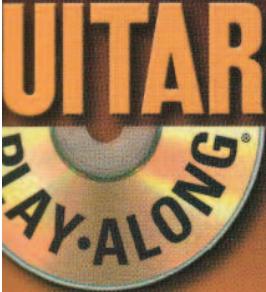


L·LEONARD



VOL. 69

# ACOUSTIC FAVORITES

Play 8 Songs with Tab and Sound-alike CD Tracks



Against the Wind

BOB SEGER

Band on the Run

WINGS

Free Fallin'

TOM PETTY

Have You Ever Seen the Rain?

CREEDENCE CLEARWATER REVIVAL

Love the One You're With

CROSBY, STILLS & NASH

Maggie May

ROD STEWART

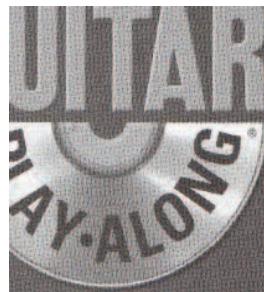
Melissa

THE ALLMAN BROTHERS BAND

Mrs. Robinson

SIMON & GARFUNKEL





# ACOUSTIC FAVORITES

Tracking, mixing, and mastering by  
Jake Johnson & Bill Maynard at Paradyme Productions  
All guitars by Doug Boduch  
Bass by Tom McGirr  
Keyboards by Warren Wiegartz  
Drums by Scott Schroedl

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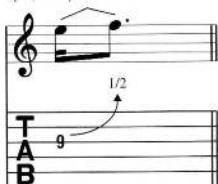
7777 W. Bluemound Rd., P.O. Box 13819  
Milwaukee, Wisconsin 53213

# Guitar Notation Legend

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



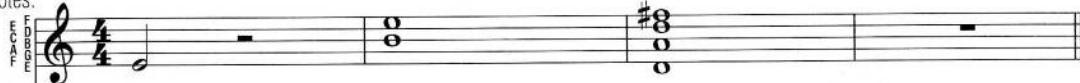
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



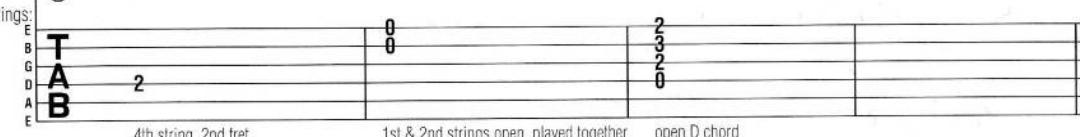
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



Notes:



Strings:

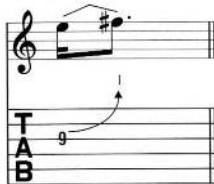


4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

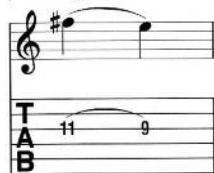
**WHOLE-STEP BEND:** Strike the note and bend up one step.



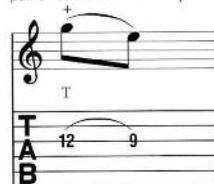
**PRE-BEND:** Bend the note as indicated, then strike it.



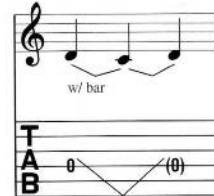
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



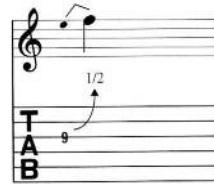
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



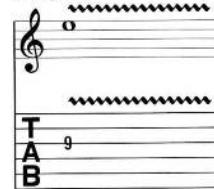
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



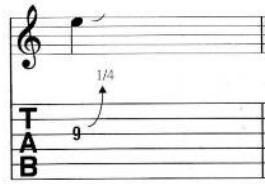
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



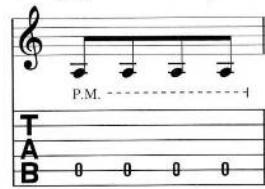
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



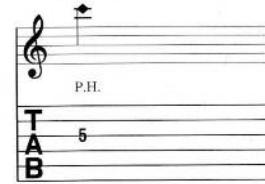
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



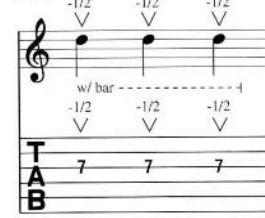
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*staccato*)

- Play the note short

**D.S. al Coda**

- Go back to the sign (§), then play until the measure marked "*To Coda*", then skip to the section labelled "*Coda*".

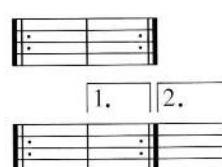
**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

**Fill**

N.C.

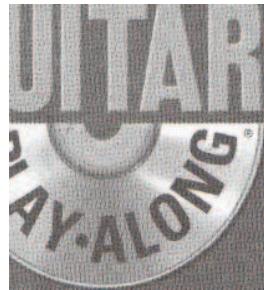
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.



- Instrument is silent (drops out).

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



# ACOUSTIC FAVORITES

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# Against the Wind

Words and Music by Bob Seger

## Phasge N

### Intro

Moderately  $\text{♩} = 108$

G

*mf*  
w/ clean tone

T  
A  
B

### Verse

G

Bm

1. It seems like yes - ter - day, —  
2. See additional lyrics

but it was long a - go. —

C/G

G

Ja - ney was love - ly, she was the queen of my nights —

D C/G

there in the dark - ness with the ra - di - o play - ing low. And,

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

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

G Bm

and the se - crets that we \_\_\_ shared,  
the moun - tains that we moved.

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

C/G G

Caught - like a wild - fire - out of \_\_\_ con - trol - till there was

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

C/G D

noth-ing left to burn - and noth-ing left to prove.

1. And I re -

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

2 2 2 2 2 2 3 3 3 3 3 3  
2 2 2 2 2 2 3 3 3 3 3 3  
2 2 2 2 2 2 3 3 3 3 3 3  
2 2 2 2 2 2 3 3 3 3 3 3

### Pre-Chorus

Em D G

mem - ber \_\_\_\_\_ what she said to me, \_\_\_\_\_ how she swore  
2., 3. See additional lyrics

Em C/G G

that it never would end. I re -

Em D C/G

mem - ber how she held me, oh, so tight.  
mem - ber how she held me, oh, so tight.

D

Wish I did - n't know now what I did - n't know then.

## Chorus

G

Bm

1. A - gainst the wind, \_\_\_\_\_  
2., 3. See additional lyrics

This section shows a musical score for a guitar. The top staff has a treble clef and a key signature of one sharp (G major). The bottom staff is a guitar neck diagram with six strings and three octaves. Fingerings are indicated above the strings. The lyrics "A - gainst the wind, \_\_\_\_\_" are written below the notes.

C/G

G

we were run - nin' a - gainst - the wind. We were

This section shows a musical score for a guitar. The top staff has a treble clef and a key signature of one sharp (G major). The bottom staff is a guitar neck diagram with six strings and three octaves. Fingerings are indicated above the strings. The lyrics "we were run - nin' a - gainst - the wind. We were" are written below the notes.

To Coda ♪

C/G                    Bm                    Am                    C/G                    G

young - and strong, we were run - nin' a - gainst - the wind.

This section shows a musical score for a guitar. The top staff has a treble clef and a key signature of one sharp (G major). The bottom staff is a guitar neck diagram with six strings and three octaves. Fingerings are indicated above the strings. The lyrics "young - and strong, we were run - nin' a - gainst - the wind." are written below the notes.

1.

This section shows a musical score for a guitar. The top staff has a treble clef and a key signature of one sharp (G major). The bottom staff is a guitar neck diagram with six strings and three octaves. Fingerings are indicated above the strings. The section ends with a repeat sign and two endings.

## Piano Solo

G

Piano Solo section in G major. The piano part consists of eighth-note chords and sustained notes. The guitar part has a repeating pattern of chords and open strings.

Bm

C/G

Transition section from G major to Bm to C/G. The piano part changes to Bm chords. The guitar part includes a Bm chord and then shifts to a C/G chord position.

G

D

C/G

Section in G major featuring chords G, D, and C/G. The piano part provides harmonic support with sustained notes and eighth-note chords. The guitar part follows a repeating pattern of chords and open strings.

G

Bm

Section in G major featuring chords G and Bm. The piano part provides harmonic support with sustained notes and eighth-note chords. The guitar part follows a repeating pattern of chords and open strings.

C/G

G

Section concluding in G major. The piano part ends with a sustained note. The guitar part concludes with a G chord.

C/G                            D

3. Well, those

Fretboard diagrams for the C/G and D chords:

- C/G Chord:** 0 1 2 0 1 2 0 1 2 0 1 2
- D Chord:** 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

## Φ Coda

C/G                            Bm

Well, I'm old - er now \_\_\_\_ and still

Fretboard diagrams for the C/G and Bm chords:

- C/G Chord:** 3 3 3 0 3 3 3 0 3 3 3 0 3 3 3 0 3 3 3
- Bm Chord:** 0 1 0 2 3 4 2 3 4 4 2 3 4 4 2 3 2 2

D                                    C/G

run - nin'                            a - gainst                            the wind.

Fretboard diagrams for the D and C/G chords:

- D Chord:** 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2
- C/G Chord:** 0 1 0 2 0 1 0 2 0 1 0 2 0 1 0 2 0 1 0

G

A - gainst                            the wind.                            A - gainst                            the

Fretboard diagrams for the G and A major chords:

- G Chord:** 0 1 0 2 0 1 0 2 0 1 0 2 0 1 0 2
- A Major Chord:** 3 3 3 0 3 3 3 0 3 3 3 0 3 3 3 0 3 3 3

C/G

I'm still run - nin'.

wind. A - gainst the

Fretboard diagram for the guitar part:

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

G

I'm still run - nin' a - gainst \_ the wind.

wind. A - gainst the

Fretboard diagram for the guitar part:

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

### Outro

w/ Voc. ad lib.  
C/G

I'm still run - nin'.

Fretboard diagram for the guitar part:

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

G

*Play 10 times and fade*

The musical score consists of three staves. The top staff is vocal music in G major with a key signature of one sharp. It includes lyrics: "I'm still run - nin' a - gainst \_ the wind. \_\_". The middle staff shows a repeating rhythmic pattern of eighth-note chords on the piano or keyboard. The bottom staff is a six-string guitar tablature, showing fingerings (3, 2, 1) and string numbers (6, 5, 4, 3, 2, 1) for each note.

*Additional Lyrics*

*Verse* 2. And the years rolled slowly past,  
And I found myself alone.  
Surrounded by strangers I thought were my friends,  
I found myself further and further from my home.  
And I guess I lost my way,  
There were, oh, so many roads.  
I was living to run and running to live,  
Never worried about paying or even how much I owed.

*Pre-Chorus* 2. Moving eight miles a minute for months at a time,  
Breaking all of the rules that would bend.  
I began to find myself searching,  
Searching for shelter again and again.

*Chorus* 2. Against the wind,  
Little something against the wind.  
I found myself seeking shelter against the wind.

*Pre-Chorus* 3. Well, those drifter's days are past me now,  
I've got so much more to think about.  
Deadlines and commitments,  
What to leave in, what to leave out.

*Chorus* 3. Against the wind,  
I'm still runnin' against the wind.  
I'm older now but still runnin' against the wind.

# Band on the Run

Words and Music by Paul and Linda McCartney

## Intro

Slowly  $\text{♩} = 84$

N.C.                      Dmaj7                      Dmaj9

**TAB**

*mf*  
w/ slight dist.

w/ bar

10-12 10-12 10-5 7 5-2 (2)

15-14 15-14 10

G6                      G                      Dmaj7

w/ bar

12 12 (12) 12

w/ bar

10-12 10-12 10-5 7 5-2 (2)

Dmaj9                      G6                      G

w/ bar

(2) (2) 15-14 10 10 12 12 (12) 12

Dmaj7                      Gm                      Dmaj7

15 15 14 12 12 10 11 15 15 15 14 12 12 10 10

Verse

Gm                      Dmaj7                      Dmaj9

1. Stuck in - side these four walls.

w/ clean tone                      let ring -----

11/12 14/15  
10/11 14/15

5/7  
6  
7

5/5/5/5/5/5

G6                      G                      Dmaj7

Sent in - side for - ev - er.

Nev - er see - ing no one

3/5  
4  
5

3/3/3/3/3/3

5/6  
7

Dmaj9                      G6                      G

nice a - gain like

let ring -----

5/5/5/5/5/5

3/5/4/5

3/3/3/3/3/3

Dmaj7                      Gm                      Dmaj7                      Gm

you, ma - ma,

you, ma - ma,

8  
8

5/7  
6/7

3/3/3/3

5/6/7

Dmaj7 Gm Am

you. ——————

*Interlude*

*let ring - | P.M. - |*

Frets: 5, 7, 6, 7 | 3 | . . . 0 2 2 2 2 2 2 0 0

D Am

P.M. - | P.M. - |

Frets: 7 4 4 4 7 4 0 0 0 0 2 2 | 0 2 2 2 0 0 2 2 2 0 0

D Am

P.M. ----- | 1/4

Frets: 0 7 4 4 7 4 0 0 0 0 2 2 5 2 2 2 4 2 2 2 2 0 2 0 2 0 3

**Bridge**

Am D

If I ev - er get out — of here, thought of giv-ing it all — a - way —

*let ring - | P.M. - | P.M. - |*

Frets: 5 2 2 2 5 4 4 0 0 2 2 2 2 0 0 | 0 7 4 4 7 4 0 0 2 2 7 4 0 0 4 0 2 2

Am

D

to a reg - is - tered char - i - ty. — All I need is a pint — a day. — If I

P.M. - - -

Am

ev - er get out — of here. — (If we ev - er get out — of here.)

P.M. - - - - -

1/4

**Interlude**Moderately  $\text{♩} = 126$ 

N.C.

D5

C5

N.C.

D5

C5

N.C.

C

Fmaj7 C Fmaj7

2. Well, the

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

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

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

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

**Verse**

C Fmaj7

rain ex - plod - ed with a might - y crash as we

3., 4. See additional lyrics

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

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

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

C

fell in - to the sun.

And the

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

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

Fmaj7

first one said to the sec - ond one there, "I

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

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

**Pre-Chorus**

2nd time, substitute Fill 1

Em

G

hope you're hav - ing fun."

Band on the run.

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

C Em C Am

To Coda 2

Band on the run. And the

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

Fmaj7 C Fmaj7

To Coda 1

jail - er man and Sail - or Sam were search - ing ev - - ry - one

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

Fill 1

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  
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

**Chorus**

C Fmaj7

C Fmaj7

for the band on the run,

Guitar tablature (0=High E, 1=A, 2=D, 3=B):

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

C Fmaj7

C Fmaj7

C Fmaj7

band on the run.

For the band on the run,

Guitar tablature (0=High E, 1=A, 2=D, 3=B):

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

*D.S. al Coda 1*

C Fmaj7

C Fmaj7

C Fmaj7

band on the run.

3. Well, the

Guitar tablature (0=High E, 1=A, 2=D, 3=B):

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

**Coda 1**

Fmaj7

**Chorus**

C Fmaj7

search - ing ev - 'ry - one \_\_\_\_\_ for the band on the run,

Guitar tablature (0=High E, 1=A, 2=D, 3=B):

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

C Fmaj7 C Fmaj7 C Fmaj7

band on the run.

Guitar tablature:

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

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

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

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

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

### Interlude

Em G C Em C Am

Guitar tablature:

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

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

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

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

Fmaj7 C Fmaj7

Guitar tablature:

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

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

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

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

### Chorus

C Fmaj7 C Fmaj7

Yeah, the band on the run,

The

Guitar tablature:

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

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

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

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

C Fmaj7 C Fmaj7 C Fmaj7

band on \_\_\_ the run.  
Band on \_\_\_ the run.

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

D.S. al Coda 2

C Fmaj7 C Fmaj7 C Fmaj7

yeah, \_\_\_ band on \_\_\_ the run.  
4. Well, the

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

### Φ Coda 2

Fmaj7/C

coun - ty judge  
who held a grudge

0 1 2 3  
0 1 2 3

Cmaj7/G

Fmaj7/C

will search for ev - er - more  
for the

0 1 2 3  
0 1 2 3

**Chorus**

C      Fmaj7      C      Fmaj7      C      Fmaj7

band on \_\_\_ the run,

the band on \_\_\_ the run.

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

C      Fmaj7      C      Fmaj7      C      Fmaj7

Band on \_\_\_ the run,

yeah, \_\_\_ the

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

C      Fmaj7      C      Fmaj7      Em      G      C

band on \_\_\_ the run.

Yeah! \_\_\_

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

*Additional Lyrics*

3. Well, the undertaker drew a heavy sigh  
Seeing no one else had come.  
And a bell was ringing in the village square  
For the rabbits on the run.
4. Well, the night was falling as the desert world  
Began to settle down.  
In the town they're searching for us ev'rywhere  
But we never will be found.

# Free Fallin'

Words and Music by Tom Petty and Jeff Lynne

Capo I

## Intro

Moderately slow  $\text{♩} = 84$

F      B $\flat$ sus2  
\*(E)    (Asus2)

F      Csus4  
(E)    (Bsus4)

F      B $\flat$ sus2  
(E)    (Asus2)

*mf*  
w/ clean tone

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

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

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

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

## Verse

F   Csus4  
(E) (Bsus4)

F      B $\flat$ sus2  
(E)    (Asus2)

F   Csus4  
(E) (Bsus4)

1. She's a good girl, \_\_\_ loves her ma - ma, loves

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

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

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

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

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

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

F      B $\flat$ sus2  
(E)    (Asus2)

F      Csus4  
(E)    (Bsus4)

F      B $\flat$ sus2  
(E)    (Asus2)

Je - sus, \_\_\_ and A - mer - i - ca, \_\_\_ too. \_\_\_ She's a good girl, \_\_\_

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

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

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

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

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

F Csus4  
(E) (Bsus4)

F B<sub>b</sub>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

cra - zy 'bout \_ El - vis, loves hors - es \_ and her boy - friend, too. \_

**Verse**

F B<sub>b</sub>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

F B<sub>b</sub>sus2  
(E) (Asus2)

2. And it's a long day \_  
3., 4. See additional lyrics

F Csus4  
(E) (Bsus4)

F B<sub>b</sub>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

liv-in' in Re-se - da. There's a free - way \_ run-nin' through the yard. \_ And I'm a

F B<sub>b</sub>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

F B<sub>b</sub>sus2  
(E) (Asus2)

bad boy \_ 'cause I don't e - ven miss \_ her. I'm a bad boy \_ for

*To Coda* ♪

**Chorus**

F Csus4  
(E) (Bsus4)

F B<sup>flat</sup>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

break-in' her heart.  
And I'm free,

F B<sup>flat</sup>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

F B<sup>flat</sup>sus2  
(E) (Asus2)

fall - in.  
Yeah, I'm free,

F Csus4  
(E) (Bsus4)

F B<sup>flat</sup>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

free fall - in.  
3. Now all the

2.

**Interlude**

F Csus4  
(E) (Bsus4)

F B<sup>flat</sup>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

1. D.S. al Coda

F B<sub>b</sub>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

F Csus4  
(E) (Bsus4)

(Free fall - in', I'm a free fall - in'. I'm a...) free fall - in'. I'm...)

4. I wan-na

$\Theta$ -Coda

Chorus

F B<sub>b</sub>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

free, (Fall - in', I'm a free fall - in'. I'm a free,

1. 2.

F B<sub>b</sub>sus2  
(E) (Asus2)

F Csus4  
(E) (Bsus4)

F Csus4  
(E) (Bsus4)

fall - in'. Yeah, I'm free fall - in', I'm a free fall - in'. I'm a...) free fall - in'. I'm a...)

Interlude

F5 B<sub>b</sub>5  
(E5) (A5)

F5 C5  
(E5) (B5)

F5 B<sub>b</sub>5  
(E5) (A5)

P.M. -----

**Outro-Chorus**

F5 (E5) C5 (B5) F (E) B<sup>b</sup>sus2 (Asus2) F (E) Csus4 (Bsus4)

P.M.

F (E) B<sup>b</sup>sus2 (Asus2) F (E) Csus4 (Bsus4) F (E) B<sup>b</sup>sus2 (Asus2)

fall - in' Oh! Repeat and fade

F (E) Csus4 (Bsus4) F (E) B<sup>b</sup>sus2 (Asus2) F (E) Csus4 (Bsus4)

Free fall - in' And I'm

*Additional Lyrics*

3. Now all the vampires walkin' through the valley  
Move west down Ventura Boulevard.  
And all the bad boys are standin' in the shadows,  
And the good girls are home with broken hearts.
4. I wanna glide down over Mulholland,  
I wanna write her name in the sky.  
I'm gonna free fall out into nothin',  
Gonna leave this world for a while.

# Love the One You're With

Words and Music by Stephen Stills

Open E5 tuning, down 2 steps:  
(low to high) C-C↓-C-C↓-G-C

## Intro

Moderately  $\text{♩} = 97$

A/E                    E                    F♯m/E                    E

**p**  
w/ clean tone  
let ring throughout

T  
A  
B

9 9 10 10 7 7 5 5 4 4

A/E

E

F♯m/E

E

1. If you're down \_\_\_\_\_

9 10 10 9 7 12 12 12 12

## Verse

A/E

E

F♯m/E

E

and con - fused, \_\_\_\_\_

and you don't re - mem -

2., 3. See additional lyrics

9 10 10 9 7 7 5 5 4 4

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A/E                    E                    F#m/E                    E

- ber \_                who you're talk - in' to. \_\_\_\_\_                Con - cen - tra -

A/E                    E                    F#m/E                    E

tion \_                slip a - way, \_\_\_\_\_                'cause your ba -

A/E                    E                    F#m/E                    E

- by \_\_\_\_\_            is so far a - way. \_\_\_\_\_                1. Well, }  
    2., 3. And } there's a rose \_\_\_\_\_

## Chorus

C♯m

B

A

B

in the fist - ed glove \_\_ and the ea -

gle flies with the dove. \_\_\_\_\_ And if \_\_\_\_ you can't \_\_\_\_

be with the one \_\_ you love, \_\_ hon - ey, love the one \_\_ you're with.

C♯m

B

A

B

gle flies with the dove. \_\_\_\_\_ And if \_\_\_\_ you can't \_\_\_\_

gle flies with the dove. \_\_\_\_\_ And if \_\_\_\_ you can't \_\_\_\_

be with the one \_\_ you love, \_\_ hon - ey, love the one \_\_ you're with.

C♯m

B

A

be with the one \_\_ you love, \_\_ hon - ey, love the one \_\_ you're with.

be with the one \_\_ you love, \_\_ hon - ey, love the one \_\_ you're with.

To Coda ♪

A/E                    E                    F♯m/E                    E

Love the one — you're with.                    Love the one — you're with.

1.

A/E                    E                    F♯m/E                    E

Love the one — you're with.                    2. Don't be an -

2.

**Bridge**

D/E C♯m/E D/E C♯m/E D/E C♯m/E E                    D/E C♯m/E D/E C♯m/E D/E C♯m/E E

D/E C $\sharp$ m/E D/E C $\sharp$ m/E D/E C $\sharp$ m/E E

Do, do.

Do, do.

2 0 2 0 2 0 2 0 4 4 4 4 X 4 4 4

3 2 3 2 3 2 3 2 5 5 5 5 X 5 5 5

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

0 0 0 0 0 0 0 0 X 0 0 0 0 0 0

Organ Solo

C $\sharp$ m

B

A

Ah. \_\_\_\_\_

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

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

C $\sharp$ m

B

A

Ah. \_\_\_\_\_

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

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

C♯m                    B                    A

Ah. \_\_\_\_\_

Love the one you're with.

**Chorus**

A/E                    E                    F♯m/E                    E

Love the one you're with.

Love the one you're with.

*D.S. al Coda*

A/E                    E                    F♯m/E                    E

Love the one you're with.

3. Turn your heart -

Φ Coda

A/E                    E                    F#m/E                    E

Love the one you're with.

Outro

D/E C#m/E D/E    C#m/E D/E    C#m/E E                    D/E C#m/E D/E    C#m/E D/E    C#m/E E

Do, do, do, do, do, do.    Do, do, do, do, do, do.

D/E C#m/E D/E    C#m/E D/E    C#m/E E

Do, do, do, do, do, do.    Do, do, do, do, do, do.

*Additional Lyrics*

2. Don't be angry, don't be sad,  
And don't sit cryin' over good times you had.  
There's a girl right next to you  
And she's just waitin' for somethin' to do.
3. Turn your heartache right into joy.  
She is a girl and you're a boy.  
Get it together, make it nice.  
Ain't gonna need anymore advice.

# Have You Ever Seen the Rain?

Words and Music by John Fogerty

## Intro

Moderately  $\text{♩} = 116$

Am F C/G

*mf*

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

G C Verse C

1. Some-one told me long —  
2. See additional lyrics

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

— a - go, — there's a calm be - fore — the storm. — I know, —

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



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

When it's o - ver, so \_\_\_\_\_ they say, \_\_\_ it - ll rain a sun -

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

ny day. \_\_\_ I know; \_\_\_ shin - in' down \_\_\_ like

G

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

wa - ter.

C

I want to

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

### Chorus

F

G C \*C/B Am \*\*Am/G

know, have you ev - er seen the rain?

Bass plays B. Bass plays G.

F G C C/B

I want to know, have you ev - er seen the

1. Am Am/G F G C

rain com-in' down a sun - ny day?

2. F G C

com-in' down a sun - ny day?

F G

Yeah, I want to know, — have you

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

C C/B Am Am/G F

ev - er seen the rain? I want to

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

G C C/B Am Am/G

know, — have you ev - er seen the rain —

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

F G C G C

com - in' down — a sun - ny day?

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

#### *Additional Lyrics*

2. Yesterday and days before, sun is cold and rain is hard.  
I know; been that way for all my time.  
Till forever on it goes, through the circle fast and slow.  
I know; I can't stop, I wonder.

# Mrs. Robinson

Words and Music by Paul Simon

Capo II

## Intro

Moderately fast  $\text{♩} = 146$

\*F $\sharp$ 7

(E7)

The first page of sheet music for 'Mrs. Robinson'. It features a treble clef staff with a key signature of four sharps and a common time signature. The music consists of two measures of eighth-note chords followed by a measure of sixteenth-note chords. Below the staff is a guitar tab with three horizontal lines labeled T, A, and B. The tab shows fret positions 0, 5, and 7 across six strings. The first measure of the tab has notes at 0, 5, and 7. The second measure has notes at 0, 0, 7, 0, 0, 7. The third measure has notes at 0, 5, and 7. The fourth measure has notes at 0, 5, and 7.

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

The second page of sheet music. It contains two measures of eighth-note chords. The tab below shows a continuation of the pattern: the first measure has notes at 0, 5, and 7; the second measure has notes at 0, 0, 7, 0, 0, 7.

The third page of sheet music. It contains two measures of eighth-note chords. The tab below shows a continuation of the pattern: the first measure has notes at 0, 5, and 7; the second measure has notes at 0, 0, 7, 0, 0, 7.

The fourth page of sheet music. It contains two measures of eighth-note chords. The tab below shows a continuation of the pattern: the first measure has notes at 0, 5, and 7; the second measure has notes at 0, 0, 7, 0, 0, 7. Below the staff, the lyrics 'Dee, dee, dee, dee, dee, dee, dee, dee, dee.' are written. The next section of the music begins with a bass line consisting of eighth-note chords. The tab below shows a continuation of the bass line: the first measure has notes at 0, 0, 0, 0; the second measure has notes at 0, 0, 0, 0; the third measure has notes at 0, 0, 0, 0; the fourth measure has notes at 0, 0, 0, 0; the fifth measure has notes at 0, 0, 0, 0.

B7  
(A7)

Musical score for the B7 chord (A7). The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a guitar neck with fingerings: 3, 3, 3, 3, 3; 1, 1, 1, 1, 1; 2, 2, 2, 2, 2; 0, 2, 2, 2, 2. The lyrics "Doo, doo, doo, doo," are written below the notes.

Musical score for the B7 chord (A7). The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a guitar neck with fingerings: 0, 0, 0, 0, 0; 2, 2, 2, 2, 2; 0, 2, 2, 2, 2; 0, 0, 0, 0, 0. The lyrics "doo, doo, doo, \_\_\_\_" are written below the notes.

Musical score for chords E (D), A (G), D (C), and D/C# (C/B). The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a guitar neck with fingerings: 2, 3, 2, 2, 2, 2; 3, 3, 3, 3, 3; 0, 0, 0, 0, 0; 0, 0, 0, 0, 0. The lyrics "Dee, dee, \_\_\_\_" are written below the notes.

Musical score for chords Bm (Am) and F# (E). The top staff shows a treble clef and a key signature of four sharps. The bottom staff shows a guitar neck with fingerings: 0, 0, 0, 0, 0; 1, 1, 1, 1, 1; 2, 2, 2, 2, 2; 2, 2, 2, 2, 2. The lyrics "Bm (Am)" and "F# (E)" are written above the staves.

E7  
(D7)§ Chorus  
A  
(G)1. And here's to you, \_\_\_\_\_  
Mis - sus Ro -  
3., 4. See additional lyrics2 2 2 2 2  
1 1 1 1 12 2 2 2 2  
1 1 1 1 13 3 3 3 3  
2 2 2 2 2F♯m  
(Em)A  
(G)F♯m  
(Em)

- bin - son, \_\_

Je - sus loves you

more \_\_\_ than you \_\_ will

know, \_\_

0 0 0 0 0  
0 0 0 0 03 3 3 3 3  
2 2 2 2 20 0 0 0 0  
2 2 2 2 2D  
(C)E  
(D)

whoa, \_\_ whoa, \_\_ whoa. \_\_

0 0 0 0 0  
1 1 1 1 10 0 0 0 0  
1 1 1 1 12 2 2 2 2  
3 3 3 3 3

3

A  
(G)F♯m  
(Em)

God bless you please, \_\_

Mis - sus Ro - bin - son. \_\_

2 2 2 2 2  
3 3 3 3 33 3 3 3 3  
2 2 2 2 20 0 0 0 0  
2 2 2 2 2

0

3

A  
(G)

F#m  
(Em)

D  
(C)

To Coda ⊕

Bm  
(Am)

F#7  
(E7)

1. We'd

Verse

F#7  
(E7)

2., 3. See additional lyrics

B7  
(A7)

We'd like to help \_ you learn to help your -

Guitar tablature for the B7 chord (A7). The strings are numbered 1 (top) to 6 (bottom). The tab shows a standard B7 chord shape.

E  
(D)

- self.

Look a - round you, all -

Guitar tablature for the E chord (D). The strings are numbered 1 (top) to 6 (bottom). The tab shows a standard E chord shape.

A  
(G)

D  
(C)

D/C♯  
(C/B)

Bm  
(Am)

— you see — are

sym - pa - thet - ic eyes. —

Guitar tablature for chords A (G), D (C), D/C♯ (C/B), and Bm (Am). The strings are numbered 1 (top) to 6 (bottom). The tab shows the progression of chords.

F♯  
(E)

Stroll a - round — the grounds — un -

Guitar tablature for the F♯ (E) chord. The strings are numbered 1 (top) to 6 (bottom). The tab shows a standard F♯ chord shape.

E7  
(D7)

1., 2.

3.

D.S. al Coda

Musical score for the first section of the song. The key signature is A major (three sharps). The vocal line includes lyrics: "til you feel at home. 2. And here's to you, 4. Where have you gone,". The guitar part has a strumming pattern with fingerings: 2, 2, 2, 2, 2 over a 0, 0, 0, 0, 0; 1, 2, 2, 1, 2 over a 0, 0, 0, 0, 0; 2, 2, 2, 2, 2 over a 0, 0, 0, 0, 0; 1, 2, 2, 1, 2 over a 0, 0, 0, 0, 0. The score ends with a repeat sign and a new section.

Φ Coda

F#7  
(E7)

Outro

F#7  
(E7)

Repeat and fade

Musical score for the Coda section. The vocal line starts with a rest followed by a melodic line. The guitar part features a rhythmic pattern with fingerings: 0, 5, 7, 5, 7 over a 0, 0, 0, 0, 0; 7, 7, 7, 7, 7 over a 0, 0, 0, 0, 0; 0, 5, 7, 5, 7 over a 0, 0, 0, 0, 0; 7, 7, 7, 7, 7 over a 0, 0, 0, 0, 0. The score ends with a repeat sign and a final section.

Additional Lyrics

2. Hide it in a hiding place where no one ever goes.  
Put it in your pantry with your cupcakes.  
It's a little secret, just the Robinsons' affair.  
Most of all you've got to hide it from the kids.

*Chorus* 3. Koo, koo, kachoo, Mrs. Robinson.  
Jesus loves you more than you will know, whoa, whoa, whoa.  
God bless you please, Mrs. Robinson.  
Heaven holds a place for those who pray,  
Hey, hey, hey, hey, hey, hey.

3. Sitting on a sofa on a Sunday afternoon.  
Going to the candidates debate.  
Laugh about it, shout about it when you've got to choose.  
Ev'ry way you look at this you lose.

*Chorus* 4. Where have you gone, Joe DiMaggio?  
A nation turns its lonely eyes to you, woo, woo, woo.  
What's that you say, Mrs. Robinson?  
Joltin' Joe has left and gone away,  
Hey, hey, hey, hey, hey, hey.

PhasgeN

# Maggie May

Words and Music by Rod Stewart and Martin Quittenton

## Intro

Rubato

Am G5 Am G5 A5 G5 A5 D5 C5 A5

*mf*  
w/ fingers  
let ring throughout

Em

D

Em

Bm

Em

G

A

B

1.  
Em

2.  
E

Moderately  $\text{♩} = 130$

Dsus2

Dsus $\frac{5}{4}$

G5/D

D5

G5

w/ pick

Dsus2

D Dsus $\frac{5}{4}$

G5/D

D5

Bm

G

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## § Verse

A

G5

D

1. Wake up, Mag - gie, I \_\_\_\_ think I got some - thin' to say to you. \_\_\_\_  
2., 3., 4. See additional lyrics

A

G5

It's late Sep - tem - ber and I real - ly should \_ be back \_

D

G5

— at school. I know I keep you a - mused, \_\_

D

G5

A

but I feel I'm be - ing \_\_ used. \_\_ Oh,

Em F#m7 Em

Mag - gie, I could - n't have tried \_\_\_ an - y more. \_\_\_\_\_

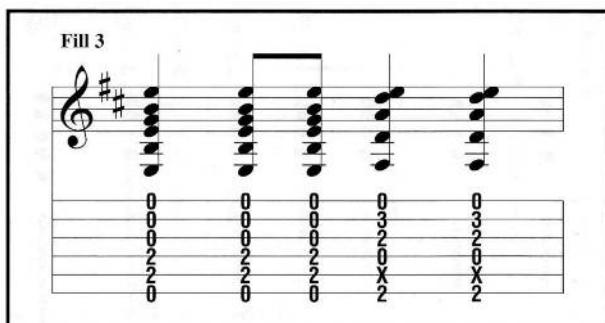
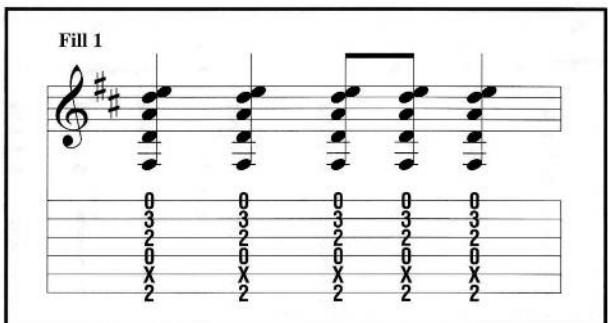
2nd & 3rd times, substitute Fill 1  
4th time, substitute Fill 3

Dadd9/F# Em A

You led me a - way from home just to

Em A Em

save you from be - ing a - lone. You stole my heart, — and that's —



2nd, 3rd & 4th times, substitute Fill 2

1.  
To Coda

A

D

— what real - ly hurts. —

2. The

2.

3.

Guitar Solo  
Em

w/ slight dist.

2 2 2 2 2 . | 2 2 2 2 2 . | 7 9 7 8 7 5 7

A

D

G5

7 9 7 7 5 7 | 7 9 7 7 9 9 | 7 8 7 5 7 5 7

D.S. al Coda

Em D G5 D

7 9 7 7 5 7 | 7 7 7 9 7 5 7 | 7 (7) 5 7 9 7 7

Fill 2

0 0 3 3  
2 2 0 0  
2 2 X 3  
0 0 X 3

**Coda**

**Guitar Solo**

Em

A

Sheet music for the Em chord. The top staff shows a repeating eighth-note chordal pattern. The bottom staff shows a guitar neck diagram with fingerings: 2, 2, 2, 2, 2 over the first five strings; 0, 0, 0, 0, 0 over the next five strings. The tab includes a 1/2 measure indicator above the 7th string.

Sheet music for the A chord. The top staff shows a sixteenth-note run. The bottom staff shows a guitar neck diagram with fingerings: 7/9, 7, 7/9, 7, 9 over the first five strings; 7, 9 over the next five strings. The tab includes a 1/2 measure indicator above the 7th string.

G5

D

Em

D

Sheet music for the G5 chord. The top staff shows a sixteenth-note run. The bottom staff shows a guitar neck diagram with fingerings: 9/11, 10, 9, 7, 9 over the first five strings; 9 over the next five strings. The tab includes a 1/2 measure indicator above the 7th string.

Em

A

D

Sheet music for the D chord. The top staff shows a sixteenth-note run. The bottom staff shows a guitar neck diagram with fingerings: 7/9, 7, 9/7, 5, 7, 5 over the first five strings; 7, 9 over the next five strings. The tab includes a 1/2 measure indicator above the 9th string.

G5

Em

G5

Sheet music for the G5 chord. The top staff shows a sixteenth-note run. The bottom staff shows a guitar neck diagram with fingerings: (9) 7, 9, 7, 9 over the first five strings; 9/11, 10, 9, 7, 9 over the next five strings. The tab includes a 1/2 measure indicator above the 9th string.

**Mandolin Solo**

D

Dsus4

G5/D

8va

15 15 15 15 15 15 15 15 17 14 15 17 17 17 17 17 17 17 17 17 15 14 17 15 15 15 15 15 15 15 15 14 17 17

D

\*Dsus4/E

8va

15 15 15 15 15 15 15 15 15 15 14 16 15 15 15 15 15 15 15 15 15 17 14 15 17 17 17 17 17 17 17 17 17 15 14 17

\*Bass plays E.

G5/D

D

8va

15 15 15 15 15 15 15 15 14 17 17 15 15 15 15 15 14 16 15 15 15 15 17 14 15

Dsus4/E

G5/D

8va

17 17 17 17 17 17 17 17 17 15 15 14 14 17 17 15 15 15 15 15 15 15 15 14 14 17 17 17

D

Dsus4/E

8va

15 15 15 15 14 16 15 15 15 17 14 15 17 17 17 15 14 17

G5/D                      D                      Em7/D              D

*8va* -

15 15 15 14 17 17 | 15 15 15 15 15 15 15 14 16 | 15 15 15 15 17 14 15

Dsus4/E              G5/D              D

*8va* -

17 17 17 17 17 17 19 | 17 17 17 17 15 15 15 15 14 14 14 14 | 15 15 15 15 15 15 15 15 15 15 15 14 14 16 16

**Outro**

D                      Dsus4/E

Mag - gie,              I — wished      I'd              nev -

*8va* -

15 15 15 15 15 15 15 17 14 15 17 17 17 17 17 17 15 14 17

G5                      D

er seen — your face.

*8va* -

15 15 15 15 15 14 17 17 17 15 17 15 15 15 15 15 15 17 16 15 15 15 15 17 14 15

Dsus4/E

G5

D

I'll

17 17 17 17 17 | 17 17 17 | 15 14 17 15 14 | 17 15 17 | 15 15 15 15 15 | 14 16

Dsus4/E

G5

get on \_\_\_\_ back home \_\_\_\_ one of these

15 15 15 15 15 17 | 14 15 | 17 17 17 17 17 | 17 17 17 | 15 14 17 | 15 14 17 15 15 17

D

Dsus4/E

days. \_\_\_\_ Woo \_\_\_\_ hoo. \_\_\_\_

15 15 15 15 15 15 | 14 16 | 15 15 16 15 14 16 | 15 17 | 15 17 14 15 17 17 17

G5

D

*Begin fade*

17 15 14 17 15 14 | 17 17 17 | 15 15 15 15 15 17 | 16 | 15 15 15 15 17 14 15

Dsus4/E

G5

8va

Sheet music for Dsus4/E and G5 chords. The music is written in treble clef with a key signature of two sharps. The first measure shows a Dsus4 chord with a bass note of 17. The second measure shows a G5 chord with a bass note of 17. The third measure shows a G5 chord with a bass note of 15. The fourth measure shows a G5 chord with a bass note of 14. The fifth measure shows a G5 chord with a bass note of 17. The sixth measure shows a G5 chord with a bass note of 15. The seventh measure shows a G5 chord with a bass note of 14. The eighth measure shows a G5 chord with a bass note of 17. The ninth measure shows a G5 chord with a bass note of 15. The tenth measure shows a G5 chord with a bass note of 14. The eleventh measure shows a G5 chord with a bass note of 17. The twelfth measure shows a G5 chord with a bass note of 15. The thirteenth measure shows a G5 chord with a bass note of 14. The fourteenth measure shows a G5 chord with a bass note of 17. The fifteenth measure shows a G5 chord with a bass note of 15. The sixteenth measure shows a G5 chord with a bass note of 14. The十七th measure shows a G5 chord with a bass note of 17.

D

8va

Sheet music for a D chord. The music is written in treble clef with a key signature of two sharps. The first measure shows a D chord with a bass note of 15. The second measure shows a D chord with a bass note of 15. The third measure shows a D chord with a bass note of 15. The fourth measure shows a D chord with a bass note of 15. The fifth measure shows a D chord with a bass note of 15. The sixth measure shows a D chord with a bass note of 14. The seventh measure shows a D chord with a bass note of 16. The eighth measure shows a D chord with a bass note of 15. The ninth measure shows a D chord with a bass note of 17. The tenth measure shows a D chord with a bass note of 16. The eleventh measure shows a D chord with a bass note of 15. Thetwelfth measure shows a D chord with a bass note of 17. The thirteenth measure shows a D chord with a bass note of 15. Thefourteenth measure shows a D chord with a bass note of 17. Thefifteenth measure shows a D chord with a bass note of 14.

Dsus4/E

G5

*Fade out*

8va

Sheet music for Dsus4/E and G5 chords, ending with a fade out. The music is written in treble clef with a key signature of two sharps. The first measure shows a Dsus4/E chord with a bass note of 17. The second measure shows a G5 chord with a bass note of 17. The third measure shows a G5 chord with a bass note of 17. The fourth measure shows a G5 chord with a bass note of 17. The fifth measure shows a G5 chord with a bass note of 15. Thesixth measure shows a G5 chord with a bass note of 14. The seventh measure shows a G5 chord with a bass note of 17. The eighth measure shows a G5 chord with a bass note of 15. The ninth measure shows a G5 chord with a bass note of 14. The tenth measure shows a G5 chord with a bass note of 17. Theeleventh measure shows a G5 chord with a bass note of 15. Thetwelfth measure shows a G5 chord with a bass note of 14. The thirteenth measure shows a G5 chord with a bass note of 17.

#### *Additional Lyrics*

2. The morning sun, when it's in your face, really shows your age.  
But that don't worry me none. In my eyes, you're everything.

I laughed at all of your jokes.

My love you didn't need to coax.

Oh, Maggie, I couldn't have tried any more.

You led me away from home

Just to save you from being alone.

You stole my soul, and that's a pain I can do without.

3. All I needed was a friend to lend a guiding hand.

But you turned into a lover and, mother, what a lover! You wore me out.

All you did was wreck my bed,

And, in the morning, kick me in the head.

Oh, Maggie, I couldn't have tried any more.

You led me away from home

'Cause you didn't want to be alone.

You stole me heart; I couldn't leave you if I tried.

4. I suppose I could collect my books and get on back to school.

Or steal my daddy's cue and make a living out of playing pool.

Or find myself a rock 'n' roll band

That needs a helping hand.

Oh, Maggie, I wish I'd never seen your face.

You made a first-class fool out of me.

But I'm as blind as a fool can be.

You stole me heart, but I love you anyway.

# Melissa

Words and Music by Gregg Allman and Steve Alaimo

## Intro

Moderately slow  $\text{♩} = 82$

E                              F#m11                              Emaj7/G#

*mf*  
let chords ring throughout

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

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

0 0 0 0 0 0  
4 4 4 4 4 4  
6 6 6 6 6 6

0 0 0 0 0 0  
6 6 6 6 6 6  
0 0 0 0 0 0

## Verse

E

F#m11

1. Cross - roads - seem to come and

14 12 12 14-12 13-11 9-11 9 11 11

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

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

0 0 0 0 0 0  
4 4 4 4 4 4  
0 0 0 0 0 0

Emaj7/G#

F#m11

E

go, \_\_\_\_\_

yeah. \_\_\_\_\_

The gyp - sy flies - from coast - to coast, -

9-11 9-11 9-10-9 12 12 12 12

9-11 9-11 9-10-9 12 12 12 12

Chorus

F#m11 A Bm C#m D

know-in' man-y, lov-in' none, \_\_\_\_\_

8va -----

9-11 9-11 10 12 14 15 17

E F#m G#m A Cmaj7

bear-ing sor-row, hav-ing fun, \_\_\_\_\_ but back home he'll al-ways

8va -----

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

B E F#m11

run \_\_\_\_\_ to sweet Mel-is - sa. \_\_\_\_\_

8va -----

14 14 12 14 (14)

\*Vol. swells

Emaj7/G $\sharp$

F $\sharp$ m11

Verse  
E

Hmm, mm.

2. Freight train,

*loco*

F $\sharp$ m11

Emaj7/G $\sharp$

F $\sharp$ m11

each car looks the same,  
all the same.

Chorus

E

F $\sharp$ m11

A

Bm

And no one knows – the gyp-sy's name.

No one hears – his lone-ly

C♯m      D      E      F♯m      G♯m      A

sigh. \_\_\_\_\_ There are no blan-kets where he's ly - in', \_\_\_\_\_

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

1/2

Cmaj7      B      E

Lord, but in the deep-est dreams, the gyp-sy flies \_\_\_\_\_ with sweet Mel-is - sa. \_\_\_\_\_

8va -

14      1/2 14 12 14      | 14 (14) 12 14      | 12 14 (14)

\* < <

\*Vol. swells

F♯m11      Emaj7/G♯      F♯m11

Hmm. \_\_\_\_\_

8va -

(14)      | 12 14 12 12 13 11 9 11 9 9 11 9

loco

## Bridge

E

D

A



A-gain the morn-in's come, —

a - gain he's on the run. —

Sun-beams shin - in' through his hair. —

B

C♯m

A



Bet-ter not to have a care, —

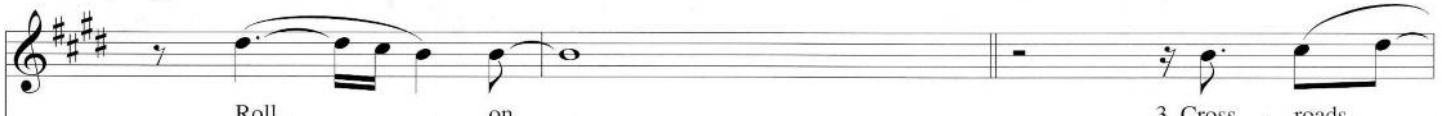
so pick up your gear and, gyp - sy, roll —

on. —

B

Verse

E



Roll — on. —

3. Cross - roads, —

loco

will you ev-er let him go, no, no, no,

Chorus  
 E F#m11 A Bm  
 or will you hide the dead man's ghost? Lord, or will he lie be-neath

C#m D E F#m G#m A  
 the plain, or will his spir-it fall a-way?

But I know \_ that he won't stay \_\_\_\_\_ with - out \_\_\_ Mel-is - sa. \_\_\_\_\_

*8va -*

\*Vol. swells

F#m11 Cmaj7 B

- Yes, I know \_ that he won't stay, \_ yeah, \_\_\_\_\_ with - out Mel-

*8va -* *loco*

E F#m11 Emaj7/G#

is - sa. \_\_\_\_\_ No, no,

*\* <<*

\*Vol. swells

F#m11

E

F#m11

E

just won't stay. Mm. \_\_\_\_\_

11 9 11 9 11 9 10 9 10 12 12 (12)

F#m11

Emaj7/G#

F#m11

8va -----

grad. release

12 14 12 14 12 14 12 14 12 14 14 (14) (14) (14) (14) 12

E

F#m11

*loco*

8va -----

1/2  
14 (14) 12 14 12 14 (14) 12 12 14 12 12 14 12 13 11 9 11 9

Emaj7/G#

F#m11

Musical score for Emaj7/G# and F#m11 chords. The top staff shows a treble clef, a key signature of four sharps, and a tempo of 120 BPM. The bottom staff shows a bass clef and a tempo of 100 BPM. The score consists of two measures of Emaj7/G# followed by two measures of F#m11. The bass line is indicated by numbers below the staff.

Emaj7/G# (Measures 1-2):  
11 9 11 9 11 9 11 11 9 11 9 11

F#m11 (Measures 3-4):  
9 9 11 9 11 9 11

E

F#m11

Emaj7/G#

Musical score for E, F#m11, and Emaj7/G# chords. The top staff shows a treble clef, a key signature of four sharps, and a tempo of 120 BPM. The bottom staff shows a bass clef and a tempo of 100 BPM. The score consists of three measures of E, one measure of F#m11, and three measures of Emaj7/G#. The bass line is indicated by numbers below the staff.

E (Measures 1-2):  
10 9 10 9

F#m11 (Measure 3):  
10 9 10 12 (12)

Emaj7/G# (Measures 4-5):  
14 12 14 12 12

*Begin fade*

F#m11

E

F#m11

Musical score for F#m11, E, and F#m11 chords. The top staff shows a treble clef, a key signature of four sharps, and a tempo of 120 BPM. The bottom staff shows a bass clef and a tempo of 100 BPM. The score consists of one measure of F#m11, one measure of E, and two measures of F#m11. The bass line is indicated by numbers below the staff. A 'loco' instruction is present above the second F#m11 measure.

F#m11 (Measure 1):  
14 14

E (Measure 2):  
16 (16) 14 12

F#m11 (Measures 3-4):  
14 12 13 11 9 9 11

*Fade out*

Emaj7/G#

F#m11

E

Musical score for Emaj7/G#, F#m11, and E chords. The top staff shows a treble clef, a key signature of four sharps, and a tempo of 120 BPM. The bottom staff shows a bass clef and a tempo of 100 BPM. The score consists of one measure of Emaj7/G#, one measure of F#m11, and one measure of E. The bass line is indicated by numbers below the staff. The score ends with a 'Fade out' instruction.

Emaj7/G# (Measure 1):  
9 7

F#m11 (Measure 2):  
9 11 9 9

E (Measure 3):  
9 9 9 11 9 9

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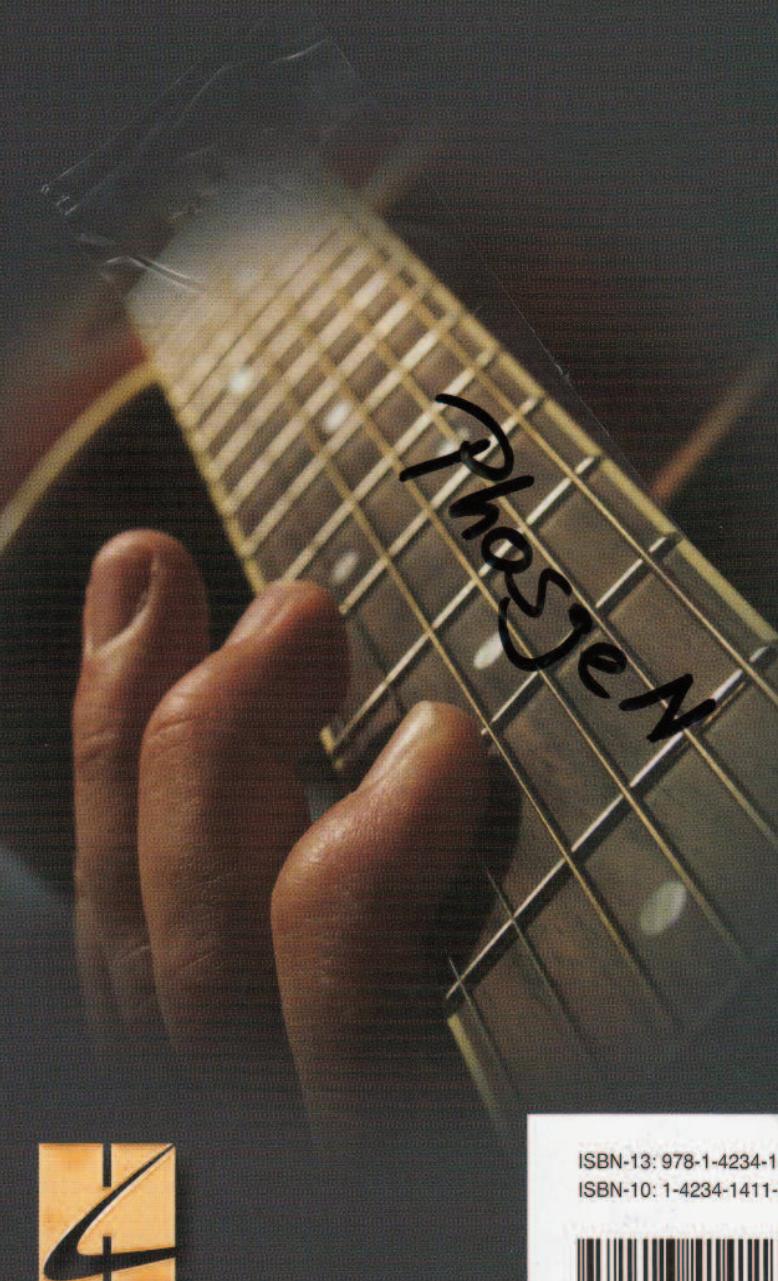
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