

# FINGERPICKING BALLADS

15  
SONGS

ARRANGED FOR SOLO GUITAR  
IN STANDARD NOTATION  
& TABLATURE



HAL LEONARD®

# INTRODUCTION TO FINGERSTYLE GUITAR

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

## THE RIGHT HAND

The most common right-hand position is shown below:



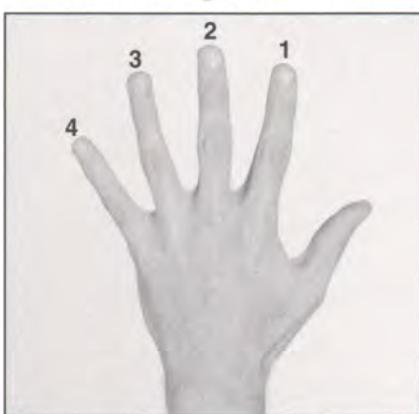
Use a high wrist; arch your palm as if you were holding a ping-pong ball. Keep the thumb outside and away from the fingers, and let the fingers do the work rather than lifting your whole hand.

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

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

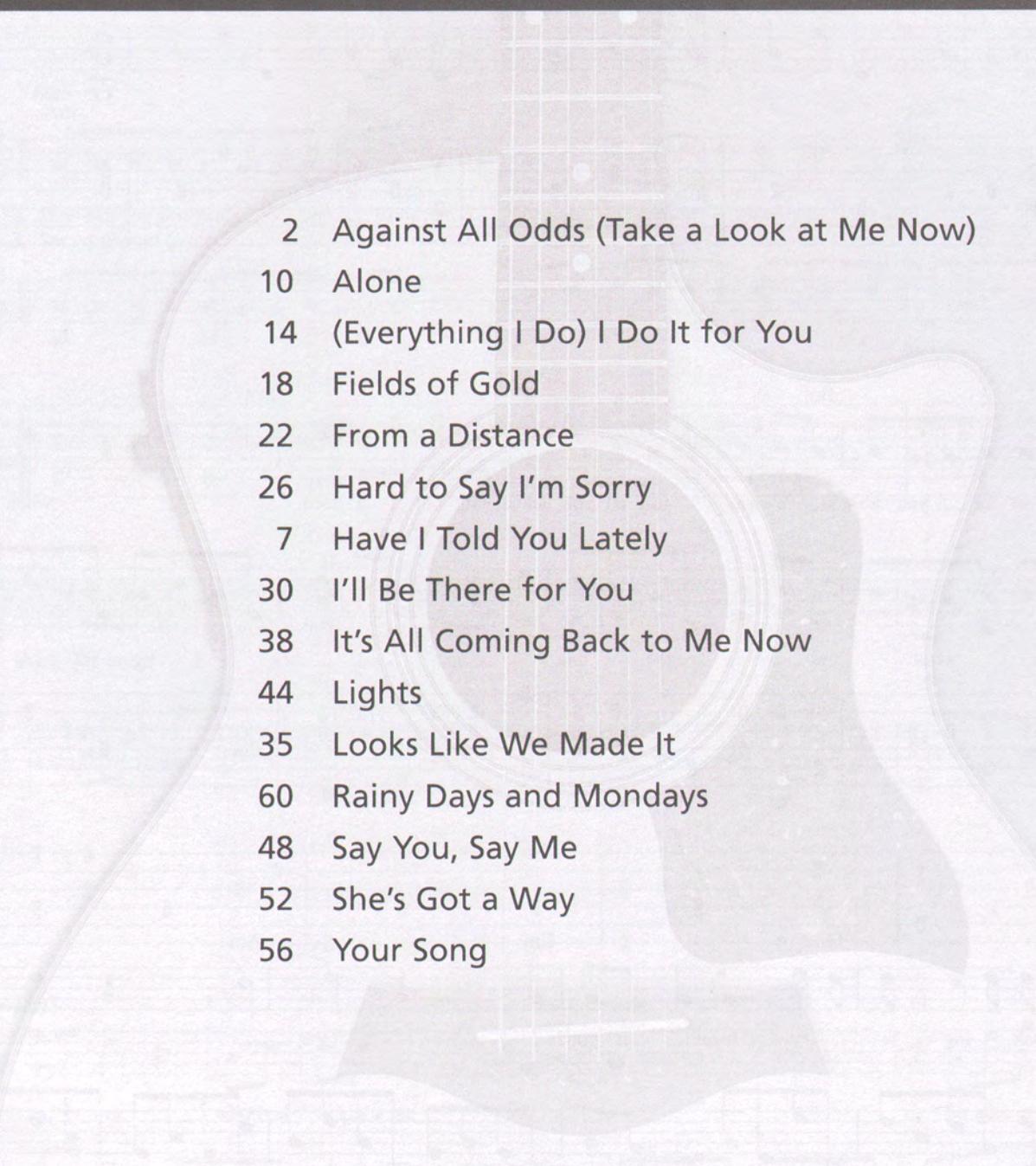
## THE LEFT HAND

The left-hand fingers are numbered 1 through 4:



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

# FINGERPICKING BALLADS

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# Against All Odds

(Take a Look at Me Now)

Words and Music by Phil Collins

## Intro

Moderately

The intro consists of a treble clef staff with a 3/4 time signature. The first measure starts with a Dm chord. The second measure starts with a G chord. The third measure starts with a Dm chord. The fourth measure starts with a G chord.

Guitar tab (T-A-B) for the intro:

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

## Verse

Am

Bm

C

Dm7

1. How can I just let you walk away, just let you leave without a trace, when I

Guitar tab (T-A-B) for the verse:

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

F

G

Em

Am

stand here taking every breath with you? Ooh. You're the

Guitar tab (T-A-B) for the verse continuation:

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

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Dm7 G

on - ly one who real - ly knew me at all. \_\_\_\_\_

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

**Verse**

Am Bm C Dm7

2. How can you just walk \_ a - way \_\_\_ from me, when all I can do is watch you leave? \_ 'Cause we've  
 3. See additional lyrics

Guitar Tab Chords:

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

F G Em Am  
 share the laugh - ter and \_\_ the pain, \_\_ and e - ven shared \_ the tears. \_\_ You're the

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

Dm7 Gsus4 G

on - ly one who real - ly knew me at all. \_\_\_ So take a look at me now, \_

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

3 3 3 3

## Chorus

C D/F#

Am7

F

Dm

G

C

D/F#

Am7

F

Dm7

1.  
Gsus4

G

3. I

2.  
G

Chorus  
C

D/F#

Take a good look at me now, \_\_\_\_\_ 'cause I'll \_\_\_\_\_ still be stand-ing here. \_\_\_\_\_

Am7

F

Dm7

And you com-in' back \_\_\_ to me is a - gainst all odds, \_\_\_ it's the chance I've got \_\_\_ to take. \_\_\_

Guitar tablature for Gsus4 and G chords. The top staff shows a Gsus4 chord with a grace note. The middle staff shows a Gsus4 chord with a bass note on the third string. The bottom staff shows a G chord with a bass note on the third string.

Chord: Gsus4

Chord: G

Guitar tablature for the Outro section, starting in Dm, transitioning to G, and returning to Dm. The tab shows a repeating pattern of chords and strumming. The first measure is a Dm chord. The second measure starts with a G chord, followed by a Dm chord. The third measure is a Dm chord. The fourth measure is a G chord. The fifth measure is a Dm chord. The sixth measure is a G chord. The seventh measure is a Dm chord.

G Dm7 Csus2 G/B F G

Take a look at me now.

*rit.*

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

### *Additional Lyrics*

3. I wish I could just make you turn around,  
Turn around and see me cry.  
There's so much I need to say to you,  
So many reasons why.  
You're the only one who really knew me at all.

# Have I Told You Lately

Words and Music by Van Morrison

## § Chorus

Slowly

Music notation for the § Chorus section. The top staff shows a melody in G major with chords G, C, C/D, and G. The lyrics are: "Have I told you late-ly that I love you? Have I told you there's no one else a -". The bottom staff shows a guitar tab with strings T, A, and B.

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

Music notation for the bridge section. The top staff shows a melody in C major with chords C, C/D, C, and Bm. The lyrics are: "bove you? Fill my heart with glad-ness, take a-way all my sad-ness,". The bottom staff shows a guitar tab with strings T, A, and B.

C - | :| C/D | :| C | :| Bm |  
bove you? Fill my heart with glad-ness, take a-way all my sad-ness,  
T 2 0 2 0 0 1 | 1 0 3 3 0 0 3 | 0 3 3 0 0 2 0  
A 3 | 3 2 | 2 2 |

Music notation for the Am chord and To Coda section. The top staff shows a melody in Am with chords Am, C/D, G, and C/D. The lyrics are: "ease my trou-bles that's what you do.". The middle staff shows a melody in G major with chords G, G, and G. The lyrics are: "1. For the morn - in' sun in all its 2. Instrumental". The bottom staff shows a guitar tab with strings T, A, and B.

Am C/D G C/D G  
ease my trou-bles that's what you do.  
To Coda G  
1. For the morn - in' sun in all its  
2. Instrumental  
T 0 2 0 1 3 3 0 2 | 0 0 3 0 1 0 2 | 0 3 1 0 2 0  
A 3 | 3 0 | 0 2 | 3 3 |

C C/D G C C/D

glo - ry greets the day with hope and com - fort, too.

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

C Bm7 Am C/D

You fill my life with laugh-ter and some-how you make it bet - ter, ease my trou-bles that's what you

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

G Am7 G/B Cmaj7 Bridge

do. There's a love that's di-vine and it's yours and it's mine

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

Bm Bm/A G Am7 G/B Cmaj7

like the sun. At the end of the day,

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

Bm

1. C C/D | 2. C C/D | *D.S. al Coda*

we should give thanks and pray — to the one, to the one. Have I to the one. And have I

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

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

**Φ Coda**

G Am7 G/B C Outro Bm

do. Take a-way all my sad - ness, — fill my life with glad-ness,

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

3 | 3 | 2 | 2 |

Am C/D G Am7 G/B C

ease my trou-bles that's what you do. Take a-way all my sad - ness, —

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

0 | 3 | 3 | 3 |

Bm Am C/D G

— fill my life with glad-ness, ease my trou-bles that's what you do.

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

2 | 2 | 3 | 3 |

# Alone

Words and Music by Billy Steinberg and Tom Kelly

## Intro

Moderately

Em C D D7 Em C D B

T 3 0 3 0 3 5 | 2 2 0 1 3 1 | 0 0 0 3 1 3 1 | 2 2 0 2 4 0 2 0 |  
A 0 0 0 0 0 0 | 0 2 0 2 0 2 | 0 2 0 2 0 2 |  
B 0 3 0 3 | 0 0 0 3 | 0 3 | 0 2 0 2 |

## Verse

Em Csus2 D D/C Em C

1. I hear the tick-ing of the clock. I'm ly-ing here, the room's pitch dark.  
2. See additional lyrics

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

D B Em Csus2 D D/C

I won-der where you are to-night, no an-swer on the

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

Em C D B C G/B  
 tel - e - phone. And the night goes by so ver - y slow.  

 The tablature shows six lines of guitar notation. The first line starts with Em, followed by a measure with a single vertical bar (C), a measure with a horizontal bar (D), a measure with a vertical bar (B), a measure with two vertical bars (C), and a measure with a vertical bar and a horizontal bar (G/B). The second line starts with 'tel - e - phone.' and continues with 'And the night goes by so ver - y slow.' The tablature includes fingerings such as '1', '2', '3', '4', and '0'. The bottom line provides a detailed fret number for each string, ranging from 0 to 3.

Am7 G C G/B Am7 Dsus4 D

The musical score consists of two staves. The top staff is for the vocal part, starting with a treble clef, a key signature of one sharp (G major), and a common time signature. It includes lyrics: "Till now — I". The bottom staff is for the guitar, showing a standard six-string guitar neck with fret numbers (0, 1, 2, 3) and string numbers (3, 2, 1, 0). The vocal part begins with a rest followed by a single note on the first beat of the second measure. The guitar part starts with a rhythmic pattern of eighth notes. The vocal part continues with eighth-note patterns, including a melodic line and a sustained note. The guitar part follows with its own eighth-note patterns. The vocal part concludes with a melodic line and a sustained note. The guitar part ends with a final eighth-note pattern.

C G Am F C G  
 al - ways got by \_\_\_\_ on my own. \_\_\_\_ I nev - er real - ly cared un - til I met you.  
 1/3 CI -----

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

Am F C G C/E F

And now it chills me to the bone. How do I get you a - lone? -

G C/E F To Coda 2 G

How do I get you a - lone? -

D.S. al Coda 1 Bm

⊕ Coda 1 Pre-Chorus

Am F C G

1/3 CI -----

*D.S.S al Coda 2*

Am F C G

Oh, \_\_ oh, \_\_ oh. \_\_\_\_\_

Guitar tablature:

```

    0 8 6 | 0 3 5 3
    1 2 0   0 0 0
    0 8 7 | 3
  
```

*(5)*

## Coda 2

G A -

Guitar tablature:

```

    3 0 0 5
    3
  
```

C/E F G C/E F G

lone, \_\_\_\_\_ a - lone. \_\_\_\_\_

Guitar tablature:

```

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

**Outro**

Bm Em C D D7 Em

*rit.*

Guitar tablature:

```

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

### Additional Lyrics

2. You don't know how long I have wanted  
To touch your lips and hold you tight, oh.  
You don't know how long I have waited,  
And I was gonna tell you tonight.  
But the secret is still my own,  
And my love for you is still unknown.  
Alone.

# (Everything I Do) I Do It for You

from the motion Picture ROBIN HOOD: PRINCE OF THIEVES

Words and Music by Bryan Adams, Robert John Lange and Michael Kamen

## Intro

Slowly

Sheet music and tablature for the intro of the song. The music is in 4/4 time with a key signature of two sharps. The first measure shows a D chord. The second measure shows an A chord. The third measure shows a G/B chord. The tablature below shows the strings T, A, and B with corresponding fingerings: 2, 3, 3; 3 5 5 2; 0. The next measures show chords A and G/B with corresponding tablature fingerings.

## Verse

Sheet music and tablature for the verse of the song. The music is in 4/4 time with a key signature of two sharps. The first measure shows an Asus4 chord. The second measure shows an A chord. The third measure shows a D chord. The fourth measure shows an A chord. The lyrics "Look in - to my eyes, \_\_\_\_\_" and "you will see \_\_\_\_\_" are written below the music. The tablature below shows the strings T, A, and B with corresponding fingerings: 3 2 3 2 2 2; 0 2 0 2 0 2; 2 3 2 0 2 0 3; 0 2 0 2 0 2 0. The next measures show chords A and G/B with corresponding tablature fingerings.

G

Asus4

A

D

Sheet music and tablature for the verse continuation of the song. The music is in 4/4 time with a key signature of two sharps. The first measure shows a G chord. The second measure shows an Asus4 chord. The third measure shows an A chord. The fourth measure shows a D chord. The lyrics "what you mean to \_\_\_\_\_ me. Search your heart, \_\_\_\_\_ search your" are written below the music. The tablature below shows the strings T, A, and B with corresponding fingerings: 0 0 2 3 0 2 0 3; 0 2 3 2 2 2 2 0; 2 0 3 2 0 2 0 3; 0 2 0 2 0 2 0. The next measures show chords A and G/B with corresponding tablature fingerings.

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A G D A

soul, — and when you find me there you'll search no more. Don't <sup>(2)</sup>

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

Em D Em D Em A

tell me it's not worth try-in' for. You can't tell me it's not worth dy-in' for. You know it's  
VII pos. VII pos.

8 8 7 8 7 10 7 | 0 0 0 0 7 7 | 8 8 7 8 7 10 7 | 0 0 0 2 2 3  
0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

D Asus4 A D

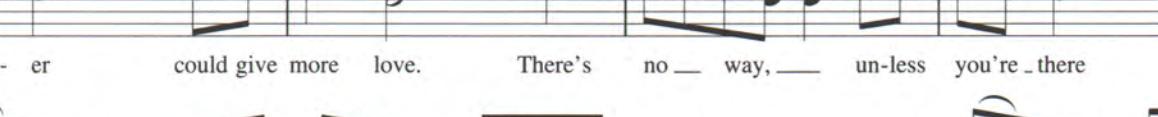
true, ev'-ry-thing I do, I do it for you.

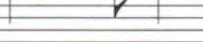
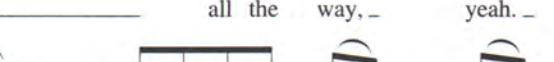
2 0 3 2 3 5 3 2 | 0 2 3 2 2 2 | 0 3 0 2 0 2 3 2  
0 0 0 2 0 0 0 2 | 0 0 0 2 0 0 0 2 | 0 0 0 2 0 0 0 2

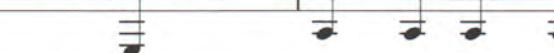
1. 2. Bridge C F 1/3 CI

There's no love like your love and no

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

C G/B D A  
 oth - er could give more love. There's no way, un-less you're there all the  


E  A  D 
  
 time, \_\_\_\_\_ all the way, - yeah. - Oh, you can't VII pos.-----  



D A G/D

fight for you,  
I'd lie for you,  
walk the wire  
for you,  
yeah, I'd

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

Asus4 A G/B G D

do, oh, \_\_\_\_\_ I do it for you.

2

### *Additional Lyrics*

2. Look into your heart, you will find,  
There's nothing there to hide.  
Take me as I am, take my life,  
I would give it all, I would sacrifice.  
Don't tell me it's not worth fighting for.  
I can't help it, there's nothing I want more.  
You know it's true, ev'rything I do,  
I do it for you.

# Fields of Gold

## **Music and Lyrics by Sting**

## Verse

### **Moderately**

Em7

Cadd9

1. You'll re - mem - ber me, — when the west wind moves, — up - on the fields - of bar -  
3. See additional lyrics

### **3. See additional lyrics**

G Em7 Cadd9 G C/E D

- ley. You'll for - get the sun, — in his jeal-ous sky, — as we walk in fields — of gold.

## Interlude

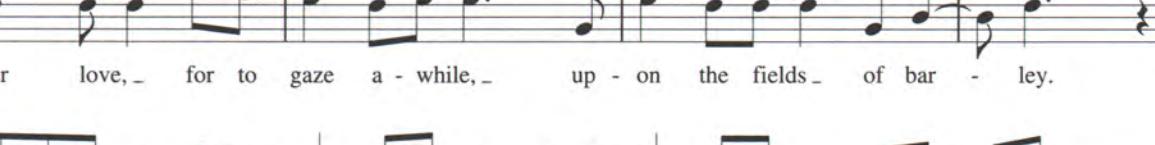
Em

C

G

2. So she

#### **4. See additional lyrics**

Verse  
 Em7 Cadd9 G  

 took her love, \_ for to gaze a - while, \_ up - on the fields\_ of bar - ley. In his

Em7                      Cadd9                      G                      C/E      D                      1.  
 arms she fell, — as her hair came down, — a - mong — the fields of gold.                      3. Will you

The sheet music consists of two staves. The top staff is for voice and piano, with chords Em7, Cadd9, G, C/E, D, and 1. G indicated above the notes. The lyrics "arms she fell, — as her hair came down, — a - mong — the fields of gold." are written below the notes. The bottom staff is a guitar tab with a sixteenth-note pattern. The tab includes a measure number 4 and a 2 over a note in the eighth measure.

2. G Bridge C G C

I nev - er made prom-is - es light - ly,  
and there have been

Guitar Tablature:

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

G C G C/E D

some that I've bro - ken. But I swear, \_ in the days still left, we'll walk \_ in fields \_ of gold.

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

G C/E D G

We'll \_ walk in fields \_ of gold. 5. Man - y

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

**Verse**

Em7 Cadd9 G

years have passed \_ since those sum - mer days, \_ a - mong the fields \_ of bar - ley. See the  
6. See additional lyrics

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

Em7 Cadd9 G 1.  
 C/E D

chil - dren run, — as the sun goes down, — a - mong the fields — of gold.

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

G 2. C/E D G

6. You'll re - walked in fields — of gold, when we

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

C/E D G C/E D G

walked in fields — of gold, when we walked in fields — of gold. —

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

### *Additional Lyrics*

3. Will you stay with me, will you be my love,  
Among the fields of barley?  
We'll forget the sun in his jealous sky,  
As we lie in fields of gold.
  4. See the west wind move, like a lover so,  
Upon the fields of barley.  
Feel her body rise, when you kiss her mouth  
Among the fields of gold.
  6. You'll remember me, when the west wind moves,  
Upon the fields of barley.  
You can tell the sun, in his jealous sky,  
When we walked in fields of gold,  
When we walked in fields of gold,  
When we walked in fields of gold.

# From a Distance

Words and Music by Julie Gold

## Intro

Moderately slow

Sheet music and guitar tab for the intro. The music is in 4/4 time with a key signature of one sharp. The notes are G, D/F♯, C/E, G/D, C, G/B, and D. The guitar tab shows fingerings: T 0, A 1, B 3; T 0, A 1, B 0; T 3, A 2, B 3; T 3, A 1, B 0; T 3, A 2, B 3; T 2, A 0, B 2; T 0, A 1, B 2.

## Verse

Sheet music and guitar tab for the verse. The music is in 3/4 time with a key signature of one sharp. The chords are Em7, G/B, C, G/B, Am, G, D, G, and C. The lyrics are: 1. From a distance the world looks blue -  
2., 3. See additional lyrics. The guitar tab shows fingerings: T 3, A 3, B 0; T 3, A 1, B 3; T 0, A 2, B 2; T 0, A 2, B 0; T 3, A 0, B 3; T 3, A 2, B 0; T 0, A 3, B 3.

Sheet music and guitar tab for a middle section. The music is in 4/4 time with a key signature of one sharp. The notes are D/F♯, G, C, D/F♯, G, D, and C. The lyrics are: and green, and the snow - capped moun - tains white. From a

The guitar tab shows fingerings: T 2, A 0, B 3; T 3, A 3, B 3; T 3, A 1, B 1; T 2, A 0, B 2; T 2, A 4, B 4; T 3, A 0, B 3; T 3, A 2, B 0; T 0, A 3, B 3.

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G C D/F# G C D/F#
   
 dis - tance, the o - cean meets \_\_\_\_\_ the stream, \_ and \_ the ea - gle \_\_\_ takes to

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

C G/B G/D D C G  
 ech - oes through \_ the land. \_\_\_\_\_ It's the voice of hope, \_ it's the  


C G/B D | 2. G D G Bridge  
 2. From a man. God \_ is watch-ing us. \_\_ God \_ is

G G/F# Em Am7 D/F# C/G G  
 watch-ing us. \_\_ God \_ is watch-ing us from a dis - tance. \_\_

**Interlude**

G G/B C D

Em7 G/B C G/B Am G D

G D C G C Am Em D

3. From a

**Coda**

C D Em C G

heart \_\_\_\_ of ev - 'ry \_\_\_\_ man.

It's the hope of \_\_\_\_ hopes, \_\_\_\_ it's the \_\_\_\_

5/6CIII- 2/3CV-

C G C D G rit. D G

love of loves. It's the song of ev - 'ry man.

rit.

*Additional Lyrics*

2. From a distance we all have enough, and no one is in need.  
And there are no guns, no bombs, and no disease, no hungry mouths to feed.  
From a distance we are instruments marching in a common band  
Playing songs of hope, playing songs of peace. They're the songs of every man.
3. From a distance you look like my friend, even though we are at war.  
From a distance I just cannot comprehend what all this fighting is for.  
From a distance there is harmony, and it echoes through the land.  
And it's the hope of hopes, it's the love of loves. It's the heart of every man.

# Hard to Say I'm Sorry

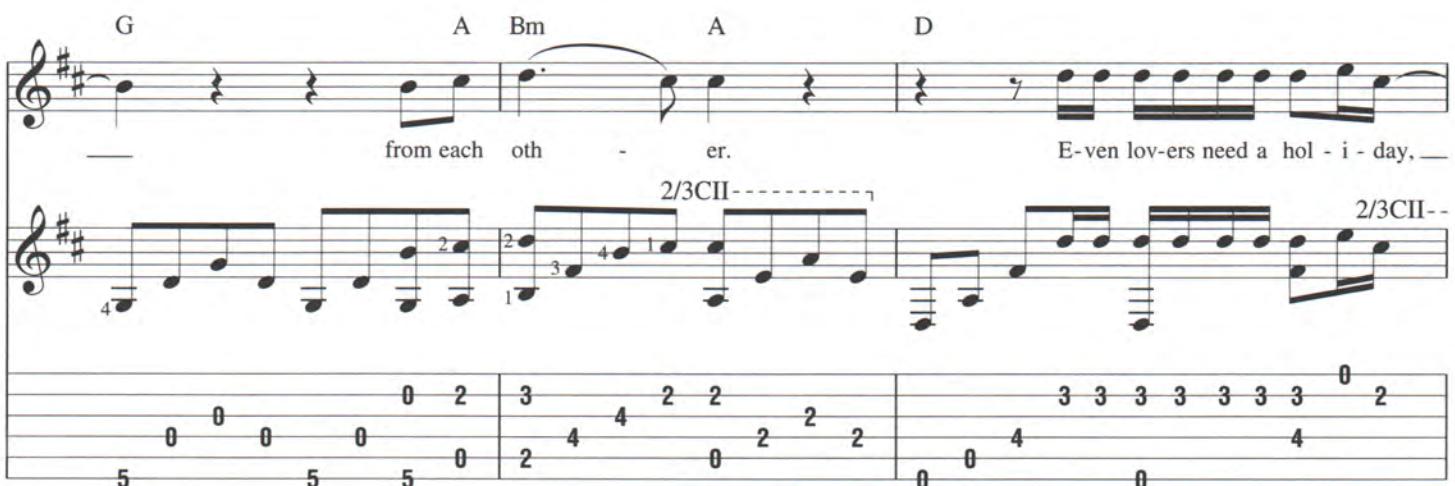
**Words and Music by Peter Cetera and David Foster**

Drop D tuning:  
(low to high) D-A-D-G-B-E

Verse

### Moderately

D



**Pre-Chorus**

Pre-Chorus (Bm, Em7, D/A, D, Bm, Em7) lyrics: Hold me now. It's hard for me to say I'm sorry. I just want you to.

Guitar tab (string 6 to string 1):

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

**Chorus**

To Coda 1 (Asus4, A, D, G/B, A/C#) lyrics: { stay. } { know. } After all that we've been through, I will make it.

Guitar tab (string 6 to string 1):

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

**To Coda 2**

Bm Bm/A E D/A A Bm A/C# D G/B A/C# A/B F#/A# lyrics: up to you. I'll prom - ise to. And af - ter all that's been said — and done, you're just —

5/6CII- (Guitar tab string 6 to string 1):

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

*D.C. al Coda 1*

the part of me I can't let go.

**Coda 1**

Hold me now... I really want to tell you I'm sorry. I could never let you

4/6CVII- - - - 5/6CVII- - - - 5/6CII- - - -

**Coda 2**

*D.S. al Coda 2*

go.

the part of me I can't let go.

**Outro-Chorus**

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

Af - ter all that we've been through, I will make it up to you. I'll prom -

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

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

D/A A Bm A/C# D G/B A/C# A/B F#/A#

- ise to. You're gon - na be \_\_\_ the

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

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

Bm Bm/A E/G# Gm Asus4 A rit. D

luck - y one.

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

2 0 6 5 0 0 2 2 0 2 0 2 0 2 0 2 0 2 0

*Additional Lyrics*

2. Couldn't stand to be kept away,  
Just for the day, from your body.  
Wouldn't wanna be swept away,  
Far away, from the one that I love.

# I'll Be There for You

Words and Music by Jon Bon Jovi and Richie Sambora

Drop D tuning:

(low to high) D-A-D-G-B-E

## Intro

Moderately

N.C.(D)

The musical notation shows a 4/4 time signature with a key signature of two sharps. The first measure consists of eighth-note pairs. The second measure has a sixteenth-note pair followed by a quarter note. The third measure has a sixteenth-note pair followed by a quarter note. The fourth measure has a sixteenth-note pair followed by a quarter note. The fifth measure has a sixteenth-note pair followed by a quarter note. Below the notation is a guitar tab with three lines for the strings T, A, and B. The tab shows the fingerings for each measure: 1-3-3, 3-5-5, 5-8-8, 8-7-7, and 1-3-3-3.

## Verse

D

Em

1. I guess this time you're real-ly leav - ing.  
3. See additional lyrics

The musical notation shows a 4/4 time signature with a key signature of two sharps. The first measure consists of eighth-note pairs. The second measure has a sixteenth-note pair followed by a quarter note. The third measure has a sixteenth-note pair followed by a quarter note. The fourth measure has a sixteenth-note pair followed by a quarter note. The fifth measure has a sixteenth-note pair followed by a quarter note. Below the notation is a guitar tab with three lines for the strings T, A, and B. The tab shows the fingerings for each measure: 3-5-5-5, 5-8-8-7, 2-2-0, 3-0, 2-0, 4-2-0.

G

D

I heard your suit-case say good - bye.

Well, as my

The musical notation shows a 4/4 time signature with a key signature of two sharps. The first measure consists of eighth-note pairs. The second measure has a sixteenth-note pair followed by a quarter note. The third measure has a sixteenth-note pair followed by a quarter note. The fourth measure has a sixteenth-note pair followed by a quarter note. The fifth measure has a sixteenth-note pair followed by a quarter note. Below the notation is a guitar tab with three lines for the strings T, A, and B. The tab shows the fingerings for each measure: 0-0, 0-2-0, 4-0, 4-0, 0-2-3-2, 0-3-2, 0-2-0, 2-2-0.

Em G D  
 brok-en heart lies bleed-ing, you say true love, it's su-i-cide.  


**Verse**

D Em G

2. You say you've cried a thou-sand riv - ers, \_\_\_\_\_ but now you're  
 4. See additional lyrics

D

swim - min' for the shore. \_\_\_\_\_ You left me drown - in' in \_\_\_\_ my

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

Em G A  
 tears, — and you won't save \_ me an - y - more. \_\_\_\_\_ I'm

Chords: Em, G, A  
 Vocal lyrics: tears, — and you won't save \_ me an - y - more. \_\_\_\_\_ I'm  
 Guitar tab:  
 2 0 0 | 0 0 | 3 3 0 | 0 3 3 | 0 3 2 0 | 2 2 | 2 2 |  
 0 0 | 2 4 5 | 0 5 5 | 0 0 | 0 0 | 2 2 | 0 0 |


  
 swear to you. When you breathe, I wan-na be the air for you. I'll be there for



D Bm G

you. I'd live and I'd die for you, I'd steal the sun from the sky for you. Words can't say what

A                    C                    To Coda 1.  
                    G                    N.C.(D)

love can do. I'll be there for you.

Guitar Tab (Fretboard 5):

```

0 0 3 | 2 0 0 | 1 2 0 | 3 3 3 | 3 5 5 | 5 8 8 7 .
      0 2 0 | 3 2 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 .
      5       5
  
```

2.                    D                    A                    Bridge  
                    A                    G

you.

I was-n't there when you were hap -

Guitar Tab (Fretboard 0-5):

```

3 2 4 | 2 0 2 | 2 3 2 | 5 5 5 5 | 5 5 5 | 2 0 0
      4 2 4 | 0 2 0 | 0 2 0 | 0 6 0 | 0 6 0 | 0 0 0 .
      0       0
  
```

A                    D                    A

py,

and I was-n't there when you were down, child.

Guitar Tab (Fretboard 5):

```

0 0 0 | 5 5 5 5 | 5 5 5 | 2 3 2 | 0 2 2 3 0
      0 0 0 | 6 6 0 | 6 6 0 | 0 2 0 | 0 2 0 .
      5       5
  
```

Bm G

Did-n't mean to miss your birth-day, ba - by. I wish I'd seen you

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

A N.C. D.S. al Coda

blow those can - dles out.

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

Harm. -----

**Coda**  
N.C.(D)

you.

3 3 3 | 3 5 5 | 8 7 | 0 |

*Additional Lyrics*

3. I know you know we've had some good times.  
Now they have their own hidin' place.  
Well, I can promise you tomorrow,  
But I can't buy back yesterday.
4. And baby, you know my hands are dirty,  
But I wanted to be your valentine.  
I'll be the water when you get thirsty, baby.  
When you get drunk, I'll be the wine. Oh...

# Looks Like We Made It

Words and Music by Richard Kerr and Will Jennings

Drop D tuning:

(low to high) D-A-D-G-B-E

Verse

Slowly

The musical score for the first verse consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It features a measure of rests followed by eighth-note patterns in D and G major. The lyrics "There you are, — look-in' just the same as you did last time I" are written below the staff, with "See additional lyrics" as a note. The bottom staff is a bass staff with a key signature of one sharp (F#), showing a bass line with notes corresponding to the chords D and G.

The musical score continues with another treble clef staff in F# major. It shows a measure of rests followed by eighth-note patterns in D and G major. The lyrics "touched you. And here I am, — close to get-tin' tan-gled up — in-side the" are written below the staff. The bottom staff is a bass staff with a key signature of one sharp (F#), showing a bass line with notes corresponding to the chords D and G.

The musical score continues with a treble clef staff in F# major. It shows eighth-note patterns in D, D/C#, Bm, E7, A, and Bm. The lyrics "thought of you. Do you love him as much as I — love her? And will that love be" are written below the staff. The bottom staff is a bass staff with a key signature of one sharp (F#), showing a bass line with notes corresponding to the chords D, D/C#, Bm, E7, A, and Bm.

Esus4                    E7                    A                    G/A                    Chorus D                    Dmaj9

strong when old feelings start to stir? —  
 Looks like we  
 Oh no, we made it.  
 Left each

Guitar tablature below:

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

Gmaj7                    A                    F#m7                    B7                    Em7                    G/A

other on the way to another love. —  
 Looks like we

Guitar tablature below:

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

D                    Dmaj9                    Gmaj7                    A                    F#m7                    Bm                    To Coda

made it, or I thought so till today until you were there ev'-ry-where. And

Guitar tablature below:

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

1. Em                    D/F#                    G                    A                    D                    A/D                    G/D

all I could taste was love the way we made it.

Guitar tablature below:

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

2.

Em D/F# G A Bridge Bm7 F#m7

all I could taste was love - the way we made it.  
Oh, we

2/3CII -----

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

Bm7 G/A D.S. al Coda

made it.  
Looks like we

5/6CII -----

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

### Coda

Em D/F# G A

all I could taste was love - the way we

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

Outro D Dmaj9 G/D A11/D D

made it.  
1., 3. Looks like we  
2. Ooh, babe, we  
made it.

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

### Additional Lyrics

2. Love's so strange,  
Playin' hide and seek with hearts and always hurting.  
And we're the fools,  
Standin' close enough to touch those burnin' memories.  
And if I hold you for the sake of all those times  
Love made us lose our minds,  
Could I ever let you go?

# It's All Coming Back to Me Now

Words and Music by Jim Steinman

## Verse

Moderately

Music staff: G, G/B, C, Am, Bm  
Guitar Tab:  
T 0 1 | 3 1 0 3 3 3 | 0 1 | 1 1 1 1 1 0 0 0  
A 3 | 2 | 3 2 3 0 2 0 0 | 0 2 2 0 0 0  
B 3 | 2 | 3 3 2 0 2 0 0 | 0 2 2 0 0 0

There were nights when the wind was so cold  
that my body froze in bed if I just

Music staff: Em, Am, C, Dsus4, D  
Guitar Tab:  
0 2 2 0 2 0 | 2 0 | 0 2 3 3 2 | 0 2 3 0 1  
2 0 | 3 2 3 | 0 2 3 0 2 | 0 2 3 0 1

lis - tened to it right out - side the win - dow.  
There were

Music staff: G, G/B, C, Am, Bm  
Guitar Tab:  
3 1 0 3 3 3 | 0 1 | 2 0 0 2 2 0 | 1 1 1 1 0 0 0  
2 | 3 | 3 2 3 0 2 0 | 0 2 2 0 0 0

days when the sun was so cruel,  
all the tears turned to dust, and I just

Em Am C Dsus4 D

knew my eyes were dry - ing out for - ev - er. —

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

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

**§ Pre-Chorus**

Bm Em D/F# G Bm Em

I fin-ished cry - ing in the in - stant that you left, — and I can't re - mem - ber where or when or  
*See additional lyrics*

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

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

C D Bm Em C D

how. — And I ban - ished ev - 'ry mem - 'ry you and I had ev - er

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

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

C C/D Chorus G

made.

1. But when you touch me like this, — and you  
*3. See additional lyrics*

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

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

D/F# Em7 Am C D

hold me like that, — I just have to ad - mit — that it's all — com-ing back — to me. When I

G D/F# Em7 Am

touch you like this, — and I hold you like that, — it's so hard to be - lieve, — but it's all —

C D G

com-ing back — to me. (It's all com-ing back, — it's all com-ing back to me now.) There were

Em7 Am

mo-ments of gold, — and there were flash-es of light. — There were things { I'd } nev-er do a-gain, but then they'd

Bridge

C Bm G Em7 C

mo-ments of gold, — and there were flash-es of light. — There were things { I'd } nev-er do a-gain, but then they'd

Em7 C

mo-ments of gold, — and there were flash-es of light. — There were things { I'd } nev-er do a-gain, but then they'd

Em7 C Bm G Em7 C

mo-ments of gold, — and there were flash-es of light. — There were things { I'd } nev-er do a-gain, but then they'd

Em7 C

mo-ments of gold, — and there were flash-es of light. — There were things { I'd } nev-er do a-gain, but then they'd

Bm G Em Bm Em C

al - ways seemed right. — There were nights of end-less pleas-ure. It was more than {an - y } lov - ers in love. —  
 {all your }

Am7 C/D Chorus G

2. Ba - by, ba - by, if I kiss you like this, — and if you  
 4. See additional lyrics  
 2/3CV-----

D Em7 Am C D

whis-per like that, — it was lost long a - go — but it's all com-ing back — to me. If you

G D Em7 Am

want me like this, — and if you need me like that, — it was that long a - go — but it's all —

C D Em7 Am C D

— com-ing back — to me. It's so hard to re - sist, — and it's all — com-ing back — to me. I can

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

Em7 Am C D Em

bare - ly re - call, — but it's all — com - ing back — to me now.

*To Coda*

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

D/F# C Am

*D.S. al Coda*

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

## Coda

Em Dsus4 C G

**Outro**

If you for - give me all this, if I for-

D/F# Em7 Am

give you all that, we for - give and for - get, and it's all

C D G C/G G

com - ing back to me now.

Additional Lyrics

**Pre-Chorus** Thought you were hist'ry with the slamming of the door,  
And I made myself so strong again somehow.  
And I never wasted any of my time on you since then.

**Chorus 3.** But if I touch you like this,  
And if you kiss me like that,  
It was so long ago,  
But it's all coming back to me.  
If you touch me like this,  
And if I kiss you like that,  
It was gone like the wind,  
But it's all coming back to me.  
(It's all coming back, it's all coming back to me now.)

**Chorus 4.** Baby, baby, baby when you touch me like this,  
And when you hold me like that,  
It was gone with the wind,  
But it's all coming back to me.

When you see me like this,  
And when I see you like that,  
Then we've seen what we want to see,  
All coming back to me.  
The flesh and the fantasies  
All coming back to me.  
I can barely recall,  
But it's all coming back to me now.

# Lights

Words and Music by Steve Perry and Neal Schon

## ⌘ Chorus

Moderately

When the lights \_\_\_\_\_ go down in the cit - y \_\_\_\_\_

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

and the sun shines on \_\_\_\_\_ the bay, \_\_\_\_\_

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

ooh, I wan - na be there \_\_\_\_\_ in my \_\_\_\_ cit - y, \_\_\_\_ oh. \_\_\_\_

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

*To Coda*

**Em**                      **F**                      **G**

— Oh, \_\_\_\_\_ oh. \_\_\_\_\_

**Verse**

**G**                      **Em**                      **F**

So you think \_\_\_\_\_ you're lone - ly, \_\_\_\_\_

**G**                      **Em7**                      **F**

well, my friend, \_\_\_\_\_ I'm lone - ly too. \_\_\_\_\_

**G**                      **Em**                      **F**

I wan - na get back \_ to my cit - y by the bay. \_\_\_\_\_

Em F G

oh, \_\_\_\_\_ oh. \_\_\_\_\_ It's

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

**Bridge**

Em C G

sad, \_\_\_\_\_ oh, \_\_\_\_ there's been morn - ings out on the road with -

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

Em C G D/F#

out you, with - out your charms.

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

**Coda**

G Em F G

oh. \_\_\_\_\_ Mm. \_\_\_\_\_ Oh, \_\_\_\_\_ oh. \_\_\_\_\_

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

# Say You, Say Me

Words and Music by Lionel Richie

**Chorus**

**Slowly**

Say you, say me.  
Say it for al - ways.  
That's the

2/3CII -

\*T

TAB

\*T = Thumb on 6th string

way it should be.  
Say you, say me.  
Say it to-gether.

2/3CII -

T

- er, nat - 'ral - ly.

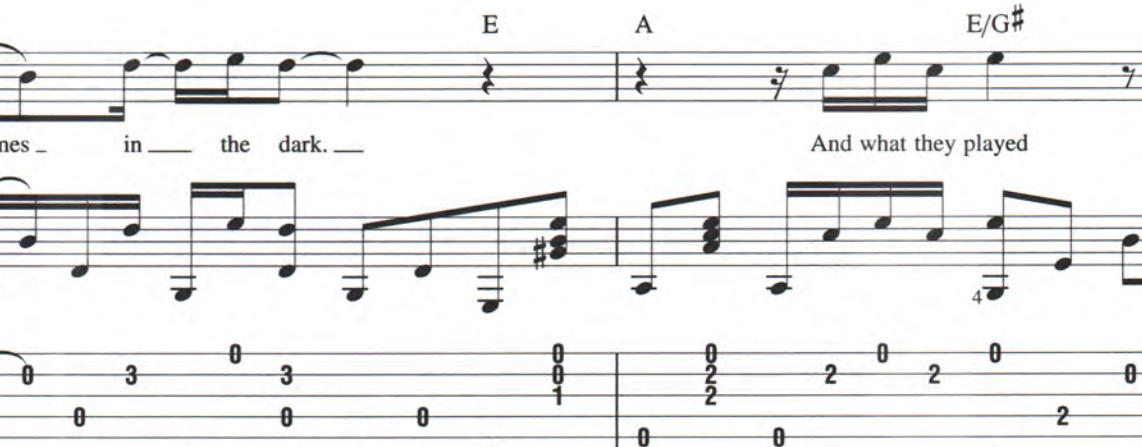
Verse

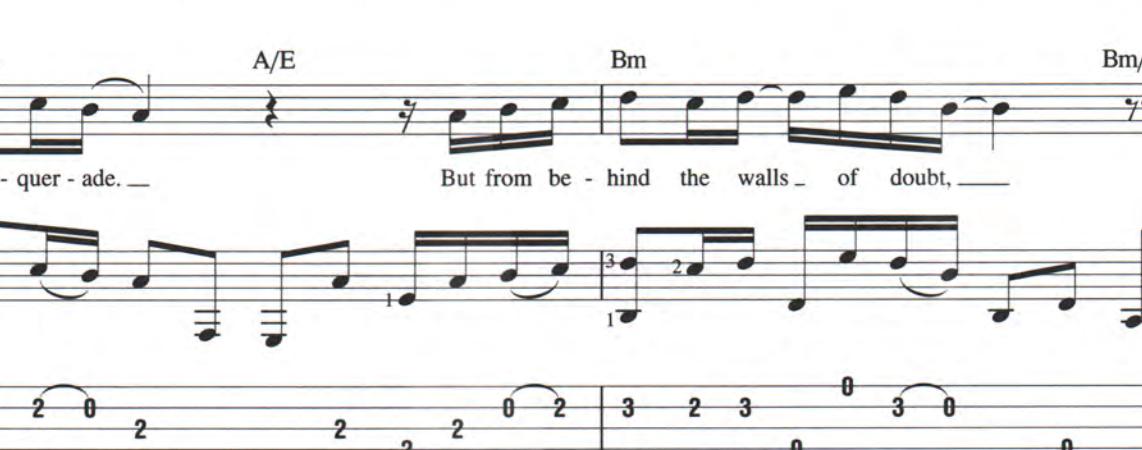
E/G#

1. I had a dream, I had an  
2. See additional lyrics

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

F#m A/E Bm Bm/A  
 awe - some \_ dream, peo - ple in the park \_\_\_\_\_ play - in'  


G E A E/G#  
 games \_ in \_ the dark. \_ And what they played was a  


F#m A/E Bm Bm/A  
 mas - quer - ade. \_ But from be - hind the walls \_ of doubt, \_ a  


1. G E G  
 voice was cry - ing out. \_\_\_\_\_ some-one there \_ to say, \_ "I'll  


**Chorus**

E A E/G# F#m7 A/E

show you." Say you, — say me. — Say it for al -

2/3CII T

D D/E A E/G#

- ways. That's the way it should be. — Say you, — say me. —

2/3CII

F#m7 A/E To Coda D D/E Faster A

Say it togeth - er, nat -'ral - ly. So you

2/3CII T

Bridge C G D A C G

think you know the an - swers. Oh, — no. — Well, the whole world's got ya dan - cin', that's right I'm -

E♭7 Em C G D A

tell-in' you. It's time to start believ - in', oh, yes. Be -

Guitar tablature:

```

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

```

**Tempo I**

C D E *D.S. al Coda*

lieve in who\_ you are;\_ you are a shin - ing star.\_\_\_\_\_

Guitar tablature:

```

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

```

**⊕ Coda**

D D/E A E/A E D A/C♯ Bm7 D/E rit. A

- er, nat'-ral ly.\_\_\_\_ Say it to - geth-er,\_\_\_\_ nat'-ral ly.\_\_\_\_

Guitar tablature:

```

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

```

*Additional Lyrics*

2. As we go down life's lonesome highway,  
Seems the hardest thing to do is to find a friend or two.  
That helping hand, someone who understands.  
And when you feel you've lost your way,  
You've got someone there to say, "I'll show you."

# She's Got a Way

Words and Music by Billy Joel

Intro  
Slowly

C

**Verse**

C G/B

1. She's got a way a - bout -  
2., 3. See additional lyrics

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

Am7 C7 F G F/A

— her.  
I don't know what it is,  
but I know that I can't  
1/3CI-----

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

G7/B G C G/B Am7 C7

live with-out her.  
She's got a way of pleas - in.  
I

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

F G F/A G7/B G  
 don't know — what it is, — but there does-n't have — to be a rea - son  
 1/3 CI

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

*To Coda* ♪

Cm                    G                    B                    Em

out a sound. She touches me and I get turned a - round.

1/2CIV

Guitar tab (chords): 4/6, 3, 0; 5, 0, 0; 4, 7, 4; 5, 3, 0

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

G7

— Oh, — oh. —

rit.

G/D                    C                    G/B                    Am                    G/B

rit.

Guitar tab (chords): 1, 0, 1; 3, 0, 2; 0, 0, 0; 3, 0, 0; 2, 0, 0

**Verse**  
**A tempo**

C                    G/B                    Am7                    C7                    F

4. She's got a smile that heals me. I don't know why it is.

1/3CI--

Guitar tab (chords): 4, She's got a smile; 3, that heals me.; 1, I don't know why it is.

G                    F/A                    G7/B                    C

but I have to laugh when she reveals me.

She's got a

1/3CI

G/B                    Am7                    C7                    F

way a - bout her.

I don't know what it is,

1/3CI

G                    F/A                    G7/B                    A♭maj7

but I know that I can't live with - out her an - y - way.

1/3CI

#### *Additional Lyrics*

2. She's got a smile that heals me.  
I don't know why it is,  
But I have to laugh when she reveals me.  
She's got a way of talkin'.  
I don't know why it is,  
But it lifts me up when we are walkin' anywhere.
3. She's got a smile that heals me.  
How I make her feel,  
And I find the strength to keep on goin'.  
She's got a light around her  
And ev'rywhere she goes  
A million dreams of love surround her ev'rywhere.

# Your Song

Words and Music by Elton John and Bernie Taupin

## Intro

Moderately

Music notation and guitar tab for the intro section. The notation shows a treble clef, common time, and a key signature of one sharp. The tab shows the strings T, A, and B with corresponding fingerings: 3, 0; 0, 0; 0, 0; 2, 0; 1, 1; 0; 3, 0; 2, 3; 2, 0; 3, 2; 0, 1; 1, 0.

## Verse

Music notation and guitar tab for the verse section. The notation shows a treble clef, common time, and a key signature of one sharp. The tab shows the strings T, A, and B with corresponding fingerings: 0, 2; 0, 2; 0; 3, 2; 3, 2; 0; 0, 2; 2, 3; 2; 2, 0; 2, 0; 0.

1. It's a lit - tle bit fun - ny, \_\_\_\_\_  
2., 3., 4. See additional lyrics

Music notation and guitar tab for the verse continuation. The notation shows a treble clef, common time, and a key signature of one sharp. The tab shows the strings T, A, and B with corresponding fingerings: 2, 2; 0, 0; 4, 0; 0, 4; 0; 4, 2; 0, 0; 4, 2; 0, 0; 3, 2; 0, 2; 0; 3.

I'm not one of those — who — can eas - i - ly hide. \_\_\_\_\_

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G D/F# B7 Em

Don't have much mon - ey, \_\_\_\_\_ but, boy, if I did, \_\_\_\_\_

G Am7 C D

I'd buy a big house where \_\_\_\_\_ we both could live.

Dsus4 D C G C/G

— this one's for you.

**Chorus**

D/F# Em Am7

And you can tell ev - 'ry - bod - y this is your song. \_\_\_\_\_

D/F# Em Am7

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

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

Em Em/D Em/C# C6

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

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

G C

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

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

To Coda

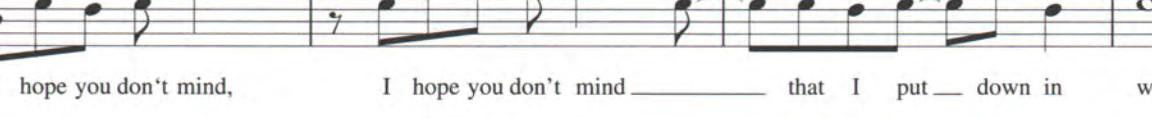
Dsus4 D

2 3 2 3 | 3 3 3 2 0

Coda

Dsus4 D

3 3 3 2 0

Em Em/D Em/C# C6  
 I hope you don't mind, I hope you don't mind \_\_\_\_\_ that I put \_\_\_ down in words \_\_\_\_\_  


Musical score for guitar showing the Outro section. The score includes three staves. The top staff shows the melody line with a treble clef and a key signature of one sharp. The middle staff shows the bass line with a treble clef. The bottom staff shows the guitar chords with a treble clef. The chords are labeled as G, C/G, D/G, C/G, and G. The score consists of five measures.

Outro

G      C/G      D/G      C/G      G

### *Additional Lyrics*

2. If I was a sculptor, but then again, no.  
Or a man who makes potions in a travelling show.  
I know it's not much but it's the best I can do,  
My gift is my song and this one's for you.

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

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

# Rainy Days and Mondays

**Lyrics by Paul Williams  
Music by Roger Nichols**

## Verse

### Moderately

G

—  
—

Bm7b5/F

E

1. Talk-in' to my - self — and feel - in' old. \_\_\_\_\_

## 2. See additional lyrics

**Chorus:**

**TAB:**

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

Am9

Bm7

Cmaj7

Bm7

## Some-times

I'd like to quit.

noth - in' ey - er seems to fit. —

Musical score and tablature for guitar. The score shows two measures of 5/6 time, indicated by the "5/6CII" markings above the staff. The first measure consists of five eighth-note chords: B7, E7, A7, D7, and G7. The second measure consists of four eighth-note chords: C7, F7, B7, and E7. The tablature below shows the corresponding fingerings for each note: 2, 1, 2, 1, 3, 2, 1, 2, 3, 2, 4, 2, 4, 2.

Em

Em/D

## Cmaj7

Am7

## D7sus4

G

## Gmaj7/B

## Hang - in'

a - round.

noth - in'

o do but frown.

The image displays a musical score for guitar. The top half consists of a treble clef staff with a key signature of one sharp and a time signature of 3/4. The music includes sixteenth-note patterns with grace notes and slurs. The bottom half is a standard six-string guitar tablature, showing the fingerings for each note across the six strings.

Am7 C/D

Rain - y days and Mon - days al - ways get me down.

1. Bm7 Em7

5/6CII

Guitar tablature for Am7:

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

Bm7 Em7

2. Bm7 Em7

5/6CII

5/6CII

Guitar tablature for Bm7 and Em7:

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

Bm7 B7

§ Bridge Em7 Cmaj7

Fun - ny, but it seems — I al - ways

2nd time, Instrumental (next 8 meas.)

5/6CII

Guitar tablature for Bm7, B7, and § Bridge:

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

Am7 D7 Gmaj7

wind up here with you.

Bm7

Nice to know — some - bod - y

Cmaj7

Guitar tablature for Am7, D7, Gmaj7, Bm7, and Cmaj7:

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

Am7 D7 B7/D<sup>#</sup> Em7 Cmaj7

loves — me. — Fun- ny, but it seems — that it's — the  
*(Instrumental ends)*

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

Am7 D7 Gmaj7 Bm7 Cmaj7

on - ly thing to do, — run and find the one — who

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

Am7 D7 Am7 D7

loves — me. —

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

**Verse**

Gmaj7 Bm/F<sup>#</sup> Bm7b5/F E

3., 4. What I feel is come — and gone be - fore. —

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

Am9 Bm7 Cmaj7 Bm7

No need to talk it out. — We know what it's all a - bout. —

5/6CII 5/6CII

Em Em/D Cmaj7 Am7 D7sus4 G Gmaj7/B

Hang - in' a - round, — noth - in' to do but frown.

To Coda  $\oplus$

Am7 C/D Bm7 Em7

Rain - y days and Mon - days al - ways get me down. —

D.S. al Coda

B7

$\oplus$  Coda

Bm7 Em7

down. —

5/6CII

Bm7

3 4 2 2 3 4 2 2

2 4 2 4 2 4 2 4

3 4 2 2 3 4 2 2

2 4 2 4 2 4 2 4

3 4 2 2 3 4 2 2

2 4 2 4 2 4 2 4

3 4 2 2 3 4 2 2

2 4 2 4 2 4 2 4

Em      Em/D      Cmaj7      Am7      D7sus4      G      Gmaj7/B

Hang - in' a - round, noth - in' to do but frown.

3 3 5 7 9 8 8 9 5 5 3 5 7 0 0 2

C      Am7      G/B      C/D      N.C.      G/B

Rain - y days and Mon - days al - ways \_\_ get me down.

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

Cadd9      G/B      Cadd9 *rit.*      Gmaj7

What I've got they used to call the blues.

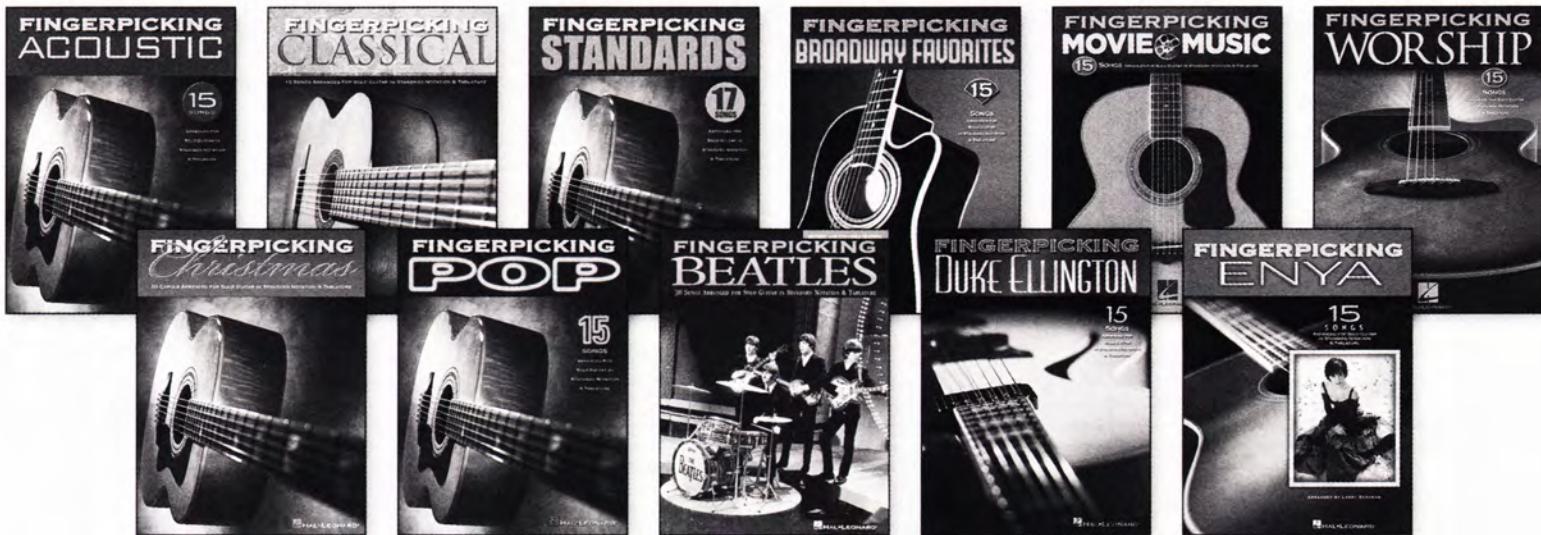
3 2 0 5 3 3 0 0 2 0 3 2 0 3 1 3 4 4 3

*Additional Lyrics*

2. What I've got they used to call the blues.  
Nothin' is really wrong, feelin' like I don't belong.  
Walkin' around, some kind of lonely clown.  
Rainy days and Mondays always get me down.

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