

If Anyone Ought To Know

Amber Digby Version

Intro: Gm C F F

Verse:

F Bb F F
Sittin' in a road side tavern The only girl seated here alone
F C F F
Every night a lonely cowboy Wants to tell me all about his broken home
F C F F
It's like they can see inside my mind They act as though they know I'll understand
F C F F
I guess they can see it in my eyes feel it when they touch my tremblin' hand

Chorus

Bb Bb F F
but if anyone ought to know about loneliness and broken home
C C F F
It ought to be me, that's the reason I'm all alone
Bb Bb F F
If anyone ought to know About things like hurt and misery
C | Bb C | F F
If anyone ought to know, Lord in heaven knows it ought to be me

Solo:

Bb Bb F F
C | Bb C | F F

Chorus

Solo:

Bb Bb F F
C C | F F
Bb Bb F F
C | Bb C | F F

If Anyone Ought To Know

Standard tuning

$\text{♩} = 82$

Intro

Gm

mf
let ring

S-Gt

The intro consists of two measures. The first measure is in Gm (one sharp, F#) and the second is in C (no sharps or flats). The guitar notation shows a treble clef with a 4/4 time signature. The bass line is indicated by a dashed line with the instruction 'let ring'. The fretboard diagram shows the following fingerings: Measure 1: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 2: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), 8 (C), 9 (D), 10 (E), 11 (F), 12 (G).

F

let ring

full

The first system continues with a measure in F (two sharps, F# and C#). The guitar notation shows a treble clef with a 4/4 time signature. The bass line is indicated by a dashed line with the instruction 'let ring'. The fretboard diagram shows the following fingerings: Measure 3: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 4: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 5: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 6: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C).

Solo

F

Bb

The solo section begins with a measure in F (two sharps, F# and C#) and continues with a measure in Bb (two flats, Bb and F). The guitar notation shows a treble clef with a 4/4 time signature. The bass line is indicated by a dashed line with the instruction 'let ring'. The fretboard diagram shows the following fingerings: Measure 7: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 8: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 9: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 10: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 11: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 12: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C).

Bb

F

The solo section continues with a measure in Bb (two flats, Bb and F) and a measure in F (two sharps, F# and C#). The guitar notation shows a treble clef with a 4/4 time signature. The bass line is indicated by a dashed line with the instruction 'let ring'. The fretboard diagram shows the following fingerings: Measure 13: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 14: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 15: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 16: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C).

F

C

The solo section concludes with a measure in F (two sharps, F# and C#) and a measure in C (no sharps or flats). The guitar notation shows a treble clef with a 4/4 time signature. The bass line is indicated by a dashed line with the instruction 'let ring'. The fretboard diagram shows the following fingerings: Measure 17: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F#), 9 (G), 10 (A), 11 (B), 12 (C). Measure 18: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), 8 (C), 9 (D), 10 (E), 11 (F), 12 (G).

Long White Line
Capo 2

Sturgill Simpson

Intro:
E E E E

Verse 1:

|E - | E
I won't be around this old town anymore for a long long time
E
Gonna hit the road and start looking for the end of that long white line E
|E B | E
Gonna hit the road and start looking for the end of that long white line

Verse 2:

E E
I woke up my baby was gone without her I don't need no home
E
Gonna hit the road and start looking for the end of that long white line E
|E B | E
Gonna hit the road and start looking for the end of that long white line

Chorus 1

A E
Went to the bank to get my dough I don't care where I go
E B
Gonna' push this rig 'til I push that girl out of my mind
A |E - |
If somebody wants to know what's become of this so and so
E E
Tell em' I'm somewhere looking for the end of that long white line
|E B | E
Tell em' I'm somewhere looking for the end of that long white line

Chorus 2

A E
New York City, Old St. Joe, Albuquerque, New Mexico
E B
This old rig is humming and rolling and she's doing fine
A |E - |
If somebody wants to know what's become of this so and so
E E
Tell em' I'm somewhere looking for the end of that long white line
|E B | E
Tell em' I'm somewhere looking for the end of that long white line

Solo:

E E |E B7 |E x 3

Chorus 2

 A E
New York City, Old St. Joe, Albuquerque, New Mexico
 E B
This old rig is humming and rolling and she's doing fine
 A |E - |
If somebody wants to know what's become of this so and so
 E E
Tell em' I'm somewhere looking for the end of that long white line
 |E B | E
Tell em' I'm somewhere looking for the end of that long white line

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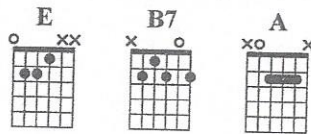
Verse 1:

 |E - | E
I won't be around this old town anymore for a long long time
 E E
Gonna hit the road and start looking for the end of that long white line
 |E B | E
Gonna hit the road and start looking for the end of that long white line

Jam:

E E |E B7 |E x MANY

Sturgill Simpson



Standard tuning

$\text{♩} = 120$

1 Capo fret 2

E H

2 3

E H

el.guit.

TAB

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

E H

4 5

E H

H

TAB

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

Verse

E H

6 7

E H

8

E H

H

TAB

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

E H

9 10

E B7

11

E H

H

TAB

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

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with strings T, A, and B. The tablature includes fret numbers (0, 2, 1, 2) and a series of 'H' (hammer-on) markings above the staff.

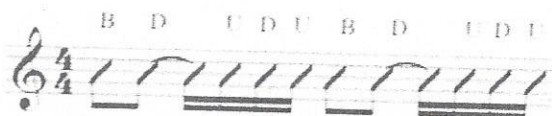
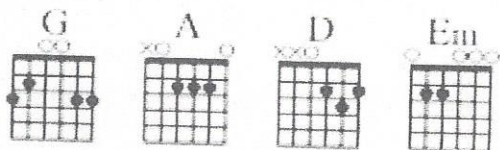
Second system of musical notation, starting at measure 15. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with strings T, A, and B. The tablature includes fret numbers (0, 2, 1, 2) and a series of 'H' (hammer-on) markings above the staff. Chord symbols B7, A, and E are placed above the staff.

Third system of musical notation, starting at measure 18. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with strings T, A, and B. The tablature includes fret numbers (0, 2, 1, 2) and a series of 'H' (hammer-on) markings above the staff. Chord symbols E, E, E, and B7 are placed above the staff.

Fourth system of musical notation, starting at measure 21. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with strings T, A, and B. The tablature includes fret numbers (0, 2, 1, 2) and a series of 'H' (hammer-on) markings above the staff. Chord symbols E and H are placed above the staff.

Pretty Horses Capo 4

Dwight Yoakam



Intro: 1 2 5 4

D A Em G
1 5 4 4

Verse 1:

D A Em G
Pretty horses are what I have to ride
D A Em G
Lonely memories are where I go to hide
D A Em G
Empty pages are all I choose to write

F# C# G# B
7 5 4

Chorus 1

D A G G
About our love, Our love
D A G G
About our love, Our love

Verse 2:

D A Em G
Broken windows are what I look through
D A Em G
Softly searching for small signs of me and you
D A Em G
Gently thinking of what's left that we could do

Chorus 2

D A G G
About our love, Our love
D A C G
About our love, Our love
A A (hold)
About our love,

1 5 4 4
1 5 7b 4
F# C# E

Solo over Verse

Chorus 2

Verse 3:

D A Em G
Pretty horses are still hard to ride
D A Em G
With each other we will find a place to hide
D A Em G
All the pages are still there to write

Chorus 1

B major licks

Lead Parts:

Verse

E-Gt

mf

TAB

Solo

Solo Guitar 2 (wait 4 bars)

The image contains a handwritten musical score for guitar and bass. It is divided into a 'Verse' and a 'Solo' section. The 'Verse' section consists of three systems of music, each with a guitar staff (E-Gt) and a three-line bass staff (TAB). The guitar staves are in treble clef with a key signature of one sharp (F#). The bass staves contain fret numbers. The 'Solo' section follows, with a guitar staff and a bass staff. The guitar staff has a 'Solo' marking above it. The bass staff has a 'Solo Guitar 2 (wait 4 bars)' marking above it. The score includes various musical notations such as notes, rests, and slurs, as well as dynamic markings like 'mf'.

12 $B\flat$ C F 13 14

T
A
B

6 6 6 5 3

7 5 5 3 3

1 2 3 3 1 3

$\frac{1}{2}$

(3)

Since You Put Me Down

Margo Price

E E E E

Verse 1:

E B7 A E
Since you put me down I've been drinking just to drown
 E B7 E E
I've been lying through the cracks of my teeth
 E E7(band in) A E
I've been waltzing with my sin He's an ugly evil twin
 E B7 E E
He's a double-crossing, back-stabbing thief

Chorus 1:

 B7 B7 A E
I killed the angel on my shoulder with a fifth of Evan Williams
 E B7 E E
When I found out you were never coming home
 A A E Am (let ring) Am (let ring)
I killed the angel on my shoulder since you left me for another
 E B7 E E
I've been trying to turn this broken heart to stone

Verse 2:

 E B7 A E
No darling, I won't speak your name And I hope that you will do the same
 E B7 E E
But I pray my voice will haunt you above the ground
 E E7 A E
If I see your face again don't consider me your friend
 E B7 E E
You made me feel like an orphan and act like a clown

Chorus 2

 B7 B7 A E
I killed the angel on my shoulder with a handle of tequila
 E B7 E E
So I wouldn't have to spend my nights alone, all alone
 A A E Am (let ring) Am (let ring)
I killed the angel on my shoulder since you left me for another
 E B7 E E
I've been trying to turn this broken heart to stone

Verse 3:

And all the vampires at the bar They won't ever get too far
They're just sucking all of the good blood out of this town
But I'm an outcast, and I'm a stray And I plan to stay that way
And even if I fall from my grace I'm gonna land back on the ground

Chorus

I killed the angel on my shoulder with a bottle of the Bullit
So I wouldn't have to hear him bitch and moan, moan, moan
I killed the angel on my shoulder since you left me for another
I've been trying to turn this broken heart to stone
I've been trying to turn this broken heart to stone