cold out-side, I've got the month of May.



Chorus
I guess you say, what can make me feel this way? My girl, _____



talk - ing 'bout my girl. _____ 2. I've got



Outro
I've got sun-shine on a cloud - y day, with my girl. _____ I've e - ven got the month of May with



my girl. _____ Talk - ing 'bout, talk - ing 'bout, talk - ing 'bout, my girl. _____ Wool.



My girl. _____ That's all I can talk a - bout, is my girl.

Additional Lyrics

- I've got so much honey the bees envy me.
I've got a sweeter song than the birds in the tree.
- 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 (♩ = ♩♩)

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

Outro *Repeat and Fade*

Additional Lyrics

2. Well, he's tellin' us this and he's tellin' us that,
Changes it every day;
Says it doesn't matter.
Bases are loaded and Casey's at bat,
Playin' it play by play;
Time to change the batter.

Roxanne

Words and Music by Sting

Strum Pattern: 4

Pick Pattern: 1

Intro

Moderately Fast

Am



Em



Fmaj7



Em



Dm7



Gsus4



Asus4



1. Rox -

Verse

Am



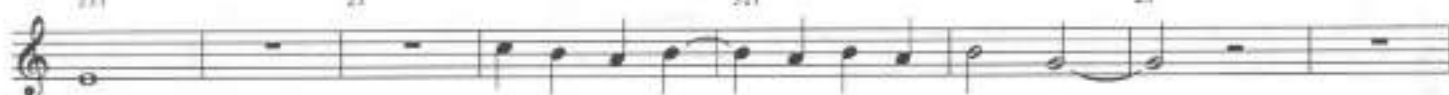
Em



Fmaj7



Em



anne,

you don't have to put on the red light.

2. See Additional Lyrics

Dm7



Gsus4



Asus4



Those days are o - ver,

you don't have to sell your bod - y to the night.

Rox -

Am



Em



Fmaj7



Em



anne,

you don't have to wear that dress to - night.

Dm7



Gsus4



Asus4



Walk the streets for mon-ey,

you don't care if it's wrong or if it's right.

Rox -

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Pre-Chorus

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

To Coda ⊕

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

Chorus

anne. — Rox - anne. — Rox - anne. —

— Rox - anne. — Rox - anne. — Oh. —

Interlude

2. I

D.S. al Coda

⊕ **Coda**

anne. —

Repeat and Fade

Rox - anne. — Rox - anne. — Rox -

Additional Lyrics

- 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

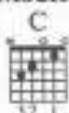
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Strum Pattern: 3

Pick Pattern: 3

Verse

Moderately



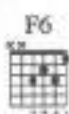
1. Some en - chant - ed eve - ning, _____

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

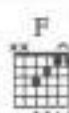
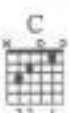


then _____

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

1.

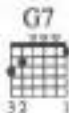
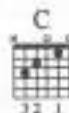
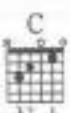
2.



gain. _____

dreams. _____

Bridge



Who can ex - plain it? _____

Who can tell you why? _____

Fools give you rea - sons, _____

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Verse

Am7 D7 G G7 C

wise men nev - er try. 3. Some en - chant - ed eve - ning.

Am7 G7

when you find your true love.

C C+ F F6

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

C Dm7 G7 Dm7 E7 Am7 C7

Then fly to her side and make her your own

F Dm7 G7 C

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

Outro

G7 C G7 C

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

G7 C Dm7 C

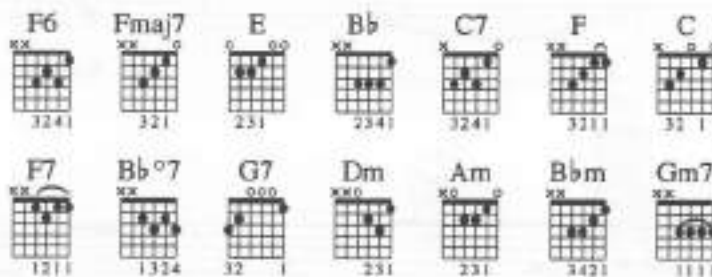
Once you have found her, nev - er let her go!

Additional Lyrics

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 *To Coda* C7

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 bears. _____ My heart wants to

Bridge

Bb Bb7 F Bb Bb7 F

beat like the wings of the birds that rise from the lake to the trees. My

B \flat B \flat $^{\circ}7$ F G7 C F

heart wants to sigh like a chime that flies from a church on a breeze. To

B \flat B \flat $^{\circ}7$ F B \flat B \flat $^{\circ}7$ F

laugh like a brook when it trips and falls o - ver stones on its way. To

Dm Am Dm G7 C C7 *D.S. al Coda*

sing through the night like a lark who is learn - ing to pray. 2. I

\oplus *Coda*

B \flat m *Outro* F Am B \flat

My heart will be blessed with the sound of mu - sic

Gm7 Am C7 F

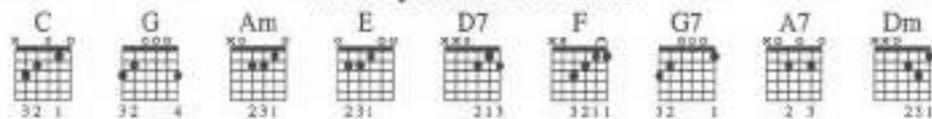
and I'll sing once more.

Additional Lyrics

2. I go to the hills,
Where my heart is lonely.
I know I will hear,
What I've heard before.

The Star Spangled Banner

Words by Francis Scott Key
Music by John Stafford Smith



Strum Pattern: 8
Pick Pattern: 8

Words by FRANCIS SCOTT KEY
Music by JOHN STAFFORD SMITH

Verse
With Spirit

C G Am E Am D7

1. O _____ say, can you see, by the dawn's ear - ly

2., 3., 4. See Additional Lyrics

G C G F C

light, what so proud - ly we hail'd at the twi - light's last

G C G Am E Am D7

gleam - ing? Whose broad stripes and bright stars, thro' the per - il - ous

G C G F C

fight, o'er the ram - parts we watch'd, were so gal - lant - ly

G7

stream - ing? And the rock - et's red glare, the bombs burst - ing in

air gave proof thro' the night that our flag was still there. O

say, does that — star - span - gled ban - ner — yet — wave — o'er the

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.

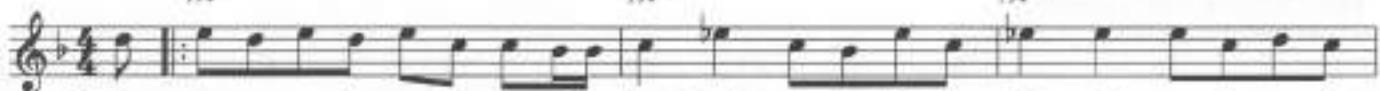
Takin' Care Of Business

Words and Music by Randy Bachman

Strum Pattern: 1

Verse

Moderate Rock



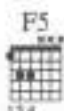
1. They get up ev-'ry morn-ing from the a-larm clock's warn-ing. Take the eight-fif-teen in-to the
2. See Additional Lyrics



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

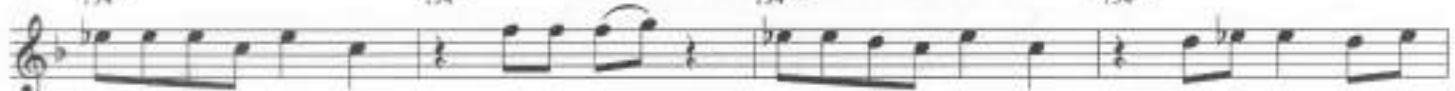


start your slav-ing job to get your pay.— If you ev-er get an-noyed, look at



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♭5 F5 C5

tak-ing care of busi-ness, it's all mine. Tak-ing care of busi-ness and work-ing o-ver-time, work out.

To Coda ⊕

1. C5 2. C5

Bridge

2. There's work

C5 F5 E♭5 B♭5 C5 F5 E♭5 B♭5 C5 F5

Take good care — of my

E♭5 B♭5 C5 F5 E♭5 B♭5 C5 B♭5 F5 C5

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

⊕ Coda

C5 C5

play 4 times

Outro

Tak - in' care of busi - ness Repeat and Fade

C5 B♭5 F5 C5

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

Am



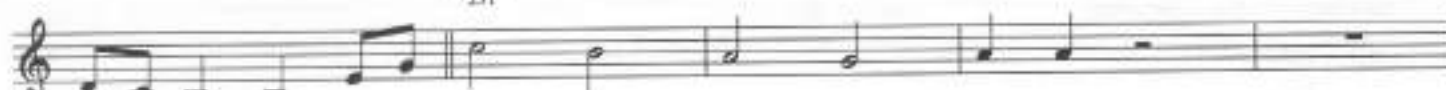
1. Bud - dy you're a boy, make a big noise play - in' in the street, gon - na be a big
2., 3. See *Additional Lyrics*



man some day. You got mud on yo' face. You big dis - grace. Kick - in your can all

Chorus

Am



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
3241

G
21 3

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

D
x022

C7
3241

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

G
21 3

C7
3241

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

G
21 3

D
x022

C7
3241

G
21 3

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

Chorus

C7
3241

G
21 3

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

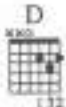
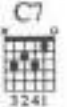




tell me what in the world _ you do-in' A - L - O - N - E? _




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

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



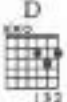



 Verse
 1. I was a lit - tle bit - ty ba - by when my pa - pa hit the skids.
 2. See Additional Lyrics

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  C  G 

- ma may have been an - oth - er good look - in' hon - ey too. —

C7  G 

Yeah, — hey — good L - dou - ble O - K - I - N - G. —


To Coda ⊕

D.S. al Coda

D  C7  G 

Well, — I smell T - R - O - U - B - L - E. — 2. Well, you're a

⊕ Coda



C7 

Outro

G 

I say hey. I say hey.

I say hey. I say hey. I say hey. Yeah..

D  N.C. C7  N.C. G 

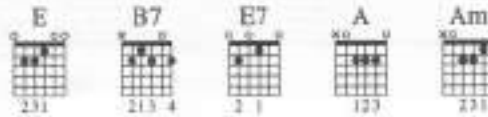
Well, — I smell T - R - O - U - B - L - E. —

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, _____

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. | 4.

in. _____ 2. 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

Moderate Rock

Wild thing, you make my heart sing. You make

To Coda

ev - 'ry-thing groov - y. Wild thing.

Verse

Spoken: 1. 2. Wild thing I think I love you, but I wan - na

know for sure. Spoken: Come on and hold me tight.

I love you.

1. 2. D.C. al Coda

Coda

Outro

w/ Voc. ad Lib on repeats

Repeat and Fade

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 guitar notation with chords G, C, G, D7 and a melodic line.

Verse

1. I cried a

Verse guitar notation with chords G, C, D7, G and lyrics: tear, you wiped it dry. I was con-fused, you cleared my mind. I sold my

3. See Additional Lyrics

Verse guitar notation with chords Bm, G7, C, A7 and lyrics: soul, you bought it bck for me and held me up and gave me

Verse guitar notation with chords D, D7, G and lyrics: dig-ni-ty, some-how you need-ed me. 2., 4. You gave me strength to stand a -

Verse guitar notation with chords C, D7, G and lyrics: lone a - gain, to face the world, out on my own a - gain. You put me

Verse guitar notation with chords Bm, G7, C, C#7, G, B7, Em and lyrics: high up - on a ped - e - stal, so high that I can al - most see e -

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To Coda ⊕

ter - ni - ty, You need - ed me, - you need - ed me. - And I

Bridge

can't be-lieve it's you, I can't be - lieve it's true. I need - ed you - and you were

there. - And I'll nev - er leave; why should I leave? I'd be a fool, 'cause I've

fin - 'ly found some - one who real - ly cares. 3. You held my

D.S. al Coda

⊕ *Coda*

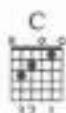
need - ed me, - you need - ed me. - You

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



pad - 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
As rich as Squire David.
And what they wasted ev'ry day
I wish it could be saved.</p> <p>3. And there was Captain Washington
Upon a slapping stallion
A-giving orders to his men,
I guess there was a million.</p> <p>4. And then the feathers on his hat,
They looked so very fine, ah!
I wanted peskily to get
To give to my Jemima.</p> <p>5. And there I see a swamping gun,
Large as a log of maple,
Upon a mighty little cart,
A load for father's cattle.</p> | <p>6. And ev'ry time they fired it off,
It took a horn of powder.
It made a noise like father's gun,
Only a nation louder.</p> <p>7. An' there I see a little keg,
Its head all made of leather.
They knocked upon't with little sticks
To call the folks together.</p> <p>8. And Cap'n Davis had a gun,
He kind o'clapt his hand on't
And stuck a crooked stabbing-iron
Upon the little end on't.</p> <p>9. The troopers, too, would gallop up
And fire right in ours faces.
It scared me almost half to death
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

(Bb7)

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 four measures of the main melody. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in treble clef. The guitar part is shown as a six-string fretboard with fingerings and bar lines.

Bridge
Am7 D7 Gmaj7

ang - el glow that lights a star. The dear - est

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

Detailed description: This system contains the bridge section, measures 5 through 8. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support. The guitar part includes chord diagrams for Am7, D7, and Gmaj7.

F#m7 B7 Emaj7 C+7

things I know are what you are.

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

Detailed description: This system contains the final four measures of the piece. The vocal line concludes with the lyrics 'things I know are what you are.' The piano accompaniment and guitar part provide the final harmonic resolution.

Melody
Fm7

Bbm7

Eb7

(E°7)

Abmaj7
(Fm9)

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

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

11 10 9 8

Dbmaj7

Dbm7

Cm7

B°7

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

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

10 9 10 11 9 9 8 7 7

Bbm7

Eb7

Abmaj7
(Ab9sus4/E)

(Ab9sus2/Eb)

all the things you are are mine.

6 10 13 15 14 13

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

Chest - nuts roast - ing on an o - pen fire, Jack Frost nip - ping at your

T
A
B

Abmaj7 G+7

Cm7

Db7

Eb6

Am7

D7

nose. Yule - tide car - ols be - ing sung by a choir and

Gmaj7 A♭m7 D♭7 G♭maj7 Fm7 B♭13 E♭6 Fm7

folks dressed up like Es - ki - mos. Ev - 'ry - bo - dy knows a tur - key and some

7 7 9 7 8 9 | 6 6 4 9 1 | 4 11 10 8 11 9

Gm7 (E♭) B♭13 E♭6 B♭m7 E♭7 A♭maj7 G+7 (D♭9)

mis - tile - toe help to make the sea - son bright.

let ring -----

7 6 6 8 6 6 | 0 9 8 6 | 6 4 3 4 2

Cm7 D♭7 E♭6 Am7 D7 Gm7 C7 Fm7 B♭7

Ti - ny tots with their eyes all a - glow will find it hard to sleep to -

4 4 4 5 | 6 0 10 0 0 | 8 0 0 4 5 7

Melody

Fm7 Bb7b9 Eb6 (Fm7 Cm9 C7) Gm7 (Fm9) Bb13b5

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 (Cm7) 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

Stolowly (♩ = ♩♩)

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
A
B

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 -----

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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 right hand, and the guitar part is in the left hand. Chord diagrams are provided below the guitar staff for each measure.

Ebmaj7 Bbm7 Eb7 Abmaj7

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

let ring ----- let ring ----- 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 includes triplets. The guitar part includes "let ring" instructions with dashed lines. Chord diagrams are provided below the guitar staff.

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 ----- 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 includes triplets. The guitar part includes "let ring" instructions with dashed lines. Chord diagrams are provided below the guitar staff.

Bridge

B♭m7

E♭6 **A♭m7** **E♭maj7**

near. You can say that you're lead - ing me on, _____

let ring -----

let ring -----

E♭7♭9 **A♭maj7**

_____ but it's just what I want you to do. _____ Don't you no - tice how

Am7 **D7** **F7 (E♭9)** **Gm7♭5** **C7♭9**

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, starting with a whole note Fm7 chord. The lyrics are "On my own, would I wan-der through this won-der-land a-". The second line is the piano accompaniment, featuring a bass line with a triplet of eighth notes and a treble line with chords and eighth notes. The third line shows guitar chord diagrams for Fm7, Bb7, Ebmaj7, Bbm7, and Eb7. A "let ring" instruction is placed above the guitar line with a dashed arrow.

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, continuing the bass and treble lines with various chords and triplets. The third line shows guitar chord diagrams for Abmaj7, Abm7, Db7, Ebmaj7, and Cm7. A "let ring" instruction is placed above the guitar line with a dashed arrow.

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, featuring a bass line with a triplet of eighth notes and a treble line with chords and eighth notes. The third line shows guitar chord diagrams for Fm7, Bb7 (Ab7b5), Gm7, C7, Fm7, Bb13, and Ebmaj13. A "let ring" instruction is placed above the guitar line with a dashed arrow.

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 robin sings through

T
A
B

Fm7 Bb7 Ebmaj7 Ab7

years of endless springs. The

let ring -----

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 the treble clef with lyrics "mur - mur of a brook at ev - en - tide that". The piano accompaniment is in the treble clef, and the guitar part is in the bass clef. The guitar part includes fret numbers: 1, 3, 1, 3, 2, 0, 3, 1, 1, 1, 1, 3.

Fmaj7 (Bbmaj9) G9 Em7b5 A7 Am7b5 D7b9

rip - ples by a rook where two lov - ers hide. A

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

The second system of music features a vocal line in the treble clef with lyrics "rip - ples by a rook where two lov - ers hide. A". The piano accompaniment is in the treble clef, and the guitar part is in the bass clef. The guitar part includes fret numbers: 6, 5, 3, 1, 5, 5, 10, 7, 8, 10, 7, 8, 10.

Bridge
G+7 Cm7

great sym - phon - ic theme, that's Stel - la by

let ring - - - - -

The third system of music features a vocal line in the treble clef with lyrics "great sym - phon - ic theme, that's Stel - la by". The piano accompaniment is in the treble clef, and the guitar part is in the bass clef. The guitar part includes fret numbers: 11, 10, 10, 10, 11, 11, 10, 12, 10, 11, 11, 13, 11, 10, 8, 11.

Ab7 Bbmaj7 (A+7)

star light and not a dream. My heart

Detailed description: This system contains a vocal line and a guitar accompaniment line. The vocal line is in a key with two flats (Bb major) and has a 4/4 time signature. The lyrics are "star light and not a dream. My heart". The guitar accompaniment line shows a sequence of chords: Ab7, Bbmaj7, and (A+7). The fretboard diagram below the staff shows fingerings for these chords: Ab7 (10-11-10-10), Bbmaj7 (8-6-5-8), and (A+7) (6-7-7-8, 6-6, 6-8-5-8-6-6).

Melody
Em7b5 (Bbmaj7) Em7b5 A7b9 Dm7b5 G7b9

and I agree. She's ev'ry-thing

let ring

Detailed description: This system contains a vocal line and a guitar accompaniment line. The vocal line has the lyrics "and I agree. She's ev'ry-thing". The guitar accompaniment line shows a sequence of chords: Em7b5 (Bbmaj7), Em7b5, A7b9, Dm7b5, and G7b9. The fretboard diagram below the staff shows fingerings for these chords: Em7b5 (5), A7b9 (7-8-5-6), Dm7b5 (6-6-6-6), and G7b9 (5-6-4-4-7). There are two "let ring" markings with dashed lines above the guitar staff.

Cm7b5 F7b9 Bbmaj7

on earth to me.

let ring

Detailed description: This system contains a vocal line and a guitar accompaniment line. The vocal line has the lyrics "on earth to me.". The guitar accompaniment line shows a sequence of chords: Cm7b5, F7b9, and Bbmaj7. The fretboard diagram below the staff shows fingerings for these chords: Cm7b5 (7), F7b9 (7-6-6), and Bbmaj7 (6-6-6-6). There is one "let ring" marking with a dashed line above the guitar staff.

Minuet

By Robert de Visé

Moderato

The musical score for "Minuet" by Robert de Visé is presented in five systems. Each system consists of a treble clef staff and a guitar TAB staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes dynamics markings 'm' and 'mp'. The piece concludes with a double bar line and repeat dots.

System 1: Treble clef staff with notes G4, A4, B4, C5, B4, A4, G4. TAB: 3 0 2 3 5 2 2 3 5 0 3 0 2 0.

System 2: Treble clef staff with notes A4, B4, C5, B4, A4, G4, F#4, G4. TAB: 3 0 2 3 5 2 2 3 5 0 2 3.

System 3: Treble clef staff with notes G4, A4, B4, C5, B4, A4, G4, F#4, G4. TAB: 2 0 3 2 0 2 3 2 0 3 2 0 3 2 3 2 0 3.

System 4: Treble clef staff with notes A4, B4, C5, B4, A4, G4, F#4, G4. TAB: 2 0 2 3 0 0 2 3 2 3 2 0 3 2 0 2.

System 5: Treble clef staff with notes G4, A4, B4, C5, B4, A4, G4, F#4, G4. TAB: 5 3 2 3 5 3 2 3 0 2 3 2 3 2 0 3 2 0 2 3 0.

Estudio

By Dionisio Aguado

Andante

* p m a m
p i m i

mf

T
A
B

* Optional patterns

poco rit.

Estudio

By Fernando Sor

Allegretto *

p Con gracia

T
A
B

* original: Andante

Lagrima

By Francisco Tárrega

Andante

The first system of music features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Andante'. The melody is written on a single staff with a dynamic marking of *mf*. Below the staff is a guitar tablature with two lines. The first line contains fret numbers 4, 0, 5, 0, 7, 0, 2, 0, 2, 0, 0. The second line contains fret numbers 2, 4, 6, 1, 2, 2.

The second system continues the melody. It includes a dynamic marking of *mf* and a fermata over the final note. Above the staff, the text '2/3 C IX... 2/3 C VII.....' indicates a change in guitar voicing. The tablature for this system shows fret numbers: 4, 0, 5, 0, 7, 0, 2, 0, 2, 0, 0, 12, 11, 9, 7 on the first line; and 2, 4, 6, 1, 2, 2, 11, 0, 9, 0, 7 on the second line. Circled numbers 4 and 3 are placed below the notes in the second measure of the system.

The third system continues the melody. Above the staff, the text '2/3 C VII.....', '1/2 C IV', and 'C II.....' indicates changes in guitar voicing. The tablature for this system shows fret numbers: 7, 0, 0, 11, 10, 4, 5, 4, 2, 4, 2 on the first line; and 9, 11, 11, 4, 4, 2, 2, 0 on the second line. Circled numbers 2, 4, 3, and 2 are placed below the notes in the first measure of the system.

The fourth system continues the melody. It includes a dynamic marking of *mf* and a fermata over the final note. The tablature for this system shows fret numbers: 4, 0, 5, 0, 7, 0, 2, 0, 2, 0, 0, 4, 0, 5, 0, 7, 0 on the first line; and 2, 4, 6, 1, 2, 2, 2, 4, 6 on the second line.

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-----

4 6 3 2 | 4 | 0 0 8 7 0 3 3

4 2 | 2 | 0 2

Fine *mf* C II-----

0 1 0 2 3 | 0 12 8 10

0 4 2 3 | 0 7 9

C VII-----

7 9 10 9 | 3 0 6 7 0

7 2 3 | 2 4 5

10 8 7 10 8 7 | 0 0 2 1 0 4

0 0 2 4 | 0

D.C. al Fine *rit.*

Minuet

By Johann Krieger

Moderato $\text{♩} = 108$

mf

T
A
B

Fine

p

p

D.C. al Fine

Pavane

Anonymous

Adagio $\text{♩} = 80$

mf

T
A
B

1.

2.

p *mf* *f*

mf *f* *p*

1. *poco rit.*
2. *rit. moto*

1. 2.

Bury Me Not on the Lone Prairie

Words based on the poem "The Ocean Burial" by Rev. Edwin H. Chapin
 Music by Ossain N. Dodge

Swing

Verse

C C/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

The first system of music includes an Intro section with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a single note on a whole rest in the first measure, followed by a Bm chord in the second measure. The Verse begins with the lyrics "Are you" and continues with a melodic line. A guitar tablature line below the staff shows the fretting for the Intro and Verse. A dynamic marking of *mf* is present, along with a hairpin crescendo and decrescendo symbol.

The second system continues the melody with the lyrics "go - ing to Scar - bor - ough Fair? Pars - ley." The treble clef staff shows the notes and rests, with a key signature of one sharp and a 3/4 time signature. The guitar tablature line below shows the fretting for this section. Chord markings A, Bm, and D are placed above the staff.

The third system continues the melody with the lyrics "sage, rose - mar - y and thyme. Re - mem - ber". The treble clef staff shows the notes and rests, with a key signature of one sharp and a 3/4 time signature. The guitar tablature line below shows the fretting for this section. Chord markings Bm, D, E, Bm, and G are placed above the staff.

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 one sharp (F#) and a 4/4 time signature. The lyrics are "me to one who lives there, _____ for". The piano accompaniment is in the same key and time, with a melody that includes a long note in the final measure. The guitar part is shown as a six-string fretboard with fingerings: 5 3 3 2 | 2 0 3 4 | 2 2 2 2 3 2 | 3 2 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 piano accompaniment features a melody with a fermata over the final note. The guitar part has fingerings: 4 4 2 4 4 | 0 1 0 1 3 1 | 2 0 2 2 2 2 | 4 4 2 4 2 4.

2. Bm

mine.

The third system shows a second ending for the guitar part, marked "2. Bm". The vocal line ends with the word "mine." The piano accompaniment concludes with a final chord. The guitar part has fingerings: 4 4 2 4 2 4 | 4 4 2 4 0 2 | 3 2 4 4 4 2 | 3 3 2 3 2 5 | 7 7.

My Funny Valentine

from BABES IN ARMS

Words by Lorenz Hart

Music by Richard Rodgers

Verse

Slowly

Am Am(maj7) Am7

1. My fun - ny Val - en - tine, sweet com - ic

T
A
B

Am6 F Dm11 Dm11/A

Val - ne - tine, you make me smile with my

Dm6 E7 Am

heart _____ Your looks are

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E7 Am11 Am6

laugh - a - ble, un - pho - to - graph - a - ble,

Detailed description: This system contains the first three measures of the song. The vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line. The guitar part uses a simple strumming pattern with fingerings 0, 1, 2, 1, 0, 2, 3, 0, 2, 2, 2, 2, 4, 2, 3, 2, 4, 2.

F/A G/A Am Dm11 Fm6

yet, you're my fav - 'rite work of art.

Detailed description: This system contains the next three measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with eighth notes. The guitar part includes a barre at the 7th fret for the Dm11 chord and fingerings 0, 0, 0, 0, 5, 0, 1, 2, 1, 3, 3, 1, 1, 3.

Bridge

G7 Cmaj7 Dm7 Em Dm7

Is your fig - ure less than Greek? Is your

Detailed description: This system marks the beginning of the bridge with four measures. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, C5, and a quarter note G4. The piano accompaniment features a consistent eighth-note bass line. The guitar part uses fingerings 3, 0, 0, 3, 1, 0, 0, 3, 0, 2, 0, 2, 0, 0, 1, 2, 3, 2, 0, 2, 0, 2.

C6 Dm7 Em7b13 Dm7 Cmaj7 E7b13 Am7

mouth a lit - tle weak, when you o - pen it to speak are you

Detailed description: This system contains the final four measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with eighth notes. The guitar part uses fingerings 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.

Fmaj7 F/A Bm7b5 E7b9 Verse Am Am(maj7)

smart? 2. But don't change a hair for me,

Detailed description: This system contains the first two measures of the verse. The vocal line starts with a melodic phrase for 'smart?' followed by a two-measure rest, then '2. But don't change a hair for me,'. The piano accompaniment features a rhythmic pattern of eighth notes. The guitar part shows chord diagrams for Fmaj7, F/A, Bm7b5, E7b9, Am, and Am(maj7).

Am7 D/A F

not if you care for me. Stay, lit - tle

Detailed description: This system contains the next two measures. The vocal line continues with 'not if you care for me.' followed by 'Stay, lit - tle'. The piano accompaniment continues with the eighth-note pattern. The guitar part shows chord diagrams for Am7, D/A, and F.

Bm7b5 E7 Am Am(maj7) Am7 C9

Val - en - tine, stay!

Detailed description: This system contains the next two measures. The vocal line has 'Val - en - tine,' followed by a two-measure rest, then 'stay!'. The piano accompaniment continues. The guitar part shows chord diagrams for Bm7b5, E7, Am, Am(maj7), Am7, and C9.

F Fmaj7/A Dm7 G7 Cmaj7 rit.

Each day is Val - en - tine's Day.

Detailed description: This system contains the final two measures. The vocal line has 'Each day is Val - en - tine's Day.' followed by a two-measure rest. The piano accompaniment concludes with a final chord. The guitar part shows chord diagrams for F, Fmaj7/A, Dm7, G7, and Cmaj7, with a 'rit.' (ritardando) marking.

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

mp

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 ⊕

Chords: 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. —

Chords: F/A, G7sus4, G7, C, C, Bridge Eb, Bb/D

1. 2. Time can bring you

Chords: Cm, F/A, Bb, F/A, Gm, F/A, Bb/D, Eb, Bb/D

down, time can bend your knees. — Time can break the

D.S. al Coda
G/B

Cm F/A Bb F/A G Am7

heart, have you beg - gin' please, — beg - gin' please. —

The first system of music consists of three staves. The top staff is the vocal line in G minor, with lyrics "heart, have you beg - gin' please, — beg - gin' please. —". The middle staff is the piano accompaniment, and the bottom staff shows guitar chord diagrams for Cm, F/A, Bb, F/A, G, and Am7.

⊕ *Coda*

C G/B Am7 Am7/G Dm7 G7

And I know there'll be no more tears in heav-en.

The Coda section consists of three staves. The top staff is the vocal line with lyrics "And I know there'll be no more tears in heav-en.". The middle staff is the piano accompaniment, and the bottom staff shows guitar chord diagrams for C, G/B, Am7, Am7/G, Dm7, and G7.

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

The final system consists of three staves. The top staff is a blank vocal line. The middle staff is the piano accompaniment, and the bottom staff shows guitar chord diagrams for C, G/B, Am7, Am7/G, F/A, G7sus4, G7, and C.

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

Gmaj7/B

A/C#

Em(maj7) F#7

F#7/A#

Bm

Bm/A

G | 1. D | A7 | 2. D | Chorus A

let your heart de - cide?
mag - ic car - pet ride. A whole new world, _____

Detailed description: This system contains the first three measures of the song. The vocal line starts with a G chord, followed by a first ending with a D chord and a second ending with an A7 chord. The guitar accompaniment features a steady eighth-note pattern. The guitar fingerings are shown on a six-string guitar, with the bass line starting on the 5th fret and moving to the 2nd fret.

D | A | A7/C# | Dadd9 | D | G | D/F#

— a new fan - tas - tic point — of view. No one to tell us no or

Detailed description: This system contains measures 4 through 7. The vocal line continues with the lyrics 'a new fantastic point of view. No one to tell us no or'. The guitar accompaniment includes a triplet of eighth notes in measure 6. The guitar fingerings show a progression from the 2nd fret to the 10th fret.

G | D/F# | Bm7 | E7/eas4 | E7 | G/A | D | A

where to go, or say we're on - ly dream - ing. A whole new world, _____

Detailed description: This system contains measures 8 through 11. The vocal line concludes with 'where to go, or say we're on - ly dream - ing. A whole new world, _____'. The guitar accompaniment features a mix of chords including Bm7 and E7. The guitar fingerings show a progression from the 10th fret to the 2nd fret.

D A C#° F#m/Bm Bm D7 G D/F#

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

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 "a daz - zling place I nev - er knew, But when I'm way up here it's". The guitar accompaniment is in the same key signature and includes a triplet of eighth notes in the second measure. The guitar tablature below shows the fretting for each measure, with a triplet of 3 on the 4th string in the second measure.

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

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

The second system continues the vocal line with the lyrics "crys - tal clear that now I'm in a whole new world with you.". The guitar accompaniment features a variety of chords, including Bm7, E7sus4, E7, C, A7sus4, and A7. The guitar tablature shows a sequence of chords and fretting patterns, including a barre at the 10th fret in the first measure.

The third system consists of guitar accompaniment and tablature. The guitar line features a melodic sequence of eighth and quarter notes. The guitar tablature shows the corresponding fretting, including a barre at the 2nd fret in the first measure and a barre at the 10th fret in the second measure.

All Day And All Of The Night

Words and Music by Ray Davies

Moderately $\text{♩} = 131$

Gr. 1

A5 G5 C5 A5

T
A
B

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All Right Now

Words and Music by Paul Rodgers and Andy Fraser

Intro

Moderately $\text{♩} = 124$

Gr. 2 (dist.)

A D/A A Dsus4(add9) D/A A

f

let ring.....

T
A
B

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Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Medium Rock $\text{♩} = 136$
N.C. (F#5)

(D5) (E5) (F#5) (A5) (E5)

Gr. 1 (dist.)

f P.S.
* fdbk.

T
A
B

2 2 4 2 6 2 4 2 2 5 4 5 2 5 4 0

pitch: 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 $\text{♩} = 92$
N.C.

Gr. 1 (dist.)

f

T
A
B

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

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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

T
A
B

12	12	10	12	11	14	11	14	11	10	10	8	10	8	8	12	8	12
10		10			12				8	10	10	8	8				10

G

T
A
B

5	5	5	3	5	3	4	7	4	7	5	5	3	5	3	4	7	4	7	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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I'll Stick Around

Words and Music by David Grohl

Moderate Rock $\text{♩} = 134$

Gtr. 1 & 2 (dist.)

f

G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 F5

T
A
B

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

G5 Eb5 Bb5 C5 F5 G5 Eb5 Bb5 C5 Bb5

T
A
B

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

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I'm Your Hoochie Coochie Man

Written by Willie Dixon

Capo V

Intro

Slow Blues Shuffle ♩ = 50 (♩ · ♩♩)

Gtr. 1

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. 1 (Dist.)

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Message In A Bottle

Words and Music by Sting

Intro
Moderately Fast $\text{♩} = 150$

Gtr. 1 (clean) C#sus2 Asus2 Bsus2 F#sus2

f w/ chorns and slight dist.

let ring..... let ring..... let ring..... let ring.....

TAB

4 6 8 7 9 9 11 2 4 6 7

5 7 7 9 11 2 4 6 7

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Money

Words and Music by Roger Waters

Moderate Rock $\text{♩} = 120$ (♩ - ♪ - ♪)

N.C.(Bm)

mf

P.M. semi-clean tone

1/4 1/4 1/4 1/4

TAB

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 $\text{♩} = 110$

Gr. 1
(12-str. acous.)

D5 Dsus4 D Cadd9 G/B G

(fade in)
mf
let ring throughout

T
A
B

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Name

Words and Music by John Rzeznik

Tuning:

- ① - E ④ - E
② - E ⑤ - A
③ - A ⑥ - D

Moderately Fast Half-Time Feel $\text{♩} = 148$

Gr. 1 (acous.)

A5 AS/G# Dsus2 F#m7 A5/E

mf
let ring throughout

T
A
B

D₉ Dma₉ Dsus₂ D₉ Dma₉ D₉

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Oh, Pretty Woman

Words and Music by Roy Orbison and Bill Dees

Gr. 1 Moderate Rock ♩ = 130
(dist.) N.C.(E7)

P.M.

T
A
B

0 0 4 7 5 4 7 5

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Paperback Writer

Words and Music by John Lennon and Paul McCartney

Intro

Gr. 1 Moderate Rock ♩ = 168
(dist.) N.C.(G5)

let ring

T
A
B

3 3 5 5 3 3 3 3 5

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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)

Gr. 1 (dist.)

Musical notation for the guitar part of "Smoke on the Water". It features a single staff with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time and marked "Moderate Rock" with a tempo of 112. The notation includes a dynamic marking of *mf* and a "dist." (distortion) instruction. Below the staff is a guitar tablature with fret numbers: 5, 8, 10, 5, 11, 10, 5, 8, 10, 8, 5.

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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

Musical notation for the guitar part of "Start Me Up". It features a single staff with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time and marked "Moderately" with a tempo of 122. The notation includes a dynamic marking of *mf* and "let ring" instructions. Above the staff are chord symbols: C, Fadd2/C, C, Fadd2/C, C, Fadd2/C, G5. Below the staff is a guitar tablature with fret numbers: 5, 6, 7, 5, 6, 5, 6, 5, 6, 5, 5.

Musical notation for the guitar part of "Start Me Up". It features a single staff with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The notation includes a dynamic marking of *mf* and "let ring" instructions. Above the staff are chord symbols: Bb5, Bb6, Bb5, Bb6, Bb5, Bb6, Bb5, C. Below the staff is a guitar tablature with fret numbers: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

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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

Gr. 1 (elec.)
mf
let ring throughout
P.M.
P.M.

TAB

*Key signature denotes D Mixolydian

D Csus2 G

P.M.
full

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Walk This Way

Words and Music Steven Tyler and Joe Perry

Moderate Rock ♩ = 120

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

TAB

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 \wedge and \vee 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	$\frac{4}{4}$	\wedge	\vee	\wedge	\vee	\wedge	\vee	\wedge	\vee
2	$\frac{4}{4}$	\wedge	\wedge	\vee	\vee	\wedge	\vee	\wedge	\vee
3	$\frac{4}{4}$	\wedge	\wedge	\vee	\vee	\wedge	\vee	\wedge	\vee
4	$\frac{4}{4}$	\wedge	\wedge	\vee	\vee	\wedge	\vee	\wedge	\vee
5	$\frac{4}{4}$	\wedge	\wedge	\vee	\vee	\wedge	\vee	\wedge	\vee
6	$\frac{4}{4}$	\wedge	\wedge	\vee	\vee	\wedge	\vee	\wedge	\vee
7	$\frac{3}{4}$	\wedge	\vee	\wedge	\vee	\wedge	\vee	\wedge	\vee
8	$\frac{3}{4}$	\wedge	\vee	\wedge	\vee	\wedge	\vee	\wedge	\vee
9	$\frac{3}{4}$	\wedge	\vee	\wedge	\vee	\wedge	\vee	\wedge	\vee
10	$\frac{2}{4}$	\wedge	\vee	\wedge	\vee	\wedge	\vee	\wedge	\vee

Pick Patterns

1	$\frac{4}{4}$	T	A	B	p	a	m	a	m
2	$\frac{4}{4}$	T	A	B	p	i	m	a	m
3	$\frac{4}{4}$	T	A	B	p	i	m	a	m
4	$\frac{4}{4}$	T	A	B	p	i	m	a	m
5	$\frac{4}{4}$	T	A	B	p	i	m	a	m
6	$\frac{4}{4}$	T	A	B	p	i	m	a	m
7	$\frac{3}{4}$	T	A	B	p	i	m	a	m
8	$\frac{3}{4}$	T	A	B	p	i	m	a	m
9	$\frac{3}{4}$	T	A	B	p	i	m	a	m
10	$\frac{2}{4}$	T	A	B	p	i	m	a	m

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 (♩) 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) (8)
open 1st

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 first-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.



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.



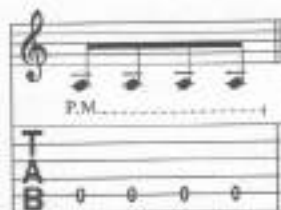
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



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.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



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.



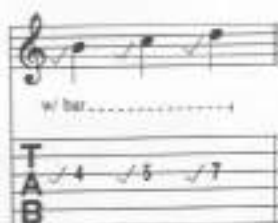
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



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



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



PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



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



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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

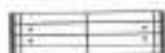
• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

• A chordal version of a Riff.

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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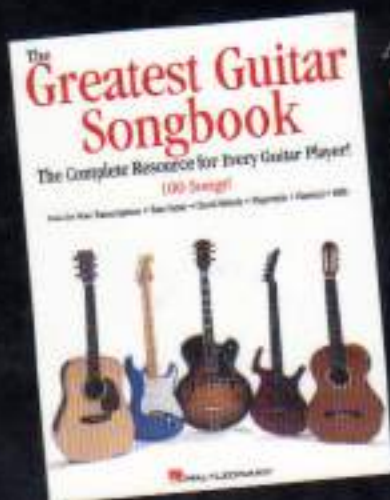
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