

(Authentic
GUITAR-TAB
EditionTM
Includes Complete Solos

James Taylor: GREATEST HITS

*Something in the way she moves
Carolina in my mind
Fire and rain
Sweet Baby James
Country road
You've got a friend
Don't let me be lonely tonight
Walking man
How sweet it is
Mexico
Shower the people
Steamroller*

© 1994 WARNER BROS. PUBLICATIONS INC.
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.

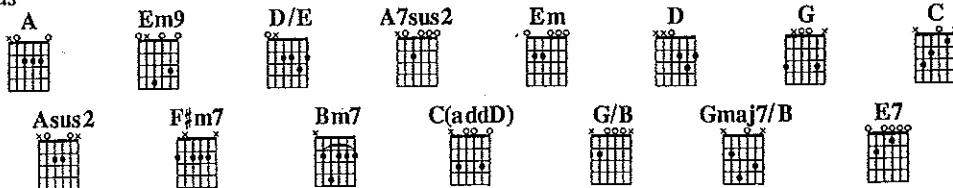
CONTENTS

<i>Something in the way she moves</i>	6
<i>Carolina in my mind</i>	13
<i>Fire and rain</i>	27
<i>Sweet Baby James</i>	35
<i>Country road</i>	52
<i>You've got a friend</i>	59
<i>Don't let me be lonely tonight</i>	74
<i>Walking man</i>	82
<i>How sweet it is (to be loved by you)</i>	93
<i>Mexico</i>	103
<i>Shower the people</i>	110
<i>Steamroller</i>	117

Something in the way she moves

Words and Music by
JAMES TAYLOR

Capo chords



Moderately slow $\text{♩} = 76$

Intro:

Concert chords C

Gm9

C

Gm9

*Capo chords**

mf With pick and fingers Let ring throughout

Bass enters

C

Gm9

C

Gm9

1. There's

§ Verses:

C

F/G

C7sus2

Gm

F

B \flat

some-thing in— the way— she moves— or looks my way— or calls— my— name—

2. (See additional lyrics)

A

D/E

A7sus2

Em

D

G

*Capo at 3rd fret. The number 3 in tab represents a capoed open string.

C Gm B_b E_b

that seems to leave this trou-bled world be-hind.

A Em G C

5 3 3 3 5 (3) 5 5 | 3 3 3 3 3 4 (5) 3
3 3 3 3 5 6 | 5 6 6

Substitute Fill 1 on D.S.

F Csus2 C F/G C

If I'm feel-in' down. an' blue-

D Asus2 A D/E A

3 5 6 5 6 3 5 5 3 3 | 3 5 5 5 5 6 7 7 5 3 5
3 3 3 3 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gm F B_b C

or trou-bled by some fool-ish game,

she al -

Em D G A

3 3 5 3 3 6 | 3 5 3 3 3 3 5 5 5 5
3 3 3 3 6 | 3 5 3 3 3 3 5 5 5 5

Fill 1

3 5 6 5 6 3 6 5 3 5 6 | 3 3 3 3 5 5 5 5
3 3 3 3 6 | 3 3 3 3 5 5 5 5

Gm B \flat E \flat C
ways seems.. to make me change- my mind.— (An') I feel—
Em G C A
3 3 3 3 3 4 3 5 (5) 3 5 3 3 5 5 3 3 5
3 3 6 (5) 3 3 3 3 3 5 5 5 3 3 5 3 5 3
Chorus:

C Gm F C
fine an - y time— she's a - round— me now.— She's a - round—
A Em D A
5 (5) 5 3 3 3 3 3 (6) 5 5 5 5 5 5 3 3 5 5 5 5 (5)
3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 7
Chorus:

Am7 Dm7 F/G Dm7
— me, now,— al-most all the time.— An' if I'm—
F#m7 Bm7 D/E Bm7
5 5 5 5 6 5 5 6 5 5 5 5 5 6 5 5 7 5 5 6 5
5 (5) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 5 5 5 5 3
Chorus:

C Gm F C
well you can tell— that she's been with— menow.— She's been with.
A Em D A
5 (5) 5 5 3 3 3 3 (6) 5 5 5 5 5 5 5 5 5 3 3 3 5 5 3 3
3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 5 5 3 3 7

To Coda ♪

Am7 Dm7 To Coda ♪ F/G Dm7

— me now — quite a long long time an' I feel fine.

F#m7 Bm7 D/E Bm7

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

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

3 3 3 3
3 3 5 3 5 3 5
3 3 3 3
3 3 5 3 5 3 5

3 3 3 3
3 3 5 3 5 3 5
3 3 3 3
3 3 5 3 5 3 5

C B♭ F C

— A G D A —

3 5 3 6 6 5 6
3 5 3 3 5 5 3 5
3 3 5 3 5 3 5
3 3 5 3 5 3 5

6 6 6 6
6 6 3 3 3 3 3
6 6 6 6
6 6 3 3 3 3 3

F E♭(addF) B♭/D E♭(addF) F

Ev-'ry now an' then... the things I lean on lose their mean-ing an' I

D C(addD) G/B C(addD) D

Guitar 1

5 6 6 6
3 5 3 6 3 3 3 3 6
6 6 3 3 3 3
3 3 5 3 6 3 5
3 3 5 3 6 3 5
3 3 5 3 6 3 5
3 3 5 3 6 3 5
3 3 5 3 6 3 5

Guitar 2 (Pedal Steel arranged for 6 string electric with slide and volume pedal)

*Fast volume swells

*pp < mf pp < mf With slide

14 12 10 12 14

B♭/D E♭(addF) F E♭ B♭maj7/D

G/B C(addD) D C Gmaj7/B

10 12 14 12 10

G7 B♭ C F E♭(addF)

E7 G A D C(addD)

15 15 19 14 12 15 15 17 11 15 17 17 17 20 20

B♭/D E♭(addF) F B♭/D E♭(addF) F

no one else can find me. Yes, and to si - lent- ly re - mind me of the

G/B C(addD) D G/B C(addD) D

3 3 6 3 6 5 5 6 3 3 3 6 5 5 6 6

3 3 3 6 3 3 5 5 6 6 6 6

15 16 18 15 17 19 18 20 22 19 20 22

B♭/D E♭(addF) F C Dm7 F/G

hap - pi - ness an' good times that I know, know. Well, I said.

G/B C(addD) D A Bm7 D/E

3 3 6 3 5 5 5 5 5 5 6 6 6 6 6 6

3 3 3 6 3 5 5 5 5 5 7 5 5 5 7 5

10 20 22 17 10 19 20 22 17 19

Dm7 F/G D.S. $\frac{2}{2}$ al Coda Φ

Coda Φ F/G Dm7

F/G Dm7 F/G C B \flat F C

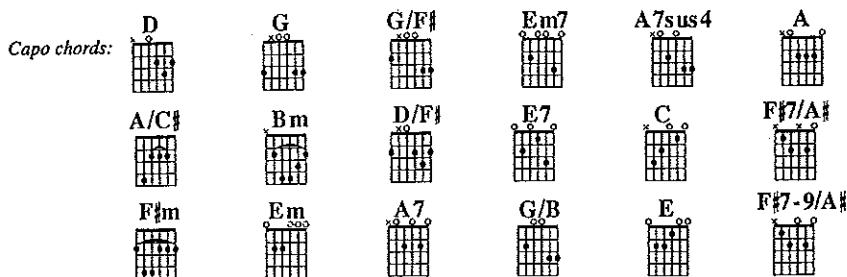
D/E Bm7 D/E A G D A

Additional Lyrics

Verse 2: It isn't what she's got to say,
Or how she thinks or where she's been.
To me, the words are nice the way they sound.
I like to hear them best that way.
It doesn't much matter what they mean,
Well, she says them mostly just to calm me down.
And I feel . . .

Carolina in my mind

Words and Music by
JAMES TAYLOR



Moderately $\text{♩} = 76$

E A A/G# F#m7 B7sus4

Guitar 1 (Acoustic)
*Capo chords * D*

mp

T A B

In my mind— I'm— gone to Car - o - li - na.

D G G/F# Em7 A

p

A B F#m7 B7sus4 B

Can't you see the sun - shine? Can't you just feel the moon shin - ing?

G A Em7 A7sus4 A

*Capo at 2nd fret.

Copyright © 1969, 1971, 1992 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC, INC.
All rights controlled and administered by EMI BLACKWOOD MUSIC INC.
International Copyright Secured Made in U.S.A.
All Rights Reserved

E B/D|| C|m E/B A E/G|

Ain't it just like a friend of mine to hit me from behind?
 D A/C| Bm D/A G D/F|

F#7 B7 E C|m7 F|m7 B7sus4

— Yes, I'm gone to Car - o - li - na in my mind.
 E7 A7 D Bm7 Em7 A7sus4

E E

Ka - ren, she's a sil -
 D

D A B

ver sun, — you'd best walk her a - way and watch it shin - ing.

G A

C

C#m A B

Watch her watch the morn-ing come.

Guitar 1 (Acoustic) Bm G A

A

Guitar 2 (Pedal steel)*

8^{th}

6 6 2 2 4 4 2 2 4 4

5

+1

12 12

11 12

A E/G# C#m7 F#7 F#m7 B7

sil - ver tear - ap - pear - ing - now - I'm - cry - ing, ain't I? I'm

G D/F# Bm7 E7 Em7 A7

mp

2 4 5 5 3 5 2 2 2 2

5 4 2 2 2 2

(8th)

+1

12 (12)

14

+10

16 (16)

*Arranged for Guitar

E C[#]m7 F[#]m7 B7sus4 E

gone to Car - o - li - na in my mind. There

D Bm7 Em7 A7sus4 D

Pedal steel tacet

(8w)

E D(addE) A

ain't no doubt in no - ones mind that love's the fin - est thing.

Guitar 1 (Acoustic)

D C(addD) G

B B[#]7 C[#]m A

— a - round.

Whis-per some-thing soft and kind.

A A[#]7 Bm G

B A E/G \sharp

— And hey, babe_ the sky's___ on fire,_ I'm

Guitar 1 (Acoustic)

A G D/F \sharp

mf *mp*

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

Guitar 2 (Pedal steel)

8va

+1
11 13 12 14 14 14 14 14 12

C|m7 F#7 F#m7 B7 E C|m7
 dy - in', ain't I? I'm gone to Car - o - li -
 Bm7 E7 Em7 A7 D Bm7
 5 5 3 5 2 2 2 4 5 4 5
 4 2 2 2 2 2 2 4 4 4
 (8th)
 14 +1/2 15 15 11 10 +1/2 12 12 13 13

F#m7 B7sus4 E

na in my mind.

Em7 A7sus4 D

(8va)

9 11 12
9 11 13

E A F#m7

In my mind I'm gone to Car - o - li -

D G Em7

loco

+1/2 +1/2

B A

na.

Can't you see the sun-

A G

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

B F#m7 B

shine?

Can't you just feel the moon - shin - ing?

A Em7 A

2 3 4 4 5 5 4 4 2

(12) (12) (12)

E B/D[†] C[‡]m E/B A E/G[§] F[¶]7 B7

D A/C[†] Bm D/A G D/F[¶] E7 A7

5 4 2 2 4 2 3 2 2

2 6 4 5 4 2 3 2 2

8va

16 14 12 11 12 (12) 11 10

+1

E C[‡]m7 F[¶]m7 B7 E

D Bm7 Em7 A7 D

2 4 5 4 5 2 5 5 2 4 2 5 4 5 2 4

4 2 4 2 2 2 4 2 4 2 4 2 4

8va -

9

Guitar tacet

E D A B B⁷

Dark and si - lent late last night, I think I might have heard the high-way call-ing.

C^m A B

Geese in flight and dogs... that bite. The

A E/G⁷ C^{m7} F⁷

signs that might be o - mens.. say I'm go - in', I'm

Guitar 2 (Pedal steel)

F^{m7} B⁷ E C^m F⁷ A/B

go - in', I'm gone to Car - o - li - na in my mind..

8va

+1/2

12 12 11/2 (11) 11 13

E A B

With a Ho. ly host of oth - ers stand-ing a - round.

Guitar 1 (Acoustic)

D G A

mf

2 4 5 5 4 2 5 2 4 2 5 4 2

Guitar 2 (Pedal steel)

8va loco 8 8

5 6 5 7 6 8

This musical score for 'Carolina in My Mind' is arranged for two guitars. The top staff uses a treble clef and includes lyrics and chords (E, D, A, B, B7, Cm, A, B, E/G7, Cm7, F7, A/B). It features a 'Guitar tacet' section and a 'Guitar 2 (Pedal steel)' part with specific fingering (12, 12, 11/2, 11, 13). The middle staff also uses a treble clef and includes lyrics and chords (Fm7, B7, E, Cm, F7, A/B), with a 'Guitar 1 (Acoustic)' part and specific fingering (2, 4, 5, 5, 4, 2, 5, 2, 4, 2, 5, 4, 2). The bottom staff uses a treble clef and includes a 'Guitar 2 (Pedal steel)' part with dynamics (mf) and specific fingering (2, 4, 5, 5, 4, 2, 5, 2, 4, 2, 5, 4, 2). The score includes various performance techniques like slurs, grace notes, and dynamic markings (e.g., 8va, +1/2, loco).

C♯m

G♯m

F♯m

— me,

still I'm on_ the dark_ side of_ the moon..

Bm

F♯m

Em

p

A blank tablature staff follows the melody line.

A

B

D

A

And it seems_ like it goes on like this for- ev-

G

A

C

G

A blank tablature staff follows the melody line.

E D A/C#

D C G/B

2 4 4 2 2 5

2 2 5 2

8va- Pedal steel tacet

12 12

13 13

F#m F#m7 B7sus4 E C#m7

Guitar 1 (Acoustic)

Em A7sus4 D Bm7

2 5 2 5 2 5 4 5

F#m7 B7sus4 E

na in my mind.

Em7 A7sus4 D

2 5 5 2 4 5 2 4 5 4

E A F#m7 B

D G Em7 A

Guitar 1 (Acoustic) G A

p

Guitar 2 (Pedal steel)

loco

F#m7 B

Can't you just feel the moon shin - ing?

Em7 A

+1 +1

+1/2 +1

E B/D# C#m7 B A E/G#

Ain't it just like a friend of mine to hit me from behind?

D A/C# Bm7 A G D/F#

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

2 6 | 4 2 | 5 | 4 | 5 | 4 |

8^{va}

12 14 | 12 11 | 12 (12) | 12 (12) |

F#7 B7sus4 E E/G# A E/G#

Yes, I'm gone to California

E7 A7sus4 D D/F# G D/F#

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

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

(8^{va})

11 10 | | |

Repeat and fade

F#m7 B7sus4 E B/D#

in my mind.

Em7 A7sus4 D A/C#

Guitar tab (string 6 at bottom):
 2 5 2 5
 4 2 4 4
 2 2 2 6

8th

Guitar tab:
 16 14

C#m7 B A E/G# F#m7 B7sus4

Gone to California in my mind.

Bm7 (D/A) G D/F# Em7 A7sus4

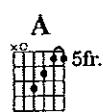
Guitar tab (string 6 at bottom):
 4 5 4 5 2 5 4 5
 4 2 5 4 2 5 2 5

(8th)

Guitar tab:
 12 11 12 (12) 10 12

Fire and rain

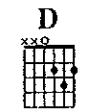
Words and Music by
JAMES TAYLOR



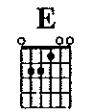
A 5fr.



G/E 3fr.



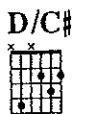
D



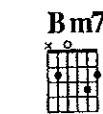
E



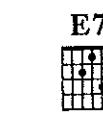
Gmaj7



D/C#



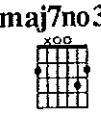
Bm7



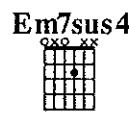
E7



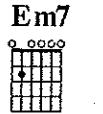
G5



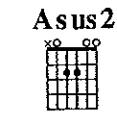
Gmaj7no3rd/F#



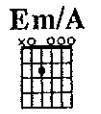
Em7sus4



Em7



Asus2



Em/A

Moderately $\text{♩} = 76$

Concert Chords C
Capo Chords A*
Guitar

p legato

*Capo at 3rd fret.

C B♭/G F

Just yes - ter - day morn - in', they let me know you were gone.
look down up - on me Je sus, You got - ta help me make a stand.

A G/E D

C G

You just got to see me through an - oth -

A E

B♭maj7 C

end er to you.
My I walked out this bod - y's

Gmaj7 A

B♭/G F C

ach - in' and my time is at hand,
I just can't re -
G/E D A and I won't

G

B♭maj7

mem - ber who to send it to.
 make it an - y oth - er way.

E Gmaj7

3 3 6 5 6 3 6 3 6 3

With Fill 1, 2nd time.

F F/E Dm7 G7 C

I've seen fire and I've seen rain.
 Whoa, I've seen fire and I've seen rain.

D D/C♯ Bm7 E7 A

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

F F/E Dm7 G7

I've seen sun - ny days that I thought would ne - ver end.

D D/C♯ Bm7 E7

3~5 5 3 5 5 5 5 7 5 7 5 7 5 3

Fill 1
 Guitar

5 3~5 3 5 3 5 3 5

C F F/E

I've seen lone - ly times when I could...

A D D/C#

3 3 5 3 | 3 3 5 3 | 5 5 | 5
5 5 5 5 | 5 5 5 5 | 5 5 | 5
6 6 6 6 | 6 6 6 6 | 6 6 | 6

Dm7 G7 C With Fill 2, 2nd time. Bb5 Bbmaj7(no3rd)/A

not find a friend... But I al - ways thought that I'd

Bm7 E7 A G5 Gmaj7(no3rd)/F

5 6 3 3 | 3 5 3 3 | 3 5 3 3 | 3 5 3 3 | 3 5
6 6 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5
7 7 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5
5 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3

Gm7sus4 Gm7 1. Csus2

see you a - gain.

Em7sus4 Em7 Asus2

mp

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

Fill 2
Guitar

3 3 | 5 5 | 5 5 | 5 5 | 5 5

2.
Csus2

Won't you

Asus2

C Bb/G

Been walk-in' my mind to an eas - y time, my

A G/E

F C G

back turned towards the sun. Lord knows when the cold wind blows... it - 'll

D A E

Bbmaj7 C

turn your head a - round. Well, there's hours and hours on the tel -

Gmaj7 A

Bb/G F C

G Bbmaj7

E Gmaj7

F F/E Dm7 G7 C

D D/C# Bm7 E7 A

F F/E Dm7 G7 C

D D/C# Bm7 E7 A

F F/E Dm7 G7

D D/C# Bm7 E7

C Bb5 Bb maj7(no3rd)/A

A G5 G maj7(no3rd)/F#

Gm7sus4 Gm7 Csus2

Em7sus4 Em7 Asus2

Gm/C

There's just a few things com - in' my

Asus2*

way this time a - round now.

Thought I'd see you, thought I'd

Repeat and fade
Gm/C Vocals - 1st time only.

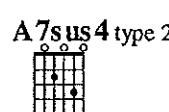
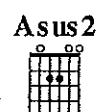
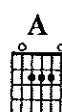
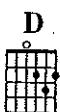
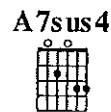
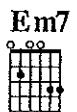
C

da da da da da da da.

*Guitar maintains "Asus2" until fade. (Without capo Csus2)

Sweet baby james

Words and Music by
JAMES TAYLOR



Brightly $\text{J} = 142$ slight swing feel $\text{D} = \text{D} \text{ } \text{D}$

G

G/F#

Em7

A7sus4

There

Acoustic Guitar

D

A

G5

F#m

is a young cow - boy;

he lives on the range.

*8th note rhythms can be strummed with fingers or thumb.

**2nd Verse – ad lib. on 1st Verse line.

Bm G5

His horse and his cat - tle are his on -

D F#m

ly com - pan - ions. He

Bm G5 D

works in the sad - dle and he sleeps in the can -

F#m G5 D

yons, wait - ing for sum - mer, his

A Em7 A Asus2

Guitar 1

Guitar 2*

A G5 A7sus4

* Pedal Steel arranged for Guitar.

D Bm G5 D

A G5 A7sus4

D Bm G5

he sings out a song which is

3 3
2 2
0

3 3
4 4
2

3 3
0 0
3

D Bm7sus4 E7

soft, but it's clear, as if may - be some - one could hear...

3 3
2 2

0 2 2

0 3 2

2 3 2

0 3 3
1 1

(Hold bend)

9
(9)
7

5
5 5 5

9
7
7

5

A7sus4 Type 2

A musical score consisting of four staves. The top staff shows a treble clef and a key signature of one sharp. The second staff shows a treble clef and a key signature of one sharp. The third staff shows a treble clef and a key signature of one sharp. The bottom staff shows a treble clef and a key signature of one sharp. The music consists of eighth-note chords and eighth-note patterns.

D G5 A7sus4 D

Good - night you moon - light la - dies. _____

A musical score consisting of four staves. The top staff shows a treble clef and a key signature of one sharp. The second staff shows a treble clef and a key signature of one sharp. The third staff shows a treble clef and a key signature of one sharp. The bottom staff shows a treble clef and a key signature of one sharp. The music includes lyrics: "Good - night", "you", "moon -", "light", "la -", and "dies. _____". The guitar tablature below shows fingerings such as +1, +1/2, +1/2, and +1.

Bm G5 D

Rock - a - bye, Sweet Ba - by James.

Bm G5 D

Deep greens and blues are the col - ors I choose. Won't you

Bm7 E9 A7sus4 A

let me go down in my dreams, and

Guitar Tablature (Fretboard):

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

Guitar Tablature (Fretboard):

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

G5 A D Dsus2 D

rock - a - bye Sweet Ba - by James. Now, the

Guitar Tablature (Fretboard):

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

Guitar Tablature (Fretboard):

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

D A G5 F#m

first of De-cem - ber was cov - ered with snow.

p. *p.* *p.* *p.*

mp

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

+1/2 +1/2

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

Bm G5 D

So was the turn - pike from Stock - bridge to Bos -

p. *p.* *p.*

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

+1/2 +1/2

6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7

+1/2 +1/2

6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 11

F#m

ton,

though the Berk - shires seemed

Bm

P.

2 2 2 2
4 4 4 4

2 3 3
4 4 4

F#m

P.

9
11

6/7
6/7

G5

dream - like

D

on ac - count of

F#m

that frost - ing:— with

P.

3
0
0
2

2
3
3
2

2
4 4 4 4

F#m

P.

6/7
6/7

9
10
(9)
7

9
10

G5 D A

ten miles be - hind me and ten thou - sand more

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

+1 +1 +1

6 9 (9) (9) (9) 5 6

Em7 A Asus2 A

— to go. There's a

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

+1 +1/2 +1/2 +1

12 11 10 12 11 10 9 (9) (9) 9 9 9

G5

A7sus4

song that they sing when they take to the high -

way; a song that they sing when they take to the sea;...

Guitar Tab:

- Chord G5: Fret 3 on all strings.
- Chord A7sus4: Frets 3, 2, 3 on strings 6, 5, 4 respectively.
- String 3: Fret 3.
- String 5: Fret 0.
- String 6: Fret 3.
- String 7: Fret 0.
- String 8: Fret 3.
- String 9: Fret 2.
- String 10: Fret 2.
- String 11: Fret 2.
- String 12: Fret 3.

D

Bm

G5

way; a song that they sing when they take to the sea;...

Guitar Tab:

- Chord D: Frets 2, 3 on strings 6, 5 respectively.
- Chord Bm: Frets 2, 3 on strings 6, 5 respectively.
- Chord G5: Fret 3 on all strings.
- String 6: Fret 2.
- String 7: Fret 3.
- String 8: Fret 3.
- String 9: Fret 4.
- String 10: Fret 4.
- String 11: Fret 3.
- String 12: Fret 3.
- String 3: Fret 0.
- String 5: Fret 3.
- String 7: Fret 2.
- String 9: Fret 0.
- String 11: Fret 3.
- String 12: Fret 2.
- String 1: Fret 6.
- String 2: Fret 7.
- String 4: Fret 7.
- String 6: Fret 7.
- String 8: Fret 7.
- String 10: Fret 9.
- String 12: Fret 7.

G5

A7sus4

The vocal melody starts with a G5 chord. The lyrics are: "a song that they sing of their home in the sky..". The guitar part consists of a repeating pattern of chords: G5, A7sus4, G5, A7sus4. Fingerings are indicated on the guitar strings: 0-2, 2-2, 2; 3-3, 3; 3-3, 3; 3-3, 3.

D

Bm

G5

The vocal melody starts with a D chord. The lyrics are: "May - be you can be - lieve it if it". The guitar part consists of a repeating pattern of chords: D, Bm, G5, D. Fingerings are indicated on the guitar strings: 5, 7; 7, 9; 5, 7; 9.

D

Bm

G5

The vocal melody continues with the same pattern: D, Bm, G5, D. The lyrics are: "May - be you can be - lieve it if it". The guitar part consists of a repeating pattern of chords: D, Bm, G5, D. Fingerings are indicated on the guitar strings: 2-2, 3-2; 3-3, 4-4; 3-3, 3; 0-0.

G5

B:

F:

The vocal melody continues with a G5 chord. The guitar part consists of a repeating pattern of chords: G5, B:, F:. Fingerings are indicated on the guitar strings: 11-10-11; 7-9; 8.

D Bm7sus4 E7

helps you to sleep, the sing-ing works just fine for me.

Acoustic Guitar

A7sus4 Type 2

So—

D G5 A7sus4

good-night, you moon - light la dies...

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

10 7 5
11 7 7

D Bm G5 D

Rock-a - bye, Sweet Ba - by James...

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

10 3 2, 9
11 4 9 12 (9)

Bm G5

Deep greens and blues are the

P.

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

+1
9 (9) 7 7 9 7
5 +1
7 7 7 7

D Bm7

col - ors I choose. Won't you let me go down...

P.

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

+1
9 10 9 7
9 10 9 7

E9 A7sus4 A

— in my dreams, and

E9 A7sus4 A

p.

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

G5 A D Dsus2 D

rock - a - bye Sweet Ba - by James.

G5 A D Dsus2 D

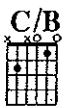
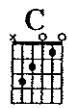
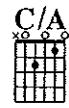
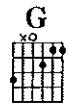
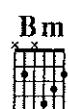
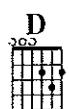
p. f. f. f. f.

3-3-3 0-0-0 0-2 0-3 0-2
0-0-0 0 2-2 2-2 2-2
0-2 0-3 2-2 2-2 2-2

7 9 10 11

Country road

Words and Music by
JAMES TAYLOR



Moderately $\delta = 74$

D

C/D

G/D

G

G/A

*Guitar 1
legato

mf

D

C/D

G/D D

D

C/D

G/D

Take to the high-way won't you lend me your name?

*Tune 6 string to D

Substitute Vocal Fill 1 on D.S.

C/D

D

D

Your way... and my way (Hey) seem to be one and... the same.

Mom-ma don't un - der - stand____ it. She wants to know where I've been. I'd

Substitute Vocal Fill 2 on D.S.
Bm C/D

Em7 A7 Bm C/D

have to be some kind of nat'-ral born fool to want to pass that way a - gain..

D

But you know I could feel____ it.

*On D.S. only.

Vocal Fill 1

One and... the same child.

Vocal Fill 2

pass that way a - gain... But I could feel____ it Lord—

C/D G/D D

To Coda ♪

Verse 2:
D C/D G/D

Sail on— home to Je - sus won't you good girls— and— boys.—

D C/D D

I'm all— in piec - es, you can have your own choice.— But

Em7 A7 Em7

I can see a heav-en - ly band— full o' an - gels and they're com-in' to set me free..

A7 Em7 A7

— I don't know much— a - bout the why or when but I can

Bm C/D D

tell you that it's bound to be,— be - cause I could feel it child yeah..

C/D G/D D

— On a coun-try road.—

C/D G/D D F/D

I guess my feet..

— know where they want me to go.—

Walk-in' on a coun-try road, yeah.

C/D G/D G G/A D

D.S. $\frac{2}{4}$ al Coda \emptyset

C/D G/D D

Coda \emptyset D

Walk on down, walk on down, walk on down,

C/D D

— walk on down, walk - in' down a coun - try road.

C/D G (G/D)

La la la la la la la la la la,

D

Dsus4 D

C/D

G/D

— la la la la — Coun - try road. —

Repeat and fade

D

Ad lib until fade

C/D G

Walk - in! on a coun - try road.

You've got a friend

Words and Music by
CAROLE KING

Moderately $\text{♩} = 94$
Concert Chords A
Capo Chords* G

Acoustic Guitar 1

G[#]m F[#]m/C[#] C⁺ F[#]m C[#]7 C[#]7/G[#] C[#]7

When you're down _____ and trou - bled, and you

F[#]m Acoustic Guitar 1 E^m/B B+ Em B7 B7/F[#] B7

Acoustic Guitar 2

*Capo on 2nd fret.

F#m C#7 F#m Bm7 E7sus4

A Asus4 A G#m7 C#7 C#7sus4 C#7

F#m C#7 F#m7 Bm7

Em B7 Em7 Am7

C#m7 E7sus4

ev - en you're dark - est night. You just call -

Bm7 D7sus4

A A maj7 Dmaj7

G G maj7 Cmaj7

Fretboard fingerings for the guitar staff:

	5		
	2	2	2
5			

5			
2	4	2	2
	2	2	2

Fretboard fingerings for the guitar staff:

2	1	1	
0	0	0	2
x	0	0	0

2	2	2	2
0	2	2	2
x	0	0	0

Fretboard fingerings for the guitar staff:

0	2	0	2
2	0	0	4

Bm7 E7sus4 A A maj7

I'll come run - ning, oh yeah, ba - by, to see you a - gain..

Am7 D7sus4 G Gmaj7

Fretboard fingerings for the guitar staff:

2	4	2	2
2	2	4	
5	5		

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

Fretboard fingerings for the guitar staff:

2	4	2	2
2	2	3	3
0		2	2

E7sus4 A

D7sus4 G

Guitar tablature for the bass line:

```

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

```

Amaj7 D F#m7

Gmaj7 C Em7

Guitar tablature for the bass line:

```

3 3 2 5 2 | 2 3 2 3 2 | 4 6 7 6 4 2 4 2 4
5 5 5 | 5 5 5 | 2 4 2 4 2 4

```

Guitar tablature for the bass line:

```

9 9 9 9 | 2 2 2 2 | 5 7 5 7 6 4 2 4 2 4
7 7 7 7 | 0 0 | 7 7 6 4 2 4 2 4

```

Dmaj7 C#m7 D/E E7sus4 A

Cmaj7 Bm7 C/D D7sus4 G

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

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

*(D A/C#Bm A) A G#m7 C#7sus4 C#7

D

(C G/BAm G) F#m7 B7sus4 B7

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

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

**Harmony implied by Bass.*

F#m C7 C7/G# C7 F#m C7

Em B7 B7/F# B7 Em B7

4 2 4 2 2 | 4 2 4 | 2 2 4 2 2

2 4 4 |

F#m F#m7 Bm7 E7sus4 A Asus4

and that old north wind should be - gin to blow,

Em Em7 Am7 D7sus4 G Gsus4

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

2 2 2 |

A G#m7 C#7 C#7sus4 C#7

keep your head to - geth - er and

G F#m7 B7 B7sus4 B7

Guitar tablature (bottom staves) shows fingerings: 5-2-2-2, 6-4-6-6, 4-6-4-4; 5-5-4, 6-6-6-6; 4-4-6-4.

F#m C#7 F#m F#m7 Bm7

call my name out loud now. Soon I'll be knock-

Em B7 Em Em7 Am7

Guitar tablature (bottom staves) shows fingerings: 4-2-2-4, 3-4-2; 4-2-2-5, 2-4-2; 3-2-2-2, 2-4-2.

C#m7 E7sus4

in' up-on your door. You just call...

Bm7 D7sus4

5 4 3
6 4 4 | 2 3 4 4 2 | 4 3 2 5 2 5 2

4 4 4 | 2 | -

5 4 3
6 4 4 | 2 3 4 4 2 | 2 3 5 2 5 2 5 2

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

Amaj7 Dmaj7 Bm7 E7sus4

- out my name and you know wher - ev-er I am I'll come run-

Gmaj7 Cmaj7 Am7 D7sus4

5 2 2 5 2 | 2 2 5 2 | 2 2 2 2 | 2 2 2 2

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

5 2 2 5 2 | 2 2 5 2 | 2 2 2 2 | 2 2 2 2

5 2 2 5 2 | 2 2 5 2 | 2 2 2 2 | 2 2 2 2

A Asus4 A E7sus4

G Gsus4 G D7sus4

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

5 5 |

2 3 2 | 2 4 2 | 0 0 | x | 7 9 7 9 9 7 | 9 7 9 9 7 |

2 0 | 0 0 | 2 | x | 0 9 7 9 9 7 | 9 7 9 9 7 |

A Amaj7 Dmaj7

Win-ter, spring, sum-mer, or fall, yeah, all you got to do is call, Cmaj7

G Gmaj7 > > >

5 | 9 9 9 9 | 9 9 9 9 | 3 2 3 2 |

2 | 7 7 7 7 | 7 7 7 7 | 5 5 5 5 |

5 | 9 9 9 9 | 9 9 9 9 | 2 2 2 2 |

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

F#m7 Dmaj7 C#m7 Bm7 D/E E7sus4

and I'll be there, yeah, yeah, yeah. Hey, ain't.

E7 Cmaj7 Bm7 Am7 C/D D7sus4

Guitar tablature (bottom staff):

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

2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2

5	7	5	6	4	2	4	2
5	7	5	6	4	2	4	2
0	2	4	2	4	2	4	2

D/G G D A Asus4 A Amaj7

it good to know that you've got a friend when people can be so cold... They'll

C/F F C G Gsus4 G Gmaj7

Guitar tablature (bottom staff):

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

5	2	3	2	3	2	2
5	2	3	2	3	2	2
5	2	3	2	3	2	2

5	2	3	2	3	2	2
5	2	3	2	3	2	2
5	2	3	2	3	2	2

D Gmaj7 F#m7

C Fmaj7 Em7

B7sus4 B7 B9 B7 E7sus4 E7 Amaj7

A7sus4 A7 A9 A7 D7sus4 D7 Gmaj7

Let ring

Dmaj7 Bm7 E7sus4 A Asus4

and you know wher- ev - er I am, I'll come run - ning.
 out my name Cmaj7 Am7 D7sus4 G Gsus4

v

A E7sus4 A

to see you a - gain. Oh, ba -(by)don't you know'bout win-ter, spring, sum- mer or fall,-

G D7sus4 G

mf *p*

Amaj7 Dmaj7 F#m7

Gmaj7 > > > Cmaj7 Em7

mp Let ring...

3 3 3 3 | 2 3 2 | 6 5 6 4 2 4 | 2 4 2 4 2 4

Dmaj7 C#m7 Bm7 E7sus4 A D

Cmaj7 Bm7 Am7 C/D D7sus4 G C

p *p*

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

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

A D A D

friend, yeah Ain't it good to know you've got a friend... Ain't it good to know you've got a friend?...

G > > > C >
G > > C

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

3 5 5 5 3 5 5 5

A D A

— Oh, yeah, yeah. You've got a friend.

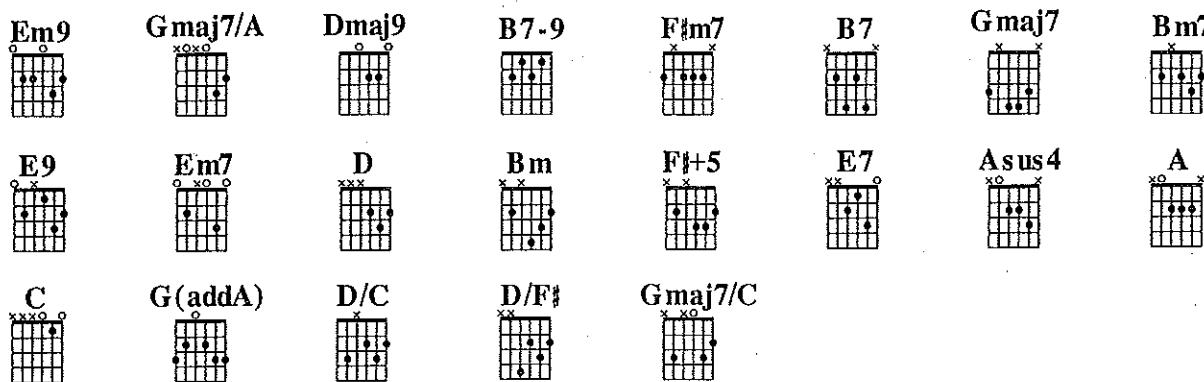
G > > > C >
G > >

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

5 3 5 2 5 3 5 2

Don't let me be lonely tonight

Words and Music by
JAMES TAYLOR



Moderately slow $\text{♩} = 76$

Em9 Gmaj7/A Dmaj9 B7-9

Do me wrong; do me right.

Guitar 1 (Acoustic)

Guitar 2 (Electric)

Em9 Gmaj7/A F#m7 B7 Gmaj7 F#m7

Tell me lies,-- but hold me tight.-- Save your good-byes for the morn-

Guitar tablature (string 6 at bottom):

```

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

Guitar tablature (string 3 at bottom):

```

    3   5   7   5   0   12  11   12  9  10  9
    4   4   9   6   8   11   9   10   11
    5   5   9   7
    7
  
```

Bm7 E9 Em9 Gmaj7/A Dmaj9 B7-9

ing light,-- but don't let me be lone - ly to - night.--

Guitar tablature (string 6 at bottom):

```

    2   3   2   1   3   2   3   0   3   0   2   1   2   1
    2   6   0   0   0   0   0   0   2   1   2   1
  
```

Guitar tablature (string 3 at bottom):

```

    7   7   9   7   4   5   5   7   6   5   9   X
    7   7   9   5
  
```

E_m9 Gmaj7/A Dmaj9 B7-9 E_m7 Gmaj7/A

Say good-bye and say— hel-lo.— It's sure 'nough good- to see—you, but it's

I'm gonna leave you—

F#m7 B7 Gmaj7 F#m7 Bm7 E9

time to go.— Don't say yes but— please don't say— no.— I don't

I'm gonna leave you—

I'm gonna leave you—

Em9 Gmaj7/A Dmaj9 D Bm F#5

want to be lone- ly to- night... Go a - way then damn_ ya. Go on...

Guitar tablature for the first section:

```

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

Bm7 E7 Em9 Asus4 A C G(addA) D

and do as you please— yea, now. You ain't gon-na see me— get-tin' down on my knees..

Guitar tablature for the second section:

```

      7   3   5   7   7   7 8 7
      7   4   6   7   7   7 7 7
      7   5   3   7   9   7   7 7 7
      7   7   7 9 7   9   8   7   7
      7   7
  
```

```

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

```

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

Bm F#5/B Bm7 E9 Em9 Asus4 A C

I'm un-de-cid-ed and your heart's been-di-vid-ed. You've been turn-ing 'my world- up-side

G(addA) Em9 Gmaj7/A

down, no, no. So do me wrong;

Dmaj9

B7-9

Em9

Gmaj7/A

F#m7

B7

do me right,- right now- ba - by.

Go on and tell me lies but hold me tight.

This section shows a musical score for guitar. It includes a treble clef staff with sixteenth-note patterns, a bass staff with eighth-note patterns, and two sets of guitar strings with fingerings. The first set of strings shows a sequence of notes: 0, 2, 2, 1, 2, 1; 0, 3, 0, 3; 5, 4, 2. The second set shows: 2, 2, 4, 2. The bass staff has two 'V' markings. The guitar strings show various chords and notes, with some being muted (indicated by a small 'x').

Gmaj7

F#m7

Bm7

E9

Em9

Asus4A

Save your good-byes for the morn - in' light morn-in' light,- but don't let me be lone-ly to-night.

This section shows a continuation of the musical score for guitar. It includes a treble clef staff with sixteenth-note patterns, a bass staff with eighth-note patterns, and two sets of guitar strings with fingerings. The first set of strings shows: 3, 4; 3, 3, 2; 2, 2, 0. The second set shows: 2, 3, 1, 3; 3, 2, 3, 0. The bass staff has two 'V' markings. The guitar strings show various chords and notes, with some being muted (indicated by a small 'x').

D/C Gmaj7 D/F# Bm7 E9

I don't want to be lone-ly to-night.
No, no I don't

Piano arr. for guitar

Em9 Gmaj7/A Dmaj9

want to be lone-ly to-night.

Sax Solo

Em9

Gmaj7/A Dmaj9

B7-9

Em9

Gmaj7/A

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

3
14 15 14
14 0 10 13
5 5 11 14
7 7 14 14
5 5 14 14
7 7 14 14
5 5 14 14

Dmaj9

B7-9

Em9

Gmaj7/A

Dmaj9

B7-9

0 2 1
2
3 0 2 3
0 2 1

9
10
11
12
8
7
5
6
7
6
5
5
4
5
5
6
5
5
7
5
5
0
7

Em9

Gmaj7/A

Dmaj7

Gmaj7/C

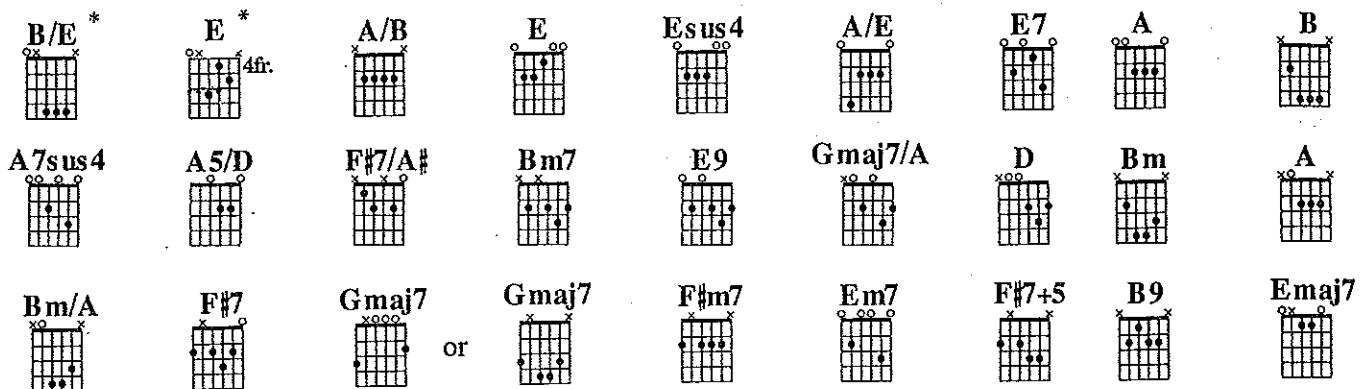
I don't want to be lone - ly to - night.

3 0 2 3 2
0 2 2 3 0
3

7 6 5 5
5 5 10

Walking man

Words and Music by
JAMES TAYLOR



Moderately slow, in 2 $\frac{J}{\cdot} = 76$

Intro:

Guitar 1 (Acoustic)

mp

Guitar 2 (Electric)

mp

B/E E A/B

E

Mov-ing in

legato

2

4

2

4 5 2

4 6 2

1

2 4 0

1

2

0

4

7

4

5

7 4 5

4 6 4

4

6

4

* Open sixth string optional

E7/A E7 A

Guitar 1

B A/B E Esus4

E A/E E7

A B A/B

Chords and Fingerings:

- Chord E7/A:** 3 0 0 | 0 2 2 | 0 2 0 | 0 2 2
- Chord E7:** 0 0 | 0 2 2 | 0 2 0 | 0 2 2
- Chord A:** 0 0 | 0 2 2 | 0 2 0 | 0 2 2
- Chord B:** 2 4 4 | 4 4 2 | 2 4 2 | 0 0
- Chord A/B:** 4 4 4 | 4 4 2 | 2 4 2 | 0 0
- Chord E:** 2 0 0 | 0 0 2 | 0 0 4 | 0 0 2
- Chord A/E:** 1 0 2 | 0 0 2 | 0 0 4 | 0 0 2
- Chord E7:** 2 0 0 | 0 0 2 | 0 0 4 | 0 0 2
- Chord A:** 0 0 | 0 0 2 | 0 0 4 | 0 0 2
- Chord B:** 0 0 | 0 0 2 | 0 0 4 | 0 0 2
- Chord A/B:** 0 0 | 0 0 2 | 0 0 4 | 0 0 2

E Esus4 E A/C# E7/D A7sus4

Guitar 1

Guitar 2 *loco*

A/D A7sus4 A/D

leaves have come to turn - ing, and the goose has gone to fly,---

Guitar 1

Guitar 2 A.H.

*Guitar 2 Tacet*A7sus4 A \sharp 7

Bm7

E7

Bm7

and bridg-es are for burn - ing, so don't you let that

Guitar 1

E9

Gmaj7/A

yearn - in' pass you by. Walk - in'

mf
Let ring

A/D D A7sus4

A/D D A7sus4

N.C.
(A) (B)

man the walk-in' man walks,

Guitar 1

Guitar 2

mp

Bm7 E9 Gmaj7/A

An - y oth - er man stops and talks,

but the walk-in' man

p

mf

Let ring

2-3, 2 1-3, 2 0-3, 0

0

A/D D A7sus4 A/D D A7sus4

walks.

Well, the

0-2, 2-3, 3 0-2, 2-0 0-2, 2-3, 3

7/8

A/D A7sus4 A/D A7sus4 A^f7

Guitar 1
mp

frost is on the pump - kin,
and the hay is in - the barn,
yeah,
and

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

Bm7 E9 Bm7 E9

pap-py's come to ram - bl - in' on - stum - bl - in' a - round drunk, down on - the farm,

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

Gmaj7/A A/D D A7sus4

Guitar 1
Let ring

and the walk-in' man walks,
he does-n't know

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

Guitar 2

4/4 7/8 7/5

A/D D A7sus4 N.C.
(A) (B) Bm7

noth - in' at all.

Well, an - y oth - er man

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

5 5 5
4/6 4/6 7/5
 7 7 6

E9 Gmaj7/A

stops and talks,

but the walk - in' man

Let ring

1 3 2
0 2 0 3 2 3
0 0 2 0 2 3
 7 7

A/D D A7sus4

walks on by,

walk on by,

A/D D Bm

walks on by,

walk on by,

A Bm/A A Gmaj7 F#m7 Em7 A7sus4

— yeah.

Most ev - er - y - bod - y's got seeds to

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

Dmaj7

G maj7

3
2
2
0

3
4
4
4
3

10-12 9
9-11 10
11-9 12
12-11 12

*Elec. Gtr. Tacet***F#7+5****B9****F#7+5****B9**

eas - y for a weed to grow,---

no,-----

no, so

Acoustic Guitar

3
3
2
2

3
3
2
2

E**A7sus4**

he don't hold the row for no - one.

0
0
1
2
0

3
0
2
0

A/D A7sus4 A/D

(For) sure— one's al - ways miss - in', and some - thing is nev - er quite al -

A7sus4 A \sharp 7 Bm7

right, ah, but who would want to lis -

E9 Bm7

ten to ya!, kiss - in' his ex - ist -

E9 Gmaj7/A

ence good - night. Walk - in'

Let ring

A/D D A7sus4 A/D D A7sus4

man, walk on by my door.

Acoustic Guitar

Electric Guitar

Bm7 E9 Gmaj7/A F#7

Well, an - y oth - er man stops and talks, but not the

Repeat and fade

Vocal ad lib

Bm E9 A7sus4 F#7

walk- in' man. He's the

Acoustic Guitar

*Acoustic Guitar overdub.

How sweet it is (to be loved by you)

Words and Music by
EDDIE HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND

Moderately $\text{J} = 108$ ($\text{J} = \frac{1}{8}$)

Drums Cmaj7 Bm7 Am7 D11

How sweet it is to be loved by

Guitar 1* Rhythm Figure 1

mf Clean tone

Guitar 2

mp Bright clean tone

1. F Em Dm 2. Am7 D11

you.

End Rhythm Figure 1

The sheet music includes a piano part with a treble clef, a drum part with a bass clef, two guitar parts (Guitar 1 and Guitar 2) with standard notation and tablature, and a vocal part with lyrics. The vocal part starts with 'How sweet it is to be loved by' followed by 'you.' The piano part features a rhythmic figure labeled 'Rhythm Figure 1' with dynamics 'mf' and 'Clean tone'. The guitar parts show chords and specific fingerings. The vocal part continues with 'you.' after the end of 'Rhythm Figure 1'.

*Piano arranged for Guitar.

Copyright © 1964 by JOBETE MUSIC CO., INC., Hollywood, CA

Copyright Renewed

This arrangement Copyright © 1994 by JOBETE MUSIC CO., INC.

International Copyright Secured Made in U.S.A.

All Rights Reserved

Verse:

1. I need - ed the shel - ter of some - one's arms;
2. I close - my eyes at night

there you were,
won-der-ing where would I be with-out

Simile on repeat

Simile on repeat

I need-ed some - one to un - der - stand my ups and down;
you in my life.. Ev - 'ry - thing I did was just a bore;

D7 D^b7 C7

ev - 'ry - where I there went you seems I'd were. been there be - fore. But

Guitar Tab (Fretboard):

10	10	10	9	8	10	9	(3)
11	11	11	10	9	11	9	
10	10	10	9	8	10	8	5
12	12	12	11	10	10	8	
10	10	10	9	8	10	8	

With Fill 1 on D.S.

G C7 Em Dm7

With sweet love an' de - vo-tion
you bright - en up for me all of my days.
deep - ly touch - ing my e - mo -
with a love so sweet in

See additional lyrics

Guitar Tab (Fretboard):

3	5	6	6	5	5	8	6
3	5	5	7	5	5	9	5
5	5	5	7	5	7	9	7
3	5	5	7	5	7	7	5

Fill 1
Guitar 3 loco

*

Guitar Tab (Fretboard):

12	10	10
12	10	10
12	10	10
12	10	10
12	10	10

*End of Sax solo

C7 A7/C# G C7 C/E Fmaj7

tion. so man - y ways. I want to stop I want to stop and thank you and thank you ba - by; ba - by; I wan - na I just wan - na

Guitar 1 (Rhythm):
 5 3 5 3 | 5 3 5 5 | 5 3 | 0 0 0 0
 3 2 4 4 | 3 4 3 4 | 2 2 | 1 1 1 1
 5 5 5 5 | 5 5 5 5 | 5 5 | 0 0 2 2
 3 3 | 3 3 | 3 3 | (3) (3)

Guitar 2 (Lead):
 0 X X 9 X 9 9 | 0 0 9 10 10 10 | 0 X X 8 8
 9 9 X X 9 X 9 9 | 0 9 10 10 10 10 | 9 X X 9 9
 10 10 7 | 10 10 | 10 10 | 9 9
 0 0 | 0 0 | 0 0 | 0 0

To Coda φ

G F Em Dm Cmaj7 Bm7 Am7

stop stop and thank you and thank you ba - by. ba - by. Yes, I do. How sweet it is.

Guitar 1 (Rhythm):
 3 3 | 7 7 8 5 5 3 | 1 1 | 3 3 3 3 2 3
 4 4 | 4 4 5 5 4 4 | 2 2 | 4 4 4 4 2 0
 5 5 | 5 5 5 5 5 5 | 0 0 | 5 5 5 5 2 0
 3 3 | 3 3 3 3 2 3 | 0 0 | 3 3 3 3 2 0

Guitar 2 (Lead):
 15 | 10 10 10 10 10 | 3 3 3 3 | 12 | 7 7 7 7 7 | 4 4 4 4 4 0
 12 | 8 8 8 8 8 | 5 5 5 5 5 | 3 3 3 3 2 | 7 7 7 7 7 | 5 5 5 5 5 2 | 3 3 3 3 2 0

D11 G F Em Dm

— to be loved by you. Feels so fine.
It's just like sugar some time.

Hold

Guitar tablature below the staff:

0 2 0 0 5	3 17 15 16 17 17 15 17 15	0 3 5 6 5 3 4 3 (6)
3	3	3 5 3 6 5 3 4 3

Second part of the tablature:

x 5 5 x 5	5 x 0 8 x 8	3 7 5 3 0 0
x 5 5 x 5	5 x 9 7 x 7	4 7 5 4 9 7
3	5	5 4 9 7

Cmaj7 Bm7 Am7 D11 G

How sweet it is to be loved by you.

Guitar tablature below the staff:

3 5 3 2 3 1	3 0 0 2 0 0 5	3 0 3 0 4 0 5	3 10 9 7 (10) (9)
4 4 2 0	2 0 2 0 5 0 5	4 9 7 9 9 7 9	
5 5 2 0	0 0 5 0 5 0 5	5 10 9 7 (10) (9)	
3 3 2 0	0 0 5 0 5 0 5	3 5 3 2 3 1	

Second part of the tablature:

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

1. Am7 D11 2. Am7 D11

Whoa! _____

Sax Solo G Em D7 D7

Yeah. _____

Guitar 1

3 8 7 | 8 9 9 9 | 7 7 7 | 7 5 4 | 6

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

Guitar 2

0 7 3 3 | 3 x 3 x | 12 12 | 5 10 10 | 11 11

0 0 3 3 | 4 4 4 4 | 12 12 12 | 7 7 7 | 11 11

Guitar 3*

10/12 15/12 15/12 15/15 | 15/15 15/14 14/12 14/14 | 12/12 13/14 12/14 14/14 | 14/14 14/14 12/14

*Sax arranged for Guitar.

C7 G Em

0 0 0 0 0 0 0 0 0 0 0 0
0 10 0 0 0 7 0 0 0 7 3 3 3 12 12
9 10 9 9 9 9 9 9 9 9 4 4 4 12 12
10 10 9 9 9 9 9 9 9 9 5 5 5 12 12

D7 D♭7 C7

10 10 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 11 11
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
10 10 10 10 11 11 11 11 11 10 9 9 9 10 10

D.S. § al Coda ♦

10 10 10 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 11 11 11
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
10 10 10 10 11 11 11 11 11 10 9 9 9 10 10

8^{ma}

15 13 15 17 17 15 15 15 15 15 15 14 14 14 14 14
15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Coda With Rhythm Figure 1 through fade out
 ♫ *With Sax ad lib.*

Cmaj7 **Bm7** **Am7** **D11**

How sweet it is to be loved by

Guitar 2

G **F** **Em** **Dm** **Cmaj7** **Bm7** **Am7**

you.

D11 **G** **F** **Em** **Dm**

— to be loved by you. Whoa, now.

Cmaj7 **Bm7** **Am7** **D11**

— How sweet it is to be loved by

G F Em Dm

you. It's like jel - ly, ba - by. Oh,

Cmaj7 Bm7 Am7 D11

yeah. How sweet it is to be loved by

G F Em Dm

you. Just like hon-ney to the bees, ba - by. Yeah,

Cmaj7 Bm7 Am7 D11

now. How sweet na, na, na, na. is to be loved by

G F Em Dm

you.

Cmaj7 Bm7 Am7 D11

How sweet it is to be loved by

G F Em Dm *Fade out*

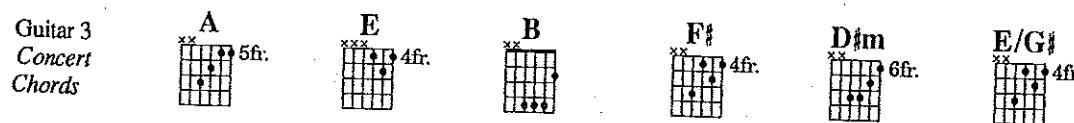
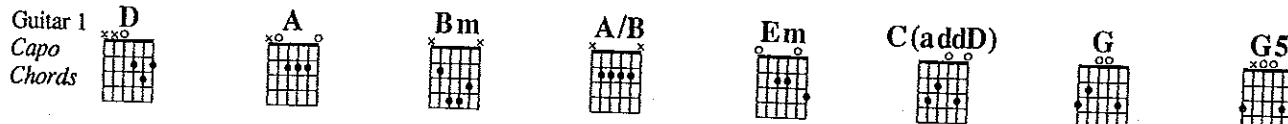
you.

Additional Lyrics

You were better to me than I was to myself;
For me there's you and there ain't nobody else.
I want to ...

Mexico

Words and Music by
JAMES TAYLOR



Moderately

Concert Chords E
Capo Chords D*

*Guitar 1**

legato
mf Let ring

*Capo at 2nd fret. Two acoustic guitars arranged as one.

A5 A E B A E B

Way down here... you need a rea - son to move.. Feel a fool, run-nin'yourstate-

Guitar 1 G5 | G D A G D A

Guitar 2 (no capo) G D A G D A

mp

Guitar 3 4 | 5 5 4 2 | 5 5 4 7 | 5 4 6 | 5 5 4 7

5

A E B A

side games.. Lose your load, leave your mind be - hind, Ba- by James.

G D A G

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

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

F# Dm C# B F# Dm

Whoa, Mex - i - co, it sounds so sim-ple, I just-

E C#m B A E C#m

4/4 7 6 7 8 6 | 8 | 6 8 7 8

* * * * * | * * * * * | * * * * * | * * * * *

C# B F# Dm
 got to go. The sun's so hot, I for - got

B A E C#m

6 8 | 7 6 7 8 6

x x x x | x x x x | x x x x | x x x x |

C# B A E/G# F# No Chord
 to go home. Guess I'll have to go now.

B A G D/F# E No Chord

6 0 | 6 4 | 2 3 4 2 3

x x x x | o o | o o | - -

A E B A E B
 A - mer - i - ca - no got the sleep - y eye, — but his bo - dy's still shak-in' like

G D A G D A

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

7 7 7 7 7 7 | 7 7 7 7 7 7

A E B A

a live wire...
Sleepy se - flor - i - ta with the eyes on fire.
Whoa,... Mex - i - co,... you sound so sweet, with the sun...
sink-in' low... The moon's so bright, like to light up the night... Make ev-'ry-thing... al-right.

Guitar 3 Tacet
Guitar 1 & 2 Cm7 Bm7 F# E Cm7 Bm7 F# E

C#m7
Bm7
Guitar 2

F#
E

C#m7
Bm7

F#
E

Guitar 1

mf

(C) N.C.

A E

B

A

E

B

Ba-by's hun - gry and the mon-ey's all gone. The folks back home don't want to

(A#) N.C.

G

D

A

G

D

A

Guitar 2

Guitar 3

Bsus4 B A

E

B

A

talk on the phone.. She gets a long letter, sends back a post-card; times are hard.

Asus4 A G

D

A

G

F# D#m C# B F# D#m

Whoa, down in Mex - i - co, I've nev - er real - ly been, so I

E C#m B A E C#m

4/6 *4/6* *4/6*

C# B F# D#m C# B A E/G#

don't real - ly know. Whoa, Mex - i - co, I guess I'll have to go.

B A E C#m B A G D/F#

4/6 6 6 4

4/6 6 6 4

F# D#m C# B F# D#m

Whoa, Mex - i - co, I've nev - er real - ly been but I'd

E C#m B A E C#m

4/6 6 6 6

4/6 6 6 6

C# B F# Dm C# B
 sure like to go, and whoa, Mex - i - co, I
 B A E C#m B A

$\frac{4}{4}$ 6 | 6 | 6 |

x / x x x / x x x | x / x x x / x x x | x / x x x / x x x |

Repeat and fade

A E/G# F# N.C. F# Dm
 guess I'll have to go now. Whoa,

G D/F# E N.C. E C#m

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

| : x / x x x / x x x |

C# B F# Dm C# B
 Mex - i - co, Mex - i - co, Mex - i - co,
 B A E C#m B A

8 6 | 7 6 | 8 6 |

x / x x x / x x x | x / x x x / x x x | x / x x x / x x x |

Shower the people

Words and Music by
JAMES TAYLOR

Moderately $\text{♩} = 100$
Concert Gm7 F/A B♭ C F C

You can play the game...and you can act out the part, though you

*Capo Chords**
Guitar Em7 D/F# G A D A

mf legato

Dm F/C B♭5 F

know it was n't writ-ten for you. *But tell me how you can stand there with your*

Bm D/A G5 D

5-7, 7-6; 3-7, 5-6; 3-3; 3-3.

*Capo at 3rd fret.

C7sus4

A7/C

Dm

F/C

Bb5

bro-ken heart,

a-shamed of play - in' the fool.

A7sus4

F#7/A#

Bfm

D/A

G5

6 3 5 | 6 5 | 6 5 | 6 5 | 3 3 6 3 3 3 |
3 4 7 5 | 5 7 5 5 | 3 3 6 3 3 3 |

F

C

Dm

F/C

One thing can lead to an - oth - er; it does - n't take an - y sac - ri - fice..

D

A

Bm

D/A

5 6 6 | 5 3 | 6 7 7 5 6 |
3 5 6 | 3 | 5 7 7 3 7 5 6 |

Bb5

F

C

C#7

— Oh, fa - ther and mo - ther, sis - ter and bro - ther,

G5

D

A

A#7

3 3 6 | 5 6 5 6 | 5 3 | 5 3 5 |
6 | 3 | 5 | 6 |

Dm

F/C

Bb5

F/A

if it feels

nice.

don't

think

twice.

Just

Bm

D/A

G5

D/F#

6 | 6 5 | 3 3 5 6 |
5 7 7 3 7 | 6 | 5 |

Chorus:
Gm7

C

Gm7

C



show-er the peo - ple you love with love; show them the way that you feel.

Guitar
Em7

A

Em7

A



Guitar (12-string)

mp



Gm7
Bkgd. Vocals
Ooh,

C7

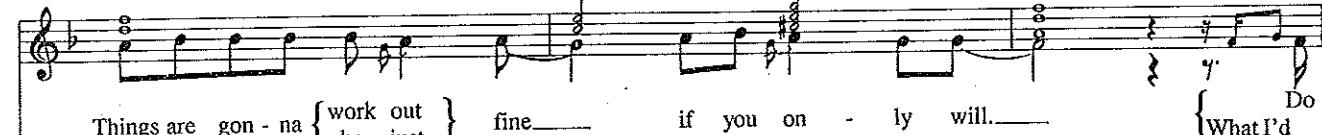
C \sharp 7

Dm

ooh,

ooh,

ooh,



Things are gon - na { work out } fine if you on - ly will. { Do what I'd

Em7

A7

A \sharp 7

Bm



D7-9/A
ooh.

Gm7

C

as I say,
like to do to you, } yeah. Show - er the peo - ple you love with love,

B7-9/F#

Em7

A

3 6 3 | 5 3 6 3 | 5 5 5 5 |
5 4 5 | 5 3 5 | 5 5 5 |
4 4 4 | 5 5 5 | 5 5 5 |
3 5 5 | 3 3 3 | 3 3 3 |

3 3 3 | 6 6 6 | 5 5 5 |
5 5 5 | 3 3 3 | 3 3 3 |
4 4 4 | 5 5 5 | 5 5 5 |
3 3 3 | 3 3 3 | 3 3 3 |

Gm7

C

To Coda ♪ Gm7

show them the way—

you feel.—

Things are gon - na be much bet -

Em7

A

Em7

3 6 3 | 5 3 |
5 3 5 | 5 5 |
3 3 3 | 3 3 3 | 3 3 3 |

6 6 6 | 6 6 6 | 3 3 3 | 3 3 3 | 6 6 6 | 6 6 6 |
5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 |
5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 |
3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 |

114

C7

C \sharp 7

Dm

E \flat B \flat

ter if you on - ly will.

A7 C \sharp 7 Bm C G

F C A7/C \sharp Dm F/C B \flat 5

(Well)you can run but you can - not hide,

this is wide - ly known... And

D A F#7/A \sharp Gbm D/A G5

what you plan to do with your fool-ish pride

when you're all by your- self a - lone. Once you

F C/A A7/C Dm F/C B \flat 5

what you plan to do with your fool-ish pride

D/F \sharp F#7/A Bm D/A G5

*Played by Bass.

F C A7/C# Dm F/C Bb5

tell some - bod-y the way that you feel you can feel it be- gin - ning to ease... I think it's true...

D A F#7/A# Bm > D/A G5

Guitar tablature (Fretboard diagram):

3	5	6	6
3	5	5	5
3	7	5	
5	7	3	7
3	3	7	6
6		3	3

F C A7-9/C# Dm F/C Bb5 F/A

_ what they say a-bout the squeak-y wheel al-ways get-ting the grease... Bet-ter to show-

D > A F#7-9/A# Bm > D/A > G5 > D/F# >

Guitar tablature (Fretboard diagram):

5	6	6	6
5	3		
5	3	5	
5	7	7	5
3	3	5	6
6		3	5

Gm7 C Gm7 C D.S. % al Coda ♪

show-er er the peo- ple you love with love; yes, and show them the way that you feel.

Em7 Guitar A Em7 A

Guitar (12-string)

Guitar tablature (Fretboard diagram):

5	3	6	3	6
5				
5	3	5	3	5
5	3	5	3	5
3	3	3	3	3
3	3	3	3	3

Φ Coda

Gm7 C C[♯]7 Dm

Things are gon-na be much bet - ter if you on - ly will.

Guitar

Guitar (12-string)

Gm7 Am7 B[♭] C Am7 Dm9sus4 Gm7 Am7 B[♭] C

Em7 F#m7 G A F#m7 Bm9sus4 Em7 F#m7 G A Whoa,

Repeat and fade

Gm7 Am7B[♭] C Am7 Dm9sus4 Gm7 Am7B[♭] C
Show-er the peo - ple you love_ with love; show them the way_ that you feel.

(Ad lib. Vocal)

Em7 F#m7G A F#m7 Bm9sus4 Em7 F#m7G A

Additional Lyrics

Ad lib. Vocal: They say in every life,
They say the rain must fall.
Just like the pouring rain,
Make it rain.

Love is sunshine.
Love, love love is sunshine.
Make it rain
Love, love love is sunshine. Alright, yeah.
Everybody, everybody, everybody, everybody.

Steamroller

Words and Music by
JAMES TAYLOR

Guitar chord diagrams for 'Steamroller' in the key of G major. The chords shown are:

- C#m7
- F#7
- B7
- E
- B9
- C9
- E7
- A7
- G5
- Bb7
- D
- A9
- G7
- F#m7
- C9
- F#7+5
- A9
- G13

Chords are shown with various fingerings and string muting techniques.

Freely
Intro:
Concert Chords Em A7 D7 G D9 D9 D9

Musical score for the intro of 'Steamroller'. The key signature is G major (one sharp). The tempo is 120 BPM. The score includes a treble clef, a common time signature, and a dynamic marking of *mf Hold*. The vocal line starts with "Well, I'm a". The guitar part includes chords C#m, F#7, B7, E, B9, C9, and B9. Tablature for the guitar part is provided below the staff.

Moderately slow Blues $\text{♩} = 70$

Verse:
 G7 C7 G7

Musical score for the verse of 'Steamroller'. The key signature is G major. The tempo is 70 BPM. The vocal line includes the lyrics "steam-roll-er, ba-by." and "I'm gon-na roll all o-ver you.". The guitar part includes chords E7, A7, and E7. Tablature for the guitar part is provided below the staff.

steam-roll-er, ba-by.
 I'm gon-na roll all o-ver you.

Musical score for the bridge of 'Steamroller'. The key signature is G major. The tempo is 70 BPM. The vocal line includes the lyrics "Yes, I'm a steam-roll-er for your love, ba-by.". The guitar part includes chords A7 and E7. Tablature for the guitar part is provided below the staff.

*Capo at 3rd fret. The number 3 in tab represents a capoed open string.

B♭5 G7

I'd like noth - in' bet - ter than to roll all o-ver you.
G5 E7

D9 C7

I'm gon-na in-ject your soul with some sweet Rock'n Roll of love an'

B9 A7

G7 C7 C♯7 (D9) D♯9 D9

shoot ya full of rhy - thm an' blues.

E7 A7 B♭7 (B9) C9 B9

2. Well, I'm

Vocal tacet, Guitars simile on repeat for Piano Solo

G7 C7 G7

a, well, I'm a ce-ment mix-er, ba-by; a churn-jin' um of burn-in' funk..

Guitar 1 E7 A7 E7

Guitar 2

mf With clean tone *mp* *mf* *mf*

C7



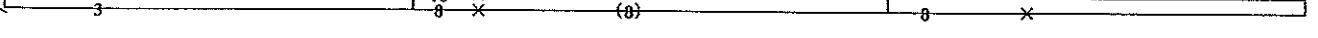
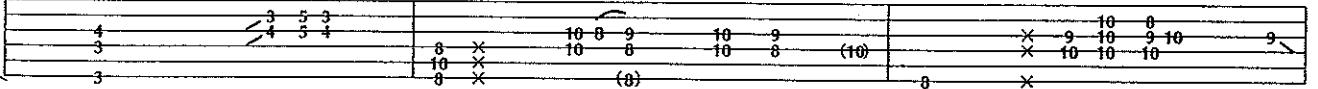
Yeah, I'm a ce - ment mix - er for - you, ba - by, yeah, ha; a churn-

A7



mp *mf*

mp

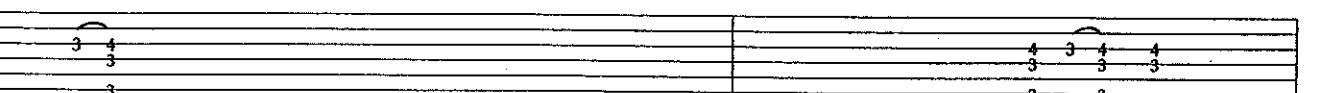
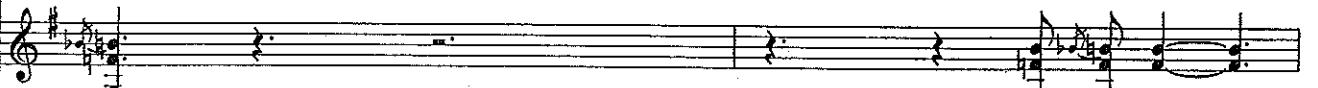


G7



in' urn — of burn - in' funk. god - damn right, ah, — yah, — babe.

E7



D7

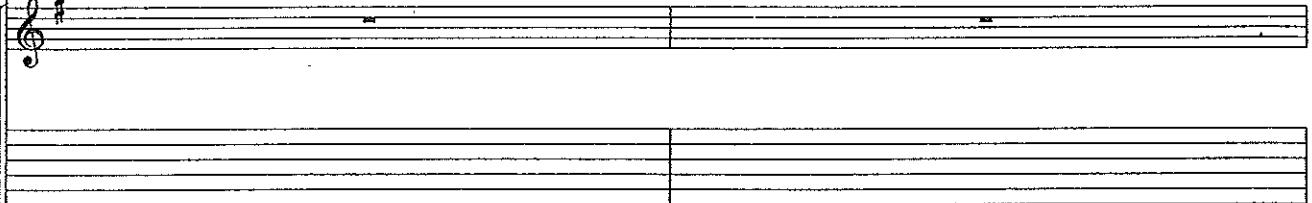
C7



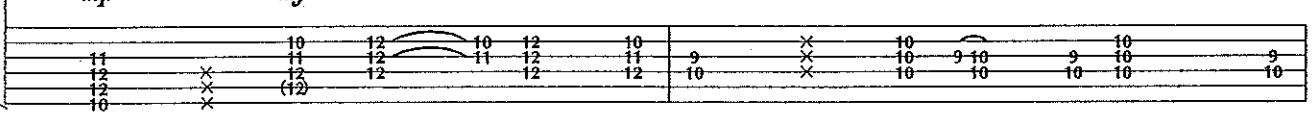
Well, I'm a dem-o - li - tion der - by, ba - by, yeah a hef - ty_ hunk of steam-ing junk..

B7

A7



mp *mf*



1. G7

C C \sharp 7

G Em7

F

D7



Mis - ter Mac D. got the blues for you an' me. Fly a - way to say "nah, babe."

E7

A

A \sharp 7

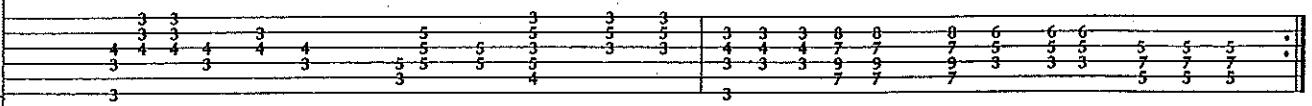
E

C \sharp m7

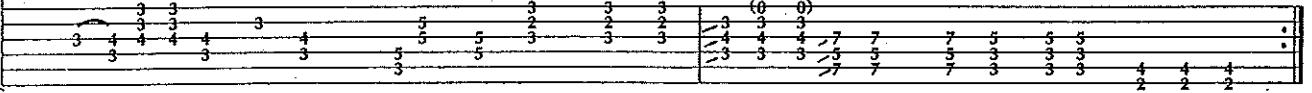
D

B7

mp



mf



2.

E G C[#]m7 Em7 D F B7 D7

mf With distortion

1214 12 12 12

Guitar Solo

E7 G7 A7 C7

Hold bend.

Gradual release

E7 G7

Gradual release

Band tacet
C7
A7

Band enters

C9
A9

Sheet music for guitar and band entry. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The band entry starts with a C9 chord (root position) followed by an A9 chord (root position). The guitar part consists of a series of eighth-note patterns with various slurs and grace notes. Fingerings like 3, 3, 3, 5, 7, 5 are indicated above the strings. Measure numbers 17, 17, 17, 17, 17, 17, 17 are written below the bass staff. Measure numbers 3, 3, 3, 17, 17, 15, 17, 15, 17, 15, 17 are written below the bass staff. A dashed line separates the first section from the second section, which begins with a G7 chord.

Spoken: Oh, give us some blues!

G7
E7

Sheet music for guitar solo. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The guitar part features eighth-note patterns with slurs and grace notes. Fingerings like 3, 5, 3, 4, 5, 3, 4, 5; 3, 4; 5, 3, 4; 3, 4 are shown above the strings. Measure numbers 15, 17, 15, 15, 16, 15, 17, 12, 15, 15, 15, 15, 12, 15, 12, 14, 14, 13, 14, 14, 12, 12, 14 are written below the bass staff. A dashed line separates this section from the next.

D7
B7

C7
A7

Sheet music for guitar solo. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The guitar part consists of eighth-note patterns with slurs and grace notes. Fingerings like 5, 4, 5, 7, 3; 6, 5, 3, 4; 5, 4, 5, 3, 3 are shown above the strings. Measure numbers 10, 17, 15, 17, 17, (17), 15, 17, 17, 10, 17, 15, 19, 17, 15, 17, (17), 15, 17, 15, 17, 15, 17, 17, 17, 15, 17, 15, 17, 15, 16, 15, 17 are written below the bass staff. A dashed line separates this section from the final section.

G7 G Em7

E7 E Cj7m7

G7 C7

Well, I'm a na-palm bomb for you, ba-by. Stone—

E7 A7

G7

guar-an-teed to blow your mind high-er.

Drop a

E7

cresc. poco a poco

10-11-11-11/12

C7

na-palm bomb for you, babe, got to tell ya one more time. to sit down, stand up, go home; back to L. A.—

A7

3
3
3

mp

9
8

12 10 13

G7

Stone guar-an-teed to blow your mind ma-ma, yeah... And...

E7

5 4
3 7 3 4

3
4 5 3 4 (3) 5 3 4 5 3 4 5 3 4 4 3 3 11
3

D7

C

Bb7

Am7

— if I can't have you first for my own to take home an' keep me warm; there won't be noth-in' left be-hind.—

B7

A

G7

F#m7

10 11 (12) 10 11 11 11 9 0 9 (9 9) 8 9 9 7 5

10 11, 12 10 11, 11 11, 9, 0 9 (9 9), 8 9 9 7, 5

10

Freely

Outro:

G7

E9

A7+5

Oh, bo-ca - non,- bo-ca - non- boy. I just don't seem to, can't. lose

E7 C \sharp 9 F \sharp 7+5

mp

6 6 6
5 5 5
5 5 5
5 5 5

this here low down, no - where, half - live, freeze dried,

D9 A7+5 D7 A7+5

B9 F \sharp 7+5 B7 F \sharp 7+5

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

D9 C9* (B^b13)* A7+5 D9

B9 A9* (G13)* F#7+5 B9

A7+5 D9

Oh, roll on o-ver, I got these steam roll

F#7+5 B9

mf

5/17 - (5) 5 / 17 - (5)

a tempo

er blues, *woo,* *oh, . . .*

Free time cadenza
G7

Vocal ad lib.

E7

mp With distortion

poco rit.

On cue

(8th)

loco

The score consists of six staves of handwritten musical notation for a six-string guitar. The first staff includes lyrics "er blues, woo, oh, . . ." with specific fingerings below the notes. The second staff is labeled "Free time cadenza G7". The third staff is labeled "Vocal ad lib." and contains an E7 chord symbol. The fourth staff has a dynamic marking "mp With distortion" and includes a "poco rit." instruction. The fifth staff is labeled "On cue". The sixth staff begins with "(8th)" and ends with "loco". Fingerings and strumming patterns are indicated throughout the score.

ISBN 0-7692-5988-X

9 780769 259888



Exclusive Selling Agent for
the United States and Canada
WARNER BROS. PUBLICATIONS INC.
16800 N.W. 48th Avenue • Miami, Florida 33104
A Warner Music Group Company

\$22.95
In U.S.A.
7 23188 20623 0 \$31.95
ISBN 0-89724-076-6 In Canada
GF0623