



CLASSIC ROCK

FOR FINGERSTYLE GUITAR

18 GREAT HITS INCLUDING

ANGIE • DUST IN THE WIND • IMAGINE • LAYLA AND NEW KID IN TOWN



HAL•LEONARD®



ARRANGED BY
MARCEL ROBINSON

CLASSIC ROCK

FOR FINGERSTYLE GUITAR

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 HAL•LEONARD®

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CLASSIC ROCK

FOR FINGERSTYLE GUITAR

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Angie

Words and Music by Mick Jagger and Keith Richards

Intro

Slowly

Am

E7

The intro section starts with a treble clef staff in 4/4 time. The first measure consists of a single note followed by a rest. The second measure contains eighth-note chords. The third measure shows sixteenth-note patterns. The fourth measure features eighth-note chords again. Below the staff is a guitar tablature for the T-A-B strings, with notes corresponding to the chords above.

Gsus4

F

F/C

Em

The verse section begins with a treble clef staff in 4/4 time. It includes measures in Gsus4, F, F/C, and Em. The guitar tablature below shows fingerings and string numbers for each chord progression.

Verse

Am

E7

G

Gsus2

B♭/F F

The lyrics "An - gie," are repeated twice, followed by the question "when will those clouds all dis-ap-pear?". The music continues with a treble clef staff in 4/4 time, featuring chords Am, E7, G, Gsus2, and B♭/F F. The guitar tablature below provides the fingerings for these chords.

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C Em7/B Am E7

An - gie, — An - gie,

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

G Gsus2 B♭/F F C G

where will it lead us from here? — With no lov - ing in our souls and no

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

Dm7 Am C F G

mon - ey in our coats you can't say we're sat - is - fied. — But

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

Am

An - gie,

E7

An - gie,

Guitar Tab (Fretboard):

```

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

```

G Gsus2 B♭/F F

you can't say we never tried.

C Em7/B Am

An - gie, you're

Guitar Tab (Fretboard):

```

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

```

E7

beau - ti - ful,

G Gsus2 B♭/F F

but ain't the time we said good - bye?

C

Guitar Tab (Fretboard):

```

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

```

but ain't the time we said good - bye?

Guitar Tab (Fretboard):

```

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

```

Dream On

Words and Music by Steven Tyler

Intro

Moderately Slow

Em

Em7/D



Em6/C#

Cmaj7

The intro section consists of four measures. The first measure is in Em. The second measure is in Em7/D. The third measure is in Em6/C#. The fourth measure is in Cmaj7. The music is moderately slow. The TAB shows a simple strumming pattern: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0.

Verse

Em/B

B7

Em

Em

Em7/D

1. Ev - 'ry time that I
2. Half my life's in

The verse section starts with Em/B, followed by B7, then Em. The lyrics "Ev - 'ry time that I" are sung over Em7/D. The TAB shows a more complex strumming pattern: 0 0 0 | 2 0 | 0 0 0 | 2 0 | 0 0 0 | 0 0 0 | 2 3 0 0 0 0 | 0 0 0 0 0 0.

Em6/C#

C

Em

Em7/D

Em6/C#

C

look in the mir - ror,
book's writ - ten pag - es,

all these lines lived and learned in my face from fools get - tin' clear - er. —
and from sag - es. —

The section continues with Em6/C#, followed by C, then Em. The lyrics "look in the mirror, book's written pages, all these lines lived and learned in my face from fools get - tin' clearer. — and from sag - es. —" are sung over Em7/D, Em6/C#, and C. The TAB shows a strumming pattern: 0 3 0 2 0 | 2 3 | 0 0 0 0 | 2 0 | 0 2 0 2 0 2 | 2 3.

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To Coda ⊕

Em Em7/D Em6 C/E Em Em7

The past is gone.
You know it's

Em6 C C♯m B7

dusk to dawn.

C♯m7♭5 Cmaj7 B7 Cmaj7 C♯7 B/D♯

Ev - 'ry - bod - y's got their dues in life to pay.

Em D C D

I know no - bod - y knows where __ it comes and where __ it goes. __

Guitar Tab (Fretboard 6th string at top):

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

D.S. al Coda

Em D C D Em Em7/D

I know it's ev - 'ry - bod - y's sin; you got to lose to know __ how to win.

Guitar Tab (Fretboard 6th string at top):

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

⊕ Coda

Em6/C# Am6/C Em Em7

true. All these things __

Guitar Tab (Fretboard 6th string at top):

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

Em6/C# Cmaj7 Chorus Em D

come back to you. — Sing with me sing for the years, —

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

C D Em D

Sing for the laugh - ter sing for the tears. Sing with me if it's just for to - day, —

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

C#m7b5 C B7

may - be to - mor - row — the good Lord will — take you a way.

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

Em C D

Dream on, _____ dream on, _____ dream on, _____ dream your-self a dream come

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

Em

true. _____

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

A7 B7 C D Em

Dream on, _____ dream on, _____ dream on, _____ dream un - til your dream comes true.

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

Babe, I'm Gonna Leave You

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

Intro

Moderately Slow

Am

Am7/G

D/F#

The intro section starts with a treble clef staff in 4/4 time. It consists of three measures: Am (rest), Am7/G (rest), and D/F# (rest). Below it is a bass clef staff in 4/4 time, also with three measures of rests. The third staff is a guitar tab staff showing fingerings: T 2, A 1, B 0; T 0, A 2, B 0; T 0, A 2, B 3. The tempo is moderately slow.

Verse

F

E

Am

Am7/G

I. Babe,

The verse section begins with a treble clef staff in 4/4 time. It features a measure of F (rest), followed by a measure of E (rest), then a measure of Am (rest). This is followed by a measure of Am7/G (rest). Below it is a bass clef staff in 4/4 time, with a measure of F# (rest), followed by a measure of E (rest), then a measure of Am (rest). The third staff is a guitar tab staff showing fingerings: T 3, A 2, B 1; T 0, A 2, B 1; T 0, A 2, B 2. The tempo remains moderately slow.

D7/F#

F

E

Am

ba - by, ba - by, I'm gon - na leave you.

The verse section continues with a treble clef staff in 4/4 time. It features a measure of D7/F# (rest), followed by a measure of F (rest), then a measure of E (rest). This is followed by a measure of Am (rest). Below it is a bass clef staff in 4/4 time, with a measure of D7/F# (rest), followed by a measure of F (rest), then a measure of E (rest). The third staff is a guitar tab staff showing fingerings: T 0, A 2, B 0; T 2, A 0, B 0; T 1, A 3, B 0. The tempo remains moderately slow.

Am Am7/G D/F#

ba by, you

Guitar tablature:

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

F6 E Am Am7/G
 know _____ I'm gon - na leave you.

D/F# F E F

I'll leave you when the

Guitar tab (F major):

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

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

E F E

sum - mer - time, _____ leave you when the sum - mer comes a -

Guitar tab (E major):

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

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

Am Am7/G D7/F#

roll - in'. Leave you when the

Guitar tab (Am7/G):

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

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

F6 E Am Dm

sum - mer comes a - long.

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

Bridge

Am Am7 Dm Am Am7 Dm

sim.

□ V □ V V sim.
0 0 0 0 3 1 1 1 1 1 1 1 0 0 0 0 3 1
.1 1 1 1 1 3 3 3 3 3 3 3 1 1 1 1 1 3
.2 2 2 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2
.0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

Am Am7/G D7/F# F6

2. Ba - by, — ba - by, — ba - by, — ba - by, — ba - by,

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

Am Am7/G D7/F# F6

I don't wan-na leave you.

I ain't jok-in' wo - man, I got to

Am Am7/G D/F# F6 E

ram - ble.

Oh,

yeah,

Am Am7/G D/F# F6 E

ba - by ba - by, — I won't be there.

Real - ly got to

F E F E

ram - ble. I can hear it call-in' me the _ way it

Am D7/F# F6 E Am

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

Outro

Dm Am Am7 Dm Am

Brown Eyed Girl

Words and Music by Van Morrison

Moderately

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

§ Verse

A

D

A

E

1. Hey, where did we go?
2., 3. See Additional Lyrics

Days when the rains came,

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

down in the hollow.
Play-in' a new game.

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

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The sheet music consists of three staves. The top staff is vocal, starting with a G major chord (B, D, G) followed by lyrics: "jump - ing", "in the mist - y morn - ing", "fog ____ with". The middle staff is also vocal, continuing the lyrics. The bottom staff is guitar tablature, showing a repeating pattern of chords and notes corresponding to the lyrics.

Chorus

our hearts a-thump - ing and you,
my brown __ eyed

Guitar Tab (Fingerings):
 Chord A: 2, 0, 2 | 0, 0, 2
 Chord E: 2, 2, 2 | 2, 2, 2
 Chord D: 2, 0, 2 | 2, 0, 2
 Chord E: 1, 2, 2 | 2, 0, 0

A F#m D E

girl. You, — my brown - eyed

Guitar tablature (bottom staff):

2	2	0	4	2	4	2	4	0	2	0	2	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

To Coda ⊕

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

A E A

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

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

∅ Coda

Musical score for guitar in A major (two sharps) with a 12/8 time signature. The score consists of two staves. The top staff shows a melody with grace notes and a fermata over the eighth note of the first measure. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. Tablature is provided below the staff, showing fingerings (e.g., 2, 0) and string numbers (e.g., 2, 2).

A

da.

8

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

Additional Lyrics

2. Whatever happened to Tuesday and so slow
Going down the old mine with a transistor radio
Standing in the sunlight laughing
Hiding behind a rainbow's wall
Slipping and a-sliding
All along the water fall with you...

3. So hard to find my way, now that I'm all on my own
I saw you just the other day, my, how you have grown
Cast my memory back there, Lord
Sometime I'm overcome thinking 'bout
Making love in the green grass
Behind the stadium with you...

Dreams

Words and Music by Stevie Nicks

Intro

Moderately

G A G A
mf

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

Verse

G A G A

1. Now, here you go a - gain, __ you say you want __ your free - dom.
2. Now, here I go a - gain, __ I see the crys - tal vi - sions.

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

G A G A

Well, who am I to keep __ you down?
I keep my vi - sions to __ my - self.

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

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G A G A

It's on - ly right ____ that you _ should play the way _ you feel it.
 It's on - ly me ____ who wants _ to wrap a - round_ your dreams. And

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

G A G A

lis - ten care - ful - ly ____ to the sound ____ of your lone - li - ness, like a
 have you an - y dreams you'd like to sell? Dreams of lone - li - ness, like a

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

G A G A

heart - beat, drives you mad, ____ in the still - ness of re - mem - ber - ing ____ what you had ____
 heart - beat, drives you mad, ____ in the still - ness of re - mem - ber - ing ____ what you had ____

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

G A G A

and what you lost ____
and what you lost ____
and what you had ____
and what you had ____

3 0 0 | 0 3 0 | 3 0 0 | 2 2 3 3 7

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

G A G A

and what you lost. ____ } Oh,
and what you lost. ____ }

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

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

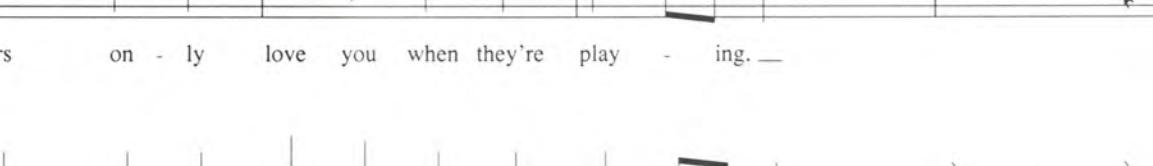
Chorus

Gmaj7 A G A6

thun - der on - ly hap - pens when it's rain - ing.

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

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

Gmaj7 A A6 Gmaj7 A6

 Play - ers on - ly love you when they're play - ing. — Say,
 2 2 2 7 5 2 2 2 0 3 0 2 2
 0 0 0 6 2 0 3 0 0 2 0 0 0
 3 3 0 0 0 3 3 3 3 0 0 0 0

Gmaj7 A6 G A

wo-men, they will come and they will go.

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

A A6 Gmaj7 A

You'll know.

Coda

A G A A6

You'll know. You will

G A G

know. Oh, you'll know.

0 3 0 10 9 7 5 0 3
3 3 3 3 9 6 0 3

Dust in the Wind

Words and Music by Kerry Livgren

Intro

Moderately

C

Cmaj7

Csus2

C

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

Am

Asus4

Am

Asus4

1. I

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

§ Verse

close my eyes on - ly for a mo - ment, and the
2. Same old song. Just a drop of wa - ter in the
3. Don't hang on. Noth - ing lasts for - ev - er but the

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

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Am C G/B Am

mo - ment's gone.
end - less sea.
earth and sky.

All
All
It slips
my
we
a -
dreams
do
way.

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

To Coda

Chorus

G Dm Am Am/G D/F#

pass be - fore my eyes, a cu - ri - os - i - ty.
crum-bles to the ground though we re - fuse to see.
All your mon - ey won't an - oth - er min - ute buy.

Dust in the

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

1.

Am Am/G D/F# G Am

wind.
All they are is dust in the wind.

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

2.

D/F# G Am G/A

All we are is dust in the wind.

Bridge

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

The image shows two measures of sheet music for a six-string guitar. The key signature is C major, indicated by a 'C' at the top left. The first measure is labeled 'Cmaj7'. The second measure continues the chord progression. The music is written in standard staff notation with a treble clef. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. The guitar tab below the staff shows the fingerings for each note: the first measure uses fingers 3, 1, 3, 0, 0, 2; the second measure uses fingers 3, 0, 2, 3, 0, 0. The tab also includes a '3' above the first string and a '0' below the fourth string.

The image shows a musical score for a six-string guitar. The top staff is in A major (Am) with a common time signature. The second staff shows chords: Asus2, Asus4, and Am. The bottom staff provides a tablature for the guitar strings, indicating fingerings and string muting (indicated by a vertical bar). The tablature values correspond to the note heads in the top staff.

Am Asus2 Asus4 Am

D.S. al Coda

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

Coda

Chorus

D7/F# G Am Am/G

Dust in the wind.

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

D/F# G Am Am/G D7/F# G
 All we are is dust in the wind.
 Dust in the



Am Am/G D7/F# G Am Asus2
 wind. All we are is dust in the wind.

Every Breath You Take

Words and Music by Sting

Intro

Moderately

G

Em

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and has three measures. The first measure contains a single note on the 5th string. The second measure contains notes on the 5th and 4th strings. The third measure contains notes on the 5th, 4th, and 3rd strings. The bottom staff shows the corresponding fingerings for each note: 0, 2, 4; 2, 0; 0, 4, 2, 4; 3, 0; 0, 1, 0, 0, 0; 0, 2, 2, 0, 2; 1, 3; 3, 0, 0, 0; 2, 0, 2.

Verse

G

Em

1. Ev - 'ry breath you _ take,
ev - 'ry move you _ make,

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

3 3 3 2 2 3 3 3 2 2 3 3 3 2 2 3 3 3 2 2 3 3 3 2 2 3 3

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C D Em

ev - 'ry bond - you break, — ev - 'ry step - you take, — I'll be watch - ing you.

Guitar Tablature:

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

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

0	2	0	0
0	2	0	0
0	2	0	0

0	2	4	2
0	4	2	4
0	2	0	0

Verse

D G Em

2. Ev - 'ry sin - gle — day, ev - 'ry word you — say,

Guitar Tablature:

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

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

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

0	2	4	2	0
0	4	2	0	4
0	2	0	0	4

C D G

ev - 'ry game - you play, — ev - 'ry night - you stay, — I'll be watch - ing you.

Guitar Tablature:

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

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

0	2	0	0
0	2	0	0
0	2	0	0

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

Chorus

Chorus

G C C7/B♭ Am7 G

Oh, can't you see you be-long to me?

Guitar Tablature:

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

To Coda ♪

C D Em

ev - 'ry smile_ you fake, __ ev - 'ry claim_ you stake, __ I'll be watch - ing you.

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

Bridge

E♭

F

Since you've gone_ I been lost _ with - out ____ a trace. I dream at night, I can on -

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

E♭ F

- ly see _ your face. I look a-round but its you I can't _ re-place. I feel so cold and I

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

Interlude

Guitar tablature for the first section of the solo. The key signature is G major (one sharp). The first measure shows a single note at the top of the neck. The second measure consists of two eighth-note chords. The third measure starts with a sixteenth note followed by a eighth-note chord. The fourth measure features a sixteenth-note pattern. The fifth measure contains a sixteenth-note pattern. The sixth measure shows a sixteenth-note pattern. The seventh measure consists of two eighth-note chords. The eighth measure features a sixteenth-note pattern.

D.S. al Coda

Chorus

The musical score consists of three staves. The top staff is for the vocal part, starting with a C major chord (A, C, E) followed by a D major chord (B, D, F#), an Em minor chord (C, E, G), and a G major chord (D, F#, A). The lyrics "Oh, can't you—" are written below the G chord. The middle staff is for the guitar, showing chords in a 12-bar blues progression: C, D, Em, G, C, D, Em, G, C, D, Em, G. The bottom staff shows the guitar tablature with six strings and twelve frets, corresponding to the chords above.

⊕ Coda

Outro

Em

Sheet music for the Outro section in Em. The vocal line consists of eighth-note patterns. The lyrics are: "Ev - 'ry move ___ you make, ___ ev - 'ry step ___ you take, ___". The guitar tab shows a repeating pattern of notes on the 6th string.

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

D

Em

— I'll be watch - ing you.

Sheet music for the Outro section transitioning to D and Em. The vocal line continues with eighth-note patterns. The guitar tab shows a repeating pattern of notes on the 6th string.

(2) 2 0 0 0 | 0 2 4 2 0 4 2 4 | 0 2 4 2 0 4 2 4

D

G

I'll be watch - ing you. —

Sheet music for the final section in D and G major. The vocal line consists of eighth-note patterns. The guitar tab shows a repeating pattern of notes on the 6th string.

0 1 0 2 | 0 0 2 0 2 3 | 2 0 2 ↑3

Fire and Rain

Words and Music by James Taylor

Intro

Slowly

D

Am7

G

D

The musical score shows a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of two measures. The first measure starts with a D chord (three eighth notes on the top three strings). The second measure starts with an Am7 chord (root position Am7, followed by a G chord). Below the staff is a guitar tablature with six horizontal lines representing the strings. The first measure has notes at the 10th, 11th, and 9th frets. The second measure has notes at the 8th, 9th, and 10th frets. The tab includes 'mf' (mezzo-forte) dynamics.

The musical score shows a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of four measures. The first measure starts with a D chord. The second measure starts with an A chord. The third measure starts with a Csus2 chord. The fourth measure starts with a C chord. Below the staff is a guitar tablature with six horizontal lines representing the strings. The first measure has notes at the 10th, 11th, and 9th frets. The second measure has notes at the 8th, 9th, and 10th frets. The third measure has notes at the 5th, 7th, and 5th frets. The fourth measure has notes at the 5th, 7th, and 5th frets.

Verse

D

Am7

G

D

D

A

The musical score shows a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of five measures. The first measure starts with a D chord. The second measure starts with an Am7 chord. The third measure starts with a G chord. The fourth measure starts with a D chord. The fifth measure starts with a D chord. Below the staff is a guitar tablature with six horizontal lines representing the strings. The first measure has notes at the 10th, 11th, and 9th frets. The second measure has notes at the 8th, 9th, and 10th frets. The third measure has notes at the 5th, 7th, and 5th frets. The fourth measure has notes at the 5th, 7th, and 5th frets. The fifth measure has notes at the 5th, 7th, and 5th frets.

1. Just yes-ter-day morn-ing they let me know you were gone,
2. Look down up-on me Je-sus, you've got help me make a stand.

Su-san, the plans they made out an
You've just got to see me through an -

The musical score shows a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of four measures. The first measure starts with a D chord. The second measure starts with an Am7 chord. The third measure starts with a G chord. The fourth measure starts with a D chord. Below the staff is a guitar tablature with six horizontal lines representing the strings. The first measure has notes at the 10th, 11th, and 9th frets. The second measure has notes at the 8th, 9th, and 10th frets. The third measure has notes at the 5th, 7th, and 5th frets. The fourth measure has notes at the 5th, 7th, and 5th frets.

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Csus2 D Am7 G D
 end to you. — I walked out this morn-ing and I wrote down this song.
 oth-er day. — My bod - y's ach - ing and my time is at hand

D A Csus2

I just can't re - mem - ber who to ____ send it to. ____
and I won't make it an - y ____ oth - er way. ____

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

Chorus

G G/F# Em A D

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

0 0 7 7 0 7 5 3 | 5 7 7 7 7 7 7 5 5

G G/F# Em A D

sun - ny days that I thought would nev - er end. I've seen

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

G G/F# Em A D

lonely times when I could not find a friend. But I

7 10 10 7 10 7 5 8 | 5 7 7 0 7 7 7 0 2 2
0 9 7 9 0 0 7 0 0 7 0 2

C G/B Am D

al-ways thought that I'd see you a - gain.

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

Free Bird

Words and Music by Allen Collins and Ronnie Van Zant

Intro

Slowly

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

Verse

G - | :| C C/B Am |
1. If I leave here to - mor - row,
2. Bye, bye ba - by, its been a sweet love
T 0 3 1 0 0 2 | 0 3 2 0 3 1 2 | 0 2 0 3 0 3 |
A 3 4 0 2 | 3 2 0 3 0 3 |
B 3 0 3 0 3 |

Bb F G C C/B |
would you still re - mem - ber me?
though this feel - ing I can't change.
For I must be trav' - ling
But, please don't take it so
T 3 3 1 1 1 2 | 0 3 2 0 0 2 | 1 0 3 1 3 0 |
A 1 3 3 2 | 3 2 0 3 2 | 0 2 3 2 |
B 1 1 3 4 | 3 2 0 3 2 | 3 2 |

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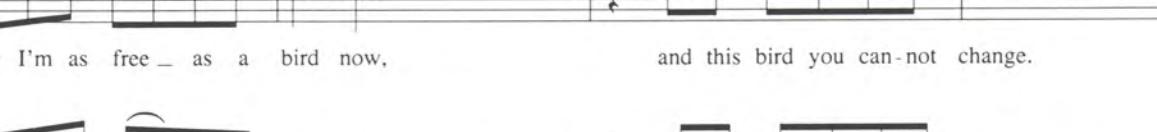
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Am B♭ F G

on now 'cause there's too man-y plac-es I've got to see.
bad - ly 'cause the Lord knows I'm to blame. }

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

C C/B Am B♭ F G
 But, if I stayed here with you, girl,
 things just could-n't be the same.

C C/B Am B_b F G
 'Cause I'm as free _ as a bird now, and this bird you can-not change.


B_b F G B_b F

And this bird you can - not change. And this bird you can - not

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

G I. B_b F G

change. Lord knows I can't change.

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

2. B_b F G B_b F G

Lord knows I can't change. Lord help me, I can't change.

6 1 1 1 | 3 0 0 0 | 3 3 2 0 | 1 3 1 3 | 3 0 0 0 | 3 3 2 0 .

cra - zy 'bout El - vis, loves hors - es, _____ her

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

boy-friend too. _____ 2. It's a

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

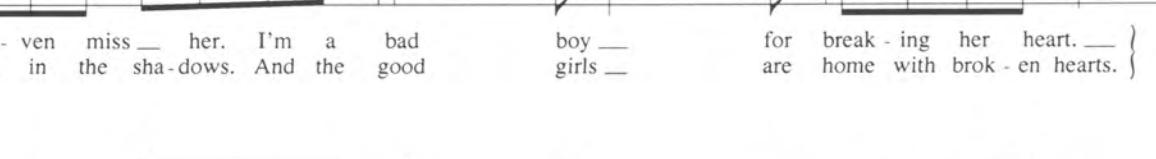
Verse

C Csus4 C Csus4 C Csus4

long vam day, pires liv - in' in Re - se - da; there's a free walk - in' through the val - ley; move west way down Ven

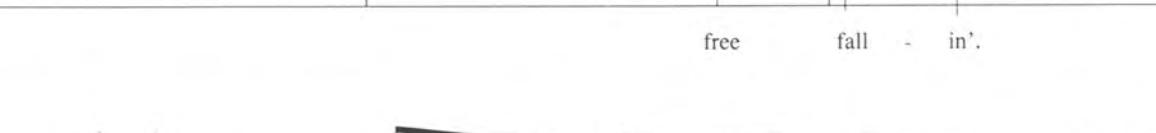
C Csus4 C Csus4
 run - nin' through the yard. I'm All the bad boy, _____ I are
 tu - ra Boul - e - vard. bad bad boys _____

The musical score consists of three staves. The top two staves are vocal staves with treble clefs, showing eighth-note patterns and rests. The third staff is a guitar tablature staff with six horizontal lines representing the strings, showing fingerings (1, 3, 0, 1, 3, 0) and a 0 above the 5th string.

C Csus4 C Csus4 C Csus4
 don't e - even miss — her. I'm a bad boy — for break - ing her heart. — Now I'm
 stand - ing in the sha - dows. And the good girls — are home with brok - en hearts. }


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

Chorus

C Csus4 C Csus4 C Csus4
 free, - free fall - in'.


C Csus4 C Csus4 C Csus4

Yeah, I'm free, _____ free

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

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

1. 2.

C Csus4 C Csus4 C Csus4

fall - in'. 3. Now all the

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

3 2 3 3 3 3 3 | 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3

Outro

C Csus4 C Csus4 C

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

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

Imagine

Words and Music by John Lennon

Intro

Slowly

The intro section starts with a piano-like melody in G major 7, followed by a guitar part in C major. The guitar tab shows a simple strumming pattern with 'mf' dynamics.

Verse

The verse begins with a piano introduction in G major 7, followed by a guitar part in C major. The lyrics are:

1. Im - a - gine there's no hea - ven. — coun - tries. — It's eas - y if It is - n't hard

The guitar tab shows a strumming pattern with various chords and fingerings indicated.

The second part of the verse continues with a piano introduction in G major 7, followed by a guitar part in C major. The lyrics are:

you try. — No hell — be - low us, —
to do. — Noth - ing to kill — or die for, —

The guitar tab shows a strumming pattern with various chords and fingerings indicated.

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G Gmaj7 C Em
 a - bove us on - ly sky. __ Im - ag - ine all the
 and no re - li - gion too. __ Im - ag - ine all the



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

Am C/G D G D7
 peo - ple liv - ing for to - day. Ah.
 peo - ple shar - ing all the world. You _____



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

G B7 C D

dream - er, but I'm not the on - ly one. —

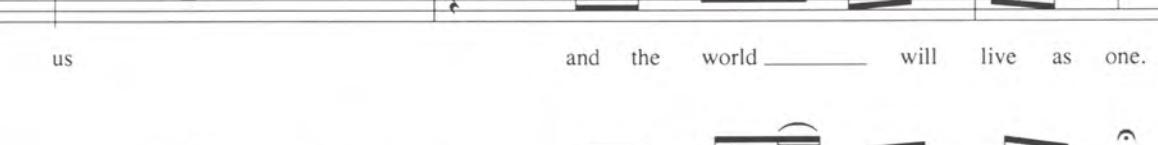
3 3
0 0
2 2
1 2
3 3
0 0
2 2
0 0
3 2

G B7 C D

I hope some day you'll

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

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

G B7 C D G
 join us and the world will live as one.


Layla

Words and Music by Eric Clapton and Jim Gordon

Intro

Easy Swing ()

Verse

1.What will you do when you get lone - ly? _____
 2.Tried to give you con - so - la - tion, _____
 3Make the best of the sit - u - a - tion _____

No one wait - ing by your
 your old man won't let you
 b'fore I fi - n'ly go in

E F#m7 B7

side. down. sane.

You've been running
Like a fool,
Please don't say
I we'll

Guitar tablature (Fretboard 0-2):
 0 2 | 0 0 0 0 0 | 2 2 0 0
 0 0 | 2 2 | 2 1 2

E F#m7 B7

hid - ing much too long.
fell in love with you.
nev - er find a way

You know it's just your fool - ish
You turned my whole world up - side
and tell me all my love's in

Guitar tablature (Fretboard 0-4):
 1 1 1 | 4 2 4 | 2 2 0 0
 0 0 | 4 2 | 2 2 1 0

Chorus

E A7 Dm C Bb C Dm C

pride.
down.
vain. { Lay - la, you've got me on my knees. Lay - la,

Guitar tablature (Fretboard 0-3):
 1 2 0 | 0 3 1 1 3 3 1 0 3 1 3
 0 2 0 | 0 3 1 1 3 3 1 0 3 1 3

Dm C Bb C Dm C Dm C Bb

I'm beg - ging, dar - ling, please Lay - la,

Guitar tablature (Fretboard 0-3):
 1 0 3 | 0 3 3 1 0 3 1 3 1 0 3 3
 0 3 1 1 3 0 3 0 3 1 1

1., 2.

C Dm C B♭ C N.C. (♯♯♯)

dar - ling, won't you ease my wor - ried mind?

Guitar tablature for measures 1 and 2:

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

3.

Dm C B♭ C Dm C B♭

mind? Lay - la, you've

Guitar tablature for measure 3:

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

C Dm C Dm C B♭ C Dm

got me on my knees. Lay - la, I'm beg - ging, dar - ling, please. Lay -

Guitar tablature for the end of measure 3 and beginning of measure 4:

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

Dm C B♭ C Am Dm

la, dar - ling, won't you ease my wor - ried mind?

Guitar tablature for the end of measure 4:

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

Just The Way You Are

Words and Music by Billy Joel

Drop "D" Tuning:

- ① =E ④ =D
② =B ⑤ =A
③ =G ⑥ =D

Intro

Moderately

Verse

Verse

S D Bm7 Gmaj9 Bm7 D9

1. Don't go chang-in'
would not leave you
said I love you to try and please me.
in times of trou - ble.
and that's for - ev - er.

4. See Additional Lyrics

mf

Guitar tablature with fingerings: 10, 7, 7, 14, 10, 7, 7, 7, 7, 7, 7, 10, 7, 7, 7, 5, 5, 5.

Gmaj9 Gm7 D/F# Am7 D7 D/G
 You nev - er let me down _ be - fore. — }
 We nev - er could have come _ this far. — }
 And this I prom - ise from _ the heart. — }
 Mmm. —

7 8 5 | 6 7 7 | 8 7 | 7 7 7 | 8 5 5 | 7 5 | 5 7 | 5

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C/G Gm7 D/F# Bm7

— Uh, don't i - mag - ine
I took the good — times,
I could - n't love — you

you're too fa - mil - iar.
I'll take the bad — times.
an - y bet - ter.

Guitar tablature (bottom):

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

1. Bm7/E E7 G/A A13b9

And I don't see — you — an - y - more. —

2. I

Guitar tablature (bottom):

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

2. G/A To Coda \oplus_D Gm6/D D G/D D

I'll take you just the way — you are.
I love you just the way — you are.

Guitar tablature (bottom):

7	7	9	10	14	12	10	7	7	8	7	5
7	7	8	8	0	0	0	7	7	8	7	7
7	7	8	8	0	0	0	7	7	8	7	0

*last time, D.S. (2nd ending) Chorus
al Coda*

Gm6/D D G/D G A7

I need to know that you will al -

7 7 8 7 8 7 0 0 7 10 9 7 10 8 10

0 0 5 0

F#m7 B7 Em7 A7 D

ways be _____ the same old some-one that I _____

(10) 9 10 9 7 7 8 7 0 3 7 5 3 2 0 2

11 9 9 8 0 4 7 6 4 2 0 2

C Bb C

knew. Ah, _____ what will it take till you be - lieve -

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

0 0 0 0 3 1 3 1 3 1

Am7 D7 Gm7

in me _____ the way that I _____

(1) 0 2 0 0 3 0 5 4 5 0 3 3 3 3 1

Coda

B_b C/B_b Am7

(10) 8 10 10 8 11 8 | 8 9 8 8 11 8 | 0 7 9 8 9 7 | 0 9

The image shows a musical score for a six-string guitar. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp (F#). The score consists of four measures. Measure 1 starts with a D7 chord (root position), followed by a Gm7 chord (root position) with a grace note. Measure 2 starts with a G/A chord (root position). Measure 3 starts with a D chord (root position). The bottom staff provides a tablature for the guitar strings, with fingerings indicated above the strings. The tablature shows a sequence of chords: D7 (10, 8, 6, 5), Gm7 (7, 5, 5), G/A (3, 3, 3), and D (0, 5, 4, 3, 0, 0).

Additional Lyrics

4 . I don't want clever conversation.
I never want to work that hard. Mmm...
I just want someone that I can talk to,
I want you just the way you are.

New Kid in Town

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

Intro

Moderately

E

B7

A

B7

E

Sheet music for guitar, 12/8 time, treble clef, 4 sharps. Fingerings below the guitar staff:

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

Verse

E

B7

E

F#m7

B7

1. There's talk on the street; — it sounds so fa - mil - iar.
2. You look in her eyes; — the mu - sic be - gins to play.

Sheet music for guitar, featuring two staves. The top staff uses a treble clef, a key signature of four sharps, and a 4/4 time signature. The bottom staff uses a bass clef, a key signature of one sharp, and a 4/4 time signature.

The top staff consists of a treble clef, a key signature of four sharps, and a 4/4 time signature. It features a repeating eighth-note pattern followed by a sixteenth-note pattern.

The bottom staff consists of a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a bass line with various note heads and stems.

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F#m7 B7 A B7 E
 Great ex - pec - ta - tions,
 Hope - less ro - man - tics,
 ev - 'ry - bod - y's watch - ing you.
 here _____ we go a - gain.

Chords: F#m7, B7, A, B7, E. The vocal part includes lyrics and musical notation with rests and eighth-note patterns. The guitar part shows fingerings (e.g., 2, 2, 1, 2) and strumming patterns.

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

F#m7 B7
 Peo - ple you meet, — they all seem to know you. —
 But af - ter a while, — you're look - ing the oth - er way.

Chords: F#m7, B7. The vocal part continues with lyrics and musical notation. The guitar part shows fingerings (e.g., 4, 4, 4, 2) and strumming patterns.

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

F#m7 B7 A B7
 It's those E - ven your old friends
 rest - less hearts treat you like your
 that

Chords: F#m7, B7, A, B7. The vocal part continues with lyrics and musical notation. The guitar part shows fingerings (e.g., 2, 2, 1, 2) and strumming patterns.

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

E G \sharp sus4 G \sharp C \sharp m F \sharp
 some - thing new.
 nev - er mend.
 John - ny-come - late - ly,
 John - ny-come - late - ly,

Chorus
 0 0 1 2 0 0 | 6 4 4 5 | 4 6 6 4 | 4 2 3 2 3
 0 2 0 4 4 4 | 4 6 6 4 | 2 4 2 4 |

C \sharp m F \sharp C \sharp m F \sharp
 the new kid in town.
 the new kid in town.
 Ev - 'ry bod - y loves - you,
 Will she still love - you

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

Bridge

B7

Just night af - ter night you're will-ing to hold _____ her, just hold _____ her.

F#

Guitar tablature:

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

Am7 C/D D7 G Verse Gmaj7

Tears ____ on __ your shoul - der.
3. There's talk on the street; it's there to re -

Am Am7 D C D

mind - you
that it does - n't real - ly mat - ter what side ____ you're

G

on.
You're walk - ing a - way and they're talk - ing be -

Am Am D C D7/F#

hind _ you. They will nev - er for - get you 'til some - bod - y new comes a -

Guitar tablature (Fretboard 1-6):

```

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

```

G B7/D# Chorus Em A

long. Where you been late - ly?

Guitar tablature (Fretboard 1-6):

```

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

```

Em A Em A

There's a new kid in town. Ev - 'ry - bod - y loves_ him, don't -

Guitar tablature (Fretboard 1-6):

```

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

```

Am7 B7 E

they? Now he's hold - ing her, and you're still a - round. _____

Outro

Guitar Chord Diagrams:

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

G \sharp m7 A B E

— Oh, my my. — There's a new kid in town. —

7 4 4 4 7 | 0 2 2 2 | 4 4 4 0 2 | 0 1 0 1 1

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

G♯m7 A B E

Just an - oth - er new kid in town.

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

Wonderful Tonight

Words and Music by Eric Clapton

Intro

Moderately

C

G/B

Fmaj7

G/B

C

G7/D

G9/F

mf

T A B

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

S Verse

C

G/B

Fmaj7

G6

1. It's late in the even - ing;
2. We go to a par - ty
3. It's time to go home now,
she's won-d'ring what clothes to wear..
and ev - 'ry - one turns to see __
and I've got an ach - ing head..

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

C

G/B

Fmaj7

G6

- She puts on her make - up and brush-es her long blond hair..
this beau - ti - ful la - dy is walk-ing a - round with me.
So I give her the car keys, and she helps me to bed.

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

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Pre-Chorus

F G/B C G6/B Am

And then — she asks me,
And then — she asks me,
And then — I tell her,
“Do I look all right?” —
“Do you feel all right?” —
as I turn out the light, —
And I say,
And I say,
I say, “My

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

Chorus

F G Gsus4 C G/B

To Coda 1.

“Yes, you look won-der - ful — to — night.”
“Yes, I feel won-der - ful — to —
darling, you are won-der - ful — to —

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

Bridge

F G C G7/D G9/F C C

night.” I feel

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

F G/B G7 Csus4 C G/B Am G7/D C/E

won - der - ful — be - cause I see — the love light in — your eyes. Then the

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

F G/B F G

won - der of it all _____ is that you just don't re - al - ize how much I

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

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

C G/B Fmaj7 G/B C G7/D G9/F D.S. al Coda

love you.

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

⊕ Coda

C G/B Am G/B C F G

night. Oh, my dar - ling, you are won-der - ful to -

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

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

C G/B Fmaj7 G C G7/D G9/F C

night."

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

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

Something

Words and Music by George Harrison

Intro

Slowly

F

E♭ G7/D

Verse

C

Cmaj7

C7

F

Em D7

G

at-tracts me like no oth - er lo - ver.
that I don't need no oth - er lov - er.
and all I have to do is think of her.

Some - thing in the way she woos _ me.
Some - thing in her style that shows _ me.
Some - thing in the things she shows _ me.

I

To Coda ⊕

Am

Am/G♯

Am/G

D7/F♯

F

E♭ G7/D A

don't want to leave her now, — you know I be-lieve and how. —

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Bridge

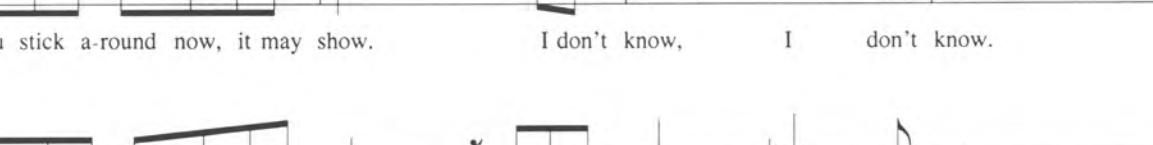
Bridge

A A/G# F#m A/E D D. A

You're asking me will my love grow. I don't know, I don't know.

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

D.S. al Coda

A A/G# F#m A/E D G C
 You stick a-round now, it may show. I don't know, I don't know.


∅ Coda

Your Song

Words and Music by Elton John and Bernie Taupin

Intro

Slow With A Beat

Treble clef, 4/4 time. Chords: C, F/C, G/C. Dynamics: *mf*. Tablature below shows strings T, A, and B with fingerings: 0, 1, 0; 2, 1, 1; 0, 0, 3.

Verse

F/C

$\%_c$

Fmaj7

Treble clef, 4/4 time. Chords: F/C, $\%_c$, Fmaj7. Lyrics: 1. It's a lit - tle bit fun - ny
2. If I was a sculp - tor
3., 4. See Additional Lyrics. Tablature below shows strings T, A, and B with fingerings: 2, 1, 1; 0, 3, 0; 0, 1, 0.

G

Em

Am

Am/G

Treble clef, 4/4 time. Chords: G, Em, Am, Am/G. Lyrics: this feel - ing in - side. no, or a I'm not one of those who in can. Tablature below shows strings T, A, and B with fingerings: 3, 3, 3; 0, 0, 0; 0, 2, 2; 2, 0, 0; 2, 1, 1; 0, 2, 2; 1, 2, 3; 1, 2, 3.

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D7/F#

F

C

eas - i - ly
trav - el - in'
hide, _____
show. _____ I
I don't have much
know — it's not

Guitar Tablature:

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

G

E

Am

mon - ey, _____ but, the boy, if I can did, _____
much but it's the best I do.

Guitar Tablature:

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

C

Dm7

I'd buy a big house where we both could
My gift is my song and

1.

F

Guitar Tablature:

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

G Gsus4 G F

live.

this ones for

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

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

C F/C C Chorus G

you.

And you can tell

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

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

Am Dm/F

ev - 'ry - bod - y, this is your song.

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

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

G

Am

Dm/F

It may be quite _____ sim - ple, but now that it's

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

To Coda ⊕

Am

done, _____ I hope you don't mind, I hope you don't mind _____

0 3 1 | 5 5 8 5 8 | 5 5 | 5 8 5 8 | 5

C

that I put down in _____ words how won - der - ful

5 8 5 8 | 5 | 5 | 3 0 | 1 2 3 2 | 0 1

D.S. al Coda

F F7 G Gsus4 G

life is while you're _ in the world. _

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

⊕ Coda Am

I hope you don't mind, I hope you don't mind _ that I put down in _

. 5 5 8 5 8 | 5 8 5 8 | 5 8 5 8
0 0 0 0 | 0 0 0 0 | 0 0 0 0

F C F 1.
F7

words, how won - der - ful life is while you're _ in the world..

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

Additional Lyrics

3. I sat on the roof and kicked off the moss.
Well a few of the verses, well they've got me quite cross,
But the sun been quite kind while I wrote this song.
It's for people like you that keep it turned on.

 4. So excuse me for forgetting, but these things I do.
You see, I've forgotten if they're green or they're blue.
Anyway, the thing is what I really mean,
Yours are the sweetest eyes I've ever seen.

You're in My Heart

Words and Music by Rod Stewart

Intro

Moderately

Dmaj7/F#

Dm7**b**5/F

Em7

TAB notation below the staff:

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

Verse

G/A A**b**/B**b** A/B B**b**/C D D

1. I did - n't know what
2. I took all those

TAB notation below the staff:

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

C#m7 Bm7 A D

day it was — when you walked in - to the room.
habits of yours that in the be - gin - ning were hard to ac - cept.

I said hel - lo — un -
Your fash - ion sense — for

TAB notation below the staff:

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

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C#m7 Bm7 A D

no - ticed; _____ you said good - bye _____ too soon.
 Beards - ley prints I put down to ex-per - i - ence. The Breez - in' through _____ the
 big bos -omed la - dy with the

Guitar tab (fingering):
 6 6 5 | 0 2 2 2 4 | 2 2 2 | 3 3 0
 4 4 6 | 2 2 2 4 | 0 2 2 4 | 5 4 5 4

C#m7 Bm7 A D

cli - en - tele, _____ spin - ning yarns that were _____ so lyr - i - cal.
 Dutch ac - cent _____ who tried to change my point of view. Her I real - ly must con -
 - ad lib. lines were

Guitar tab (fingering):
 6 5 6 6 | 0 2 2 2 | 2 2 2 | 3 3 3 3 3
 4 6 4 | 2 2 2 4 | 0 2 2 4 | 5 4 5 4

C#m7 B A D

fess right here _____ the at - trac - tion was _____ pure - ly phys - i - cal.
 well re - hearsed _____ but my heart cried out _____ for

Guitar tab (fingering):
 6 5 6 6 | 0 2 2 2 4 | 2 2 2 | 3 3
 4 6 4 | 2 2 2 4 | 0 2 4 2 | 5 4 5 4

C#m7 Bm7 A 2. A G

you. You're in my

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

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

Chorus

C G C G

heart, you're in my soul. You'd be my breath should I grow old. You are my

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

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

C G C G Am G

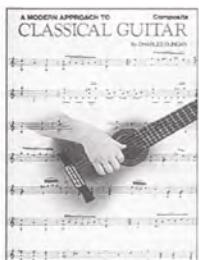
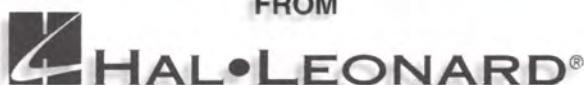
lov - er, you're my best friend. You're in my soul.

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

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

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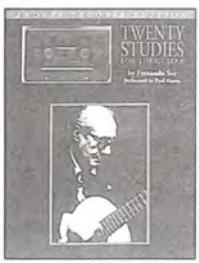


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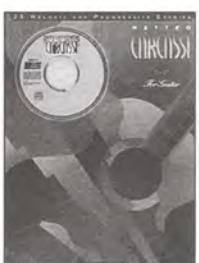


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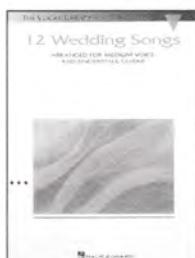
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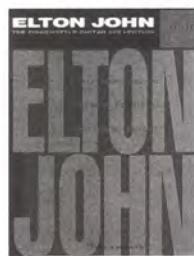
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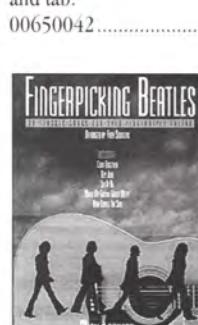
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