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Ain't Misbehavin'

from AIN'T MISBEHAVIN'

Words by Andy Razaf

Music by Thomas "Fats" Waller and Harry Brooks

Intro

Moderately slow ($\frac{2}{4}$)

G Bb9 Am D7 G E9 A7 D7

Verse

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G G^{#7} D7 G Em7 Am D9
 you. I know for cer-tain the one I love,

G/B B+ C Cm6 G B^{b7}
 I'm through with flirt - in', it's just you I'm think - in' of. Ain't mis - be - hav - in',
 CI---- CI-----

Am D9 G Em F^{#7} B7^{#5} B7/D[#]
 I'm sav - in' my love for you.

Bridge
 Em C7 A9/C[#]
 Like Jack Hor - ner in the cor - ner, don't go no - where.

Auld Lang Syne

Words by Robert Burns
Traditional Scottish Melody

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

Verse
Moderately

Sheet music for the first verse of "Auld Lang Syne". The key signature is G major (two sharps). The melody is in 4/4 time. The lyrics are:

Should auld acquaintance be forgot and __

The guitar tab below shows the chords D, Em, and A7. The tab indicates fingerings: T2, A0, B0 for the first chord; T3, A2, B3 for the second; T2, A2, B2 for the third; and T0, A3, B0 for the fourth.

Sheet music for the second part of the verse. The key signature changes to B major (one sharp). The melody continues with the lyrics:

nev - er brought to mind? Should auld acquaintance

The guitar tab shows chords Bm, D7, G, and D. Fingerings include T3, A4, B3 for the first chord; T2, A3, B5 for the second; T7, A0, B0 for the third; and T5, A7, B2 for the fourth.

Sheet music for the final part of the verse. The key signature changes to E major (no sharps or flats). The melody continues with the lyrics:

be for - got and __ days of Auld Lang

The guitar tab shows chords Em, F#7/A# (with a sharp sign over the A), Bm, G, and A7. Fingerings include T0, A3, B0 for the first chord; T2, A0, B2 for the second; T3, A2, B1 for the third; and T3, A0, B0 for the fourth.

D A9 D Em A9

Syne, For Auld Lang Syne, my dear, for

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

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

D D7 G D

Auld Lang Syne. We'll take a cup of

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

0 2 0 | 5 5 | 0 0

Em F#7/A# Bm G A D

kind - ness yet for Auld Lang Syne.

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

2 1 | 2 5 | 0 0

E7 D/A Em7 A7 D7 E+G# E
 What do I care? Your kiss - es are worth wait - in' for, be -
 1/3CIII - -

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

C Cm6 G Bb7 Am D9
 me and my ra - di - o. Ain't mis - be - hav - in', I'm sav - in' my love for
 CI - -

1.
 G F7 Eb7 D7 2.
 you. you. - -

The Christmas Song

(Chestnuts Roasting on an Open Fire)

Music and Lyric by Mel Torme and Robert Wells

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

Intro Slowly

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

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

Verse

D6 A D6 A11 A7 D6 D9

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

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

G A13 A#9 Bm Bm/A Gm6 D/A G#m11 C#7 F#6 Gm7 C9

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

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

F6 A7 D6 A D6 A11 A7
 mos. Ev - 'ry - bod - y knows a tur - key and some mis - tle - toe
 5 3 5 3 2 0 | 3 10 9 7 5 3 | 2 2 2 3 2
 5 0 4 11 9 7 6 4 | 4 0 4 5 | 4 5 0
 3 0 0 | 0 |

D6 D9 G A13 A[#]o Bm Bm/A Gm6 D/A G[#]m11 C[#]7
 help to make the sea - son bright. Ti - ny tots with their eyes all a - glow will
 7 5 6 7 0 | 2 0 3 3 5 7 5 | 7 10 7 9 7 6 7
 4 0 4 5 1 2 0 5 | 0 6 |

F[#]m B7 Em7 A7 D6 Bridge
 find it hard to sleep to - night. They know that San - ta's on his
 5 7 5 3 2 | 3 2 0 7 6 7 || 8 5 7 5 8
 4 2 0 0 0 |

Am7 D7 Am D9 Gmaj9
 way; he's load - ed lots of toys and good - ies on his sleigh. And ev - 'ry
 5 5 7 5 6 7 | 8 7 8 7 8 7 10 8 | 5 5 7 6 7
 5 0 7 6 7 | 0 0 7 0 |

Gm7 C7 Fmaj9 Csus4 Bm11 E7
 moth - er's child — is gon - na spy . . . to see if rein - deer real - ly know how to

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

Outro
 A7 D6 A D6 A11 A7
 fly. And so, I'm of - fer - ing this sim - ple phrase to

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

D6 D9 G A13 A \sharp ° Bm Bm/A Gm6
 kids from one to nine - ty - two. Al - tho' it's been said man - y

3 7 5 8 7 0 | 3 2 2 3 5 7 5 |
 4 0 5 1 4 4 8 0

D/A G \sharp 7sus4 G9 D/A Bm7 E9 A9 1. D6 A9sus4 Ab \flat 6/A 2. D6
 times, man - y ways; "Mer - ry Christ - mas to you." you.

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

Harm.

Ave Maria

By Franz Schubert

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

Intro
Very Slowly

G

Sheet music for guitar showing the intro in G major. The key signature is one sharp (F#). The tempo is indicated as 'Very Slowly'. The first measure starts with a piano dynamic (pp) and consists of eighth-note pairs. The second measure shows a transition to a different section.

Sheet music for guitar showing the beginning of the verse in C/G. The key signature changes to no sharps or flats. The first measure is in C/G, followed by a transition to Cm(addb5)/G, then G. The lyrics 'Ave' are partially visible. The guitar tab below shows the corresponding fingerings: 5, 5, 5, 5, 4, 5, 4 | 5, 4, 3, 4, 5, 5, 7, 6, 7, 5.

Sheet music for guitar showing the first part of the verse with lyrics. The key signature is one sharp (F#). The lyrics 'Ave Ma - ri' are repeated twice. The guitar tab below shows the corresponding fingerings: 5, 5, 5, 5, 4, 5, 4 | 5, 4, 3, 4, 5, 5, 0, 0, 0, 0.

Sheet music for guitar showing the continuation of the verse in Em. The key signature changes to no sharps or flats. The lyrics 'a! a!' are followed by 'Gra - ti - a ple'. The guitar tab below shows the corresponding fingerings: 3, 0, 0, 0, 0, 2, 0 | 7, 0, 0, 0, 0, 5, 3, 5, 3, 5.

G

na-i, Ma-ri-a pro-no-bis pec-ca'

G/D#
Em

F#7sus4

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

F#7sus4
F#7
D#7

Em

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

Em
D
E7

D/A

nus, do-mi-nus-te com. Be-ne-bis pec-ca-to-ri-bus.

D/A
A7
D

D7 G/D

dic - ta tu in mu li e re bus, et
et in ho ra _____ mor - - - - - tis,
5 5 4 5 7 5 7 3 0 0 0 0 3 0 0
4 5 5 0 5 0 5 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D Em

be - ne - dic - tus, et
ho - ra mor - - - - - strae, in
5 5 4 5 8 7 5 3 2 0 0 0 2 0 0
7 7 7 0 2 2 2 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0

D B/D# Am

be - ne - dic - tus, frue - tus ven - tris, ven - tris
ho - ra mor - - - - - strae, in _____
5 7 5 7 0 7 7 5 7 10 9 10 8 10 9 0 7 5 5 5
7 7 7 6 6 0 0 0 7 5 5 5
0 0 0 0 0 0 0 0 0 0 0 0

E97 D

tu - i, Je sus. }
ho - ra mor - - - - - strae. }
5 5 5 5 3 2 3 6 5 3 5 7 7 7 7 4 2 3 2 4
0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

G Em6 G/D D7

A ve Ma - ri

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

G G7

a!

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

C/G Cm(addb5)/G G

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

slight rit.

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

Canon in D

By Johann Pachelbel

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

Moderately

5/6CII

5/6CII

5/6CII

2/3CII

CV

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42

5/6CII ----- γ
1/3CIII ----- γ 1/3CV ----- γ

10

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

5/6CII ----- γ

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

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

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

5/6CII ----- γ

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

Eine Kleine Nachtmusik

By W.A. Mozart

Moderately

The music is arranged for a single melodic instrument, likely a guitar or ukulele, with six staves of notation. The first staff begins with a C major chord, followed by a G7 chord, and then a C major chord again. The second staff begins with a G major chord. The third staff begins with a C major chord. The fourth staff begins with a F major chord, followed by a G7/B chord, and then a C major chord. The fifth staff begins with a Dm/F chord, followed by a G major chord, and then a C major chord. The sixth staff begins with a C/E chord, followed by a F major chord, and then a G7/B chord. The notation includes various note heads, stems, and rests, with specific fingerings indicated below each staff (e.g., 1, 2, 3, 0). Measure numbers 1 through 6 are present above the staves.

In My Life

Words and Music by John Lennon and Paul McCartney

Intro
Moderately

1. There are

Verse

plac - es I re - mem - ber all my life, though com -
all these friends and lov - ers, all there is no one all my life, though com -

some have changed.. Some for ev - er, not for bet - ter; some have when I
pares with you. And these mem - ries, lose their mean - ing.

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Dm/F **Fm6** **C** **Chorus Am**

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

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

F **B♭** **C**

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

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

To Coda ♪

Am **D7** **Fm6/A♭**

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

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

1.
C
 loved them all. 2. But of

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

2.
C Interlude
love you more...
C G/B Am C/B♭

1. 2. D.S. al Coda
(2nd lyrics)
F Fm C C
2/3CIII 5/6CIII 5/6CIII
Though I
5 3 5 6 5 5 3 4 6 3 3 6 3 5 3 3 3 0 3 3 3 0 1 0 0 1 0 1 3
3 3 3 3 3

Φ-Coda
Outro
Slowly
Fm6/A♭
In my _____ life I
CIII
love you more...
C G C
love you more.

A tempo
C G C
love you more.
C G C
love you more.

(Everything I Do) I Do It for You

from the Motion Picture ROBIN HOOD: PRINCE OF THIEVES

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

Intro

Slowly

The intro section starts with a treble clef, a key signature of two sharps, and a common time signature. The first measure shows a D chord with a dynamic of *mp*. The second measure shows an A chord. The third measure shows a G/B chord. The fourth measure shows an *Asus4* chord. The fifth measure shows an A chord. The guitar tab below shows the strings being plucked with fingers 2, 3, 2, 3; 0, 2, 2, 2; 0, 5, 5, 0; 3, 0, 0, 0; 3, 0, 2, 0; 3, 2, 3, 2, 2, 2.

Verse

The verse section starts with a treble clef, a key signature of two sharps, and a common time signature. The first measure shows a D chord. The second measure shows an A chord. The third measure shows a G chord. The lyrics are: "1. Look in - to my eyes, — you will see — what noth - ing there to —". The fourth measure shows a D chord. The fifth measure shows an A chord. The sixth measure shows a G chord. The lyrics are: "2. Look in - to my heart, — you will find, — to —". The guitar tab below shows the strings being plucked with fingers 2, 3, 2, 0, 2, 0; 3, 0, 2, 0, 2, 0; 0, 3, 2, 0, 2, 0; 0, 0, 2, 3, 0, 2, 0, 3.

Asus4

A

D

A

G

The verse continuation starts with a treble clef, a key signature of two sharps, and a common time signature. The first measure shows an *Asus4* chord. The second measure shows an A chord. The third measure shows a D chord. The lyrics are: "me. hide. Search your heart, — search your soul, — and when you find me there, you'll...". The fourth measure shows an A chord. The fifth measure shows a G chord. The lyrics are: "Take me as I am, — take my life, — I would give it all, I would". The guitar tab below shows the strings being plucked with fingers 0, 2, 3, 2, 2, 2, 3, 2, 0, 2, 0, 2, 0, 3, 0, 0, 2, 0, 3, 0, 3, 0.

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D A Em D Em D
 search no more. Don't tell me it's not worth fight-ing for. You can't I can't
 sac ri - fice. Don't tell me it's not worth fight-ing for.
 1/2CVII ~
 ③

Em D Em D
 tell me it's not worth dy-ing for. You know it's true, } ev'-ry-thing I
 help it, there's noth-ing I want more. You know it's true, }
 ②

Asus4 A | 1. D | 2. D
 do, I do it for you. for you.
 ①

Bridge C F
 There's no love like your love, and no
 CI

C G/B D

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

A E A

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

Interlude

G D/F#

G D/F# D

Oh, you can't 1/2C VII-----

Outro-Chorus

Em D Asus4 A Em D

tell me it's not worth trying for. I can't help it, there's nothing I want

1/2CVII -

A A7 D A

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

1/2CII -

G Gm

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

CIII -

D Asus4 A G D

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

The First Noël

17th Century English Carol

Music from W. Sandys' Christmas Carols

Moderately
Verse

The musical score consists of three staves. The top staff is vocal music in common time with a key signature of one sharp. The middle staff shows guitar chords (G, Em, D/F#, C, G/B, C, G/B, C, G/B, D, C) above a basso continuo staff with tablature below. The bottom staff is a basso continuo staff with tablature. The lyrics are as follows:

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

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

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

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Gadd9 **G/F#** **Chorus**
Em **D/F#** **G** **C** **G**
 deep. No - ēl, No - ēl, No - ēl, No - ēl,

C/E **G/D** **C** **G/B** **C** **D** **Em** **G/B** **Am7** **G** **[1-4.]** **[5.]**
 born is the king — of Is - ra el. 2. They— el.

Additional Lyrics

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

25

The Girl from Ipanema (Garôta de Ipanema)

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

Intro

Bossa Nova

Fmaj7

Gb7

Fmaj7

Gb7

A musical score for a guitar or acoustic instrument. It features four measures of chords: Fmaj7, Gb7, Fmaj7, and Gb7. Below the chords are four sets of tablature for a six-string guitar, showing fingerings for each string (T, A, B) across the fretboard.

Verse

Fmaj9

G13

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

A musical score for a guitar or acoustic instrument. It shows a melody line above the tablature. The tablature below shows fingerings for each string (T, A, B) across the fretboard.

Gm7

C7

Gb7#11

A musical score for a guitar or acoustic instrument. It shows a melody line above the tablature. The tablature below shows fingerings for each string (T, A, B) across the fretboard.

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1. Fmaj7 2. G_b7#11

Ahh. _____ Ahh. _____

Guitar tabs for the first two measures:

Measure 1: 1 2 1 | 3 2 3 3 3 . | 2 1 | 2 2 2 2 | 1

Measure 2: 2 3 2 | 2 2 3 2 | 2 3 2 2 | 2 2 2 3 2 | 1

Bridge

F#maj7 B9

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

Guitar tabs for the bridge section:

Measure 1: 1 2 2 2 | 2 1 4 1 4 | 2 2 4 2 2 | 2 2 2 2 2 | 2

Measure 2: 4 3 3 3 | 4 4 3 4 | 2 1 2 1 | 2 1 1 1 | 2

F#m9 D7

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

Guitar tabs for the final section:

Measure 1: 4 2 2 2 | 5 4 2 4 2 | 0 1 2 2 | 0 1 1 1 | 0

Measure 2: 2 2 2 2 | 2 2 2 4 2 | 0 0 2 1 | 0 2 2 2 | 0

Gm9 Am7
 Yes, —————— I would give my heart glad — ly, —————— but each day —
 E♭7

5 3 3 3 3 | 6 5 3 5 3 | 6 6 8 6 6 | 6 6 6 6 6
 3 3 6 6

D7^{b5} C7^{b5}
 — as she walks — to the sea, —————— she looks — straight a - head — not at me, —
 Gm7

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

Verse G13
 Fmaj7
 3. Tall and tan and young —————— and love — ly the girl —
 G13

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

G13

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

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

C7/G♭ Fmaj7 G♭7 Fmaj7 G♭7

— but she does-n't see. — She just does-n't see,

(8) 0 0 0 2 0 | 1 2 1 2 5 | 4 2 0 0 3 | 0 1 2 1 2 5
 8 3 2 5 | 3 | 4 | 4 | 3 | 2 5 | 3 | 2 5 | 3 |

Fmaj7 G♭7 rit. Fmaj13

she just does-n't see, she does-n't see me.

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

Additional Lyrics

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

Jesu, Joy of Man's Desiring

By Johann Sebastian Bach

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

Moderately

Sheet music for guitar in G major, 8/8 time. The first measure consists of six eighth-note chords: C, D, E, F, G, A. The bass line below shows the notes T (0), A (2), B (4). The right hand is marked *mp*.

Sheet music for guitar in G major, 8/8 time. The second measure consists of six eighth-note chords: B, C, D, E, F, G. The bass line below shows the notes T (3), A (1), B (0), C (2), D (0), E (0).

Sheet music for guitar in G major, 8/8 time. The third measure consists of six eighth-note chords: G, A, B, C, D, E. The bass line below shows the notes T (0), A (2), B (3), C (1), D (0), E (0).

Sheet music for guitar in G major, 8/8 time. The fourth measure consists of six eighth-note chords: F, G, A, B, C, D. The bass line below shows the notes T (5), A (4), B (2), C (0), D (0), E (0).

The image shows four staves of musical notation for guitar, each with a treble clef and a key signature of one sharp (F#). The first staff consists of six measures of eighth-note patterns. The second staff begins with a dynamic marking *mp*. The third staff contains six measures of eighth-note patterns. The fourth staff concludes with a ritardando (rit.) and a final measure ending with a fermata over the last note.

Staff 1:
 Measures 1-6: Eighth-note patterns. Fingerings: 2, 0, 2, 4; 2, 0, 2, 5, 4; 5, 2, 4, 0, 4; 2, 5, 4, 2.
 Fretboard markings: 0, 0, 0 | 0, 0, 0 | 5, 4, 2

Staff 2:
 Measures 1-6: Eighth-note patterns. Fingerings: 3, 0, 2, 0; 2, 0, 1, 0; 0, 2, 4 | 5, 0, 2, 4, 3, 5, 1, 0, 3.
 Fretboard markings: 2, 2 | 3 | 0 | 5, 5, 2

Staff 3:
 Measures 1-6: Eighth-note patterns. Fingerings: 3, 3, 2, 3, 3, 0, 0, 2, 0; 1, 3, 0, 3, 1, 0, 2, 0, 0 | 4, 0, 2, 0, 4, 2, 5, 4, 2.
 Fretboard markings: 2, 2 | 0, 2, 3 | 0, 4, 0

Staff 4:
 Measures 1-4: Eighth-note patterns. Fingerings: 0, 0, 2, 4, 3, 5, 1, 0, 3; 3, 3, 2, 3, 3, 0, 0, 2, 0; 3, 1, 0, 2, 0, 0, 4 | 0, 0, 5.

Liberty Bell March

By John Philip Sousa

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

A

March
N.C.

f

Am/C G/D D G

T 3 2 0 4 | 3 2 1 0 | 2 0 1 0 2 | 3 . 0 0 0 3 0 |

A 0 2 | 0 3 | 3 0 2 | 0 . 0 0 5 |

B 0 | 0 | 0 | 0 |

B

D7

1/3CIII -----

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

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

G

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

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

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D A D [1.] [2. D7]

C
 G C D G D7 G E^o

D A7 D C B7 Em C

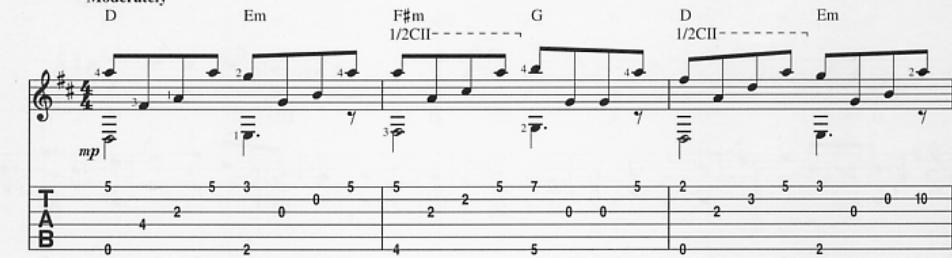
G/D C G/D D [1. G] [2. G]

Longer

Words and Music by Dan Fogelberg

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

Intro
Moderately



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

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

CIX-----

F#m G F Em To Coda \oplus [I.
 stars up in the heav - ens, I've been in love — with you. —
 for - est prim - e - val, I am in love — with you. —
 pag - es start to yel - low, I'll be in love — with you, —

CIII-----

2. D Bridge C G Bb F
 I'll bring fire in the win - ters;

The sheet music consists of three main sections. The first section starts in D major with chords D, Em, F#m, and G. It includes lyrics about birds, trees, and burning lines. The second section, labeled 'CIX', starts in F#m with chords F#m, G, F, and Em. It includes lyrics about the sky, forest, and pages. The third section, labeled 'CIII', starts in D major with chords D, G/A, and A. It includes lyrics about bringing fire in the winter. The music is written in standard staff notation with a guitar tab below each staff.

C G B_b F C G
 you'll send show-ers in the springs. — We'll fly

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

B_b F A7sus4 A7 Am7 A7 D.S. al Coda
 through the falls — and sum-mers with love on our wings.

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

⊕ Coda

D F Em
 — I am in love — with you. —
 CIII- rit.
 (3) 4 2 3 0 3 3 | 3 6 3 9 10
 0 0 2 3 2 3 0

D F rit. Em D
 1/2CVII- rit.
 (10) 7 7 7 3 3 | 2 0 3 0 2 0 | 0 0 2 3
 0 0 2 2 0 0 2

Misty

Words by Johnny Burke
Music by Erroll Garner

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

Intro

Slowly
D

Verse

Em

A+

A7#5

Dmaj7

Am9

D13b9

Gmaj7

Gm9

C13

D

Bm

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Em A7**b9** A11 A7 1. F#
 mis - ty just hold - ing your hand. 2., 4. Walk my
 mis - ty the mo - ment you're 5/6CII
 3 0 0 2 3 4 0 2 3 2 3 2 4 2 2 1 3 1 0 5 2
 2 0 4 2 2 0 0 3 3 0 2 3 7 8 0 0 0 0 8 9 10

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

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

G#m11 C#7 E7 A+ F#7
 hope-less - ly I'm lost? That's why I'm fol - low - ing you.
 CIV
 9 9 9 7 9 9 8 0 0 0 6 6 6 9 6 0 5 6 6 5 4 5

Outro-Verses

Dmaj7

Em11 A7 A7^{#5} On my own, would I wan - der through this won - der - land a -

1/2CII

D13b9

Am7

2/3CV

Gmaj7 Gm9 C13 D Bm

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

5/6CIII

D.S. al Coda
(take repeat)

Em A7b9 A11 A7 D mis - ty and too much in love.

E♭9♯11 A+ Em11 C7♯5 A7♯5

To Coda

3. Look at

D Gmaj7 F♯m7 E♭maj7 Dmaj7add6

love.

1/3CII

Harm. loco

Memory

from CATS

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

Verse

A

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

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

D

mem - 'ry? ____ She is smil-ing a - lone, In the lamp - light, the with-ered leaves col -
old days, ____ I was beau - ti - ful then. I re - mem - ber the time I knew what

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

F#m

lect at my feet ____ and the wind ____ begins to moan.
hap - pi - ness was. ____ Let the mem - 'ry ____ live a - gain.

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

E7

A

Bridge

C#m

Ev - - - 'ry street lamp seems to beat a

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

C#m/D

Bm

C#m

C#m/D

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C#m A B7 E

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

and soon it will be morn - ing, _____

Verse
 A F#m

D C#m

Bm11

F#m

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

E7

A

new day _____ will be - gin.

Interlude

F

Dm

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

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

B♭

F

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

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

Bridge

Am Am/B♭ Gm Am Am/B♭ Gm

Burnt out ends of smok - y days,

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

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

Am F G7 C

Am7 Dm7 G7 Cmaj9 Am7 D7

Verse

G7 C Am7

F Em Dm11

Am G7sus4 G7 C

My Funny Valentine

from BABES IN ARMS
Words by Lorenz Hart
Music by Richard Rodgers

Verse

Ballad

Musical score for the first verse of "My Funny Valentine". The score includes a vocal melody line and a guitar chord progression. The vocal line starts with a piano-roll style pattern followed by a melodic line. The guitar chords are Cm7, Cm9, Cm(maj7), and Cm9/B♭. The lyrics are: "1. My funny Valentine, sweet, comic,". Below the vocal line is a guitar tablature with three strings (T, A, B) and six frets.

F13

A♭maj7

Fm7

Dm7♭5

Continuation of the musical score. The vocal line continues with a piano-roll style pattern. The guitar chords are F13, A♭maj7, Fm7, and Dm7♭5. The lyrics are: "Valentine, you make me smile with my heart." Below the vocal line is a guitar tablature with three strings (T, A, B) and six frets.

G7sus4

G7♭9

Cm7

Cm(maj7)

Cm/B♭

Continuation of the musical score. The vocal line continues with a piano-roll style pattern. The guitar chords are G7sus4, G7♭9, Cm7, Cm(maj7), and Cm/B♭. The lyrics are: "2. Your looks are laugh - a - ble, un - phot - o -". Below the vocal line is a guitar tablature with three strings (T, A, B) and six frets.

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F7 A♭maj13 Fm6 F♯⁹⁷ A♭m6/F

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

Bridge

B♭9sus4 B♭13 B♭7b9/D E♭maj7 A♭maj7♯11 E♭add9/G Fm7 B♭7b9 E♭maj7 A♭maj7♯11

Is your fig - ure less than Greek? Is your mouth a lit - tle

E♭add9/G Fm7 B♭7b9 E♭maj7 G7♯13 B⁹ Cm11 B♭m7 A7 A♭maj7

weak? When you o - pen it to speak are you smart?

Verse

Dm7**b5** G7**b13** B^{o7} Cm7 Cm9 Cm(maj7) Cm/B**b**

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

F7 Ab maj7 Gm11 Dm7**b5** G7**b9** Cm7 B13

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

Bbm7 A7**b5** Ab maj7 Gm7 Fm9 Bb7 Eb6

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

My Heart Will Go On

(Love Theme From 'Titanic')

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Music by James Horner

Lyric by Will Jennings

Intro

Moderately

The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of C# major (two sharps), and a 4/4 time signature. It includes dynamic markings 'mp' and 'C#m7'. The bottom staff is for the guitar, showing a standard tuning (EADGBE) with fingerings above the strings: T 5 7, A 4 5 4, B 4 4. The music ends with a piano chord and a guitar strum.

Aadd9

Badd4

C#m7

This section shows three chords: Aadd9, Badd4, and C#m7. The piano part provides harmonic support, and the guitar part features a melodic line with eighth-note patterns and strums.

Bsus4

A

Bsus4

B

This section includes a Bsus4 chord followed by two melodic phrases labeled 'A' and 'B'. The piano accompaniment continues to provide harmonic support throughout the section.

Verse

The score shows a vocal line with lyrics 'Ev - 'ry night in my dreams I see you, I' over a piano accompaniment. The piano part features sustained notes and eighth-note patterns. The vocal line is supported by piano chords E, Bsus4/F#, and E.

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B E Bsus4/F#
 feel you, that is how I know you go

 A E
 on. Far a - cross the

 B A E B
 dis - tance and spa - ces be - tween us

 E B Bsus4 A
 you have come to show you go on.

S Chorus

C#m7

Near, far, wher -

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

A

B

C#m

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

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

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

Bsus4

B

A

B7

heart does go on.

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

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

C#m7

B

A

Once more you o - pen the door -

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

B C#m G#m A

— and you're here in my heart, and my heart will go

(2) 4 4 0 5 0 | 4 5 7 5 | 4 4 5 4 4 4 | 4 4 5 6 6 7 6
2 4 2 4 6 6 4 6 | 4 4 6 4 4 4 | 0 0

To Coda ⊕ Interlude

E/B B C#m7 Bsus4

on and on.

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

A Bsus4 B E

2. Love can touch us

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

B A E B

one time and last for a life - time,

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

E B A
 and nev - er let go till we're gone.

E E/G# Bsus4
 Love was when I loved you; one

A E/B G#7b9/B# C#m
 true time I hold to. In my life we'll

D.S. al Coda
 G#m A
 al - ways go on.

⊕ Coda

C♯m7 Bsus4 A

on.

Badd4 C♯m7 Bsus4

A tempo
Outro-Chorus
Fm

A C♯m/G♯ G♯7/F♯

1. You're
2. We'll

rit.

E♭ D♭ E♭

here, stay there's for - noth ev - - ing er I this fear way. and You I are

Fm D \flat
 know safe that in my my heart will go on.
 8 10 8 10 11 9 | 8 9 8 6 8 8 | 6 6 4 6 4 6

Ebadd4 E \flat Cm7 D \flat
 heart, and my heart will go
 4 6 0 0 4 6 8 | 8 9 10 8 8 | 12 11 10 11 10 11

Ab/E \flat E \flat Ab E \flat /Ab
 on and on.
 8 9 8 9 6 8 8 8 | 4 4 5 4 4 5 4 | 3 4 3 4 4 3 4

D \flat /Ab E \flat /Ab Ab E \flat /Ab
 6 6 6 6 6 | 4 3 5 3 3 5 3 | 4 5 6 5 5 6 5 | 4 3 5 3 3 5 3

D \flat /Ab rit. A \flat add9
 2 1 3 1 1 3 1 | 2 1 3 1 1 3 1 | 2 1 3 1 1 3 1

Ode to Joy

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

Words by Henry van Dyke
Music by Ludwig van Beethoven

A

Moderately fast

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

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

B

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

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

Romance

Anonymous

A

Moderately

Guitar sheet music for 'Romance' in 3/4 time, key of G major. The music consists of two staves. The top staff is for the treble clef guitar, and the bottom staff shows the fingerings for the strings (T, A, B). The music is moderately paced.

Continuation of the guitar sheet music for 'Romance' in 3/4 time, key of G major. It shows two more measures of music with fingerings for the strings (T, A, B) indicated below the staff.

Guitar sheet music for 'Romance' in 3/4 time, key of G major. The music is divided into sections labeled '1/2CV' and 'CVII'. The section '1/2CV' starts with a treble clef staff and continues with a bass clef staff. The section 'CVII' begins with a treble clef staff. Fingerings for the strings (T, A, B) are provided for both sections.

CVII

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

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

1. [2.]

Fine

B

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

5/6CII

CVII

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

CVII

9 7 11 7 9 7 8 | 9 9 7 9 7 9 9 | 7 9 9 9 9 11 9 9 |
7 0 0

1/2CIX

12 9 12 9 12 9 9 | 12 9 11 9 10 9 9 | 9 10 9 10 9 10 9 |
0 0 0

1/2CIX CVII

9 10 9 12 9 11 10 9 11 | 9 8 9 8 9 8 7 | 9 8 10 8 7 7 8 7 |
0 7 0

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

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

Pomp and Circumstance

Words by Arthur Benson
Music by Edward Elgar

Moderately slow

Guitar tablature for the first system. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The dynamic is forte (f). The tab shows a sequence of chords and notes. Fingerings are indicated above the strings: 3, 2 3, 5, 0, 3, 1. The bottom staff shows the corresponding fingerings for the left hand: T (3), A (3), B (3).

Guitar tablature for the second system. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The tab shows a sequence of chords and notes. Fingerings are indicated above the strings: 0 1 3, 0 0, 2 2, 0 0, 0, 2 3 0. The bottom staff shows the corresponding fingerings for the left hand: 0, 0, 2, 2, 0, 3, 3.

Guitar tablature for the third system. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The tab shows a sequence of chords and notes. Fingerings are indicated above the strings: 5, 3, 3, 0, 3, 2 0, 0, 0, 5, 5. The bottom staff shows the corresponding fingerings for the left hand: 2, 2, 2, 2, 0, 0, 0, 0, 5, 5.

Guitar tablature for the fourth system. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The tab shows a sequence of chords and notes. Fingerings are indicated above the strings: (3) 5, 5, 3, 3, 2 3 5, 0, 0, 2 2, 2 2, 3. The bottom staff shows the corresponding fingerings for the left hand: 5, 5, 3, 3, 0, 0, 2, 2, 2, 2.

The image shows four staves of sheet music for guitar, arranged vertically. Each staff consists of a musical staff at the top and a fretboard diagram at the bottom. The music is in common time and G major (indicated by a treble clef and one sharp sign). The first staff starts with a quarter note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note pattern. The third staff starts with a quarter note followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern.

Staff 1:

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

Staff 2:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 2 | 3 | 0 | 5 | 3 | 8 | 8 | 7 | 5 |
| 3 | 3 | 2 | 2 | 2 | 7 | 7 | 0 | 0 |

Staff 3:

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 7 | 0 | 0 | 6 | 6 | 0 | 2 | 3 | 5 | 3 |
| 0 | 0 | 0 | 0 | 3 | 3 | 3 | 3 | 2 | 2 |

Staff 4:

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

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Satin Doll

from SOPHISTICATED LADIES

Words by Johnny Mercer and Billy Strayhorn

Music by Duke Ellington

Intro
Hard Swing (Dotted Rhythms)

Verse

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

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

A musical score page for 'Satin Doll'. It features a piano part with chords F#m11, G°7, G#°7, Am11, D9/F#, Am7, D9/F#, Bm7, and Eadd9. Below the piano part is a vocal line with lyrics: 'Cig - ar - ette hold - er which wigs me, o - ver her should - er'. There are two endings: 'See additional lyrics'. Below the vocal line is a guitar tablature for the strings T, A, and B.

A musical score page for 'Satin Doll'. It features a piano part with chords Bm7, E, C9, Eb m9, Ab7, and G6. Below the piano part is a vocal line with lyrics: 'she digs me, out cat - tin', my Sa - tin Doll.'. There is a guitar tablature below the vocal line.

A musical score page for 'Satin Doll'. It features a piano part with chords C9, Bm7b5, E7, G6, Am7/G, G°7, and G9. Below the piano part is a vocal line with lyrics: 'She's'. There is a guitar tablature below the vocal line.

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Bridge

Dm11 G7
Dm11 G7
C9⁶

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

3 6 5 3 5 6 3
5 5
5 3

3 0 1 2

—

Em11 A7 Em11 A7 Am7

I'll give it a whirl but I ain't for no girl catchin' me.

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

Verse

A#7 B9 E7#9 Am11 D9/F#

"Switch-e-roo-nay" 3. Tel - e - phone num - bers

(5) 5, 5, 5, 5
0, 6, 6, 8, 5
0, 6, 6, 7
0, 1, 3, 0
2, 3, 1

Am7 D9/F# Bm7 E Bm7 E
 well, you know, do - in', my rhum - bas with u - no,

C⁶ E♭m9 A♭7 G⁶ C9 Bm7♭5 E7
 and that 'n' my Sat - in Doll, —

A13 E♭9 D13 G⁶ D7sus4 G°7 G13 G13♯11
 and that 'n' my Sat - in Doll.

Additional Lyrics

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

Silver Bells

from the Paramount Picture THE LEMON DROP KID
Words and Music by Jay Livingston and Ray Evans

Intro

Moderately

Musical score for the intro of "Silver Bells". The score consists of two staves. The top staff is for voice and piano, showing chords E, F^o7, F[#]m7, B, and E. The lyrics are: Christ - mas makes you feel e - mo - tion - al. It may bring CII----. The bottom staff is for guitar, with the strings labeled T, A, and B, and corresponding fingerings: 0, 1, 0; 0, 1, 0; 0, 2, 0; 2, 4, 2; 0, 0, 0.

Musical score for the first verse of "Silver Bells". The score consists of two staves. The top staff is for voice and piano, showing chords F^o7, F[#]m7, B, C[#]m, and C[#]m(maj7). The lyrics are: par - ties or thoughts de - vo - tion - al. What - ev - er hap - pens or CII----. CIV----- CIV-----. The bottom staff is for guitar, with the strings labeled T, A, and B, and corresponding fingerings: 0, 0, 0; 0, 2, 0; 2, 4, 2; 5, 7, 4; 5, 7, 4.

Musical score for the second verse of "Silver Bells". The score consists of two staves. The top staff is for voice and piano, showing chords C[#]m7, F[#]13, G[#]m, Gm, B7, and F[#]m7b5. The lyrics are: what may be, here is what Christ - mas time means to CIV----. CII----. CII----. The bottom staff is for guitar, with the strings labeled T, A, and B, and corresponding fingerings: 5, 4, 7; 4, 3, 2; 4, 0, 2; 4, 0, 2; 4, 2, 1.

Verse

B7 E E7 A F#m/E

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

B7 E A E

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

E7 A F#m/E B7

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

E B7 E A

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

B7 E B7

— it's Christ - mas time in the cit - y.

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

E A B

Ring - a - ling, _____ hear them ring, _____ soon it will

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

1. 2. 3.

E A E E A E

be Christ - mas day. _____ 2. Strings of day. _____

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

Additional Lyrics

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

Unchained Melody

Lyric by Hy Zaret
Music by Alex North

Verse
Slowly

C Am Fmaj7 G7

Oh, my love, my darling, I've hungered for your

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

C Am G G7 C

touch a long, lone - ly time. Time goes

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

Am Fmaj7 G7 C Am

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

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

Em G G7 C G Am7

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

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

Cmaj7 Dm Dm7 G C *Fine*

 God - speed your love _____ to me.
 Lone - ly riv - ers flow _____ to the sea, _____ to the sea, stars, _____ at the stars,
 to the o - pen arms _____ of the sea. _____
 Lone - ly riv - ers sigh, _____ "Wait for me, _____ wait for me!
 All a - lone I gaze _____ at the stars, _____ at the stars, _____
 I'll be com - ing home, _____ wait for me!" _____ dream - ing of my love _____ far a - way.

Yesterday

Words and Music by John Lennon and Paul McCartney

Intro
Slowly
G

Verse

G F#m B

1. Yes-ter-day,
2. Sud-den-ly,
all my trou-bles seemed so
I'm not half the man I

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

far a - way, — now it looks as though they're here to stay, — oh,
used to be, — there's a sha-dow hang - ing o - ver me, — oh,

Em A **C** G **F#m7** **B7** **Em** D **C**

I be - lieve _ in yes - ter - day. — Why she had to go I don't
yes - ter - day - came sud - den-ly. —

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

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

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

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

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

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

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

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

Tears in Heaven

Words and Music by Eric Clapton and Will Jennings

Intro
Moderately slow

Chords: C, G/B, Am7, Am7/G, F/A, G7sus4, G7, C
Tempo: Moderately slow
Guitar Tablature:

S Verse

Chords: C, G/B, Am7, Am7/G, F/A, Cadd9, G, Am7, G/B
Lyrics:
1., 3. Would you know my name — if I saw you in heav - en?
2. Would you hold my hand — if I saw you in heav - en?
Would it be the same — if I saw you in heav - en?
Would you help me stand — if I saw you in heav - en?

Chords: Am7, E/G#, C7/G, A
Lyrics:
I must be strong — and car - ry on — 'cause I
I'll find my way — through night and day — 'cause I

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To Coda

Dm7 G7 C G/B Am7 Am7/G

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

F/A G7sus4 G7 C C E♭ B♭/D

Time can bring you

Cm F/A B♭ F/A Gm F/A B♭/D E♭ B♭/D

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

Cm F/A B_b F/A G Am7 D.S. al Coda
 heart, have you beg - gin' please, — beg - gin' please, — G/B

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

Coda
 C G/B Am7 Am7/G Dm7 G7
 — — — And I know there'll be no more tears in heav-en. —

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

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

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