

FINGERPICKING STANDARDS



17
SONGS

ARRANGED FOR
SOLO GUITAR IN
STANDARD NOTATION
& TABLATURE

FINGERPICKING STANDARDS

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INTRODUCTION TO FINGERSTYLE GUITAR

Fingerstyle (a.k.a. fingerpicking) is a guitar technique that means you literally pick the strings with your right-hand fingers and thumb. This contrasts with the conventional technique of strumming and playing single notes with a pick (a.k.a. flatpicking). For fingerpicking, you can use any type of guitar: acoustic steel-string, nylon-string classical, or electric.

THE RIGHT HAND

The most common right-hand position is shown here.

Use a high wrist; arch your palm as if you were holding a ping-pong ball. Keep the thumb outside and away from the fingers, and let the fingers do the work rather than lifting your whole hand.



The thumb generally plucks the bottom strings with downstrokes on the left side of the thumb and thumbnail. The other fingers pluck the higher strings using upstrokes with the fleshy tip of the fingers and fingernails. The thumb and fingers should pluck one string per stroke and not brush over several strings.

Another picking option you may choose to use is called hybrid picking (a.k.a. plectrum-style fingerpicking). Here, the pick is usually held between the thumb and first finger, and the three remaining fingers are assigned to pluck the higher strings.

THE LEFT HAND

The left-hand fingers are numbered 1 through 4.

Be sure to keep your fingers arched, with each joint bent; if they flatten out across the strings, they will deaden the sound when you fingerpick. As a general rule, let the strings ring as long as possible when playing fingerstyle.



Can't Help Falling in Love

from the Paramount Picture BLUE HAWAII

Words and Music by George David Weiss, Hugo Peretti and Luigi Creatore

Intro

Moderately slow

The intro section consists of two staves. The top staff is a treble clef staff with chords F, G, Am, Dm, C, G, and C. The bottom staff is a guitar tab staff showing fingerings (e.g., 3, 4) and strings (T, A, B). The tab shows a repeating pattern of chords and strumming.

Verse

The verse section consists of two staves. The top staff is a treble clef staff with chords C, Em, Am, Dm, C, and G. The lyrics are: "1. Wise men say only fools rush in, but if 2. Shall I stay? Would it be a sin, if". The bottom staff is a guitar tab staff showing fingerings and strings. The tab shows a repeating pattern of chords and strumming.

F

G

Am

Dm

C

G

C

The verse continuation section consists of two staves. The top staff is a treble clef staff with chords F, G, Am, Dm, C, G, and C. The lyrics are: "I can't help falling in love with you. I can't help falling in love with you?". The bottom staff is a guitar tab staff showing fingerings and strings. The tab shows a repeating pattern of chords and strumming.

Bridge

Em B7 Em B7 Em B7

Like a river flows surely to the sea; darling, so it goes.

2/3CIV 2/3CIV 2/3CIV

Guitar tablature below:

0	0	8	7	5	0	0	8	7	5	0	0	8	7	5
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
0					0				0				0	

Em A7 Dm G7 **Verse** C Em

Some things ____ are meant to be. 3., 4. Take my

Guitar tablature below:

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

Am Dm C G

hand, take my whole life too, for

Guitar tablature below:

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

1.

F G Am Dm C G C

I can't help falling in love with you.

Guitar tablature:

```

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

```

2.

C F G Am Dm

Outro

you. For I can't help falling in

Guitar tablature:

```

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

```

C G C

love with you.

Guitar tablature:

```

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

```


Bm7 E7 C Am7 D7 Gsus4 G

In oth - er words, darl - ing kiss me.

Guitar tablature (bottom):

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

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

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

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

F#m7b5 B7 Verse Em Am7 D7

2. Fill my heart with song — and let me sing for-ev - er

Guitar tablature (bottom):

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

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

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

G G7 C F#m7b5

more. You are all I long for, all I

Guitar tablature (bottom):

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

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

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

B7 Em E7 Am7

wor - ship and a - dore. In oth - er words, —

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

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

D7 Bm7**5** E7 Am7

please be true, in oth - er words, —

0 2 1 3 2 2 | 0 7 6 7 0 0 1 | 2 1 3 0 7 | 7 3 3 0 1 0

2 0 2 0 2 2 | 0 7 0 1 0 | 2 0 2 0 2 0 | 0 0 2 0 1 0

D7 D13 D13**9** G Em Am7 D7sus4 G

I love you! —

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

1/2CV-1 0 2 1 0 5 0 | 3 0 0 3 0 0 0 | 3 0 1 3 0 2 1 | 3 0 0 3 0 0 0

I Just Called to Say I Love You

Words and Music by Stevie Wonder

Intro

Moderately

The intro section consists of two staves. The top staff is a treble clef staff in G major, 4/4 time, with a key signature of one sharp. It features a short melodic line followed by a vocal entry. The bottom staff is a bass tab staff, also in G major, showing a simple harmonic pattern of notes on the strings.

Verse

1. No New Year's Day rain;

to cel - e - brate;
no flow - ers bloom;

no choc - 'late cov - ered can - dy
no wed - ding Sat - ur - day with -

The verse section continues with two staves. The top staff is a treble clef staff in G major, 4/4 time, featuring a melodic line. The bottom staff is a bass tab staff, also in G major, showing a harmonic pattern of notes on the strings.

Am

The Am section begins with a treble clef staff in A major, 4/4 time, with a key signature of no sharps or flats. It contains a melodic line. The bottom staff is a bass tab staff, also in A major, showing a harmonic pattern of notes on the strings.

hearts to give a - way.
in the month of June.

No first of spring;
But what it is

Am7

no song to sing.
is some - thing true,

In fact here's just an - oth - er
made up of these three words - that

Guitar chords: 5 4 5 5 | 3 5 5 5 | 5 4 5 5 | 5 3 3 5

Fretboard markings: 0 0 | 0 | 0 0 | 0 0 | 0 0

1. G 2. G

D

or - di - nar - y day.

I must say to

2. No A - pril you:

I just

Guitar chords: 7 5 3 2 | 3 0 0 0 | 3 2 0 3 | 3 0 0 0 | 3 3 0

Fretboard markings: 7 5 4 2 | 0 3 | 0 3 | 0 3 | 0 3

Chorus

Am7 D G Am7

called _____ to say _____ I love _____ you.

I just called _____ to

Guitar chords: 0 1 3 0 | 2 2 3 2 | 2 0 0 0 | 3 3 0 0 | 0 1 3 0

Fretboard markings: 0 0 2 | 0 2 0 | 0 0 0 | 3 3 0 | 0 0 2

D Em G Am7 D

say how much I care. I just called _____ to say _____ I

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

Em Am7 D

love you. And I mean it from the bot - tom of my

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

G E♭ F G

heart.

0 0 0
1 3 1 3
3 5 5 5
3 5 3 5 7 0
3

Georgia on My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

Verse

Slowly

Sheet music for the first verse of "Georgia on My Mind". The key signature is A major (no sharps or flats). The chords are C, E7, Am, Dm, Fm6, C, and B7. The lyrics are: "1., 2. Geor-gia, _____ Geor-gia, _____ the whole day through. Just an old sweet song keeps". Below the staff is a guitar tablature for the chords C, E7, Am, Dm, Fm6, C, and B7.

Sheet music for the second part of the verse. The key signature changes to A minor (one sharp). The chords are Dm, G7, C, C^{#7}, Dm7, G+, and C. The lyrics are: "Geor-gia on my mind. (Geor-gia on my mind.) Geor-gia, _____". Below the staff is a guitar tablature for the chords Dm, G7, C, C^{#7}, Dm7, G+, and C.

Sheet music for the third part of the verse. The key signature changes back to A major. The chords are E7, Am, Dm, Fm6, C, B7, Dm, and G7. The lyrics are: "Geor-gia, _____ a song of you comes as sweet and clear as moon-light through the". Below the staff is a guitar tablature for the chords E7, Am, Dm, Fm6, C, B7, Dm, and G7.

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Bridge

C Fm6 C E7^{#5} Am Dm Am F7 Am Dm

pines. Oth - er arms reach out to me, oth - er eyes smile

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

Am D7 Am Dm Am B7 Em A7^{b9} Dm9 G

ten-der - ly. Still in peace - ful dreams I see the road leads back to you.

3 0 2 2 1 3 0 3 5 7 5 3 0 3 3 0 2 3 0
0 2 0 2 0 2 0 0 6 0 2 3 2 0 0 2 0

Outro

C E7 Am Dm Fm6 C B7

Geor-gia, Geor-gia, no peace I find, just an old sweet song keeps

0 3 0 3 1 0 5 0 3 2 1 1 3 0 3 7 5
3 2 3 0 2 0 4 0 5 0 0 2 1 3 3 6

Dm G7 C Fm6 C G+ C Fm6 C

Geor - gia on my mind. mind.

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

I Could Write a Book

from PAL JOEY

Words by Lorenz Hart
Music by Richard Rodgers

Verse

Moderately

Sheet music for the first line of the verse. The key signature is G major (one sharp). The melody starts on G, followed by D, G, D, G, D. The lyrics are: "If they(2.)asked me I could write a book".

1. If they(2.)asked me I could write a book _____ a - bout the way you walk and

Sheet music for the second line of the verse. The melody continues with a series of eighth notes. The lyrics are: "If they(2.)asked me I could write a book".

Guitar tablature for the first line of the verse. The strings are labeled T (top), A, and B. The tab shows a sequence of notes starting at the third fret of the B string, followed by the first, second, and third frets of the A string, and so on.

Sheet music for the third line of the verse. The melody includes chords Am7, D7, C, Am7, and D. The lyrics are: "whis - per and look. I could write a pre - face on".

Guitar tablature for the third line of the verse. The tab shows a sequence of notes starting at the third fret of the B string, followed by the first, second, and third frets of the A string, and so on.

Sheet music for the fourth line of the verse. The melody continues with a series of eighth notes. The lyrics are: "whis - per and look. I could write a pre - face on".

Sheet music for the fifth line of the verse. The melody includes chords G, D, G, D, Em7, A, D, Am7, and D7. The lyrics are: "how we met, so the world would nev - er for - get. And the".

Guitar tablature for the fifth line of the verse. The tab shows a sequence of notes starting at the third fret of the B string, followed by the first, second, and third frets of the A string, and so on.

Sheet music for the sixth line of the verse. The melody continues with a series of eighth notes. The lyrics are: "how we met, so the world would nev - er for - get. And the".

G D G D G D G

sim - ple se - cret of the plot _____ is just to tell them that I love you a

Am7 D7 G Am7 D G7 Am7

lot. _____ Then the world dis - cov - ers as my book ends, how to

G Am7 D7 G Am7 G Am7 G

make two lov - ers of friends. 1. If they friends. 2.

I've Grown Accustomed to Her Face

from MY FAIR LADY

Words by Alan Jay Lerner
Music by Frederick Loewe

Verse

Slowly

A Amaj7 A6 A Bm7 E7

I've grown ac - cus-tomed to her face,

cus-tomed to her face,

she al - most makes the day be - gin.

she al - most makes the day be - gin.

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

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

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

D D[#]7 A6 A

I've grown ac - cus - tomed to the tune she whist - les night and noon, her

I've got - ten used to hear her say: "Good morn - ing" ev - 'ry day. Her

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

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

D. C[#]7 Bm7 E7 A Amaj7

smiles, her frowns, her ups, her downs are sec - ond na - ture to me now;

joys, her woes, her highs, her lows are sec - ond na - ture to me now;

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

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

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A6 Bm7 E7
 like breath - ing out and breath - ing in. _____ I was se -
 like breath - ing out and breath - ing in. _____ I'm ver - y
 2 4 2 2 0 2 | 3 0 0 0 3 1 2 1 | 1 2 1 2 3 0

D G[#]7 C[#]m F[#]+ Bm E7
 rene - ly in - de - pen - dent and con - tent be - fore we met;
 grate - ful she's a wom - an and so eas - y to for - get;

 sure - ly I could al - ways be that
 rath - er like a hab - it one can

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

C# F#7#5 N.C. B9 A C#m7
 way a - gain and yet, I've grown ac - cus - tomed to her looks;
 al-ways break and yet, I've grown ac - cus - tomed to the trace
 ac - cus - tomed to her voice; ac -
 of some - thing in the air; ac -

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

B9 D/E 1. A 2. A

cus - tomed to her face.
cus - tomed to her face.

2. I've grown ac - face.

Guitar Chords:

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

In a Sentimental Mood

Words and Music by Duke Ellington, Irving Mills and Manny Kurtz

Verse

With expression

N.C.

Em

Em(maj7)

Em7

Em6

1. In a sen - ti - men - tal (2.) mood. I can see the stars come

T A B

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

through my room, while your lov - ing at - ti - tude is like a flame

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

lights the gloom. On the wings of ev - 'ry kiss

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

Em7 Em6 Am Am(maj7) Am7 D9

Em E7 Am7 A♭7 G B♭7

Bridge

E♭maj7 Cm7 Fm9 B♭7 E♭ C7

F B♭9 E♭maj7 Cm7 Fm9 B♭7

D7 G

vine. In a sen - ti - men - tal mood,

Em Em(maj7)

vine.

In a sen - ti - men - tal mood,

Em Em(maj7)

Em7 Em6 Am Am(maj7) Am7 D9 Em


 — I'm with - in a world so heav - en - ly, _____ for I nev - er dreamt that you'd _____ be lov - ing



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

Just the Way You Are

Words and Music by Billy Joel

Intro

Moderately
N.C.

The intro section starts with a 4/4 time signature and a key of F#m. The melody begins with a sustained note followed by eighth-note patterns. The lyrics "1. Don't go chang - in'" and "2. Don't go try - in'" are shown. A guitar tablature is provided below the staff, with the strings labeled T, A, B.

Verse

A

F#m

1. Don't go chang - in'
2. Don't go try - in'

1/3CV

1/2CII

The verse section begins with a Dmaj7 chord. The melody consists of eighth-note patterns. The lyrics "to try some new fash - ion," "you never don't change the col - or of your" are shown. A guitar tablature is provided below the staff.

A

Em7

A7

Dmaj7

Dm

The bridge section features a melodic line with eighth-note patterns. The lyrics "fore. hair. Mm. Mm. You Don't im - ag - ine al - ways have my" are shown. A guitar tablature is provided below the staff.

A Em7 A Dmaj7 Dm

far.
hard.
heart.

Mm.
Mm.
Mm.

I took the good times,
I just want some - one
I could not love you

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

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

To Coda

A F#m D B7 E

I'll take the bad times;
that I can talk to;
an - y bet - ter;

I'll take you just the way - you
I want you just the way - you
I love you just the way - you

1/2CII - - - - -

0 2 2 2 | 4 5 2 2 4 2 2 | 0 2 2 2 | 5 9 7 4 | 0

0 2 2 2 | 4 2 2 4 2 2 | 0 2 2 2 | 5 9 7 4 | 0

A N.C.

are.
are.

2/3CII - - - - -

0 2 2 2 | 0 2 2 2 | 0 2 2 2 | 0 2 2 2 | .

5 3 2 0 | 0 2 2 0 | 0 2 2 3 | 0 2 2 0 | .

Bridge

D E C♯m F♯

I need to know that you will al - ways be

1/2CII - - - - - 1/3CII - - - - -

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

Bm E A A7

the same old some - one that I knew.

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

Dm G Em A7

What will it take till you be - lieve in me

6 5 6 5 8 7 0 5 0 3 0 1 0 3 0 0 0 7 0 5 0 2 0 0 2 4

- Ø Coda

F G/F Em7

are. _____ Oo. _____

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

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. It features four chords: A7, Dm7, Esus4, and Amaj7. The A7 chord is shown with a curved brace over the first two measures. The Dm7 chord is shown with a curved brace over the next two measures. The Esus4 chord is preceded by a fermata. The Amaj7 chord is preceded by a 'rit.' (ritardando) instruction. The bottom staff is a bass clef staff with a key signature of one sharp. It shows a bass line with various notes and rests. Fingerings are indicated above the notes: '2' over the second note of the first measure, '2' over the second note of the second measure, and '3' over the first note of the third measure. The third measure is labeled '1/3CII'. The fourth measure ends with a 'rit.' instruction. The bottom staff also includes a tablature below the staff, showing the fret and string for each note.

Misty

Words by Johnny Burke
Music by Erroll Garner

Intro

Moderately slow

Piano chords: Dm, G7, C, Dm7b5, C, G7

Guitar tablature (T-A-B):

```

T 3 0 | 1
A 0 2 2 0 1 3 | 1 0 2 0 0 1 1 | 1 0 2 0 3 0
B 3 | 3 | 3 | 3 |

```

1. Look at

Verse

Cmaj7

Gm9

C7

Fmaj7

Fm9

Bb13

me, I'm as help-less as a kit-ten up a tree and I feel like I'm cling-ing to a cloud. I
2., 3. See additional lyrics

Guitar tablature (T-A-B):

```

T 0 0 2 0 2 | 5 5 5 5 3 0 | 5 2 3 3 2 3 | 1 0 3 3 3 1 3 1
A 3 2 3 2 0 2 | 0 3 3 1 | 1 3 1 1 1 |
B 3 | 3 | 1 | 1 1 |

```

C

Am

Dm

To Coda ⊕ 1.

G7

E

A7

D9

G7

can't un-der-stand, I get mis-ty just hold-ing your hand. 2. Walk my

Guitar tablature (T-A-B):

```

T 0 1 3 1 3 0 | 1 0 2 2 0 1 3 | 0 0 1 0 2 0 2 | 0 1 2 0 3 0 .
A 3 2 0 2 0 3 | 0 3 2 2 | 0 1 0 2 0 2 | 0 1 2 0 3 0 .
B 3 | 3 | 0 | 3 |

```

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2.
 C Dm7**b**5 C Bridge Gm7 C7 C7**b**9

near.
 You can say that you're lead-ing me on, but it's just what I

1/2 CI

1 0 2 0 1 1	1 1 3 0	6 6 6 6	6 6 8 9 8 6
3 2 3	3	0 6 6	0 6 5 3

D.S. al Coda

Em7 A7 Dm7 G7

you. _____ 3. On my

4 3 4 4 # 4 4 4

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

Coda

C Dm7**b5** rit. Cmaj7

love. _____

1/2 CI rit.

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

Additional Lyrics

2. Walk my way,
And a thousand violins begin to play,
Or it might be the sound of your hello,
That music I hear,
I get misty the moment you're near.

3. On my own,
Would I wander through this wonderland alone,
Never knowing my right foot from my left,
My hat from my glove?
I'm too misty and too much in love.

Moon River

from the Paramount Picture BREAKFAST AT TIFFANY'S

Words by Johnny Mercer
Music by Henry Mancini

Verse

Moderately slow

G Em C G C

1., 2. Moon riv - er, wid - er than a mile: I'm cross - in' you in

T A B

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

G F#m7b5 B7 Em G7 C

style some day. Old dream mak - er, you heart -

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

F13b5 Em7 E9 F#7/A# Bm E7 Am7 D G

break - er, where - ev - er you're go - in', I'm go - in' your way. Two

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

Em C G C G F#m7b5

drift - ers, off to see the world. There's such a lot of world to see.

Guitar Tab (Fretboard 5th string at bottom):

```

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

```

B7 Em C#m7b5 C9 G

We're af - ter the same rain - bow's end,

Guitar Tab (Fretboard 5th string at bottom):

```

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

```

C G C G Em

wait - in' 'round the bend, my Huck - le - ber - ry friend, Moon

Guitar Tab (Fretboard 5th string at bottom):

```

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

```

Am D G Am7 D G

riv - er and me. 1. G Am7 D 2. G

Guitar Tab (Fretboard 5th string at bottom):

```

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

```

My Favorite Things

from THE SOUND OF MUSIC

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

Verse

Lively, with spirit

Am

Fmaj7

1. Rain-drops on ros - es and whisk - ers on kit - tens, bright cop - per ket - tles and
2. Cream col - ored pon - ies and crisp ap - ple strud - els, door-bells and sleigh-bells and

TAB notation for the first verse:

T	0	0	0	2	2	2	0	2	2	2	2
A	2	2	2	0	2	2	2	2	2	2	2
B	0			0			1				

Dm G9 C F C

warm wool - en mit - tens; brown pa - per pack - ag - es tied up with strings: } These are a
schnitz - el with noo - dles; wild geese that fly with the moon on their wings: }

TAB notation for the second verse:

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

F Dm6/B E 1. Am 2. A

few of my fa - vor - ite things.

TAB notation for the final section:

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

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Verse

A

D/F#

3. Girls in white dress - es with blue sat - in sash - es, snow-flakes that stay on my nose and eye -

The music consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a guitar tab staff showing fingerings (0, 2, 0) across six strings. The key signature is D/F#.

Dm

G9

C

F

C

F

lash - es, sil - ver white win - ters that melt in - to springs: These are a few of my

The music consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a guitar tab staff showing fingerings (0, 2), (2, 0), (0, 3), (2, 0), (0, 0), (0, 3), (1, 3), (2, 1), (3, 2), (2, 3), (0, 2), (2, 3), (0, 1) across six strings.

Dm6

E7**9**

Bridge

Am

Dm6

E7

fa - vor - ite things.

When the dog

bites,

when the bee

stings,

The music consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a guitar tab staff showing fingerings (3, 4), (0, 1), (0, 1), (0, 0), (0, 0), (0, 2), (2, 2), (2, 2), (3, 3), (3, 3), (3, 3), (2, 1) across six strings.

Am F

when I'm feel - ing sad, _____ I sim - ply re - mem - ber my

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

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

D7 C F F^{o7} G

fa - vor - ite things and then I don't feel so

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

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

C F C G C

bad. _____

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

3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

Em G7 C G/B Am

mine? _____ I need your love. _____ I need your love. _____

Guitar tablature:

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

Em Dm G C Fine

God speed your love to me. _____

Guitar tablature:

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

Bridge

F G F E♭

Lone - ly riv - ers flow to the sea, to the sea,
Lone - ly moun - tains gaze at the stars, at the stars,

Guitar tablature:

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

F G C

to the o - pen arms
wait - ing for the dawn
of the sea.
of the day.

F G F E♭

Lone - ly riv - ers sigh,
All a - lone I gaze
“Wait for me,
at the stars,
wait for me!
at the stars,

F G C

I'll be com - ing home,
dream-ing of my love
wait for me!”
far a - way.

1. 2. D.C. al Fine

The Way We Were

from the Motion Picture THE WAY WE WERE

Words by Alan and Marilyn Bergman
Music by Marvin Hamlisch

Verse
Slowly

1. Mem - 'ries light the cor-ners of my mind.
2., 3. See additional lyrics

TAB

G Bm Cmaj7 Em Em/D

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

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

Cm7 Bm B Em Em/D Cmaj7 D

To Coda

Mis - ty wa - ter col - or mem - 'ries of the way we

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

1. G Em Am7 D7 2. G C/G

were. Scat-tered were.

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

3 0 0 0 0 0 0 0 0 0 0 0 3 0 0 0 3

G

Bridge
Cmaj7

Am7

Can it be that it was all so sim - ple then,

0 0 0 0 0 0 1 0 1 0

3 3 3 3 3 3 0 3 0 0

Bm7

E7

Am

Am/G \sharp

or has time re - writ - ten ev - ry line?

If we had the chance to do it

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

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

Am/G

D9/F \sharp

G

D

D.C. al Coda

all a - gain, tell me, would we? Could we?

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

Coda

C

B7

Em

Em/D

C

we sim - ply choose to for - get.

So it's the

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

3 2 0 2 0 0 0 0 0 0 3

Outro

Bm

Cmaj7

Bm

Cmaj7

laugh - ter we will re - mem - ber, when - ev - er we re -

0 4 4 4 4 3 0 7 5 3 0 2 4 4 4 4 3 0 7 8 7 5 3

mem - ber the way we were,

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

the way we were.

rit.

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

Additional Lyrics

2. Scattered pictures of the smiles we left behind;
Smiles we gave to one another
For the way we were.
3. Memories may be beautiful and yet,
What's too painful to remember,
We simply choose to forget.

What a Wonderful World

Words and Music by George David Weiss and Bob Thiele

Verse
Slowly

1. I see trees of green, red ros - es too, I see them bloom

T A B

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

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

E7 Am A♭ G7sus4 G7 C C+

for me and you, and I think to my-self, what a won-der - ful world.

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

0 4 | 4 6 4 6 | 3 | 3 0 2 0 1 2 1

Fmaj7 G7

2. I see skies of blue and clouds of white, the

3. See additional lyrics

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

Dm7 C E7 Am A♭ G7sus4 G7 *To Coda*

bright bless-ed day, the dark sa - cred night, and I think to my - self, what a won - der - ful

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

0 3 0 4 0 | 4 6 4 6 | 3

C F C G **Bridge**

world. The col - ors of the rain - bow, so

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

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

C G C

pret - ty in the sky are al - so on the fac - es of peo - ple go - in' by. I see

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

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

D.S. al Coda

Dm7 G7

"I love you." 3. I hear

1 0 3 0
0 0 3 0
3

Coda

C Gm6/B \flat A7

world. _____ Yes, I

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

Dm7 G7sus4 G7 C rit. F C

think to my - self what a won - der - ful world.

rit.

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

Additional Lyrics

3. I hear babies cry, I watch them grow;
They'll learn much more than I'll ever know.
And I think to myself, what a wonderful world.
Yes, I think to myself, what a wonderful world.

When I Fall in Love

Words by Edward Heyman
Music by Victor Young

Verse

Slowly

Sheet music for the first verse of "When I Fall in Love". The key signature is C major (no sharps or flats). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords shown are C, Dm7, G, and C. The lyrics are: "1., 2. When I fall in love, it will be for - ev - er, or I'll nev - er". The bass tablature below shows the notes corresponding to the bass line.

Sheet music for the second part of the verse. The key signature changes to A7#5 (A major with one sharp). The time signature remains 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords shown are A7, Dm, D9, C, and Fm. The lyrics are: "fall in love. In a rest - less world like this is, love is". The bass tablature below shows the notes corresponding to the bass line.

Sheet music for the third part of the verse. The key signature changes to C major. The time signature remains 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords shown are C, Gm, A7, Dm, and A7. The lyrics are: "end - ed be - fore it's be - gun, and too man - y moon - light kiss - es seem to". The bass tablature below shows the notes corresponding to the bass line.

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Dm G C

cool in the warmth of the sun.
When I give my heart,
it will be com -

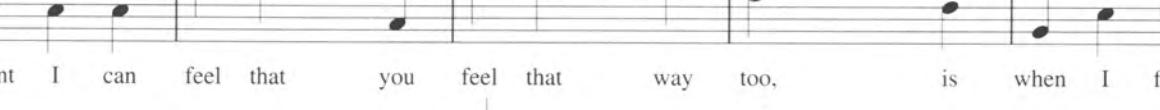
5 6 8 5 6 5 3
0 0 3 2 0
0 1 1 0
3 3 3 3
1 0 2 0
0 1 1 0

Dm7 G C A7[#]5 A7 Dm D^o7

plete - ly, or I'll nev - er give my heart. _____ And the

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

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

C Dm A7 Dm C
 mo - ment I can feel that you feel that way too, is when I fall in


Dm7 G 1. C Am7 Dm7 G 2. C F C
 love with you. you.

1. Dm7 G C Am7 Dm7 G 2. C F C
 love with you. you.

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

You Are So Beautiful

Words and Music by Billy Preston and Bruce Fisher

Verse

Slowly

Sheet music for the first verse of "You Are So Beautiful". The key signature is C major (no sharps or flats). The time signature is common time (4/4). The chords are C, Cmaj7, C7, Fmaj7, and B♭9. The lyrics are "You are so beau - ti - ful" followed by "to". The bass line is provided below the staff.

TAB:

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

Sheet music for the second verse of "You Are So Beautiful". The key signature changes to B♭ major (one flat). The time signature is common time (4/4). The chords are C, Cmaj7, C7, Fmaj7, and B♭9. The lyrics are "You are so beau - ti - ful" followed by "to". The bass line is provided below the staff.

TAB:

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

Sheet music for the third verse of "You Are So Beautiful". The key signature changes to G major (no sharps or flats). The time signature is common time (4/4). The chords are C, Cmaj7, Gm, C9, and F. The lyrics are "Can't you see?" followed by "You're ev - 'ry - thing I". The bass line is provided below the staff.

TAB:

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

1.

E E+ E Am7 D7

hope for. You're ev - 'ry - thing I need. _____

C Cmaj7 C7 F Bb9 C Cmaj7 C7 C Cmaj7 C7

You are so beau - ti - ful to me. _____ 2. You are so

2.

Am D9 C Cmaj7 C7

ev - 'ry - thing I need. You are so

Fmaj7 Bb9 C Cmaj7 C7 Fmaj7 Bb9 rit. Cmaj7

beau - ti - ful to me. rit.

Yesterday

Words and Music by John Lennon and Paul McCartney

Intro

Moderately slow

G5

1. Yes - ter - day,
2. Sud - den - ly,

Verse

G

1. Yes - ter - day,
2. Sud - den - ly,

F#m B7 Em C D
 all my trou - bles seemed so far a - way, — now it looks as though they're
 I'm not half the man I used to be, — there's a shad - ow hang - ing

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

Gsus4 G D Em A C G

here to stay, oh, I believe in yes - ter - day.
over me, oh, yes - ter - day came sud - den - ly.

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

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Bridge

F#m7 B7 Em D C Am D

Why she had to go I don't know, she would - n't

G F#m7 B7 Em D C

say. I said some - thing wrong, now I

Am D G G

long for yes - ter - day. 3., 4. Yes - ter - day,

F#m B7 Em C D
 love was such an eas - y game to play.— Now I need a place to

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

Gsus4 G D Em A C G
 hide a - way, — oh, I be - lieve — in yes - ter - day. —

Outro

G
rit.

A C G

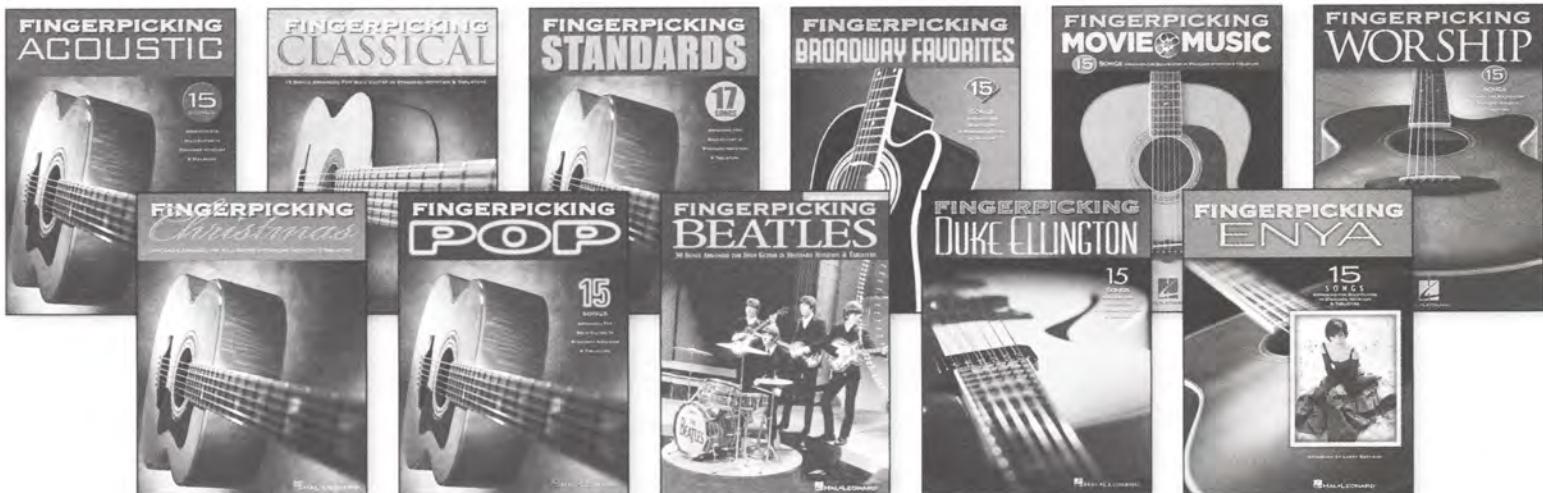
Mm, mm, mm, mm, mm.

rit.

0 0 2 2 0 0 3 3

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