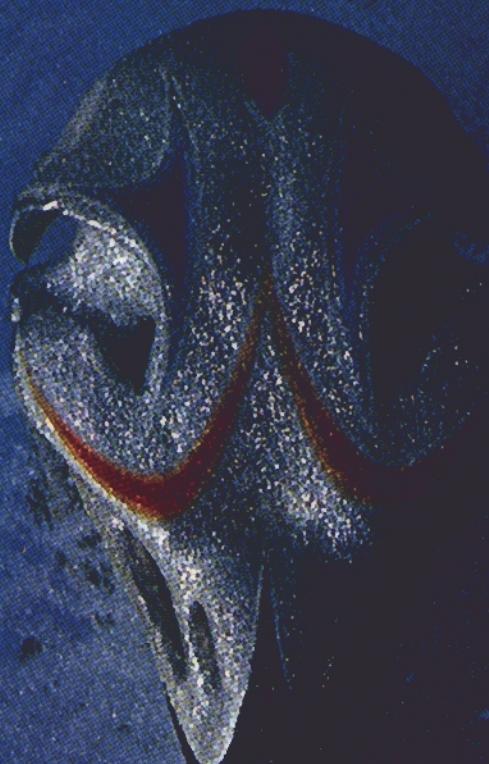


Authentic
GUITAR-TAB
Edition
Includes Complete Solos



TAKE IT EASY
WITCHY WOMAN
LYIN' EYES
ALREADY GONE
DESPERADO
ONE OF THESE NIGHTS
TEQUILA SUNRISE
TAKE IT TO THE LIMIT
PEACEFUL EASY FEELING
THE BEST OF MY LOVE



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TAKE IT EASY

Words and Music by
JACKSON BROWNE and GLENN FREY

Moderate Country feel $\text{♩} = 138$

Intro:

Guitar 1 (Electric)

G

mp Clean tone

Guitar 2 (Acoustic)

mf

¹D7sus4 | ²D7sus4 | G

(2)

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

1 1 1 1 1 0 | 1 1 1 1 1 0 | 0 0 0 0 0 0

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

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

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

Verse 1:

G C/G G

D C G

en wom-en on my mind; four that wan-na own me, two...

*div.

Fretboard diagrams for the guitar part:

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

Fretboard diagrams for the guitar part:

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

**Guitar 3 plays upper voice.
Guitar 4 plays lower voice.*

Am

y, don't let the sound of your own wheels drive you cra-

Oo,

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

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

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

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

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

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

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

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

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

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

G C G C G

don't even try— to un - der - stand,— just find a

3 2 0 0 3 (3) (3) 2 0 3 3 2 3 4

Am C G G6 G7 G

place to make— your— stand— an' take it eas

Let ring

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

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

G G6 G7 G G6 G7 G G6 G7 G

y. Well, I'm a

Guitar 3

Guitar 1

Guitar 4

Verse 2:

G

D C

stand-in' on a cor-ner in Win - slow, Ar - i - zo - na an' such a fine sight to see,

*Guitar 2

Guitar 3

Let ring

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

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

3 2 | 3 2 | 3 2 |

Guitar 4

* Guitar 2 simile voicings to Verse 1.

G/B Am7 G

down to take a look at me. Come on ba Ba by.

Em

D

Let ring

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

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

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

G C G
 by, don't say may - be, be.
 I got - ta

Let ring -----
 Let ring -----

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

Am **C** **Em** **Em7**

know if your sweet love is gon na save me.
 Oo,
 oo,

00...

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

2 4

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

G C G C

We may lose _____ and we may _____ win, though we will

Fingerings for guitar strings:

- Chord G: 2 0
- Chord C: 2 3
- Chord G: 0 1 0 (1) (0)
- Chord C: 0 3 0 3 0
- Chord G: (2) 0 2 3

G Am C

nev - er be here - a - gain, so o - pen up I'm climb - in' in,
Let ring - - - - - Let ring - - - - -

Fingerings for guitar strings:

- Chord G: 0 1 0
- Chord Am: 2 0 3
- Chord C: 3 2 0
- Chord G: 0 3 0 0
- Chord Am: (3) 2 0 3
- Chord C: 2 3 4
- Chord G: 0 1 2
- Chord Am: 0 3 0 0

G G6 G7 G6 G6 G7 G6
 so take it eas y.
 1 0 1 0 3 3 1 2
 (2) 3 3 3 3 3 3 3 4 5

Guitar Solo

Guitar 2

G

D7

C

Guitar 1 (Enter Banjo)

Let ring

Guitar 3 (*Guitar 4 tacet*)

G

D

(G)

Let ring - - - - -

C

G

Em

Hold bend - - - - -

Let ring - - - - -

D (G) C G

Fretboard fingerings for the bottom staff:

12	10		
12	10	+1	+1
9	(9)	(10)	9
7	8	9	(9)
			(9)
10	8	9	(9)
10	(10)	+1	+1
10	8	(9)	9

Am C

Fretboard fingerings for the bottom staff:

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

Em D

Well, I'm a

Hold bends

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

10 10 10 10
11 11 11 11

13 14 (13)

2 0 0 0 0 4 2 0 3 3 3

Verse 3:

G

D
Am
G
D

of trou - ble on my mind,
 oo, oo.
 look - in' for a lov - er who won -
 Oo,

8

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

Musical score for the first measure of the first system. The key signature is one sharp. The tempo is indicated as *mp*. The measure consists of six eighth notes: the first two are quarter notes tied together, followed by a sixteenth note pair, another sixteenth note pair, and a single sixteenth note. The measure ends with a fermata over the final note.

(G) C

G

Sheet music for page 18. The vocal part starts with a melodic line followed by a rhythmic pattern of eighth-note pairs. The guitar part includes a bass line with fingerings (e.g., 2 0 0 0 4) and a treble line with fingerings (e.g., 2 0 2 2 3). The vocal line continues with a melodic line followed by a rhythmic pattern.

Am

C

Continuation of the musical score. The vocal part includes lyrics "y, don't let the sound of your own wheels make you oo," with melodic lines and rhythmic patterns. The guitar part includes a bass line with fingerings (e.g., 3 3 3 0) and a treble line with fingerings (e.g., 0 2 2 3). The vocal line continues with a melodic line followed by a rhythmic pattern.

Em Em7 C G

cra - zy.

Come on ba - by, Ba

2 0 0 0 2 4 | 2 0 2 3

2 2 2 2 4 | 2 0 2 | 3 (3 3) 3 2 0 3

C G

don't say may

be, I got ta

by. May

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

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

Am

C

G

know if your sweet love is gon - na save me.
Oo, oo, oo.

is gon - na save
Save

me.
me.

Guitar tablature for Am, C, and G chords:

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

Guitar tablature:

0 0 2 2 3	3 (3) 2	0 0 2 0
-----------	---------	---------

Outro:

C

G

Oo,
oo,
oo,

Guitar tablature for C and G chords:

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

Guitar tablature:

3 (2) 2 3 2 3	2 0 2 3 2 0	0 0 0 0 2 0
---------------	-------------	-------------

mp

C

oo.

Oo,

oo,

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

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

G

00,

00.

Oo,

C

00,

00.

Oo,

G

0 0 0 3 3 | (2 2 0 2 3 0 1) 5 5 5 5 5 3 |

G

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

G

Oh, we got it eas
oo, eas

Guitar tablature below the staff:

5	5	3	5	5	3	
0	0	0	0	0	3	3

Blank staff for continuation.

G9

C

y.
y.

We ought to take it

Guitar tablature below the staff:

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

Blank staff for continuation.

G G9

eas
eas

Guitar 2

Guitar 3

Guitar 1 (*Guitar 4 tacet*)

C Em

y.
y.

Guitar 2

Guitar 3

Guitar 1

WITCHY WOMAN

Moderately $\downarrow = 98$

Introduction

*Guitar 1(Acoustic)

Gm

Words and Music by
BERNIE LEADON and DON HENLEY

Guitar 1(Acoustic)

Gm

F Dm

F Dm

Guitar 2(Electric)

mf
With distortion

Guitar 3(Electric)

mf

1. C B_b Gm(5)

2. C B_b C

Snap

**Arranged for Guitar 1 as acoustic and/or electric. Doubled by Electric guitar with distortion.*

Guitar 1 (Acoustic and electric)

Guitar 2

Clean tone

(C) Gm6 Gm6 D9

Ra - ven hair — and ru - by lips, —

Rake --- | **Rake --- |** **Rake --- |**

13 13 10 10 10 10
11 11 11 11 10 10
12 12 12 12 11 11
(12) (12) (12) (12) (12) (12)

(C) (B \flat) Gm7

sparks fly from her fin - ger - tips.
Ech - oed voic - es

5-3 2-3 3-3

10 10 13 13 10 10
10 10 11 11 11 11
11 11 12 12 12 12
10 10 12 12 12 12

D9

(C) (B \flat) Gm7

in - the night, she's a rest - less spir - it on an end - less flight.

mp

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

0 x-x 5-3-5 5

10 10 10 10 10 10
10 10 10 10 11 11
11 11 11 11 10 10
10 10 10 10 12 12

Chorus:
Gm7

D7

Hoo, _____ hoo, witch - y wom - an see how high she flies..

Guitar 1(Electric)

mp
With distortion

Guitar 2

C B^b Gm7

D(7)

Hoo, _____ hoo,

witch - y wom - an,

Rake

C B♭ Gm(7) B♭ Gm7

she got the moon— in her eyes.

Guitar 1 (Acoustic and electric)

Guitar 2
With distortion

Guitar 3
mf With distortion

Fretboard diagrams for each guitar part, showing fingerings and string numbers (e.g., 5, 3, 7).

F D F D C D C B♭ C B♭ G5 Gm6

She

Rake

Fretboard diagrams for each guitar part, showing fingerings and string numbers (e.g., 5, 7, 6, 3, 0).

Gm6 **D9** **C B♭ Gm7**

held— me spell-bound in— the night,—
Background Vocals: Oo.

Guitar 1

Rake Rake Electric - - - - - Acoustic

Guitar 2

Clean tone

Fretboard diagrams for both guitars showing fingerings for each measure.

C B♭ Gm7

Chorus:

sil - ver spoon... Hoo, hoo, witch - y wom - an

D7

Rake *With distortion*

10 8 5 5 5 5 | 3 3 5 5 5 5 | 3 5 5 5 5 5 | 7 7 7 7 7 5

0 6 3 3 | 5 5 5 5 | 3 3 3 3 | 5 5 5 5 | 5 5 5 5 | 5

10 10 10 10 | 11 11 11 11 | 12 12 12 12 | 10 10 10 10 | 10 10 10 10 | 10 10 10 10

11 11 11 11 | 10 10 10 10 | 12 12 12 12 | 11 11 11 11 | 11 11 11 11 | 11 11 11 11

(12) (12) (12) (12) (12) (12)

C B_b Gm7

see how high— she flies. Hoo, _____ hoo,

Rake

The sheet music consists of four staves. The top staff is a treble clef staff with a basso continuo staff below it. The middle staff is a treble clef staff with a basso continuo staff below it. The bottom staff is a treble clef staff with a basso continuo staff below it. The lyrics "see how high— she flies. Hoo, _____ hoo," are written below the top staff. The word "Rake" is written below the middle staff. Tablature is provided for the basso continuo staffs, showing fingerings (e.g., 7, 5, 3) and string numbers (e.g., 5, 3, 3, 3). The bottom staff has a series of eighth-note patterns with grace notes above them. The tablature for the bottom staff shows the following fingerings: 10, 10, 11, 10; 10, 10, 11, 10; 10, 11, 12, 10; 10, 10, 11, 10.

D(7) C B♭ Gm(7)

witch - y — wom - an, she got the moon — in her eyes.

(7) (7) (7) (7) 5 3 3 3 5
7 7 7 7 5 5 5 5 3 3 3 5
5 5 5 5 5 5 5 5 5 5

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

B♭ **Gm/B♭** **F** **Dm/F** **F** **Dm/F** **Dm/F♯**

Guitar 1 (Acoustic and electric)
Guitar Solo

f

Let ring

Guitar 2

f *With distortion*

Guitar 3

f *+1*

D C B♭ Gm B♭ Gm/B♭ F Dm/F

Fingerings for the first staff: 2 1 3 5 5 5 5. The second staff has no fingerings. The third staff has fingerings: +1 -1/2 -1/2 (5) (5) (5) (5). The fourth staff has fingerings: 5 7 5 (5).

Fingerings for the first staff: 7 5 3 5. The second staff has no fingerings. The third staff has fingerings: +1 6. The fourth staff has fingerings: 6 7 7 7 7 7.

F Dm D/F♯ D C B♭ Gm Gm7 (C) Gm7

Fingerings for the first staff: 1 3 3 3 1. The second staff has no fingerings. The third staff has fingerings: 3 3 5 3 3. The fourth staff has fingerings: 5 3 3 5 3 3.

Fingerings for the first staff: 5 7 5 7 5. The second staff has no fingerings. The third staff has fingerings: f. The fourth staff has fingerings: 5 7 6 0 0 6 0.

Fingerings for the first staff: 6 7 5 7 8 5. The second staff has no fingerings. The third staff has fingerings: ~. The fourth staff has fingerings: 7 5 3 5.

(C) Gm7 C B_b Gm(5) Gm

Guitar 1

Guitar 2

(C) Gm Gm7 (C) Gm7 B_b C Gm(5)

Gm

Ah.

Guitar 1 (With bass and drums)

Gtr.2

Gtr.3 div.

D(7) Gm

Ah.

Ah.

Gm

Ah.

Ah.

+1/2

Gm F Dm F Dm C B♭ Gm(5)

Guitar 1 (Acoustic and electric)

Guitar 2

Guitar 3

Gm F Dm F Dm C B♭ C

Gm(6) Gm7 C B♭

— you want to love her, let me tell you, brother, she's been sleep - in' in the dev - il's bed..

Guitar 1

mp

+1

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

Guitar 2

With distortion

13 13 13 13
11 11 11 11
12 12 12 12
(12) (12) (12) (12)

5 5 3 3 1 1

Gm7

An' there's some ru - mours go - in' 'round,—

5 5 3 0 3 0 3 5 3 3 5 3 (5 5) 3 5

5 3 5 5 3 3 (5 5) 3 5

13 13
11 11
12 12
(12) (12)

5 3 5 5 3 3 (5 5) 3 5

*Two low-mix acoustic guitars arranged here as one.

Outro Chorus:
Gm7

Gm7

D(7)

Hoo, _____ hoo, witch - y wom - an,

5 5 3
5 5 3
5 5 3
5 5 3
7 7 7
7 7 7
7 7 7
7 7 7
7 7 7
7 7 7
7 7 7
7 7 7

mf
P.M. through-out...
With distortion

5 5 5 5 5 5 5 2 0 5 5 5 5 5 5 5 5

C B♭ Gm

see how high she flies. Hoo, hoo,

D(7) F D C D C B♭ C B♭ G

witch-y woman, she got the moon in her eyes.

Guitar 1 F D C D C B \flat C (C) B \flat Gm(5)

Acoustic and electric

Guitar 2

Guitar 3

F D C D C B \flat C B \flat F Gm(6)

ritard.

tr.

tr.

tr.

tr.

ritard.

tr.

tr.

ritard.

tr.

tr.

tr.

LYIN' EYES

Moderately fast • = 132

Intro.

Guitar 1 G
(Electric) >

mp Clean tone

Gmaj7

Words and Music by
DON HENLEY and GLENN FREY

Guitar 2 * (Acoustic)

mf

C

A m

Let ring $\mathbb{Z}[\frac{1}{p}]$ be the localization of \mathbb{Z} at the prime ideal (p) .

Let ring - - - - -

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

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

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

D7

G

div.

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It features two chords: D7 (two eighth notes) and G (two eighth notes). The bottom staff is a six-string guitar tablature. The first measure shows a D7 chord with fingers 2, 4, 2, 0, 0, and 4. The second measure shows a G chord with fingers 7, 9, 7, 5, 7, and 5. The third measure begins with a 'div.' instruction, followed by a G chord with fingers 3, 5, 4, 5, 3, and 2. The fourth measure shows a G chord with fingers 3, 2, 1, 3, 2, and 5.

* Guitar 2 doubled with 6 - string guitar capoed at 5th fret.

Verse 1:

G

Gmaj7

(G6)

C

Cit - y girls— just seem to find— out ear - ly—

Guitar 2 (Acoustic)

div.

The vocal parts consist of two staves: one for the lead vocal and one for the backing vocal. The lead vocal starts with a G chord, followed by Gmaj7, (G6), and C chords. The lyrics are: "Cit - y girls— just seem to find— out ear - ly—". The backing vocal enters with a G chord. The guitar 2 part is labeled "div." (divisi) and consists of two staves of tablature for a six-string guitar. The tablature shows fingerings and string numbers (0, 1, 2, 3) for each note.

Am

how · to o - pen— doors— with just a — smile..

The vocal parts continue with the Am chord. The lyrics are: "how · to o - pen— doors— with just a — smile..". The guitar 2 part continues with tablature for the Am chord.

D

G

A rich old man— an'

The vocal parts continue with the D and G chords. The lyrics are: "A rich old man— an'". The guitar 2 part continues with tablature for the D and G chords.

Gmaj7

C

she won't— have to wor - ry; she'll

The vocal parts continue with the Gmaj7 and C chords. The lyrics are: "she won't— have to wor - ry; she'll". The guitar 2 part continues with tablature for the Gmaj7 and C chords.

Am

dress up all in lace— an' go in style.—

C

Late at night— a big old house gets lone -
Rhythm Figure 1

Gmaj7

ly. I guess ev'-ry form— of ref-uge has its price..

D

An' it breaks her— heart— to

Guitar 1

mf

13 12 (12) 11 9 +1 10 10 9 (9) 7 (9) 8

G

Verse 3:

Am7 D7 G Gmaj7

So she tells him— she must go out— for the eve -

Let ring

C

ning to com-fort— an old friend—

Let ring

7 0 9 7 5 (7) 7 5 5 (7)

D

who's feel - in' down. But

div. *

Guitar Tablature:

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

G Gmaj7 C

he knows where she's go - in' as she's leav - in';

8

Guitar Tablature:

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

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

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

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

* Lower stemmed notes played by Acoustic.

G C/G G D7 G

(Doubled by Acoustic Guitar)

You can't

7 8 7 7 (7) 7 8
7 9 7 (7) 7 9

End Rhythm Figure 1

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

Chorus:

Chorus:
 G C/G (G) G C6/G


Rhythm Figure 2

Am D7 G G6

guise.

I thought by___ now___

Doubled by Acoustic

mp

F/G C A7

— you'd re - al - ize — there

mf

— you'd re - al - ize — there

mf

— you'd re - al - ize — there

mf

Am

D

To Coda ♩ G

ain't no way— to hide— your ly - in' eyes.—

mp

3
3
0
(0)

Gmaj7

C

mf
Let ring

Let ring

Am

D7

G

On the

div.

End Rhythm Figure 2

Verse 4:

G

oth - er side of town a boy is wait - ing

With Rhythm Figure 1
Enter Piano

Am

with fi - 'ry eyes and dreams no one could

D7

G

Gmaj7

steal. She drives on through the night an - ti - ci - pat -

* Up stemmed notes

C Am C G
 ing, 'cause he makes her feel_____ the way_ she used to feel._____

Verse 5:
 Am7 D7 G Gmaj7 C
 She rush - es____ to his arms____ they_ fall_ to - geth - er;
Background Vocals: Oo, oo,
Let ring
 7 7 5 .

Am

she whis - pers _____ that it's on - ly _____ for a
Oo,

7 8 5 7 7 (5) 3 5 5 7

D7

while...
oo.

She swears that soon—
Oo,

G

Let ring

3 0 2 | 5 0 7 9 | 7

Gmaj7

com - in' back___ for - ev - er; oo.

Let ring

7 8 9 7 7 (5)

Am C G C/G G D7 G

pulls. a - way_ an' leaves_ him with a smile. oo.

You can't_

3 0 7 0 7 7 7 7 9 7 7 7 9

Chorus:

G C/G G C/G

hide___ your ly - in' eyes,

With Rhythm Figure 2

mp

3 3 0 5 3 3 3 5 5 0 0 0 5 5 5 5

G D7/F# Em Bm

and your smile___ is a thin___ dis -

3 0 2 3 2 0 3 7 9 10 9 7 5

Am D7 G

guise. I thought by now—

mp

F/G C A7

— you'd re - al - ize — there

Am D7 G

ain't no way— to hide— your ly - in' eyes.—

mp

G maj7 C

mf
Let ring

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

Verse 6:

Verse 3.

G Gmaj7 G6 C

She gets up— an' pours— her - self— a strong— one,

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff is a tablature staff, showing the fret positions for each string. The first measure consists of two eighth-note chords: a C major chord followed by a G major chord. The second measure contains a single eighth note on the A string. The third measure features a C major chord. The fourth measure consists of two eighth-note chords: a G major chord followed by a C major chord. The fifth measure contains a single eighth note on the A string. The sixth measure features a C major chord. The tablature below the staff provides a detailed breakdown of the fingerings and string muting for each note.

Gmaj7

C

gon - na be____ a long____ one; she

Am

C

G

draws the shade... and hangs... her head... to cry.

draws the shade... and hangs... her head... to cry.

Verse 7: (Enter Mandolin)

Am7 **D7** **G** **Gmaj7** **G6**

She won - ders____ how it ev - er____ got this
oo,

C

Am

cra - zy; she thinks a - bout a boy...

cra - zy; she thinks a - bout a boy...

G (D7)

oo.

(Mandolin)

8^{va} -

15 15 15 15 12 14 12 14

V V V V V V V V

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

D

ly.
ah.

Ain't it fun - ny how your new
Ah,

10 8 7 6 5 5 0

G

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

Gmaj7

life- ah,
did - n't change ah.

things;

you're

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

C

things;
ah.

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

Am **C** **G** **C/G G** **(D7)**

still the same— old— girl— you used to be.—
Ah, ah,

Guitar Tablature:

```

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

```

G D.S. $\frac{2}{3}$ al Coda \oplus

You can't...

7 8
7 9

Coda G

G maj7

There

mp

Let ring

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

G Gmaj7 Am

Doubled by Acoustic Guitar -----

D7 G C G

Rubato

div. *ritard.*

ritard.

ALREADY GONE

*Words and Music by
JACK TEMPCHIN and ROBB STRANLUND*

Moderately fast Rock ($\text{♩} = 144$)

Guitar 2 *Intro:*

Music for Guitar 2 Intro. The first measure shows a sixteenth-note pattern. The second measure starts with a 'G5' chord, followed by a 'Hold bend (Let ring thru-out)' indicated by a curved line under the strings. The third measure shows a 'D5' chord. The fourth measure shows a 'C' chord.

f With distortion

Hold bend (Let ring thru-out)

T A B

4 0 2 4 0 2 0 | 3 2 2 2 2 3 0 2 | 3 2 3 0 3 (0) | 1 0 1 0 1 5 6 8 6 8

Guitar 3

Music for Guitar 3. The first measure shows a sustained note. The second measure shows another sustained note. The third measure shows a sustained note. The fourth measure shows a sustained note.

mf With distortion

T A B

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

Guitar 1

Music for Guitar 1. The first measure shows a sustained note. The second measure shows a 'G' chord. The third measure shows a 'D5' chord with a wavy line above it. The fourth measure shows a 'C' chord. The fifth measure shows a 'F' chord. The sixth measure shows a 'C' chord.

f With distortion

1/2

T A B

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

Guitar 2

Music for Guitar 2. The first measure shows a sixteenth-note pattern. The second measure shows a 'G' chord. The third measure shows a 'D5' chord. The fourth measure shows a 'C' chord. The fifth measure shows a 'F' chord. The sixth measure shows a 'C' chord.

T A B

9 6 5 5 5 6 6 7 7 7 7 7 | 5 3 1 0 0 2 0 2 0 2 0 2 0 | 5 3 3 3 3 3 3 3 3 3 3 3 | 5 6 6 6 6 6 6 6 6 6 6 6

Guitar 3

Music for Guitar 3. The first measure shows a sustained note. The second measure shows another sustained note. The third measure shows a sustained note. The fourth measure shows a sustained note.

T A B

(4) 5 5 5 | 7 0 5 | 7 7 7 5 | 5 5 5 5 5 5

D5

C

me on a shelf.

But let me tell you I

(2) (2)

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

(5)

7 7 9 5 7 5 9 3 5 5 7 3 5 5 7 3 5 5 7 3 5 5 7 0

A musical score for a single melodic line. The key signature is one sharp, indicating G major. The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth note patterns. Above the staff, four chords are labeled: C5, G5, (C5), and D5, corresponding to the measures. The lyrics "an' then you'll have to eat your lunch all by your-self." are written below the notes.

A blank musical staff for 'Guitar 1' in G major. The staff begins with a treble clef and a sharp sign indicating one sharp. It consists of five horizontal lines and four spaces. There are three vertical bar lines dividing the staff into four measures. Each measure contains a single short black horizontal dash, representing a note or a specific performance instruction.

--	--	--

Musical score for 'Guitar 2' in G major (one sharp) and common time. The score consists of two staves. The top staff shows a melodic line with grace notes indicated by small vertical strokes above the main note heads. The bottom staff is a six-string guitar tablature where each horizontal line represents a string, and dots indicate where to play. The tablature shows a sequence of chords and single notes, corresponding to the melody above.

Guitar 3

Sheet music for guitar in G major (one sharp) and common time. The music consists of six measures of sixteenth-note patterns. The first measure starts with a quarter note followed by a sixteenth-note rest. The second measure starts with a sixteenth note followed by a sixteenth-note rest. The third measure starts with a sixteenth note followed by a sixteenth-note rest. The fourth measure starts with a sixteenth note followed by a sixteenth-note rest. The fifth measure starts with a sixteenth note followed by a sixteenth-note rest. The sixth measure starts with a sixteenth note followed by a sixteenth-note rest.

5 5 7 3 5 5 7 0 5 5 7 3 5 5 7 5 7 7 9 5 7 7 9 0

Musical notation for the lyrics 'Cause I'm all -'. The key signature is G major (one sharp). The melody starts on G, moves to A, then to B (indicated by a brace), then to C (indicated by a brace). The lyrics 'Cause I'm all -' are written below the notes.

End Rhythm Figure 1

Chorus:

G D C

read - y gone,

1/2

Let ring

Rhythm Figure 2

G D

and I'm feel in'

1/2

G

D

1/2

G

D

1/2

G

D

1/2

C

C(addF)

G

strong, — I will sing —

D

C

— this vic - t'ry song, — woo, — hoo! —

Verse 2:

G D C C(addF) C

My, my. Woo, hoo hoo! The

End Rhythm Figure 2

G5 D5 C5

letter that you wrote me made me stop an' wonder why,

With Rhythm Figure 1 (Guitar 3)
Guitar 1

Guitar 2

5

3 3 3 (3) 3 4 6 7 7 9 7 5 5 5 5 3 3 3 3 0 3

Chorus:

G D C

read - y gone,

With Rhythm Figure 2 (Guitar 3)

G

D

and I'm feel

in'

C

I will sing

+1

+1/2

D

this vic - t'ry song,

woo, hoo!—

~~~

5 3 5 7 5 7 5

7 5 5 7 5

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

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

G D C

My, my. Woo, hoo, hoo!

+1/2

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

Musical score for 'Guitar Solo' section. The score includes two staves: 'Guitar 1' and 'Guitar 4'. 'Guitar 1' starts with a treble clef, a key signature of one sharp, and a common time signature. It features various rhythmic patterns, including eighth-note pairs and sixteenth-note groups, with grace notes indicated by small 'v' symbols. 'Guitar 4' starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic instruction 'div.' and a performance technique '8va' (octave up). Both guitars play against a background of sustained notes and chords. The score is annotated with various markings such as 'G', 'D', '(B)', 'div.', '8va', '+1+1', '(10)', 'x', '+1', and '(14)'.

Guitar 2

6 6 3 5 3 | 0 0 0 0 | 3 3 3 3  
5 3 5 3 5 3 | 0 0 0 0 0 | 2 2 2 2  
3 3 3 3 3 3 | 0 0 0 0 0 0 | 0 0 0 0 0 2





C

**C**

*Verse 3:  
G5*

Well, I know it was - n't you—  
*(Background Vocals) Oo.*

Fingerings for the first staff (Lead Guitar):

- Measure 1: 1/2, 1/2
- Measure 2: 13, 10, 12
- Measure 3: 13, 10, 10 (14)
- Measure 4: 15, 13, 10, 10
- Measure 5: 12, 10

Fingerings for the third staff (Bass):

- Measure 1: 5, 5, 5, 3, 4
- Measure 2: 5, 5, 5, 3, 4
- Measure 3: 5, 5, 5, 3, 4
- Measure 4: 3, 3, 3, 3, 3
- Measure 5: 5, 5, 5, 3, 5
- Measure 6: 3, 3, 3, 3, 3
- Measure 7: 1, 2
- Measure 8: 5, 5, 7, 3, 3, 5, 5, 7, (5)

*(Palm-mute thru-out)*

Fingerings for the bottom staff (Bass):

- Measure 1: 5, 5, 5, 5, (4)
- Measure 2: 4, 5, 5, 5, 5
- Measure 3: 2, 3, 3, 3, 3
- Measure 4: 5, 5, 7, 3, 3, 5, 5, 7, 0

D

C

who held me down; — heav-en

G5                    D5                    C

knows it was - n't you who set me free.  
Oo.

A.H.                    partial A.H.

5 5 7 5 5 7              5 5 7 5 5 7              5 5 5 5 5 5  
5 5 3 5 5 3              5 5 3 5 5 3              5 5 3 5 5 3  
5 5 3 5 5 3              5 5 3 5 5 3              5 5 3 5 5 3

C(5)                    G(5)                    D5

So often times it hap - pens  
Oo.

3 4 5 5              5 5 3 5 5 3              7 7 9 5 5 9  
5 5 3 5 5 3              5 5 3 5 5 3              5 5 3 5 5 3  
5 5 3 5 5 3              5 5 3 5 5 3              5 5 3 5 5 3

C  

**Bass**  

 live our lives in chains-  
 an' we nev-er e - ven know-  
 Oo.  
 - - -  
  
  
  
  
  
  
**G5**  


*Chorus:*

G D (G) C

read - y gone,

*With Rhythm Figure 2 (Guitar 3)*

*Let ring*

mp

G D

and I'm feel in'

5 7 5 5 5 5

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

*Let ring*

G D C C(addD)

read - y gone.

Yes, I'm al -

wavy lines

*mp*

Let ring -

Guitar 3 substitute Rhythm Fill 2

C G F

read - y gone,

and I'm feel -

wavy lines

(1)

Rhythm Fill 2 - Guitar 3

5 5 7 3 5 5 7 0

C                    G                    F

in'      strong, —

I will sing.

Guitar 1

Guitar 2

*Rhythm Figure 3*

*End Rhythm Fill 3*

*Rhythm Figure 4*

*End Rhythm Fill 4*

Guitar 4

C G F

this vic - t'ry song,

*With Rhythm figures 3 and 4 until end.*

Guitar 1

12 +1 13 13 12 13

Guitar 4

12 14 13 13 15 +1 +1/2

C G

'cause I'm al - ready gone.'

12 +1 10 12 10 (10)

+1/2 15 13 15 13 14 13 13

F Yes, I'm al

C

+1/2 +1/2

+1 +1 +1

read - y gone.

+1/2

3 3 1 3 5 3 5

15 13 15 13 14 12 14 13 13 13 13 13 13 13 13 15

**F**

>, >^, ^>, >^, >^, >^) and grace notes. The bottom staff provides a rhythmic pattern with numerical values (5, 5, 5, 5, 5, 7, 5, 5, 5, 5, 5, 5, 7, 5) and a series of slurs. The third staff continues the sixteenth-note patterns with grace notes, and includes dynamic markings +1 and +1/2, along with a key change to B-flat major indicated by a circle with a minus sign."/>

All right. Night - y, night. Al

Start fade  
C

+1 +1/2      +1/2

G

read - y gone.

+1

~

5 5 5 5 5 5

+1

+1/2

14 (14) 12 14 14 12 12 14 13 15 (15) 13 15 14 13 13 13 14 13 15 13 14

C G

Al

read - y gone.

+1

+1

+1

10 10 10 10 10

15 12 13 (13) 13 13 13 13 (12) 13 13 × 13 × 13 × 13 × 13 13 13 13 13 15

+1

# DESPERADO

*Words and Music by  
DON HENLEY and GLENN FREY*

Slowly  $\text{♩} = 60$

G G7

C Cm6

G Em

A sus2

D rubato

G G7sus2

C

Cm6

*a tempo*

Des - per-a - do why don't you— come to your sen - ses, you've been

G

Em7

A7

D7

G

G<sup>sus4</sup>  
sus2

out rid - in' fen - ces

for so long now.—

Oh, you're a hard one,

but I know - that

\* Piano arranged for Guitar

C                    Cm6                    G/D      B7/D $\sharp$       Em7                    A7      D7

you got your rea - sons,                    these things that are pleas - in' you— can hurt you some - how.

Guitar Tab (Fretboard):

|   |   |   |   |   |   |   |   |     |   |
|---|---|---|---|---|---|---|---|-----|---|
| 0 | 0 | 3 | 3 | 3 | 2 | 3 | 3 | 3   | 2 |
| 1 | 1 | 4 | 4 | 3 | 0 | 3 | 3 | 2   | 1 |
| 0 | 0 | 2 | 2 | 4 | 2 | 4 | 4 | 0   | 2 |
| 2 | 2 | 0 | 1 | 0 | 1 | 2 | 2 | (2) | 0 |
| 3 | 3 | 3 | 3 | 3 |   |   |   | 0   |   |

G                    D7/F $\sharp$                     Em7                    Bm7                    C                    G      D/F $\sharp$

Don't you draw the queen of dia-monds, boy,- she'll beat you if she's a - ble,— you know the  
Enter Strings  
poco cresc.

Guitar Tab (Fretboard):

|     |     |   |   |     |     |   |   |   |     |   |
|-----|-----|---|---|-----|-----|---|---|---|-----|---|
| 3   | 3   | 3 | 3 | 3   | 2   | 3 | 1 | 0 | 3   | 3 |
| 4   | 4   | 2 | 2 | (0) | 0   | 2 | 0 | 0 | 0   | 2 |
| (0) | (0) | 2 | 2 | 2   | 2   | 4 | 2 | 2 | (0) | 0 |
| 2   | 2   | 2 | 2 | 2   | (2) | 2 | 3 | 3 | (3) | 3 |
| 3   | 2   |   |   | 0   | 0   |   | 3 | 3 | 2   | 2 |

Em7      Em      C                    G                    D/F $\sharp$                     Em7      Bm7

queen of hearts—is al - ways your best bet.— Now it seems to me- some fine- things- have been

Guitar Tab (Fretboard):

|   |     |   |     |     |     |   |   |   |   |   |   |
|---|-----|---|-----|-----|-----|---|---|---|---|---|---|
| 3 | 0   | 0 | 0   | 3   | (3) | 3 | 3 | 3 | 3 | 2 | 2 |
| 0 | (0) | 0 | 0   | 4   | 4   | 2 | 3 | 3 | 3 | 3 | 3 |
| 2 | (2) | 2 | 2   | (0) | 5   | 5 | 4 | 4 | 4 | 2 | 2 |
| 2 | 2   | 3 | (3) | 5   | (5) | 5 | 5 | 5 | 5 | 2 | 4 |
| 0 | 0   |   |     | 3   | 3   | 2 | 2 | 2 | 2 | 2 | 3 |

C                    G                    Em7                    A7

laid up - on— your - ta - ble,                    but you on - ly want- the ones— that you can't get.—

Guitar Tab (Fretboard):

|   |   |   |   |   |   |   |     |   |   |   |
|---|---|---|---|---|---|---|-----|---|---|---|
| 0 | 0 | 3 | 3 | 3 | 3 | 3 | (0) | 2 | 0 | 2 |
| 1 | 1 | 3 | 3 | 0 | 0 | 0 | 0   | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 2 | 2 | 2   | 2 | 2 | 2 |
| 2 | 2 | 2 | 0 | 0 | 2 | 2 | 2   | 0 | 0 | 2 |
| 3 | 3 | 3 | X | X | 0 | 2 | 2   | 0 | 0 | 0 |
|   |   |   | 3 | 3 | 0 | 0 |     |   |   |   |

Am7/D      D7      G      Dm7/G      C      G/B Am7

Des - per-a - do,  
(Background Vocals) Oo,

oh, you ain't\_\_\_\_ gettin' no young - er,  
your  
oo.

G      D/F#      Em7      A7      D7

pain an' your hun - ger  
Oo,

they're driv - in' me home.  
oo.

Let ring +

G      Dm7/G      C      G/B Am7

free - dom,      oh, \_\_\_\_ free - dom,      well, that's just some peo-ple talk - in',  
Oo,

G      B7/F#      Em7      A7      D7      G      D7/F#

pris - on is walk - in' through - this world all a - lone.  
Oo,

Enter Drums

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

Em                      Bm7                      C                      G                      Bm7/F#

feet get cold in the win-ter time? \_\_\_\_\_  
Ah,  
Enter Bass  
*f >poco cresc.>*

Guitar Tab:  
 0 0 2 2 0 0 3 (0)  
 3 3 3 3 0 0 2 2  
 0 0 2 2 0 0 0 0  
 2 2 4 4 2 2 0 0  
 2 2 2 2 3 3 2 2  
 0 0 0 0 0 0 0 0

Em7                      C                      G

hard to tell \_\_\_\_\_ the night - time from the day. \_\_\_\_\_ You're

Guitar Tab:  
 0 0 0 0 3 3 3 3  
 3 3 1 1 0 0 0 0  
 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 0 0  
 2 2 3 3 3 3 2 2  
 0 0 0 0 0 0 0 0

Em7                      Bm7                      C                      G

los - in' all— your highs an'— lows,— ain't it fun-ny how— the feel - in' goes— a -  
Ah,

Guitar Tab:  
 0 0 2 2 0 0 3 3  
 3 3 3 3 0 0 0 0  
 0 0 2 2 0 0 0 0  
 2 2 4 4 2 2 0 0  
 2 2 2 2 3 3 2 2  
 0 0 0 0 0 0 0 0

Am7                      Dsus4                      D7

way? \_\_\_\_\_ Des - per - a -

Guitar Tab:  
 3 3 3 3 3 3 3 3 3 3 3 3 3 5  
 1 1 1 1 1 1 1 1 1 1 1 1 1 7  
 0 0 0 0 0 0 0 0 0 0 0 0 0 5  
 2 2 2 2 2 2 2 2 2 2 2 2 2 7  
 0 0 0 0 0 0 0 0 0 0 0 0 0 5

G              Dm7/A      Bm7-5              C              Cm6

do, why don't you come to your sens - ses, come  
Oo,  
*With Fill 1*

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

G              B7/D $\sharp$       Em              A7              D7

down from your fenc - es,—— o - pen the gate.. It may be  
Oo,

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

G              Dm7/A      Bm7-5              C              Cm6

rain - in' but there's a rain - bow a - bove - you.—— You bet - ter  
*With Fill 2*

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

*Fill 1*

*mp*  
*Clean tone Electric*

10 8 10 11 7  
8 7 9

*Fill 2*

+1/2  
11 10  
0 0 0 11 0 10 0 10 11 0  
7 9 10

G B7/F# Em C G/B Am7

G B7/D# Em (A) D7sus4

let some - bod - y love - you, \_\_\_\_\_ be - fore it's too - late...

*rubato*

8  
 (8)

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

The musical score consists of three staves. The top staff is for the vocal/piano part, starting with a G major chord (G-B-D) followed by a G7 chord (G-B-D-F#). The middle staff is for the piano, showing chords and bass notes. The bottom staff is for the guitar, with fingerings (10, 12) and a 'rit.' instruction.

# ONE OF THESE NIGHTS

Words and Music by  
DON HENLEY and GLENN FREY

Moderately  $\text{♩} = 108$

*Intro:*

Guitar 1 Em

\* Em/D

Cmaj7

*mf* Bright, clean tone (steady gliss.)

Bass arranged for Guitar

Guitars 3,4&5

Tacet 1st time

f div.  
With distortion

Am7

\*Upstroke

**Verse 1:** Rhythm Figure 1 (All Guitars)

E<sup>m</sup>7

Em/D

Cmaj7

nights,-

one of these— cra - zy old— nights—

## Guitar 1

*Guitar 2*

*mf* Bright, clean tone

12 12 12 12      12 12  
12 12 12 12      12 12  
12 12 12 12      12 12  
14 12 12 14      14 14

7 7 7      x x 7      7  
7 7 7      x x 7      7  
7 7 7      x x 7      7  
9 9 9      9 9 9      9  
10 10 10 10 10      10 10

A m

we're gon-na find\_ out\_ pret-ty ma - ma,\_\_\_ what turns on\_

12 12 12 12 12 12 12 12

0 > (7) 12 (12) < (7) 0 > (7) 12 (12) < (7) 0 > (7) 12 (12) < (7)

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

**Guitar 1**  
 Em Bm Em Em7  
 your lights... The full moon is call-in', the

**Guitar 2**  
 0 (7) 12 (12) (7) 0 (2) 7 0 (7) 12 (12) (7)

**Guitars 3,4,5**  
 div.

Em/D

## Cmaj7

fe - ver is high\_ an' the wick - ed wind whis-pers and moans.

*End Rhythm Figure 1*  
**Bm7**

A m

**E<sub>m</sub> E<sub>m7E<sub>m</sub></sub>**

Bm7

You got your de - mons, you got de - sires; well, I got a few of my own.

Rake  
Let ring

*Chorus:*

Cmaj7

## Gmaj7

Oo, some-one to be kind to— in be-tween the dark and the light;—

*Rake*  
*Let ring*

Rake m

*Let ring*

|    |    |    |    |    |    |    |    |    |    |    |    |   |   |   |   |   |   |
|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|---|---|---|
| 8  | 8  | 8  | 8  | 8  | 7  | 8  | 8  | 8  | 8  | 8  | 7  | 7 | 7 | 7 | 7 | 7 | 5 |
| 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 7 | 7 | 7 | 7 | 7 | 5 |
| 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 7 | 7 | 7 | 7 | 7 | 5 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 | 5 | 5 | 5 | 5 | 5 |

## Cmaj7

00.

com - in' right be-hind you,

## Guitar 1

### Rake

### *Rake*

*Let ring*

## Guitar 2

---

### Guitars 3, 4 & 5

div.

|    |    |    |    |    |    |
|----|----|----|----|----|----|
| 10 | 12 | 10 | 0  | 8  | 10 |
| 12 | 13 | 12 | 10 | 10 | 12 |
| 12 | 14 | 12 | 11 | 11 | 12 |

*Verse 2:* With Rhythm Figure 1 (All Guitars)

Em                    Em/D                    Cmaj7

dreams, \_\_\_\_\_ one of these- lost \_\_\_\_\_ and lone - ly dreams,- now;- we're gon-na

A musical score for a vocal performance. The score consists of a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "find one, mm, one that real ly screams. I've been". Above the staff, the chords are indicated as Am, Em, and Bm. The music features eighth-note patterns and rests.

Em Em7 Em/D

search - in' for the daugh - ter of the de - vil him - self; I've been

Cmaj7

A m

search- in' for an an - gel in white.\_\_\_\_ (An') I've been wait- in' for a wo- man who's a

A musical score for a piano or voice. The key signature is one sharp (F#). The melody is in G major. The lyrics are:  
lit - tle of both an' I can feel her but she's no-where in sight  
Accompanying chords above the melody are Em, Em7, Em, and Bm7.



**Am7**

swear I'm gon - na find you one of these nights.

**Bm7**

(D)

**Guitar 6**

*f With distortion*  
+1 1/2  
19

8<sup>vo</sup>

*Guitar Solo With Rhythm Figure 1 (Guitars 1 - 5)*

**Em7** (8<sup>vo</sup>) ~~~~~ loco >

**C maj7**

+1 1/2  
19 x x x 15 12 12 12 15 12 14 12 12 14 14 14 12 14 12 15 14 12 15 (15) 12 15

**Am**

**Em**

**Bm**

loco

+1 15 x 12 12 14 14 12 14 12 15 14 12 15 17 15 14 17 17 15 17 15 12 14 12 14 12 14 12 14

**Em**

**Em/D**

**C maj7**

\* Do not pick

**Am7**

**Em**

**Bm7**

One of these—

Chord diagrams for Am7, Em, and Bm7:

- Am7: 10 12 10 / 12 12 x x
- Em: 9 9 / 10 12 10
- Bm7: 15 15 / 14 12 15 15 / 12 15 12 / 17 17 / 17 17

**Cmaj7**

**G maj7**

nights, mm, in be-tween the dark and the light;—

*With Rhythm Figure 2 (Guitar 1)*

Chord diagrams for Cmaj7 and Gmaj7:

- Cmaj7: 7 7 7 7 / 9 9 9 9 / 10 10 10 10
- Gmaj7: 7 7 7 7 / 9 9 9 9 / 10 10 10 10
- Chord diagrams for Gmaj7 (continued): 7 7 7 7 / 5 5 5 5

**Cmaj7**

com'in' right be-hind you, swear I'm gon-na find you,—

**Guitar 2**

Chord diagrams for Cmaj7:

- Cmaj7: 7 7 7 7 / 9 9 9 9 / 10 10 10 10
- Chord diagrams for Guitar 2: 7 7 7 7 / 5 5 5 5
- Chord diagrams for Cmaj7 (continued): 7 7 7 7 / 8 8 8 8 / 10 10 10 10
- Chord diagrams for Guitar 2 (continued): 7 7 7 7 / 10 10 10 10

**Guitars 3,4,5**

*div.*

Chord diagrams for Guitars 3, 4, and 5:

- Chord diagrams for Guitars 3, 4, and 5: 12 15 12 / 12 15 12 10 / 12 14 12 14 / 16 14 12 / 15
- Chord diagrams for Guitars 3, 4, and 5 (continued): 8 8 8 8 / 12 12 12 12

### Rhythm Figure 2

Repeat ad lib. until fade

*Rake Let ring*

*Rake Let ring*

*Rake*

*Rake*

Chord diagrams for Rhythm Figure 2:

- Chord diagrams for Rake: (7) 7 7 7 7 7 7 7 / 8 8 8 8 8 8 8 / 9 9 9 9 9 9 9 / 10 10 10 10 10 10 10
- Chord diagrams for Let ring: 7 7 7 7 7 7 7 / 8 8 8 8 8 8 8 / 9 9 9 9 9 9 9 / 10 10 10 10 10 10 10
- Chord diagrams for Rake (continued): (3) 3 3 3 3 3 3 / 4 4 4 4 4 4 4 / 5 5 5 5 5 5 5
- Chord diagrams for Let ring (continued): 3 3 3 3 3 3 3 / 4 4 4 4 4 4 4 / 5 5 5 5 5 5 5

Gmaj7

hoo. One of these nights.

**Cmaj7**

Gmaj7

die, guess I'll die, been all a - lone. One of these

|   |    |    |   |   |    |    |   |   |   |   |   |   |   |   |   |   |    |    |   |   |    |    |   |   |   |   |   |   |   |   |   |
|---|----|----|---|---|----|----|---|---|---|---|---|---|---|---|---|---|----|----|---|---|----|----|---|---|---|---|---|---|---|---|---|
| x | 14 | 14 | x | x | 10 | 10 | x | x | 7 | 7 | x | x | 2 | 2 | x | x | 14 | 14 | x | x | 10 | 10 | x | x | 7 | 7 | x | x | 2 | 0 | 0 |
| x | 15 | 15 | x | x | 12 | 12 | x | x | 7 | 7 | x | x | 3 | 3 | x | x | 15 | 15 | x | x | 12 | 12 | x | x | 7 | 7 | x | x | 3 | 0 | 0 |
| x | 16 | 16 | x | x | 11 | 11 | x | x | 7 | 7 | x | x | 4 | 4 | x | x | 16 | 16 | x | x | 11 | 11 | x | x | 7 | 7 | x | x | 4 | 0 | 0 |

Gmaj7

zy, cra - zy, cra - zy nights.

One of these

7 7 7 7 7      7 7 x x 2 2 2      x 7 7 7 7 7      10 10 10 14 10  
 7 7 7 7 7      7 7 x x 3 3 3      x 7 7 7 7 7      12 12 12 15  
 5 5 5 5 5      5 5 x x 4 4 4      x 7 7 7 7 7      11 11 11 16

Cmaj7

nights.

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

G maj7

hoo.

One of these

Fretboard diagram:

|    |    |    |   |   |   |   |   |   |    |    |    |   |    |    |   |   |   |   |   |   |   |   |   |
|----|----|----|---|---|---|---|---|---|----|----|----|---|----|----|---|---|---|---|---|---|---|---|---|
| 10 | 10 | 10 | 7 | 7 | 7 | 2 | 2 | 2 | 14 | 14 | 14 | x | 10 | 10 | x | 7 | 7 | 7 | x | 2 | 2 | 2 | 0 |
| 12 | 12 | 12 | 7 | 7 | 7 | 3 | 3 | 3 | 15 | 15 | 15 | x | 12 | 12 | x | 7 | 7 | 7 | x | 3 | 3 | 3 | 0 |
| 11 | 11 | 11 | 7 | 7 | 7 | 4 | 4 | 4 | 16 | 16 | 16 | x | 11 | 11 | x | 7 | 7 | 7 | x | 4 | 4 | 4 | 0 |

*Play 4 times and fade*

C maj7

nights.

An',— I wan-na stay.—

7 7 7 7 x 7 7 7 7 7 7 7 7 7 7 7 7 7 7 x  
8 6 6 6 x 6 6 6 6 6 6 6 6 6 6 6 6 x  
9 9 9 9 x 9 9 9 9 9 9 9 9 9 9 9 x  
10 10 10 10 x 10 10 10 10 10 10 10 10 10 10 x

Gmaj7

One of these

14 14      10 10 10      7 7 7      2 2      2 7      7 7 10 10 14      7 10 10 14 12 10  
 15 15      12 12 12      7 7 7      3 3      3 7      7 7 12 12 15      7 12 12 15  
 16 16      11 11 11      7 7 7      4 4      4 7      7 7 11 11 16      7 11 11 16

# TEQUILA SUNRISE

*Words and Music by*  
**DON HENLEY and GLENN FREY**



**Moderately**  $\downarrow = 116$

### Guitar 1 (*Acoustic*)

G

### Guitar 1 (*Acoustic*)

## Guitar 2 (*Electric*)

### Guitar 3 (Acoustic)

Musical score page 10, measures 11-12. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The first measure has two rests. The second measure starts with a quarter note followed by a eighth-note triplet group (three eighth notes connected by a bracket) and a half note. The dynamic *mf* is indicated below the staff. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The first measure has four empty boxes. The second measure has four boxes containing the numbers 0, 2, 0, and 2 respectively.

Sheet music for guitar with tablature for measures 1-6. The music is in G major (one sharp) and common time. The first six measures show chords D7, G5, G, G6, G, G6, and G. The tablature below shows fingerings and strumming patterns. Measure 3 includes a grace note (2) before the 3rd string. Measures 4-6 include grace notes (2) before the 3rd string.

*Let ring - - -*

**Verse 1:****G****D7**

*It's an - oth - er Te - qui - la Sun - rise,* *stir - ring slow -*

**Guitar 1 Rhythm Figure 1**

The music continues with a vocal line and three guitar parts. The vocal line starts with "It's an - oth - er Te - qui - la Sun -rise," followed by "stir - ring slow -". The first guitar part (Guitar 1) plays a rhythmic figure consisting of eighth-note pairs. The second guitar part (Guitar 2) provides harmonic support with sustained notes and eighth-note pairs. The third guitar part (Guitar 3) uses Rhythm Figure 1a, which consists of eighth-note pairs.

**Guitar 2***Let ring - - -*

The second guitar part (Guitar 2) continues with a sustained note and eighth-note pairs. The tablature shows fingerings for the 3rd and 2nd strings.

**Guitar 3 Rhythm Figure 1a**

The third guitar part (Guitar 3) uses Rhythm Figure 1a. The tablature shows fingerings for the 0, 2, 0, 2, 0, 2, 3, 0, 2, 0, 2, 4, 2, 4 positions.

Am G5

ly cross\_\_\_\_ the sky,\_\_\_\_\_

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

*Let ring*

0 2 0 0

0 2 0 0

0 2 0 0

D7 G5 G G6 G G6 G

said good - bye.

End Rhythm Figure 1

Let ring - - - - -  
0 2 3 0 2 | 3  
Let ring - - - - -  
0 1 (1) 3 5  
Let ring - - - - -  
4 2 1

End Rhythm Figure 1a

D7

He was just a hir - ed hand,— working on the

Guitar 1

Guitar 2

*Let ring* -----

Guitar 3

Am

G5 D7

dreams he'd planned— to try;— the days go by.—

*Let ring* - - -

Guitar 3

G

Musical score for guitar part G. The score consists of four staves. The top two staves show rhythmic patterns with eighth and sixteenth notes. The third staff starts with a dynamic **f**, followed by a measure with a fermata over the first note, labeled *Let ring*. The fourth staff shows a sustained note followed by a sixteenth-note pattern.

*Chorus:*

Chorus section musical score. It features three staves. The top staff includes lyrics: "Ev-'ry night when the sun goes down,-" and "Just an-oth-er—". The middle staff shows a sustained note followed by a sixteenth-note pattern. The bottom staff shows a sustained note followed by a sixteenth-note pattern.

**Em**                    **C**                    **Em**

Ev-'ry night when the sun goes down,—  
Just an-oth-er—

Ooo.                    Ooo.

*Let ring* ----- 1                    *Let ring* ----- 1

**C**

lone - ly boy in town.

**Em**

Ooo.

**Am**

And she's out run - nin' 'round..

Guitar tablature for the Am chord:

```

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

Guitar tablature for the next measure:

```

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

**D7**

Guitar tablature for the D7 chord:

```

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

Guitar tablature for the next measure:

```

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

**G**

Guitar tablature for the G chord:

```

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

**B7**

Guitar tablature for the B7 chord:

```

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

*Verse 2:*

With Rhythm Figure I(Guitar 1)  
& Rhythm Figure 1a(Guitar 2)

G

D7

She was - n't just an - oth - er wom - an, and I could-n't

Guitar 2

0 (0) 10 9

Am

D7

keep from com - in' on. It's been so long..

Let ring --- Let ring ---

10/12 9/11 11 10 10 9 13 12 (12) 7 11 12 10 10 (10) 12

G

G6

G

G6

G

With Rhythm Figure I(Guitar 1)  
& Rhythm Figure 1a(Guitar 3)

Whoa,- and it's a

12 15 12 12 15 14 (14) 12 14

D7

hol - low feel - ing when it comes down to deal - ing

Let ring---

15 15 14 (14) 12 14 (14) 9 9 7 15 14 (14)

Am G5 D7 G5 G G6 G G6 G

*Guitar Solo With Rhythm Figure 1(Guitar 1) 1st 6 bars only  
Guitar 4 & Rhythm Figure 1a(Guitar 3) 1st 6 bars only*

**G**

10 10 10 12  
12 12 12 0 0

**D7**

10 8 7 5 5 5 5 5 7  
12 10 8 7 7 7 7 7 9

**Guitar 2**

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

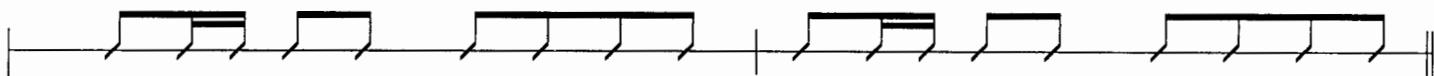
**Am**

8 7 6 5 (5) 4 4 3      3  
10 9 8 7 (7) 6 6 5      5  
0 2 2 1 0      2  
0 2 4 0 2 4

Let ring - - - - - 1      Let ring - - - - - 1

3 4 3 2 (2) 1 1      1 0  
7 6 5 4 (4) 3 3      2 9 8 10 9 7

Guitar 1  
G



## Guitar 4

## Guitar 2

*Bridge:*  
Am

D7

Bm

Take an - oth - er

shot

of cour - age,

Ooo.

won-der why the

Ooo.

## Guitar 1



## Guitars 2 &amp; 4

E Am Bm

Em7 A7

**Verse 3:**  
With Rhythm Figure 1(Guitar 1) 1st 6 bars only  
& Rhythm Figure 1a(Guitar 3) 1st 6 bars only

G D7

still looks the same, an - oth - er friend..

Let ring ----- 1

G

Guitar 1

Guitar 2

*Let ring* ----- *Let ring* ----- *Let ring* -----

Guitar 3

C/G G

Hmm. -----

*Let ring* ----- *Let ring* ----- *Let ring* -----

# TAKE IT TO THE LIMIT

*Words and Music by  
DON HENLEY, GLENN FREY  
and RANDY MEISNER*

Moderately slow  $\text{♩} = 88$   $\text{♩} = \text{♪}$   
Guitar 1\* (6 string acoustic)

Guitar 2 (6 string electric)

B

F#

E

All a -

Guitar 1

Guitar 2

\* With capo at 4th fret. Number 4 in TAB represents capoed open string.

\*\* Guitar 3 (Electric) bridge pick-up

B

E

lone at the end of the eve - ning—

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

9 9  
11

B

E

and the bright lights have fad - ed to blue.

Guitar 1

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

B

D<sup>#</sup>7G<sup>#</sup>m

I was think- in'— 'bout a wo- man— who might have loved— me an'

Guitar 1

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

*mf*

Guitars 2 and 3

*mp*

div.

div.

9 6 8 7 8 9 5 11 12 11 9 12 13  
7 4 6 7 7 6 6 11 11 6 13

(7)

**F#**                           **F#/E**

I nev - er knew.

You know I've al - ways been a dream - er

**B/D#**                   **(Bmaj7)**                   **F#/C#**                   **B**

You know I've al - ways been a dream - er

*div.*

E

The musical score consists of four staves. The top staff is for the piano, showing a treble clef and a key signature of A major (three sharps). The lyrics "spend my life run-nin' round, an' it so hard to change." are written below the piano part. The second staff is for the guitar, indicated by a treble clef and a key signature of E major (no sharps or flats). The third staff is for the bass, indicated by a bass clef and a key signature of E major (no sharps or flats). The bottom staff is also for the bass, continuing the bass line.



*Chorus:*

E                    B                    B/C#            B7/D#            E                    B                    B/C#            B7/D#

put me on a high-way an' show me a sign, an'

*div.*

E                    F#                    B                    B/C#            B7/D#

take it to the lim-it, (mm,) one more time.

*mp*                    *mf*

E                    E/G#      B/F#      E                    B

*Verse 2:*

F#                    E                    B                    B/C#      B/D#

**E**

ey,— you can spend all— your love mak-in' time...

**B**

rake

**E**

**B**

**D $\sharp$ 7**

If it all\_\_\_\_\_ fell-to piec-es to-mor -  
*(Background voc.) Ah,*

G<sup>#</sup>m7 (G<sup>#</sup>m7) F# F#/E

row would you still be mine?

div.

**B/D#**      **(Bmaj7)**      **F#/C#**      **B**

An' when you're look-in' for your free-dom,\_\_\_ (No - bod - - y)

rake

6      7      8      9      (6)      11      9      11

**E****B**

seems to care) and you can't find— the door,— (can't find it

*rake*

The score consists of two staves. The top staff is in E major (G clef) and the bottom staff is in B major (F# clef). The vocal line continues from the previous section, with lyrics "seems to care) and you can't find— the door,— (can't find it". A guitar tablature is provided below the staff, with the word "rake" written above it. The score then continues with a blank staff.

**E****C♯m****B/D♯**

an-y-where),—when there's noth- in' to be - lieve in,— Ah, ah

The score continues with three staves. The first staff is in E major, the second in C♯m, and the third in B/D♯. The vocal line continues with lyrics "an-y-where),—when there's noth- in' to be - lieve in,— Ah, ah". The guitar tablature shows a transition between chords and includes markings like "(4)" and "div.". The score ends with a final staff showing a guitar tablature.

*still you're com-in' back,*      *you're run-nin' back,*      *you're com-in' back*      *for*
  
*—*
  
  

*div.*

*Chorus:*

E/F# E E B B/C# B7/D#  
 more... So put me on a high-way an'



**F#**

lim-it one more time.

*Tacet 1st time only*

**B**

**B/C#**

**B/D#**

*On repeat*

*(With vocal ad libs on repeats)*

**Tacet 1st time only**

**Simile on repeats**

6 6 6 6 6 6  
7 7 7 7 7 7  
6 6 6 6 6 6  
4 4 4 4 4 4  
6 6 6 6 6 6  
7 7 7 7 7 7

6 6 6  
7 7 7  
6 6 6  
9

11 7 7 7 7 7 7

11 13 14 16  
12 14

# PEACEFUL EASY FEELING

Words and Music by  
JACK TEMPCHIN

Moderately fast Country  $\text{♩} = 144$

*Intro:*

\*Guitar 1 (Acoustic)

The score shows two staves. The top staff is for the acoustic guitar (E string at the top), and the bottom staff is for the electric guitar (T, A, B strings). The key signature is F# major (three sharps). The tempo is indicated as moderately fast country, with a note value of  $\text{♩} = 144$ . The first measure consists of eighth-note chords. The second measure starts with a dynamic *mf*, followed by the instruction "Let ring throughout". The third measure has a dynamic *cresc.* *poco a poco*. The fourth measure ends with a circled ending symbol. The electric guitar staff below shows fingerings: T (0, 0, 0, 0, 0, 0), A (1, 1, 1, 1, 1, 1), B (2, 2, 2, 2, 2, 2).

\*\*Guitar 2 (Electric)

The score shows two staves. The top staff is for the electric guitar (E string at the top), and the bottom staff is for the electric guitar (T, A, B strings). The key signature is F# major (three sharps). The first measure consists of eighth-note chords. The second measure starts with a dynamic *mp*, followed by the instruction "(Clean tone) Let ring throughout". The third measure has a dynamic *cresc.* *poco a poco*. The electric guitar staff below shows fingerings: T (4, 5, 5, 5, 0, 0), A (5, 6, 6, 6, 7, 7), B (2, 2, 2, 2, 2, 2).

The score shows two staves. The top staff is for the acoustic guitar (E string at the top), and the bottom staff is for the electric guitar (T, A, B strings). The key signature is F# major (three sharps). The first measure consists of eighth-note chords. The second measure starts with a dynamic *mf*, followed by the instruction "Let ring throughout". The third measure has a dynamic *cresc.* *poco a poco*. The fourth measure ends with a circled ending symbol. The electric guitar staff below shows fingerings: T (0, 0, 0, 0, 0, 0), A (4, 4, 4, 4, 4, 4), B (2, 2, 2, 2, 2, 2).

\*Doubled by six string acoustic capoed at IV fret.

\*\*Guitar 2 is played with a "Parsons-White" pull-string bender.

This arrangement is written for standard guitar simulating the device as best as possible. Use light strings!

**E**

**Verse 1:**

**Rhythm Figure 1**

*mp Let ring throughout*

*mf*

**A**

**E**

**A**

B7 (B9) B7 A E

An' I wan - na

*> Let ring*

A E A

sleep with you in the des - ert to - night, —

*(5)*

Guitar tablature with fingerings:

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

|             |             |             |             |             |
|-------------|-------------|-------------|-------------|-------------|
| 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |
| 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 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 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

**E**  
**A**  
**B7**

with a bil - lion stars all a - round.

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

### *Chorus:*

A

E

A E

'Cause I got a peace - ful eas - y feel -

*End Rhythm Figure 1 Rhythm Figure 2*

Guitar Tablature (Fretboard Diagrams):

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

*mp* Let ring throughout *mp*

|         |         |   |       |       |
|---------|---------|---|-------|-------|
| 4 4 4 4 | 4 4 4 4 | 5 | 5 5 6 | 5 5 6 |
| 6 (4)   | 6       | 6 | 7 6 5 | 7 6 5 |
| 0       |         |   | 5     | 5 6 5 |

A

in' — an' I know you won't.

The musical score consists of two staves. The top staff features a treble clef, a key signature of four sharps, and a common time signature. It contains a vocal line with lyrics "in' — an' I know you won't." and a guitar line with a repeating chord pattern. The bottom staff shows a guitar tablature with six horizontal lines representing the strings, with "V" indicating a muted or open string. The tablature is divided into measures by vertical bar lines, corresponding to the vocal line above.

F#m7 B7

let me down, 'cause I'm

The musical score consists of two staves. The top staff features a treble clef, a key signature of four sharps, and a common time signature. It contains a vocal line with lyrics "let me down, 'cause I'm" and a guitar line with a repeating chord pattern. The bottom staff shows a guitar tablature with six horizontal lines representing the strings, with "V" indicating a muted or open string. The tablature is divided into measures by vertical bar lines, corresponding to the vocal line above.

B7

E

on the ground.

Fretboard fingerings for the middle staff:

|   |   |   |   |   |   |   |   |     |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|-----|---|---|---|---|---|---|
| 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | (0) | 0 | 0 | 0 | 0 | 0 | 0 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 1   | 1 | 1 | 1 | 1 | 1 | 1 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 0 | 2   | 2 | 2 | 2 | 2 | 2 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 2   | 2 | 2 | 2 | 2 | 2 | 2 |

mp

Fretboard fingerings for the bottom staff:

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| 6 | 7 | 4 | 2 | 4 | 2 | 1 | 2 | 0 |
|---|---|---|---|---|---|---|---|---|

**Esus4**

**E**

**Esus4**

*End Rhythm Figure 2*

**mf Let ring throughout**

*Verse 2:*

Musical score for 'I Found Out' in E major. The lyrics are: An' I found out a long time ago\_. The melody consists of eighth and sixteenth notes, with a sustained note on 'time'. Chords shown are E, A, and E.

*With Rhythm Figure 1 (Guitar 1)*

**B7**

Ah, but she can't take you—

**Hold bend**

**E**

**A**

**E**

an - y - way, — you don't al-read-y know—

**Hold bend**

**mp**

**A**

**B7**

— how to go. — And I got a

**Chorus:**

**A**

**E**

peace - ful eas - y feel - in', —

*With Rhythm Figure 2 (Guitar 1)*

**mp** (simile on D.S.)

**A**

an' I know you won't let me down,-

**mp**

**B7**

'cause I'm al Oo,

**E**

**mp**

**F#m7**

oo, ready stand oo, ing oo. on the ground.

**A**

To Coda ♫ **B7**

**Esus4**

**E**

**Esus4**

**div.**

oo, 0 2 0 0 2 0 2 2 0 2 0 4 0 4 0 8 9 7 9

11 12 11 (11) 6 7 6 0 6 0 0 (0) 0 0 0 6 7 6 6 7 10 4 7 7

*Guitar Solo  
With Rhythm Figures 1 & 2 (simile)*

**E**

**A**

**E**

*Guitar 2*

*Let ring*

Fingerings: 4-6, 4-5, 6-7, 4-7, 4-6, 5-6, 6-6, 7-8, 13-14, 11-14, 11-14, 14.

**Guitar 3 (Electric)**

Fingerings: 2-4, 4-5, 5, 4, 5, 7, 4, 2.

**A**

**E**

**A**

*Hold bend*

Fingerings: 12-11, 14-14, 11-14, 11-14, 11-14, 12-(11)-14, 9, (0), 9-11, 9-11, 9-11, 9-11, 11-13.

**B7**

**E**

*Hold bend*

Fingerings: 11-13, 12-11, 11-13, 14-14, 14-13, 13-11, 11-13, 12-11, 12-11, 0.

Sheet music for the first ending of the piece. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The melody consists of eighth and sixteenth notes. The bottom staff shows a bass clef and a time signature of common time. The bass line consists of quarter notes and rests.

The image shows a musical score for guitar and bass. The top staff is for the guitar, featuring a treble clef and a key signature of four sharps. It includes three chords: E major (two measures), A major (one measure), and B7 (two measures). Each chord is marked with a circled letter above it. The bottom staff is for the bass, with a bass clef. It shows a continuous bass line with tablature below the notes. The tablature uses numbers to indicate fingerings: 11, 13, 12, 11; 13, 14; 13, 11; 14, 13, 13, 11, 11; 9, 11, 10, 11, 11, 12, 6; 5, 7, 7, 7, 7, 7, 7, 7, 9, 9, 9, 12, 13, 11, 12, 11, 12, (12).

**A** *loco*

**E**

Guitar 2

8<sup>va</sup>

+1      +1      +1      +1      +1      +1

17 17 17 17 17 17

16 16 16 16 16 16

14 14 14 14 14 14

11 11 11 11 11 11

12 12 12 12 12 12

11 11 11 11 11 11

9 9 9 9 9 9

11 11 11 11 11 11

9 9 9 9 9 9

8 8 8 8 8 8

10 10 10 10 10 10

12 12 12 12 12 12

11 11 11 11 11 11

(11) (11) (11)

**A**

**B7**

**E**

**F#m7**

**Guitar 1 (Acoustic)**

**A**

**B7**

**E**

*Rake*

**Verse 3:**

**A**

**E**

I got this feel oo, in' I may know oo,

**Bkgd Vocal: Do,**

**Guitar 1 (Acoustic)**

**Guitar 2 (Electric)**

A

in my other ear, oo, oo  
 tells me I may never

**A**  
  
 see \_\_\_\_\_ you\_ a - gain. \_\_\_\_\_

**B7**  
  
 'Cause I\_\_\_\_ get a

A B7 E

stand oo, - in', oo, oo.  
yes, I'm al -

*mp Let ring*

2 2 0 2 0 0 2 0 0 7 0 7 0 11 +1 9 12 011 0

**F#m7sus4/C#**

**A**

**B7**

read - y      stand - in' \_\_\_\_\_

on the ground..

12 10 9 10 10 10 | 7 (7) 0 5 0 7 | 7 6 0 3 2 0

**E**

**F#m7sus4/C#**

**A**

Oo,      oo,

1 0 0 0 0 0 | 4 2 0 2 0 2 | 7 6 0 0 6

**B7**

**E**

**Whoa.**

oo,

8 7 0 0 7 7 0 | 11 0 0 11 0

**mf**

F#m7sus4/C#

A

B7

Musical score for F#m7sus4/C# chord progression A-B7-E.

**Chord A:** F#m7sus4/C# (G, B, D, F#, A, C#). Fingerings: 4-2-0-2-0-2; 7-6-0-7-6. Strumming pattern: down-up-down-up.

**Chord B7:** B7 (D, G, B, E, G, B). Fingerings: 0-0-0-0-0-0; 9-8-8-7-(8). Strumming pattern: down-up-down-up.

**Chord E:** E (C, E, G, B, D, F#). Fingerings: 11-0-0-0-0-0; 4-2-0-2-0-2. Strumming pattern: down-up-down-up.

F#m7sus4/C#

E

Musical score for F#m7sus4/C# chord progression E.

**Chord E:** E (C, E, G, B, D, F#). Fingerings: 11-0-0-0-0-0; 4-2-0-2-0-2. Strumming pattern: down-up-down-up.

A

B7

E

Musical score for A-B7-E chord progression.

**Chord A:** F#m7sus4/C# (G, B, D, F#, A, C#). Fingerings: 7-6-0-7-6-0. Strumming pattern: down-up-down-up.

**Chord B7:** B7 (D, G, B, E, G, B). Fingerings: 0-0-0-0-0-0. Strumming pattern: down-up-down-up.

**Chord E:** E (C, E, G, B, D, F#). Fingerings: 11-0-0-0-0-0. Strumming pattern: down-up-down-up.

**Text:** Let ring

# THE BEST OF MY LOVE

*Words and Music by*  
DON HENLEY, GLENN FREY  
and JOHN DAVID SOUTHER

**Moderately slow** ♩ = 90

## *Intro:*

## Cmaj7sus2 C

### Guitar 1 (Acoustic)\*

## C maj7sus2 C

### Guitar 2 (Electric) \*\*

Dm9 \*\*\*

\* \* \* \*

Cmaj7sus2  
(G) \_\_\_\_\_

*mp*  
With slide bar \*\*\*\*\*

*\*Doubled by 12 string acoustic capoed at 3rd fret.*

**\*\*Pedal steel arranged for electric 6 string.**

\*\*\* Chord harmony determined by bass figure.

\*\*\*\*Pedal steel, bass and drums enter.

\*\*\*\*\*Play all notes with slide where possible.

*Verse 1:*

### Cmaj7sus2

## Cmaj7

Dm9

hold-in' you close—in my

I'm ly - in' in bed \_\_\_\_

hold-in' you close—

Slight vibrato with slide

22 17 17 14 15 17 (17) (17)

## Cmaj7sus2 C

(G)

dreams;—

think-in' a - bout all the things that we said

and

**Dm7**

com-in' a - part at the seams.

**Em7**

We tried to talk it o -

**Guitar Chord Boxes:**

**Guitar Fretboard Diagrams:**

**Volume swell (Gradual slide)**

**Cmaj7sus2 C (G)**

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

**Guitar Chord Boxes:**

**Guitar Fretboard Diagrams:**

**Volume swell (Slightly with slide bar) Volume swell mp**

**Guitar Fretboard Diagrams:**

Dm9 Cmaj7sus2 C G Dm6/F Dm G7/D

give me the best... of your... love.

Guitar fingerings:

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

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

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

8va - - - - - 1

Volume swell

Guitar fingerings:

|    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|
| 14 | 14 | 12 | 12 | 10 | 12 | 20 | 22 | 20 | 21 | 19 | 17 |
|----|----|----|----|----|----|----|----|----|----|----|----|

*Verse 2:*  
Cmaj7sus2 C Dm7

Beau-ti - ful fac - es an' loud emp - ty plac - es look at the way that we

Guitar fingerings:

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

8va - - - - - , loco

Let ring Let ring Volume swell

Guitar fingerings:

|    |    |    |    |    |   |    |      |    |    |    |      |
|----|----|----|----|----|---|----|------|----|----|----|------|
| 20 | 19 | 21 | 12 | 10 | 8 | 10 | (10) | 12 | 12 | 13 | {13} |
|----|----|----|----|----|---|----|------|----|----|----|------|



Detailed description: This image shows a musical score for a piano or voice. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff has a bass clef and a common time signature. The score consists of three measures. Measure 1 starts with a Dm7 chord, followed by the lyrics "cold dark". Measure 2 starts with an Em7 chord, followed by "cloud—", "that", "we could nev - er", "rise—", and "Oo". Measure 3 starts with a Dm7 chord, followed by "a - bove.", "oo.", and a final "oo." at the end of the measure.

A musical score for two voices. The left voice has a treble clef and the right voice has a bass clef. The music consists of four measures. Measure 1: Left voice has a dotted half note followed by an eighth note, with a bracket underneath and a circled 'x' above the second note. Right voice has a dotted half note followed by an eighth note. Measure 2: Left voice has a dotted half note followed by an eighth note, with a circled 'x' above the second note. Right voice has a dotted half note followed by an eighth note. Measure 3: Both voices have a dotted half note followed by an eighth note. Measure 4: Both voices have a dotted half note followed by an eighth note, with a circled 'x' above the second note.

Musical score for 'I Give You the Best' featuring three chords: G7, Cmaj7sus2, and Dm9. The lyrics are: But here in my heart— I give you the best— of my—



**Cmaj7**

**Dm7**

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

Guitar tab for the Dm7 chord:

```

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

```

**With slide**

12

**mp Volume swell**

12 13

**mf With slide bar**

13 17  
14 17

**Gradual slide**

17 17  
17 14

**Bridge:**

**Fm7**

**Cmaj7**

I'm go-in' back in time an' it's a sweet dream; oo.  
it was a

Guitar tab for the Fm7 chord:

```

9 8 8 8 8 8 | 9 8 8 8 8 8 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
9 9 9 9 9 9 | 9 9 9 9 9 9 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
8 8 8 8 8 8 | 8 8 8 8 8 8 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
10 10 10 10 10 10 | 10 10 10 10 10 10 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2
8 8 8 8 8 8 |

```

**mf Volume swell**

10 13 (13) 12 11 (12) (12) 5 3 3 3

**Volume swell**

13 13 13 (13) 12 11 (12) (12) 5 3 3 3

**mp**

13 13 13 (13) 12 11 (12) (12) 5 3 3 3

Fm7 (G) Dm7 G7

qui-et night and I would be al - right if I could go\_\_\_\_\_ on sleep\_\_\_\_\_ ing. But

*mp*

*Volume swell*

*Verse 3:*  
**Cmaj7sus2** C **Cmaj7sus2** C **Dm9**

ev - 'ry morn - in' I wake up an' wor - ry \_\_\_\_\_ what's gon-na hap-pen to-day..

*mp Let ring* *mp Volume swell*

12 14 13 13 14 15 13 13 14 14 13 13 14 14 14

Cmaj7sus2  
C

You see it your way an' I see it mine but we

Guitar Tablature 1 (Top):

```

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

```

Guitar Tablature 2 (Bottom):

```

10 13 13 13 13 13 | 12 12 12 12 12 12 | 5 5 5 5 5 5 | 3 3 3 3 3 3 | 5 3 1 0
14 14 14 14 14 14 | 12 12 12 12 12 12 | 5 5 5 5 5 5 | 3 3 3 3 3 3 | 5 3 1 0

```

Dm7 Em7 Dm7

other, ba - by, — I guess that was - n't e - enough;  
Oo.

Guitar Chords:

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 6 | x | 6 | 6 | 6 | 0 |
| 5 | x | 5 | 5 | 5 | 0 |
| 7 | x | 7 | 7 | 7 | 7 |
| 5 | x | 5 | 5 | 5 | 7 |

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 8 | 8 | x | 8 | 8 | 8 |
| 7 | 7 | x | 7 | 7 | 7 |
| 9 | 9 | x | 9 | 9 | 9 |
| 7 | 7 | x | 7 | 7 | 7 |

|   |   |   |   |     |
|---|---|---|---|-----|
| 6 | x | 6 | 6 | (6) |
| 5 | x | 5 | 5 | 5   |
| 7 | x | 7 | 7 | 7   |
| 5 | x | 5 | 5 | 5   |

Guitar Fretboard Diagrams:

Top Fretboard (Fingerings):

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| 10 | 10 | 11 | 12 | 12 | 15 | 12 | 16 |
| 10 | 10 | 11 | 12 | 12 | 15 | 12 | 16 |

Bottom Fretboard (Fingerings):

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| 10 | 10 | 11 | 12 | 12 | 15 | 12 | 16 |
| 10 | 10 | 11 | 12 | 12 | 15 | 12 | 16 |

**G7**                    **C**                    **Dm9**                    **Dm7**

*\*Both guitars ----- 4  
Let ring ----- 4*

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

**B**                    **A**                    **B**                    **C**

*mp*                    *Volume swell*

|   |   |   |   |   |   |   |   |    |    |    |    |      |
|---|---|---|---|---|---|---|---|----|----|----|----|------|
| 4 | 5 | 3 | 5 | 2 | 5 | 3 | 5 | 14 | 14 | 12 | 14 | (15) |
|---|---|---|---|---|---|---|---|----|----|----|----|------|

*Outro Chorus:*  
Repeat and fade (with vocal ad libs)

C

G Dm6/F Em

G7/D

C (Play Cmaj7 on repeat)

love.  
Whoa,  
sweet-dar -

(G) Dm7

lin'  
you get the best of my  
love.  
Oh, the best of my

mp  
Volume swell

**Cmaj7**

love.  
sweet\_ dar - lin'  
you get the best of my

**Dm7**

*loco*

(Gradual slide)

**Cmaj7**

the Oh, \_\_\_\_\_  
the best of my \_\_\_\_ love.

sweet\_ dar - lin', ev - 'ry night an' day, \_\_\_\_\_

*8va*

*loco*

17 15 17 15 17  
12 14 13  
13 14 12 (12) 14

Dm7

you get the best of my love.  
(Background vocals:) the best of my love.

Cmaj7

*mf*

12 12 14 13 14 15 13 17 15

Dm7

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

Gmaj7

*loco*

8va

15 17 12 13 13 13 13 13 13 13 12 16

# Key To Notation Symbols

## Guitar

**Bend**

**Bend and release**

**Pre-bend**

**Pre-bend and release**

**Quarter step (microtone) bend**

**Hold bend**

**Interval bend and release**

**Unison bend**

**Bend with fixed tone**

**Melodic bending with bar**

**Dip with bar**

**Dive with bar**

**Hammer-on**

**Pull-off**

**Right hand tap to pull-off**

**Slide**

**Pick slide**

**Arpeggio**

**Let ring**

**Vib. bar**

**Chord shape arpeggiation**

**Rake**

**Sweep**

**Vibrato**

**Vibrato with bar**

**Percussive tones (no pitch)**

**P.M.**

**Harmonics**

**A.H.**

**Tremolo picking**

**Trill**

The diagram illustrates various guitar techniques with musical examples and tablatures. It includes:

- Bend**, **Bend and release**, **Pre-bend**, **Pre-bend and release**, **Quarter step (microtone) bend**, **Hold bend**
- Interval bend and release**, **Unison bend**, **Bend with fixed tone**, **Melodic bending with bar**, **Dip with bar**, **Dive with bar**
- Hammer-on**, **Pull-off**, **Right hand tap to pull-off**, **Slide**, **Pick slide**, **Arpeggio**
- Let ring**, **Vib. bar**
- Chord shape arpeggiation**, **Rake**, **Sweep**, **Vibrato**, **Vibrato with bar**, **Percussive tones (no pitch)**
- P.M.** (Palm-muting), **Harmonics**, **A.H.** (Artificial harmonics), **Tremolo picking**, **Trill**