

FOLK-ROCK GUITAR BIBLE

35 GREAT FOLK-ROCK SONGS INCLUDING:

Best of My Love • Eight Miles High • Here Comes the Sun • Me and Bobby McGee
Time in a Bottle • Wild World • You've Got a Friend

FOLK-ROCK GUITAR BIBLE

At Seventeen

Words and Music by Janis Ian

Intro

Moderately $\bullet = 124$

Gtr. 2 Cadd9
(acous.)

mp
w/ fingers
let ring .. | let ring ..

A horizontal fretboard diagram for a six-string guitar. The strings are numbered 1 through 6 from left to right. Above the strings, a series of numbers represent fingerings: 3, 3, 1, 1, 3, 0, followed by a vertical bar, then 3, 2, 0, 2, 0, another vertical bar, and finally 3, 3, 1, 1, 3, 0. The letters TAB are printed vertically along the left edge of the diagram.

Gtr. 1 Rhy. Fig. 1

(ACOUS.)

(acous.)

mp
w/ fingers

let ring

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

*Sound of R.H. fingers hitting strings.

Verse

Gtr. 2: w/ Rhy. Fill I, 2nd time

Gr. 3: w/ Fill 1, 5 times, simile, 2nd time

Cadd9 C Cmaj7

A musical score for a single melodic line. The staff begins with a rest followed by a note. The first measure shows a C6 chord. The second measure shows a C chord. The third measure shows a Cadd9 chord. The fourth measure shows a C chord. The fifth measure shows a Cmaj7 chord. The sixth measure shows a C6 chord. The seventh measure shows a C chord.

I. I learned — the truth at sev - en - teen, — that
en - tines I nev - er knew, the

Guitar tablature for the first measure of a piece titled "The Star-Spangled Banner". The tab shows a sixteenth-note pattern starting with a muted strum. The first two strings are muted with a horizontal bar. The third string has a vertical stroke at the beginning, followed by a sixteenth-note pattern: (0) 2, 0, 2, 0. The fourth string has a vertical stroke at the beginning, followed by a sixteenth-note pattern: (0) 3. The fifth string has a vertical stroke at the beginning, followed by a sixteenth-note pattern: (0) 3. The sixth string has a vertical stroke at the beginning, followed by a sixteenth-note pattern: (0) 3. The measure ends with a vertical stroke on the first string.

Let ring = $\pi \wedge d$

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End Rhy. Fig. 1 Rhy. Fig. 2

Rhy. Fill 1

Gtr. 2

A musical score for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure consists of two eighth notes: the first is solid black and the second is hollow with a vertical stroke. The second measure shows a single eighth note with a vertical stroke. Below the staff, the lyrics "le; ring" are written, followed by a dashed horizontal line extending across the page. On the far right, the number "4" is positioned above the staff. To the left of the staff, there is a vertical column of letters and numbers: "T" (top), "A" (second from top), "B" (middle), "3" (second from bottom), "5" (bottom), and "4" (bottom-most). The number "3" is also placed below the staff, aligned with the center of the second measure.

D7sus4

Dm7

A/D

Dm7

G7/B

love - was meant for beau - ty of queens - and were high - school girls -
 Fri - day night cha - rades - ty of youth - were spent - on one -

let ring

3

2



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

Cadd9

C

Cmaj7

C6

C

— with clear skin smiles — At who mar - ried young and then re - tired —
 — more beau - ti - ful. — scy - en - teen I learned the truth. —



let ring

let ring

(3) 3
 4 4
 5 5
 3 3



let ring

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

1.

Gtr. 3: w/ Fill 1

Cadd9 C Cmaj7 C6 C Cadd9 C C Cmaj7 C6 C

2. The val - And those

let ring let ring

Rhy. Fill 2 End Rhy. Fig. 2

End Rhy. Fill 2

let ring let ring

Rhy. Fill 2

End Rhy. Fig. 2

End Rhy. Fill 2

let ring let ring

§ Chorus

Gtr. 5 tacet. 3rd time

E♭6
Rhy. Fig. 3B

Dm7

G7

Gtr. 3

of us with rav aged fac es. lack - ing in the so -
ber those who win the game to lose the love they sought.
play the game, and when we dare to cheat our selves at sol -

Gtr. 2 Rhy. Fig. 3A

let ring let ring

simile on repeat

Rhy. Fig. 3

Gtr. 1

Fill 1
Gtr. 3 (acous.)

mp

Harm. -----

T A B

5 5 5 5 5 5 5

Cm7 Fm7

cial grac - es, in des - p'rate - ly _____ re - mained - at home, - in -
to gain in de - ben - tures _____ of qual - i - ty _____ and
i - taire, in vent - ing lov - ers on _____ the phone, - re -

(0) 5 5

let ring -----

X 1 X 1 X 1 X 1 X 1 X 3 X 3 X 3 X 3 X 2 X 2 X 2 X 2 X 8 X 8 X 8 X 8 X 10 X 10 X 8 X 8 X 10 X 10

Cm7 Fm7 Ab G7

vent - ing lov - ers on _____ the phone - who called to say, "Come dance -
du - bi - ous - in - teg - ri - ty. _____ Their small town - eyes will
pent - ing oth - er lives. un - known. They call and say, "Come dance -

5 4 6/10 6 9

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

Cm7

Fm7

End Rhy. Fig. 3B

gape with me." at you and dull — and mur - mured vague ob - scen - i - ties.
with me." sur -prise when pay -ment due
and mur - mur vague ob - scen - i - ties.

End Rhy. Fig. 3A

(9) 3 3 1 1 1 1

let ring -----4

7 8 10 | 8 x 8 x 9 | x 9 x 8 9 | x 10 x 8 9 | x 8 x 8 9 | x 10 x 8 9

End Rhy. Fig. 3

To Coda 1

To Coda 2

Dm7

G7

It is-n't all it seems _ at sev-en-teen. 3. A
ex-ceds ac-counts re-ceived at
at ug-ly girls like me _ at

Rhy. Fill 3A

End Rhy. Fill 3A

let ring -----4

0 2 | 1 1 | 0 0 0 0 |

Rhy. Fill 3

End Rhy. Fill 3

let ring -----4

6 6 x 6 | 6 x 6 x 6 | 0 4 3 3 | 4 5 3 |

Verse

Gtr. 1; w/ Rhy. Fig. 2, 1st time: 1st 8 meas., 2nd time

Gtr. 2; w/ Fill 2, 2nd time

Cadd9 C

Rhy. Fig. 4

Cmaj7

C6

C

D7sus4

Dm7^{open}

A/D

Gtr. 3

brown - eyed girl in hand - me - downs, mar whose name - I nev-er could -

re - la - tioned home - town queen - ties in - to what -

Gtr. 2

let ring

3

Dm7^{open} G7

she pro - nounce, - an said, - "Pit - y, please, - the ones who serve, - needs, with a guar - an tee - of com - pan - y - and -

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

Cadd9 C Cmaj7 C6 C Cadd9 C Cmaj7

ha - they on - ly get what they de - serve." -

ven - for the el - der - ly.

4 | 4 | 4 | 4 | 4 | 4 |

Fill 2
Gtr. 2

T A B

Gtr. 1: w/ Rhy. Fill 2
 Gtr. 4: w/ Fill 3
 Cadd9
 Cmaj7
 C6
 C
 End Rhy. Fig. 4

4. And the rich - Re - mem -

Gtr. 2

let ring let ring let ring

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

(4) 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4

⊕ Coda I

Gtrs. 1 & 2: w/ Rhy. Fills 3 & 3A, smile
 Gadd9

Gtr. 3 7 7

sex - en - teen.

Gtr. 4 w/ fingers

Fill 3
 Gtr. 4 (acous.)

mp

T A B

Interlude

Gtr. 3 C Cmaj7 C6 C D7sus4 Dm7^{open} A/D Dm7^{open}

Diagram showing rhythmic patterns for Gtr. 3 across seven chords. The patterns involve eighth-note and sixteenth-note combinations, with some notes crossed out.

Gtr. 2

Diagram showing a melodic line for Gtr. 2 across the same seven chords. It includes grace notes and slurs.

let ring

let ring

Fretboard diagram for Gtr. 2 corresponding to the chords. Fingerings are indicated above the strings: 5-3, 5-3, 5-3, 4, 4, 4, 5, 7, 7, 7, 5.

Gtr. 4

Diagram showing a melodic line for Gtr. 4 across the same seven chords. It includes grace notes and slurs.

let ring

Fretboard diagram for Gtr. 4 corresponding to the chords. Fingerings are indicated above the strings: 6-6, 6-6, 5-5, 5-5, 5-5, 5-5, 5-5, 5-5, 5-5, 5-5, 5-5.

G7

Csus⁴

C

Cmaj7

C6

C

Diagram showing a chord progression from G7 to C. The chords are G7, Csus⁴, C, Cmaj7, C6, and C.

Diagram showing a melodic line for Gtr. 1 across the G7-C progression. It includes grace notes and slurs.

e: ring

let ring

Fretboard diagram for Gtr. 1 corresponding to the chords. Fingerings are indicated above the strings: 3-3, 4, 4, 4, 3-3, 5-5, 3, 4, 4, 4, 2, 3-3, 4.

Diagram showing a melodic line for Gtr. 1 across the G7-C progression. It includes grace notes and slurs.

Fretboard diagram for Gtr. 1 corresponding to the chords. Fingerings are indicated above the strings: 6-6, 6-6, 7-7, 6-6, 5-5, 6-6, 5-5, 5-5, 5-5, 5-5, 5-5.

Gtrs. 1, 2 & 3 w/ Rhy. Figs. 3, 3A & 3B, simile

E♭6

Dm7

G7

Diagram showing a melodic line for Gtr. 1 across the E♭6-Dm7-G7 progression. It includes grace notes and slurs.

Fretboard diagram for Gtr. 1 corresponding to the chords. Fingerings are indicated above the strings: 8-8-8-8-8-8, 8-9-8-8, 6-6-6-6-6-0, 6-4, 5-7-5-5-5-7.

Cm7 Fm7 Cm7 Fm7

A♭ G7 Cm7 Fm7

Dm7 G7

mp

Gtr. 5 (acous.)

Gtr. 4
divisi

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 5 tacet
Cmaj9 C

Cmaj7
Fill 4

C6 C

Gtr. 3: w/ Fill 1
Cadd9 C

Cmaj7
End Fill 4

Gtr. 4

Verse

Gtr. 5: w/ Fill 4

C6 C

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Fill 1, 5 times, simile
Cadd9 C

Cmaj7 C6

Gtr. 4 tacet

5. To those _____ of us who knew _____ the pain _____ of

Gtr. 4

Gtr. 5

let ring

D7sus4 Dm7 A/D Dm7 G7/B

vai - en - tines that nev - er came, and those __ whose names __

let ring -----

6 10 6 5 6 6 7 6 7 6 7 6 7

Cadd9 C Cmaj7 C6 C

were nev - er called when choos - ing sides for bas - ket ball. __

Verse

Gtr. 1: w/ Rhy. Fig. 2, 1st 8 meas.

Gr. 3: w/ Rhy. Fig. 4, simile

Cadd9 C

Guit. 3. w/ Rhy. Fig. 4, slurs

Cadd9 C Cmaj7 C6 C Cadd9 C Cmaj7 C6 C

6. It was long — a - go — and far — a - way, —

D7sus4

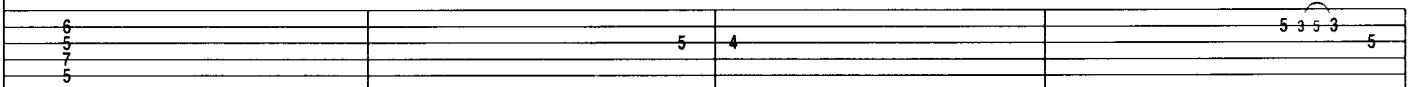
Dm7

A/D

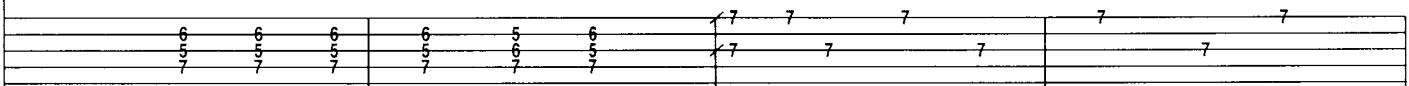
Dm7

G7/B

the world — was young - er than — to-day, — and dreams — were all — they gave — for free



let ring

*D.S. at Coda 2*

Cadd9

C

Cmaj7

C6

C

Gtr. 1: w/ Rhy. Fill 2

Cadd9

C

Cmaj7

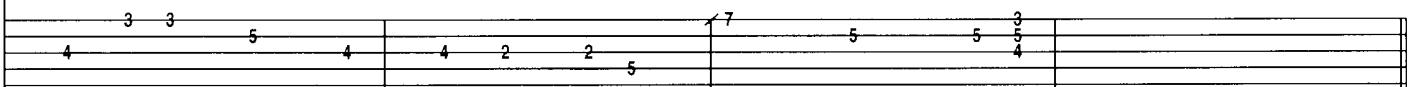
C6

C

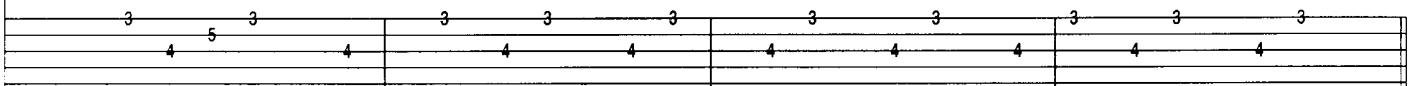
to ug - ly duck - ling girls

like — me.

We all



let ring



Φ Coda 2

Gtr. 2: w/ Rhy. Fill 3A, simile
G7

sev - en - teen.

Gtr. 1

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

Cmaj7^{III}

Cadd9

Gtr. 3 rit.

Gtr. 1

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). Measure 11 starts with a half note in the bass staff followed by eighth-note pairs in both staves. Measure 12 begins with a half note in the bass staff, followed by eighth-note pairs, and concludes with a single eighth note in the bass staff.

let ring ----- let ring ----- let ring -----

rit.

Gr. 4

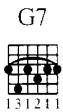
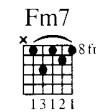
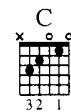
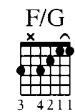
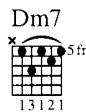
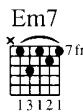
A musical score for two voices. The top voice is in G major (three sharps) and the bottom voice is in E major (one sharp). The top voice has a melodic line with eighth-note patterns. The bottom voice provides harmonic support with sustained notes and eighth-note chords.

rit.

A blank six-string guitar tablature staff consisting of six horizontal lines. A vertical measure line is positioned on the right side of the staff.

Best of My Love

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



Intro

Moderately Slow $\text{♩} = 92$

C

**Dm9

[#]Gtr. 2
(elec.)

mp

w/ slide (throughout)

*Gtr. 1 Rhy. Fig. 1
(6 str. acous.)

End Rhy. Fig. 1

let ring throughout

*doubled by 12-str. acous. throughout

**Bass plays D.

[#]pedal steel arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1, simile

C

Dm9

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

C

Dm9

Gtr. 1: w/ Rhy. Fill 1
C

dreams. — Think - in' a - bout all the things that we said and

Gtr. 1: w/ Rhy. Fig. 1, last 2 meas.
Dm9

Dm9 Em7

com - in' a - part at the seams. — We tried to talk it o -

Gtr. I

12 - 14 14 - 10 10 - 12 12

Dm7 Em7 F/G

(cont. in notation)

ver ___ but the words come out ___ too ___ rough. I

10 10 12 11 12 (12) 10 10 10 7 8 7

Rhy. Fill 1

Guitar 1

let ring

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

C Dm9 C G *Dm6/F Em *G7/D
 know you were try - in' to give me the best _ of your _ love.
 Gtr. 2 8va.....
 Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2
 let ring

*Bass plays notes to the right of slash.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
C

C Dm9

2. Beau - ti - ful fac - es and loud emp - ty plac - es, look at the way that we live.

Gtr. 2 *sva.....* *loco*

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

C Dm9

Wastin' our time on cheap talk and wine left us so lit-tle to give.

Em7
Rhy. Fig. 3

Gtr. 1: Em7 Rhy. Fig. 3. The tab shows two measures of rhythmic patterns. The first measure has a bass note at the beginning followed by six eighth-note pairs. The second measure has a bass note followed by four eighth-note pairs. A vocal line follows with lyrics: "same old ____ crowd _ was like a cold, dark cloud ____ that we could nev - er rise a - bove. Oo. _____". The tab includes a capo at the 3rd fret.

same old ____ crowd _ was like a cold, dark cloud ____ that we could nev - er rise a - bove. Oo. _____

Em7

Dm7

Gtr. 1: w/ Rhy. Fill 2
G7

Gtr. 1: w/ Rhy. Fig. 2
C

Dm9

End Rhy. Fig. 3

The tab shows a transition from Dm7 to G7. It includes a bass line and a guitar line with a rhythmic fill. The lyrics "But here in my heart,.. I give you the best __ of my __")" are shown. The tab ends with a capo at the 3rd fret.

But here in my heart,.. I give you the best __ of my __")

C

G

Dm6/F Em

G7/D

Chorus

C
Rhy. Fig. 4

The tab shows a bass line and a guitar line for the Chorus. It includes lyrics: "love.", "Whoa, _____", "sweet dar - lin', (You get the best of my __)". The tab ends with a capo at the 3rd fret.

love.

Whoa, _____

sweet dar - lin',
(You get the best of my __)

Rhy. Fill 2

Gtr. 1

The tab shows a single measure of a rhythmic fill for Gtr. 1. It includes a bass line and a guitar line. The lyrics "let ring .." are shown below the tab. The tab ends with a capo at the 3rd fret.

let ring ..

*F

Cmaj7

you get the best of my love. Whoa, sweet dar -
love.)

Bass plays D.

F

End Rhy. Fig. 4

- lin', you get the best of my love.
(You get the best of my love.)

p *mp*

12 (12) 12 13 13 12 17 17 17 17

Bridge

Fm7

Cmaj7

I'm go - in' back in time _ and it's a sweet — thing. It was a
(Oo.)

10 13 13 13 (13) 11 12 (12) 8 8 8 8 8

Fm7



Dm7

G7

/

/

qui - et night, and I would be al - right if I could go _____ on sleep - ing 3. But

*Fret higher note w/o slide

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

C

Dm9

ev - 'ry morn - ing I wake up and wor - ry _____ what's gon-na hap-pen to - day. _____

C

Dm9

You see it your - way and I'll see it mine, but we both see it slip-pin' a - way. _____

Gtr. 1: w/ Rhy. Fig. 3, simile
Em7

Dm7

Em7

You know we al - ways had each oth-er, ba - by. I guess that was - n't e - noug...
Oo. _____ Oo. _____

Dm7

Gtr. 1: w/ Rhy. Fill 2
G7Gtr. 1: w/ Rhy. Fig. 2
C

Dm9

Oh, oh, but here in my heart,
)

13 3 3 3-5 10 9 8 8

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 4, till end, simile

love. Whoa, sweet dar - lin'

7-5 7-9 (9)-7 17

p

*Voc. Fig. 1 Cmaj7 End Voc. Fig. 1

you get the best of my love. Whoa, sweet dar - lin'

(The best of my love.)

sva..... loco

20 22 20 21-19 22 20 21-19 8-7-8 8 8 0

*Refers to downstemmed notes only.

F

*Voc. Fig. 1A

C

End Voc. Fig. 1A

you get the best of my love. Whoa, sweet dar - lin', ev - 'ry night and day,

(The best of my love.)

13 13-17 17 17 8-10 8-10 8 9

F

w/ Voc. Fig. 1A

Cmaj7

you get the best of my love. Whoa, _____ sweet dar - lin',
(Oh, _____) oh. _____)

12 (12) 14 13 13 15 12 17 15 17 18

Begin Fade

F

w/ Voc. Fig. 1

C

you get the best of my love. Whoa, _____ sweet dar - lin',
(You get the best of my love.)

18 18 13 13 14 12 4 5 3 3 5

E

w/ Voc. Fig. 1

Cmaj7

you get the best of my love. Whoa, _____ sweet dar - lin',
(Oo. _____)

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

E

w/ Voc. Fig. 1A

Fade Out

you get the best of my love. Whoa, _____ sweet dar - lin'...

8 8 10 8 10 7 8 10 8 8 15

D7sus4

G

C

G/B

A7

D7sus4

G

ment to a - rise. —

(3)



Fretboard diagram for the first section of the song. The diagram shows fingerings for the strings: 1 1 1 0 0 0, 0 0 0 0 0 0, 3 3; 5 0 3 0 2 2 2 0 0 2, 3 2 0 0, 0 0 0 0 0 0, 3 3.

D7sus4

G

§ Bridge

Fadd2

Em

Dm(add4)

C

ment to be — free.

Black

bird —

fly, —



Fretboard diagram for the bridge section. The diagram shows fingerings for the strings: 1 1 1 0 0 0, 0 0 0 0 0 0, 3 3; 10 0 8 0 6 0 5 0, 8 7 5 3.

B♭6

C

Fadd2

Em

Dm(add4)

C

black

bird —

fly —



Fretboard diagram for the final section. The diagram shows fingerings for the strings: 3 3 3 0 3 5 5 5 0 5, 10 0 8 0 6 0 5 0 5 0, 8 7 5 3.

\emptyset Coda I

Am7 G/B C G/B A7 D7sus4

3
4

12 12 12 12 12 12 | 0 0 1 3 0 5 0 | 3 0 2 0 1 0 1 0 1
10 10 10 10 10 10 | 0 2 3 2 0 0 0 0 0

Coda 2

G/B

A7

D7sus4

G

you were on - ly wait - ing for this mo - ment to a - rise. __

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

C G/B A7 D7sus4 G

You were on - ly wait-ing for this mo - ment to a - rise. __

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

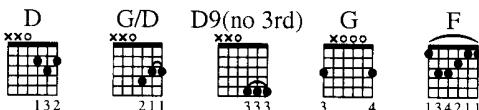
C G/B A7 D7sus4 rit. G

You were on - ly wait-ing for this mo - ment to a - rise. __

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

Chicago

Words and Music by Graham Nash



Intro

Moderately slow ♩ = 86

* Kybds. & bass arr. for gtr.

** Chord symbols reflect overall harmony.

Verse

Am Dm/A Am Dm/A Am Dm/A Am Dm/A G C/G G C/G
 brother's bound_ and gagged _ and they've chained him to a chair. Won't you please _ come to Chi-ca - go just to sing?_

Rhy. Fig. 2

The musical score consists of three staves. The top staff shows a melody line with lyrics and chords (Am, Dm/A, Am, Dm/A, Am, Dm/A, Am, Dm/A, G, C/G, G, C/G). The middle staff shows a rhythmic figure (Rhy. Fig. 2) consisting of eighth-note pairs. The bottom staff is a guitar tablature with six strings, showing fingerings (e.g., 5, 6, 5, 6, 5, 6) and a vertical bar line at measure 5.

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G C/G G C/G Am Dm/A Am Chorus
 — come to Chi-ca - go for the help — that we can bring? We can change _____ the world.
 Rhy. Fig. 3 * Gtr. 2
 End Rhy. Fig. 2

Em G F Em
 re - ar - range the world. It's
 End Rhy. Fig. 3

D G/D D9(no 3rd) G/D Am Dm/A Am Dm/A
 dy - ing to get bet-ter.
 Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2 tacet
 Gtr. 3 (acous.) mp

Am Dm/A Am Dm/A Am Dm/A Am Dm/A
 2. Pol - i - ti - cians, sit ____ your-selves down, there's I
 3. Some-how peo - ple must ____ be free.

Am Dm/A Am Dm/A G C/G G C/G

noth-ing for you here. hope the day comes soon. Won't you please come to Chi - ca - go? for a Show your

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

Am Dm/A Am Dm/A Am Dm/A Am Dm/A

ride? face. From the Don't ask bot - tom Jack of ___ to the help o - cean 'cause he'll to the m...

0 0 0 0 0 x 0 0 0 0 0 x 0 0 0 0 0 x 0 0 0 0 0 x
1 1 1 1 1 x 1 1 1 1 1 x 1 1 1 1 1 x 1 1 1 1 1 x
2 2 2 2 2 x 2 2 2 2 2 x 2 2 2 2 2 x 2 2 2 2 2 x
2 2 2 2 2 x 2 2 2 2 2 x 2 2 2 2 2 x 2 2 2 2 2 x
0 0 0 0 0 x 0 0 0 0 0 x 0 0 0 0 0 x 0 0 0 0 0 x

Am Dm/A Am Dm/A G C/G G C/G

turn the oth - er ear. tains of ___ the moon, Won't you please come to Chi - ca - go? or else No one else

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

Chorus
Gr. 2: w/ Rhy. Fig. 3

Am Dm/A Am G F

Yes, we can change the world.

join the oth - er side? can take your place. We can change the world.

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

Em G F Em

re - ar - range the world.

It's

(cont. in slashes)

D G/D D9(no 3rd) G/D

Gtr. 3

If you be - lieve _ in Jus - tice and if you be - lieve _ in Free - dom,

dy - ing. It's dy - ing. It's

Gtr. 2

dy - ing. It's dy - ing. It's

D G/D D9(no 3rd) G/D

let a man live his own _ life _ yes. Rules _ and reg - u - la - tions, who

dy - ing. It's dy - ing.

G

needs _ them?

Oo.

O - pen up — the door. _____

1.
F

(cont. in notation)

let ④ ring -----

Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2 tacet

Am Dm/A Am Dm/A Am Dm/A Am Dm/A

Gtr. 3

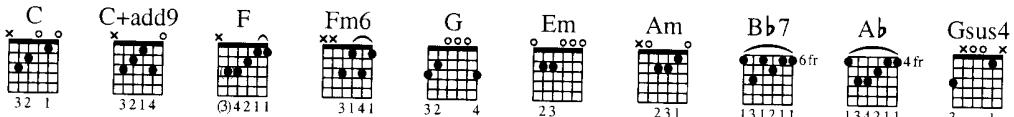
0 0 0 0 0 X 0 0 0 0 0 X 0 0 0 0 0 X 0 0 0 0 0 X .
 1 1 1 1 1 X 1 1 1 1 1 X 1 1 1 1 1 X 1 1 1 1 1 X .
 2 2 2 2 2 X 2 2 2 2 2 X 2 2 2 2 2 X 2 2 2 2 2 X .
 0 0 0 0 0 X 0 0 0 0 0 X 0 0 0 0 0 X 0 0 0 0 0 X .

2.
F

The musical score consists of four systems. The top system features a soprano vocal line with three diamond-shaped grace notes above the staff, followed by a treble clef, a key signature of one sharp, and a common time signature. The lyrics "O - pen up _____ the door." are written below the staff. The second system shows a basso continuo part with a bass clef, a key signature of one sharp, and a common time signature. The third system contains a piano part with a treble clef, a key signature of one sharp, and a common time signature. The bottom system shows a basso continuo part with a bass clef, a key signature of one sharp, and a common time signature. The page number '2.' is located in the top left corner.

Crying

Words and Music by Roy Orbison and Joe Melson



Intro

Slowly ♩ = 72

C

Verse

1. I was all right for a

Gtr. 1
(acous.) **Rhy.** Fig. 1

End Rhy. Fig. 1

let ring throughout

Gtr. 2

(acous.) Rhy. Fig. 1A

End Rhy. Fig. 1A

let ring throughout

Gtrs. 1 & 2; w/ Rhy. Figs. 1 & 1A, 2 times



I could smile _____ for _____ a while. _____ But when I saw you last night _____ you held my

Musical score for "Hand in Hand" with lyrics and chords:

C+(add9) F Fm6(maj7) C

hand _ so tight, — whenyou stopped to say _____ hel - lo.
Althoughyou wishedme well, — you

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note heads and stems. The bottom staff is a six-string guitar neck diagram. Fret numbers are indicated above the strings, and specific fingers are numbered below each fret. The first measure starts at fret 1 with a 3 over the 3rd string. The second measure starts at fret 2 with a 1 over the 1st string. The third measure starts at fret 3 with a 1 over the 2nd string. The fourth measure starts at fret 3 with a 1 over the 1st string. The fifth measure starts at fret 3 with a 1 over the 2nd string. The sixth measure starts at fret 3 with a 1 over the 1st string. The seventh measure starts at fret 3 with a 1 over the 2nd string. The eighth measure starts at fret 2 with a 0 over the 1st string. The ninth measure starts at fret 2 with a 0 over the 1st string.

Sheet music for guitar, measures 11-12. Treble clef, one sharp, common time. Bass clef, one sharp, common time.

Measure 11: Sixteenth-note pattern followed by a double bar line with repeat dots.

Measure 12: Eighth-note pattern.

G7

Chorus

C

Em

could-n't tell — that I'd been cry - in' o - ver you. —
(Bum, bum, bum, bum, —)

C

Em

F

G

cry - in' o - ver you. — Then you — said just, "So long." — Left me.
(Bum, bum, bum, bum, —)

F

G7

C

C+(add9)

— stand - ing — all a - lone. A-lone an' cry - ing, — cry ing, —
(Bum, bum, bum, bum, —)

F

Fm6(maj7)

C

cry - ing, cry - ing. It's hard __ to un - der - stand __ that the

G7

C

touch of your __ hand __ can _ start me __ cry - ing. __ 2. I thought that I __

(cont. in slash)

(cont. in slash)

Verse

C

Gtrs 1 & 2

(Ooh, was o - ver you, but it's true, so true. I love you ooh.)

* Gtr. 3

* Parts are for guitar.

C G

 you don't _____ love ___ me and I'll ___ al - ways be cry-
 Ooh, _____ ooh, _____)

 mp

Chorus

Gtr. 3 tacet
C

Gu. 5 tacet

C Em C Em

- ing _____ o - ver _ you,

cry - ing _____ o - ver you.

Yes, _

Musical score for 'Moanin' Blues' featuring a piano part and vocal lyrics. The piano part consists of eighth-note chords in F major, G major, and F major. The vocal lyrics are:
(Ah, now - you're gone — an' from _____ this ___ mo -
ah. gone — Ah,

A musical score for a piano/vocal piece. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The chords F, Fm6, and C are indicated above the staff. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The lyrics "ing, _ cry - ing, cry cry - ing. I'm cry Ah, _____" are written below the staff, corresponding to the chords. The vocal line includes a melodic line with a grace note and a sustained note with a fermata.

The musical score consists of two staves. The top staff shows vocal parts for 'G' and 'C'. The bottom staff shows a piano part with a bass line and chords. The lyrics 'ver _____' and 'you.' are written below the piano staff.

Dark Hollow

Words and Music by Bill Browning

Gtr. 2: Capo II

* Intro

Moderately slow, in 2 $\text{J} = 92$

A
**(G)

Gtr. 1 (acous.)
mf
let ring throughout

T
A
B

Gtr. 2 (acous.)
mf
let ring throughout

T
A
B

* Preceded by 32 seconds of talking, warming up, etc.

** Symbols in parentheses represent chord names respective to capoed guitar.

Symbols above reflect actual sounding chord. Capoed fret is "0" in tab.

Verse

A
(G)

D
(D)

A
(G)

in some ____ dark hol - ler where the ____

mf
let ring throughout

T
A
B

Rhy. Fig. 1
mf
let ring throughout

T
A
B

D
(C) A
(G)

sun don't ev - er shine ___

then to be ___

Rhy. Fig. 2

A7
(G7) D7
(C)

home a - lone. ___

Know-ing that you're gone ___ would

A (G) E (D) A (G)

cause me to lose my mind. — So

End Rhy. Fig. 2

P.M. — — P.M. — —

End Rhy. Fig. 1

§ Chorus

1st & 2nd times, Gtr. 2; w/ Rhy. Fig. 1
3rd time, Gtr. 2; w/ Rhy. Fig. 1 (1st 14 meas.)

A (G) E (D) A (G)

blow your whis - tle, freight train. — Take me

Gtr. 1

let ring throughout

D (C) A (G)

far — on down — the track. — I'm

go - in' a - way, — I'm leav - in' to - day. — I'm

* 1st time, lead voc. tacet on beat 4.

A (G) E (D) *To Coda 2* \oplus A (G) *To Coda 1* \oplus
 go - in' but I ain't com - in' back. —

Guitar Solo

Guitar Solo

A (G) D (C) E (D) A (G)

let ring throughout

A musical score for piano in 2/4 time. The left hand plays a continuous eighth-note bass line on the bottom two staves. The right hand plays a treble clef melody on the top staff, consisting of eighth-note pairs and sixteenth-note patterns. Harmonic chords are indicated by vertical stems on the middle staff. A dynamic instruction "softly throughout" is written below the staff.

A fretboard diagram for a six-string guitar. The strings are labeled from left to right as 6, 5, 4, 3, 2, 1. The 6th string has a dot at the 1st fret. The 5th string has dots at the 1st and 2nd frets. The 4th string has a dot at the 1st fret. The 3rd string has a dot at the 1st fret. The 2nd string has a dot at the 1st fret. The 1st string has a dot at the 1st fret.

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2

D
(C)A
(G)

Gtr. 1: Rhythmic pattern (w/ Rhy. Fig. 2)

Gtr. 2: Chords (C), (G)

A7
(G7)D7
(C7)

Gtr. 1: Rhythmic pattern

Gtr. 2: Chords (G7), (C7)

A
(G)E
(D)

Gtr. 1: Rhythmic pattern

Gtr. 2: Chords (G), (D)

A
(G)

2. I'd rather be

Gtr. 1: Rhythmic pattern

Gtr. 2: Chords (G), (D)

Gtr. 1: Rhythmic pattern

Gtr. 2: Chords (G), (D)

Gtr. 1: Rhythmic pattern

Gtr. 2: Chords (G), (D)

二〇一〇

$\lambda = 2 \times \text{R}_{\text{dy}}$ Fig. 1

E
(D)

A
(G)

in _____ some _____ dark _____ hol - ler _____ where _____

going throughout

D
(C)

A
(G)

sun don't ev - er shine - than to

1

A
(G)

sun _____ don't ev - er shine __

than to

1/2

A7
(G7)

D
(C)

in some big

cit - y _____

in a sma

A
G

E
(D)

A
(G)

D.S. al Coda

522

switch

2

11

5

5
2
2

四

104

二

3

⊕ Coda 1

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1

A
(G)

E
(D)

A
(G)

D
(C)

A
(G)

* Catch 2nd string w/ L.H. ring finger.

A7
(G7)

D
(C)

A
(G)

E
(D)

A
(G)

D.S. al Coda 2

⊕ Coda 2

A
(G)

(Gsus2)
(G)

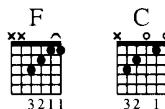
Gtr. 1

Gtr. 1

Gtr. 2

Do You Believe in Magic

Words and Music by John Sebastian



Intro
Moderately $\text{♩} = 140$ ($\text{♩} = \text{♩} \text{ ♩}$)

Dm7 Em7 F Em7 Dm7 Em7 F

* Gr. 1 (12-str. elec.)

mf
w/ clean tone

* Two gtrs. (12-str. elec. & 6-str. acous.) arr. for one.

Verse

C/G

F/C

1. Do you be - lieve in mag - ic in a young girl's heart? — How the

Rhy. Fig. 1

C/G

F/C

C/G

mus - ic can free — her when - ev - er it starts? — And it's mag - ic — if the

F/C

C/G

F/C

mus - ic is groov - y and makes you feel hap - py like an old time mov - ie.

III
End Rhy. Fig. 1

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Dm7 Em7 F Em7 G7

tell you 'bout the mag - ic and I'll free your soul, __ but it's __ like try'n' to tell a strang - er 'bout a

Voc. Fig. 1

(Oh.)

Rhy. Fig. 2

Gr. 1

1 1 1 0 0 0 1 1 1 0 0 0 1 1 1 1 1

1 1 1 2 2 2 3 3 3 1 1 1 2 2 2 3 3 3

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

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

Verse

Gtr. 1: w/ Rhy. Fig. 1
C/G

F/C

C/G

Voc. Fig. 2

A musical score for 'Ode to Joy' featuring two vocal parts: soprano and bass. The soprano part begins with a melodic line starting on G4, followed by a sustained note on A4, and then a descending line through G4, F#4, E4, D4, C4, B3, and A3. The bass part begins with a sustained note on G3, followed by a descending line through F#3, E3, D3, C3, B2, A2, and G2. The lyrics are: "ic, don't both - er to choose — if it's jug band mus - ic or (Oo, oo.)". The music is in common time, with a key signature of one sharp (F#). Measure numbers 8 and 9 are indicated above the staff.

Gtr. 2 (elec.)

Musical score for guitar. The top staff shows a melodic line with various notes and rests. The bottom staff shows a harmonic progression with chords and fingerings (e.g., 3, 5). Performance instructions include dynamic markings (mf), performance techniques (w/ clean tone, let ring), and sustain dots.

F/C

Bkgd. Voc.: w/ Voc. Fig. 2

C/G

F/C

1

End Voc. Fig. 2

rhy - thm and blues. — Just go and lis - - ten, — it - 'll start with a smile — that won't
 —
 let ring - - - - -
 let ring - - - - -
 let ring - - - - -
 8 10 8 10 8 10 | 8 10 8 5 8 10 | 8 10 8 10 8 10

Bkdg. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2

G F/C Dm7 Em7

F Em7 G7

Guitar Solo

F C

Jtr. 2

Gtr. 1: w/ Rhy. Fig. 2

Dm7 Em7 F Em7 G7

Gtr. 2

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

Beg. Voc. w/ Voc. Fig. 1
Gtr. 1 & Rhy. Fig. 2
Gtr. 2 tacet

Dm7 Em7 F Em7 G7

I'll go dancin', ba - by, then you'll see ___ how the mag-ic's in the mus-ic and the mus-ic's in me. ___ Yeah. ___

Chorus

Rhy. Fig. 3

C

End Rhy. Fig. 3

do you be-lieve in mag - ic! ___ Uh, yeah. ___ Be -

let ring - - - - - let ring - - - -

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

Gtr. 2 tacet

Dm7 Em7 F Em7 Dm7 Em7 F Em7

Be - lieve in the mag - ic of a young girl's soul. ___ Be - lieve in the mag - ic of a rock and roll. ___ Be -

Oh, ___ oh, ___

Gtr. 1: w/ Rhy. Fig. 2

Dm7 Em7 F Em7 G7

Be - lieve in the mag - ic that can ___ set you ___ free. ___ Oh, ___ I'm tell-in' you 'bout the ___

Outro

Gtr. 1: w/ Rhy. Fig. 3 (till fade)

F

C

Musical score for the Outro section, featuring two staves. The top staff is for Gtr. 1 in F major, showing a rhythmic pattern (Rhy. Fig. 3) with lyrics: "mag - ic. Do you be - lieve in mag - ic? Uh.". The bottom staff is for Gtr. 2 in C major, with a sustained note and a rhythmic pattern. Fingerings like 3, 10, and 5 are indicated.

Begin fade

F

C

Continuation of the Outro section, labeled "Begin fade". The Gtr. 1 staff shows "Do you be-lieve, be - lieve, uh? Do you be - lieve in mag - ic?". The Gtr. 2 staff continues with a rhythmic pattern and fingerings 3, 10, 5, and 10.

Fade out

F

C

Final part of the Outro section, labeled "Fade out". The Gtr. 1 staff shows "Do you be - lieve in mag - ic, uh? Do you be-lieve in mag - ic?". The Gtr. 2 staff ends with a rhythmic pattern and fingerings 3, 5, 10, 10, 8, and 5. A note says "let ring - - - -".

Doctor, My Eyes

Words and Music by Jackson Browne

Gtr. 1: Capo I

Intro

Moderately $\text{♩} = 152$ ($\text{A}\text{A} = \text{E}\text{E}$)

F
** (E)

B \flat sus4/F
(Asus4/E)

* Gtr. 1

* Piano arr. for gtr.

** Symbols in parentheses reflect chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

Verse

F
(E)

Rhy. Fig. 1

Am
(G \sharp m)

Dm
(C \sharp m)

- T -
T = Thumb on 6th string

B♭/F
(A/E)

Fsus2
(Esus2)

F
(E)

Fsus2
(Esus2)

— to un - der - stand. — I have done —

F
(E)

Am
(G♯m)

— all — that I could — to see the e - vil and the good —

Dm
(C♯m)

B♭/F
(A/E)

— with - out hid - ing. You must help — me — if you can. —

T -----

4	4	4	5
6	6	6	6
4	4	4	6

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

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

F
(E)

§ Chorus
Dm
(C♯m)

— Doc - tor — my eyes. —

End Rhy. Fig. 1 Rhy. Fill 1

End Rhy. Fill 1 Rhy. Fig. 2

let ring -----

(9)	2	2	2	2
0	0	0	0	0

5	6	6	6	6
6	6	6	6	6
4	4	4	4	4

Verse

Gr. 1: w/ Rhy. Fig. 1

F
(E)Am
(G#m)

Gr. 2 tacet

- dered through this world, — as each mo - ment has un - furled _____ I've been wait-

Gr. 2

(3)
1

Gr. 3 (clean)

mf

10 10 10 12 10 12 12

Dm (C#m) B♭/F (A/E) Fsus2 (Esus2) F Fsus2 (Esus2)

- ing to a - wak - en from _ these dreams. _____ Peo - ple go -

Gtr. 3

3

8 10 10/12 10 12 10 12 12 12

Fsus2 (E) Am (G#m)

— just where they will. — I nev - er no - ticed them un - til I got — this feel -

~~~~~

(12)

Dm (C#m) B♭/F (A/E) F Gr. 1: w/ Rhy. Fill 1 D.S. al Coda

- ing that it's lat - er — then it seems. — Doc - tor, — my eyes -

10 11 10 11 (11) 10 13 15 13 15



Gtr. 1: w/ Rhy. Fig. 4 (2 3/4 times)  
Gtr. 2: w/ Riff A (5 times)

Bb/F  
(A/E)

F  
(E)

B $\flat$  sus4/F  
(Asus4/E)

B**b**/F  
(A/E)

F  
(E)

(A sus 4/E)

8va

(A sus 2)

*loco*

hold bends

1 1 1 1 1

17 17 17 17 17

16 16 16 16 16

13 13 15 13 15

(10) 12 15 14

15 15 13 13 13

13 13 13 13 13

1/2 1/2 1/2 1/2 1/2

15 (15) 13 13 13

13 13 13 13 13

1 1 1 1 1

B♭sus4/F  
(Asus4/E)

Bb/F  
(A/E)

The image shows a musical score for guitar. The top staff is a treble clef staff with a 'f' dynamic. It features a melodic line with several grace notes indicated by small vertical strokes above the main notes. The number '3' is centered below the staff. The bottom staff is a tablature staff with six horizontal lines representing the strings. It shows a sequence of notes with various fingering and technique markings: '13' at the beginning, followed by a '1' with an upward arrow, a '1/2' with an upward arrow, a '12' with a downward arrow, '(12)' with a downward arrow, '10' with a downward arrow, a '1' with an upward arrow, a '10' with an upward arrow, a '12' with an upward arrow, another '1' with an upward arrow, a '12' with a downward arrow, '(12)' with a downward arrow, '10' with a downward arrow, '12' with an upward arrow, '10' with an upward arrow, '12' with an upward arrow, and finally '0' at the end. A 'hold bend' instruction is placed above the tablature between the '10' and '12' markings.

F  
(E)

### Gtr. 1: w/ Rhy. Fill 1

Gtr. 3

Gtr. 2

Musical score page 3, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains two measures: the first measure has a single note on the second line with a fermata, and the second measure has a note on the third line followed by a note on the fourth line. The bottom staff is mostly blank, with a vertical bar line at the start of the second measure and a small '(1)' in parentheses at the bottom of the first measure's staff.

### Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2 tacet

Dm

C♯m)

F

(E)

I can - not see \_ the sky. Is \_ this the price.

(11)

10 12 10

10 11 11 13  
12 14

Dm  
C♯m)

C  
(B)

B♭/F  
(A/E)

F  
(E)

### Interlude

Gtr. 1: w/ Rhy. Fig. 3

for hav - ing learned \_ how not to \_ cry?

### Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3 (till end)

Gtr. 2: w/ Riff A (till end)

F  
(E)

B♭/F  
(A/E)

P.M. - - -

\* Lift barred finger to mute 2nd str.

B♭/F  
(A/E)

F  
(E)

8va

11 13  
12 14

13 15 13 15 13  
12 14 12 14 12

15

15 13 15 13

B♭/F  
(A/E)

F  
(E)

loco

17  
16

17  
16

13

1

3

Fretboard diagram showing fingerings for B $\flat$ /F (A/E) and F (E) chords. The diagram includes a treble clef, key signature, and a 12-fret scale. Fingerings are indicated above the strings: (12) 12, 12 (12) 10, 12 12, 12 for the B $\flat$ /F chord; 10 for the F chord; and (12) 12, 10 10, (12) for the F chord.

B♭/F  
(A/E)

F  
(E)

3

1/2 1  
(13) 13 13 13 12 10 | 12 10 12 11 12 11 12 10

B♭/F  
(A/E)

*Begin fade*

F  
(E)

The image shows two staves of musical notation for a guitar. The top staff is a melody line in treble clef, featuring eighth-note pairs connected by horizontal stems. The bottom staff is a harmonic bass line in bass clef, consisting of eighth-note pairs connected by horizontal stems. Both staves are in common time (indicated by 'C'). The key signature is B-flat major (B-flat and F sharp). The melody staff has a tempo marking of 100 BPM. The harmonic bass staff has a tempo marking of 120 BPM.

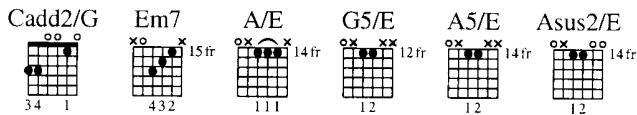
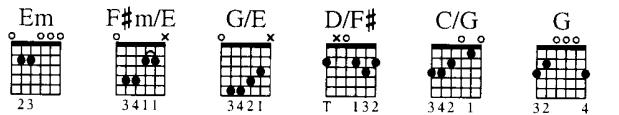
F  
(E)

B $\flat$ /F  
(A/E)

Fade out

# Eight Miles High

**Words and Music by Roger McGuinn, David Crosby and Gene Clark**



Intro

### Moderate Rock ♩ = 138

N.C.(E5)

(Bass)

Gtr. 1 (slight dist.)



Gtr. 2 (clean 12-str. elec.)

(cont. in slashes)

*mf*

7 4 5

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a dotted half note followed by a sixteenth-note pattern of eighth notes. Measure 12 begins with a dotted half note, followed by eighth-note pairs, then eighth-note pairs with a fermata, and finally a sixteenth-note pattern.

Fretboard diagram for the first measure of the C major scale. The strings are numbered 1 (thinnest) to 6 (thickest). The notes are: string 6 (open), string 5 (5), string 4 (4), string 3 (5), string 2 (7), string 1 (X).

The image shows a page of sheet music for guitar. The top part features a series of eighth-note patterns. The main staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with various note heads and stems, some with slurs. A measure consisting of six eighth notes is followed by a double bar line with repeat dots. The next section starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a harmonic progression with chords indicated by Roman numerals (I, II, III, IV) above the staff. Below the staff are six horizontal lines representing the guitar's neck, with fret numbers (7, 4, 5, 7, 4, 5) and string numbers (0, 2, 2, 3, 3, 2) written above them. The bottom line has a '0' written above it.

**Verse**

Em                    E F#m/E                    E G/E

⑥ open                    ⑥ open

Rhy. Fig. 1

1. Eight miles high

let ring throughout

Fretboard diagram: 12 - 13 - 12 - 13 - 12 - 13 - 12 - 13

Fretboard diagram: 3 3  
3 3  
4 4  
5 5

Cadd2/G

C/G

Cadd2/G

Gr. 1: w/ Rhy. Fig. 1

End Rhy. Fig. 1

Em

F#m/E

G/E



known. \_\_\_\_\_ Signs in the \_\_\_\_ street

Rhy. Fig. 2



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

D/F# C/G G D/F# C/G

that say where you're — go - ing, — out some - where - just be - ing a -



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

Cadd2/G

C/G

Cadd2/G

Em

F#m/E

G/E

F#m/E

Gr. 1

alone. \_\_\_\_\_

End Rhy. Fig. 2

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

## Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (2 times)

Em      F#m/E      G/E      D/F#      C/G

2. No - where is there warmth to be found

A musical score for a piano-vocal duet. The vocal part is in G major, indicated by a key signature of one sharp. The piano part includes chords in D/F# (with a three-note bracket), C/G, Cadd2/G, C/G, and Cadd2/G. The lyrics are: "a - mong - those a - fraid of \_\_ los - ing \_\_ their - ground. \_\_\_\_\_". The vocal line consists of eighth and sixteenth note patterns, often with grace notes.

Em F#m/E G/E D/F# C/G

Rain - grey town known for its \_\_\_\_\_ sound,

### **Guitar Solo**

Gr. 2 Em F#m Em F#m Em

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a quarter note in the treble clef staff, followed by a sixteenth-note pattern (two groups of four notes with a dash between them). Measure 12 begins with a rest in the treble clef staff, followed by a sixteenth-note pattern (two groups of four notes with a dash between them). The bass clef staff contains a single eighth note.

Handwritten musical notation on a staff. The first measure shows notes at positions 7, 5, 7, 8, and 7. The second measure shows notes at positions 7, 5, 7, 7, 8, and 7. The eighth note in each measure has a curved brace under it.

Rhy. Fig. 3

Guitar 1 part of the sheet music. The top staff shows a melodic line with various notes and rests. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers.

Tablature (bottom staff):

|   |   |   |   |   |   |   |    |    |    |    |    |
|---|---|---|---|---|---|---|----|----|----|----|----|
| 0 | 2 | 0 | 0 | 0 | 2 | 0 | 0  | 0  | 0  | 0  | 0  |
| 0 | 2 | 0 | 2 | 0 | 2 | 0 | 12 | 12 | 12 | 12 | 12 |
| 2 | 4 | 2 | 2 | 2 | 4 | 2 | 12 | 12 | 12 | 12 | 12 |
| 0 | 2 | 0 | 0 | 0 | 2 | 0 | 0  | 0  | 0  | 0  | 0  |

Gtr. 2 tacet  
A/E

A musical score for 'Gtr. 1' featuring a single staff with six lines. The key signature is one sharp. The score consists of a series of eighth-note chords, primarily consisting of three notes per chord. The first four measures show a repeating pattern of chords: (C, E, G), (D, F#, A), (E, G, B), and (F, A, C#). Measures 5 through 8 show a similar pattern: (G, B, D), (A, C#, E), (B, D, F#), and (C, E, G). Measures 9 through 12 show another pattern: (D, F#, A), (E, G, B), (F, A, C#), and (G, B, D). Measures 13 through 16 show the final pattern: (A, C#, E), (B, D, F#), (C, E, G), and (D, F#, A).

*let ring* ⑥

(cont. in slashes)

A/E

Em7

A/E

Em7

A/E

Em7

A/E

Em7

A/E

Em7

A/E

E A/E  
⑥ open

Guitar tablature and chord progression diagram for a solo section. The top staff shows a six-string guitar with various note heads and rests. The bottom staff shows the corresponding six-fret positions on a single string. Chords are labeled above the staff: A5/E, Em7, E Em7, Asus2/E, and E Asus2/E. Fingerings are indicated above the notes: ④, ⑥ open, ⑥ open, ④, ④, ⑤ 7, ④ 4, ④ 4, ⑤ 7, ④ 8, ⑦ 8, ⑥ 4 5 4, ⑤ 4, ⑤ 0, and ④ 0. Measure numbers 14-15 are at the end.

Guitar tablature for the first section of the solo, showing a 12-bar blues progression. The chords are E, Asus2/E, E, Asus2, E, Asus2, E, and Asus2/E. The tablature shows the left hand's fingerings: 14-15-14, 12-12-13-12-13-12-13-12-12-13, 12-13-12-13-12-13-12-12-13-12.

## Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (2 times)

Em F#m/E G/E D/F# C/G G D/F#  
3. 'Round the squares      hud - dled in storms      some laugh - ing,

C/G      Cadd2/G      C/G      Cadd2/G      Em      F#m/E      G/E

some just shape - less forms. Side - walk scenes

B F# C/G G D/F# 3 C/G Cadd2 C Cadd2

and black lim-o - sines, some liv-ing, some stand-ing a lone.

[P]stro  
B/E w/ Rhy. Fig. 3

E/B F#m Em F#m Em A5/E Gtr. 2

E/B F#m Em F#m Em A5/E Gtr. 2

B5/E A5/E G5/E

B5/E A5/E G5/E

A5/E

Em7

E  
⑥ open

Em7

Asus2/E

E  
⑥ open

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

G5/E

Asus2/E

(cont. in next measure)

Gtr. 2 G5/E E E9(no3rd) G

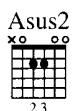
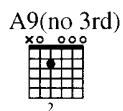
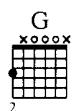
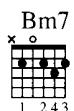
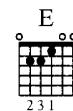
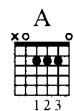
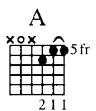
P.S.

Gtr. 1 G

G

# Fire and Rain

Words and Music by James Taylor



Capo III

**A** Intro

$\text{♩} = 77$

Acous. Gtr.

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

**S A** Verse

Gmaj7

1. Just yes - ter-day morn-in', they let me know  
look down up-on me, Je-sus, you got to help  
walk-ing my mind to an eas-y time, my

2nd & 3rd times

2 3 0 3 0 0 3 0 5 5 3 3 0 4  
(0) 0 0 0 3 3 3 3 3 0 6 6 0 0

D A E

— you were gone.  
me make a stand.  
back turned towards the sun.

Suzanne, the plans they made — put an  
You've just got to see me through an -  
Lord knows when the cold wind blows, it - 'll

Gmaj7 A G/E

end to you.  
oth - er day.  
turn your head a - round.

I walked out this morn - ing and I  
My bo - dy's ach - ing and my  
Well there's hours of time — on the telephone line to

D A E

wrote down this song.—  
time is at hand.—  
talk a-bout things to come,—

I just can't re-mem - ber who to send -  
I won't make it an - y  
sweet dreams and fly-ing ma - chines in

### - Fig 1: 2nd time

- F. II. 2: 3rd time

## Gmaj7

— it to. —  
oth- er way. —  
piec-es on the ground. }

I've seen fire and I've seen

Rhy. Fig. 1

2-1 Name w/ Fill 3

A

w/ Rhy, Fig. 1: 2 times

四

7# Bm7

D/E

A

rain

I've seen sunny days that I thought would never end.

I've seen

end Rhy. Fig. 1

Musical score and tablature for guitar, ending Rhythms Fig. 1. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature shows six strings with fingerings: 0, 2, 0, 2, 2, 2.

fall 1

The musical score consists of two parts. The top part shows a melodic line on a staff with a treble clef, a key signature of four sharps, and a time signature of 4/4. The notes are eighth and sixteenth notes. The bottom part is a tablature for a six-string guitar, showing the strings from top to bottom. The tablature includes vertical bar lines corresponding to the measures in the staff above. The first measure has a bass clef and a common time signature. The second measure has a common time signature. The third measure has a common time signature. The fourth measure has a common time signature.

Fill 2

Fill 3

1.

*To Coda*

D D/C# Bm7 D/E A G D/F# E7sus4 Em7

lone - ly times when I could not find a friend, - but I al - ways thought that I'd see you a - gain..

A9(no 3rd) Asus2

2. Won't you

2.

G D/F# E7sus4 Em7 A9(no 3rd) Asus2

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

*D.S. al Coda*

3. Been

*Coda*

G D/F# E7sus4 Em7

al - ways thought, that I'd see you ba - by,





Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile  
F#5

## Chorus

Fig.  
Voc. Fig. 1

## C#m7

Rhy. Fill 1

End Rhy. Fill 1

Rhy Fig. 2

*similar repeat*

#### **Composite arrangement**

F# A Bkgd. Voc.: w/ Voc. Fig. 1, simile  
F# End Voc. Fig. 1

you for all my life. When you're with me.

2 2 2 2 5 5 5 2 2 2 2 2 2

To Coda ⊕

C#m7 F# A

ba - by the skies will be blue for all my life.

End Rhy. Fig. 2

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

F#5

E5

3. Me and you and you and me. — No mat-ter how they tossed the dice it had to be. The on - ly one for  
(You and me.)

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1, simile

D5

C#5

me is you for and you for me.  
You for me.)

So hap - py to geth - er.

⊕ Coda  
Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

F#5

E5

4. Me and you and you and me. — No mat - ter how they tossed the dice it had to

D5 C#5

be. The on - ly one for me is you and you for me. So hap - py to geth - er.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fill 1, simile

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

C#m7

F#

(Ba, ba, ba,  
(Ba, ba, ba, ba.)

ba, ba, ba.

Ba,

ba, ba, ba,

A F# C#m7 F#

ba.

(Ba, ba, ba, ba.)

ba, ba, ba.

Ba.

ba, ba, ba.

C#m7

## Verse

Gtrs. 1 &amp; 2: w/ Rhy. Figs. 1 &amp; 1A, 1st 6 meas., simile

F#5

E5

## Outro

C#5 G#  
⑥ 4fr C#5 G#  
⑥ 4fr C#5

F#5

F#  
⑥ 2fr

C#5

G#  
⑥ 4fr C#5

Rhy. Fig. 3

Musical score for 'Happy Together' in C# major (two sharps) and F#m (one sharp). The lyrics are: "geth - er. So hap - py to - geth - er." The chords shown are C# (two sharps), F#m (one sharp), C# (two sharps), and F#m (one sharp). The score includes two staves for guitars (Gtrs. 1 & 2) and a bass staff. The bass staff has a 2, 3, 4, 4, 2 tablature below it.

# Help Me Make It Through the Night

Words and Music by Kris Kristofferson

Gtrs. 2 & 3; Tune Down Whole Step:

① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = D

Gtr. 4; Open G Tuning:

① = D    ④ = D  
② = B    ⑤ = G  
③ = G    ⑥ = D

## Intro

Moderately Fast  $\text{♩} = 158$  ( $\text{♩} = \overline{\text{♩}\text{♩}}$ )

C  
\*(D)

Csus4  
(Dsus4)

C  
(D)

1. Take the rib - bon from your

Gtr. 1 (acous.)

Gtr. 2 (12-str. acous.)

let ring throughout

\* Symbols in parentheses represent chord names respective to Gtrs. 2 & 3.  
Symbols above reflect actual sounding chords.

## Verse

C  
(D)

Csus4  
(Dsus4)

C  
(D)

hair. Shake it loose \_\_\_\_\_ and let it

## Riff A

\* Gtrs. 2 & 3 (12 str. acous.)

Rhy. Fig. 1

$mf$   
let ring throughout

\* Complete arrangement

G7  
 (A7)      G7sus4  
 (A7sus4)      G7  
 (A7)      G7sus4      G7  
 (A7sus4)      (A7)

skin, like the shadows on the wall.

C  
(D)

Csus4  
(Dsus4)

C  
(D)

2. Come and lay down by my

End Riff A Riff B

End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

### Verse

Riff 1 w. Riff A, simile  
Riffs 1 & 3 w. Rhy. Fig. 1, simile

Csus4  
(Dsus4)

C  
(D)

side  
guitar.

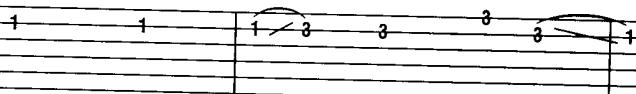
(Oo. \_\_\_\_\_)

till  
and the ear - ly morn -  
to - mor - row's out ing  
of

1/2 = elect.

*mf*

w/ clean tone & slide  
*simile on repeat*



F  
(G)

Dm  
(Em)

light.  
sight.

Oo. \_\_\_\_\_

All I'm tak - ing  
And it's sad to is your be



5/7 7 7 7 6

3

G7  
(A7)

G7sus4  
(A7sus4)

G7  
(A7)

G7sus4 G7  
(A7sus4) (A7)

time.  
alone. }

Oo. \_\_\_\_\_

Help me make it through the night  
Help me make it through the night



3

5

5/6

5/6

6

3

0

*To Coda*  Gr. 1: w/ Riff B

C  
(D)

Csus4  
(Dsus4)

I don't care who's right or wrong...

Gtr. 4

\* Gtrs. 2 & 3

**Bridge**

Gtrs. 1, 2 & 4 tacet

F  
(G) F6  
(G6) F  
(G) F6  
(G6) F  
(G)

I don't try to un - der

Gtr. 3

\* composite arrangement

Oo.

C  
(D) Dm/C  
(Em/D) C  
(D)

stand. — Oo.

Let the dev - il take \_ to - mor

D  
(E) Dadd9  
(Eadd9) D  
(E)

- row. Oo.

Lord, to - night I need a

Dadd9  
(Eadd9) D  
(E)

Oo.

G7  
(A7)      G7sus4  
(A7sus4)      G7  
(A7)      G7sus4  
(A7sus4)      G7  
(A7)

friend.  
Oo. \_\_\_\_\_ )

3. Yes - ter - day \_\_\_\_\_ is dead and

**Coda**

Gtrs. 2 & 3: w/ Rhy. Fig. 2  
C  
(D)

**Outro**

w/ ld. voc. ad lib, 2nd time  
Gtrs. 2 & 3: w/ Rhy. Fig. 1, simile

C  
(D)      Csus4  
(Dsus4)      C  
(D)

Mm, mm, mm, mm, mm, mm.  
(Oo. \_\_\_\_\_ )  
Mm, mm.

Gtr. 1

w/o slide

Gtr. 4

mm, mm, mm.  
Oo. \_\_\_\_\_

**2nd time, Fade Out**F  
(G)Dm  
(Em)

Lord, it's good to be a lone -

Oo. \_\_\_\_\_

w/ slide

G7  
 (A7)      G7sus4  
 (A7sus4)      G7  
 (A7)      G7sus4  
 (A7sus4)      G7  
 (A7)

Oo. Help me make — it through the night.  
Help me make — it through the night.

3      0      1      0      3      0

3      5      5/6      5/6      5      3      0

C  
 (D)      Csus4  
 (Dsus4)      C  
 (D)

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Mm, mm, mm, mm,

3      3      3/5      5      6      3      0      1      0      3      1

w/o slide

1      1      1/3      3      3      3/5      1      0      5      5      6      5      7      5

# **Here Comes the Sun**

**Words and Music by George Harrison**

\*Capo VII

Intro

<sup>ro</sup> Moderately  $\downarrow = 126$

\*All notes tabbed on 7th fret are played as open strings

The image shows three measures of guitar sheet music. The first measure is labeled 'A' and features a 9th chord (B, D, F#) with a 10th (G) and a 7th (E). The second measure is labeled 'D' and features a 9th chord (B, D, G) with a 10th (F#) and a 7th (E). The third measure is labeled 'E7' and features a 9th chord (B, D, G, B) with a 10th (F#), a 7th (E), and a 9th (B). Below the staff, the guitar neck is shown with the corresponding fingerings: 9-7, 10-10, 7-9; 9-7, 10-10, 7-9; 9-7, 10-10, 7-7.

## Chorus

A D

Here comes \_ the sun, \_\_\_\_ doo 'n' doo doo. Here comes \_ the sun \_

9 7 9 10 | 9 10 7 10 9 | 7 7 | 9 7 9 10  
10 9 | 9 | 7 | 7 | 10 | 9 | 7

## Verse

A D E7 E7sus4 E7

1. Lit-tle dar-lin', it's been a long, cold, lone ly win - ter.

A

D

E7

E7sus4

Lit-tle dar-lin', it feels like years since it's been here.

## Chorus

A D B7

Here comes the sun, doo 'n' doo doo. Here comes the sun 'n' I say.

A

N.C.

A

E7 E7sus4 E

it's al - right.

## Verse

Lit-tle dar-lin',      it \_\_\_ seems \_\_\_ like \_\_\_ years \_\_\_ since it's \_\_\_ been \_\_\_ here. \_\_\_

## S Chorus

A D B7

Here comes\_ the sun. — (Doo 'n' doo doo.) Here \_ comes the sun \_\_\_ 'n' I \_\_ say

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

## Bridge

(C) (G) (D/F#) (D) A E7 N.C. (E)

Sun, sun, sun, here it comes. —

1., 2., 3. (8.)

Sun, sun, sun, here it comes. —

E7sus4 E7 E

(9) 9 9 9 7 9 10 | 10 9 10 7 | 9 9 10 12 | 12 12 12 12 |

9 9 9 7 9 | 9 9 9 7 | 9 9 9 7 | 9 9 9 7 |

## Verse

A D E7 E7sus4 E7

3. Lit-tle dar-lin', I feel that ice is slow - ly melt - ing.

9 10 7 10 | 9 10 7 10 | 9 10 7 10 | 9 7 9 10 | 9 7 9 10 |

9 9 9 7 9 | 9 9 9 7 9 | 9 9 9 7 9 | 9 9 9 7 9 |

E7sus4

A D E7 E7sus4

Lit - tle dar-lin', it \_\_\_ seems \_ like \_ years \_ since it's \_ been \_ clear.

Fretboard diagrams for the E7sus4 chord:

|   |    |    |    |    |   |
|---|----|----|----|----|---|
| 9 | 10 | 10 | 10 | 10 | 9 |
| 7 |    |    |    |    |   |

|   |    |    |    |   |   |
|---|----|----|----|---|---|
| 9 | 10 | 10 | 10 | 7 | 9 |
| 7 |    |    |    | 7 |   |

|   |   |    |    |   |   |
|---|---|----|----|---|---|
| 9 | 7 | 10 | 10 | 9 | 7 |
| 9 |   | 10 | 9  | 7 |   |

|   |   |    |    |   |   |
|---|---|----|----|---|---|
| 9 | 7 | 10 | 10 | 9 | 7 |
| 9 | 9 | 7  | 7  | 9 | 7 |

*Coda*

A D B7

Here comes\_ the sun. \_\_\_ (Doo 'n' doo doo.) Here comes\_ the sun. \_\_\_

Fretboard diagrams for the B7 chord:

|   |   |    |    |   |   |
|---|---|----|----|---|---|
| 9 | 7 | 10 | 10 | 9 | 9 |
| 7 |   |    |    |   |   |

|   |    |    |    |   |   |
|---|----|----|----|---|---|
| 9 | 10 | 10 | 10 | 9 | 7 |
| 7 |    |    |    |   |   |

|   |   |    |    |    |   |
|---|---|----|----|----|---|
| 9 | 7 | 9  | 10 | 10 | 7 |
| 7 |   | 10 |    |    |   |

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |

A N.C. A

It's al - right. It's al - right.

Fretboard diagrams for the A chord:

|   |    |    |    |   |    |
|---|----|----|----|---|----|
| 9 | 10 | 10 | 10 | 9 | 11 |
| 7 |    |    |    |   |    |

|   |    |    |    |   |   |
|---|----|----|----|---|---|
| 9 | 10 | 10 | 10 | 7 | 9 |
| 7 |    |    |    | 7 |   |

|   |   |    |   |    |   |
|---|---|----|---|----|---|
| 7 | 9 | 10 | 7 | 10 | 9 |
| 7 | 9 | 10 | 7 | 11 | 9 |

|   |    |    |    |   |    |
|---|----|----|----|---|----|
| 9 | 10 | 10 | 10 | 9 | 10 |
| 7 |    |    |    |   | 7  |

N.C. (C) (G) (D/F#) (D) A

rit.

Fretboard diagrams for the A chord:

|    |    |   |    |   |    |
|----|----|---|----|---|----|
| 11 | 10 | 7 | 10 | 7 | 10 |
| 9  |    |   |    |   |    |

|   |   |    |   |    |   |
|---|---|----|---|----|---|
| 7 | 9 | 10 | 7 | 10 | 9 |
| 7 | 9 | 10 | 7 | 11 | 9 |

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

|   |   |   |    |   |    |
|---|---|---|----|---|----|
| 9 | 7 | 7 | 10 | 9 | 10 |
| 9 | 7 | 7 | 10 | 9 | 7  |

# If I Had a Hammer (The Hammer Song)

Words and Music by Lee Hays and Pete Seeger

## Intro

Moderately fast  $\text{♩} = 180$

\*\*A C#m/G#

I.

||2.

D/F#

E

D/F#

E

Rhy. Fig. 1

End Rhy. Fig. 1

\* Gtr. I (acous.)

*mf*

Guitar tablature (T, A, B strings) with fingerings:

\* Two acous. gtrs. arr. for one.

\*\* Chord symbols reflect overall harmony.

## Verse

A C#m D E A C#m D E

ham - mer, — I'd a ham-mer in the morn - ing, — I'd a ham-mer in the

Rhy. Fig. 2

Guitar tablature (T, A, B strings) with fingerings:

A C#m D E Eadd9 E

eve - ning, — all o - ver this land. — I'd a ham-mer out

End Rhy. Fig.

Guitar tablature (T, A, B strings) with fingerings:

A F#m

dan - ger, — I'd a ham-mer out a warn - ing, — I'd a ham-mer out

Rhy. Fig. 3

D A D A E

love be-tween my broth-ers and my sis - ters all o - ver this

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A C#m D E A C#m D E

land. Oo. 2. If I had a

**Verse**

Gtr. 1: w/ Rhy. Fig. 2  
2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

A C#m D E A C#m D E

bell, — I'd a ring it in the morn - ing, — I'd a ring it in the song, — I'd a sing it in the morn - ing, — I'd a sing it in the

A C#m D E Add9 E

eve - ning, — all o - ver this land. I'd a ring out  
eve - ning, — all o - ver this land. I'd a sing out

Gtr. 1: w/ Rhy. Fig. 3

A F#m

dan - ger, — I'd a ring out a warn - ing, — I'd a ring out  
dan - ger, — I'd a sing out a warn - ing, — I'd a sing out

Voc. Fig. 1

Oo. Oo.)

D A D A D A E

love be - tween my broth - ers and my sis - ters all o - ver this

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A C#m D E A C#m D E

land. Oo. 1. 3. If I had a

2.

**Verse**

Gtr. 1: w/ Rhy. Fig. 2

D E A C#m D E A C#m

— 4. Well, I got a ham - mer — and I got a bell, (...bell, —)

D E A C#m D E A C#m

— and I got a song to sing to sing all o - ver this land. (land.) —

Gtr. 1: w/ Rhy. Fig. 3

A

F#m

It's a ham - mer of jus - tice, — it's a bell of free (...free — dom, — dom.) —

D A D A D A E

— it's a song a - bout love be - tween my broth - ers and my sis - ters all —

||2.

Gtr. 1: w/ Rhy. Fig. 1

A

C#m D E

D

A

D

A

E A C#m D E D A E

— o - ver this land. It's a ham-mer of all — o - ver this

(It's a ham-mer of...)

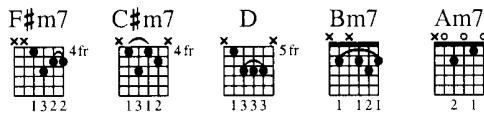
F#m E A

land. —

Gtr. 1

# Just a Song Before I Go

Words and Music by Graham Nash



Gtrs. 3, 5 & 6: Capo II

## Intro

Moderately  $\text{♩} = 112$

F#m7

C#m7

D

Bm7

C#

D

End Rhy. Fig. 1

Rhy. Fig. 1

\* Gtr. 1 w/ fingers

\* Elec. piano arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1

F#m7

C#m7

D

Bm7

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

1st time, Gtr. 2 tacet

2nd time, Gtr. 2: w/ Fill 1

2nd time, Gtr. 5 tacet

F#m9  
\*(Em9)

C#m7  
(Bm7)

D  
(C)

Bm7  
(Am7)

\* Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chord. Capoed fret is "0" in tab.

Musical score for 'Driving Me To The Air' featuring four staves of music with corresponding lyrics below. The chords are indicated above each staff: F#m7 (Em9), C#m7 (Bm7), D (C), and Bm7 (Am7). The lyrics describe traveling by air and being burned by the sun.

F#m7  
(Em9)

C#m7  
(Bm7)

D  
(C)

Bm7  
(Am7)

Trav - eling twice \_ the speed \_\_ of sound, \_ it's eas - y to \_\_ get burned. \_  
Driv - ing me to \_\_ the air - port \_\_ and to the friend - ly skies. \_\_\_\_\_

Rhy. Fig. 2

End Rhy. Fig. 2

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

2 4 | 2 | 3 3 | 3 | 0

A (G) G (F) Bm7 (Am7) C#m(add4) (Bm(add4))

When the shows \_ were o \_ - ver, \_ we had to get \_ back home. \_ And She  
Go - ing through se - cu - ri - ty. I held her for - so long. \_

\* Grp. A (sec.)

\* Gr. 4 (elec.)

*mf*  
w/ clean tone  
let ring throughout

Fretboard diagram below the staff:

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

Gr. 3

*let ring* - - - - - *let ring* - - - - - *let ring* - - - - -

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

\* Two gtrs. arr. for one.

A  
(G)

G  
(F)

1.

Gtr. 4 tacet  
(Am7)

Gtr. 5 (acous.) *mp*

when we o - pened up the door, I had to be a - lone.  
fi - n'ly looked at me

*let ring simile*

[2.

G  
(F)

(Am7)

Gtr. 4 tacet

Gtr. 5

2. She in love, and she was gone.

Gtr. 2

w/ pick &amp; fingers - - - - -

**Guitar Solo**Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtr. 5 tacetF#m9  
(Em9)C#m7  
(Bm7)D  
(C)Bm7  
(Am7)

P.M.

*let ring throughout*

Gr. 3: w/ Rhy. Fig. 2

F#m9  
(Em9)                    C#m7  
(Bm7)                    D  
(C)                      Bm7  
(Am7)

Gr. 2

**Outro-Verse**

Gtr. 2 tacet

F#m9  
(Em9)

C#m7  
(Bm7)

D  
(C)

Bm7  
(Am7)

Gtrs. 3 & 5

F#m9  
(Em9)

C#m7  
(Bm7)

D  
(C)

F#sus<sup>2</sup>  
(Esus<sub>4</sub><sup>2</sup>)

Gr. 6 (acous.)

Gtrs. 3 & 5

Gr. 5

# Last Night I Had the Strangest Dream

Words and Music by Ed McCurdy

## Intro

Moderately slow, in 1  $\text{J} = 56$

\*Gtr. 1      \*\* E      Esus4      E

Gtr. 2 (acous.)

let ring throughout

T A B

\*Banjo arr. for gtr.

\*\*Chord symbols reflect basic harmony.

A      B7      E

let ring - - - - -

T A B

B7

E

\* C#m/G#

Rhy. Fig. 1

\*Bass plays G#

A

B

E

1. Last

let ring -----

3

End Rhy. Fig.

### § Verse

Gtr. 1 tacet  
E

night when I had pa the pers strang all est were dream signed, I and a

Gtr. 2

*To Coda* ♪

B E A

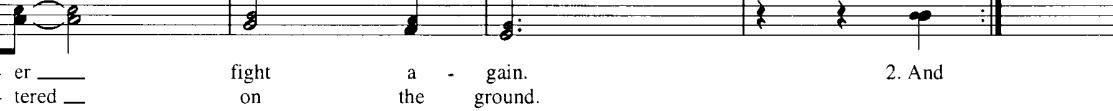
end — to war. — I dreamed I saw a  
prayers — were prayed. — And the peo - ple in the

Rhy. Fig. 2

Guitar/Bass Tablature:

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 0 | 0 |   | 2 | 2 | 2 | 2 |
| 7 | 7 | 0 | 0 |   | 2 | 2 | 2 | 2 |
| 8 | 8 | 1 | 2 |   | 2 | 2 | 2 | 2 |
| 9 | 9 | 2 | 2 |   | 0 | 2 | 2 | 2 |
| 2 | 0 | 0 | 2 | 4 | 0 | 0 | 2 | 2 |

\*Revised first verse lyrics by Ed McCurdy.

A B E 1. 2.  

 nev - er \_\_\_\_ fight a - gain.  
 scat - tered \_\_\_\_ on the ground.  
 2. And

## Banjo Solo

Gtr. 2: w/ Rhy. Fig. 2 (1st 3 meas.)

A

E

Gr. 1      8va

w/ fingers  
let ring    let ring    let ring

18    17    17    17    17    17 | 19    18    17    17    18    17 | 16    17    16    16    17    16

21

Gtr. 2: w/ Rhy. Fig. 2 (last meas.)

Gtr. 2: w/ Rhy. Fig. 2 (last 4 meas.)

A

B7

8va

*let ring* - - - - - *let ring simile*

16 17 16 17 16 17 | 18 17 17 17 18 17 17 | 16 16 14 14 16 16 14

16 17 16 16 17 | 18 17 17 17 18 17 17 | 16 16 14 14 16 16 14

21

E  
8va -----

16 17 16 17 16 17 | 16 17 16 17 16 17 | 18 17 17 17 18 17 17 |

8va -----

19 18 17 17 18 18 17 | 16 17 16 18 17 16 16 | 16 16 16 16 16 16 |

A  
8va -----

B  
loco

let ring ----- let ring -----

18 17 17 17 18 16 14 | 16 14 16 16 16 14 13 | 0 0 2 0 0 1

## ⊕ Coda

D.S. al Coda  
(take 1st lyrics)

3. Last

Gtr. 1

let ring ----- strum w/ nails -----

0 0 2

0 0 2

E

war. -----

Gtr. 1

0 0 1 2

Gtr. 2

0 0 1 2 3 4

# Leader of the Band

Words and Music by Dan Fogelberg

Gtr. 1: Capo I

## Intro

Moderately ♩ = 136

\*\*A♭7

\*(G7)

Gtr. 1  
(acous.)  
Rhy. Fig. 1

D♭

(C)

*mp*  
w/ fingers  
let ring throughout

\*Symbols in parentheses represent chord names respective to capoed gtr. Symbols above reflect actual sounding chord.  
Capoed fret is "0" in TAB.

\*\*Chord symbols reflect implied tonality.

B♭m  
(Am)

Fm  
(Em)

E♭  
(D)

End Rhy. Fig.

A♭  
(G)

D♭/A♭  
(C/G)

A♭  
(G)

D♭/A♭  
(C/G)

A♭  
(G)

D♭/A♭  
(C/G)

A♭  
(G)

## Verse

A♭  
(G)

D♭/A♭  
(C/G)

A♭  
(G)

Cm  
(Bm)

1. An on - ly child — a - lone — and — wild, — a cab - 'net mak - er's son.  
2. A qui - et man — of mu - sic \_\_\_\_\_ de - nied — a sim - pler fate.  
3. My broth - ers' lives — were dif - frent \_\_\_\_\_ for they — heard an - oth - er call.  
4. I thank you for — the mu - sic \_\_\_\_\_ and your sto - ries — of the

\*

simile on repeats

\*omit 4th time

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1.

A♭ (G) D♭/A♭ (C/G) A♭ (G) D♭/A♭ (C/G) A♭ (G) D♭/A♭ (C/G) A♭ (G)

2.

**Chorus**

A♭ (G) B♭m7 A♭/C (Am7) (G/B) D♭ (C) Cm (Bm) D♭ (C)

A♭ (G) B♭m7 A♭/C (Am7) (G/B) B♭m (Am) Fm7 (Em7) B♭m7 (Am7)

G♭ (F) E♭ (D) D♭ (C) Cm (Bm)

$D\flat$   
(C)                       $A\flat$   
(G)                       $B\flat m7$      $A\flat/C$      $B\flat m$   
(Am7)    (G/B)    (Am)

$Fm7$   
(Em7)                       $B\flat m$   
(Am)                       $D\flat$   
(C)                       $E\flat sus4$      $A\flat$      $D\flat/A\flat$   
(Dsus4)    (G)    (C/G)

*D.S. al Coda 1*

$A\flat$   
(G)                       $D\flat/A\flat$   
(C/G)                       $A\flat$   
(G)                       $D\flat/A\flat$   
(C/G)                       $A\flat$   
(G)

### $\oplus$ Coda 1

#### Interlude

Gtr. 1: w/ Rhy. Fig. 1  
 $A\flat 7$   
(G7)

$A\flat$   
(G)                       $D\flat/A\flat$   
(C/G)                       $A\flat$   
(G)

\*Horns w/ 1st & 2nd endings

The image shows a musical score for guitar. The top part consists of four staves of music, each starting with a treble clef and a key signature of one flat. The first staff is labeled 'D♭ (C)', the second 'B♭m (Am)', the third 'Fm (Em)', and the fourth 'E♭ (D)'. The bottom part shows the corresponding fingerings for each chord on a six-string guitar neck. The fingerings are as follows:

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 9  | 9  | 11 | 13 | 11 | 9  | 8  | 13 | 9  | 11 | 9  | 11 | 8  | 9  | 8  | 9  | 11 | 8  | 8  | 6  |
| 9  | 9  | 11 | 13 | 11 | 9  | 9  | 8  | 10 | 9  | 11 | 9  | 10 | 8  | 9  | 8  | 10 | 8  | 8  | 8  |
| 10 | 10 | 12 | 14 | 12 | 10 | 10 | 9  | 11 | 10 | 12 | 10 | 11 | 9  | 10 | 9  | 10 | 9  | 8  | 8  |
| 11 | 11 | 13 | 15 | 13 | 11 | 11 | 10 | 12 | 11 | 13 | 11 | 12 | 10 | 11 | 10 | 12 | 11 | 10 | 10 |

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

Musical score for Gtr. 2 and Gtr. 3. The top staff shows Gtr. 2 playing a sustained note (B-flat) over a bass note (G). The bottom staff shows Gtr. 3 playing a rhythmic pattern labeled "End Rhy. Fig. 2". The score includes key signatures and time signatures for both guitars.

End Rhy. Fig. 2

Gtr. 1

8  
9  
8  
11

1 2 3 4 5 6

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

$\emptyset$  Coda 2

♫ Guit. 1  
 A♭  
 (G)      B♭m7  
 (Am7)      A♭/C  
 (G/B)      D♭  
 (C)      Fm7  
 (Em7)

band. I am the liv - ing — leg - a - cy to the

Gtr. 1

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

B♭m  
(Am)      D♭sus2  
(Csus2)      E  
(D)      A♭  
(G)      D♭/A♭  
(C/G)      A♭  
(G)      D♭/A♭  
(C/G)

lead - er of \_\_\_\_\_ the band.

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

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

### Outro

Gtrs. 2 & 3: w/ Riff A & Rhy. Fig. 2

A♭  
(G)      D♭/A♭  
(C/G)      A♭  
(G)      A♭7  
(G7)

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

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

D♭  
(C)      B♭m  
(Am)

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

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

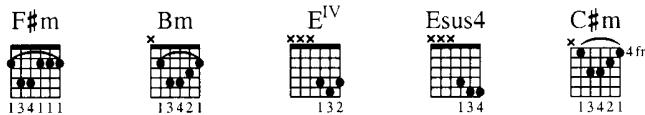
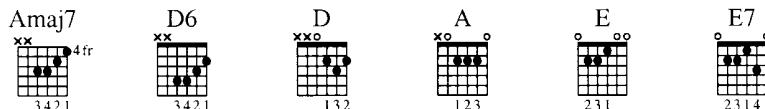
Fm  
(Em)      E♭  
(D)      A♭  
(G)

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

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

# Leaving on a Jet Plane

Words and Music by John Denver



## Intro

Moderately  $\text{♩} = 136$  ( $\text{♩} = \frac{3}{8}$ )

\*Amaj7

Gtr. 1 (12-str. acous.) *mf*

\*bass plays E next 2 meas.

## Verse

E E7 E E7 Amaj7 Rhy. Fig. 1 D6

1. All my bags are packed, I'm ready to go. I'm .

Amaj7 D6 Amaj7 F#m

— stand - in' here out - side your door. — I hate to wake - you up — to say good -

\*Sung behind beat.

E E7 Amaj7 D6

End Rhy. Fig. 1

bye. — But the dawn — is break - in' it's ear - ly morn. —

Amaj7 D6 Amaj7 F#m

Tax - i's wait-in' he's blow-in' his horn. — Al - read - y I'm so lone - some I

## Pre-Chorus

A Rhy. Fig. 2

E E7 A D

could cry. — So kiss me and smile for me. —

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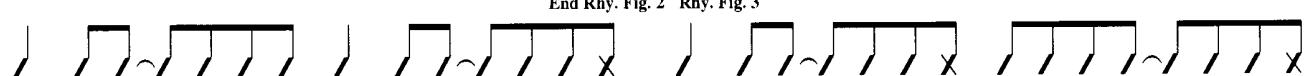
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A                      D                      A                      Bm  

  
 Tell me that you'll wait for me. — Hold me like you'll nev - er \_\_\_\_\_ let me

Chorus

E                      A                      D  
 End Rhy. Fig. 2 Rhy. Fig. 3


  
 go. — I'm a leav - in' on a jet plane.

A                      \*E<sup>IV</sup>              Esus4      D                      A                      C#m  
 mf                      mp

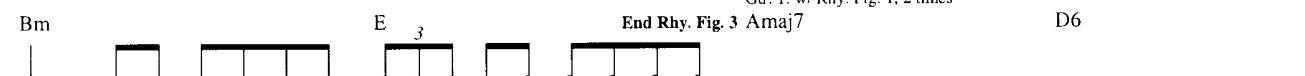

  
 I don't know when I'll be back a - gain. — Oh babe, — I hate -

\*bass plays A this meas.

Verse

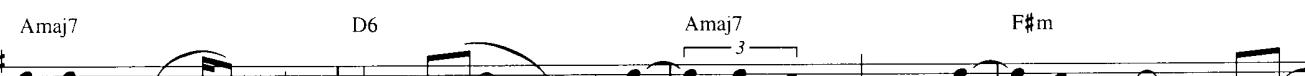
Gtr. 1: w/ Rhy. Fig. 1, 2 times

Bm                      E                      End Rhy. Fig. 3 Amaj7                      D6


  
 to go. — 2. There's so man - y times I've let you down, —

Oo. — Oo.

Amaj7                      D6                      Amaj7                      F#m


  
 so man - y times I've played a - round. — I tell you now, they don't mean a thing -

Oo.

Ah.

E                      E7                      Amaj7                      D6                      Amaj7


  
 Ev - ry place I go I think of you, — ev - ry song I sing —

They - don't mean a thing. — Oo.

Ah.

D6 Amaj7 F#m E E7

sing for you. When I come back I'll wear your wed-ding ring. So  
 Oo. Ah. I'll wear your ring.

### Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

A D A D

kiss me and smile for me. Tell me that you'll wait for me.  
 A Bm E

Hold me like you'll never let me go. I'm a (I'm)

### Chorus

Gtr. 1: w/ Rhy. Fig. 3, simile

A D A E Esus4 D

leav - in' on a jet plane. I don't know when I'll be back a gain.  
 A C#m Bm E

Oh babe, I hate to go.

### Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times

Amaj7 D6 Amaj7 D6

3. Now the time has come to leave you. One more time, let me kiss you.  
 (Oo.)

Amaj7 F#m E E7

Then close your eyes, I'll be on my way. Oo.  
 (Oo.)

Amaj7 D6 Amaj7 D6

Dream a - bout the days to come when I won't have to leave a - lone, a -

Amaj7 F#m E E7

bout the time \_\_\_ I won't have to say: \_\_\_ I won't have \_\_\_ to say: \_\_\_ Ah.

### Pre-Chorus

\*Gr. 1: w/ Rhy. Fig. 2

A D A D

Kiss me and smile for me. Tell me that you'll wait for me.

\*grad. cresc. next 8 meas.

A Bm E

Hold me like you'll never let me go. I'm a (I'm) a

### Outro-Chorus

A D A \*E<sup>IV</sup> Esus4 D

leav - in' on a jet plane. I don't know when I'll be back a - gain.

\*bass plays A this meas.

A D A

Leav - in on a jet plane. I don't know when (Leave) in'

\*D A

I'll be back a - gain. Leave I don't know when on I'll be back a - gain.

\*bass plays A

A \*D A C#m

I don't know when I'll be back a - gain. Oh babe, I hate \_\_\_)

\*bass plays A

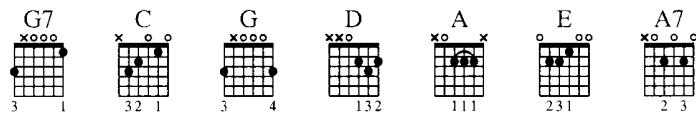
Bm E E

to go.

rit.

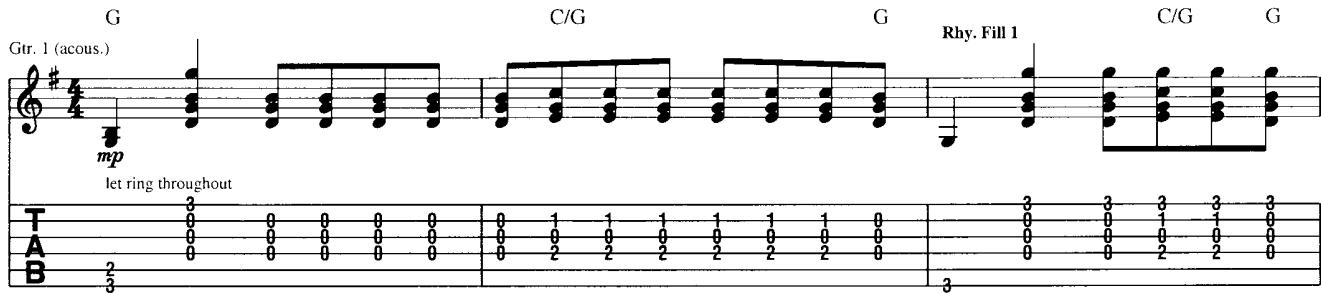
# **Me and Bobby McGee**

**Words and Music by Kris Kristofferson and Fred Foster**

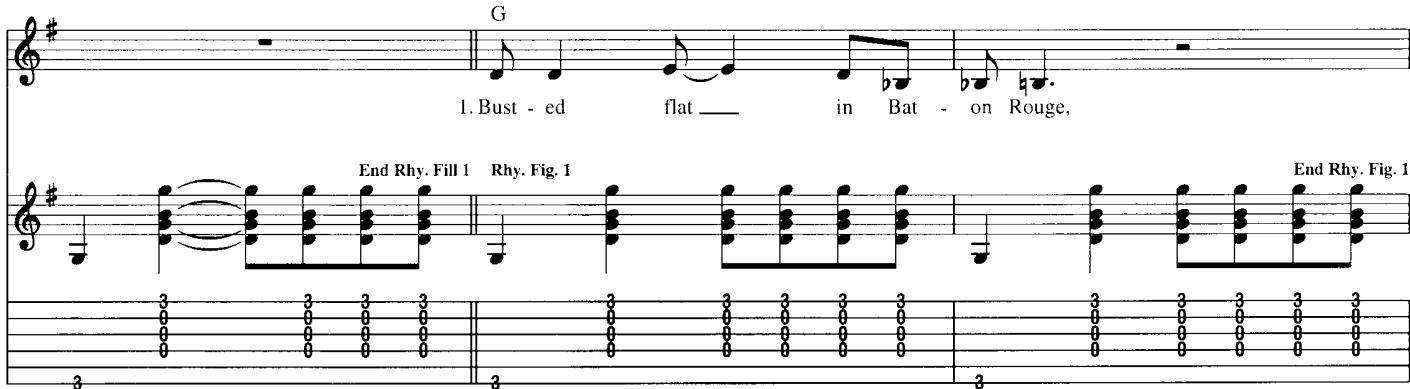


Intro

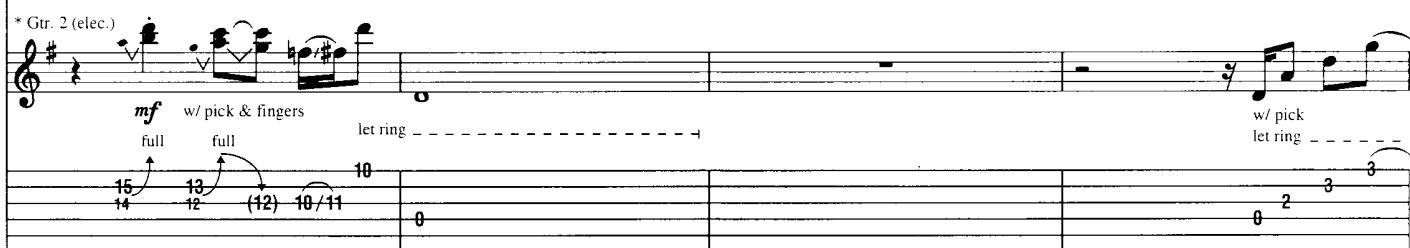
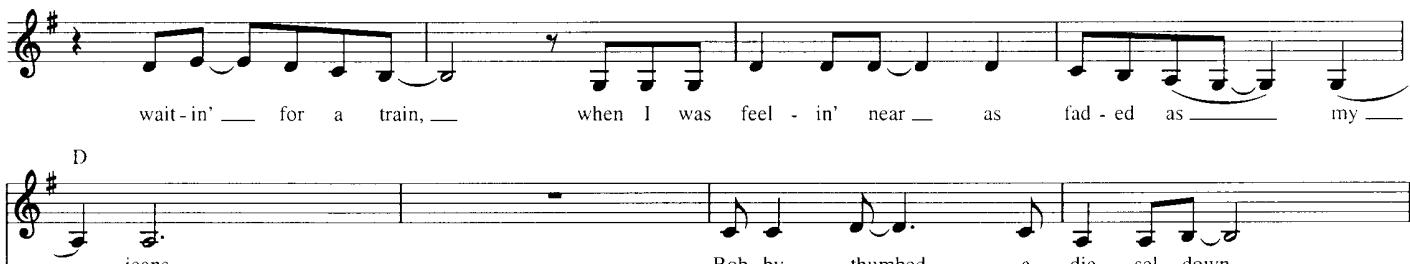
Moderately Fast  $\downarrow = 180$



## Verse



Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile



\* w/ clean tone

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Gtr. 1: w/ Rhy. Fig. 2 times, simile

just be - fore \_\_ it \_\_ rained; \_\_\_\_\_ they rode us all \_\_ the way \_\_ to New Or - -

Gtr. 2: let ring - - - - -

2

**Verse**

**Half-Time Feel**

Gtr. 1: w/ Rhy. Fig. 1, 2 1/2 times

G

Gtr. 1: w/ Rhy. Fill 1  
G C/G G

leans. 2. I pulled my har - poon \_\_ out of my \_\_

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

w/ pick & fingers  
let ring - - - - - 7 5

G 6 3fr  
G7  
Gtr. 1

dirt - y red \_\_ ban - dan - na, I was play - in' soft while Bob - by sang the blues. -

Gtr. 2

7 7 7 8 9 10

C 5 3fr C 5 3fr C 5 3fr C 5 3fr  
yeah. Wind - shield wip - ers slap in time, - I

12 (12) 12 12 12 12 12 10 8 7  
12 10 9 7

\* Quaver alternate between notes

Gtr. 1: w/ Rhy. Fig. 1

G

was hold - in' — Bob-by's hand — in mine. We sang ev - 'ry song — that driv - er knew. —

Gtr. 2

let ring -----  
(7) (7)

Chorus

C

Gtr. 1

Free - dom's just an - oth - er word for —  
let ring — let ring — w/ pick & fingers full 1/2 let ring full  
7 8 10 7 7 10 7 (7) 2 (2)

G

D

— noth-in' left to lose. — Noth-in', don't mean noth - in', hon', if it ain't  
let ring -----  
0 5 7 6 5

G

C

free, — no, no, — If feel - in' good was eas - y, Lord,  
full full full  
3 3 3 3 2 2 2 2 2 0 2 0 0 2 0 7 (7)

G

Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile  
D

— when he — sang the blues, — you know feel - in' good was good e - noug - for me, —

Gtr. 2

let ring — — — — let ring — — — —

3 7 6 5  
4 6 7 6 5  
5

good e - noug - for me — and my Bob - by Mc -

w/ pick  
let ring - - - - -

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

Gtr. 1: w/ Rhy. Fig. 1

G

A      A

(5) open

Rhy. Fig. 3

Gtr. 1

A      A

(5) open

End Rhy. Fig. 3

Gee.

3. From the

Gr. 2

1/2

$\frac{3}{2}$  (2) 0 2 0 0 2 0 5 5 5 5 5 5 0 4 1/2 (4) 2 4 2 2 2 (2) 0

## Verse

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile

A

Ken - tuck - y coal \_\_\_\_ mines - to the Cal - i - for - - nia sun, \_\_\_\_ hey, Bob -

Gtr. 2

w/ pick & fingers

5 7 9 10  
4/6 7 9 11

Rhy. Fig. 4

Gtr. 1

E (6) open      E (6) open

Gr. 1

End Rhy. Fig. 4

- by shared — the se - crets of — my — soul. Through all —

Gtr. 2

w/ pick      let ring

9                9 8      7                0 1 0      0

9                7                0          2      2 3      3 3 4

4                4                5          4      4 5      5 5 6

Gtr. I: w/ Rhy. Fig. 3  
A

Bob-by, ba - by. helped me from the whole world. — 4. One

full

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

## Verse

Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile

A

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

D

A      A7

(5) open

Gtr. 1

look - in'    for that    home —    and I    hope he    finds —    it. —    But I'd

Gtr. 2

let ring — — — — —    let ring

5    7    9    10    12    14    (14)

6    7    9    11    12    14    14

14    15

\* Quickly alternate between notes.

Gtr. 1: w/ Rhy. Fig. 3

A

trade all of my to - mor - rows —    for one sin - gle — yes - ter - day —    to be

Gtr. 2

let ring — — — — —    let ring — — — — —

14    14    14    12    10    9    5    5

14    12    11    9    7    6

Gtr. 1: w/ Rhy. Fig. 4

E      E

(6) open

Gtr. 1

hold - in' Bob - by's bod - y    next to mine. —

Gtr. 2

w/ pick

9  
4

### Chorus

D

A

Free - dom's just an - oth - er word — for —    noth - in' left to lose. —

w/ pick & fingers    let ring — — — — —

7    7    5    9    5    5

9    7    6

D A

feel - in' good was eas - y, Lord,  
when he sang the blues,  
hey,

let ring - - - - - let ring - - - - -

|    |    |    |    |   |   |   |   |
|----|----|----|----|---|---|---|---|
| 10 | 10 | 10 | 10 | 9 | 5 | 5 | 5 |
| 11 | 11 | 11 | 10 | 9 | 7 |   | 6 |

Gtr. 1: w/ Rhy. Fig. 4, 3 times, simile  
E

E

feel - in' good was good e - enough - for me, mm, hmm,

Gtr. 2

let ring  
w/ pick & fingers

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

\* L. H. fingering

Gtr. 1: w/ Rhy. Fig. 3

A

## Interlude

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile  
Gtr. 2 tacet  
w/ Lead Voc. ad lib

Gtr. 1: w/ Rhy. Fig. 4, 4 times, simile

Gtr. 1: w/ Rhy. Fig. 3, simile

## Interlude

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile  
w/ Lead Voc. ad lib, 1st & 2nd times

A

Gtr. 1: w/ Rhy. Fig. 4, 4 times, 1st & 3rd times  
Gtr. 1: w/ Rhy. Fig. 4, 2nd & 4th times  
E

Gtr. 1: w/ Fill 1, 2nd & 4th times, simile

Fill 1  
Gtr. 2

8va.

loco

1., 2., 3.

Gtr. 1: w/ Rhy. Fig. 3

A

let ring - - - - -

(0) 7 7 0 0 0 7 7 0 5 5 5 (4) 2

w/ pick & fingers hold bend full

4.

## \* End Half-Time Feel

Gtr. 1: w/ Rhy. Fig. 3, simile  
A

w/ pick w/ pick f w/ slight dist.

2 2 4 2 3 2 0 2 2 2 4 12 12 12 14, 16 14 16

hold bend full

\* 1st time, till end

## Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile  
A

hold bend

full

17 16 17 16 (16) 14 16 14 14 16 14 15 14 12 12 12 14 12 12 14 16 14

## Outro

Gtr. 1: w/ Rhy. Fig. 4, 4 times, simile

w/ Lead Voc. ad lib, next 5 meas.

E

w/ pick & fingers full

12 12 14 16 14 11 12 10 11 12 11 12 12 11 12 12 14, 16 14

hold bend

N.C.

A

Hey, hey, hey, Bob-by Mc - Gee, yeah.

mf w/ clean tone & pick

2 x x 2 x x 2 x (16) (10) (7) (5)

\*\* Strum in eighth note rhythm while sliding beats 1 &amp; 2 -

# Norwegian Wood

## (This Bird Has Flown)

Words and Music by John Lennon and Paul McCartney

All Gtrs.: Capo II

### Intro

Moderately  $\text{♩} = 60$

\* Gtr. 1 (acous.)

(J.L.)

\* Notes tabbed at 2nd fret played as open strings.

† Gtr. 2 (acous.)

† Gtr. 3 (acous.) *mf* *divisi* *full*

\* Gtr. 4 (12 str. acous.)

- Sitar arr. for Gtrs. 2 & 3

\* Notes tabbed at 2nd fret played as open strings.

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## Verse

E

1. I once had a girl,— or should I

## Rhy. Fig. 1

—3—

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

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

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

~~~~~

p. ~~~~~

4
2

~~~~~

## Rhy. Fig. 1A

7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5  
 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

7 4 7 5 5 5 5 5 5 5 5 5 5 5 5 5  
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Dadd9 A/C# E

say she once had me. She showed me her

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

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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

—3—

1/2

5

6

2

6

4

5

4

2

5

4

2

7

4

5

4

2

7

5

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7

5

4

2

7

Gtr. 3 tacet

Dadd9 A/C# E

room, is - n't it good, Nor - we - gian Wood. She

End Rhy. Fig. 1

Fretboard diagram for End Rhy. Fig. 1:

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

hold bend  
1/2

6 6 (6)

End Rhy. Fig. 1A

Fretboard diagram for End Rhy. Fig. 1A:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 4 | 7 | 5 | 4 | 4 | 4 | 2 | 7 | 5 | 4 | 4 | 4 | 2 | 7 | 5 | 4 | 4 | 4 | 7 | 5 | 4 | 2 |
| 2 | 4 | 4 | 4 | 2 | 4 | 4 | 2 | 2 | 4 | 4 | 4 | 2 | 2 | 2 | 4 | 4 | 4 | 2 | 4 | 4 | 4 | 2 |

### Bridge

Em

Gtr. 2 tacet

A

asked me to stay, and she told me to sit an - y - where...

Rhy. Fig. 2

Fretboard diagram for Rhy. Fig. 2:

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

4

Rhy. Fig. 2A

Fretboard diagram for Rhy. Fig. 2A:

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

Verse

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A

2

E

2. I sat on a rug bid - ing my time, drink - ing her

Gtr. 2

Dadd9 A/C#

2

E

wine. We talked un - til two, and then she said, "It's time for bed."

Dadd9 A/C# E

Gtr. 2

2 2

Gtr. 3

2 2  
5 4 2

### Interlude

E Dadd9 A/C# E

4 4 5 5 5 5 5 (5) 5 | 4 4 5 5 5 5 5 | 4 4 5 5 5 5 5 | 4 4 5 5 5 5 5 5

Gtr. 2

Gtr. 3 divisi

full 1/2 hold bend 1/2

Gtr. 4

5 5 7 7 | 5 5 7 7 | 5 5 7 7 | 5 5 7 7 | 5 5 7 7 | 5 5 7 7

Dadd9 Aadd6/C# E

She

full

1/2

hold bend

1/2

**Bridge**

Gtrs. 2 &amp; 3 tacet

Gtrs. 1 &amp; 4: w/ Rhy. Figs. 2 &amp; 2A

told me she worked in the morn - ing and start - ed to laugh.

A

I

told her I didn't and crawled off to sleep in the bath.

B

3. And when I a - woke I was a - lone, this bird had

Gr. 2

E

Dadd9 A/C# E

flown.  
So I lit a fire,  
is - n't it good,  
Nor-we-gian Wood.

Gtr. 2

(2) 2 2

Gtr. 3

5  
7 6 4

### Outro

E

Dadd9 A/C# E

Gtr. 2

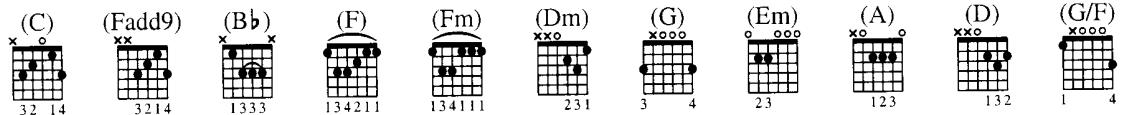
Gtr. 3  
divisi

full hold bend 1/2 1/2

Gtr. 4

# Oh, Lonesome Me

Words and Music by Don Gibson



Gtr. 1: Capo IV

Intro

Moderately  $\text{♩} = 120$

\* (C)

Rhy. Fig. 1

Gtr. 1  
(acous.)

(Fadd9)

End Rhy. Fig. 1

Gtr. 2  
(elec.)

*mf*

*mf*

*mf*

\* Symbols in parentheses represent chord names respective to capoed gtr. and do not reflect actual sounding chords.

Gtr. 1: w/ Rhy. Fig. 1

E

\*\* (C)

Rhy. Fig. 2

Aadd9

(Fadd9)

End Rhy. Fig. 2

\*\* Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

## Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (4 times)

E

(C)

Aadd9

(Fadd9)

1. Ev - 'ry - bod - y's \_\_\_\_\_

go - ing out

and hav -

E

(C)

Aadd9

(Fadd9)

- ing fun. \_\_\_\_\_

E

(C)

Aadd9

(Fadd9)

I'm a fool \_\_\_\_\_ for stay - ing home \_\_\_\_\_ and

E

(C)

Aadd9

(Fadd9)

hav - ing none. \_\_\_\_\_

I

(C) Rhy. Fig. 3

Gtr. 1 Voc. Fig. 1

(B $\flat$ )

Gtr. 2 Rhy. Fig. 3A

(F) (Fm)

can't get o - ver how she set me  
(Oo.)

End Voc. Fig. 1

free. \_\_\_\_\_

(B $\flat$ ) (F)

End Rhy. Fig. 3

Interlude

(C) Rhy. Fig. 4

(Fadd9)

me. \_\_\_\_\_

2. There

## § Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (4 times)

E  
(C)

Aadd9  
(Fadd9)

Gtr. 3: w/ Rhy. Fig. 5 (3 times)

E  
(C)

Aadd9  
(Fadd9)

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 1: w/ Rhy. Fig. 3

2nd time, Gtr. 2: w/ Rhy. Fig. 3A

E  
(C)

Aadd9  
(Fadd9)

D  
(B-flat)

2nd time, Gtr. 2 tacet  
A  
(F)

Gtr. 2 tacet  
Am  
(Fm)

1st time, Gtr. 2: w/ Rhy. Fig. 3A (last 4 meas.)  
D  
(Bb)

Z. \_\_\_\_\_ }  
free. \_\_\_\_\_ }

Gtr. 3

Gtr. 2

To Coda ⊕

Interlude

Gtr. 3 tacet

E

(C)

Gtr. 3

Amaj7  
(Fmaj7)

E  
(C)

I

(cont. in slashes)

## Bridge

(Dm)

Rhy. Fig. 6



(G)

*bet she's not like me,*

Gtr. 2

Rhy. Fig. 6A

*mp*

(Em)

(A)

End Rhy. Fig. 6



*she's out and \_\_\_\_\_ fan - cy - free, \_\_\_\_\_*

End Rhy. Fig. 6A

(Dm)

(F)

(cont. in notation)

*flirt - ing with the boys \_\_\_\_\_ with all her*

E  
(C)

charms. But

Gtr. 1

*let ring - -*

Gtr. 2

*let ring - - - -*

\* Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A

F♯m  
(Dm)

B  
(G)

I still \_\_\_\_ love her so, and,

*\* mf*

G♯m  
(Em)

C♯  
(A)

broth - er, \_\_\_\_ don't you know \_\_\_\_ I'd

(Dm)

(D)

Gtr. 1

wel - come her right back here in my

Gtr. 2

∅ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 4 (2 1/4 times)  
Gtr. 3 tacet

E

B  
(C)

(3)

Aadd9  
(Fadd9)

Musical score for "Lonesome Me". The vocal part (top) starts with a melodic line in G major (4 sharps) followed by a section in A major (1 sharp). The lyrics "lone some me." are written below the notes. The guitar part (Gtr. 2) consists of two staves: the top staff shows rhythmic patterns with rests and eighth-note chords, and the bottom staff shows a continuous chord progression. Measure numbers 14 and (14) are indicated at the end of the score.

E

(C)

A musical score for guitar in 3/4 time, key signature of A major (three sharps). The score consists of two staves. The top staff shows a melodic line with various techniques: slurs, grace notes, and a trill-like pattern. The bottom staff provides fingerings and picking instructions. Fingerings include '1' at the beginning of the first measure, '14' at the start of the second measure, '12' and '15' in the middle of the second measure, '12' at the start of the third measure, '14' and '(14)' with a downward arrow in the middle of the third measure, '12' at the start of the fourth measure, '14' and '14' at the end of the fourth measure, and '14' at the start of the fifth measure.

*Begin fade*

*Fade out*

Aadd9  
(Fadd9)

E  
(C)

Sva

12 14 14 14 14 12 14 12 12

(14)

# Our House

**Words and Music by Graham Nash**

## Verse

**Slowly** ♩ = 64

*Slowly*  $\text{♩} = 64$

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

1. I'll light the fire, you'll place the flowers in the vase — that you bought —

\* Gtr. 1

*mp*  
w/ fingers

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 2 | 0 |
| A | 6 | 6 | 6 | 6 | 2 | 2 |
| B | 7 | 5 | 4 | 7 | 0 | 4 |

\* Piano arr. for gtr.

Slightly faster ♩ = 72

Bm7 F#m E7sus4 A Slightly faster ♩ = 72 A/G♯ A/F♯ A/E

— Star - ing at the fi - re — for ho - urs and ho - urs while I  
Rhy. Fig. 1

\* T

\* T = Thumb on 6th string

Slightly faster ♩ = 80

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

lis - ten to you play your love songs all night long for me, —

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of two sharps, and a common time signature. It features lyrics and corresponding musical notes. The middle staff is for the guitar, indicated by a bass clef and a key signature of one sharp. It shows chords being strummed. The bottom staff is also for the guitar, showing specific fingerings (numbers 0-4) for each fret across six strings.

## Verse

A/F# A/E D F/C Verse A/G#

on - ly for \_ me. \_\_\_\_\_ 2. Come to me now\_ (Come to me now\_

**End Rhy. Fig. 1**

T

Guitar Chords:

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

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A/F# A/E D A/C# Bm7 D/F# D/E

your head - for just - five min-utes. Ev - 'ry - thing is done.

T

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

Gtr. 1: w/ Rhy. Fig. 1

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

Such a co - zy room.  
(Such a co - zy room.) The win - dows are il - lu - mi-nat - ed by the eve - ning

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

sun - shine through them fier - y gems for you, on - ly for - you.

**Chorus**

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

Our (Our house is a ver-y, ver-y, ver-y fine\_ house, with two cats in the yard.\_ Life is a...)

Rhy. Fig. 2

Gtr. 1

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

D A/C# D A/C# D

used to be - so - hard. Now ev - 'ry - thing - is eas - y 'cause of - you

2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

## Interlude Double-time feel

1.

2.

**End double-time feel**

D A/C# Bm7 D/F# D/E D F/C

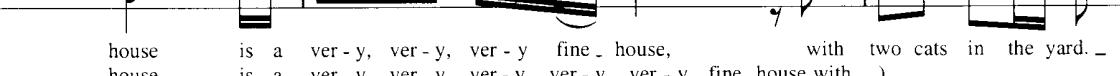
la, la.

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

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

### Chorus

Gtr. 1: w/ Rhy. Fig. 2

A A/G# A/F# A/E D A/C#  
  
 Our house is a ver - y, ver - y fine \_ house, with two cats in the yard. — Life  
 (Our \_\_\_\_\_ house is a ver - y, ver - y, ver - y, ver - y fine \_ house, with...)  
  
 D A/C# D A/C# D rit. Bm7 D  
  
 used to be — so — hard. — Now ev — ry-thing\_is eas - y 'cause of — you and our...

## Outro-Verse

**Tempo I** ( $\text{♩} = 64$ )

A                    A/G#                    A/F#                    A/E                    D                    F/C  
*rit.*

3. I'll light the fi-re while you place the flow-ers in the vase — that you bought — to-day.  
(Day.)

7      6      4      7      0      2      1      6      5  
rit.

# Reason to Believe

**Words and Music by Tim Hardin**

Intro •

Moderately slow, in 2 d = 86

Gtr. 1 \* C  
(acous.)



\* Chord symbols reflect basic harmony.

S Verse

C

G

C

1., 3. If I lis - ten long e - noug . to you,  
2. If I gave you time to change my mind,



D know-ing that you lied, — straight - face while I

G

F

C C/B Am F To Coda 2

Still I'd look to find a rea - son to be -

Am G F  
 with - out \_\_\_\_\_ some - bod - y else. Some - one like you makes it

G Am G

eas - y, you nev - er think of my - self.

## ⊕ Coda 1

## Interlude

F G Am

w/ thumb pick & fingers - - - - -

G

F

G

Am

w/ thumb pick &amp; fingers - - - - -

## ⊕ Coda 2

## D.S. al Coda 2

G

G

w/ thumb pick - - - - -

w/ thumb pick &amp; fingers - - - - -





## Interlude

Musical score for 'Ba, ba, ba' in F# major. The score consists of two staves of music. The first staff starts with a whole note followed by a dotted half note, then a half note, and a dotted quarter note. The second staff starts with a half note, followed by a dotted quarter note, then a half note, and a dotted quarter note. The lyrics 'Ba, ba, ba' are repeated three times on each staff, with a short pause after the third 'ba'.

Gtr. 1

G

A musical staff with a treble clef at the beginning. There are five horizontal lines representing the staff. In the first three measures, there is a vertical bar line positioned in the center of the staff, dividing it into two equal halves. In the fourth measure, there is a vertical bar line on the far left and a diagonal bar line extending from the top-left position to the bottom-right position, creating a shape that looks like a downward-pointing triangle.

### 3. Some

Musical score for 'Ba' featuring a soprano vocal line. The score consists of two staves. The first staff shows a vocal line with various note heads and rests, corresponding to the lyrics 'Ba, ba, ba, ba, ba, ba.' The second staff continues the vocal line with 'ba.' and concludes with a fermata over the final 'ba.' The lyrics are written below the notes.

## Verse

C

L

1

8

girls —  
(Some)

love to run a - round, — love to han - dle ev - 'ry - thing they  
girls.)

600

Rhy. Fig. 3

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature is one sharp. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' above it. Measure 11 consists of eighth-note chords: B-D-G, E-G-B, A-C-E, D-F-A. Measure 12 begins with a half note G, followed by eighth-note chords: G-B-D, C-E-G, F-A-C, B-D-F.

C  
 — But my girl (My girl.) —  
 End Rhy. Fig. 3

D  
 has more fun a - round, — and you

F G F G F G  
 know she's rath - er be with, yes, — she'd rath - er be with, you know she's rath - er be with me

A musical score for electric guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of six measures. Measure 1: Chord C (three notes on the 6th string). Measure 2: Chord D (three notes on the 5th string). Measure 3: Chord F (three notes on the 4th string). Measure 4: Chord G (three notes on the 3rd string). Measure 5: Chord C (three notes on the 6th string). Measure 6: Chord G7 (four notes: 6th, 5th, 4th, and 3rd strings). The guitar neck diagram below the staff shows the fingerings for each chord: C (1st, 2nd, 3rd), D (1st, 2nd, 3rd), F (1st, 2nd, 3rd), G (1st, 2nd, 3rd), C (1st, 2nd, 3rd), and G7 (1st, 2nd, 3rd, 4th).

## Outro

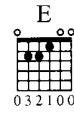
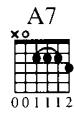
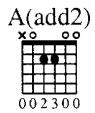
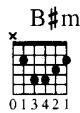
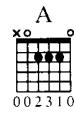
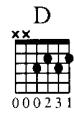
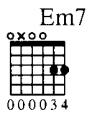
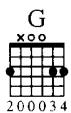
Gr. 1: w/ Rhy. Fig. 3

### *Repeat and fa*

C D F G C  
 Ah, \_\_\_\_\_ you know she's rath - er be with me. —  
 (Ra. ba. ba, ba. \_\_\_\_ ba, ba. ba. \_\_\_\_ (Ba. ba. ba. Ba. ta. ta. ta.

# Sweet Baby James

Words and Music by James Taylor



**[A] Intro**

$\text{♩} = 143$

G Em7 A7sus

There

\* Play bass notes with thumb, strum chords with index finger

**[B] Verse**

D A G F#m

is a young cow - boy, he lives on \_\_\_\_\_ the range.  
first of De - cem - ber was cov - ered with snow.

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

## Strumming simile

A Em7 A A(add2)

- tures to change.  
ten thou - sand more \_\_\_ to go.

A G A7

And as \_\_\_\_ the moon \_ ris - es, he sits by his fire.  
There's a song \_\_\_\_ that they sing when they take to the

D Bm G D

high - way, a think- in' \_\_\_\_ a - bout wom - en \_\_\_\_ and glass - es of \_\_\_\_ beer.  
a song \_\_\_\_ that they sing \_\_\_\_ when they take to \_\_\_\_ the sea.

A G A7sus

And clos - ing his eyes as the do - gies in re - tire,  
A song that they sing of their home in the sky.

Guitar Tablature (Bottom Staff):

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

Piano Dynamics (Middle Staff):

- First measure: forte (f.)
- Second measure: piano (p.)
- Third measure: piano (p.)
- Fourth measure: piano (p.)

D Bm G D(add2)  
 He sings out a song which is soft but it's clear,  
 May - be you can be - lieve it if it helps you to sleep,  
  

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

**C** Chorus

D

A7

So \_\_\_ { Good - night, \_\_\_\_ you

Guitar tablature:

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

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

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

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

G A7sus D Bm

moon - light la - dies.

Rock - a - bye

Guitar tablature:

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

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

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

|   |   |   |
|---|---|---|
| 3 | 3 | 3 |
| 4 | 4 | 4 |
| 2 | 4 | 4 |

G D Bm

sweet ba - by James.

Deep greens and blues.

Guitar tablature:

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

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

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

|   |   |   |
|---|---|---|
| 3 | 4 | 4 |
| 4 | 4 | 4 |
| 2 | 4 | 4 |

A D

— ba - by James. — Now the

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

# Take Me Home, Country Roads

Words and Music by John Denver, Bill Danoff and Taffy Nivert

## Intro

Moderately Slow  $\text{♩} = 88$

\*A

Gtr. 2 (acous.)

Gtr. 1 (acous.)

\*Chord symbols reflect implied tonality.

## Verse

Gtr. 2: w/ Fill 1, 2nd time

A

F♯m

Fill 1

Gtr. 2

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E D A

Blue Ridge Min - er's Moun la - tains, Shen - an - do - ah Riv - er.

*simile on repeat*

let ring

F♯m

Life is old — there, old - er than — the —  
Dark and dust — y, — paint - ed on — the —

let ring

E

trees, sky, young - er than \_ the moun - tains, \_\_ grow - in' like a breeze.  
mist - y taste \_ of moon - shine, \_\_ tear - drop on my

D

let ring - 4

(5) 7 9 7 5 5 7 5 5 6

played 1st time only -----

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

## Chorus

A A E

eye. Coun - try roads, take \_ me home

simile on repeats

\*let ring throughout

played 1st time only ----- 4

7 5 6 7 7 9 0 7 9 7 9 9

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

\*next 16 meas.

F#m

— to the place ————— I be - long: —————

7 9 9  
6 5 7 7  
5 6 5 7  
10 11  
10 10 12

A

West Vir-gin - ia, ————— E moun - tain mom - ma. —————

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

12 10  
12  
14 12 14 14  
14 12 14  
12 13 12 12 14

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

To Coda 1   
To Coda 2 

A

D

Take \_ me home, coun - try roads.



1. 2.

Bridge  
F♯m E

I hear her voice, in the morn .

w/ pick



A

in' hour she calls me. The ra - di - o re - minds me of my

D

let ring

A

0 2 0 2 4 0 0 2 4 2

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

E

home far a - way.

F#m

And driv - in' down the road

G

I get a feel -

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

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



⊕ Coda 1

A

D.S. al Coda 2

Coun - try roads, —

let ring .....

\*vocals doubled till end

2 0 2 0 | 2 0 2 2

0 0 0 0 | 0 0 0 0

⊕ Coda 2

A

E

Take me home, —  
(Take me home —)

9 7 5

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

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

A

down coun - try roads. Take me home.

Take me home.

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

E

A

down coun - try roads.

)

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

# Teach Your Children

Words and Music by Graham Nash

Drop D Tuning:

- ① = E      ④ = D
- ② = B      ⑤ = A
- ③ = G      ⑥ = D

## Intro

Moderately Slow  $\text{♩} = 78$  ( $\text{♪} = \frac{3}{8}$ )

\* Gtr. 1 (elec.)      8va      D      Dsus2 D      G5

**Rhy. Fig. 1**

\*\* Gtr. 2 (acous.)

\* Steel gtr. arr. for gtr.

\*\* Two gtrs. arr. for one.

loco      D      Dsus2 D      A

End Rhy. Fi.

## Verse

Gtr. 1 tacet

D      Dsus2      D      G5

1. You, who are on the road must have a...

Rhy. Fig. 2

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D                    Dsus2                    D                    A

Gtr. 2: w/ Rhy. Fig. 2, simile  
D                    Dsus2                    D                    G5

so,                    be - come — your - self                    be - cause — the past —

D                    Dsus2                    D                    A

Gtr. 1

\* vol. swell

### Chorus

Gtr. 2: w/ Rhy. Fig. 2, 2 1/2 times, simile  
D                    Dsus2                    D                    G5

Teach                    your chil - dren — well.                    Their fa - ther's —

D                    Dsus2                    D                    A

D Dsus2 D G5

feed them on — your — dreams. The one — they —

hold bend full 10 (9) 7 9 full 14 15 14 (14) 14 full 15 15 17 14

D Dsus2 D A

picked, the one — you'll know — by. —

let ring full 14 17 15 14 11 11 10 9 (9) 9 10 let ring full 10 10 12 9 let ring full 9 10 (10) 9 10

D Dsus2 D G5

Don't you ev — er ask — them why. If they told you, you — would

let ring full 10 9 10 9 let ring full 15 14 15 14 let ring full 15 14 15 14 let ring full 15 14 15 14

D Bm

Gr. 1 cry. So just look at them — and sigh —

let ring full 14 12 15 14 14 12 14 11 14 12 15

Rhy. Fig. 3

Gr. 2

Gtr. 2: w/ Rhy. Fig. 1, simile

A

D Dsus2 D G5

and know they love you.

let ring - - full hold bend full

15 15 15 14 (14) 12 17

let ring - - full hold bend

10 10 9 9 (9) 7

End Rhy. Fig. 3

5

D Dsus2 D A

2. And

Gtr. 1

full full full full full full full

14 12 15 x 14 (14) 14 12 14 15 15 15 17 14 x 15 (15) 15 (15) 14 16 17 14 16 (16) 14 16

let ring - - full let ring - - full

Verse

Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile

D Dsus2 D G5 D Dsus2 D D

you of the ten - der years can't know the fears that your eld - ers grew -

(Can you hear? ) Do you care? Can you see you

8va..... loco

\* < < < <

full full full full

22 21 20 15 15 15 14 15 15 15 14 14 11 10 10 11 9

A D Dsus2 D

— by.  
And — so, — please — help  
them with — your —

must be free to — teach your chil - dren what

full 9 (9) 10 10-12 9 9 1/2 1/2 full 10 9 (9) (9) 7

G5 D Dsus2 D

youth. They seek the truth be - fore they can

you be - lieve in? Make a world that

w/ bar  
- 1/4

**Chorus**  
Gr. 2: w/ Rhy. Fig. 2 1/2 times, simile  
D Dsus2 D G5

A

die.

Teach your par - ents - well. Their chil - dren's.

we can live in.)

D Dsus2 D A

hell will slow - ly go by. And

*8va*

let ring full hold bend

17 17 (17) 15 17 19 17 17 19 21 21 19 17 16 15  
16

D Dsus2 D G5

feed them on — your — dreams. The one — they —

*loco*

full

let ring full let ring full full

14 14 X 9 (9) 7 15 14 15 15 14 15 14

D Dsus2 D A

picked, the one — you'll know — by.

full

full hold bend

15 15 17 14 14 (15) 14 16 14 16 16 (16) 14 16 17 16 (16) 14

D Dsus2 D G5

Don't you ev - er ask — them why. If they told you, you — would

let ring full

let ring full

full hold bend

full

15 14 (14) 10 9 (9) 7 15 14 15 (14) 12 15 14 15 16

Gtr. 2: w/ Rhy. Fig. 3, simile

D G5

love \_\_\_\_\_ you.

Gtr. 1

w/ bar  
- 1/2  
22 (22)

14/15  
full  
14 (14) 12  
12 14  
15 x 12 12

Gtr. 2

w/ pick & fingers  
w/ pick

D A D A D/A

full let ring full hold bend

10 11 9 (9) 7 6 6 9 6 7 9 7 9 (9) 7 X 7 10 9 10 10

# This Land Is Your Land

Words and Music by Woody Guthrie

Gtr. 1: Capo IV

Gtr. 2: Open E tuning, down 1/2 step:  
(low to high) E $\flat$ -B $\flat$ -E $\flat$ -G-B $\flat$ -E $\flat$

## Intro

Moderately, in 2  $\frac{4}{4}$  = 104

B $\flat$   
\*\* (G)

E $\flat$   
(C)

The musical score for the intro consists of three staves. The top staff is a treble clef staff with a key signature of two flats. It has four measures of silence followed by a measure where the first note is a quarter note and the second is a eighth note. The third staff is a bass clef staff with a key signature of one flat. It has four measures of chords: G7, C7, G7, C7. The bottom staff is a guitar tab staff with six strings. It shows a capo at the fourth fret. The first measure has a 0 over the A string and a 2 over the D string. The second measure has a 0 over the A string and a 0 over the D string. The third measure has a 0 over the A string and a 2 over the D string. The fourth measure has a 0 over the A string and a 0 over the D string. The lyrics "This land is" are written below the staff.

\* Gtr. 1 (acous.)

*mf*  
let ring throughout

\* Two gtrs. arr. for one.

\*\* Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

## Chorus

A $\flat$   
(F)

E $\flat$   
(C)

The musical score for the chorus consists of three staves. The top staff is a treble clef staff with a key signature of two flats. It has a measure of silence followed by a measure with notes on the first, third, and fifth beats. The middle staff is a bass clef staff with a key signature of one flat. It has a measure of silence followed by a measure with notes on the first, third, and fifth beats. The bottom staff is a guitar tab staff with six strings. It shows a capo at the fourth fret. The first measure has a 0 over the A string and a 2 over the D string. The second measure has a 0 over the A string and a 0 over the D string. The lyrics "your land \_\_\_\_\_ and this land is my land from Cal - i -" are written below the staff.

Rhy. Fig. 1

The musical score for Rhythmic Figure 1 consists of two staves. The top staff is a treble clef staff with a key signature of one flat. It has a measure of silence followed by a measure with notes on the first, third, and fifth beats. The bottom staff is a guitar tab staff with six strings. It shows a capo at the fourth fret. The first measure has a 1 over the A string and a 3 over the D string. The second measure has a 1 over the A string and a 2 over the D string. The lyrics "T T" are written below the staff.

† T = Thumb on 6th string

B $\flat$ 7  
(G7)

E $\flat$   
(C)

The musical score for the chorus consists of three staves. The top staff is a treble clef staff with a key signature of two flats. It has a measure of silence followed by a measure with notes on the first, third, and fifth beats. The middle staff is a bass clef staff with a key signature of one flat. It has a measure of silence followed by a measure with notes on the first, third, and fifth beats. The bottom staff is a guitar tab staff with six strings. It shows a capo at the fourth fret. The first measure has a 0 over the A string and a 2 over the D string. The second measure has a 0 over the A string and a 2 over the D string. The lyrics "for - nia to the New York is - land. From the red - wood" are written below the staff.

The musical score for the chorus consists of three staves. The top staff is a treble clef staff with a key signature of two flats. It has a measure of silence followed by a measure with notes on the first, third, and fifth beats. The middle staff is a bass clef staff with a key signature of one flat. It has a measure of silence followed by a measure with notes on the first, third, and fifth beats. The bottom staff is a guitar tab staff with six strings. It shows a capo at the fourth fret. The first measure has a 0 over the A string and a 0 over the D string. The second measure has a 0 over the A string and a 2 over the D string. The lyrics "for - nia to the New York is - land. From the red - wood" are written below the staff.

A♭  
(F)

E♭  
(C)

for - est to the Gulf Stream wat - ers,

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

B♭7  
(G7)

E♭  
(C)

this land was made \_ for you and me.

1. As I \_\_\_\_ went

End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 1

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

### Verse

Gtr. 1: w/Rhy. Fig. 1  
3rd time, Gtr. 2: w/ Fill 1

A♭  
(F)

E♭  
(C)

walk - ing \_\_\_\_\_ that rib - bon of high - way,  
ram - bled \_\_\_\_\_ and I fol - lowed my foot - steps  
shin - ing \_\_\_\_\_ as I \_\_\_\_\_ was stroll - ing,

B♭7  
(G7)

I saw a bove me that end less  
through the spar - kling sands of her dia - mond clouds  
the wheat - fields wav - ing and the dust

Fill 1  
Gtr. 2

5 6

E♭  
(C)

A♭  
(F)

sky - way,  
des - erts.  
roll - ing,

I saw be - low  
All a - round  
a voice come a chant

me \_\_\_\_\_  
me, \_\_\_\_\_  
ing \_\_\_\_\_

that gold - en  
a voice - was  
as the fog was

E♭  
(C)

B♭7  
(G7)

To Coda 1

To Coda 2

val - ley.  
sound - ing.  
lift - ing.

This land was made for you and  
"This land was made for you and  
"This land was made for you and

**Interlude**

E♭  
(C)

A♭  
(F)

E♭  
(C)

Gtr. 1 me.

B♭  
(G)

E♭  
(C)

D.S. al Coda I

2. I've roamed and

**Coda 1**

E♭  
(C)  
\* ((E))

me."

Gtr. 2 (acous.) *mf*  
w/ slide

12 12 12 12 12 12 10

3. When the sun comes

Gtr. 1 Rhy. Fig. 3

End Rhy. Fig. 3

\* Symbols in double parentheses reflect chord names respective to Gtr. 2

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)

A  
(F)  
((A))

E  
(C)  
((E))

A musical score for 'The Wheat Fields' in G major, 2/4 time. The vocal line consists of eighth and sixteenth notes, with lyrics: 'shin - ing as I was stroll - ing, the wheat fields'. The piano accompaniment features a sustained bass note and eighth-note chords.

Musical score for Gtr. 2, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by '8') and has a key signature of three sharps. It features a series of eighth-note patterns, including a grace note and a fermata over the second note of a group. The bottom staff is in 12/12 time and has a key signature of one sharp. It shows sustained notes and eighth-note patterns.

B<sub>b</sub>7  
(G7)  
((B7))

Eb  
(C)  
((E))

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line consists of eighth and sixteenth notes, with lyrics written below the staff: "wavy - ing \_\_\_\_\_ and the dust clouds roll - ing, \_\_\_\_\_". The vocal range is relatively low, with most notes falling between middle C and G.

Gr. 1

Treble clef staff:

Guitar neck diagram (6 strings, 10 frets):

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

Ab  
(F)  
((A))

E  
(C)  
((E))

The musical score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The lyrics for the first verse are: "a voice was chant - ing \_\_\_\_\_ as the fog was lift - ing, \_\_\_\_\_". The vocal line includes several grace notes and sustained notes.

Musical score for guitar, measures 12-13. The key signature is A major (no sharps or flats). The score consists of two staves. The top staff shows a melodic line with various slurs and grace notes. The bottom staff shows harmonic information with Roman numerals and time signatures: 12/12, 10/10, //5, //6, and //4. The notation includes several wavy lines above the staff, likely indicating performance techniques like vibrato or吟唱 (yin chàng).

Gtr. 1: w/ Rhy. Fig. 1 (last 2 meas.)

B♭7

(G7)

((B7))

Gtr. 1: w/ Rhy. Fig. 3

E♭

(C)

((E))

"This land was made for you and me."

Gtr. 2

### Chorus

Gtr. 1: w/ Rhy. Fig. 1

A♭

(F)

((A))

E♭  
(C)  
((E))

B♭7  
(G7)  
((B7))

E♭  
(C)  
((E))

A♭  
(F)  
((A))

**E♭**  
 (C)  
 ((E))

**B♭7**  
 (G7)  
 ((B7))

wat - ers, this land was made for you and

P.M. —————— →

/ 5      5      4

Gr. 1: w/ Rhy. Fig. 2

E♭  
(C)  
((E))

*D.S. al Codice*

me.

4. When the sun comes

w/o slide - - - - -

⊖ Coda 2

Eb  
(C)

Outro

A  
(F)  
((A))

A musical score for soprano voice. The key signature is G major (one sharp). The time signature is 2/4. The vocal line consists of a series of eighth-note rests separated by vertical bar lines. The lyrics "me." are written below the staff.

Gtr. 2

Gr. 1

Musical score and guitar tab for "The Star-Spangled Banner". The score consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The tablature shows six strings with fingerings: 0, 1, 1; 0, 0, 0; 3; 0, 2; 3; 3, 2; 2; 3; 0.

The image shows two staves of sheet music for electric bass guitar. The top staff is in E♭ major (G7) and the bottom staff is in B♭ major (D7). Both staves include tablature below the staff.

Gtr. 2 tacet

**A♭**  
(F)

**E♭**  
(C)

0

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

Sheet music for G major scale on guitar. The top staff shows the melody with a treble clef, B♭ (G) key signature, and a tempo of 120 BPM. The bottom staff shows the corresponding fingerings and string numbers for the guitar strings.

Gr. I

B♭  
(G)

E♭  
(C)

120 BPM

Fingerings and String Numbers:

| String | 1 | 2 | 3 | 4 | 5 | 6 |
|--------|---|---|---|---|---|---|
| 6      | 0 | 0 | 0 | 0 | 0 | 0 |
| 5      | 1 | 0 | 0 | 0 | 0 | 0 |
| 4      | 0 | 2 | 0 | 0 | 0 | 0 |
| 3      | 3 | 0 | 0 | 0 | 0 | 0 |
| 2      | 0 | 2 | 0 | 0 | 0 | 0 |
| 1      | 0 | 0 | 2 | 0 | 0 | 0 |

# Time in a Bottle

Words and Music by Jim Croce

## Intro

Moderately  $\text{♩} = 140$

Dm

\*(A5/E)

Dm/C $\sharp$

(Amaj7/E)

Dm/C

(A7/E)

G7/B

(D)

Gtr. 2 (acous.)

*mp*  
w/ fingers  
let ring throughout

Gtr. 1 (acous.)

*mp*  
w/ fingers  
let ring throughout

\*Symbols in parentheses represent chord names respective to capoed guitar.

Symbols above reflect actual sounding chord. Capoed fret is "0" in tab.

Gm6/B $\flat$   
(Dm6)

A7  
(E7)

rit.

1. If  
3. If

## Verse

## A Tempo

Dm  
(Am)

Dm/C#  
(Am/G#)

Dm/C  
(Am/G)

Dm/B  
(Am/F $\sharp$ )

I could save \_\_\_\_ time in a bot - tle, \_\_\_\_\_  
I could make days last for - ev - er,  
I had a box just for wish - es

the  
if  
and

A musical score consisting of a single staff with five measures. The first measure starts with a quarter note followed by a eighth note, then a sixteenth note pair (two eighth notes). The second measure starts with a sixteenth note pair (two eighth notes), followed by a quarter note, then a eighth note, then a sixteenth note pair (two eighth notes). The third measure starts with a sixteenth note pair (two eighth notes), followed by a quarter note, then a eighth note, then a sixteenth note pair (two eighth notes). The fourth measure starts with a sixteenth note pair (two eighth notes), followed by a quarter note, then a eighth note, then a sixteenth note pair (two eighth notes). The fifth measure starts with a sixteenth note pair (two eighth notes), followed by a quarter note, then a eighth note, then a sixteenth note pair (two eighth notes).

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) is muted (0); string 5 is 2; string 4 is 1; string 3 is 1; string 2 is 2; and string 1 is 0. The 0 above the 1st string indicates that the 1st string is muted.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measures 11 and 12 are shown, each consisting of four measures of music.

Gm6/B $\flat$   
(Dm6/F)

A7  
(E7)

first              thing \_\_\_\_\_ that I'd like to do \_\_\_\_\_  
words          could make wish - es come true,  
dreams         that had never come true,

I'd like to

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and includes a first ending bracket. Measure 12 starts with a forte dynamic (F) and includes a second ending bracket.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble. Measure 12 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 0 at the 0th fret; string 5 has a 3 at the 3rd fret; string 4 has a 2 at the 2nd fret; string 3 has a 3 at the 3rd fret; string 2 has a 2 at the 3rd fret; and string 1 (high E) has a 5 at the 5th fret. The 0 on string 5 indicates an open string.

## Ind &amp; 1st times, Gtr. 2 w/ Fill 1

Dm

Am

Dm/C  
(Am/G)Gm6/B♭  
(Dm6)Gm6  
(Dm6/F)

Music score for guitar 2 with lyrics and chords:

Chords: Dm, Am, Dm/C (Am/G), Gm6/B♭ (Dm6), Gm6 (Dm6/F).

Lyrics:

|      |                   |                                 |           |            |
|------|-------------------|---------------------------------|-----------|------------|
| save | ev - 'ry - day    | 'til e - ter - ni - ty —        | pass - es | a - way, — |
| save | ev - 'ry - day    | like a - treas - ure and then — |           | a -        |
| box  | would be emp - ty | ex - cept for the mem - 'ry     |           | of how -   |

Fretboard diagrams for the second and third times through:

Top staff: 5 5 | 5 5 5 5 | 0 2 0 1 | 0 2 0 2 | 1

Bottom staff: 0 2 | 3 2 0 | 0 0 | 0 0 0 | 3

## 2nd &amp; 3rd times, Gtr. 2: w/ Fill 2

Dm/F  
(Am)Gm  
(Dm)1.  
A7  
(E7)

Music score for guitar 2 with lyrics and chords:

Chords: Dm/F (Am), Gm (Dm), A7 (E7).

Lyrics:

|       |                                 |       |
|-------|---------------------------------|-------|
| gain, | just to spend them with you. —  | 2. If |
|       | I would spend them with you. —  |       |
|       | they were an - swered by you. — |       |

Fretboard diagrams for the second and third times through:

Top staff: 0 2 2 1 2 2 | 2 3 1 3 2 | 0 2 4 | 0 2 0 3 0 | .

Bottom staff: 0 2 | 3 3 3 5 | 0 2 4 | 2 3 2 0 2 | .

Fill 1  
Gtr. 2

Music score for Fill 1 of Gtr. 2:

Fretboard diagrams for Fill 1:

Top staff: 5 5 5 5 | 5 5 5 3 | 0 2 0 1 | 0 2 0 0 | .

Bottom staff: 7 | 5 | 0 | 1 | .

Fill 2  
Gtr. 2

Music score for Fill 2 of Gtr. 2:

Fretboard diagrams for Fill 2:

Top staff: 1 2 2 1 | 3 2 3 1 3 2 | .

Bottom staff: 0 | . | . | . | .

2. A7  
(E7)

Bridge

D  
(A)

But there nev - er seems \_\_\_\_\_ to

Riff A1

D/C#  
(A/G#)

D/B  
(A/F#)

D/A  
(A/E)

be e - nough time \_\_\_\_\_ to do the things you want to do once you —

G6  
(D6/F#)

Dadd9/F#  
(Aadd9/E)

Em7  
(Bm7)

A  
(E)

— find them. — I've

End Riff A1

End Riff A

Gtrs. 1 & 2: w/ Riffs A & A1

D  
(A)

D/C#  
(A/G#)

Bm7  
(A/F#)

looked a - round e - nough \_\_\_\_ to know \_\_\_\_ that you're the one I

To Coda

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

D/A  
(A/E)

G6  
(D6/F#)

Dadd9/F#  
(Aadd9/E)

Em7  
(Bm7)

A  
(E)

want to go through time with.

### Coda

### Outro

Dm(add9)  
Am(add9)

Gtr. 2  
A  
(E)

Harm. - - - - -

Harm. - - - - -

Harm. - - - - - Harm. - - - - -

Harm. - - - - - Harm. - - - - -

Harm. - - - - - Harm. - - - - -

# Turn! Turn! Turn!

(To Everything There Is a Season)

Words from the Book of Ecclesiastes

Adaption and Music by Pete Seeger

Gtr. 2; Drop D Tuning:

- ① = E    ④ = D
- ② = B    ⑤ = A
- ③ = G    ⑥ = D

**Intro**

Moderate Folk-Rock  $\text{♩} = 120$

Gtr. 1      \*Dsus2    G6      F#m7(no3rd) E5      Bm7/D A      Dsus2    G6      F#m7(no3rd) E5      Bm7/D A

(12-string elec.)

*mf* w/ clean tone  
let ring throughout

T  
A  
B

Gtr. 2      Rhy. Fig. 1  
(6-string elec.)

End Rhy. Fig. 1

*mf* w/ clean tone  
let ring.....

T  
A  
B

Gtr. 3  
(12-string elec.)

T  
A  
B

\* Chord symbols reflect combined tonality.

Gtr. 2: w/ Rhy. Fig. 1

Dsus2    G6      F#m11      Em7      Bm7/D A      D5      G6      F#m11      Em      Bm7/D A

Gtr. 1

Gtr. 3      Rhy. Fig. 1A

End Rhy. Fig. 1A

**§ Chorus**

D<sub>9</sub><sup>6</sup>

G6

D<sub>9</sub>/F<sup>♯</sup>

Asus2/E

Em7

D

G6

D<sub>9</sub>/F<sup>♯</sup>

thing turn, turn, turn, there is a sea - son turn, turn,

\*Gtrs. 1 & 3

Fretboard diagrams for Gtr. 1 & 3:

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

Gtr. 2 Rhy. Fig. 2

P.M. P.M. P.M. P.M.

Fretboard diagram for Gtr. 2:

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

\*composite arrangement

Asus2/E Em7 G6 D<sub>9</sub>/F<sup>♯</sup> Em A Asus4 D Dsus4 D

turn, and a time to ev' - ry pur-pose un - der Heav - en.

Fretboard diagrams for Gtrs. 1 & 3:

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

Fretboard diagram for Gtr. 2:

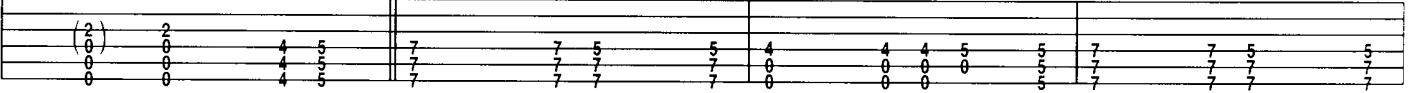
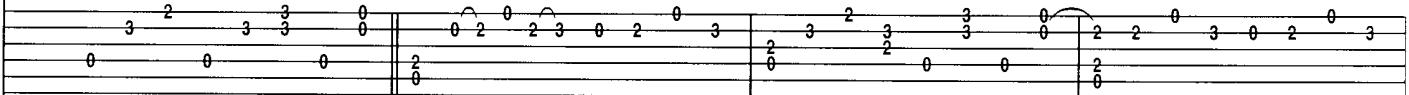
|           |           |           |           |
|-----------|-----------|-----------|-----------|
| 2 2 2 4 5 | 5 4 2 2 2 | 2 0 0 2 0 | 0 0 0 0 2 |
| 2         | 4         | 5         | 2         |

## Verse

D G5 A A7 D Dsus4 A A7

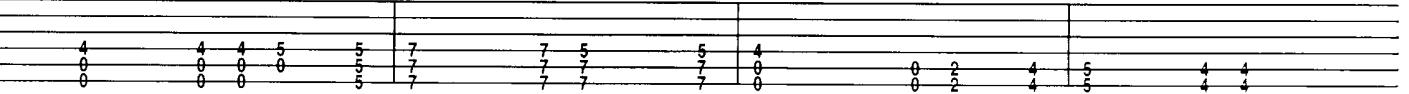
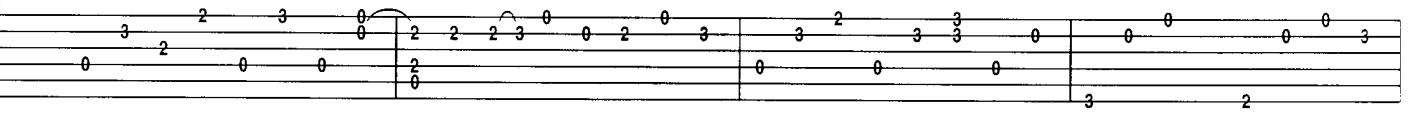
1. A time to be born, a time to die.  
 2. A time to build up, a time to break down.  
 3. A time of love, a time of hate.  
 4. A time to gain, a time to lose.

Rhy. Fig. 3

D Dsus4 A A7 D Em7 G6 D<sup>6</sup>/F#

reap. A time to kill, a time to heal.  
 mourn. A time to cast away stones.  
 peace. A time you may embrace.  
 sow. A time for love, a time for hate.

A time to laugh, \_\_\_\_\_ a  
 A time to gather \_\_\_\_\_ er  
 A time to re - - train  
 A time for peace, \_\_\_\_\_ I



1., 2.

3.

To Coda

Guitar Solo

Em7      Asus4      D      Dsus4      Dsus2      D

time \_\_\_\_\_ to weep.  
stones \_\_\_\_\_ to - geth - er.  
from \_\_\_\_\_ em - brac - ing.  
swear it's not too late.

End Rhy. Fig. 3

Gtr. 1

Gtr. 3  
divisi

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2  
Dsus2

G6

D9<sup>6</sup>/F#

Asus2/E

sus2  
Asus4/E

D

Gtr. 1

Gtr. 3

G6                    D<sub>9</sub>/F#                    Asus2/E                    sus2  
 Asus4/E                    G6                    D<sub>9</sub>/F#

Em7                    Asus4                    D                    Dsus4                    Dsus2                    D                    D                    Dsus4                    Dsus2

Gtr. 3: w/ Rhy. Fig. 3, simile

A                    A7                    D                    Dsus4                    A                    A7

D                    Dsus4                    A                    A7                    D                    Em7

D.S. al Coda

G6      D<sup>6</sup>/F#      Em7      Asus4      D      Dsus2      Dsus4      D

To ev - ry -

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

⊕ *Coda*

**Outro**

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, till fade, simile  
Dsus2      G6      F#m11      Em      Bm/D      A

Gtrs. 1 & 3

Gtr. 1

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

Gtr. 2

*Begin Fade*

Dsus4      G6      F#m11      Em      Bm/D      A      Dsus4      G6      F#m11      Em      Bm/D      A

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

*Fade Out*

Dsus4      G6      F#m11      Em      Bm/D      A      Dsus4      G6      F#m11      Em      Bm/D      A

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

# Up on the Roof

Words and Music by Gerry Goffin and Carole King

Gtr. 1: Capo III

## Intro

Moderately ♩ = 92

Gm  
\*(Em)

F/A  
(D/F#)

B♭6(no3rd)  
(G6(no3rd))

C7sus4  
(A7sus4)

Verse  
F  
(D)

\*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords.

Capoed fret is "0" in tab. Chord symbols reflect implied harmony.

The musical score for the chorus section begins with a treble clef and a key signature of one sharp (F#). The first measure shows a F major chord (D-F-A) followed by a F major 7sus2 chord (D-G-B-E). The second measure starts with a F major chord (D-F-A), followed by a B-flat major chord (G-B-D), and then a F major 7sus2 chord (D-G-B-E). The third measure consists of a single F major chord (D-F-A). A vertical bar line indicates a repeat, followed by a bass note (B-flat) and a C7 chord (A-C-E-G). The lyrics "On night the roof, it's they" are written below the staff.

Gtr. 3 (elec.)

Gr. 2

Gr. 2

Rhy. Fig. 1

*let ring - -*

Fretboard diagram below the staff:

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

Gtr. I

Gtr. 1

Riff B

*mf*

\*\*

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

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

\*Vol. swell

\*\*Composite arr. of piano & guitar, next 8 meas.

Gm7/D  
 (Em7/B)      C  
 (A)      Gm  
 (Em)      F/A  
 (D/F#)      Bb6  
 (G6)      C7  
 (A7)      F  
 (D)      C  
 (A)

peace-ful as — can be. —  
 put on a show — for free. —  
 And there — the world be-low  
 And dar - ling you can — share —

End Riff B1

let ring - - - - - let ring - - - - -

Dm  
 (Bm)      Am  
 (Fm)      Gm7  
 (Em7)      C7sus2  
 (A7)

don't both - er me, —  
 all with me, —  
 no, that's what I said.  
 no, 2. So when

it

3. Keep on tell-ing you that

End Rhy. Fig. 1

End Riff B



F  
 (D) Dm7  
 (Bm7) Am7  
 (F#m7) Gm7  
 (Em7)

get far a - way  
 if this old world  
 from the starts a  
 hus - tl - ing — crowd  
 get - ting you — down  
 and all —  
 there's room that  
 e - nough for  
 rat - race  
 noise —  
 two —

*8va* — *loco*  
 [3]

13 13 13 12  
 14 15 13 13 15 13  
 15 13 14 12 15 15  
 10 10 12

C7sus4  
 (A7sus4) F (D) Fmaj7sus2 (Dmaj7sus2) F (D) B♭ (G) Fmaj7sus2 (Dmaj7sus2) F (D)

down in the street.

P.M. - - - - -

|    |    |    |    |    |    |    |    |    |    |    |      |
|----|----|----|----|----|----|----|----|----|----|----|------|
| 10 | 10 | 10 | 10 | 10 | 13 | 13 | 15 | 13 | 13 | 13 | (13) |
|    |    |    |    |    | 12 | 14 | 15 | 12 | 14 | 14 | (14) |
|    |    |    |    |    | 14 | 15 | 15 | 14 | 15 | 15 | (15) |

5 5 x 2 5 6 3 5 5 5 6 6 6 6 6 6

## Chorus

Gtr. 1: w/ Riff B  
Gtr. 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Riff B1

B♭ (G) C7 (A7) Gm7/D (Em7/B) C (A) Gm7 (Em) F/A (D/F#)

On \_\_\_\_\_ the roof that's the on - ly place I know. — Look at the cit - y ba -

B♭6 (G6) C7 (A7) F (D) C (A) Dm (Bm) Am (Fm) Gm7 (Em7) C7sus2 (A7)

- by. Where you just have to wish to make it so. — Let's go — up on the roof. —

Gtr. 3: A guitar tablature with six strings and a pick pattern.

## Interlude

F (D) Fmaj7sus2 (Dmaj7sus2) F (D) Fmaj7sus2 (Dmaj7sus2) F (D) Fmaj7sus2 (Dmaj7sus2) F (D) Gm (Em) F/A (D/F#)

Gtr. 2 Rhy. Fig. 2A: A guitar tablature with six strings and a rhythmic pattern.

Gtr. 1 Rhy. Fig. 2: A guitar tablature with six strings and a rhythmic pattern.

Gtr. 3 Riff C: A guitar tablature with six strings and a rhythmic pattern.

B♭6(no3rd)  
(G6(no3rd))

C6(no3rd)  
(A6(no3rd))

F  
(D)

Fmaj7sus2  
(Dmaj7sus2)

F  
(D)

B♭  
(G)

C  
(A)

F  
(D)

D.S. al Coda

At \_\_\_\_\_

End Rhy. Fig. 2A

End Rhy. Fig. 2

End Riff C

P.M. - - - - -

⊕ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 2 (6 1/2 times)

Gtr. 2: w/ Rhy. Fig. 2A (3 1/2 times)

Gtr. 3: w/ Riff C (6 times)

F Fmaj7sus2 F Fmaj7sus2 F Fmaj7sus2 F  
(D) (Dmaj7sus2) (D) (Dmaj7sus2) (D) (Dmaj7sus2) (D)

up on a roof. Up on a roof. \_\_\_\_\_

Gtr. 2

Gtr. 1

Musical score for 'Up on a Roof' featuring a single melodic line on a staff. The lyrics are: "Up on a roof, \_\_\_\_". The chords are: Gm (Em), F/A (D/F#), B♭6(no3rd) (G6(no3rd)), C6(no3rd) (A6(no3rd)), F (D), Fmaj7sus2 (Dmaj7sus2), F (D), Fmaj7sus2 (Dmaj7sus2). The melody consists of eighth and sixteenth note patterns.

Musical score for piano/vocal/guitar. The score includes a vocal melody line with lyrics "oh, now." and a piano accompaniment with chords and lyrics above the staff.

**Chords:**

- F (D) (Fmaj7sus2)
- F (D)
- Gm (Em)
- F/A (D/F#)
- B♭6(no3rd) (G6(no3rd))
- C6(no3rd) (A6(no3rd))

**Lyrics:**

oh, now.

The musical score consists of two staves. The top staff shows a vocal line with lyrics: "Ev - 'ry - thing is al - right, ev - 'ry - thing is al - right." The bottom staff shows a piano part with chords: F (D), Fmaj7sus2 (Dmaj7sus2), F (D), Fmaj7sus2 (Dmaj7sus2), F (D), Fmaj7sus2 (Dmaj7sus2), F (D), Gm (Em), and F/A (D/F#). The piano part includes a bass line and harmonic support.

Musical score for 'Come on.' featuring a single melodic line. The key signature is B-flat major (two flats). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics 'Come on.' are placed below the staff.

B♭6(no3rd) C6(no3rd) F  
(G6(no3rd)) (A6(no3rd)) (D) (D)

Fmaj7sus2 F Fmaj7sus2 F Fmaj7sus2 F  
(Dmaj7sus2) (D) (Dmaj7sus2) (D) (Dmaj7sus2)(D)

Come on. \_\_\_\_\_

Gm (Em) F/A (D/F#) B♭6(no3rd) (G6(no3rd)) C6(no3rd) (A6(no3rd)) Gr. 2: w/ Rhy. Fig. 2A (1st 2 meas.)  
 F (D) Fmaj7sus2 (Dmaj7sus2) F (D) Fmaj7sus2 (Dmaj7sus2)

Stop what you're do - in' to - night and

Gr. 2 Riff D

End Riff D

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

F (D)      Fmaj7sus2 (Dmaj7sus2)      F (D)      Gtr. 2: w/ Riff D  
 climb up the stairs with me and see me.      Gm (Em)      F/A (D/F#)      Bb6(no3rd) (G6(no3rd)) C6(no3rd) (A6(no3rd))  
 We got the

Gtr. 2: w/ Rhy. Fig. 2A (2 times)

F (D) Fmaj7sus2 (Dmaj7sus2) F (D) Fmaj7sus2 (Dmaj7sus2) F (D) Gm (Em) F/A (D/F#)

stars a - bove \_\_ and the cit - y lights be - low. Oh, \_\_\_\_\_ whoa, \_\_\_\_\_

Bb6(no3rd) (G6(no3rd)) C6(no3rd) (A6(no3rd)) F (D) Fmaj7sus2 (Dmaj7sus2) F (D) Fmaj7sus2 (Dmaj7sus2) F (D)

up on a roof, now.

Gtr. 3

*f*

1 1 1 1 | 5 5 7 3 0 3 | 5 3 0

Gm (Em)

F/A (D/F#)

Bb6(no3rd) (G6(no3rd))

(C6no3rd) (A6(no3rd))

Fsus2 (Dsus2)

*rit.*

Gtr. 1

*rit.*

Gtr. 3

fdbk.

13 (13)

3 5 6

# We Shall Overcome

Musical and Lyrical Adaptation by Zilphia Horton, Frank Hamilton, Guy Carawan and Pete Seeger  
 Inspired by African American Gospel Singing, members of the Food and Tobacco Workers Union,  
 Charleston, SC, and the southern Civil Rights Movement

Drop D tuning, down 1 step:  
 (low to high) C-G-C-F-A-D

## Intro

Moderately slow ♩ = 88 (♩ = ♩)

D

G6

A11

D

Gtr. 1 (12-str. acous.)

## Verse

D

G6

A11

D

G6

A11

D

G6

A11

Bm

E

Chorus

D

G6

A11

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 We Shall Overcome Fund and The Freedom Movement under the Trusteeship of the writers

D G6 A7 Bm

heart, I do be - lieve

D G6 A11 D A7 D

we shall o - ver - come some day.

2. D 4., 5. D A11

day. day.

D A7 D G6 A11 D

day.

\* snap

### *Additional Lyrics*

3. We shall live in peace.  
We shall live in peace.  
We shall live in peace someday.  
Whoa...

4. We shall all be free.  
We shall all be free.  
We shall all be free someday.  
Whoa...

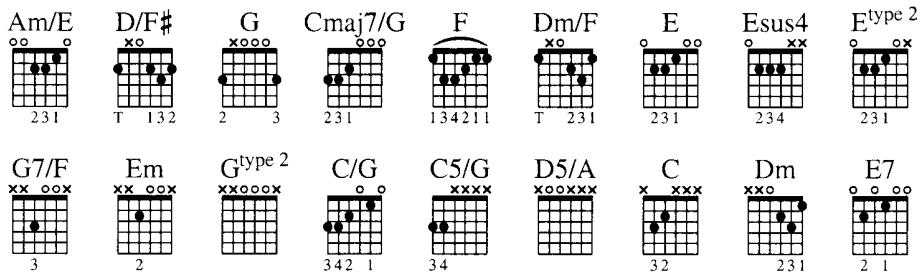
5. We are not afraid.  
We are not afraid.  
We are not afraid today.  
Whoa...

6. We shall overcome.  
We shall overcome.  
We shall overcome someday.  
Oh...

\* Pull string w/ R.H  
and quickly release

# Wild World

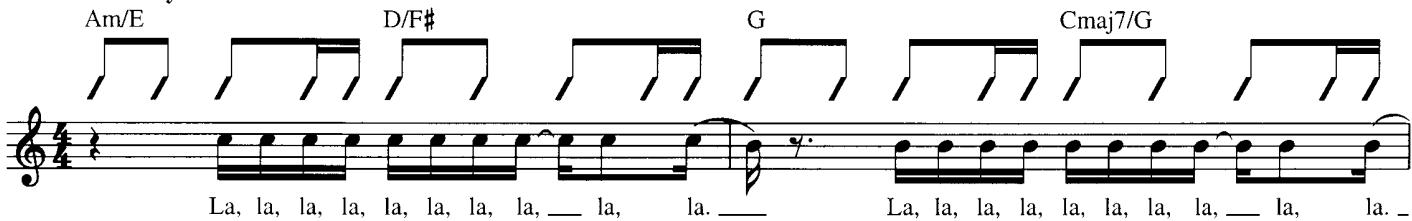
## **Words and Music by Cat Stevens**



Intro

### **Moderately slow**

Am/E



Verse

Am/E  
*cont. rhy. sim.*



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Am/E                      D/F#                      G                      Cmaj7/G

But if you want to leave \_\_\_\_\_ take good care. \_\_\_\_\_ Hope you have a lot of nice things to wear.  
But if you want to leave \_\_\_\_\_ take good care. \_\_\_\_\_ Hope you have a lot of nice friends out

F                      Dm/F                      E                      G                      G7/F                      Em                      G<sup>type 2</sup>

but, then a lot of nice things turn \_\_\_\_\_ bad out there. \_\_\_\_\_  
there, \_\_\_\_\_ but just re-mem-ber there's a lot of bad and be - ware. \_\_\_\_\_ Well, \_\_\_\_\_

### Chorus

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

Oo, { ba - by, ba - by, it's a wild world. \_\_\_\_\_

G                      F                      C/G                      C5/G                      D5/A C                      D5/A C5/G

It's hard to get by \_\_\_\_\_ just up - on a smile. \_\_\_\_\_

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

Oo, ba - by, ba - by, it's a wild world. \_\_\_\_\_

1.

G F C/G Dm E7

I'll al-ways re-mem-ber you \_ like a child, girl. \_

2.

G F C/G Dm E7

And I'll al-ways re-mem-ber you — like a child, — girl. \_\_\_\_\_

## **Interlude-Verses**

F                              Dm/F                              E                              Esus4      E<sup>type 2</sup>  
 La, la, la, la, la, la, la, la, la.  
 3. Ba-by, I love \_ you, \_\_

Am/E                    D/F#                    G                    Cmaj7/G

but if you want to leave \_\_\_\_ take good \_ care. -      Hope you make a lot of nice friends out

The musical score consists of two staves. The top staff shows a piano part with chords F, Dm/F, E, G, G7/F, Em, and G<sup>type 2</sup>. The bottom staff shows a vocal line with lyrics: "there. But just re-mem-ber there's a lot of bad and be - ware. Well." The vocal line includes eighth-note patterns and rests.

## Chorus

C/G

G

F

C B A G F E D C  
 ② ② ③ ③ ④ ④ ④ ⑤  
 1fr open 2fr open 3fr 2fr open 3fr

oo, ba - by, ba - by, it's a wild world. \_\_\_\_\_

{ It's }  
 { And it's } hard to get by just up - on a smile. \_\_\_\_\_

Oo, ba - by, ba - by, it's a wild world. \_\_\_\_\_

1.

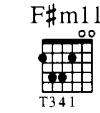
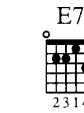
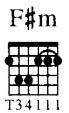
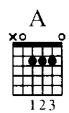
And I'll al - ways re - mem - ber you like a child, girl. \_\_\_\_\_

2.

And I'll al - ways re - mem - ber you like a child, girl. \_\_\_\_\_

# You're Only Lonely

Words and Music by John David Souther



## Intro

Moderately  $\text{♩} = 108$

A

F#m

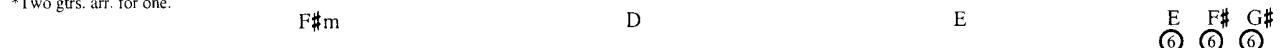
D

E



\*Gtr. 1 (acous.)

*mf*



\*Two gtrs. arr. for one.

A

F#m

D

E

E F# G#  
⑥ ⑥ ⑥  
open 2fr 4fr



## Verse

A A

⑤ open

Rhy. Fig. 1

F#m



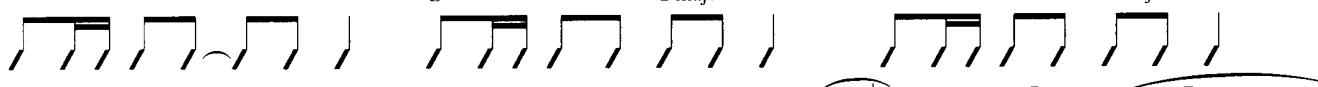
1. When the world is ready to fall \_\_\_\_\_ on your lit - tle shoul -

D

Dmaj7

D6

Dmaj7



- ders,

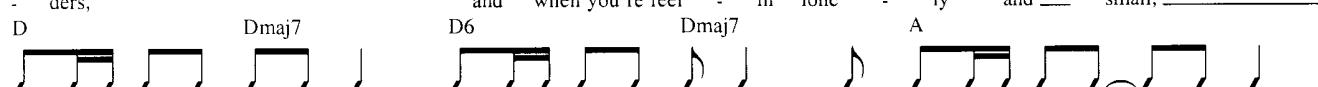
Dmaj7

D6

Dmaj7

A

A

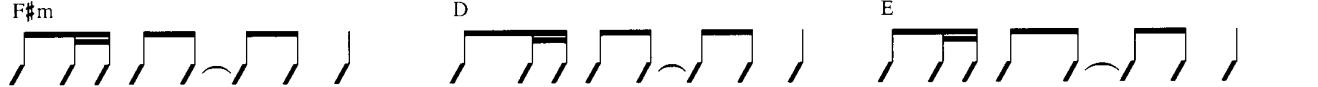


you need some - bod - y there to hold \_\_\_\_\_ you.

F#m

D

E



Well, you can call out my name \_\_\_\_\_

A

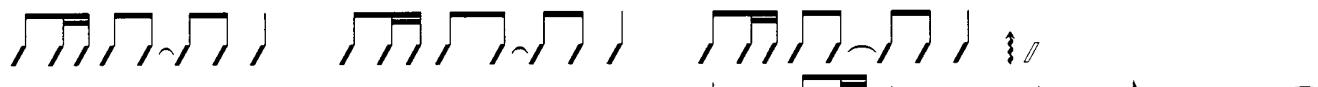
F#m

D

E7

when you're on - ly lone -

End Rhy. Fig. 1



- ly.

Now don't you ev - er be a - shamed;

you're on - ly lone -

Voc. Fig. 1

(Oo.)

End Voc. Fig. 1

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## Verse

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1

A

F#m

2. When you need some - bod - y a - round \_\_\_\_\_ on the nights that try \_\_\_\_ you, re-mem - ber

on the nights that try \_\_\_ you,

re-mem-ber

Gtr. 2

let ring - 4

D Dmaj7 D6 Dmaj7 D Dmaj7

I was there when you were a queen, and I'll be the

D6 Dmaj7 A F#m D

last one there be - side \_\_\_\_ you.  
So you can call out my name \_\_\_\_

Gtr. 2

let ring -----4

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

Bkgd. Voc.: w/ Voc. Fig. 1

A

F#m

E

when you're on - ly lone - ly.

Now don't you ev - er be a -

2 2 4 2 4 2 | 4

## Chorus

D

E7

A  
Rhy. Fig. 2

Voc. Fig. 2

shamed;

you're on - ly lone - ly.

(You're on - ly lone - ly,

Gr. 2

let ring .....

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

F#m

D



you're on - ly lone - ly, you're on - ly lone - ly,

let ring .....

10 0 10 10 9 | 10 11 11 | 5 7 5 6 5 2 | 3 5 3 2 3 3

let ring .....

## Verse

Gtr. 1: w/ Rhy. Fig. 1

A

End Rhy. Fig. 2

E

3. Oo, \_\_\_\_\_ when the world is ready -

\*End Voc. Fig. 2

Gtr. 2

let ring ..... let ring .....

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

\*When Voc. Fig. 2 is recalled, tie from E is omitted  
and slurs end in this meas.

F#m

D

Dmaj7

y to fall on your lit - tle shoul - ders, and when you're feel - in' lone -

Oo,

let ring ..... let ring ..... let ring .....

5 2 2 4 | 5 3 2

D6

Dmaj7

D

Dmaj7

D6

Dmaj7

A

ly and small, you need some - bod - y there to hold \_ you.

Oo, Oo,

let ring .....

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

F#m D E7

So don't you ev - er be a - shamed; when you're on - ly lone -

Hold \_\_\_\_\_ you, hold \_\_\_\_\_ you.

let ring ----- 4

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

A F#m D E7

- ly. Ah, \_\_ you can call out my name, \_\_ when you're on - ly lone -

Oo. )

let ring ..... 4 let ring ..... 4 let ring ..... 4

|             |        |        |        |             |
|-------------|--------|--------|--------|-------------|
| 5<br>2<br>0 | 2<br>2 | 2<br>2 | 2<br>0 | 3<br>2<br>4 |
|             |        |        |        |             |
| 2           |        |        |        |             |

\*T = Thumb on ⑥

### **Outro-Chorus**

Gtr. 1: w/ Rhy. Fig. 2, till fade

A

### Voc. Fig. 3

ly, (You're on - ly lone - ly, when you're on - ly lone - ly. you're on - ly lone -

Gtr. 2

0 2 2 1 2 1 2 2 1

D

Oo, it's no crime, dar-lin', we've got lots of  
oo.

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

E7

Bkgd. Voc.: w/ Voc. Fig. 3

A

End Voc. Fig. 3

time. Whoa oh, whoa, whoa oh, whoa, whoa

Rhy. Fig. 3

let ring

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

F#m

D

— oh, whoa. No, there's noth - in' wrong with you, you,

let ring

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

E7

dar - lin', I get lone - ly too.

End Rhy. Fig. 3

let ring

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

Bkgd. Voc.: w/ Voc. Fig. 2, 2 times  
Gtr. 2: w/ Rhy. Fig. 3, simile

A

F#m

Piano part: Treble clef, key signature of two sharps. Chords A and F#m are indicated above the staff. The vocal line consists of sustained notes and short melodic phrases.

Guitar part: Key signature of two sharps. Chord A is indicated above the staff. The guitar part includes a bass line and a treble line.

Vocals: So if you

D

E7

Gtr. 2

need \_\_\_\_\_ me, all you've got - ta do is call \_\_\_\_\_ me. Yeah, \_\_\_\_\_ you're on - ly

let ring ----- 4 let ring ----- 4

Guitar tablature:

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 4 | 3 | 5 | 3 | 4 | 3 |
| 4 | 3 | 4 | 3 | 3 | 2 |
| 2 | 4 | 3 | 4 | 1 | 3 |
|   |   |   |   |   | 2 |

Gtr. 2: w/ Rhy. Fig. 3, simile  
A

F#m

A

lonely.

Guitar part: Key signature of two sharps. Chord A is indicated above the staff. The guitar part includes a bass line and a treble line.

*Begin Fade*

D

Oo, \_\_\_\_\_ oo. \_\_\_\_\_

Guitar part: Key signature of two sharps. Chord D is indicated above the staff. The guitar part includes a bass line and a treble line.

*Fade Out*

E7

A

Oh, my, my, my, my, my, my.

Guitar part: Key signature of two sharps. Chords E7 and A are indicated above the staff. The guitar part includes a bass line and a treble line.

Gtr. 2

let ring ----- 4 let ring ----- 4

Guitar tablature:

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

# You've Got a Friend

Words and Music by Carole King

Gr. 1: Capo III

## Intro

Moderately  $\text{♩} = 94$

The musical score for the intro consists of three staves. The top staff is for Gtr. 1 (acous.), the middle staff is for Gtr. 2 (acous.), and the bottom staff is a TAB staff. Chords indicated above the staves are A, \*G, D, (C), D/E, (C/D), A, (G), G#m, (F#m), F#m/C#, (Em/B), and C+, (B+). The TAB staff shows fret positions: T (1), A (2), B (3). The lyrics "1. When you're down" are written below the TAB staff.

\*Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

## Verse

The musical score for the verse consists of three staves. The top staff is for Gtr. 1, the middle staff is for Gtr. 2, and the bottom staff is a TAB staff. Chords indicated above the staves are F#m (Em), C#7 (B7), C#7/G# (B7/F#), C#7 (B7), F#m (Em), C#7 (B7), and F#m (Em). The TAB staff shows fret positions: T (1), A (2), B (3). The lyrics "and trou - bled, and you need a help-ing hand, and" are written below the TAB staff.

Bm7  
(Am7)                    E7sus4  
(D7sus4)                    A  
(G)                        Asus4  
(Gsus4)                    A  
(G)

G $\sharp$ m7  
(F $\sharp$ m7)                    C $\sharp$ 7  
(B7)                        C $\sharp$ 7sus4    C $\sharp$ 7  
(B7sus4)    (B7)                    F $\sharp$ m  
(Em)                        C $\sharp$ 7  
(B7)                        F $\sharp$ m7  
(Em7)

Bm7  
(Am7)                    C#m7  
(Bm7)                    E7sus4  
(D7sus4)

bright-en up e - ven your dark - est night. You just call

2 4 2 4 x 2 2 4 2 4 | 6 4 6 6 6 | 2 4 2 4 2 3 4 2 3 | 5 7 5 10 9 7 10 7 10 |

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

### Chorus

A  
(G)                    Amaj7  
(Gmaj7)                    Dmaj7  
(Cmaj7)                    Bm7  
(Am7)                    E7sus4  
(D7sus4)

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

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

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



Dmaj7  
(Cmaj7)C#m7  
(Bm7)D/E E7sus4  
(C/D) (D7sus4)A  
(G)D  
(C)

be there, \_\_\_\_\_ yeah, yeah, yeah. You've got a friend.

**Verse**

A (G) G#m7 (F#m7) C#7sus4 (B7sus4) C#7 (B7) F#m (Em) G#7 (B7) C#7/G# (B7/F#) C#7 (B7)

2. If the sky — a - bove — you should turn.

Gtr. 2 tacet

F#m  
 (Em)      C#7  
 (B7)      F#m  
 (Em)      F#m7  
 (Em7)      Bm7  
 (Am7)      E7sus4  
 (D7sus4)

— dark — and full of clouds, — and that old North wind \_ should be - gin to blow.

Gtr. 1

Gtr. 1 guitar tablature:

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

A  
 (G)      Asus4  
 (Gsus4)      A  
 (G)      G#m7  
 (F#m7)      C#7  
 (B7)      C#7sus4      C#7  
 (B7sus4)      (B7)

keep your head \_ to - geth - er and

Gtr. 2

Gtr. 2 guitar tablature:

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 2 | 4 | 2 | 4 | 2 | 4 |
| 4 | 6 | 5 | 7 | 5 | 6 |
| 4 | 2 | 4 | 2 | 4 | 2 |
| 6 | 6 | 7 | 7 | 4 | 6 |
| 6 | 6 | 6 | 6 | 4 | 6 |

Gtr. 1

Gtr. 1 guitar tablature:

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

F#m7  
 (Em)      C#7  
 (B7)      F#m  
 (Em)      F#m7  
 (Em7)      Bm7  
 (Am7)      C#m7  
 (Bm7)

call my name — out loud, — now. — Soon I'll be knock - in' up - on your door..

Gtr. 1 guitar tablature:

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 2 | 5 | 4 | 2 | 4 | 2 |
| 4 | 4 | 4 | x | 2 | 4 |
| 2 | 2 | 2 | 2 | 2 | 4 |
| 4 | 6 | 6 | 5 | 4 | 6 |
| 4 | 6 | 6 | 5 | 4 | 6 |
| 0 | 0 | 0 | 0 | 0 | 0 |

**Chorus**Amaj7  
(Gmaj7)E7sus4  
(D7sus4)E  
(D)

You just call \_\_\_ out my name \_\_\_ and you know\_



**Guitar Chords:**

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

(0)



**Guitar Chords:**

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

**Dmaj7**  
(Cmaj7)      **Bm7**  
(Am7)      **E7sus4**  
(D7sus4)      **A**  
(G)      **Asus4**  
(Gsus4)      **A**  
(G)

wher-ev - er I am, \_\_\_ I'll come run - ning, \_\_\_ oh yes I will, to see you a - gain..



**Guitar Chords:**

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



**Guitar Chords:**

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

E7sus4  
(D7sus4)

A  
(G)

Amaj7  
(Gmaj7)

Win-ter, spring, sum-mer or fall, yeah, ...

Guitar tab (Fretboard diagram):

|     |     |     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 7 9 | 7 9 | 7 9 | 7 9 | 7 9 | 7 9 | 7 9 | 7 9 | 7 9 | 7 9 |
| x 0 | 9   |     |     | 9   | 9   | 7   | 9   | 7   | 9   |

Musical score for 'I'll Be There' featuring a vocal line and piano accompaniment. The vocal line includes lyrics like 'all you got to do is call,' 'and I'll be there,' 'yeah yeah,' and 'Hey, ain't.' The piano part shows chords such as Dmaj7, F#m7, Dmaj7, C#m7, Bm7, D/E, and E7sus4.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps and a tempo marking of 120 BPM. It contains a melodic line with various note heads, stems, and rests. The bottom staff is a six-string guitar neck diagram with fret numbers 2, 3, 4, 5, 6, and 7 indicated above the strings. Below the neck are six horizontal lines representing the strings, with specific fingerings (1, 2, 3, 4) and positions (0, 1, 2, 3) marked along them.

Bridge

Gtr. 2 tacet  
D/G

D/G  
(G/E)

G  
E

D  
(8)

A  
1

Asus4  
(Gsus4)

Amaj7  
(Gmaj7)

— it good to know

that you've got \_ a friend.

when people can be \_\_ so

cold? \_

They'll

Gtr. 1

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a melodic line consisting of eighth and sixteenth notes. The bottom staff is a six-string guitar neck diagram. Fret numbers are indicated above the strings, and fingerings are shown below the strings. The first measure starts with an open string (0), followed by a note at fret 1 (1). The second measure starts with an open string (0), followed by a note at fret 2 (2). The third measure starts with an open string (0), followed by a note at fret 1 (1). The fourth measure starts with an open string (0), followed by a note at fret 2 (2). The fifth measure starts with an open string (0), followed by a note at fret 1 (1). The sixth measure starts with an open string (0), followed by a note at fret 2 (2). The seventh measure starts with an open string (0), followed by a note at fret 1 (1). The eighth measure starts with an open string (0), followed by a note at fret 2 (2).

D (C) Gmaj7 (Fmaj7) F#m7 (Em7) B7 (A7) B9 (A9) B7 (A7)

hurt you and de - sert you. Well, they'll take your soul — if you let them, oh yeah, but don't

**Gtr. 2**  
 6  
 3 2 3 0 0 3 3 2 0 | 5 3 5 3 5 3 | 5 | 0 1 2

**Gtr. 1**  
 0 1 0 0 | 0 2 1 2 | 0 3 0 2 | 2 0 2 0

E7sus4 (D7sus4) E7 (D7) Chorus Amaj7 (Gmaj7)

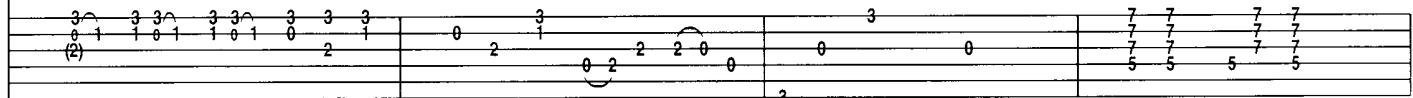
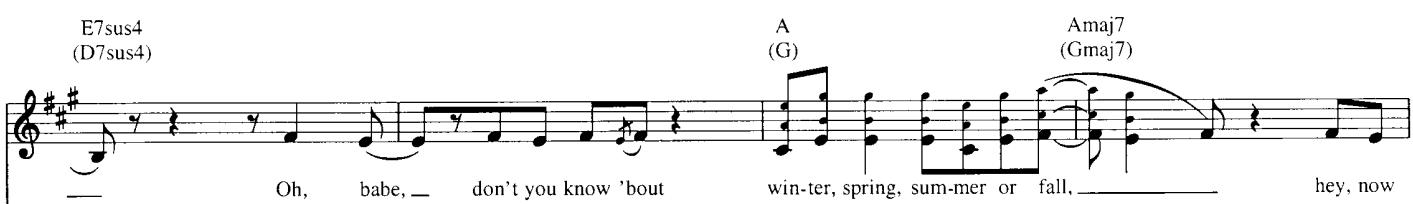
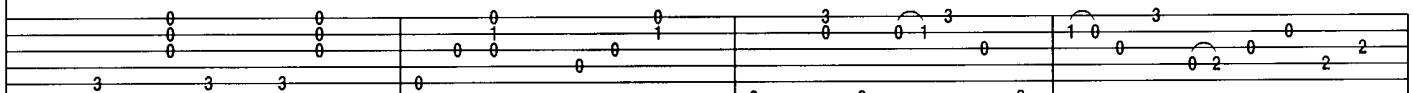
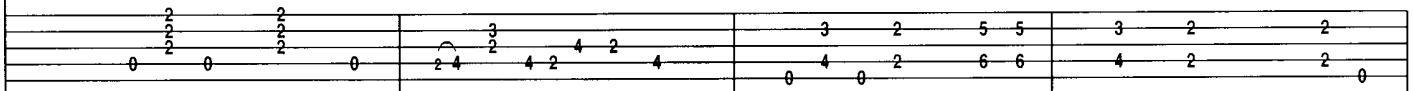
— you — let them. You just call — out my name, — out my name, and you and you

9 7 | 2 X 2 0 | 2 2 0 2 2

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

Dmaj7  
(Cmaj7)Bm7  
(Am7)E7sus4  
(D7sus4)A  
(G)Asus4  
(Gsus4)A  
(G)know wher-ev - er I am, —  
know wher-ev - er I am, —I'll come run - ning  
I'll come run - ning. — )

to see you a - gain. —



Dmaj7  
 (Cmaj7) F#m7  
 (Em7) Dmaj7  
 (Cmaj7) C#m7  
 (Bm7) Bm7  
 (Am7)

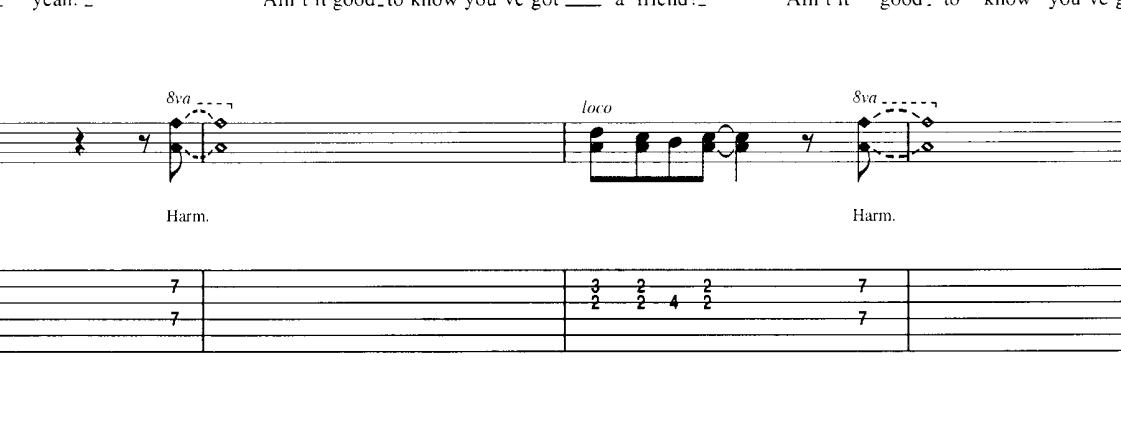
all you've got to do is call. \_\_\_\_\_  
 Lord, I'll be there, \_ yes I will. \_\_\_\_\_

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

**Outro**

E7sus4  
(C/D)      (D7sus4)      A  
(G)      D  
(C)

You've got a friend. — You've got a

A (G) D (C) A (G) D (C)  
 friend, \_ yeah. \_ Ain't it good, to know you've got \_\_\_ a friend?\_ Ain't it good, to know you've got a friend?  
  
*8va*  
*loco*  
*8va*  
 Harm. Harm.  
  
 7 | 2 2 4 2 | 7 |  
 7 | 7 | 7 |  
  


# FOLK-ROCK GUITAR BIBLE

- AT SEVENTEEN Janis Ian  
BEST OF MY LOVE The Eagles  
BLACKBIRD The Beatles  
CHICAGO Graham Nash  
CRYING Don McLean  
DARK HOLLOW Grateful Dead  
DO YOU BELIEVE IN MAGIC The Lovin' Spoonful  
DOCTOR, MY EYES Jackson Browne  
EIGHT MILES HIGH The Byrds  
FIRE AND RAIN James Taylor  
HAPPY TOGETHER The Turtles  
HELP ME MAKE IT THROUGH THE NIGHT Kris Kristofferson  
HERE COMES THE SUN The Beatles  
IF I HAD A HAMMER (THE HAMMER SONG) Peter, Paul & Mary  
JUST A SONG BEFORE I GO Crosby, Stills & Nash  
LAST NIGHT I HAD THE STRANGEST DREAM Simon & Garfunkel  
LEADER OF THE BAND Dan Fogelberg  
LEAVING ON A JET PLANE Peter, Paul & Mary  
ME AND BOBBY McGEE Kris Kristofferson  
NORWEGIAN WOOD (This Bird Has Flown) The Beatles  
OH, LONESOME ME Neil Young  
OUR HOUSE Crosby, Stills, Nash & Young  
REASON TO BELIEVE Tim Hardin  
SHE'D RATHER BE WITH ME The Turtles  
SWEET BABY JAMES James Taylor  
TAKE ME HOME, COUNTRY ROADS John Denver  
TEACH YOUR CHILDREN Crosby, Stills, Nash & Young  
THIS LAND IS YOUR LAND Woody & Arlo Guthrie  
TIME IN A BOTTLE Jim Croce  
TURN! TURN! TURN! The Byrds  
Everything There Is a Season)  
UP ON THE ROOF James Taylor  
WE SHALL OVERCOME Pete Seeger  
WILD WORLD Cat Stevens  
YOU'RE ONLY LONELY J.D. Souther  
YOU'VE GOT A FRIEND James Taylor

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