



THE VERY BEST OF FINGERSTYLE GUITAR

25 Songs Arranged for Solo Guitar
in Standard Notation and Tablature

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CLASSICAL • STANDARDS • POP • BROADWAY • WEDDING • CHRISTMAS • AND MORE!

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Ain't Misbehavin'

from AIN'T MISBEHAVIN'

Words by Andy Razaf
Music by Thomas "Fats" Waller and Harry Brooks

<http://faridhaidar.blogspot.com>

Intro

Moderately slow ($\text{C}\text{C} = \text{D}\text{D}$)

The intro section starts with a G chord followed by a B^b9 chord. The key signature is F major (one sharp). The melody consists of eighth-note patterns. The guitar tab below shows chords G, Am, D7, G, E9, A7, and D7. The bass line is indicated by T, A, and B.

Verse

The verse begins with a G chord. The lyrics are: "1., 2. No one to talk with, all by my - self, no one to walk with, but". The key signature changes to C major (no sharps or flats). The melody continues with eighth-note patterns. The guitar tab shows chords G, Em7, Am, D9, G/B, and B+. The bass line is indicated by T, A, and B.

The second part of the verse begins with a C chord. The lyrics are: "I'm hap - py on____ the shelf. Ain't mis - be - hav - in', I'm sav - in' my love for". The key signature changes to G major (one sharp). The melody continues with eighth-note patterns. The guitar tab shows chords C, Cm6, G, B^b7, Am, and D9. The bass line is indicated by T, A, and B.

G G^{#7} D7 G Em7 Am D9

you. I know for cer-tain the one I love,

G/B B+ C Cm6 G B^{b7}

I'm through with flirt - in', it's just you I'm think - in' of. Ain't mis - be - hay - in',
CII----- CI-----

Am D9 G Em F^{#7} B7^{#5} B7/D[#]

I'm sav - in' my love for you.

Bridge

Em C7 A9/C[#]

Like Jack Hor - ner in the cor - ner, don't go no - where.

Auld Lang Syne

Words by Robert Burns
Traditional Scottish Melody

<http://faridhaidar.blogspot.com>

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

Verse

Moderately

D Em A7

Should auld acquaintance be forgot and
never brought to mind?

T A B

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

Bm D7 G D

Should auld acquaintance be forgot and
never brought to mind?

T A B

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

Em F#7/A# Bm G A7

days of Auld Lang

T A B

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

D A9 D Em A9

Syne. For Auld Lang Syne, my dear, for

Fretboard notes:

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

D D7 G D

Auld Lang Syne. We'll take a cup of

Fretboard notes:

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

Em F#7/A# Bm G A D

kind - ness yet for Auld Lang Syne.

Fretboard notes:

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

The sheet music consists of two staves. The top staff is for the voice, starting with an E7 chord. The lyrics are: "What do I care? Your kiss - es are worth wait - in' for, be -". The chords progress through D/A, Em7, A7, D7, and E+/G# to end on E. The bottom staff is for the guitar, showing a bass line with corresponding fingerings (e.g., 3, 4, 0, 4, 0) and a harmonic progression below it.

Outro

A9 D/F# G Em7 Am D9 G/B B+
lieve me. I don't stay out late, don't care to go. I'm home a-bout eight, just
CII-----

Guitar Tablature (Fretboard diagram and fingerings):

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

C Cm6 G B \flat 7 Am D9
 me and my ra - di - o. Ain't mis - be - hav - in', I'm sav - in' my love for
 CI-----
 5 3 0 0 | 1 3 2 | 0 2 0 3 3 | 1 3 | 2 0 2 3 3 | 4 cnd3
 3 3 | 3 |

The musical score continues with a vocal line and a guitar part. The vocal line starts with 'you.' followed by a melodic line with grace notes and a fermata. The guitar part features a rhythmic pattern with grace notes and a sustained note. The vocal line concludes with another 'you.' The score includes a key signature of G major and a time signature of common time.

The Christmas Song

(Chestnuts Roasting on an Open Fire)

Music and Lyric by Mel Torme and Robert Wells

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

<http://faridhaidar.blogspot.com>

Intro
Slowly

D6 A D G F#7/A# Bm G Bm Em9 Am7 A13

T 3 10 9 7 5 3 | 2 7 5 3 2 0 | 3 0 3 | 3 2 1 2
A 4 11 9 7 6 4 | 2 7 0 | 4 0 4 | 4 2 0 0
B 4 0 | 0 | 4 1 | 4 2 | 0

Verse

D6 A D6 A11 A7 D6 D9

Chest - nuts roast - ing on an o - pen fire,
Jack Frost nip - ping at your
nose,

T 3 10 9 7 5 3 | 2 2 2 | 3 2 | 3 7 5 8 7 0
A 4 11 9 7 6 4 | 0 | 5 | 4 7 0
B 4 0 | 0 | 0 | 0 | 0

G A13 A#° Bm Bm/A Gm6 D/A G#m11 C#7 F#6 Gm7 C9

yule - tide car - ols be - ing sung by a choir
and folks dressed up like Es - ki -

T 3 2 0 | 3 3 5 5 7 5 | 7 10 7 9 6 7 | 6 6 8 6 5 3
A 4 0 | 4 4 8 | 0 | 6 4 0 3
B 5 1 | 2 0 | 5 | 6 | 4 | 3

F6 A7 D6 A D6 A11 A7

mos.
Ev - 'ry - bod - y knows a tur - key and some mis - tle - toe

5 3 5 2 0 | 3 10 9 7 5 3 | 2 2 2 | 3 2
5 0 4 11 9 7 6 4 | 4 0 4 5 0

D6 D9 G A13 A[#]o Bm Bm/A Gm6 D/A G[#]m11 C[#]7

help to make the sea - son bright.
Ti - ny tots with their eyes all a - glow will

3 7 5 8 7 0 | 3 2 2 | 3 3 5 7 5 | 7 10 7 9 6 7
4 7 0 4 5 1 | 4 0 4 8 0 | 7 0 0 6

F[#]m B7 Em7 A7 D6 Bridge Am7 D7

find it hard to sleep to - night.
They know that San - ta's on his

5 7 5 3 2 | 3 7 6 7 || 8 5 7 5 8
4 7 4 0 0 | 4 0 0 0 | 0 5 0

Am7 D7 Am D9 Gmaj9

way; he's load - ed lots of toys and good - ies on his sleigh.
And ev - 'ry

5 5 7 5 7 6 7 | 8 7 8 7 8 7 10 8 | 5 5 7 6 7
0 5 0 0 0 0 | 5 0 9 0 0 0 | 5 5 0

Gm7 C7 Fmaj9 Csus4 Bm11 E7

moth-er's child ____ is gon-na spy _____ to see if rein-deer real-ly know how to
fly.

6 5 6 5 3 6 | 3 3 6 3 6 | 0 0 0 0 0 0
6 5 3 3 2 1 | 2 2 1 0 0 0 | 2 2 2 2 2 2

Outro

A7 D6 A D6 A11 A7

And so, I'm offer-ing this sim-ple phrase to
fly.

0 2 0 2 | 3 10 9 7 5 3 | 2 2 2 3 2 2
3 4 11 9 7 6 4 | 4 0 4 5 0 0 | 4 5 0 0 0 0

D6 D9 G A13 A♯° Bm Bm/A Gm6

kids from one to nine-ty - two. Al-tho' it's been said man - y
times.

3 7 7 0 | 3 2 2 2 | 3 2 3 5 7 5
4 4 5 5 1 2 0 2 0 5

D/A G♯7sus4 G9 D/A Bm7 E9 A9 [1. D6 A9sus4] [2. A♭9/A] D6

"Mer - ry Christ - mas to you." You.
Harm.

7 10 7 9 10 12 | 10 3 0 0 7 3 0 2 | 3 7 3 0 2 3 7 0
7 8 10 12 11 2 0 2 4 7 4 0 4 4 7 0

Ave Maria

By Franz Schubert

<http://faridhaidar.blogspot.com>

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

Intro

Very Slowly

G

12/8

pp

G7

T
A
B

C/G

Cm(addb5)/G

G

T
A
B

Verse

G

Em6

G/D

D7

1. A ve Ma - ri

2. A ve Ma - ri

a!
a!

Gra
Ma

ti

a
ple

de

G

na, Ma - ri - a gra - ti - a
i, O - ra pro no - bis pec - ca -

F#7sus4 F#7 D#7

ple na, Ma - ri - a gra - ti - a - ple
to ri - bus, o - ra, o - ra pro no -

Em D E7

na. A ve, a - ve! Do - mi -
bis. O ra, ra pro no

D/A A7 D

nus, do - mi - nus te com. Be - ne -
bis pec - ca - to - ri - bus. None

D

be ho ne - dic ra mor - tis no tus, strae, et in

Em

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

D B/D# Am

be - ne - dic - tus, frue - tus ven - tris,
ho - ra mor - tis, mor - tis no - strae,
in _____

5 7 7 5 7 0 7 7 5 7 | 10 9 10 10 9 0 7 5 5 5

G Em6 G/D D7

Ave Ma . ri

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

<http://faridhaidar.blogspot.com>

G G7

a!

3 0 0 0 0 0 0 | 5 5 4 3 4 5 5 7 6 7 5
5 0 0 0 0 0 0 | 5 5 4 3 4 5 5 5 5 5

C/G Cm(addb5)/G G

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

slight rit.

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

Canon in D

By Johann Pachelbel

<http://faridhaidar.blogspot.com>

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

Moderately

5/6CII

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

A 0 2 0 | 2 4 4 | 5 | 5 |

B 0 0 | 4 4 | 0 0 | 0 0 |

5/6CII

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

A 0 2 0 | 2 4 4 | 5 | 5 |

B 0 0 | 4 4 | 0 0 | 0 0 |

5/6CII

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

A 0 2 0 | 2 4 4 | 5 | 5 |

B 0 0 | 4 4 | 0 0 | 0 0 |

2/3CII

T 3 2 3 | 3 2 0 6 5 7 | 8 7 5 8 7 0 | 0 2 0 4 2 4 |

A 0 0 2 4 | 0 4 | 5 | 5 |

B 0 0 | 4 4 | 0 0 | 0 0 |

5/6CII

T 2 3 0 | 3 4 4 4 2 2 | 7 0 0 5 2 3 | 7 0 0 9 5 10 |

A 0 2 0 | 4 4 | 5 | 5 |

B 0 0 | 4 4 | 0 0 | 0 0 |

42

5/6CII - - - - -

1/3CIII - - - - -

1/3CV - - - - -

10

0 7 2 2 2 | 2 4 3 4 2 2 | 3 0 0 4 2 4 | 3 0 5 6 6

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

5/6CII - - - - -

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

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

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

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

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

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

5/6CII - - - - -

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

Eine Kleine Nachtmusik

By W.A. Mozart

<http://faridhaidar.blogspot.com>

Moderately

The sheet music consists of six staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature, and a time signature. The first staff starts in C major (no sharps or flats) and ends in G major. The second staff starts in G major and ends in C major. The third staff starts in C major and ends in G major. The fourth staff starts in G major and ends in C major. The fifth staff starts in C major and ends in G major. The sixth staff starts in G major and ends in C major. Each staff includes a set of fingerings (T, A, B) below the strings and a set of chord names above the staff.

Staff 1: C major (no sharps or flats). Chords: C, G7, C. Fingerings: T 1 0 1 0, A 2 0 2 3, B 3 3 2 3. Chord names: C, G7, C.

Staff 2: G major. Chords: G, C, G, C, G/D, C/E, G/B. Fingerings: 1 0 0 3 1 0, 0 0 3 0, 3 2 0 3 2, 3 0 0 3 0, 1 1 1 0 2 0 1 1, 0 3 1 3. Chord names: G, C, G/D, C/E, G/B.

Staff 3: C major. Chords: C, G/B, C/E, F, G7/B, C, Dm/F, G. Fingerings: 0 0 3 1 0 1 3, 0 0 2, 3 5 6, 3 1 1 1 0 0, 0 3 3 1 0 2 0, 1 3 2 3. Chord names: C, G/B, C, F, G7/B, C, Dm/F, G.

Staff 4: G major. Chords: C/E, F, G7/B, C, Dm/F, G, C. Fingerings: 5 6, 3 1 1 1 0 0, 2 3, 0 3 3 1 0 2 0, 1 0 2 3 2 0. Chord names: C/E, F, G7/B, C, Dm/F, G, C.

Staff 5: C major. Chords: G, C, G, C, 1/2CV~. Fingerings: 1 0 1 0 3, 0 0 2 0 3 2, 1 0 1 0 3, 0 0 2 0 3 2, 1 0 1 1 0 2 3 3. Chord names: G, C, G, C, 1/2CV~.

In My Life

Words and Music by John Lennon and Paul McCartney

<http://faridhaidar.blogspot.com>

Intro

Moderately

The intro section consists of two staves. The top staff is for the vocal part, starting with a C note followed by a G note. The bottom staff is for the guitar, showing chords T, A, and B. The lyrics "There are" are written below the guitar staff.

Verse

The verse section starts with a C note. The vocal line includes chords G/B, Am7, C/B♭, Dm/F, and Fm6. The lyrics "places these friends and member lovers, all my life, there is no one though com -" are written below the vocal staff. The guitar part shows chords C, G/B, Am7, C/B♭, Dm/F, and Fm6.

The second part of the verse starts with a C note. The vocal line includes chords G/B, Am7, C/B♭, and C. The lyrics "some have changed.. Some for ev - er, not for their bet - ter; mean - ing, some have when I pares with you. And these mem - ries lose their mean - ing, some have when I" are written below the vocal staff. The guitar part shows chords C, G/B, Am7, C/B♭, and C.

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Dm/F Fm6 C Am

Chorus

gone think of love and some re - main. All these plac - es had their af -
as some - thing new. Though I know I'll nev - er lose af -

F Bb C

mo - ments, with lov - ers and friends - I still can re - call. Some are
fec - tion, for peo - ple and things - that went be - fore, I

Am D7 Fm6/Ab

To Coda

dead and some are liv - ing, in my life I've
know I'll of - ten stop and think a - bout them, in my life I
CIII-----

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

1. C G
loved them all. 2. But of

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

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

2.

C Interlude C G/B Am C/B♭

love you more..

0 0 1 3 0 1 3 3 0 3 2 0 1 0 1 3 6

0 2 3 2 3 2 3 2 0 1 1

I. 2. D.S. al Coda
(2nd lyrics)

F Fm C C

2/3CIII 5/6CIII 5/6CIII Though I

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3

Φ Coda

Outro G Slowly
Fm6/A♭

C C G

love you more.. In my _____ life I

III-----

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

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

A tempo

C G C

love you more..

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

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

(Everything I Do) I Do It for You

from the Motion Picture ROBIN HOOD: PRINCE OF THIEVES

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

<http://faridhaidar.blogspot.com>

Intro Slowly

D A G/B Asus4 A

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

Verse

D A G

1. Look in - to my eyes, — you will see — what you mean to —
2. Look in - to my heart, — you will find, — noth - ing there to —

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

Asus4 A D A G

me. Search your heart, — search your soul, — and when you find me there you'll...
hide. Take me as I am, — take my life, — I would give it all, I would

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

D A Em D Em D

search - no more. Don't tell me it's not worth fight-ing for. You can't
 sac ri - fice. Don't tell me it's not worth fight-ing for. I can't
 1/2CVII-

Em D Em D

tell me it's not worth dy-ing for. You know it's true, ev'-ry-thing I
 help it, there's noth-ing I want more. You know it's true.

Asus4 A D 1. D 2. D

do, I do it for you. for you.

Bridge C F

There's no love like your love, and no
 CI

C G/B D

oth - er could give more love. There's no way, un - less

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

A E A

you're there all the time. all the way, yeah. 1/2CV ----- ②

5 0 0 5 5 | 5 4 7 0 0 7 9 | 7 5 7 5 | 5 5 7 5 7 0
6 6 0 0 | 7 6 7 6 | 0 0 0 0 | 0 0 0 0

Interlude

G D/F#

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

G D/F# D

Oh, you can't 1/2CVII -----

3 4 0 4 3 0 | 3 4 0 4 0 0 | 3 2 0 2 0 2 3 2 | 0 7 7 10 10 10
3 3 0 3 | 3 3 0 0 | 2 2 2 | 0 0 0 0

Outro-Chorus

Em D Asus4 A Em D

tell me it's not worth try - ing for. I can't help it, there's noth - ing I want

1/2CVII

A A7 D A

more. Yeah, I would fight for you, I'd lie for you walk the

1/2CII

G Gm

wire for you, yeah, I'd die for you. You know it's

CIII

D Asus4 A G D

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

The First Noël

17th Century English Carol
Music from W. Sandys' Christmas Carols

<http://faridhaidar.blogspot.com>

Moderately **Verse**

I. The first No - ël, the an - gel did say, was to cer - tain poor
2.-5. See additional lyrics

shep - herds in fields as they lay. In fields where they lay

keep - ing their sheep, on a cold win - ter's night that was so

Chorus

Gadd9 G/F# Em D/F# G C G

deep. No - él, No - él, No - él, No - él,

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

1.-4. | 5. |

C/E G/D C G/B C D Em G/B Am7 G G

born is the king ____ of Is - ra - el. 2. They - el.

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

Additional Lyrics

2. They looked up and saw a star
Shining in the East, beyond them far.
And to the earth it gave great light
And so it continued both day and night.
3. And by the light of that same star,
Three wise man came from country far;
To seek for a king was their intent,
And to follow the star wherever it went.
4. This star drew nigh to the northwest,
O'er Bethlehem it took its rest;
And there it did both stop and stay,
Right over the place where Jesus lay.
5. Then entered in those wise men three,
Full reverently upon their knee;
And offered there in His presence,
Their gold, and myrrh, and frankincense.

The Girl from Ipanema (Garôta de Ipanema)

Music by Antonio Carlos Jobim
English Words by Norman Gimbel
Original Words by Vinicius de Moraes

<http://faridhaidar.blogspot.com>

Intro
Bossa Nova

Fmaj7 Gb7 Fmaj7 Gb7

T A B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

.1 .2 .3 .2 .3 .3 .2 .3 .2 .3 .2 .3 .2 .3 .3 .2 .3 .2 .3 .3 .4

Verse

Fmaj9 G13

1. Tall and tan and young — and love - ly the girl — from I - pa - ne -

2. See additional lyrics

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

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

Gm7 C7 Gb7#11

- ma goes walk - ing and when — she pas - ses, each one — she pas - ses goes,

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

3 4 5 3 5 3 2 3 2 2

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1. Fmaj7 Gb7#11 2. Fmaj7

"Ahh." _____ "Ahh." _____

Bridge

F#maj7 B9

Oh, _____ but I watch her so sad - ly. _____

F#m9 D7

How _____ can I tell her I love _____ her? _____

Gm9

Yes, I would give my heart glad ly, but each day

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

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

D7^{b9}₅

— as she walks to the sea, — she looks straight a - head — not at me. —

(8) 5 7 5 6 8 4 | 4 5 4 3 6 | 3 5 3 5 6 2

5 7 5 6 8 4 | 5 4 3 6 | 3 5 3 5 6 2

Verse
Fmaj7

3. Tall and tan and young — and love - ly the girl —

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

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

G13

Gm9

C7**9**

from Ip - a - ne - ma goes walk - ing and when she pas - ses I smile -

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

C7/G**9**

Fmaj7

G**9** 7

Fmaj7

G**9** 7

but she does-n't see. —

She just does-n't see,

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

she just does-n't see,

G**9** 7

rit.

Fmaj13

she does-n't see me.

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

Additional Lyrics

2. When she walks it's like a samba
That swings so smooth and swags so gentle that
When she passes, each one she passes goes, "Ahh."

Jesu, Joy of Man's Desiring

By Johann Sebastian Bach

<http://faridhaidar.blogspot.com>

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

Moderately

mp

Musical score for guitar in G major (one sharp) and common time. The first measure consists of eighth-note pairs. Measures 2-4 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The tablature below shows the corresponding fingerings: 2 0 2 4 | 2 0 2 5 4 | 5 2 4 0 4 | 2 5 4 2 | 0 0 0 5 | 4 2.

Musical score for guitar in G major (one sharp) and common time. Measures 5-8 feature eighth-note pairs. The tablature below shows the corresponding fingerings: 3 0 0 | 2 0 1 0 | 2 3 | 0 5 0 2 4 | 3 5 1 0 3 | 5 2 | 0 5 5 2.

Musical score for guitar in G major (one sharp) and common time. Measures 9-12 feature eighth-note pairs. The tablature below shows the corresponding fingerings: 3 3 2 3 | 3 0 0 2 0 | 1 3 0 | 3 1 0 | 2 0 0 | 4 0 2 0 4 2 5 4 2 | 0 4 0.

Musical score for guitar in G major (one sharp) and common time. Measures 13-16 feature eighth-note pairs. The tablature below shows the corresponding fingerings: 0 0 2 4 3 5 1 0 3 | 3 3 2 3 | 3 0 0 2 0 | 2 3 4 3 1 0 2 0 0 0 4 | 0 5.

Liberty Bell March

By John Philip Sousa

<http://faridhaidar.blogspot.com>

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

A

March
N.C.

f

Am/C G/D D G

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

B

1/3CIII - D7

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

G G/B A

T 0 0 0 1 | 3 3 | 0 0 0 3 | 7 3 3 3 | 2 5 5 5
A 0 0 0 1 | 3 3 | 0 0 0 3 | 7 3 3 3 | 2 5 5 5
B 5 | | | 0 |

D A D

1. 2. D7

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

C

G C D G D7 G E^o

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

D A7 D C B7 Em C

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

G/D C G/D D

1. G 2. G

7 7 5 3 0 1 0 0 0 2 0 0 | 0 0 0 0 0 4 0 0 0 5 0 3 | 0 0 0 0 0 0 0 0 0 0 0 0
0 0 3 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 4 0 0 0 5 0 5 | 0 0 0 0 0 0 0 0 0 0 0 5

Longer

Words and Music by Dan Fogelberg

<http://faridhaidar.blogspot.com>

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

Intro

Moderately

D Em F#m 1/2CII G D 1/2CII Em

mp

T 5 5 3 0 5 5 2 5 7 5 2 3 5 3 0 0 10
A 4 2 0 0 2 4 5 0 0 5 2 5 0 0 2 0 2 2
B 0 2 4 0 2 4 0 0 10 4 5 5 0 0 2 0 2 0 10

F#m CIX G D 1/2CII Em F#m 1/2CII G F CIII Em

mf

10 12 9 10 0 0 5 2 3 5 3 0 0 5 2 2 5 7 5 2 3 6 3 0 0 3
9 10 0 0 2 0 4 2 3 0 0 4 5 5 0 0 3 2 0 2 0 3

D G/D A/D ||: D Em F#m G

||:

1. Long - er than there've been fish - es in the o - cean,
2. Strong - er than an - y moun - tain cath - e - dral,
3. Through the years as the fi - re starts to mel - low

||:

(3) 4 2 3 3 5 0 5 7 0 0 7 8 5 7 5 7 3 0 4 0 5

D Em F#m G D Em

high - er than an - y bird ev - er flew, — long - er than there've been
 tru - er than an - y tree ev - er grew, — deep - er than an - y
 burn - ing lines in the book of our lives, — though the bind - ing cracks — and the

CIX - - - - -

5 7 0 7 8 | 10 12 9 10 12 | 5 7 0 7 8
 0 7 9 10 0 0 | 0 0 7 | 0 0 7

F#m G F Em D G/A A

To Coda ⊕ 1.

stars up in the heav - ens, I've been in love — with you. —
 for - est prim - e - val, I am in love — with you. —
 pag - es start to yel - low, I'll be in love — with you. —

CIII - - - - -

5 7 5 7 3 0 | 5 3 6 3 0 3 | 4 2 3 3 5
 4 5 0 | 3 2 0 | 0 4 6 0 .

2. D Bridge C G Bb F

I'll bring fi - re in the win - ters;

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

C G B_b F C G

you'll _____ send show-ers in the springs. — We'll _____ fly

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

3 5

B_b F A7sus4 A7 Am7 A7

D.S. al Coda

through the falls and sum-mers with love on our wings.

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

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

⊕ Coda

D F Em

I am in love with you. —

CIII-----

(3) 4 2 3 0 3 2 | 5 3 6 3 9 10 | 3

0 0 2

D F rit. Em D

1/2CVII-----

rit.

(10) 7 7 7 0 2 3 | 2 0 3 0 2 0 | 0 0 2 4 3 | 3

0 0 2 4 3 | 3

Misty

Words by Johnny Burke
Music by Erroll Garner

<http://faridhaidar.blogspot.com>

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

Intro

Slowly

D

Verse

Em A+ A7#5 Dmaj7

1. Look at (3.) me, way, I'm as help-less as a kit - ten up a and a thou-sand vi - o - lins be - gin to

Gmaj7 Gm9 C13 D Bm

tree play. and I feel like I'm cling-ing to a cloud, I can't un-der stand, I get or it might be the sound of your hel - lo, that mu - sic I hear, I get

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Em A7**b9** A11 A7 F# B7 E9 A7 A7**#5**
 mis - ty just hold - ing your hand.
 mis - ty the mo - ment you're 5/6CII -
 2., 4. Walk my

3 0 0 0 2 3 4 2 2 3 2 2 4 2 2 1 3 1 10 5 3 2 .
 2 0 4 2

2.

D Bm7 Em A7 D Bridge Am7
 near. You can say that you're lead - ing me on,
 1/2CVIII -
 CII -
 3 2 5 3 0 2 0 2 3 0 2 5 7 8 8 8 8 8 8 9 10
 4 2 0 0 2 0 0 4 0 0 0 0 0 0 0 0 0 0 10

D7 D7**b9** Gmaj7 G6 G
 but it's just what I want you to do. Don't you no - tice how
 CV -
 8 10 12 11 10 8 7 7 7 7 5 7 5 5 5 5 7 5 8 10 7
 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 9

G#m11 C#7 E7 A+ F#**o7**
 hope-less - ly I'm lost? That's why I'm fol - low - ing you.
 CIV -
 9 9 9 7 9 9 8 6 9 9 7 12 9 7 5 6 6 6 5 4 5
 9 9 9 9 4

Em11 **A7** **A7^{#5}** **Outro-Verse**
Dmaj7 **Am7** **D13^{b9}**

On my own, would I wan - der through this won - der - land a -
2/3CV -

Gmaj7 **Gm9** **C13** **D** **Bm**

lonely, nev - er know-ing my right foot from my left, my hat _____ from my glove? ____ I'm too
5/6CIII -

D.S. al Coda (take repeat)

To Coda

Em **A7^{b9}** **A11** **A7** **D** **E^b9^{#11}** **A+** **Em11** **C7^{#5}** **A7^{#5}**

mis - ty and too much in love. 3. Look at

○ Coda

D **Gmaj7** **F[#]m7** **E^bmaj7** **Dmaj7add6**

love.

1/3CII - Harm. loco

Memory

from CATS

Music by Andrew Lloyd Webber
Text by Trevor Nunn after T.S. Eliot

Verse

A

1. Mid - night, _____ not a sound from the pave - ment. _____ Has the moon lost her
2. Mem - ry. _____ All a lone in the moon - light. _____ I can smile at the

T 5 5 5 4 5 7 5 7 | 10 11 10 11 11 9 10 12 9 0
A 6 6 6 6 6 6 | 9 11 11 9 11 9
B 0 0 | 9 11 9

D

mem - ry? _____ She is smil-ing a lone.
old days, _____ I was beau-ti-ful then.

C♯m

In the lamp - light, the with-ered leaves col -
I re-mem - ber the time I knew what

Bm11

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

F♯m

lect at my feet _____ hap-pi-ness was.

E7

and the wind _____ Let the mem - ry _____

A

be-gins to a moan.
live gain.

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

Bridge

C♯m

Ev - ry street

C♯m/D

lamp

Bm

seems

C♯m

to beat

C♯m/D

a

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

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C♯m A B7 E

fa - tal - is - tic warn - ing.

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

C♯m F♯7 Bmaj7 Emaj9

Some - one mut - ters _____ and a street lamp gut - ters, _____

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

C♯m7 F♯7 B

and soon it will be morn - ing. _____

5 4 4 5 6 5 7 8 7 9 8 7 7 9 8
4 6 4 4 6 4 4 4 7 9 11 10 11 9 11 10 12 10 9

Verse

A

3. Day light. _____ I must wait for the sun - rise. _____ I must think of a

5 5 5 6 5 4 5 7 5 10 11 10 11 9 11 10 12 10 9
6 6 6 0 6 6 6 7 6 9 11 11 9 11 11 9 11 11 9

D

C♯m

new life and I must - n't give in. When the

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

Bm11

F#m

dawn comes to - night will be a mem - o - ry too, _____ and a _____

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

E7

A

new day _____ will _____ be - gin.

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

Interlude

F

Dm

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

B♭

F

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

Bridge

Am Am/B♭ Gm Am Am/B♭ Gm

Burnt out ends of smok - y days,

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

Am F G7 C

the stale cold smell of morn - ing. The

Fretboard notes:
 Am: 2 1 1 0 0 1
 F: 2 2 2 0 2 2
 G7: 0 3 0 3 0 3
 C: 0 3 0 3 0 3

Am7 Dm7 G7 Cmaj9 Am7 D7

street lamp dies, _____ an-oth - er night is o - ver. An - oth - er day is

Fretboard notes:
 Am7: 1 0 1 1 0 1
 Dm7: 0 2 0 3 2 3
 G7: 3 0 3 2 0 2
 Cmaj9: 0 3 0 3 0 3
 Am7: 2 0 2 0 2 0
 D7: 1 1 1 1 0 1

Verse

G7 C Am7

dawn - ing. 4. Touch me, _____ it's so eas - y to leave me, _____ all a-lone with the

Fretboard notes:
 G7: 2 0 2 0 2 0
 C: 3 2 3 2 3 2
 Am7: 1 2 1 2 1 2

F Em Dm11

mem - 'ry _____ of my days in the sun. If you touch me, you'll un-der-stand what

Fretboard notes:
 F: 2 3 3 2 3 3
 Em: 0 2 0 3 0 3
 Dm11: 3 2 1 3 0 1

Am G7sus4 G7 C

hap - pi - ness is. Look, a new day has be - gun.

Fretboard notes:
 Am: 8 7 5 3 1 0
 G7sus4: 5 2 0 3
 G7: 3 5 3 5 3 5
 C: 8 8 8 9

My Funny Valentine

from BABES IN ARMS

Words by Lorenz Hart

Music by Richard Rodgers

<http://faridhaidar.blogspot.com>

Verse

Ballad

The musical score for the first verse starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The chords are Cm7, Cm9, Cm(maj7), and Cm9/Bb. The lyrics are "1. My fun - ny Val - en - tine, sweet, com - ic,". Below the staff is a guitar tablature with three lines labeled T, A, and B.

The musical score continues with a treble clef, one flat key signature, and 4/4 time. The chords are F13, Abmaj7, Fm7, and Dm7b5. The lyrics are "Val - en-tine, you make me smile with my heart.". Below the staff is a guitar tablature with three lines labeled 3, 5, and 6.

The musical score continues with a treble clef, one flat key signature, and 4/4 time. The chords are G7sus4, G7b9, Cm7, Cm(maj7), and Cm/Bb. The lyrics are "2. Your looks are laugh - a - ble, un - phot - o -". Below the staff is a guitar tablature with three lines labeled 5, 3, and 6.

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F7 A♭maj13 Fm6 F♯⁹7 A♭m6/F

graph - a - ble, yet you're my fav' - rite work of art.

Guitar tablature:

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

9	10	8	11	10
8	10	8	10	10
8	8	9	10	9
8	8	9	9	9

Bridge

B♭9sus4 B♭13 B♭7♭9/D E♭maj7 A♭maj7♯11 E♭add9/G Fm7 B♭7♭9 E♭maj7 A♭maj7♯11

Is your figure less than Greek?

Is your mouth a little

Guitar tablature:

4	5	8	6	
5	6	7	4	
6	6	5	6	5
6	6	5	6	5

6	7	4	4	3
6	8	5	5	
3	3	6	8	7
3	4	3	6	7

8	7	4	4	3
7	8	5	5	
6	8	6	8	7
6	7	5	5	

E♭add9/G Fm7 B♭7♭9 E♭maj7 G7♭13 B⁹ Cm11 B♭m7 A7 A♭maj7

weak?

When you open it to speak

are you smart?

Guitar tablature:

4	3	8	7	
3	3	6	6	
3	6	8	7	
3	7	6	6	

10	8	4	4	3
8	8	3	3	2
6	3	3	6	5
6	3	3	6	7

8	8	8	8	8
6	8	8	6	8
6	8	8	8	8
6	8	8	6	8

Verse

Dm7**b5** G7**b13** B⁹₇ Cm7 Cm9 Cm(maj7) Cm/B^b

3. Don't change a hair for me, not if you

F7 A**b** maj7 Gm11 Dm7**b5** G7**b9** Cm7 B13

care for me. Stay lit - tle Val - en-tine stay.

B**b** m7 A7**b5** A**b** maj7 Gm7 Fm9 B**b** 7 E**b** 6

Each day is Val - en-tine's Day.

My Heart Will Go On

(Love Theme From 'Titanic')

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Music by James Horner

Lyric by Will Jennings

<http://faridhaidar.blogspot.com>

Intro

Moderately

C#m7
mp

T 5 7 | 4 5 4 4 7 5 | 7 7 9 9 0 10 9
A 4 4 7 | 7 9 8 0 0 5 7 | 4 4 5 4 4 5 4 7 0
B 4 4 4 | 4 4 4 4 4 4 4 4 4 4

Aadd9

Badd4

C#m7

0 0 6 6 7 6 7 | 7 9 9 8 0 0 5 7 | 4 4 5 4 4 4 4 4 4 4
5

Bsus4

A

Bsus4

B

7 7 7 9 9 0 9 7 | 9 9 0 9 9 0 9 9 | 2 4 5 4 4 4 4 4
7

Verse

E

Bsus4/F#

E

1. Ev - 'ry night in my dreams I see you, I

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

B E Bsus4/F#

feel you, that is how I know you go

4 5 2 0 0 0 0 4 0 0

4 4 4 4 2 4 2 2 4 4 4

A E

on. Far a - cross the

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

2 2 4 0 2 0 2 2 0 2 4

B A E B

dis - tance and spa - ces be - tween us

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

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

E B Bsus4 A

you have come to show you go on.

0 0 0 0 4 0 0 0 7 6 0 0 6

2 4 4 2 4 2 4 4 2 4 5 7 6 0 0 6

Near,

far,

wher -

Near, far, wher -

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

A

B

C#m

ev - er you are. I be - lieve that the

7 0 0 5 0 4 2 | 2 4 4 4 0 5 0 | 4 6 6 6 4 6 6

Bsus4

B

A

B7

heart does go on. the

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

C#m7

B

A

Once more you open the door...

0 2 1 0 1 2 4 | 2 4 4 4 4 4 0 | 7 0 6 0 5 0 4 2

B C#m G#m A

(2)

4 4 0 5 0 | 4 5 7 5 | 4 4 5 4 4 4 | 4 4 5 6 6 7 6
2 4 2 | 4 6 6 4 6 | 4 4 6 4 | 0 0

To Coda Interlude

E/B B C#m7 Bsus4

4 5 2 4 4 | 5 4 6 4 4 | 5 4 7 0 | 7 7 7 9 0 9 7
2 2 | 4 6 4 | 7 7 9 9

A Bsus4 B E

Verse

9 0 7 9 0 0 | 2 4 5 4 4 4 | 0 0 0 0 0 0
0 0 | 2 2 | 0 4

B A E B

one time and last for a life time,
4 0 0 | 4 0 2 2 | 4 5 2 4 4
2 4 4 2 4 4 | 0 2 0 2 2 | 0

E B A

and nev - er let go till we're gone,

0 0 0 0 | 4 0 0 | 0 0 |
2 2 | 2 4 4 2 4 4 | 5 7 7 6 7 6 0 |
0 4 | 2 4 2 4 4 4 |

E E/G# Bsus4

Love was when I loved you; one

0 0 0 0 | 4 0 0 | 0 0 |
5 7 7 6 6 8 | 0 2 2 4 2 4 4 4 |

A E/B G#7b9/B# C#m

true time I hold to, In my life we'll

4 4 5 6 6 7 6 | 4 5 4 5 2 4 4 | 5 6 5 5 6 6 5 |
0 0 0 7 | 7 3 4 4 6 4 6 |

G#m A

al - ways go on.

D.S. al Coda

4 4 5 4 7 4 | 0 7 6 0 0 6 | 0 2 2 0 2 2 |
4 4 6 4 7 4 | 5 7 7 6 0 6 | 0 2 2 0 2 2 |

⊕ Coda

C#m7 Bsus4 A

on.

Badd4 C#m7 Bsus4

A tempo
Outro-Chorus
Fm

A C#m/G# G#7/F#

1. You're
2. We'll

rit.

E♭ D♭ E♭

here, stay there's for - ev noth - er

ing I fear
I this way. and You I are

I.

F_m E_b D_b

||2.

E_badd4 E_b C_{m7} D_b

A_{b/Eb} E_b A_b E_{b/Ab}

D_{b/Ab} E_{b/Ab} A_b E_{b/Ab}

D_{b/Ab}

rit.

A_badd9

Ode to Joy

from SYMPHONY NO. 9 IN D MINOR, FOURTH MOVEMENT CHORAL THEME

Words by Henry van Dyke
Music by Ludwig van Beethoven

<http://faridhaidar.blogspot.com>

A

Moderately fast

Sheet music for guitar (A) in 4/4 time, key of D major. The music consists of two staves: a treble clef staff with a dynamic 'f' and a guitar tab staff below it. The tab staff shows fingerings for the strings T, A, and B.

1/2 CII--

CIII-----

1/2 CII-

Sheet music for guitar (A) continuing in 4/4 time, key of D major. It includes three measures of music with fingerings for strings T, A, and B.

B

1/2 CII--

Sheet music for guitar (B) in 4/4 time, key of D major. The music consists of two staves: a treble clef staff and a guitar tab staff showing fingerings for strings T, A, and B.

1/2 CII-

CIII-----

1/2 CII-

1. 2.

Sheet music for guitar (B) continuing in 4/4 time, key of D major. It includes three measures of music with fingerings for strings T, A, and B.

Romance

Anonymous

<http://faridhaidar.blogspot.com>

A

Moderately

Sheet music for guitar part A. The top staff shows a treble clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The music consists of six measures. Measure 1: 4 eighth notes. Measure 2: 3 eighth notes. Measure 3: 3 eighth notes. Measure 4: 2 eighth notes. Measure 5: 2 eighth notes. Measure 6: 2 eighth notes.

T
A
B

Continuation of sheet music for guitar part A. The top staff shows a treble clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The music consists of six measures. Measure 1: 4 eighth notes. Measure 2: 4 eighth notes. Measure 3: 4 eighth notes. Measure 4: 4 eighth notes. Measure 5: 4 eighth notes. Measure 6: 4 eighth notes.

Sheet music for guitar part B. The top staff shows a treble clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The music consists of three measures. Measure 1: 4 eighth notes. Measure 2: 4 eighth notes. Measure 3: 4 eighth notes.

CVII -

11 7 8 7 7 8 | 7 0 5 0 0 0 | 3 0 2 0 0 0 | 0

<http://faridhaidar.blogspot.com>

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

1. 2.

Fine

B

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

5/6CII

CVII -

5 2 4 2 4 2 4 | 4 2 4 3 2 4 2 4 | 9 7 8 9 7 8 9 7 8 | 7

CVII

9 7 11 7 9 7 8 | 9 9 7 9 9 9 9 | 7 9 9 9 9 9 11 9 9

7 | 0 | 0 |

1/2CIX

12 9 12 9 12 9 9 | 12 9 11 9 9 9 9 | 9 10 9 10 9 9 10 9 9

0 | 0 | 0 |

1/2CIX

CVII

9 10 9 12 9 10 9 11 | 9 8 9 8 7 9 8 7 | 9 8 10 8 7 7 8 7

0 | 7 | 7 |

1.

2.

D.C. al Fine
(take 2nd ending)

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

0 | 0 | 0 |

Pomp and Circumstance

Words by Arthur Benson
Music by Edward Elgar

<http://faridhaidar.blogspot.com>

Moderately slow

Guitar sheet music in G major (two sharps) and common time. The first measure consists of six eighth-note chords. Below the staff is a tablature for a six-string guitar, showing the strings T, A, B on the left and the corresponding fingerings 3, 3, 3, 2, 3, 5, 0, 0, 2, 2, 2, 3, 1, 3, 3 across the six strings.

The second measure begins with a six-note chord followed by a single note, then a six-note chord. Below the staff is a tablature showing fingerings 0, 1, 3, 0, 0, 2, 2, 0, 0, 3, 3, 2, 3, 0 across the six strings.

The third measure begins with a six-note chord followed by a single note, then a six-note chord. Below the staff is a tablature showing fingerings 5, 3, 3, 2, 0, 0, 3, 2, 0, 0, 5, 5 across the six strings. A circled '5' is placed above the fifth string in the first position.

The fourth measure begins with a six-note chord followed by a single note, then a six-note chord. Below the staff is a tablature showing fingerings (3), 5, 4, 5, 3, 3, 2, 3, 5, 0, 0, 2, 2, 2, 3, 2 across the six strings.

1 0 1 3 2 0 0 0 3 3

<http://faridhaidar.blogspot.com>

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

7 0 0 6 6 0 3 3 2 3 5 3 2 2

3 0 0 1 0 0 2 0 3 3 3

Satin Doll

from SOPHISTICATED LADIES

Words by Johnny Mercer and Billy Strayhorn

Music by Duke Ellington

<http://faridhaidar.blogspot.com>

Intro Hard Swing () Verse

F#m11 G°7 G#°7 Am11 D9/F# Am7 D9/F# Bm7 Eadd9



1. Cig-ar-ette hold-er which wigs me, o-ver her shoulder
 2. See additional lyrics

Bm7 E C⁶₉ Eb m9 Ab7 G6

she digs me, out cat-tin', my Sa - tin Doll.



1. C9 Bm7b5 E7 2. G6 Am7/G G°7 G⁶₉

She's



Bridge

Dm11 G7 Dm11 G7 C⁶
no - bod - y's fool, so I'm play - in' it cool as can be.

Guitar chords:

3 6 5 3 5 3	5 6 3 3	6 5 3 3	5 6 3 2	3 0 1 2
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Em11 A7 Em11 A7 Am7
I'll give it a whirl but I ain't for no girl catch-in' me.

Guitar chords:

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

A#⁹ B⁹ E7#9 Am11 D9/F#
"Switch-e-roo-ne" 3. Tel-e-phone num-bers

Guitar chords:

(5) 5 5 5 5 5 5 7 5 5	6 7 5 5 6 7 6 5	0 3 0 0 2 0	3 1 2 0	0 3 4 2 3 4
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Am7 D9/F# Bm7 E Bm7 E

well, you know, do - in', my rhum - bas with u - no,

Guitar tablature (bottom):

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

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C⁶₉ E♭m9 A♭7 G⁶₉ C9 Bm7♭5 E7

and that 'n' my Sat - in Doll, —

Guitar tablature (bottom):

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

A13 E♭9 D13 G⁶ D7sus4 G°7 G13 G13♯11

and that 'n' my Sat - in Doll.

Guitar tablature (bottom):

5	5	8	5	6	7	3	3	3	0
7	6	8	5	6	5	2	2	5	2
6	5	8	5	6	4	2	3	4	3
5	5	8	5	6	5	3	3	4	3
5	0	4	5	6	5	3	3	3	3

Additional Lyrics

2. Baby, shall we go out skippin'?
Careful, amigo, you're flippin'.
Speaks Latin, my Satin Doll.

Silver Bells

from the Paramount Picture THE LEMON DROP KID

Words and Music by Jay Livingston and Ray Evans

<http://faridhaidar.blogspot.com>

Intro

Moderately

The musical score for the intro consists of two staves. The top staff is a vocal melody in E major, 2/4 time, with lyrics: "Christ mas makes you feel e - mo - tion - al. It may bring CII-----". The bottom staff shows chords: E, F^o7, F#m7, B, and E. The guitar tab below shows a simple strumming pattern.

The musical score for the first verse consists of two staves. The top staff is a vocal melody in E major, 2/4 time, with lyrics: "par - ties or thoughts de - vo - tion - al. What - ev - er hap - pens or CII----- CIV----- CIV-----". The bottom staff shows chords: F^o7, F#m7, B, C#m, and C#m(maj7). The guitar tab below shows a strumming pattern.

The musical score for the second verse consists of two staves. The top staff is a vocal melody in E major, 2/4 time, with lyrics: "what may be, here is what Christ - mas time means to CIV----- CII----- CII-----". The bottom staff shows chords: C#m7, F#13, G#m, Gm, B7, and F#m7b5. The guitar tab below shows a strumming pattern.

Verse

B7 E E7 A F#m/E

me: 1. Cit - y side - walks, bus - y side - walks dressed in hol - i - day style. In the
 2. See additional lyrics CII----

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

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

B7

E

A E

air there's a feel - ing ____ of Christ - mas. Chil - dren laugh - ing, peo - ple

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

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

E7 A

F#m/E B7

pass - ing, meet - ing smile af - ter smile, and on ev - 'ry street cor - ner you
 CII----

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

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

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

Chorus

E B7 E A

hear: Sil - ver bells, sil - ver bells,

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

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

Music score for the first part of 'It's Christmas Time in the City'. The score consists of three staves. The top staff is vocal, the middle is piano, and the bottom is guitar. The vocal part starts with a melodic line. The piano part provides harmonic support with chords and bass notes. The guitar part shows a simple strumming pattern. The lyrics 'it's Christ - mas time in the cit - y.' are written below the vocal line.

<http://faridhaidar.blogspot.com>

Music score for the second part of 'It's Christmas Time in the City'. The vocal line continues with lyrics like 'Ring - a - ling, _____' and 'hear them ring, _____'. The piano accompaniment remains consistent. The guitar part features a more complex strumming pattern. The lyrics 'soon it will' are also present.

Music score for the third part of 'It's Christmas Time in the City'. It includes two sections labeled '1.' and '2.'. Section 1 has lyrics 'be Christ - mas day. _____' and section 2 has 'Strings of day. _____'. The vocal and piano parts remain the same. The guitar part has a different strumming pattern for each section.

Additional Lyrics

2. Strings of street lights, even stop lights
Blink a bright red and green,
As the shoppers rush home with their treasures.
Hear the snow crunch, see the kids bunch,
This is Santa's big scene,
And above all the bustle you hear:

Unchained Melody

Lyric by Hy Zaret

Music by Alex North

<http://faridhaidar.blogspot.com>

Verse
Slowly

C Am Fmaj7 G7

Oh, my love, my darling, I've hun - gered for your

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

C Am G G7 C

touch a long, lone - ly time, Time goes

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

Am Fmaj7 G7 C Am

by so slow - ly and time can do so much. Are you still

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

Em G G7 C G Am7

mine? I need your love. I need your love.

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

Cmaj7

Dm

Dm7 G

C

Fine

— God - speed your love _____ to me, —

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

Lone ly riv - ers flow _____ to the sea, _____ to the sea, stars, _____ to the sea, stars,

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

to the o - pen arms _____ of the sea. _____
to wait - ing for the dawn _____ of the day.

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

Lone ly riv - ers sigh, _____ "Wait for me, _____
All a lone I gaze _____ stars, _____ wait for me!
Lone ly riv - ers sigh, _____ "Wait for me, _____
All a lone I gaze _____ stars, _____ wait for me!

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

1.

2.

D.C. al Fine

I'll be com - ing home, _____ wait for me!" _____
I'll be com - ing home, _____ wait for me!" _____
dream - ing of my love _____ far a - way. _____

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

Yesterday

Words and Music by John Lennon and Paul McCartney

Intro

Slowly

G

Verse

G

F#m

B

The intro section starts with a single G note. The verse begins with a G chord followed by F#m and B chords. The lyrics "1. Yes-ter-day, all my trou-bles seemed so" and "2. Sud-den-ly, I'm not half the man I" are written below the chords. The guitar tab shows a simple strumming pattern with 'mf' dynamics.

The verse continues with chords Em, Em/D, C, D/F#, C/G, G, and D/F#. The lyrics "far away, now it looks as though they're here" and "used to be, there's a sha-dow hang-ing o-ver me, oh, oh," are written below the chords. The guitar tab shows a strumming pattern with various hand positions indicated by numbers.

The bridge section starts with Em, A, C, and G chords. It then moves to a F#m7 chord followed by B7, Em, D, and C chords. The lyrics "I be-lieve in yes-ter-day, yes-ter-day came yes-ter-day sud-den-ly, Why she had to go I don't" are written below the chords. The guitar tab shows a strumming pattern with various hand positions indicated by numbers.

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Am D/F# G F#m7 B7 Em D C
 know, she would - n't say. I said some - thing wrong, now I

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

Am D G C/G G Outro F#m B
 long for yes - ter - day. Yes-ter-day, love was such an eas - y

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

Em Em/D C D/F# C/G G D/F#
 game to play. Now I need a place to hide a - way, oh,

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

Em A C G A C G
 I be - lieve in yes - ter - day. Mm, mm, mm, mm, mm.

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

Tears in Heaven

Words and Music by Eric Clapton and Will Jennings

Intro

Moderately slow

Sheet music for the intro of "Tears in Heaven". The top staff shows a treble clef with chords: C, G/B, Am7, Am7/G, F/A, G7sus4, G7, and C. The bottom staff is a guitar TAB with strings T, A, and B.

Verse

Sheet music for the first verse of "Tears in Heaven". The top staff shows a treble clef with chords: C, G/B, Am7, Am7/G, F/A, Cadd9, G, Am7, and G/B. The lyrics are:

1., 3. Would you know my name _ if I saw you in heav - en?
2. Would you hold my hand _ if I saw you in heav - en?

The bottom staff is a guitar TAB with strings T, A, and B.

Sheet music for the second part of the verse of "Tears in Heaven". The top staff shows a treble clef with chords: C, G/B, Am7, Am7/G, F/A, Cadd9, G, Am7, and G/B. The lyrics are:

Would it be the same _ if I saw you in heav - en?
Would you help me stand _ if I saw you in heav - en?

The bottom staff is a guitar TAB with strings T, A, and B.

Sheet music for the third part of the verse of "Tears in Heaven". The top staff shows a treble clef with chords: Am7, E/G#, C7/G, and A. The lyrics are:

I must be strong _ and car - ry on _ 'cause I
I'll find my way _ through night and day _ 'cause I

The bottom staff is a guitar TAB with strings T, A, and B.

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To Coda ⊕

Dm7 G7 C G/B Am7 Am7/G

know I don't be - long here in heav-en. —
 know I just can't stay here in heav-en. —

F/A G7sus4 G7 1. C 2. C Bridge

E♭ B♭/D

Time can bring you

Cm F/A B♭ F/A Gm F/A B♭/D E♭ B♭/D

down, time can bend your knees. — Time can break your

Cm F/A B_b F/A G Am7 G/B

D.S. al Coda
G/B

④ Coda

C G/B Am7 Am7/G Dm7 G7

C G/B Am7 Am7/G F/A G7sus4 G7 C

