

Beat Scherler

BEST OF POP & ROCK for Classical GUITAR

Bon Jovi	Bed Of Roses
Coldplay	In My Place
Phil Collins	Another Day In Paradise
Mr. Big	To Be With You
Nickelback	How You Remind Me
Nirvana	Come As You Are
Ozzy Osbourne	Dreamer
Shakira	Underneath Your Clothes

DREAMER

Ozzy - Album Version

Text & Musik: Ozzy Osbourne,
Marti Frederiksen and Michael Jones
Bearbeitung: B. Scherler

=120

Intro

Verse

8

12

16

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

Refrain

20

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

23

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

26

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

29 § Verse

2970

T A B

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

33

Musical score and tablature for guitar part 1, measures 33-34. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows the strings (T, A, B) and frets (1-3). The first measure consists of eighth-note patterns on the B and A strings. The second measure begins with a dotted half note on the B string, followed by eighth-note patterns on the A and B strings.

37 Refrain

37 Refrain

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

P

41

Bridge

45

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

48

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

Interlude

51

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

54

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

Dal §
al Θ - Θ

58 Refrain

Music staff: Treble clef, 4/4 time, dynamic P.

TAB staff: Fretboard diagram for strings T (top), A, and B. Fingerings: 3, 0, 1, 0, 1; 0, 2, 1, 0, 0; 0, 0, 0, 0, 0; 0, 2, 2, 2, 2; 0, 2, 0.

Below the TAB staff are corresponding vertical bar diagrams representing the timing and attack points for each note.

61

Music staff: Treble clef, 4/4 time.

TAB staff: Fretboard diagram for strings T, A, and B. Fingerings: 0, 3, 0; 3, 0, 1, 1, 0, 0, 1; 0, 2, 1, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0, 0, 3.

Below the TAB staff are corresponding vertical bar diagrams representing the timing and attack points for each note.

64

Music staff: Treble clef, 4/4 time.

TAB staff: Fretboard diagram for strings T, A, and B. Fingerings: 0, 2, 2, 2, 2, 2; 0, 1, 2, 3, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0, 0, 3.

Below the TAB staff are corresponding vertical bar diagrams representing the timing and attack points for each note.

67

Music staff: Treble clef, 4/4 time.

TAB staff: Fretboard diagram for strings T, A, and B. Fingerings: 3, 3, 1, 1, 0, 0, 3; 3, 0, 0, 0, 0, 0, 3; 3, 0, 0, 0, 0, 0, 3.

Below the TAB staff are corresponding vertical bar diagrams representing the timing and attack points for each note. A ritardando (rit.) is indicated between the first and second measures of this section.

Dreamer

Intro

C

Verse

C

Am

1. Gaz-ing through the win - dow at the world out - side,

C

Am

F

won-der-ing will moth-er earth sur - vive? Hop-ing that man-kind will stop a -

Dm

G

Gsus4 G

C

Am

bus-ing her some - time. 2. Aft-er all there's on-ly just the two of us and

C

Am

F

Dm

here we are still fight-ing for our lives. Watch-ing all of his-to-ry re - peat it-self time aft-er

Refrain

G

Gsus4 G

C

Am

Em

time. I'm just a dream - er, I dream my life a - way.

G

C

Am

Em

G

I'm just a dream - er who dreams of bet - ter days. 3. I

Verse

C

Am

C

watch the sun go down like eve - ry - one of us I'm hop - ing that the dawn will bring a on - ly we could all just find se - re - ni - ty, it would be nice if we could live as

Am

F

Dm

G

sign. A bet - ter place for those who will come aft - er us, this time. one. When will all this an - ger, hate and big - ot - ry be gone?

Refrain

Gsus4 G

C

Am

Em

I'm just a dream - er, I dream my life a - way. Oh, yeah.

G

C

Am

Em

G

I'm just a dream - er who dreams of bet-ter days. Your

Bridge

Dm

G

Dm

high-er pow-er may be God or Je - sus Christ, it doe-sn't real - ly mat-ter much to

G

Dm

Dm

me. With - out each oth-ers help there ain't no hope for us. I'm liv-ing in a dream of fan-ta -

Interlude

G

C

4. If || Dal % al Φ - 0

sy. (Oh yeah, yeah, yeah!)

Refrain

C

Am

Em

G

C

dream - er, I dream my life a - way. Oh, yeah. I'm just a dream - er who

Am

Em

1.

G

2.

G

C

dreams of bet - ter days. I'm just a

(nach Gsus4)
(after Gsus4)

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

C

etc.
usw.

etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Gsus4 G

HOW YOU REMIND ME

Nickelback - Album Version

= 85
Verse

Text & Musik: Chad R. Kroeger/
Michael D. Kroeger/Ryan A. Peake/Ryan Vikedal
Bearbeitung: B. Scherler

The sheet music consists of four staves. The top staff is a treble clef staff with eighth-note patterns. The second staff is a bass clef staff with quarter-note patterns. The third staff is a treble clef staff with eighth-note patterns. The bottom staff is a bass clef staff with eighth-note patterns. Each staff has a corresponding tablature below it, showing fingerings (e.g., 0, 2, 3) and string numbers (T, A, B). The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic . Measures 2 and 3 start with dynamics and respectively. Measure 4 starts with a dynamic . Measure 7 starts with a dynamic and includes a crescendo instruction "cresc.". Measure 10 starts with a dynamic and includes a Refrain instruction.

Sheet music for guitar, page 16. The music consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note patterns. Below the staves is a tablature for three guitar strings, labeled T (top), A (middle), and B (bottom). The tablature uses numbers to indicate fingerings and rests. The first measure has fingerings: T-1, A-3, B-1. The second measure has fingerings: T-3, A-1, B-3. The third measure has fingerings: T-0, A-2, B-2. The fourth measure has fingerings: T-0, A-2, B-2. The fifth measure has fingerings: T-0, A-2, B-0. The sixth measure has fingerings: T-3, A-0, B-3. The seventh measure has fingerings: T-1, A-0, B-0. The eighth measure has fingerings: T-0, A-0, B-0. The ninth measure has fingerings: T-0, A-0, B-0. The tenth measure has fingerings: T-1, A-0, B-0. The eleventh measure has fingerings: T-0, A-0, B-0. The twelfth measure has fingerings: T-0, A-0, B-0.

Sheet music and tablature for guitar part 19. The music consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. Below the staves is a tablature staff with six strings, each with a corresponding number indicating the fret. The tablature shows a repeating pattern of notes across the strings.

19

TAB

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

23 Verse

mf

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

3

26

Musical score and TAB for guitar part 1 at measure 26. The score shows a treble clef, a dotted half note, and a dynamic marking. The TAB shows a six-string guitar with fret numbers and a corresponding rhythmic pattern below it.

TAB:

```

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

```

29

Musical score and TAB for guitar part 1 at measure 29. The score shows a treble clef, a dotted half note, and a dynamic marking. The TAB shows a six-string guitar with fret numbers and a corresponding rhythmic pattern below it.

TAB:

```

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

```

Dal §
al θ - θ

A vocal line consisting of two measures of eighth notes, followed by a six-string guitar TAB line.

32

Musical score and TAB for guitar part 1 at measure 32. The score shows a treble clef, a dotted half note, and a dynamic marking. The TAB shows a six-string guitar with fret numbers and a corresponding rhythmic pattern below it.

TAB:

```

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

```

Interlude

35

Musical score and TAB for guitar part 1 at measure 35. The score shows a treble clef, a dotted half note, and a dynamic marking. The TAB shows a six-string guitar with fret numbers and a corresponding rhythmic pattern below it.

TAB:

```

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

```

Verse

A vocal line consisting of two measures of eighth notes, followed by a six-string guitar TAB line.

38 r.H. 12

TAB notation for guitar strings (T, A, B) from bottom to top:

```

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

12

41 r.H. 12

TAB notation for guitar strings (T, A, B) from bottom to top:

```

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

12

45 Refrain

TAB notation for guitar strings (T, A, B) from bottom to top:

```

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

48

TAB notation for guitar strings (T, A, B) from bottom to top:

```

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

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

51

TAB

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

3 3

54

TAB

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

3 3

57

TAB

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

3 3

61

TAB

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

3

p

rit.

3

3

How You Remind Me

Verse

Asus2**D**sus2 **G**sus2**C**sus2

____ 1. Nev-er made it as a wise man. | ____ I could-n't cut it as a poor man steal-in'.

Asus2**D**sus2 **G**sus2**C**sus2

____ Tired of liv-in' like a blind man. | ____ I'm sick of sight with-out a sense of feel-in'.

Asus2**F**sus2 **G**sus2**A**sus2**D**sus2**G**sus2**C**sus2

And this is how ____ you re-mind ____ me. | ____ This is how ____ you re-mind ____ me of what I real-ly am.

Refrain

Asus2**D**sus2**G**sus2**C**sus2**A**5**C**5

____ This is how ____ you re-mind ____ me of what I real-ly am. | ____ It's not like you to say sor-ry.

G5**D**5**A**5**C**5

____ I'm al-ways wait-ing on a dif-f'rent sto - ry. | ____ This time I'm ____ mis-tak-en

G5**D**5**A**5**C**5

____ for hand-in' you a heart worth break-in'. | And I've been wrong, ____ I've been down,

G5**D**5**A**5**C**5**G**5**D**5

____ been to the bot-tom of ev'r-y bot-tle. | ____ These five words ____ in my head | ____ scream: „Are we hav-in' fun, yet,

A5**D**5**G**5**C**5**A**5**D**5**G**5**C**5

Ø

yet, ____ yet, ____ | ____ yet, ____ no, no?" | ____ Yet, ____ yet, ____ | ____ yet, ____ no. no. ||

Verse

Asus2**D**sus2**G**sus2**C**sus2

____ 2. It's not like ____ you did-n't know that. | ____ I said I love you and I swear I still do.

Asus2**D**sus2 **G**sus2**C**sus2

____ It must ____ have been so bad, | ____ 'cause liv-in' with me must have damn near killed you.

Asus2**D**sus2**G**sus2**C**sus2**A**sus2**D**sus2

And this is how ____ you re - mind ____ me of what I real - ly am. | ____ This is how ____ you re - mind ____

Gsus2**C**sus2

Dal Ø
Ø A5

D5**G**5**C**5**A**5**D**5

____ me of what I real-ly am. | ____ Yet, ____ yet, ____ | ____ yet, ____ no, no. | ____ Yet, ____ yet, ____ |

Interlude

C5
Asus2 Dsus2 Gsus2 Csus2 Asus2 Dsus2

____ yet, ____ no, no. || : | | : | | 3. Nev-er made it as a wise man.

Gsus2 **Csus2** **Asus2** **Fsus2** **Gsus2**

— I could-n't cut it as a poor man steal-in'. | And this is how — you re-mind — me. —————— |

Asus2 **Fsus2** **Gsus2** **Asus2** **Dsus2** **Gsus2** **Csus2**

— This is how — you re-mind — me. —————— | This is how — you re-mind — me of what I real-ly am.. —————— |

Refrain

Asus2 **Dsus2** **Gsus2** **Csus2** **A5** **C5**

— This is how — you re-mind — me of what I real-ly am. || It's not like you to say sor-ry. ||

G5 **D5** **A5** **C5**

— I'm al-ways wait-ing on a dif-f'rent sto-ry. | This time I'm — mis-tak-en |

G5 **D5** **A5** **C5**

— for hand-in' you a heart worth break-in'. | And I've been wrong, — I've been down, |

G5 **D5** **A5** **C5** **G5** **D5**

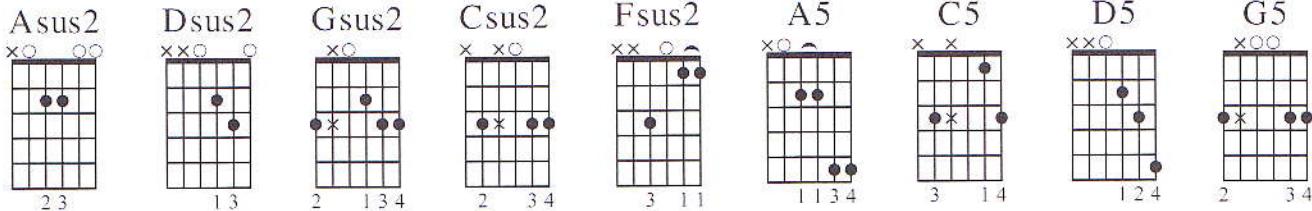
— been to the bot-tom of ev'r-y bot - tle. | These five words — in my head — scream: „Are we hav-in' fun, yet, |

A5 **C5** **G5** **D5** **A5** **C5**

— yet, — yet, — yet, — no, no?" | Yet, — yet, — yet, — no, no. | Yet, — yet, — yet, — |

G5 **D5** **A5** **C5** **G5**

— yet, — no, no. | Yet, — yet. || —————— | —————— | —————— ||



Zupfbegleitung:
Picking Pattern:

Asus2 **Dsus2**

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

IN MY PLACE

Coldplay - Album Version

Text & Musik:
Guy Berryman/Jon Buckland/
Will Champion
Bearbeitung: B. Scherler

Intro

$\text{♩} = 72$

Verse

Refrain

The musical score consists of four staves. The top two staves are standard musical notation (treble and bass clef). The bottom two staves are tablature for a six-string guitar, with 'T' for the top string and 'B' for the bottom string. Below the tablature is a staff showing rhythmic values (eighth and sixteenth notes) corresponding to the music. The score is divided into sections: 'Intro', 'Verse', and 'Refrain'. The 'Intro' section starts with a steady eighth-note pattern. The 'Verse' section follows with a more complex rhythm and includes a 'H' symbol above the tablature. The 'Refrain' section concludes the piece.

15

TAB

4	0	0	2	3	3	2	0	0	0	0	2	3	3	2	0
A	0	0	2	3	3	2	0	0	0	0	2	3	3	2	0
B	0	0	0	2	2	0	0	0	0	0	0	2	2	0	0

18

TAB

0	0	0	2	2	2	1	1	4	0	5	0	5	0	5	4	4	2	0	0	4	0	
A	0	0	0	2	2	0	0	0	0	0	0	5	0	5	0	5	4	4	2	0	0	4
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

Interlude

21

TAB

0	0	0	2	0	2	0	0	0	2	0	2	0	2	0	2	0	2	0	2	0	2	
A	0	2	2	4	2	2	0	0	2	2	0	2	2	0	2	2	0	2	2	0	2	0
B	0	2	2	4	2	2	0	0	2	2	0	2	2	0	2	2	0	2	2	0	2	0

25

TAB

0	0	0	2	0	2	0	0	0	2	0	2	0	2	0	2	0	2	0	2	0	2	
A	0	2	2	4	2	2	0	0	2	2	0	2	2	0	2	2	0	2	2	0	2	0
B	0	2	2	4	2	2	0	0	2	2	0	2	2	0	2	2	0	2	2	0	2	0

Bridge

29

Bridge section musical score and TAB. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows the strings T (Top), A, and B. The first measure starts with a bass note on string T (pitch D) followed by eighth-note pairs on strings A and B. The second measure continues with eighth-note pairs on strings A and B. The third measure starts with a bass note on string T (pitch E) followed by eighth-note pairs on strings A and B. The fourth measure starts with a bass note on string T (pitch F#) followed by eighth-note pairs on strings A and B. The fifth measure starts with a bass note on string T (pitch G) followed by eighth-note pairs on strings A and B. The sixth measure starts with a bass note on string T (pitch A) followed by eighth-note pairs on strings A and B. The seventh measure starts with a bass note on string T (pitch B) followed by eighth-note pairs on strings A and B. The eighth measure starts with a bass note on string T (pitch C#) followed by eighth-note pairs on strings A and B.

33

Bridge section musical score and TAB. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows the strings T (Top), A, and B. The first measure starts with a bass note on string T (pitch D) followed by eighth-note pairs on strings A and B. The second measure continues with eighth-note pairs on strings A and B. The third measure starts with a bass note on string T (pitch E) followed by eighth-note pairs on strings A and B. The fourth measure starts with a bass note on string T (pitch F#) followed by eighth-note pairs on strings A and B. The fifth measure starts with a bass note on string T (pitch G) followed by eighth-note pairs on strings A and B. The sixth measure starts with a bass note on string T (pitch A) followed by eighth-note pairs on strings A and B. The seventh measure starts with a bass note on string T (pitch B) followed by eighth-note pairs on strings A and B. The eighth measure starts with a bass note on string T (pitch C#) followed by eighth-note pairs on strings A and B.

37

Bridge section musical score and TAB. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The TAB shows the strings T (Top), A, and B. The first measure starts with a bass note on string T (pitch D) followed by eighth-note pairs on strings A and B. The second measure starts with a bass note on string T (pitch E) followed by eighth-note pairs on strings A and B. The third measure starts with a bass note on string T (pitch F#) followed by eighth-note pairs on strings A and B. The fourth measure starts with a bass note on string T (pitch G) followed by eighth-note pairs on strings A and B. The fifth measure starts with a bass note on string T (pitch A) followed by eighth-note pairs on strings A and B. The sixth measure starts with a bass note on string T (pitch B) followed by eighth-note pairs on strings A and B. The seventh measure starts with a bass note on string T (pitch C#) followed by eighth-note pairs on strings A and B.

Zupfbegleitung:
Picking Pattern:

A

A/G♯

A: T: z M R M z R
A: D
B: 0 2 2 0 2 2 2 2 4 4 2 2 2 0 2 2 1 1 2 2 4 0 5
Guitar tablature for picking pattern A. The top line shows the strings T, A, and B with picking directions (z, M, R). The bottom line shows the strings T, A, and B with picking directions (D).

A/G♯: T: z M R M z R
A: D
B: 0 2 2 0 2 2 2 2 4 4 2 2 2 0 2 2 1 1 2 2 4 0 5
Guitar tablature for picking pattern A/G♯. The top line shows the strings T, A, and B with picking directions (z, M, i, a). The bottom line shows the strings T, A, and B with picking directions (D, i, m, a, m, i, a). The tablature includes dynamic markings (p) and rests.

etc.
usw.

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

In My Place

Intro

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

_____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |

Verse

1. In my place, in my
2. I was scared, I was

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

place were lines that I could-n't change, I was lost, oh yeah. I was lost, I was
scared, ti - red and un - der - pre - pared but I'll wait for you. If you go, if you

C#m E A F#m C#m E

lost crossed lines I should - n't have crossed I was lost, oh yeah.
go, leave me down here on my own, and I'll wait for you. ||

Refrain

D A E D A E

Yeah, how long must you wait for it? Yeah, how long must you pay for

D A E D E7 A A/G# C#m E

it? Yeah, how long must you wait for it? Oh, for it. || | |

Interlude

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

_____ | _____ | _____ | _____ | _____ | _____ | _____ |

Bridge

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

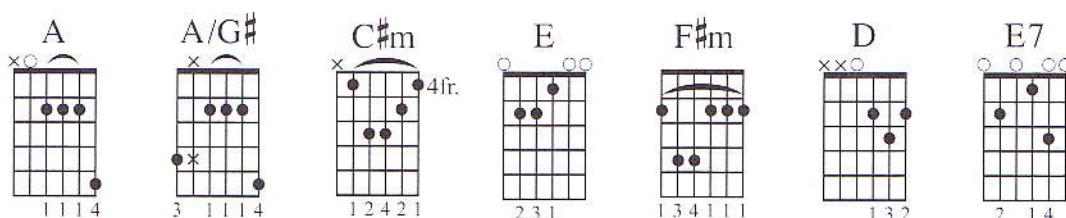
Please, please, please, come back and sing to me, to me, me. Come on and sing it out now, now

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

come on and sing it out, to me, me. Come back and sing. In my place, in my

C#m E A F#m C#m E7 A

place were lines that I could-n't change, I was lost, oh yeah, oh yeah. ||



UNDERNEATH YOUR CLOTHES

Shakira - Single Version

Text und Musik:
Lester Mendez/Shakira
Bearbeitung: B. Scherler

Intro

Verse

Refrain

16

TAB

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

19

TAB

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

23

TAB

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

26

TAB

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

Bridge

29

Bridge section musical score and TAB. The score shows a treble clef, a key signature of one sharp, and a common time signature. The TAB shows the strings (T, A, B) and fret positions (e.g., 2, 3, 0, 2, 0, 2, 0). The TAB includes a 5th string, which is typically not present on a standard six-string guitar. The music consists of eighth-note patterns and rests.

TAB notation for Bridge section:

```

T 2 2 2 0 2 2 0 2 0 3
A 3 3 3 0 3 3 3 0 3 0
B 0 5 3 5 3 3 3 3 3 3

```

32

Continuation of the musical score and TAB for the guitar section, starting at measure 32. The music continues with eighth-note patterns and rests, maintaining the same key signature and time signature.

TAB notation for section starting at measure 32:

```

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

```

35

Continuation of the musical score and TAB for the guitar section, starting at measure 35. The music continues with eighth-note patterns and rests, maintaining the same key signature and time signature.

TAB notation for section starting at measure 35:

```

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

```

39

Refrain section musical score and TAB, starting at measure 39. The score shows a treble clef, a key signature of one sharp, and a common time signature. The TAB shows the strings (T, A, B) and fret positions (e.g., 2, 3, 3, 0, 0, 0, 0, 3, 0, 0, 2, 3, 3, 0, 2, 0, 3, 0, 0, 2, 2). The music consists of eighth-note patterns and rests.

TAB notation for Refrain section starting at measure 39:

```

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

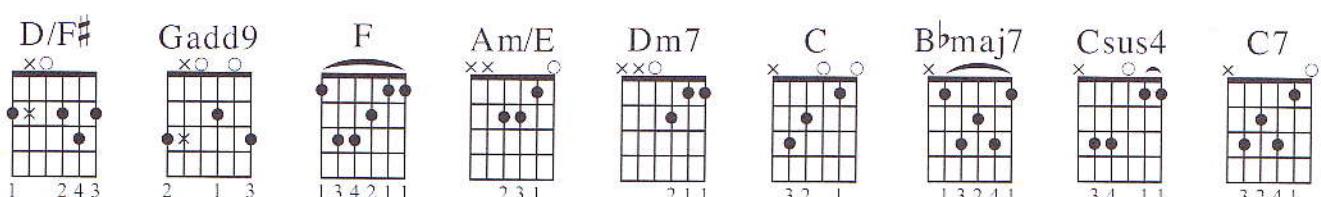
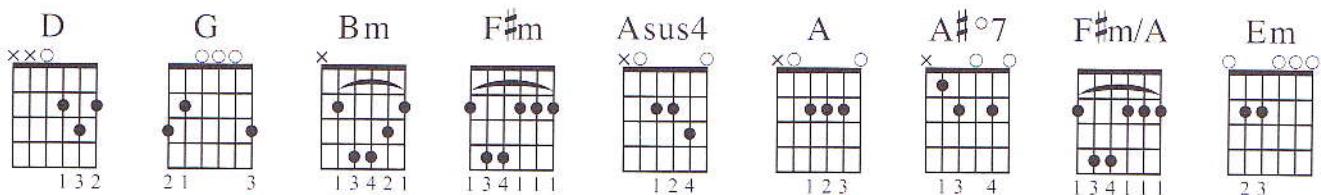
```

42

TAB

45

TAB



Underneath Your Clothes

Intro

D | G | D | G | Bm | 1. You're a song _____
 | | | | F#m | 2. Cause of you _____ |

G Asus4 A Bm F#m
 writ-ten by the hands of God, ____ don't get me wrong _____ cause
 I forgot the smart ways to lie. ____ Be - cause of you _____ I'm _____ |

G Asus4 A#7 Bm F#m/A
 this might sound to you a bit odd. ____ But you own the place _____
 run - ning out of rea - sons to cry. ____ When the friends are gone, _____ |

G Asus4 A#7 Bm F#m/A Em
 where all my thoughts go hid - ing. ____ Right un - der your clothes is _____
 when the par - ty's o - ver ____ we will still be - long _____ |

Refrain
 Asus4 D D/F# G Asus4 A F#m Bm
 where I find. ____ } Un - der - neath your clothes _____ there's an end - less sto - ry.
 to each oth - er. ____ |

D D/F# G Asus4 A F#m Bm
 There's the man I chose ____ there's my ter - ri - to - ry and all the things I de-serve _____ for _____ |

Em Asus4 A 1. D G 2. D D/F#
 be-ing such a good girl, ho-ney. ____ :| Un - der - neath your clothes _____ |

G Asus4 A D D/F# G Asus4 A
 there's an end - less sto - ry. ____ There's the man I chose ____ there's my ter - ri - to - ry and _____ |

F#m Bm Gadd9
 all the things I de-serve _____ for be-ing such a good girl, for be-ing such a hey, hey, hey! I _____ |

Bridge
 F Am/E Dm7 C
 love you more than all ____ that's on the plan - et, ____ mov - in', talk-in', walk-in', breath-in', yeah. ____ You _____ |

Bmaj7 Csus4 C7
 know it's true, oh baby, ____ it's so fun-ny you al - most don't be - lieve it. ____ As _____ |

F Am/E Dm7 C
 ever - y voice is hang - ing from the si - lence, ____ lamps are hang-ing from the ceil - ing, yeah. ____ |

Bmaj7 Csus4 C Bm F#m
 Like a la - dy tied ____ to her man - ners I'm tied up to this feel - ing. _____ |

Refrain
 G A D D/F# G Asus4 A F#m Bm
 :| Un - der - neath your clothes _____ there's an end - less sto - ry. _____ |

D D/F# G Asus4 A F#m Bm
 There's the man I chose ____ there's my ter - ri - to - ry and all the things I de-serve _____ for _____ |

1. Em Asus4 A 2. Em Asus4 A#7 Bm
 be-ing such a good girl, ho-ney. :| be-ing such a good girl, for be-ing such a good girl. _____ |

D

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:

Bm F#m

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

*1) **Asus4 A**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

1/2 Takt
1/2 bar

*2) **Asus4 A#7**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

1/2 Takt
1/2 bar

ANOTHER DAY IN PARADISE

Phil Collins - Album Version

Text & Musik:

Phil Collins

Bearbeitung: B. Scherler

Intro

Verse

9

(Verse)

Text: i a m a

Intro: *m* *p* *m* *p*

Verse 1: *m* *p* *m* *p*

Verse 2: *m* *p* *m* *p*

Verse 3: *m* *p* *m* *p*

Verse 4: *m* *p* *m* *p*

Verse 5: *m* *p* *m* *p*

Verse 6: *m* *p* *m* *p*

Verse 7: *m* *p* *m* *p*

Verse 8: *m* *p* *m* *p*

Verse 9: *m* *p* *m* *p*

Verse 10: *m* *p* *m* *p*

Verse 11: *m* *p* *m* *p*

Verse 12: *m* *p* *m* *p*

Verse 13: *m* *p* *m* *p*

17

TAB

Refrain

21

TAB

25

TAB

Interlude

29

TAB

33

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

37 Bridge

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

41

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

44

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

Dal $\frac{2}{3}$
al $\theta - \theta$

rit.

T 0 2 0 3 2 2 0 3 0 2 0 3 2 2 0 3 0 2 0 3 2 2 0 3 .
A 2 0 3 2 2 0 3 0 2 0 3 2 2 0 3 0 2 0 3 2 2 0 3 .
B 3 0 3 2 2 0 3 0 2 0 3 2 2 0 3 0 2 0 3 2 2 0 3 .

Another Day In Paradise

Intro

Verse

Am7 G Dm7 Am7 G Dm7 Am7 G Dm7

_____ | _____ | _____ | _____ :| 1. She calls out ____ to the man | ____ on the street, _____ |

Am7 G Am7 G Dm7

_____, Sir, ____ can you help | ____ me? _____ | It's cold ____ and I've no - where to sleep, _____ |

Am7 G (Verse) Am7

(is) there some - where you can tell | ____ me?" _____ |: 2. He walks on, _____ |
 3. She calls out ____ to the man |
 4. You can tell ____ from the lines |

G Dm7 Am7 G

does - n't look back, _____ | he pre - tends ____ he can't hear | ____ her. _____ |
 ____ on the street, _____ | he can see ____ she's been cry - - ing. _____ |
 ____ on her face, _____ | you can see ____ that she's been | there. _____ |

Am7 G Dm7 Am7

Starts to whis - tle as he | cros - ses the street, _____ | seems em - bar - rassed to be
 She's got blis - ters on the soles of her feet, _____ | she can't walk but she's try -
 Prob - a - bly been moved on from ev - er - y place _____ | cos she di - dn't fit in |

Refrain

G Am G/A Fmaj7/A G/A

there. _____ || Oh, ____ think | twice, ____ cos it's an oth - er day for you and me in | pa - ra-dise. _____ |

Am G/A Fmaj7/A G Am G F

Oh, ____ think | twice, ____ it's just an oth - er day for you, _____ | you and me in pa - ra-dise. ||

Interlude

Am7 G Dm7 Am7 G Dm7 Am7 G Dm7 Am7 G Dm7

_____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |

Bridge

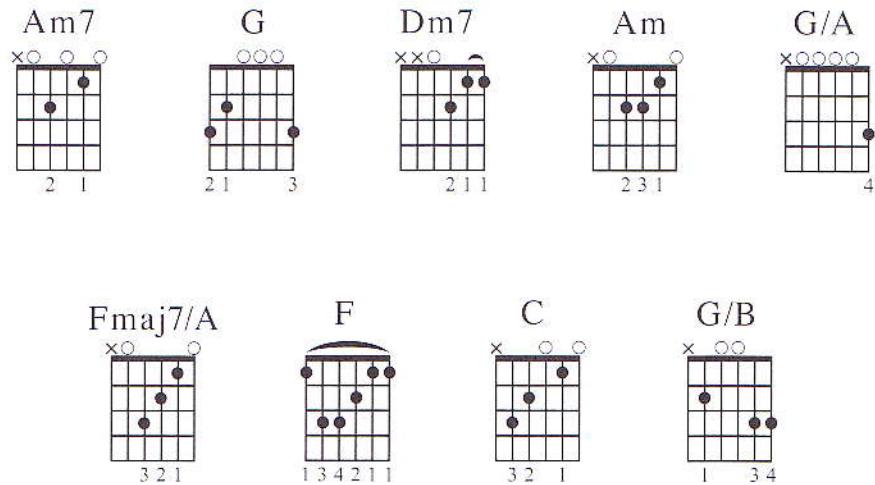
G/B Am G C G/B

Oh, Lord, | is there | noth-ing more an-y-bod-y | can do. | Oh, ____ Lord, |

Am G C G/B

there must be | some-thing you ____ can say. | _____ | _____ | Dal | G Dm7 Am

al | _____ | _____ |

**Am7**

Zupfbegleitung:
Picking Pattern:

T A B D D R
Z M Z M R

i m a i m a

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

2 Akkorde pro Takt:

2 chords in a bar:

G

Dm7

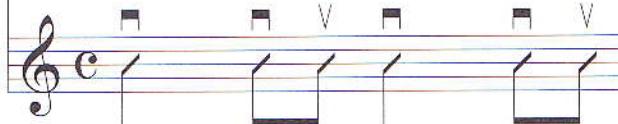
Zupfbegleitung:
Picking Pattern:

The tablature shows two bars of guitar chords. The top part shows the strings (T, A, B) with picking patterns: 'z' (down), 'M' (up), 'R' (down), 'D' (down), 'z' (down), 'M' (up), 'R' (down). The bottom part shows the guitar neck with note heads and picking directions ('p' for down, 'i' for up, 'm' for middle, 'a' for across) corresponding to the chords.

etc.
usw.

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:



*1)

G

Am

G

F

Zupfbegleitung:
Picking Pattern:

The tablature shows four bars of guitar chords. The top part shows the strings (T, A, B) with picking patterns: 'R', 'M', 'Z', 'R', 'M', 'Z', 'R', 'M', 'Z'. The bottom part shows the guitar neck with note heads and picking directions ('p' for down, 'i' for up, 'm' for middle, 'a' for across) corresponding to the chords.

Rhythmusbegleitung:
Strum Pattern:

TO BE WITH YOU

Mr. Big - Album Version

Text & Musik:
Eric Martin/David Grahame
Bearbeitung: B. Scherler

Verse

TAB

4

TAB

7

C I **C I** **Refrain**

10

TAB

Bridge

17. 2.

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

H

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

C1

20

T 1 4 4 4 3 3 1 1 1
A 3 1 1 1 3
B 1 0 2 0 2 3 3 0

H

23 Verse

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

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

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

26

C I C I Refrain

TAB:

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

29

m a m H

TAB:

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

32

m a m H

TAB:

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

35

i m i rit. P

TAB:

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

To Be With You

Verse

Am C **Fsus2** C **Am** C
 1. Hold on____ lit - tle girl,____ | show me what____ he's done to you.____ | Stand up____ lit - tle girl,____ a |
 2. Build up your con - fi - dence,____ so | you can be____ on top for once.____ | Wake up who cares a - bout____ |

Fsus2 C **Fsus2** C **Fsus2** C
 bro - ken heart can't be that bad, when it's | through, it's through.____ | Fate will twist____ the both of you.____ So |
 lit - tle boys that talk too much.____ I've seen it all go down, your game of love____ was all rained out.____ So |

B G **C** **Fsus2** G **C** **(C)** **Fsus2** G **C** **Refrain**
 come on ba - by, come on o - ver, | let me be____ the one to show you.} || I'm the one who wants to |
 come on ba - by, come on o - ver, | let me be____ the one to hold you.} ||

G C (C) **Fsus2** G C (C) **Fsus2** G C
 be with you.____ | Deep in-side I hope you | feel it too.____ | Wai - ted on a line of | greens and blues____ |

(C) **Fsus2** G C **C** **Fsus2** G C **Bridge**
 just to be the next to | be with you.____ : | be with you.____ || Why be a - lone____ when we can | be to - geth - er, ba - by?____ |

E C **Fsus2** G C
 You can make____ my life worth-while____ | I can make____ you start to____ | smile.____ | When it's____ ||

Verse

Fsus2 C **Fsus2** C **B**
 through,____ it's through.____ | Fate will twist____ the both of you.____ So | come on ba - by, come on o - ver, |

G C **Fsus2** G C (C) **Fsus2** C
 let me be____ the one to show you. || I'm the one who wants to | be with you.____ | Deep in - side I hope you |

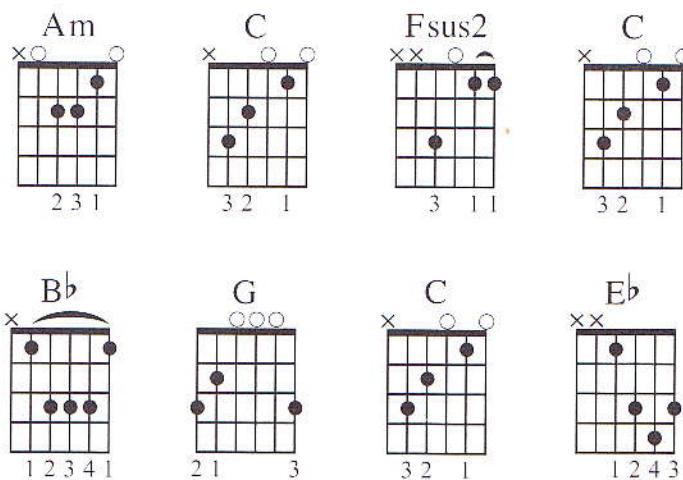
G C (C) **Fsus2** G C (C) **Fsus2** G C
 feel it too.____ | Wai - ted on a line of | greens and blues____ | just to be the next to | be with you.____ : |

(C) **Fsus2** G C
 Just to be the next to | be with you.____ |

Zupfbegleitung:
Picking Pattern:

Am C

Rhythmusbegleitung:
Strum Pattern:



BED OF ROSES

Bon Jovi - Album Version

Text und Musik:

Jon Bon Jovi

Bearbeitung: B. Scherler

•.= 55

Intro

The sheet music consists of four staves, each with a different rhythm pattern indicated by vertical bars below the staff.

- Staff 1:** Treble clef, 12/8 time, key signature of one sharp. It features eighth-note patterns and includes a dynamic instruction "P" (piano).
- Staff 2:** TAB (Tablature) for the top string (T), middle string (A), and bottom string (B). It shows fingerings (e.g., 2, 0) and includes a dynamic instruction "P".
- Staff 3:** Treble clef, 4/4 time, key signature of one sharp. It features eighth-note patterns and includes a dynamic instruction "P".
- Staff 4:** TAB (Tablature) for the top string (T), middle string (A), and bottom string (B). It shows fingerings (e.g., 2, 0) and includes a dynamic instruction "P".
- Staff 5:** Treble clef, 7/8 time, key signature of one sharp. It features eighth-note patterns and includes a dynamic instruction "P".
- Staff 6:** TAB (Tablature) for the top string (T), middle string (A), and bottom string (B). It shows fingerings (e.g., 2, 0) and includes a dynamic instruction "P".
- Staff 7:** Treble clef, 10/8 time, key signature of one sharp. It features eighth-note patterns and includes a dynamic instruction "P".
- Staff 8:** TAB (Tablature) for the top string (T), middle string (A), and bottom string (B). It shows fingerings (e.g., 2, 0) and includes a dynamic instruction "P".

(Verse)

13

TAB notation for guitar part 13:

```

T: 0 0 2 0 2 0 0 0
A: 0 0 2 0 2 0 0 0
B: 2 3 3 3 3 3 3 3

```

16

TAB notation for guitar part 16:

```

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

```

19

TAB notation for guitar part 19:

```

T: 0 0 3 3 3 0 0 3 3 3 3 3
A: 0 0 3 3 3 0 0 3 3 3 3 3
B: 3 3 0 0 2 2 3 2 3 3 2 3

```

§ Refrain

22

TAB notation for guitar part 22:

```

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

```

24

Musical score and TAB for guitar part 1, measures 24-25. The music is in common time, key signature of one sharp. The score shows a treble clef, a sharp sign, and a common time signature. The TAB shows six strings with fingerings and picking patterns.

TAB:

```

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

```

27

Musical score and TAB for guitar part 1, measures 27-28. The music is in common time, key signature of one sharp. The score shows a treble clef, a sharp sign, and a common time signature. The TAB shows six strings with fingerings and picking patterns.

TAB:

```

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

```

30

Musical score and TAB for guitar part 1, measures 30-31. The music is in common time, key signature of one sharp. The score shows a treble clef, a sharp sign, and a common time signature. The TAB shows six strings with fingerings and picking patterns. Measures 30 and 31 are divided by a vertical bar.

TAB:

```

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

```

Bridge

33

Musical score and TAB for guitar part 1, measures 33-34. The music is in common time, key signature of one sharp. The score shows a treble clef, a sharp sign, and a common time signature. The TAB shows six strings with fingerings and picking patterns. Measures 33 and 34 are divided by a vertical bar.

TAB:

```

T 3 3 3 3 3 3 5 5 5 5
A 2 5 4 3 3 3 0 3 3 3
B 3 3 3 3 3 0 0 3 3 3

```

36

Dal §
al Θ -Θ

TAB

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

0 0 0 0
0 3 0 3 2

3 3 3

38

θ Verse

TAB

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

P P

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

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

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

P P

41

TAB

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

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

P

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

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

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

44

TAB

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

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

3 3 3
0 0 0
3 3 3 2

Refrain

47

Music staff: Treble clef, key signature of one sharp (F#). TAB staff: Three-line guitar neck with T (top), A (middle), and B (bottom) strings.

Chords: G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G).

Fretting: Measures 1-4: T: 3-3, A: 3-2, B: 2-2-0-0. Measures 5-8: T: 0-0-0-0, A: 0-0-0-0, B: 2-0-3-3. Measures 9-12: T: 3-3, A: 3-5, B: 5-5-8-7.

Pedal: Measures 1-4: 2. Measures 5-8: 3. Measures 9-12: 4.

50

Music staff: Treble clef, key signature of one sharp (F#). TAB staff: Three-line guitar neck with T (top), A (middle), and B (bottom) strings.

Chords: G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G).

Fretting: Measures 1-4: T: 7-0, A: 0-0-0-0, B: 0-0-0-0. Measures 5-8: T: 3-1, A: 0-0-0-0, B: 2-3-3-2. Measures 9-12: T: 3-1, A: 0-0-0-0, B: 2-2-2-3.

Pedal: Measures 1-4: 3. Measures 5-8: 2. Measures 9-12: 3.

53

Music staff: Treble clef, key signature of one sharp (F#). TAB staff: Three-line guitar neck with T (top), A (middle), and B (bottom) strings.

Chords: G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G).

Fretting: Measures 1-4: T: 3-0, A: 0-0-0-3, B: 2-2-2-0. Measures 5-8: T: 0-0-0-0, A: 3-0-0-0, B: 3-3-3-0. Measures 9-12: T: 3-0, A: 0-0-0-0, B: 2-2-2-0.

Pedal: Measures 1-4: 2. Measures 5-8: 3. Measures 9-12: 2.

56

Music staff: Treble clef, key signature of one sharp (F#). TAB staff: Three-line guitar neck with T (top), A (middle), and B (bottom) strings.

Chords: G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G).

Fretting: Measures 1-4: T: 0-1, A: 0-2, B: 3. Measures 5-8: T: 1-1-1-0, A: 2-0-0-0, B: 3-3. Measures 9-12: T: 0-0-0-0, A: 2-0-0-0, B: 3-3.

Pedal: Measures 1-4: rit. Measures 5-8: P. Measures 9-12: P.

* Ossia: Takt 25 + 49

Music staff: Treble clef, key signature of one sharp (F#). TAB staff: Three-line guitar neck with T (top), A (middle), and B (bottom) strings.

Chords: G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G), G major (G-B-D), C major (C-E-G).

Fretting: Measures 1-4: T: 3-0, A: 0-0-0-2, B: 5. Measures 5-8: T: 3-0, A: 0-0-0-4, B: 4. Measures 9-12: T: 3-5, A: 5-5-8-7, B: 0.

Bed Of Roses

Intro

C G C G || 1. Sit-ting here wast-ed and wound-ed at this old pi -

G C G
ano. Try-ing hard to cap-ture the mo-ment this mor-ning I don't know. 'Cause a

Bm C G
bot-tle of vod-ka's still lodged in my head and some blond gave me night-mares I think that she's still in my

C D G
bed. As I dream a-bout mo-vies they won't make of me when I'm dead. 2. With an

(Verse)

C G
i - iron-clad fist I wake up and french-kiss the mor - ning. While some
so far a - way each step that I take on my way home. A king's

C G
march - ing band keeps its own beat in my head while we're talk - ing. A - bout
ran - som in dimes I'd give each night to see through this pay - phone. Still I

Bm C G
all of the things that I long to be - lieve a - bout love, and truth, what you mean to me. And the
run out of time or it's hard to get through till the bird on the wi - re flies me back to you. I'll

C *1----- D G D/F#
truth is: Ba - by, you're all that I need! I want to
just close my eyes and whis-per: Ba - by, blind love is true! } I want to

Refrain

*2----- *3-----
Em D C G Em D/F# C/G G
lay you down on a bed of ro - ses. For to-night I sleep on a bed of nails. Oh, I want to

C G C G *4-----
be just as close as the Ho - ly Ghost is and Em D/F# C/G G
lay you down on a bed of ro - ses. 3. Well, I'm

2. Bridge
G D/F# C D
ro-ses. Well, this ho-tel bars hang-ov-er whis-key's gone dry the bar-

G C
kee-per's wig's crooked and she's giv-ing me the eye. I might have said yeah, but I

*1 D G D/F# Dal ☺ G
laughed so hard I think I died. I want to al o - o ro - ses. 4. Now as ||

Verse

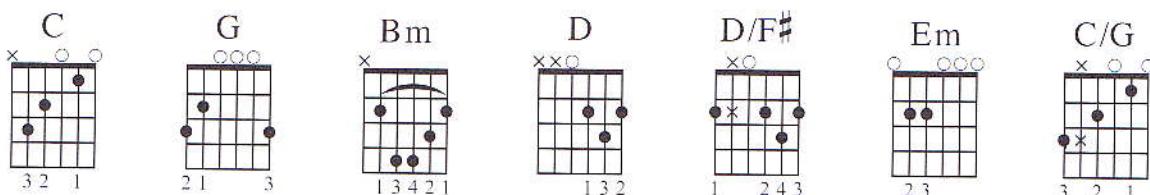
C G C
you close your eyes, know I'll be think-ing a bout you. While my mis-tress she calls me to stand in her spot-light a |

G C G
gain. To-night I won't be a-lone (but) you know that don't mean I'm not lone-ly. I've got |
*5 Em D/F# C/G G D/F# Refrain

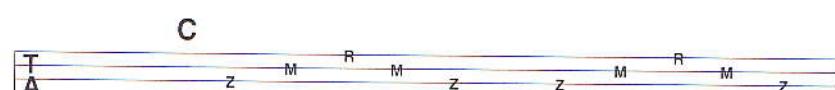
noth-ing to prove for it's you that I'd die to de fend. I want to ||: lay you down on a bed of |
*3 Em D/F# C/G G

G Em D/F# C/G G C G C G
ro - ses. For to night I sleep on a bed of nails. Oh, I want to be just as close as the Ho - ly Ghost is and |
1. *5 Em D/F# C/G G D/F# Em D/F# C/G G

lay you down... :|| 2. lay you down on a bed of ro - ses. ||

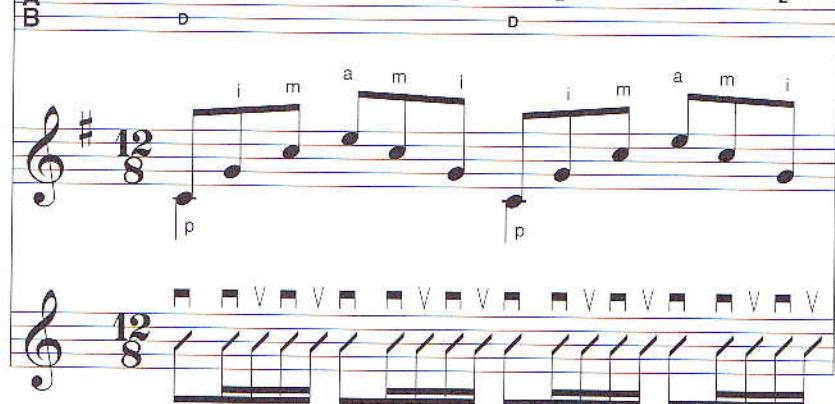


Zupfbegleitung:
Picking Pattern:



etc.
usw.

Rhythmusbegleitung:
Strum Pattern:



etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar

Zupfbegleitung:
Picking Pattern:

Bm C

**Rhythmusbegleitung:
Strum Pattern:**

12/8

Rhythmusbegleitung:
Strum Pattern:

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

C D

6/8

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

2*)

Em D C

12/8

3*)

Em

D/F#

C/G

Zupfbegleitung:
Picking Pattern:

T
A
B

D D D

12

p p p

Rhythmusbegleitung:
Strum Pattern:

12

4*)

Em

D/F#

Zupfbegleitung:
Picking Pattern:

T
A
B

D D

6

p p

Rhythmusbegleitung:
Strum Pattern:

6

5*)

Em

D/F#

C/G

Zupfbegleitung:
Picking Pattern:

T
A
B

D D D

12

p p p

Rhythmusbegleitung:
Strum Pattern:

12

COME AS YOU ARE

Nirvana - Unplugged Live Version

Text & Musik:

Kurt Cobain

Bearbeitung: B. Scherler

 $\text{♩} = 120$

Intro

The sheet music consists of four staves. The top staff shows musical notation with a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$. The second staff is a tablature staff labeled "TAB" on the left. The third staff is a blank staff with blue horizontal lines. The fourth staff is another tablature staff labeled "TAB" on the left.

Intro: The first section starts with a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$. It includes a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$. The tablature shows chords and strumming patterns. The first measure has a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$.

Verse: The second section starts with a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$. It includes a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$. The tablature shows chords and strumming patterns. The first measure has a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$.

(Verse): The third section starts with a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$. It includes a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$. The tablature shows chords and strumming patterns. The first measure has a treble clef, a key signature of two sharps, and a tempo of $\text{♩} = 120$.

16

T
A
B

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

20 Refrain

T
A
B

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

24

T
A
B

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

28

1.

T
A
B

0 0 0 2 0 0 1

2/3.

T
A
B

0 0 0 2 0 0 1

Bridge

T
A
B

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

32

Music staff: Treble clef, key signature of two sharps, time signature 2/4.

TAB staff: Three lines labeled T, A, B corresponding to the guitar strings.

Picking pattern: P (downstroke) over the first three measures, followed by a blank measure, then P over the last three measures.

Fretting: Measures 1-3 show fingerings 2-0, 2-2, 4-4, 4-2. Measure 4 shows 0-0-0-0-0-0. Measures 5-6 show 2-2, 4-4, 4-2. Measure 7 shows 0-0-0-0-0-0.

36

Interlude

Music staff: Treble clef, key signature of two sharps, time signature 2/4.

TAB staff: Three lines labeled T, A, B corresponding to the guitar strings.

Picking pattern: Measures 1-3 show 0-2-2, 2-4-2, 4-4-2. Measures 4-5 show 4-4-2, 2-2-0-2, 0-0-1. Measures 6-7 show 2-0-0, 2-2-1, 0-2-0-0-0-2-0-1.

40

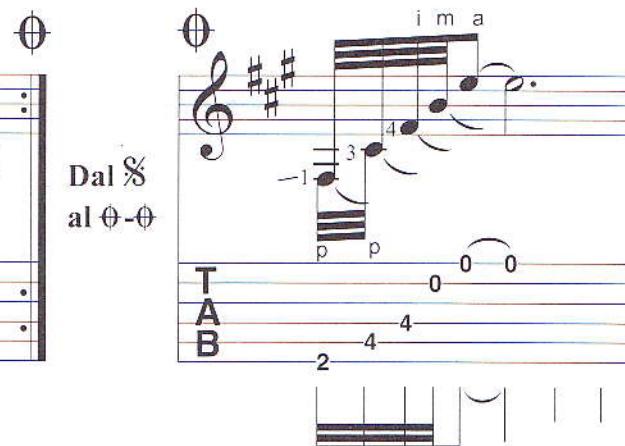
Music staff: Treble clef, key signature of two sharps, time signature 2/4.

TAB staff: Three lines labeled T, A, B corresponding to the guitar strings.

Picking pattern: Measures 1-2 show 0-2-0, 2-2-1. Measures 3-4 show 0-2-0-0-0-2-0-1.

Strumming pattern: Measures 1-2 show vertical strokes. Measures 3-4 show horizontal strokes.

Text: Dal S al Θ



Zupfbegleitung:
Picking Pattern:

F#m

Chord: F#m

Picking pattern: R z M R z M

Strum pattern: D D

Hand positions: m i m i

Notes: c p p c p p

Strums: V V V V

Text: etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

Come As You Are

Intro

F#m E F#m E Verse
 ||: _____ | _____ | _____ | _____ :|| 1. Come, as you are, | _____ as you were,

F#m

as I want | _____ you to be; | _____ as a friend, | _____ as a friend, | _____ as an old | _____ en - e - my.

(Verse)

F#m E F#m E

2. Take your time, | _____ hur - ry up, | _____ (the) choice is yours, | _____ don't be late.
 3. Come, | _____ doused in mud, | _____ soaked in bleach, | _____ as I want | _____ you to be;

F#m

Take a rest, | _____ as a friend, | _____ as an old | _____ mem - o - ry, } | _____ a |
 as a trend, | _____ as a friend. | _____ as an old | _____ mem - o - ry, } | _____ a |

A

A F#7sus4 A F#7sus4 A F#7sus4 Refrain
 mem-o-ry, | _____ a | _____ mem-o-ry, | _____ a | _____ mem-o-ry, | _____ a... | 1. A | :||

2/3.

Bridge

A B D B D B

And I | swear that I | don't have a gun. | No, I don't | have a gun.

D

B D Interlude
 No, I don't | have a gun. | :| F#m E F#m E | | Dal |
 | | al |

∅

F#7sus4

