

BEGINNING  
**SOLO**  
*Guitar*

# Pop/Rock Classics

15 Songs Arranged for Beginning Chord Melody Style  
in Standard Notation and Tablature

Including:

Blackbird

Dust in the Wind

Free Bird

She's Always a Woman

Tears in Heaven



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BEGINNING  
**SOLO**  
*Guitar*

# Pop/Rock Classics

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ISBN 978-1-4803-1284-5



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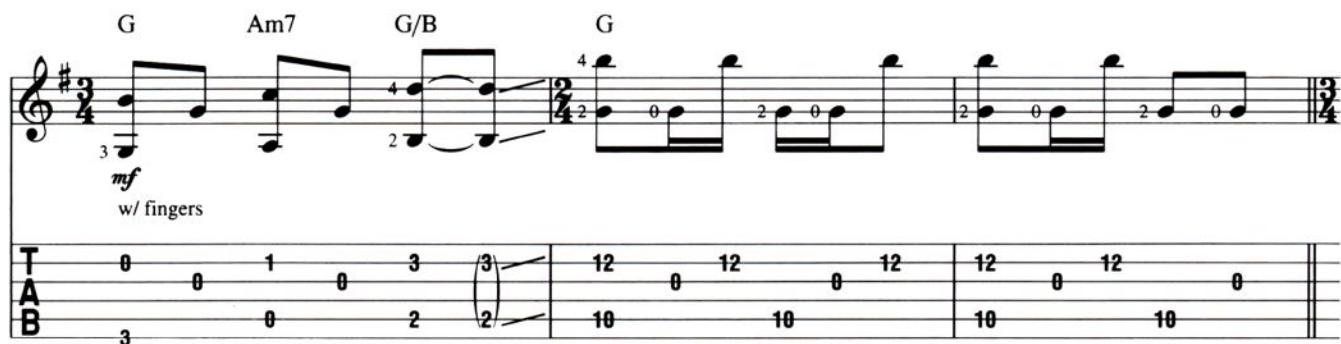
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# Blackbird

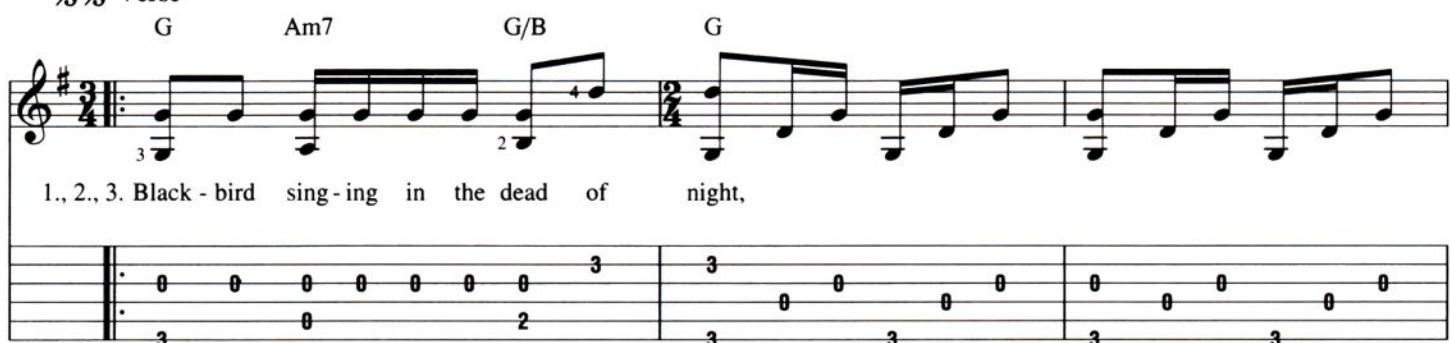
Words and Music by John Lennon and Paul McCartney

**Intro**  
**Moderately**

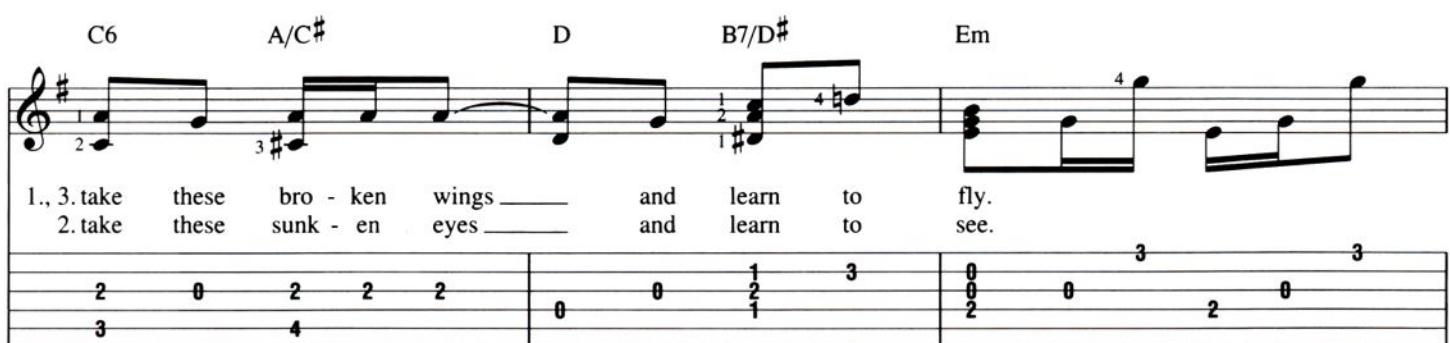


T 0 0 1 0 3 (3) 12 0 12 0 12 12 0 12 0  
A 0 0 2 (2) 10 10 10 10 10 10  
B 3 0 0 2 10 10 10 10 10 10

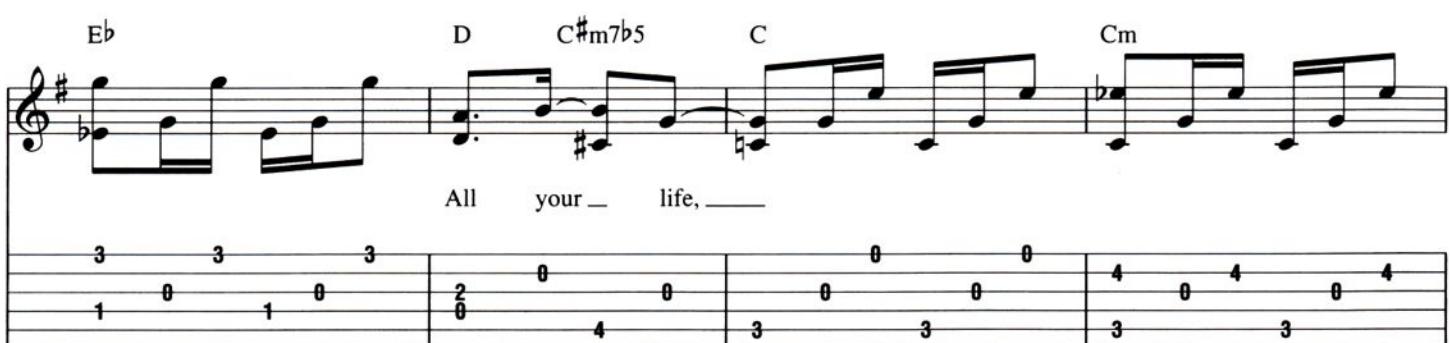
**Verse**



1., 2., 3. Black - bird sing - ing in the dead of night,



1., 3. take these bro - ken wings \_\_\_\_\_ and learn to fly.  
2. take these sunk - en eyes \_\_\_\_\_ and learn to see.



All your life, \_\_\_\_\_

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G/B                    A7                    D7

you were on - ly wait - ing for this mo - ment 1., 3. to a - rise.  
                        2. to be

1.  
*To Coda 2* **Interlude**

G                    C                    G/B                    A7

free.

||2.  
 **Bridge**

D7sus4                    G                    F                    C/E

Black - bird \_\_

Dm(add4)            C                    B♭6                    C                    F                    C/E

— fly, — black - bird \_\_

Dm(add4)            C                    B♭6                    A7

— fly — in - to the

*To Coda I* ♪ Interlude

D7 G Am7 G/B G

light of the dark black night.

C A7/C♯ Dadd4 B7/D♯

Em E♭ Dadd4 A7/C♯

C Cm G/B

A7 D7sus4 G

*D.S. al Coda I*

## Φ Coda 1

### Interlude

G Am7 G/B G

night.

A tempo

Am7

rit.

D.S.S. al Coda 2

G/B C G/B A7 D7sus4

## Φ Coda 2

### Outro

C G/B A7 D7

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

1.

D7

G D7 G

rit.

mo - ment to a - rise. —

2.

# Candle in the Wind

Words and Music by Elton John and Bernie Taupin

**Intro**

Slow, in 2

The intro consists of five measures. The first measure is in D major, featuring a bass line and a treble line with eighth-note patterns. The second measure is in Cadd9, with a bass line and a treble line. The third measure is in G/B, with a bass line and a treble line. The fourth measure is in Am7, with a bass line and a treble line. The fifth measure is in G major, with a bass line and a treble line.

**Verse**

D7

G

The verse starts with a D7 chord, followed by a G chord. The lyrics are: "1. Good - bye, Nor - ma Jean, though I nev - er  
2., 3. See additional lyrics". The guitar part shows a bass line with fingerings (3, 3, 5, 5, 4, 5) and a treble line with fingerings (5, 0, 5, 0, 3).

C

G/B

The music continues in C major, then shifts to G/B. The lyrics are: "knew you — at all, ——— you had the grace to hold your - self — while". The guitar part shows a bass line with fingerings (0, 0, 1, 1, 0) and a treble line with fingerings (1, 0, 2, 3, 1, 3, 3, 0, 0, 0).

C

The music continues in C major. The lyrics are: "those a - round \_\_ you crawled. They crawled out of the". The guitar part shows a bass line with fingerings (1, 0, 0, 2, 0) and a treble line with fingerings (2, 3, 2, 0, 0, 2, 0, 1).

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G5

wood - work and they whis - pered in - to \_\_\_\_ your brain. \_\_\_\_

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

G/B

— They set you on the tread - mill and they made you change - your name.

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

C

Chorus

D/F#

And it seems to me \_\_\_\_ you

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

3 3 3 3 3 3 2

D7

G

C

lived your life \_\_\_\_ like a can - dle in \_\_\_\_ the wind, nev - er

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

G                            C/G                            G                            G/D                            D

know-ing who \_\_\_\_ to cling to when the rain set in. \_\_\_\_

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

C    Cadd#4

And I would have liked \_\_\_\_ to know you, but I \_\_\_\_ was

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

Em    D6                                    D

just a kid. \_\_\_\_ Your candle burned out long before \_\_\_\_ your

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

C    1., 2.                                    G/B                            Am7                            G5

leg-end ev - er did.

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

C/G                    G                    D                    C                    G/B                    Am

G5                    D7                    ||2.                    G/B                    Am7

G5                    G                    D6                    D

C                    G/B                    Am                    G5

*Additional Lyrics*

2. Loneliness was tough, the toughest role you ever played.  
Hollywood created a superstar and pain was the price you paid.  
And even when you died, oh, the press still hounded you.  
All the papers had to say was that Marilyn was found in the nude.
3. Goodbye, Norma Jean. Though I never knew you at all,  
You had the grace to hold yourself while those around you crawled.  
Goodbye, Norma Jean, from a young man in the twenty-second row,  
Who sees you as something more than sexual, more than just our Marilyn Monroe.

# Dust in the Wind

Words and Music by Kerry Livgren

**Intro**

Moderately

Music notation for the intro section. It consists of two staves. The top staff is a treble clef staff with six measures. The first measure is in C major (C). The second measure is in C major 7 (Cmaj7). The third measure is in C add 9 (Cadd9). The fourth measure is in C major (C). The fifth measure is in A sus 2 (Asus2). The sixth measure is in A sus 4 (Asus4). The bottom staff is a bass staff with three measures. The first measure starts with a bass note on the 5th string (T) and continues with notes on the 6th (A), 4th (B), and 5th (G) strings. The second measure starts with a bass note on the 4th string (A) and continues with notes on the 5th (B), 6th (G), and 4th (A) strings. The third measure starts with a bass note on the 3rd string (G) and continues with notes on the 4th (B), 5th (D), and 3rd (G) strings.

Music notation for the verse section. It consists of two staves. The top staff is a treble clef staff with six measures. The first measure is in A minor (Am). The second measure is in A sus 2 (Asus2). The third measure is in C add 9 (Cadd9). The fourth measure is in C major (C). The fifth measure is in C major 7 (Cmaj7). The sixth measure is in C add 9 (Cadd9). The bottom staff is a bass staff with three measures. The first measure starts with a bass note on the 5th string (T) and continues with notes on the 6th (A), 4th (B), and 5th (G) strings. The second measure starts with a bass note on the 4th string (A) and continues with notes on the 5th (B), 6th (G), and 4th (A) strings. The third measure starts with a bass note on the 3rd string (G) and continues with notes on the 4th (B), 5th (D), and 3rd (G) strings.

Music notation for the chorus section. It consists of two staves. The top staff is a treble clef staff with six measures. The first measure is in A minor (Am). The second measure is in A sus 2 (Asus2). The third measure is in A sus 4 (Asus4). The fourth measure is in A minor (Am). The fifth measure is in G/B. The sixth measure is in C. The lyrics "close my old hang" are written below the staff. The bottom staff is a bass staff with three measures. The first measure starts with a bass note on the 5th string (T) and continues with notes on the 6th (A), 4th (B), and 5th (G) strings. The second measure starts with a bass note on the 4th string (A) and continues with notes on the 5th (B), 6th (G), and 4th (A) strings. The third measure starts with a bass note on the 3rd string (G) and continues with notes on the 4th (B), 5th (D), and 3rd (G) strings.

Music notation for the bridge section. It consists of two staves. The top staff is a treble clef staff with five measures. The first measure is in A minor (Am). The second measure is in G major (G). The third measure is in D minor 7 (Dm7). The fourth measure is in A minor (Am). The fifth measure is in G/B. The lyrics "on - ly for a mo - ment, and the mo - ment's gone. Just a drop of wa - ter in an end - less sea. Noth - ing lasts for - ev - er but the earth and sky. It eyes song. on." are written below the staff. The bottom staff is a bass staff with three measures. The first measure starts with a bass note on the 5th string (T) and continues with notes on the 6th (A), 4th (B), and 5th (G) strings. The second measure starts with a bass note on the 4th string (A) and continues with notes on the 5th (B), 6th (G), and 4th (A) strings. The third measure starts with a bass note on the 3rd string (G) and continues with notes on the 4th (B), 5th (D), and 3rd (G) strings.

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C                    G/B                    Am                    G                    Dm7

All my dreams pass before my eyes, a  
All we do crum-bles to the ground though we  
slips a - way. And all your mon-ey won't an - oth - er

To Coda Chorus            D/F#            G                    Am                    Am/G

os - it - y. in the wind.  
fuse to see.  
min - ute buy.

1.                    2.

D/F#                    G                    Am                    G/B                    D/F#                    G

All they are is dust in the wind.  
All we are is dust in the wind.

Am                    G/A                    Fadd#4/A

wind.                    Oh.

Instrumental Bridge            Am                    G/A

Fadd#4/A

*2nd time, D.C. al Coda*

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

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

**Coda**

Chorus

D7/F#

G

Dust in the

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

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

Am

Am/G

D/F#

G

Am

Am/G

wind.

All we are is dust in the wind.

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

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

D7/F#

G

Am

Am/G

D/F#

G

Dust

in the wind.

Ev - 'ry - thing is dust in the

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

**Outro**

Am

Asus2

Asus4

Am

Asus2

Asus4

wind.

The \_\_\_\_ wind.

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

Am

Asus2

Asus4

Am

Asus2

Asus4

Am

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

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

# The First Cut Is the Deepest

Words and Music by Cat Stevens

**Intro**

**Freely**

Bmaj7                      Eadd9                      Bmaj7

T A B T A B T A B

\*T = Thumb on 6th string

G13sus4

\*\*Gradual

**Moderately slow**

C F [1., 2., 3.] G C/G G [4.] G

1. I would have  
3. I still

**Verse**

C G F G C G

giv - en you all \_\_\_\_ of my heart, \_\_\_\_  
(2., 3.) want \_\_\_\_ you by \_\_\_\_ my \_\_\_\_ side, \_\_\_\_  
but there's some-one who's torn it a - part.  
just to help me dry the tears that I've cried.

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F G C G F G

— And she's tak - en just all \_\_\_\_ that I had, \_\_\_\_ but if you want, I'll  
 — And I'm sure gon - na give you a try, \_\_\_\_ and if you want, I'll

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

C G F G C F

To Coda ♪

try to love a - gain. Ba - by, I'll try \_\_\_\_ to love a - gain, but I know: \_

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

**Chorus**

G C G F G

— The first cut is the deep - est. Ba - by, I know \_

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

C G F G C G

— the first cut is the deep - est. When it comes to be - in' luck - y, she's cursed; -

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

F G C F G

1.

— when it come to lov - in' me, she's worst. —

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

||2. *D.S. al Coda*  
(take repeats)

2. I still —

**Coda**

The first cut is the deepest.

**Chorus**

The first cut is the deepest - est. Ba - by, I know -

the first cut is the deepest - est. When it comes to be - in' luck - y, she's cursed; -

when it come to lov - in' me, she's worst.

**Outro**

Play 4 times

# Fields of Gold

Music and Lyrics by Sting

Moderately

Verse

*mp*

1. You'll re - mem - ber me, \_\_\_\_ when the west wind moves, \_\_\_\_ up -  
3. See additional lyrics

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

Cadd9 G Em7

on the fields of bar - ley. You'll for - get the sun, in his

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

C G C/E D6 Em7 Cadd9 C

jeal - ous sky, \_\_\_\_ as we walk in fields - of gold.

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

G Em7

2. So she took her love, \_\_\_\_ for to  
4. See additional lyrics

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

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C Cadd9 G

gaze a - while, up - on the fields of bar - ley. In his

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

Em7 C G C/E D6

arms she fell, as her hair came down, a - mong the fields of gold.

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

1. 2. Bridge

G G Cadd9

3. Will you I nev - er made

3 2 | 3 3 3 3

G Cadd9 G6 G

prom - is - es light - ly, and there have been some that I've bro - ken.

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

Cadd9 G6 G C/E D6

But I swear, in the days still left, we'll walk in fields of gold.

G C/E D6 G

We'll walk in fields of gold.

5. Man-y

**Verse**

Em7 C Cadd9

years have passed since those summer days, among the fields of bar...

6. See additional lyrics

G Em7 C G

- ley. See the children run, as the sun goes down, among -

1.                           2.

the fields of gold.

6. You'll re - when we

walked in fields of gold,

when we walked in fields of gold.

**Outro**

1., 2., 3.                           4.

*Additional Lyrics*

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

# Free Bird

Words and Music by Allen Collins and Ronnie Van Zant

**Intro**  
Slow

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

G

**Verse**

C G/B Am

1. If I leave here to - mor - row,  
2. Bye - bye, ba - by, it's been sweet, love, - yeah, yeah,

would you still re-mem - ber me?  
though this feel - in' I — can't change.

Well, I must be — trav-el-ing  
A, please don't take — it so

Bb

F

G

C

G/B

Am

Bb

F

G

on now, -  
bad - ly, —

'cause there's too man-y plac - es I've - got to see.  
'cause Lord knows I'm — to blame.

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C                    G/B                    Am                    B<sup>b</sup>                    F

But if I stay \_\_ here with you, girl, \_\_ things just could-n't be \_\_ the

Guitar tablature (bottom):

```

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

G                    C                    G/B                    Am

same. 'Cause I'm as free \_\_ as a bird now, \_\_

Guitar tablature (bottom):

```

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

B<sup>b</sup>                    F                    G                    B<sup>b</sup>                    Fadd9

and this bird you can-not change. \_\_ Oh, \_\_\_\_\_ and a bird you can-not

Guitar tablature (bottom):

```

    6 6 1 1 1 1
    3 1 2 3
    6 6 1 1 1 1
    3 1 2 3
    6 6 1 1 1 1
    3 1 2 3
    6 6 1 1 1 1
    3 1 2 3
  
```

To Coda ♪

G                    B<sup>b</sup>                    Fadd9                    G                    B<sup>b</sup>                    Fadd9

change. \_\_ And this bird you can-not change. \_\_ Lord knows I can't

Guitar tablature (bottom):

```

    3 1 3 0 0 0 0
    3 3 3 3 3 3 3
    3 1 6 6 1 3 3 3
    3 1 6 6 1 3 3 3
    3 1 6 6 1 3 3 3
    3 1 6 6 1 3 3 3
  
```

D.C. al Coda  
(take repeat)

♪ Coda

G                    B<sup>b</sup>                    Fadd9                    G

change. \_\_ Lord help me, I can't change.

Guitar tablature (bottom):

```

    3 0 0 0 0 0 0
    3 0 0 0 0 0 0
    3 0 0 0 0 0 0
    3 0 0 0 0 0 0
    3 1 6 6 1 3 3 3
    3 1 6 6 1 3 3 3
    3 1 6 6 1 3 3 3
    3 1 6 6 1 3 3 3
  
```

# Goodbye Yellow Brick Road

Words and Music by Elton John and Bernie Taupin

## Intro

Slowly, in 2

## Verse

1. When are you gon-na come down?  
2. What do you think you'll do then?

I When are you go-ing to  
bet they'll shoot down your plane.

land? I should have stayed on the farm, vod-ka and ton-ics to

It - 'll take you a cou - ple of vod - ka and ton - ics to

lis-tened to my old man. You know you can't hold me for ev - er. I set you on your feet a - gain. May - be you'll get a re - place - ment. There's

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

A                    D

Gm                    C                    F                    F/A                    Bb                    Bb/A

Chorus

Gm                    A                    D                    F#

G                    D                    D/C#                    B7                    Em

A7 D A/C#<sup>#</sup> Bm

go - ing back — to my plough. Back to the howl - ing old

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

F# G Bb C

owl in the woods, — hunt-ing the horn - y black toad. Oh, I've

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

D A/C# Bm Bm/A G A7sus4 A

fi - n'ly de - cid - ed my fu - ture lies be - yond the yel - low brick

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

Gm C F F/A Bb Bb/A

road. Ah.

5 5 5 7 8 6 8 6 0 3 3 1 0

Gm A 1. D 2. D

Ah.

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

# Man in the Mirror

Words and Music by Glen Ballard and Siedah Garrett

**Intro**  
**Moderately**

**Verse**

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G

turn up the col - lar on \_\_ my fav -'rite win - ter coat, \_\_ this wind is blow - in' my mind. \_\_

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

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

G

I see the kids \_\_ in the street \_\_ with not e - nough to eat. Who am I

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

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

**Pre-Chorus**

Am7

C

to be blind, pre - tend - ing not to see their need. \_\_ A sum-mer's dis - re - gard,  
A wil - low deep - ly scarred,

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

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

G/B

Cadd9

G/B

a bro - ken bot -tle top, and a one man's soul. \_\_\_\_\_ They  
some - bod - y's bro - ken heart, and a washed-out dream. \_\_\_\_\_ They

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

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

Am7

G/B

Cadd9

fol - low each oth - er on the wind, ya' know, 'cause they got no - where \_ to go.  
fol - low the pat - tern of the wind, ya' see, 'cause they got no place \_ to be.

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

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

%% Chorus

C/D G G/B G/C C/D

That's why I want you to know.  
That's why I'm start - ing with me.

I'm start - ing with the man in the mir - ror,

G G/B G/C C/D G G/B

I'm ask - ing him to change his ways.\_ And no mes - sage could have

To Coda 1 Ⓛ  
To Coda 2 Ⓛ

C A/C# D7#9

been an - y clear - er: If you wan - na make the world a bet - ter place, take a

Interlude

C/D G D/F# Em D

look at your-self, \_ (and) then make a change. \*T Na, na, na, na, na, na

\*T = Thumb on 6th string

Verse

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

na, na, na. 2. I've been a vic - tim of

Em D Cadd9

a self-ish kind of love. — It's time that I re-al-ize \_\_\_\_ that there are

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

G D/F# Em D Cadd9

some with no home, — not a nick-el to loan. — Could it be real-ly me, pre-tend-ing that they're

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

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

not a - lone? — look at your - self, (and) then make a change.

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

Coda 2 Chorus

look at your - self, (and) then make that change. I'm start - ing with the mind.

5 6 3 6 6 6 3 6 | 3 7 0 8 10 7 7 | 3 7 0 8 10 7 7

G/C C/D G G/B G/C C/D

man in the mir - ror, (Oh, yeah!) I'm ask - ing him to change his ways. — (Bet-ter

7 5 8 5 5 3 7 0 8 10 7 7 | 7 5 8 5 5 3 7 0 8 10 7 7

G                    G/B                    C                    A/C#

change!) No mes - sage could have been an - y clear - er: If you

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

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

D7#9

1.

wan - na make the world a bet - ter place, take a look at your - self, \_ (and) then make the change. You got - ta

6 6 6 3 6 3 6 3 | 6 6 3 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | .

N.C.

get it right \_ while you got the time,'cause when you close your heart, \_ then you close your

6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | .

2.

Outro

look at your-self, \_ (and) then make a change. yeah!

Na, na, na, na, na, na

6 6 3 6 3 6 3 | 3 3 3 3 3 3 3 | 0 1 3 0 1 3 0 | .

1.                    2.

C                    D                    Em                    C/D                    Cadd9

na, \_\_\_ na, \_\_\_ na, \_\_\_

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

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

# Moondance

Words and Music by Van Morrison

**Intro**  
**Moderately**

Am7      Bm7/E      Am7      Bm7/E      Am7      Bm7/E

*mf*

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

**Verse**

Am7      Bm7/E      Am7      Bm7/E      Am7      Bm7/E

1. Well, it's a (3.) mar - vel - ous night — for a moon - - dance with I the can't

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

Am7      Bm7/E      Am7      Bm7/E      Am7      Bm7/E

stars up a - bove in your eyes. — A fan - tab - u - lous night — to make ro -  
wait till the morn - ing has come. — And I know now the time — is just —

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

Am7      Bm7/E      Am7      Bm7/E      Am7      Bm7/E

- mance 'neath the cov - er of Oc - to - ber skies. — And all the  
— right and straight in - to my arms — you will run. — And when you

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

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Am7              Bm7/E              Am7              Bm7/E              Am7              Bm7/E

leaves on the trees \_\_\_ are fall - ing to the sound of the breez - es that blow, -  
come my \_\_\_ heart will be wait - ing to make sure that you're nev - er a - lone.

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

Am7              Bm7/E              Am7              Bm7/E              Am7              Bm7/E

— and I'm try - ing to please \_\_\_ to the call - ing of your  
— There and then all my dreams \_\_\_ will come true, \_\_\_ dear, of there and

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

Am7              Bm7/E              Am7

heart - strings that play soft and low. And ev - 'ry all the  
then I will make you my own. And just trem - ble in -

1    0    2    2    0    2      2    0      2    0    1

**Pre-Chorus**

Dm7              G7              Am              Dm7              G7

night's mag - ic seems to just whis - per and I touch \_\_\_ you, you just trem - ble in -

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

Am              Dm7              G7              Am

hush. And all the soft moon - light seems to side. And I know how much you want me;

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

**Dm**

**E7#5**

**E**

**Chorus**

**Dm7**

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

**Am7**

**Dm7**

**Am7**

**Dm7**

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

**Am7**

**Dm7**

**Am7**

**Dm7**

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

1., 2. **Am7** **E7**

3. **Am7** **E7**

**Outro**

**Am7**

**Gadd9**

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

**Fmaj7**

**Em7**

**Dm**

**Am7**

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

# More Than Words

Words and Music by Nuno Bettencourt and Gary Cherone

**Intro**

Moderately

The intro section starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure shows a G5 chord (B, D, G) with a dynamic of *mf*. The second measure shows a G/B chord (B, D, G, B). The third measure shows a Csus2 chord (C, E, G, B). The fourth measure shows an Am7 chord (A, C, E, G). Below the staff is a guitar tablature for the strings T, A, B.

**Verse**

The verse section begins with a C chord. The lyrics "Say - ing 'I \_\_\_" are shown above the staff. The next measure shows a D chord. The lyrics "Now that I've \_\_\_" are shown above the staff. The following measures show G5 and G/B chords. Below the staff is a guitar tablature for the strings (1), (2), (3).

C

Am11

Cadd9

D

The lyrics "love \_\_\_\_\_ you," is shown above the staff. The next measure shows an Am11 chord. The lyrics "is not talk to the words \_\_\_ I" are shown above the staff. The following measure shows a Cadd9 chord. The lyrics "want to make you hear \_\_\_ from" are shown above the staff. The next measure shows a D chord. The lyrics "tried to talk to you and un - der -" are shown above the staff. Below the staff is a guitar tablature for the strings (1), (2), (3).

G5

G/B

C

Am11

The lyrics "you. It's not that I \_\_\_" are shown above the staff. The next measure shows a G/B chord. The lyrics "want have to do \_\_\_ is" are shown above the staff. The following measure shows a C chord. The lyrics "not close to your say, \_\_\_ but" are shown above the staff. The next measure shows an Am11 chord. The lyrics "stand, all \_\_\_ you \_\_\_" are shown above the staff. Below the staff is a guitar tablature for the strings (1), (2), (3).

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Cadd9 D Em Em/B Am7

if just you reach out - ly knew hands how and eas touch - y me.

3 3 1 0 0 0 1 0 2

D7 G D6/F# Em Em/B Am7

it would be to show me how you feel.  
Hold me close, don't ev er let me go.  
More than words

3 3 1 0 0 0 3 3 0 0 0 0

### Chorus

Am7 D7 G7 G7/B

is all you have to do to make it  
is all I ev er need ed you to

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

C Cm G Em7

real. show. Then you would - n't have to say that you love

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

Am7 D7

me, 'cause I'd al - read - y

3 0 0 1 1 2 3 3 0

G G/B G G/B D/F# Dadd9/F# Em

\*T = Thumb on 6th string

G/B Bm7 C G/B Am7

D7 G5 G/B G

G/B D/F# Dadd9/F# Em G/B Bm7

C G/B Am7 D7

**Interlude**

Am7

- ing "I \_\_\_\_ love \_\_\_\_ you." La, dee, da \_\_\_\_ la, dee, da \_\_\_\_

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

**Cmaj7 D G5 G/B C**

— dee, da, \_\_\_\_ da, \_\_\_\_ More \_\_\_\_ than \_\_\_\_ words.

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

1.

Am7 D7

La, dee, da, \_\_\_\_ da, \_\_\_\_ da, \_\_\_\_

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

2.

Cmaj7 D G5 G/B C

— dee, da, \_\_\_\_ da, \_\_\_\_ More \_\_\_\_ than \_\_\_\_ words.

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

Am7 Cmaj7 D

La, dee, da, \_\_\_\_ la, dee, da, \_\_\_\_ dee, da, \_\_\_\_ da, \_\_\_\_ da, \_\_\_\_ More \_\_\_\_ than \_\_\_\_

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

G5            G/B            C            Am7            C

words.  
La, dee, da, \_\_\_ la, dee, da. \_\_\_  
La, \_\_\_

D            Outro            G5            Dadd9/F♯

\_\_\_ da, da. More than \_\_\_ words.

Fmaj13            Esus4            Am7

rit.

D            Slower            G5            Csus2            G/B

More than \_\_\_ words.  
rit.

Gm/B♭            Freely            Am7            G5

Freely

# She's Always a Woman

Words and Music by Billy Joel

**Intro**

**Fast**

**Verse**

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D G D B7

on - ly re - veals what she wants you to see.  
take what you give her what she long as it's free.

Em Em/D Cmaj7

Yeah, She hides like a child but she's always a thief,  
steals like a thief,

D G Gsus4/D G D

wom - an to me. 2. She can lead you to

2. G G/F# Chorus Em Em/D A/C#

Oh, she takes

A7 D D/C# Bm7 Gmaj7(no3rd)

care of her - self. She can wait if she

C                    C/B                    Am7                    D7                    G

wants,  
she's a - head of her time.

Gsus4/D            G                    Gsus2                    Gm                    Gm/F

Oh,

C7/E                    C                    F                    F/E                    Dm

and she nev - er gives out,  
and she

B♭maj7                    E♭                    E♭/D                    C♯7                    A7

nev - er gives in,  
she just chang - es her

D                    D6                    D7                    D6

mind.  
3. And she'll prom - ise you  
4. She is fre - quent - ly

**Verse**

G                    D                    G

more kind than the she's gar - den - of cru - den. Then she'll She can

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

Am7                    G/B                    C

care - less - ly cut you and laugh while you're bleed - in.

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

D                    G                    D                    B7

To Coda I ♪

But she'll bring out the best and the worst you can be.  
And she can't be con - vict - ed, she's earned her de - gree.

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

Em                    Em/D                    Cmaj7

Blame it all on your - self 'cause she's al - ways a

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

D                    G                    Gsus4/D                    G                    D

wom - an to me. Mm,

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

### §§ Interlude

G                      D                      B7                      Em

mm. \_\_\_\_\_

Em/D                      C6                      D                      G                      Gsus4/D

To Coda 2 ☩

D.S. al Coda 1              ☩ Coda 1

G                      G/F#

And the most she will do is throw

Cmaj7                      Em7/B                      Am7                      D7

shad - ows at you but she's al - ways \_\_\_\_ a wom - an to

G                      Gsus4/D                      G

D.S.S. al Coda 2              ☩ Coda 2

G

me. Mm, \_\_\_\_\_

# 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 key signature is A major (no sharps or flats). The time signature is common time (4/4). The chords are A, E/G#, F#m, A/E, D/F#, E7sus4, and E7. The lyrics are not present here. The guitar tab shows fingerings: T (2), A (2), B (0) for the first measure, followed by a repeat sign. The second measure starts with T (2), A (2), B (4). The third measure starts with T (5), A (5), B (2). The fourth measure starts with T (2), A (2), B (0). The fifth measure starts with T (3), A (2), B (2). The sixth measure starts with T (3), A (2), B (0). The seventh measure starts with T (3), A (2), B (0).

**Verse**

Sheet music for the verse of "Tears in Heaven". The key signature is A major (no sharps or flats). The time signature is common time (4/4). The chords are A, E/G#, F#m, and A/E. The lyrics are: 1. Would you know my name — 2., 3., 4. See additional lyrics. The guitar tab shows fingerings: T (2), A (2), B (2), G (2) for the first measure, followed by a repeat sign. The second measure starts with T (2), A (2), B (0). The third measure starts with T (0), A (2), B (2). The fourth measure starts with T (0), A (2), B (4). The fifth measure starts with T (5), A (5), B (2). The sixth measure starts with T (2), A (2), B (0). The seventh measure starts with T (2), A (2), B (0).

Sheet music for the continuation of the verse of "Tears in Heaven". The key signature is A major (no sharps or flats). The time signature is common time (4/4). The chords are D/F#, A/E, E, E6sus4, E7, A, E/G#, and F#m. The lyrics are: if I saw you in heaven? Would it be the same. The guitar tab shows fingerings: T (3), A (3), B (2), G (0) for the first measure, followed by a repeat sign. The second measure starts with T (2), A (2), B (2). The third measure starts with T (0), A (2), B (4). The fourth measure starts with T (0), A (2), B (2). The fifth measure starts with T (2), A (2), B (0). The sixth measure starts with T (2), A (2), B (0).

Sheet music for the final part of the verse of "Tears in Heaven". The key signature is A major (no sharps or flats). The time signature is common time (4/4). The chords are A/E, D/F#, A/E, E, E6sus4, and E7. The lyrics are: if I saw you in heaven? The guitar tab shows fingerings: T (2), A (2), B (0) for the first measure, followed by a repeat sign. The second measure starts with T (3), A (3), B (2), G (0). The third measure starts with T (2), A (2), B (2). The fourth measure starts with T (0), A (2), B (4). The fifth measure starts with T (0), A (2), B (2). The sixth measure starts with T (2), A (2), B (0).

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F#m C#/E# C#  
 I must be strong — and carry on —

F#7 Bm7 E7sus4  
 'cause I know I don't be - long here in heav -

A E/G# F#m A/E D/F# E7sus4 E7  
 en.

*4th time, To Coda*

1. 2. Bridge G/B  
 A A C Time can bring you down, -

Am D/F# G D/F# Em D/F# G

— time can bend your knees. —

(1) 1 2 3 2 0 0 2

C G/B Am D/F# G D/F#

Time can break the heart, — have you beg - gin' please, — beg - gin' please. —

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

E E6sus4 E7 D.S. al Coda  
(take repeat)

—

(0) 0 2 3 1 0 2

⊕ Coda

D/F# rit. E7sus4 E7 A

3 2 3 2 3 1 2 0

#### *Additional Lyrics*

2. Would you hold my hand if I saw you in heaven?  
Would you help me stand if I saw you in heaven?  
I'll find my way through night and day  
'Cause I know I just can't stay here in heaven.
3. *Instrumental*  
Beyond the door there's peace, I'm sure,  
And I know there'll be no more tears in heaven.
4. Would you know my name if I saw you in heaven?  
Would you be the same if I saw you in heaven?  
I must be strong and carry on  
'Cause I know I don't belong here in heaven.

# The Sound of Silence

Words and Music by Paul Simon

Moderately  
Am

Verse

1. Hello darkness, my old friend,  
2. - 6. See additional lyrics

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

Am

I've come to talk to you again, because a vision softly —

0 0 0 0 3 0  
0 0 0 0 0 0  
3 3 3 3

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

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

F

C

F

C

— creeping — left its seeds while I was — sleeping. —

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

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

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

F

And the vision that was planted in my

1 1 5 5  
3 3 3 3

5 7 8 8  
3 3 7 7

4 4 7 7  
3 3 5 5

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C Am C

brain still re - mains with - in the

1. - 4. G Am

sound of si - lence. 2. In rest - less dreams I walked a -

5. G rit. Am

sounds of si - lence.

*Additional Lyrics*

2. In restless dreams I walked alone,  
Narrow streets of cobblestone.  
'Neath the halo of a street lamp,  
I turned my collar to the cold and damp  
When my eyes were stabbed by the flash of a neon light  
That split the night  
And touched the sound of silence.
3. And in the naked light I saw  
Ten thousand people, maybe more.  
People talking without speaking,  
People hearing without list'ning.  
People writing songs that voices never shared  
And no one dared  
Disturb the sound of silence.
4. "Fools!" said I, "You do not know,  
Silence like a cancer grows.  
Hear my words that I might teach you.  
Take my arms that I might reach you."  
But my words like silent raindrops fell,  
And echoed in wells of silence.
5. And the people bowed and prayed  
To the neon god they made.  
And the sign flashed out its warning  
In the words that it was forming.  
And the sign said the words of the prophets are written on the subway walls  
And tenement halls,  
And whispered in the sounds of silence.

# You're the Inspiration

Words and Music by Peter Cetera and David Foster

## Intro

Slow, in 2

Musical notation for the intro of "You're the Inspiration". The top staff shows a treble clef, a key signature of four sharps, and a common time signature. It includes chords E, Asus2, and B5. The bottom staff shows a bass clef, a key signature of four sharps, and a common time signature. It includes chords T, A, and B.

Musical notation for the beginning of the verse of "You're the Inspiration". The top staff shows a treble clef, a key signature of four sharps, and a common time signature. It includes chords E, Asus2, and B5. The bottom staff shows a bass clef, a key signature of four sharps, and a common time signature. It includes chords T, A, and B.

## Verse

Musical notation for the first part of the verse of "You're the Inspiration". The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It includes chords G, G/B, and Bm7. The lyrics are: "1. You know our love was meant to be  
(2.) know, yes I know that it's plain to see". The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes chords T, A, and B.

Musical notation for the second part of the verse of "You're the Inspiration". The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It includes chords Em, Em/D, C, and D/C. The lyrics are: "the kind of love that lasts for ev - er.  
we're so in love when we're to - geth - er. Now I". The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes chords T, A, and B.

Musical notation for the third part of the verse of "You're the Inspiration". The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It includes chords G, G/B, and Bm7. The lyrics are: "And I want you here with me  
know that I need you here with me". The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes chords T, A, and B.

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Em                    Em/D                    C

from to - night un - til the end of time.

0        0        0        3        3        3        0        1        3        3

0        2        0        0        3        3        0        2        3        3

D/F#                    G                    C/E                    F

You should know \_\_\_\_ ev - 'ry - where I go;

3        3        3        0        1        0        2        0        2        3

2        2        X        3        3        0        2        0        3        1

B7/D#                    Em                    A/C#                    D                    B7/D#                    E                    F#

al - ways on my mind, in my heart, in my soul, ba - by.

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

**§ Chorus**

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

You're the mean - ing in my life, \_\_\_\_ you're the in - spi - ra - tion.

3rd time, Instrumental

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

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

You bring feel - ing to my life, \_\_\_\_ you're the in - spi - ra - tion.

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

D                    Dmaj7                    G/D                    Gm(maj7)/D

Instrumental ends Wan-na have you near me, I wan-na have you hear me say - ing

1.

*To Coda*

D/A                    A7sus4                    D/A                    Asus4                    A7

no one needs you more than I need

**Interlude**

D5/C                    D5                    G

you.

D5/C                    D5                    D/A                    A7sus4                    D/A

2. And I no one needs you more

*D.S. al Coda  
(take 1st ending)*

G/A                    F#

than I need...

Coda

G/A                    A                    F#

I need you.

\*T = Thumb on 6th string

**Outro-Chorus**

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

You're the mean - ing in my life, \_\_ you're the in - spi - ra - tion.

B                      G#m7                      E                      B/D#                      C#m9                      F#

You bring feel - ing to my life, \_\_ you're the in - spi - ra - tion. When you

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

love some - bod - y, (Till the end \_\_ of time,) when you

1.  
B                      G#m7                      E                      B/D#                      C#m7                      F#

love some - bod - y, (al - ways on \_\_ my mind.) no one needs you more than I. When you

2.  
E  
rit.                      B/D#                      C#m7                      F#                      E

no one needs you more than I. \_\_\_. (no mind.)

# When a Man Loves a Woman

Words and Music by Calvin Lewis and Andrew Wright

**Intro**

Slow, in 2

G                          D/F#                          Em7

1. When a man loves a woman, can't keep his  
man loves a woman, can't keep his  
she spends his ver -

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

G/D                          C                                  C/D                          G

mind on noth - in' else.  
y last a dime.

He'd trade the world for a good thing he's found.  
try'n to hold on to what he needs.

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

C/D                          G                                  D/F#                          Em7

If she is bad, he can't see it.  
He'd give up all his com - forts

She can do and sleep out in

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

G/D                          C                                  1. C/D                          G

no wrong.  
the rain

Turn his back on his best friend if he puts her down.  
if she said

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

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2.

C/D                    C/D                    G                    G7

2. When a that's the way \_\_\_ it ought to be. \_\_\_

**Bridge**

C                    G                    G7

Well, this man loves you, wom - an, \_\_\_

C                    G                    G7

I gave you ev - ry - thing I had \_\_\_\_\_

C                    G                    Em7

try - ing to hold on \_\_\_ to \_\_\_ your high - class love. \_\_\_\_\_

A7                    C/D                    N.C.

Ba - by, \_\_\_ please don't treat me bad. \_\_\_\_\_. 3. When a

## Verse

G D/F# Em7 G/D

man loves a woman, man loves a woman, down deep in his soul, no wrong.

3 0 2 0 0 2 0 2

C

C/D

G

C/D

she can bring him such misery. If she Yes, when a  
He can never hold some other girl.

0 2 2 0 2 0 2 0 1 0 3

G

D/F#

Em7

G/D

plays him for a fool, he's the last one to know.  
I know exactly how he feels,  
man loves a woman.

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

C

C/D

G

1.  
C/D

Loveing eyes can never see.  
'cause, baby, baby, you're my world.

0 2 2 0 0 2 0 0 0 0

2.

Em7

C

C/D

G

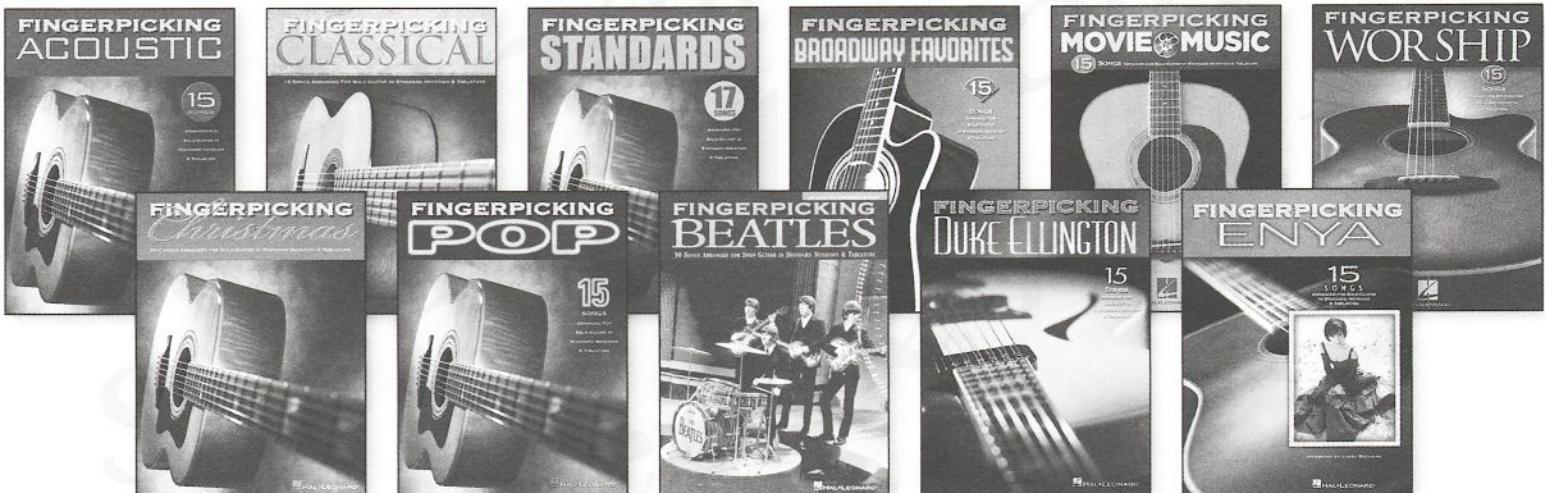
rit.

'Cause, baby, baby, you're my world.

3 0 2 0 3 0 2 0 0 0 3

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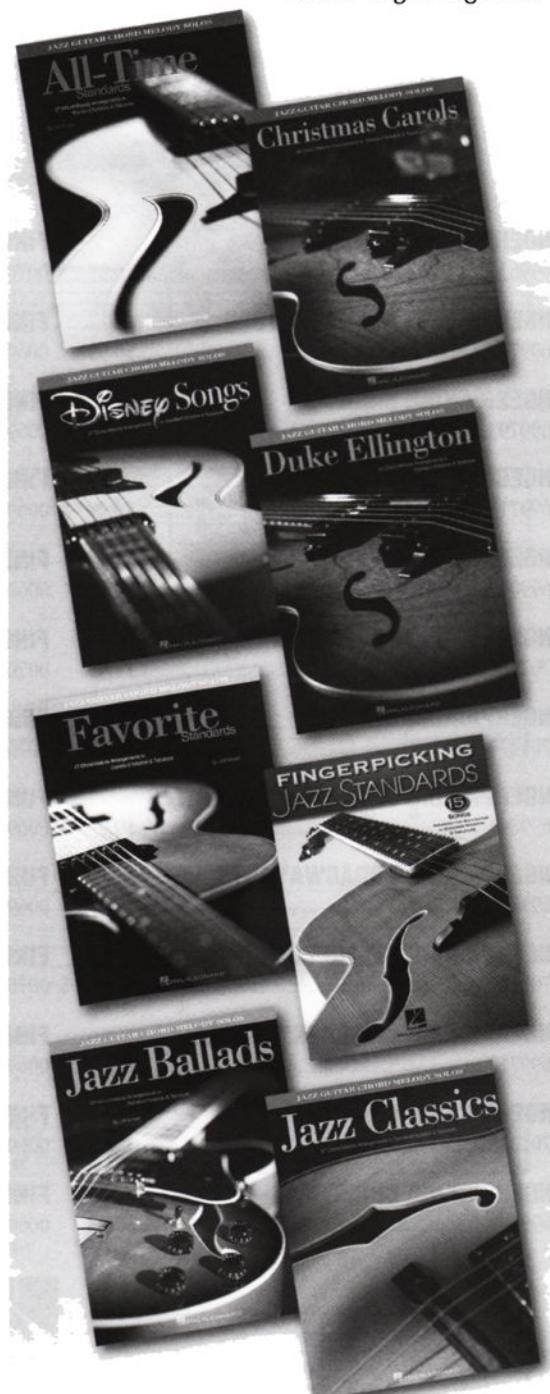
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