



# CLASSIC ROCK

FOR FINGERSTYLE GUITAR

18 GREAT HITS INCLUDING

ANGIE • DUST IN THE WIND • IMAGINE • LAYLA AND NEW KID IN TOW



HAL•LEONARD®

# CLASSIC ROCK

FOR FINGERSTYLE GUITAR

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# Angie

Words and Music by Mick Jagger and Keith Richards

## Intro

Slowly

Am

E7

Musical notation for the intro of "Angie". The top staff shows a treble clef, 4/4 time, and a piano dynamic (mp). The second staff shows a bass clef, 4/4 time, and a piano dynamic (p). The third staff is a guitar tablature (T-A-B) showing chords Am, E7, Am, E7, and Am.

Gsus4

F

F/C

Em

Musical notation for the verse of "Angie". The top staff shows a treble clef, 4/4 time, and a piano dynamic (p). The second staff shows a bass clef, 4/4 time, and a piano dynamic (p). The third staff is a guitar tablature showing chords Gsus4, F, F/C, and Em.

## Verse

Am

E7

G

Gsus2

B♭/F F

Musical notation for the verse lyrics "An - gie, An - gie, when will those clouds all dis-ap - pear?". The top staff shows a treble clef, 4/4 time, and a piano dynamic (p). The second staff shows a bass clef, 4/4 time, and a piano dynamic (p). The third staff is a guitar tablature showing chords Am, E7, G, Gsus2, B♭/F, and F.

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C Em7/B Am E7

An - gie, — An — gie,

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

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

G Gsus2 B♭/F F C G

where will it lead us from here? With no lov - ing in our souls and no

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

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

Dm7 Am C F G

mon - ey in our coats you can't say we're sat - is - fied. But

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

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

Am

E7

An - gie,

G Gsus2 B♭/F F C Em7/B Am

you can't say we nev-er tried. An - gie, you're

E7 G Gsus2 B♭/F F C

beau - ti - ful, but ain't the time we said good-bye?

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

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

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

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

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

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

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

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

# Dream On

Words and Music by Steven Tyler

## Intro

Moderately Slow

Em

Em7/D



Em6/C#

Cmaj7

T  
A  
B

## Verse

Em/B

B7

Em

Em

Em7/D

1. Ev - 'ry time that I  
2. Half my life's in

T  
A  
B

Em6/C#

C

Em

Em7/D

Em6/C#

C

look book's in the mir - ror,  
book's writ - ten pag - es,

all these lines lived and learned  
in my face from fools

get - tin' clear - er.  
and from sag - es.

T  
A  
B

*To Coda* ♪

Em Em7/D Em6 C/E Em Em7

The past is gone.  
You know it's

It went by like \_\_\_\_\_

Em6 C C#m B7

dusk to dawn. \_\_\_\_\_

Is - n't that the way?

C#m7b5 Cmaj7 B7 Cmaj7 C#7 B/D#

Ev - 'ry - bod - y's got their dues in life to pay. \_\_\_\_\_

Em

D

C

D

I know no - bod - y knows where \_\_ it comes and where \_\_ it goes. \_\_

Guitar tablature for the first section. The first four measures show chords Em, D, C, and D. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top. The tab shows the following fingerings: Em (0, 3), D (0, 0), C (3, 0), and D (0, 3, 3, 0, 3, 3). The next four measures show chords Em, D, C, and D. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top. The tab shows the following fingerings: Em (0, 3, 2, 5, 4, 5, 4), D (3, 2, 3, 2, 5, 4, 5, 4).

*D.S. al Coda*

Em

D

C

D

Em

Em7/D

I know it's ev- 'ry-bod-y's sin; you got to lose to know \_\_ how to win.

Guitar tablature for the D.S. al Coda section. The first four measures show chords Em, D, C, and D. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top. The tab shows the following fingerings: Em (0, 3, 3, 0, 3, 0), D (0, 3, 0, 2, 0, 2, 0, 2), C (2, 0, 0, 0, 0, 0), and D (2, 0, 0, 0, 0, 0).

*⊕ Coda*

Em6/C♯

Am6/C

Em

Em7

true.

All these things \_\_

Guitar tablature for the Coda section. The first measure shows chord Em6/C♯. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top. The tab shows the following fingerings: 0, 0, 0, 0, 2. The second measure shows chord Am6/C. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top. The tab shows the following fingerings: 3, 4, 2, 2. The third measure shows chord Em. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top. The tab shows the following fingerings: 0, 2, 3, 2, 0. The fourth measure shows chord Em7. The strings are numbered 6, 5, 4, 3, 2, 1 from bottom to top. The tab shows the following fingerings: 0, 0, 0, 0, 0.

**Em6/C#**                    **Cmaj7**                    **Chorus**  
**Em**                            **D**

come back to you. — Sing with me sing for the years, —

**C**                    **D**                    **Em**                    **D**  
 Sing for the laugh - ter sing for the tears.                    Sing with me if it's just for to - day, —

**C#m7b5**                    **C**                    **B7**  
 may - be to - mor - row — the good Lord will — take you a way.

Em

C

D

Dream on, \_\_\_\_\_ dream on, \_\_\_\_\_ dream on, \_\_\_\_\_ dream your-self a dream come

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

Em

true.

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

A7

B7

C

D

Em

Dream on, \_\_\_\_\_ dream on, \_\_\_\_\_ dream on, \_\_\_\_\_ dream un - til your dream comes true.

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

# Babe, I'm Gonna Leave You

Words and Music by Anne Bredon, Jimmy Page and Robert Plant

## Intro

Moderately Slow

Am

Am7/G

D/F#

The intro section consists of three staves. The top staff is a treble clef staff with a 4/4 time signature, showing a single note at Am, Am7/G, and D/F#. The middle staff is a bass clef staff with a 4/4 time signature, showing eighth-note patterns. The bottom staff is a guitar tab staff with a 4/4 time signature, showing fingerings (T=thumb, A=index, B=middle) for the strings.

## Verse

F

E

Am

Am7/G

1. Babe,

The verse section consists of three staves. The top staff is a treble clef staff with a 4/4 time signature, showing a single note at F, E, Am, and Am7/G. The middle staff is a bass clef staff with a 4/4 time signature, showing eighth-note patterns. The bottom staff is a guitar tab staff with a 4/4 time signature, showing fingerings for the strings.

D7/F#

F

E

Am

ba - by, ba - by, — I'm gon - na leave you.

The lyrics "ba - by, ba - by, — I'm gon - na leave you." are written below the treble clef staff. The middle staff is a bass clef staff with a 4/4 time signature, showing eighth-note patterns. The bottom staff is a guitar tab staff with a 4/4 time signature, showing fingerings for the strings.

Am7/G

D/F#

F

E

I said

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

Am

Am7/G

D/F#

ba

by,

you

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

know \_\_\_\_\_ I'm gon - na leave you.

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

D/F#

F

E

F

I'll leave you when the

E

F

E

sum - mer - time, \_\_\_\_\_ leave you when the sum - mer comes a -

Am

Am7/G

D7/F#

roll - in'.

Leave you when the

F6                    E                    Am                    Dm

sum - mer comes a - long.

Guitar tablature below:

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

3	1					
0	2	2	2	0	2	2

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

### Bridge

Am                    Am7                    Dm                    Am                    Am7                    Dm

Guitar tablature below:

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

### Verse

Am                    Am7/G                    D7/F#                    F6

2. Ba - by, —      ba - by, —      ba - by, —      ba - by, —      ba - by, —

Guitar tablature below:

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

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

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

Am

Am7/G

D7/F#

F6

I don't wan-na leave you.

I ain't jok-in' wo - man, I got to



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

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

Am

Am7/G

D/F#

F6

E

ram - ble.

Oh,

yeah,

A musical score for a single instrument, likely a guitar or ukulele. The top staff shows a melody line with various note heads and stems. The bottom staff is a guitar tablature (fretboard diagram) with six horizontal lines representing the strings. Fingerings are indicated above the tabs: 0, 2, 2, 2, 0, 2; 3, 2, 1, 0, 2, 1; 0, 2, 0, 0, 2; 1, 0, 1, 2, 2. The tab shows the left hand's position on the fretboard.

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

Am

Am7/G

D/F#

F6

E

ba - by ba - by, \_\_\_\_\_ I won't be there. Real - ly got to

A musical score for a single instrument, likely a guitar or ukulele. The top staff shows a melody line with various note heads and stems. The bottom staff is a guitar tablature (fretboard diagram) with six horizontal lines representing the strings. Fingerings are indicated above the tabs: 2, 1, 0, 3, 3; 1, 0, 2, 2, 2; 2, 0, 2, 0, 2, 0; 1, 3, 2, 0, 1, 3, 1. The tab shows the left hand's position on the fretboard.

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

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

F E F E

ram - ble.

I can hear it call-in' me the way it

Am D7/F# F6 E Am

used to do.

I can hear the call - in' me back home.

### Outro

Dm Am Am7 Dm Am

# Brown Eyed Girl

Words and Music by Van Morrison

Moderately

Music staff 1: Treble clef, key signature of A major (two sharps). Measures A, D, A, E.

Music staff 2: Treble clef, key signature of A major (two sharps). Dynamics: *mf*. Measures A, D, A, E.

Guitar tab 1: Standard tuning (EADGBE). Measures A, D, A, E.

Verse

A

D

A

E

Music staff 1: Treble clef, key signature of A major (two sharps). Measures A, D, A, E.

Lyrics: 1. Hey, where did we go?  
2., 3. See Additional Lyrics

Music staff 2: Treble clef, key signature of A major (two sharps). Measures A, D, A, E.

Guitar tab 1: Standard tuning (EADGBE). Measures A, D, A, E.

Music staff 1: Treble clef, key signature of A major (two sharps). Measures A, D, A, E.

Lyrics: down in the hol - low. Play - in' a new \_\_ game.

Music staff 2: Treble clef, key signature of A major (two sharps). Measures A, D, A, E.

Guitar tab 1: Standard tuning (EADGBE). Measures A, D, A, E.

Laugh-ing and a - run - ning,      hey, — hey.

Skip - ping and a

Guitar tablature showing three measures of chords and strumming patterns. The first measure shows an open position A chord. The second measure shows a D chord. The third measure shows an open position A chord. The tablature includes fingerings (e.g., 2, 0, 0, 0) and strumming patterns (e.g., down-up-down-up).

jump - ing      in the mist - y morn - ing      fog — with

Guitar tablature showing three measures of chords and strumming patterns. The first measure shows an open position E chord. The second measure shows an A chord. The third measure shows a D chord. The tablature includes fingerings (e.g., 0, 0, 0, 0, 0, 0) and strumming patterns (e.g., down-up-down-up).

Chorus

our      hearts a-thump - ing and you,      my brown — eyed

Guitar tablature showing three measures of chords and strumming patterns. The first measure shows an open position E chord. The second measure shows a D chord. The third measure shows an open position E chord. The tablature includes fingerings (e.g., 2, 0, 2, 2, 2, 0, 2, 2) and strumming patterns (e.g., down-up-down-up).

A F#m D E

girl. You, my brown eyed

1. A E 2. A E

girl. Do you re-mem-

**Bridge**

A D

ber when we used to sing? Sha, la, la, la, la, la,

A E A D

To Coda  $\oplus$

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

A E A

$\oplus$  Coda

A

Additional Lyrics

2. Whatever happened to Tuesday and so slow  
Going down the old mine with a transistor radio  
Standing in the sunlight laughing  
Hiding behind a rainbow's wall  
Slipping and a-sliding  
All along the water fall with you...

3. So hard to find my way, now that I'm all on my own  
I saw you just the other day, my, how you have grown  
Cast my memory back there, Lord  
Sometime I'm overcome thinking 'bout  
Making love in the green grass  
Behind the stadium with you...

# Dreams

Words and Music by Stevie Nicks

## Intro

Moderately

Piano/Keyboard Staff:  
G A G A  
mf

Guitar Staff:  
T A B  
0 0 0 | 2 2 2 | 0 0 0 | 2 2 2  
3 3 3 3 | 0 0 0 0 | 3 3 3 3 | 0 0 0 0

## Verse

Piano/Keyboard Staff:  
G A G A  
1. Now, here you go a - gain, — you say you want — your free - dom.  
2. Now, here I go a - gain, — I see the crys - tal vi - sions.

Guitar Staff:  
0 3 0 | 2 0 3 0 3 | 0 3 0 0 | 0 2 0 2  
3 3 3 3 | 0 2 0 2 | 3 3 3 3 | 0 0 0 0

Well, who am I  
keep my

I to keep — you down?  
vi - sions to — my - self.

Piano/Keyboard Staff:  
G A G A  
Well, who am I  
keep my

Guitar Staff:  
0 3 0 | 2 0 3 0 0 | 0 0 0 | 2 2 2  
3 3 3 3 | 0 2 0 2 | 3 3 3 3 | 0 0 0 0

G A G A

It's on - ly right \_\_\_\_\_ that you \_ should play the way \_ you feel it.  
It's on - ly me \_\_\_\_\_ who wants \_ to wrap a - round your dreams. And

lis - ten care - ful - ly \_\_\_\_\_ to the sound \_\_\_\_\_ of your lone - li - ness, like a  
have you an - y dreams you'd like to sell? Dreams of lone - li - ness, like a

heart - beat, drives you mad, \_\_\_\_\_ in the still - ness of re - mem - ber - ing \_\_\_\_\_ what you had  
heart - beat, drives you mad, \_\_\_\_\_ in the still - ness of re - mem - ber - ing \_\_\_\_\_ what you had

heart - beat, drives you mad, \_\_\_\_\_ in the still - ness of re - mem - ber - ing \_\_\_\_\_ what you had  
heart - beat, drives you mad, \_\_\_\_\_ in the still - ness of re - mem - ber - ing \_\_\_\_\_ what you had

G A G A

— and what you lost —  
 and what you lost — and what you had —  
 and what you had —

G A G A

— and what you lost. — } and what you lost. — } Oh,

### Chorus

Gmaj7 A G A6

thun - der on - ly hap - pens when it's rain - ing.

Gmaj7

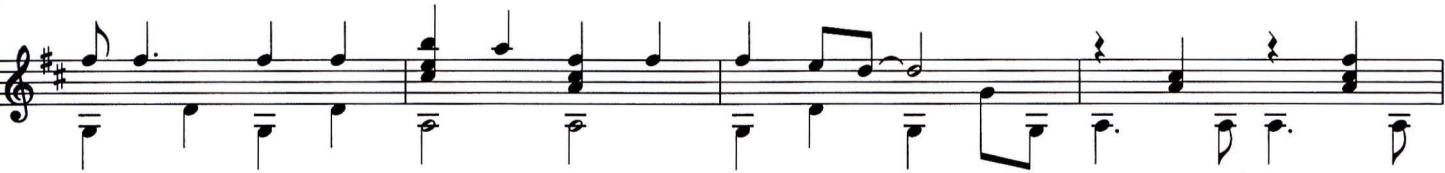
A

A6

Gmaj7

A6

Play - ers on - ly love you when they're play - ing. — Say,



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

Gmaj7

A6

G

A

women, they will come and they will go. —



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

Gmaj7

A

A6

G

To Coda ⊕

When the rain — wash - es you clean, you'll know. —



2 2 2 | 2 7 5 2, 2 | 2 0 3 | 2 2 2  
0 3 0 | 0 6 0 | 0 0 | 0 0

A                    A6                    Gmaj7                    A

You'll know. \_\_\_\_\_

Guitar tablature:

2	2	2	0
0	0	0	0

2	0	3	0
3	3	3	3

2	2	2	0
0	0	0	0

*Coda*

A                    G                    A                    A6

You'll know. \_\_\_\_\_ You will

Guitar tablature:

2	2	2	0
0	0	0	0

0	3	0	0
3	3	3	3

2	2	2	0
0	0	0	0

G

know. \_\_\_\_\_ Oh, \_\_\_\_\_ you'll know. \_\_\_\_\_

Guitar tablature:

0	3	0	0
3	3	3	3

10	9	7	5
9	6	0	0

0	3	0	0
3	3	3	3

# Dust in the Wind

Words and Music by Kerry Livgren

## Intro

Moderately

C

Cmaj7

Csus2

C

The intro section consists of two staves. The top staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). It features a repeating eighth-note pattern across three measures. The bottom staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp (F#). It features a repeating eighth-note pattern across three measures. The first measure includes dynamic markings *mp*.

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

Am

Asus4

Am

Asus4

1. I

The verse section starts with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). It features a repeating eighth-note pattern across four measures. The bottom staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp (F#). It features a repeating eighth-note pattern across four measures.

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

## Verse

C

G/B

Am

G

Dm

close  
2. Same  
3. Don't

my  
old  
hang

eyes  
song.  
on.

on - ly for a mo - ment, and the  
Just a drop of wa - ter in the  
Noth - ing lasts for - ev - er but the

The lyrics are aligned with the chords above them. The first line of lyrics corresponds to the C chord, the second to G/B, the third to Am, and the fourth to G. The fifth line corresponds to Dm. The bottom staff shows a bass clef, a 4/4 time signature, and a key signature of one sharp (F#). It features a repeating eighth-note pattern across four measures.

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

Am C G/B Am

mo - ment's gone.  
end - less sea.  
earth and sky.

All All my we dreams  
It slips a do way.

Guitar tablature showing three measures of chords and strumming patterns. The first measure is Am, the second is C, and the third is G/B. The strumming pattern consists of eighth-note chords.

*To Coda* ⊕ Chorus D/F#

G Dm Am Am/G D/F#

pass be - fore my eyes, a cu - ri - os - i - ty.  
crum-bles to the ground though we re - fuse to see.  
All your mon - ey won't an - oth - er min - ute buy.

Dust in the

Guitar tablature showing a measure of eighth-note chords followed by a measure of sixteenth-note chords. The chords are G, Dm, Am, Am/G, and D/F#.

Guitar tablature showing a measure of eighth-note chords followed by a measure of sixteenth-note chords. The chords are G, Dm, Am, Am/G, and D/F#.

1.

Am Am/G D/F# G Am

wind. All they are is dust in the wind.

Guitar tablature showing a measure of eighth-note chords followed by a measure of sixteenth-note chords. The chords are G, Dm, Am, Am/G, and D/F#.

Guitar tablature showing a measure of eighth-note chords followed by a measure of sixteenth-note chords. The chords are G, Dm, Am, Am/G, and D/F#.

2.

## Bridge

D/F# G Am G/A

All we are is dust in the wind.

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

F/A

Am

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

G/A

F/A

F6/A

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

C Cmaj7 C

D.S. al Coda

Am Asus2 Asus4 Am

⊕ **Coda**  
Chorus

D7/F# G Am Am/G

Dust in the wind.

D/F# G Am Am/G D7/F# G

All we are is dust in the wind.

Dust in the

Am Am/G D7/F# G Am Asus2

wind. All we are is dust in the wind.

### Outro

Asus4 Am Am Asus2 Asus4 Am

# Every Breath You Take

Words and Music by Sting

## Intro

Moderately

G

Em

The intro section starts with three blank measures in G major. It then begins with a sixteenth-note pattern in 4/4 time, marked *mf*. This is followed by a guitar tablature showing strings T, A, and B with fingerings: 0, 0, 0; 2, 0, 2; 0, 0, 0; 2, 0, 2; 0, 2, 4; 2, 0, 4, 2, 4.

C

D

G

The music then transitions to a section labeled C, D, and G, which consists of three measures of silence followed by a sixteenth-note pattern. This is followed by a guitar tablature with fingerings: 0, 2, 4, 2, 0; 0, 3, 0, 1, 0, 0; 0, 2, 2, 0, 2, 1, 3; 0, 0, 0, 2, 0, 2.

## Verse

G

Em

1. Ev - 'ry breath you \_\_ take, ev - 'ry move you \_\_ make,

The verse section begins with a two-measure pattern in G major, followed by a sixteenth-note pattern. This is followed by a guitar tablature with fingerings: 0, 1, 0; 2, 0; 0, 2, 0, 2; 0, 1, 0; 2, 0; 0, 2, 4, 2, 0, 4, 2, 4.

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C                      D                      Em

ev - 'ry bond - you break, — ev - 'ry step - you take, — I'll be watch - ing you.

**Verse**

D                      G                      Em

2. Ev - 'ry sin - gle \_\_ day, ev - 'ry word you \_\_ say,

C                      D                      G

ev - 'ry game - you play, — ev - 'ry night - you stay, — I'll be watch - ing you.

## Chorus

**S**

G C C7/B<sub>b</sub> Am7 G

Oh, can't you see  
you be-long to me?

**A7****D**

How my poor heart aches  
with ev - 'ry step you take.

## Verse

G/D G Em

3. Ev - 'ry move you make,  
ev - 'ry vow you break,

C D Em



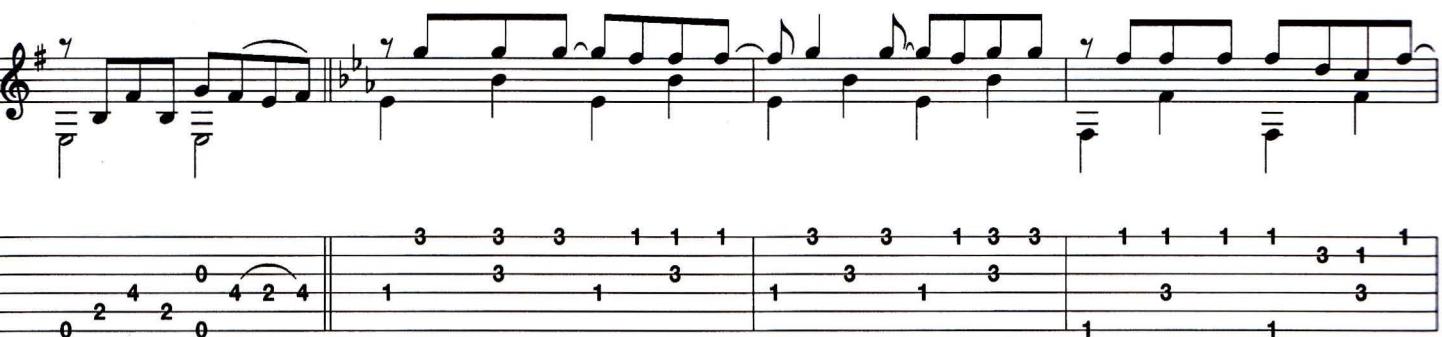
ev - 'ry smile\_ you fake, \_\_ ev - 'ry claim\_ you stake, \_\_ I'll be watch - ing you.


**Bridge**

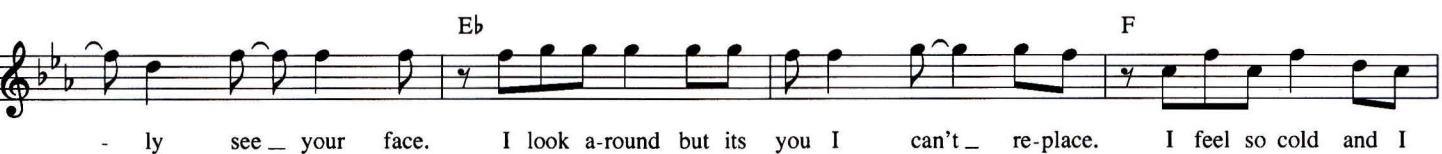
Eb

F

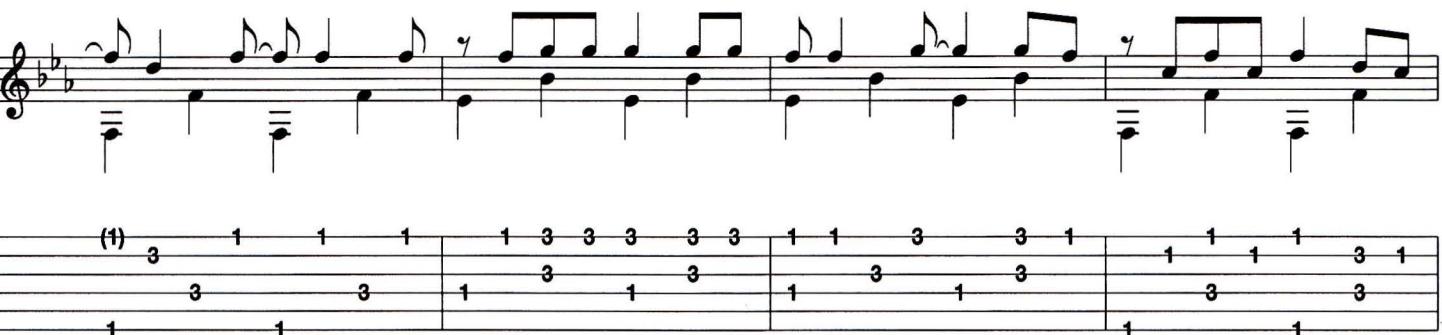
Since you've gone\_ I been lost \_ with - out \_\_\_\_ a trace. I dream at night, I can on -



Eb F



- ly see \_ your face. I look a-round but its you I can't\_ re-place. I feel so cold and I



E♭

long for your — em - brace. I keep cry - ing ba - by, ba - by, please. —

**Interlude**

Em

*D.S. al Coda***Chorus**

G

Oh, can't you —

*Coda*

Outro

Em

C

Ev - 'ry move — you make, — ev - 'ry step — you take, —

0 2 0 0 1 2      0 2 0 3 3 2

0 0 1 0 0 2      0 2 1 0 0 2

D

Em

— I'll be watch - ing you.

(2) 0 2 0 0 0 0      0 2 4 2 0 4 2 4

0 2 4 2 0 4 2 4      0 2 4 2 0 4 2 4

D

G

I'll be watch - ing you.

0 1 0 2      0 2 0 2 3

0 1 0 2      0 2 0 2 3

# Fire and Rain

Words and Music by James Taylor

## Intro

Slowly

D

Am7

G

D

The intro section starts with a D chord (three eighth notes) followed by a Am7 chord (two eighth notes). This is followed by a G chord (one eighth note) and a D chord (one eighth note). The tablature shows the guitar strings with fingerings: T (10), A (11), B (0), T (10), A (11), B (0), 8, 8, 9, 9, 0, 5, 7, 5, 7, 5, 0, 7, 0, 7.

The verse section starts with a D chord (three eighth notes) followed by an A chord (one eighth note). This is followed by a Csus2 chord (two eighth notes) and a C chord (one eighth note). The tablature shows the guitar strings with fingerings: 5, 5, 5, 5, 5, 5, 0, 0, 3, 0, 0, 3, 0, 0, 1, 0, 0, 1.

## Verse

D

Am7

G

D

D

A

1. Just yes-ter-day morn-ing they let me know you were gone,  
2. Look down up-on me Je-sus, you've got help me make a stand.

Su - san, the plans they made out an  
You've just got to see me through an -

The second line of the verse continues with a D chord (one eighth note), followed by a Am7 chord (two eighth notes), a G chord (one eighth note), and a D chord (one eighth note). The tablature shows the guitar strings with fingerings: 2, 2, 2, 2, 3, 5, 5, 3, 7, 0, 5, 0, 5, 7, 7, 7, 7, 7, 7, 5, 5, 7, 5, 5, 3, 2.

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Csus2

D

Am7

G

D

end to you. —  
oth - er day. —

I walked out this morn - ing and I wrote down this song.  
My bod - y's ach - ing and my time is at hand

Fretboard fingerings for the first two measures of the verse:

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

D

A

Csus2

I just can't re - mem - ber who to send it to. —  
and I won't make it an - y oth - er way. —

Fretboard fingerings for the first two measures of the middle section:

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

Fretboard fingerings for the second two measures of the middle section:

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

## Chorus

G

G/F#

Em

A

D

I've seen fire and I've seen rain.

I've seen

Fretboard fingerings for the first two measures of the chorus:

0	0	7	0	7	0	7	5	3	5	7	7
4	4	7	7	0	7	0	4	4	0	7	7

A musical score for a vocal performance. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The melody is in soprano range. The lyrics are:

sun - ny days that I thought would nev - er end.  
I've seen

The chords are indicated above the staff: G, G/F#, Em, A, D.

The image shows a musical score for a six-string guitar. The top half contains two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. The upper staff features a rhythmic pattern of eighth-note pairs followed by quarter notes. The lower staff consists of eighth-note chords. The bottom half provides a tablature for each string, with numbers indicating the frets to be played. The tablature is organized into measures separated by vertical bar lines. The first measure starts at the 7th fret of the 6th string and moves down to the 0th fret. The second measure starts at the 0th fret and moves up to the 7th fret. The third measure starts at the 7th fret and moves down to the 0th fret. The fourth measure starts at the 0th fret and moves up to the 5th fret. The fifth measure starts at the 5th fret and moves down to the 3rd fret. The sixth measure starts at the 3rd fret and moves up to the 2nd fret. The seventh measure starts at the 2nd fret and moves down to the 0th fret. The eighth measure starts at the 0th fret and moves up to the 3rd fret. The ninth measure starts at the 3rd fret and moves down to the 2nd fret. The tenth measure starts at the 2nd fret and moves up to the 3rd fret. The eleventh measure starts at the 3rd fret and moves down to the 2nd fret. The twelfth measure starts at the 2nd fret and moves up to the 3rd fret. The thirteenth measure starts at the 3rd fret and moves down to the 2nd fret. The fourteenth measure starts at the 2nd fret and moves up to the 3rd fret. The fifteenth measure starts at the 3rd fret and moves down to the 2nd fret. The sixteenth measure starts at the 2nd fret and moves up to the 3rd fret.

A musical score for 'Lonesome Valley Blues' featuring a single melodic line on a treble clef staff. The score includes lyrics at the bottom and chords above the staff: G, G/F#, Em, A, D. The lyrics are: lone - ly times when I could not find a friend. But I.

C G/B Am D

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

The image shows a musical score for a six-string guitar. The top half contains two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. The upper staff features a continuous eighth-note pattern. The lower staff has a more complex pattern with eighth and sixteenth notes. The bottom half of the image displays the corresponding tablature for each staff. The treble clef staff's tablature consists of six horizontal lines representing the strings, with numbers indicating fingerings: 3, 3, 3, 3, 2, 3; 0, 0, 2, 2, 0, 0. The bass clef staff's tablature also has six horizontal lines for strings, with fingerings: 3, 2, 0, 2, 0, 0. Vertical bar lines divide the tablature into measures.

# Free Bird

Words and Music by Allen Collins and Ronnie Van Zant

## Intro

Slowly

C

Em/B

Am

Am/G

F



## Verse

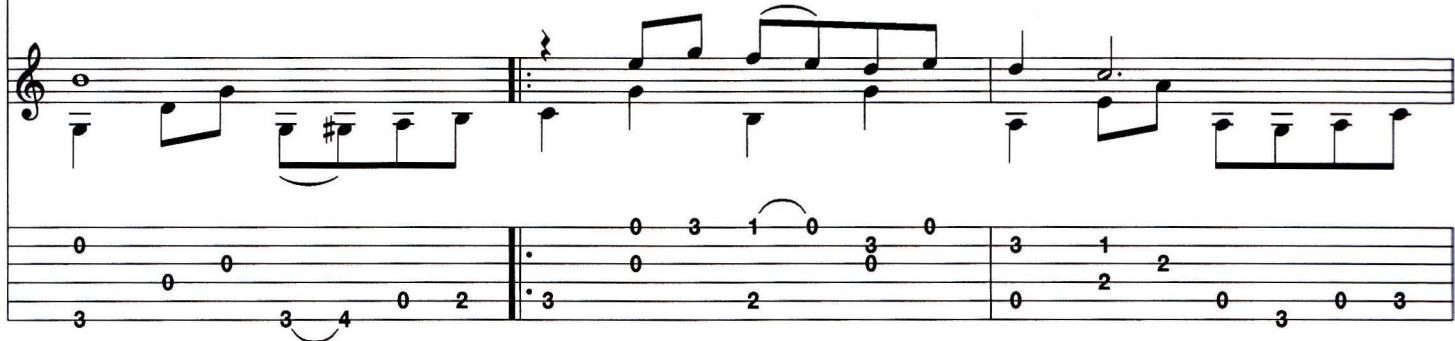
G

C

C/B

Am

1. If I leave here to - mor - row,  
2. Bye, bye ba - by, its been a sweet love



Bb

F

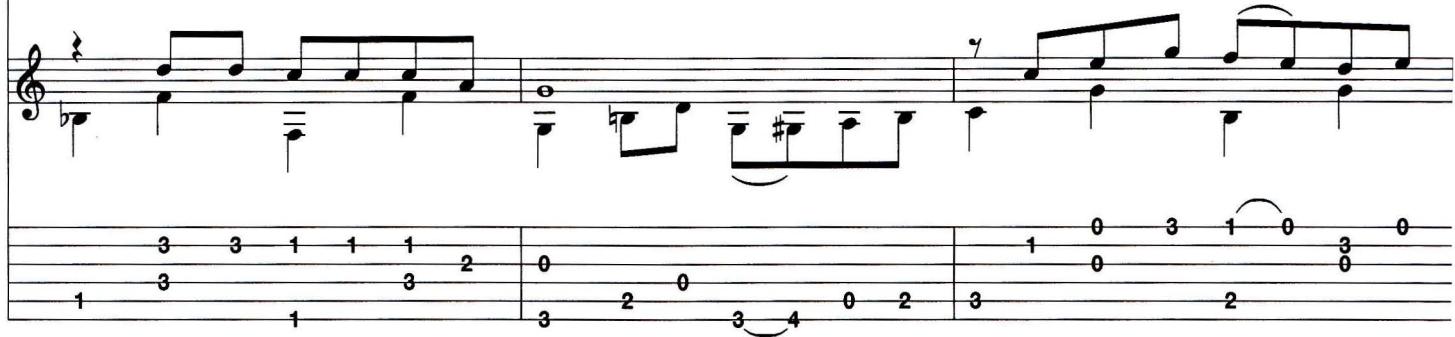
G

C

C/B

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

For I must be trav' - ling  
But, please don't take it so



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Am                      B♭                      F                      G

on now  
bad - ly                      'cause there's too man-y plac-es I've got to see.  
'cause the Lord                      knows I'm to blame. }

Guitar tablature for the first section:

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

C                      C/B                      Am                      B♭                      F                      G

But, if I stayed here with you, girl,                      things just could n't be the same.

Guitar tablature for the second section:

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

C                      C/B                      Am                      B♭                      F                      G

'Cause I'm as free \_ as a bird now,                      and this bird you can-not change.

Guitar tablature for the third section:

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

B<sub>b</sub> F G B<sub>b</sub> F

And this bird you can - not change.

And this bird you can - not

G 1. B<sub>b</sub> F G

change.

Lord knows I can't change.

2. B<sub>b</sub> F G B<sub>b</sub> F G

Lord knows I can't change.

Lord help me, I can't change.

# Free Fallin'

Words and Music by Tom Petty and Jeff Lynne

## Intro

Moderately

T 0 1 1  
A 0 1 0  
B 3 3

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

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

## Verse

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

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

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

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

A musical score for a piano/vocal/guitar arrangement. The key signature is A major (no sharps or flats). The vocal line starts with a C major chord, followed by a Csus4 chord over the word 'bout'. The lyrics 'El - vis,' are sung during this section. The vocal line then moves to a C major chord, followed by another Csus4 chord over the words 'loves hors - es, \_\_\_\_\_. The vocal line ends on a C major chord over the word 'her'.

A musical score for guitar. The top part shows a melodic line with sixteenth-note patterns and eighth-note chords. The bottom part shows the corresponding fingerings on a six-string guitar neck, with numbers indicating which string to play and '0' indicating an open string.

Melody Fingerings:

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

Musical score for the first two lines of the song. The vocal line starts on C, moves to Csus4, then back to C, then to Csus4 again. The lyrics 'boy-friend' and 'too.' are written below the notes.

A musical score for piano in G major, featuring a treble clef and a common time signature. The score consists of two staves. The upper staff shows a melody line with various note values (eighth and sixteenth notes) and rests. The lower staff shows a harmonic bass line with sustained notes and occasional eighth-note chords. Measure 11 concludes with a half note in the upper staff and a half note in the bass staff. Measure 12 begins with a quarter note in the upper staff followed by a sixteenth-note pattern, and continues with a half note in the upper staff and a half note in the bass staff.

Fretboard diagram for the first measure of a guitar solo. The first six strings show notes at the 1st, 2nd, and 3rd frets. The 7th string shows notes at the 3rd and 0th frets.

Verse

A musical score for a vocal part. The score consists of two staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It features six measures of music with the following chords: C, Csus4, C, Csus4, C, and Csus4. The bottom staff shows lyrics corresponding to the music: "long vam day, \_\_ liv - in' in Re - se - da; there's a free - way \_\_ pires \_\_ walk - in' through the val - ley; move west down \_\_ Ven -". The lyrics are aligned with the chords in a repeating pattern.

A musical score for piano. The top staff uses a treble clef and consists of six measures. The first measure has a dotted quarter note followed by an eighth note and a sixteenth note. The second measure has a sixteenth-note grace note before a quarter note. The third measure has a sixteenth-note grace note before a quarter note. The fourth measure has a sixteenth-note grace note before a quarter note. The fifth measure has a sixteenth-note grace note before a quarter note. The sixth measure has a sixteenth-note grace note before a quarter note. The bottom staff uses a bass clef and consists of six measures. It provides harmonic support with sustained notes and occasional eighth-note chords.

Fretboard diagram for guitar string 6, showing a scale pattern across six frets. The notes are indicated by numbers above the strings:

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

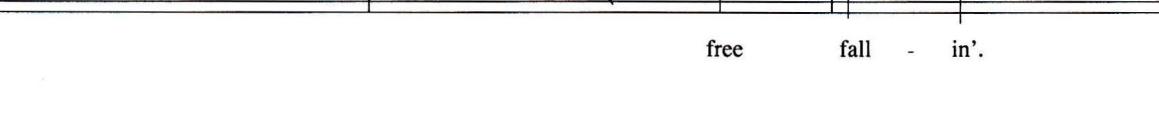
C Csus4 C Csus4  
 run - nin' through the yard. I'm a bad boy, \_\_\_\_\_ I  
 tu - ra Boul - e - vard. All the bad boys \_\_\_\_\_ are

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

C Csus4 C Csus4 C Csus4  
 don't e - ven miss — her. I'm a bad boy — for break - ing her heart. — } Now I'm  
 stand - ing in the sha - dows. And the good girls — are home with brok - en hearts.

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

## Chorus

C                    Csus4                    C                    Csus4                    C                    Csus4  


free,  
 free fall - in'.

C Csus4 C Csus4 C Csus4

Yeah, I'm free, \_\_\_\_\_ free

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

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

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

1. 2.

C Csus4 C Csus4 C Csus4

fall - in'. 3. Now all the

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

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

**Outro**

C Csus4 C Csus4 C

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

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

# Imagine

Words and Music by John Lennon

## Intro

Slowly

G

Gmaj7

C

Sheet music and TAB for the intro of "Imagine". The music is in G major, 4/4 time. The intro consists of a simple harmonic progression: Gmaj7 - C. The guitar part features a steady eighth-note strumming pattern. The TAB shows the corresponding fingerings: T (3), A (0), B (3) for the first measure, followed by a bar line, then T (0), A (0), B (0) for the second measure.

## Verse

Sheet music and TAB for the verse of "Imagine". The verse begins with a G chord, followed by a Gmaj7 chord, then a C chord. The lyrics are: "Im - a - gine there's no hea - ven. — coun - tries. — It's eas - y if It is - n't hard". The guitar part continues with a steady eighth-note strumming pattern. The TAB shows the corresponding fingerings: T (3), A (0), B (3) for the first measure, followed by a bar line, then T (0), A (0), B (0) for the second measure.

you try. —  
to do. —

G No hell — be - low us, —  
Not hing to kill — or die for, —

Sheet music and TAB for the continuation of the verse of "Imagine". The music continues with the Gmaj7 and C chords. The lyrics are: "you try. — to do. — No hell — be - low us, — Not hing to kill — or die for, —". The guitar part continues with a steady eighth-note strumming pattern. The TAB shows the corresponding fingerings: T (2), A (0), B (0) for the first measure, followed by a bar line, then T (0), A (0), B (0) for the second measure.

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C Csus4 C Csus4 C Csus4

Yeah, I'm free, \_\_\_\_\_ free

Guitar tablature (bottom staff):

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

Guitar tablature (middle staff):

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

Guitar tablature (bottom staff):

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

C Csus4 C Csus4 C Csus4

fall - in'.

3. Now all the

Guitar tablature (bottom staff):

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

Guitar tablature (middle staff):

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

Guitar tablature (bottom staff):

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

### Outro

C Csus4 C Csus4

Guitar tablature (bottom staff):

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

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C Csus4 C Csus4

cra - zy 'bout El - vis, loves hors - es, \_\_\_\_\_ her

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

C Csus4 C Csus4 C Csus4

boy - friend too. \_\_\_\_ 2. It's a

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

**Verse**

C Csus4 C Csus4 C Csus4

long day, — liv - in' in Re - se - da; there's a free - way —  
vam - pires - walk - in' through the val - ley; move west down - Ven -

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

C

Csus4

C

Csus4

run - nin' through the yard.  
tu - ra Boul - e -

I'm a bad  
All the bad

boy, \_\_\_\_  
boys \_\_\_\_

I  
are



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

C Csus4 C Csus4 C Csus4

don't e - ven miss \_\_ her. I'm a bad  
stand - ing in the sha - dows. And the good

boy \_\_  
girls \_\_

for break - ing her heart. \_\_  
are home with brok - en hearts. } Now I'm



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

## Chorus

C

Csus4

C

Csus4

C

Csus4

free,

free fall - in'.



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

C Csus4 C Csus4 C Csus4

Yeah, I'm free, \_\_\_\_\_ free

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

3 0 0 3 | 3 3 | 3 3

fall - in'. 3. Now all the

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

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

**Outro**

C Csus4 C Csus4 C

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

# Imagine

Words and Music by John Lennon

## Intro

Slowly

G

Gmaj7

C

**TAB**

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

## Verse

G

Gmaj7

C

G

Gmaj7

1. Im - a - gine there's no hea - ven. — coun - tries. — It's eas - y if It is - n't hard

C  
you try. —  
to do. —

G  
No hell —  
Not h - ing to kill —  
be - low us, —  
or die for, —

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G Gmaj7 C Em

a - bove us on - ly sky. — Im - ag - ine all the  
and no re - li - gion too. — Im - ag - ine all the

Am C/G D G D7

peo - ple liv - ing for to the - day. Ah. \_\_\_\_\_  
peo - ple shar - ing all the world. You \_\_\_\_\_

1. G Gmaj7 2. G D

— 2. Im - ag - ine there's no — You may say — I'm a

G B7 C D

dream - er, but I'm not the on - ly one. —

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

G B7 C D

I hope some day you'll

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

G B7 C D G

join us and the world will live as one.

3 3 2 2 0 0 3 3 5 7 5 8 5 7 3 3 0 0 2 0 0 3  
0 0 2 1 2 0 0 2 0 0 3 3 0 0 2 0 0 3

# Layla

Words and Music by Eric Clapton and Jim Gordon

**Intro**

Easy Swing (  $\text{D}_\text{m}$  =  $\text{G}_\text{m}$  )

Treble Staff Chords: Dm, Bb, C, Dm

Bass Staff Fingerings: T (1), A (0), B (3); T (1), A (0), B (3); T (0), A (3), B (3); T (0), A (3), B (1); T (0), A (3), B (1); T (0), A (3), B (0); T (0), A (3), B (3)

Dm                      Bb                      1. C                      Dm                      2. C                      N.C.

Treble Staff Chords: Dm, Bb, C, Dm

Bass Staff Fingerings: 1 (0), 0 (3), 3 (3); 0 (0), 3 (3); 0 (3), 1 (1), 1 (3), 3 (3); 0 (0), 3 (3); 0 (0), 3 (3), 0 (3)

**Verse**

C#m

G#

C#m

1.What will you do when you get lone - ly? \_\_\_\_\_  
2.Tried to give you con - so - la - tion, \_\_\_\_\_  
3.Make the best of the sit - u - a - tion \_\_\_\_\_

No one wait - ing by your  
your old man won't let you  
b'fore I fi - n'ly go in

Treble Staff Chords: C#m, G#, C#m

Bass Staff Fingerings: . 2 2 2 2 0 1 4; 6 5 6 4; 4 2 2 2 0 5 4



1., 2.

C B♭ C

N.C.

(♯♯♯)

dar - ling, won't you ease my wor - ried mind?

3.

Dm C B♭ C Dm C B♭

mind? Lay - la, you've

C Dm C Dm C B♭ C Dm

got me on my knees. Lay - la, I'm beg - ging, dar - ling, please. Lay -

Dm C B♭ C Am Dm

la, dar - ling, won't you ease my wor - ried mind?

# Just The Way You Are

Words and Music by Billy Joel

Drop "D" Tuning:

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

## Intro

Moderately

## Verse

C/G                    Gm7                    D/F#                    Bm7  
 — (Uh, don't i - mag - ine                    you're too fa - mil - iar.  
 — I took the good \_ times,                    I'll take the bad \_ times.  
 — I could - n't love — you                    an - y bet - ter.

The musical score consists of three staves. The top staff is a vocal line with lyrics and chords C/G, Gm7, D/F#, and Bm7 above the notes. The middle staff is a piano/vocal line with chords and a bass line. The bottom staff is a guitar tablature with a six-string grid and corresponding numbers (7, 5, 3, 0, 2, 3, 2, 5, 9, 10, 7, 7) indicating fingerings.

1. Bm7/E E7 G/A A13**9**

And I don't see you an - y - more. — 2.I

7 9 10 9 7 7 5 4 3 4 5 2 5 0 5 0 .

2. G/A

*To Coda*  $\oplus_D$

I'll take you just the way — you are.  
I love you just the way — you are.

*last time, D.S. (2nd ending) Chorus  
al Coda*

Gm6/D      D      G/D      G      A7

I need to know that you will al-

7 7 8      7 8 7      0      0 7 11 9      7 10 8 10

0      0      5      0

F#m7      B7      Em7      A7      D

ways be \_\_\_\_\_ the same old some-one that I \_\_\_\_\_

(10) 9 10 9 7      7 8 7      0 3 7 5      3 2 0 2

11 9 8      9 9 8      0 4 7 6      4 2 0 2

9      9 2

C      Bb      C

\_\_\_\_\_ knew. Ah, \_\_\_\_\_ what will it take till you be - lieve -

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

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

Am7      D7      Gm7

in me \_\_\_\_\_ the way that I \_\_\_\_\_

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

*D.S. al 2nd Ending*

C7 G/A

— be - lieve — in — you. 3. I —

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

*Coda* B<sub>b</sub> C/B<sub>b</sub> Am7

(10) 10 10 8 11 8 8 9 8 8 11 8 10 7 9 8 9 7 0 7

D7 Gm7 G/A D

10 8 6 5 3 3 3 5 4 3 0 2 3 2 0 0

*Additonal Lyrics*

- 4 . I don't want clever conversation.  
 I never want to work that hard. Mmm...  
 I just want someone that I can talk to,  
 I want you just the way you are.

# New Kid in Town

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

## Intro

Moderately

E

B7

TABULATURE (BASS STAFF):

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

A

B7

E

TABULATURE (BASS STAFF):

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

## Verse

E

B7

E

F#m7

B7

1. There's talk on the street; — it sounds so fa - mil - iar.  
2. You look in her eyes; — the mu - sic be - gins to play.

TABULATURE (BASS STAFF):

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

F#m7 B7 A B7 E  
 Great ex - pec - ta - tions,  
 Hope - less ro - man - tics,  
 ev - 'ry - bod - y's watch - ing you.  
 here \_\_\_\_ we go a - gain.

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

F#m7 B7  
 Peo - ple you meet, — they all seem to know you. —  
 But af - ter a while, — you're look - ing the oth - er way.

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

F#m7 B7 A B7  
 It's those E - ven your old friends treat you like your that  
 rest less hearts

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

Chorus

E                    G#sus4            G#            C#m            F#

some - thing new.  
nev - er mend.

John - ny-come - late - ly,  
John - ny-come - late - ly,

Guitar Tab Chords:

0	0	0	0
0	2	0	4

6	4	4	5
4	4	4	4

4	6	4	5
4	4	6	6

4	2	3	2
2	4	2	4

Guitar Tab Fingerings:

the new kid in town.	the new kid in town.
----------------------	----------------------

4	6	6	4	5
2	4	2	4	

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

4	2	2	3	2	3
2	4	2	4		

1.                    2.

F#m            B7            F#m7

so don't — let them down.

when you're not a -

Guitar Tab Chords:

2	0	0
2	2	1

0	1	2	2	4
2	1	2	1	2

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

B7 E A

round? \_\_\_\_\_

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

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

**Bridge**  
B7 E

There's so man - y things you should have told \_\_\_\_\_ her.

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

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

B7 C#m F#

Just night af - ter night you're will - ing to hold \_\_\_\_\_ her, just hold \_\_\_\_\_ her.

2 0 0 2 4 | 4 0 5 4 2 | 7 5 5 6 5 | 4 2 2 4 3 2  
2 1 2 2 | 2 4 | 4 6 4 6 | 2 4 2

2 0 0 2 4 | 4 0 5 4 2 | 7 5 5 6 5 | 4 2 2 4 3 2  
2 1 2 2 | 2 4 | 4 6 4 6 | 2 4 2

Verse

Am7 C/D D7 G Gmaj7

Tears on your shoulder.

3. There's talk on the street; it's there to re -

Am Am7 D C D

mind you

that it does n't real-ly mat-ter what side you're

G

on.

You're walk-ing a - way and they're talk-ing be -

Am

Am

D

C

D7/F#

hind - you.

They will nev - er for - get you 'til some - bod - y new comes a -

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

## Chorus

G

B7/D#

Em

A

long.

Where you been late - ly?

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

Em A Em A  
There's a new kid in town. Ev - 'ry - bod - y loves\_ him, don't \_

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

## Outro

Am7

B7

E

they? Now he's hold - ing her, and you're still a - round. \_\_\_\_\_

Two staves of vocal melody in Am7, B7, and E chords. The lyrics are: "they? Now he's hold - ing her, and you're still a - round. \_\_\_\_\_". Below is a guitar tablature with fingerings: 0 2 1 3 5 | 2 1 2 0 2 | 4 5 4 5 4 | 0 0 0 0.

Guitar tablature for the Outro section with fingerings: 0 2 1 3 5 | 2 1 2 0 2 | 4 5 4 5 4 | 0 0 0 0.

G#m7

A

B

E

— Oh, my my. — There's a new kid in town. \_\_\_\_\_

Two staves of vocal melody in G#m7, A, B, and E chords. The lyrics are: "— Oh, my my. — There's a new kid in town. \_\_\_\_\_". Below is a guitar tablature with fingerings: 7 4 4 4 7 | 0 2 2 2 2 | 4 4 4 0 2 | 1 0 1 0 1 | 4 6 4 4 | 0 2 0 2 0 | 2 2 2 0 | 0 2 0 0.

Guitar tablature for the first part of the verse with fingerings: 7 4 4 4 7 | 0 2 2 2 2 | 4 4 4 0 2 | 1 0 1 0 1 | 4 6 4 4 | 0 2 0 2 0 | 2 2 2 0 | 0 2 0 0.

G#m7

A

B

E

Just an - oth - er new kid in town. \_\_\_\_\_

Two staves of vocal melody in G#m7, A, B, and E chords. The lyrics are: "Just an - oth - er new kid in town. \_\_\_\_\_". Below is a guitar tablature with fingerings: 4 4 4 4 | 2 2 2 2 2 | 4 4 4 4 4 | 0 2 0 0 | 4 6 4 4 | 0 2 0 2 0 | 2 2 2 0 | 0 2 0 0.

Guitar tablature for the second part of the verse with fingerings: 4 4 4 4 | 2 2 2 2 2 | 4 4 4 4 4 | 0 2 0 0 | 4 6 4 4 | 0 2 0 2 0 | 2 2 2 0 | 0 2 0 0.

# Wonderful Tonight

Words and Music by Eric Clapton

## Intro

Moderately

C

G/B

Fmaj7

G/B C G7/D G9/F

**mf**

T A B

## S Verse

C

G/B

Fmaj7

G6

1. It's late in the even - ing;  
2. We go to a par - ty  
3. It's time to go home now,

she's won-d-ring what clothes to wear.  
and ev - 'ry - one turns to see  
and I've got an ach - ing head.

C

G/B

Fmaj7

G6

She puts on her make - up  
this beau - ti - ful la - dy  
So I give her the car keys,

and brush-es her long blond hair.  
is walking a - round with me.  
and she helps me to bed.

## Pre-Chorus

F G/B C G6/B Am

And then — she asks me, "Do I look all right?" — And I say,  
 And then — she asks me, "Do you feel all right?" — And I say,  
 And then — I tell her, as I turn out the light, — I say, "My

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

## Chorus

F G Gsus4 C G/B

To Coda 1.

"Yes, you look won-der - ful — to - night."  
 "Yes, I feel won-der - ful — to -  
 darling, you are won-der - ful — to -

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

| 2.

## Bridge

C

F G C G7/D G9/F C

night." I feel

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

F G/B G7 Csus4 C G/B Am G7/D C/E

won - der - ful — be - cause I see — the love light in — your eyes. Then the

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

F G/B F G

won - der of it all \_\_\_\_\_ is that you just don't re - al - ize how much \_ I

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

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

C G/B Fmaj7 G/B C G7/D G9/F

D.S. al Coda

love you.

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

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

⊕ Coda

C G/B Am G/B C F G

night. Oh, my dar - ling, you are won-der - ful to -

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

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

C G/B Fmaj7 G C G7/D G9/F C

night."

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

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

# Something

Words and Music by George Harrison

Intro

Slowly

F

E♭ G7/D

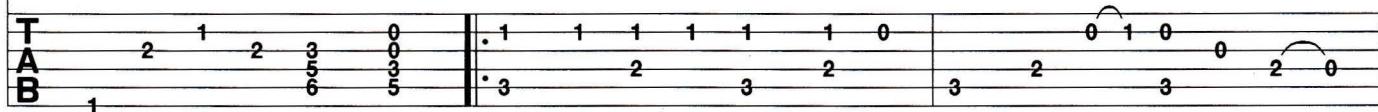
§ Verse

C

Cmaj7



1. Some - thing in the way she moves, —  
2. Some - where in her smile she knows, —  
3. Some - thing in the way she knows, —



C7

F

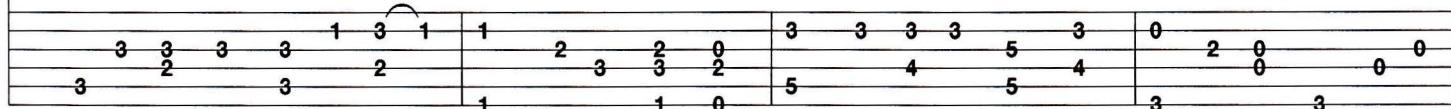
Em D7

G

at-tracts me like no oth - er lo - ver.  
that I don't need no oth - er lov - er.  
and all I have to do is think of her.

Some - thing in the way she woos me.  
Some - thing in her style that shows me.  
Some - thing in the things she shows me.

I



To Coda ⊕

Am

Am/G♯

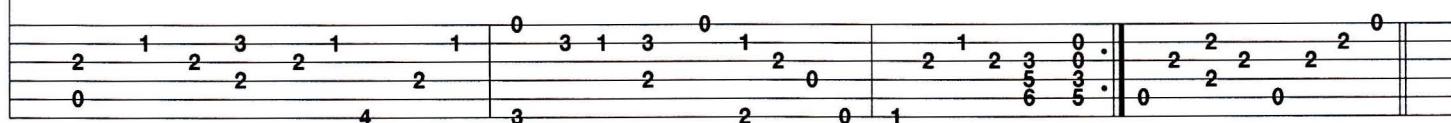
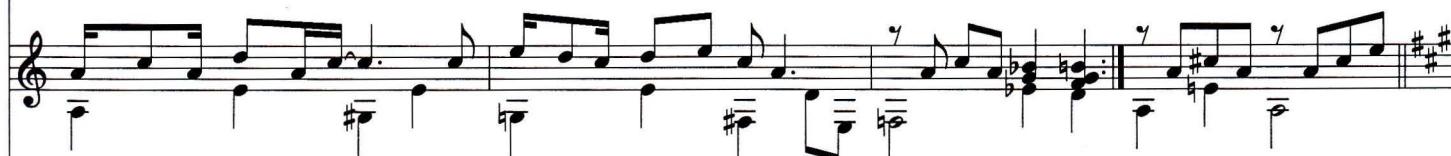
Am/G

D7/F♯

F

E♭ G7/D A

don't want to leave her now, — you know I be-lieve and how. —



**Bridge**

A A/G# F#m A/E D D. A

You're ask-ing me will my love grow. I don't know, I don't know.

D.S. al Coda

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

You stick a-round now, it may show. I don't know, I don't know.

**Coda**

F E♭ G7/D A F E♭ G7/D C

Guitar tablature for the Coda section, showing fingerings for each string across four measures.

# Your Song

Words and Music by Elton John and Bernie Taupin

## Intro

Slow With A Beat

Treble clef, 4/4 time. Measures 1-3. Notes: C, F/C, G/C.

Guitar tab (T-A-B):

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

## Verse

F/C

% C

Fmaj7

1. It's a lit - tle bit fun - ny  
2. If I was a sculp - tor  
3., 4. See Additional Lyrics

Treble clef, 4/4 time. Measures 1-4. Chords: G, Em, Am, Am/G.

Guitar tab (T-A-B):

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

G E Am

mon - ey, ——— but, the boy, if I I did, do. ———

much but it's best can do. ———

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

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

I'd buy a big house  
My gift is my song

where \_\_\_\_\_ we both could  
and \_\_\_\_\_

1.

F

Guitar tab:  
1 1 0 3 | 5 6 0 3 1 3 | 2 1 1

G

Gsus4

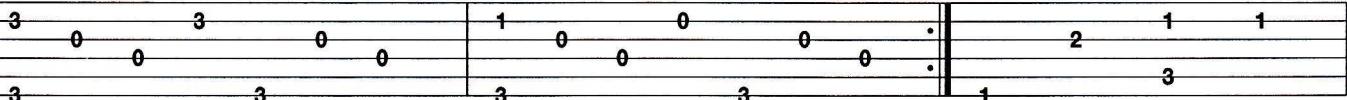
G

F

live.

this ones for

2.



C

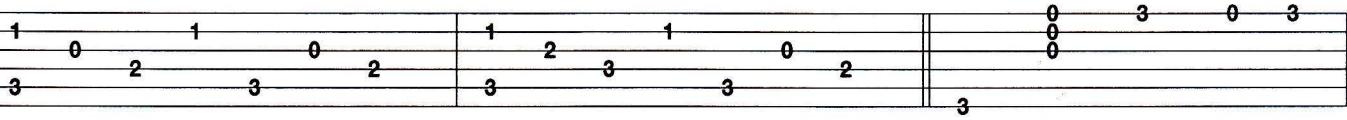
F/C

C

Chorus  
G

you.

And you can tell

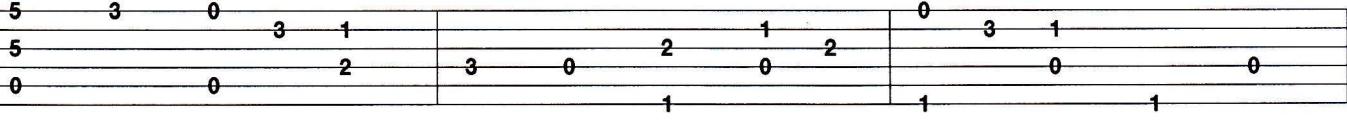


Am

Dm/F

ev - 'ry - bod - y,

this is your song. \_\_\_\_\_



G

Am

Dm/F

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

3

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

*To Coda* ⊕

Am

done, \_\_\_\_\_

I hope you don't mind, I hope you don't mind \_\_\_\_\_

1

0 3 1 | 5 5 8 5 8 | 5 5 0 5 5 | 0 5 5 8 5 | 0 0 5 5 5

that I put down in \_\_\_\_\_ words how won - der - ful

C

0

5 8 5 8 5 8 | 5 5 5 0 1 | 0 2 3 2 2

*D.S. al Coda*

Sheet music for "Life is Beautiful" featuring lyrics, chords (F, F7, G, Gsus4, G), and guitar tablature.

**Chords:** F, F7, G, Gsus4, G

**Lyrics:**

life is while you're \_ in the world. \_\_

**Guitar Tablature:**

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

∅ Coda

Am

*Cold* Am

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

5 5 8 5 5 | 5 8 5 5 | 5 8 5 5 |

F. C F 1.  
 words, how won - der - ful life is while you're \_\_ in the world..  
  
 5 5 3 0 1 3 2 2 4 3 1 1 3  
 3 3 0 2 3 2 1 3 1 3 1 3

G Gsus4 G | 2. F7  
 you're \_\_\_\_ in the world.  
 (3) 0 3 0 0 | 1 0 0 0 . . . | 4 3 1 1 1  
 3 3 3 3 | 3 3 3 3 | 1 3 1 3

C F/C G C  
 - - - -  
 (1) 0 1 0 2 | 1 2 1 2 | 3 0 3 0 | 3 0 3 0

### *Additional Lyrics*

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

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

# You're in My Heart

Words and Music by Rod Stewart

## Intro

Moderately

Dmaj7/F#

Dm7**b**5/F

Em7

The intro section consists of three measures. The first measure is silent. The second measure starts with a piano chord Dmaj7/F# followed by a piano chord Dm7**b**5/F. The third measure starts with a piano chord Em7. Below the piano staff is a guitar tablature with six strings (T, A, B) and four frets. The tab shows a sequence of notes: 2, 2, 2, 2; 0, 0, 0, 0; 1, 1, 1, 1; 0, 0, 0, 0; 1, 1, 1, 1; 0, 0, 0, 0.

## Verse

G/A A**b**/B**b** A/B B**b**/C

D

D

1. I did - n't know what
2. I took all those

The verse section starts with a piano chord G/A followed by a piano chord A**b**/B**b**. The lyrics "I did - n't know what" are spoken over the piano. The piano then plays a series of chords: D, B**b**, A/B, B**b**/C, D, B**b**, A/B, B**b**/C. Below the piano staff is a guitar tablature with six strings (T, A, B) and four frets. The tab shows a sequence of notes: 0, 1, 2, 3; 0, 1, 2, 3; 2, 2, 2, 2; 0, 0, 0, 0; 2, 2, 2, 2; 0, 0, 0, 0; 3, 3, 3, 3; 5, 4, 5, 4.

C#m7

Bm7

A

D

day it was — when you walked in — to the room. I said hel - lo — un -  
habits of yours that in the be - gin - ning were hard to ac - cept. Your fash - ion sense — for

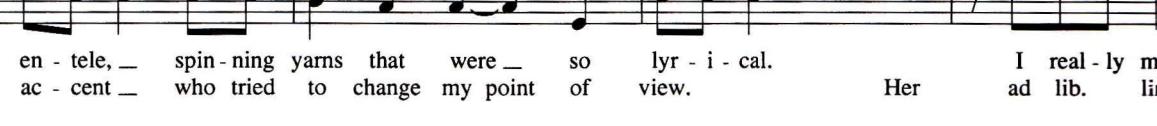
The verse continues with a piano chord C#m7 followed by a piano chord Bm7. The lyrics "day it was — when you walked in — to the room. I said hel - lo — un - habits of yours that in the be - gin - ning were hard to ac - cept. Your fash - ion sense — for" are spoken over the piano. The piano then plays a series of chords: A, D, G, Bm7, A, D, G, Bm7. Below the piano staff is a guitar tablature with six strings (T, A, B) and four frets. The tab shows a sequence of notes: 6, 5, 6, 6; 4, 6, 6, 4; 0, 2, 0, 4; 2, 0, 2, 0; 2, 2, 2, 2; 0, 2, 0, 2; 0, 3, 3, 0; 5, 4, 0, 4.

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C<sup>#</sup>m7                      Bm7                      A                      D  
 no - ticed; \_\_\_\_\_ you said good - bye \_\_ too soon.  
 Beards - ley prints I put down to ex-per - i - ence.  
 The Breez - in' through \_\_ the  
 big bos - omed la - dy with the

The musical score consists of two staves of music. The top staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of vocal music with lyrics. The bottom staff features a bass clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of bass line. Below the bass line is a guitar tablature with six horizontal strings and six vertical frets, showing fingerings for each note.

C#m7                      Bm7                      A                      D  


The musical score consists of three staves. The top staff shows a melody line with lyrics: "cli - en - tele, \_ spin - ning yarns that were \_ so lyr - i - cal. I real - ly must con - Dutch ac - cent \_ who tried to change my point of view. Her ad lib. lines were". The middle staff shows a bass line with quarter notes. The bottom staff shows a guitar tab with chords C#m7, Bm7, A, and D, and a corresponding fretboard diagram.

C#m7                    Bm7                    A                    2.

A                    G

you.     You're in my

**Chorus**

C                    G                    C                    G

heart,     you're in — my soul.     You'd be my     breath should I — grow old.     You are my

C                    G                    C     G     Am                    G

lov - er, you're my — best friend.     You're in my soul. \_\_\_\_\_