



VOL. 33

ACOUSTIC *Classics*

Play 8 of Your Favorite Songs with Tab and Sound-alike CD Tracks

Across the Universe
THE BEATLES

Babe, I'm Gonna Leave You
LED ZEPPELIN

Crazy on You
HEART

Heart of Gold
NEIL YOUNG

Hotel California
EAGLES

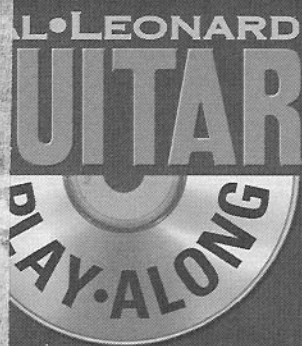
I'd Love to Change the World
TEN YEARS AFTER

Thick as a Brick
JETHRO TULL

Wanted Dead or Alive
BON JOVI



HAL•LEONARD®



VOL. 33

ACOUSTIC *Classics*

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Bass by Tom McGirr
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Drums by Scott Schroedl

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Guitar Notation Legend

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

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

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

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

Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)

Fill

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



(*staccato*)

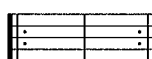
- Play the note short

N.C.

- Instrument is silent (drops out).

D.S. al Coda

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



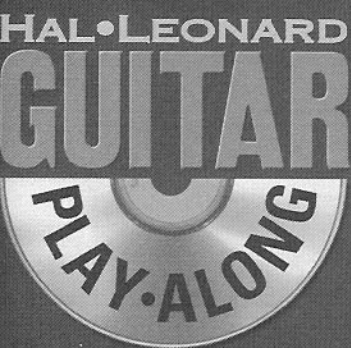
- Repeat measures between signs.

D.C. al Fine

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



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



ACOUSTIC

Classics

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== PLEASE DON'T SELL ==

Words and Music by John Lennon and Paul McCartney

Intro

Slowly ♩ = 75

N.C.(D)

F#m F#sus4 F#m F#sus4 F#m F#sus4 F#m F#sus4

 mf

w/ pick & fingers -----

[illegible]

Verse

A Aadd9 A Aadd9 A Aadd9 A Aadd9

D

Dmaj7

1. Words are flow - ing out like end - less

 $F^\#_m$

Em7

rain in - to a pa - per cup, they slith - er while _ they pass, they slip a - way _

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A7 D Dmaj7

— a - cross the u - ni - verse. — Pools of sor-row, waves of joy are

F#m Em7 Gm

drift-ing through my o-pened mind, — pos - sess-ing and ca - ress-ing me. —

Chorus D A7

Jai Gu - ru De - va. Om.

Noth - ing's gon - na change my world. —

G D

Noth - ing's gon - na change my world. _____

A7

Noth - ing's gon - na change my world. _____

To Coda 1

To Coda 2

G D

Noth - ing's gon - na change my world. _____

Verse

D Dmaj7 F#m

2. Im - ag - es _____ of bro - ken light which dance be - fore _____ me like a mil - lion eyes, -

Em7 A7

— they call me on and on — a - cross — the u - ni - verse. —

D Dmaj7 F#m

Thoughts me - an - der like a rest - less wind in - side a let - ter box, — they

Em7 A7 D.S. al Coda 1

tum - ble blind - ly as they make their way a-cross the u - ni - verse. —

⊕ Coda 1

Verse

D Dmaj7 F#m

3. Sounds of laugh - ter, shades of life are ring - ing through my o-pened ears, — in -

Em7 Gm

cit - ing and in - vit - ing me. _____

D Dmaj7 F#m

Lim - it - less, un - dy - ing love which shines a - round me like a mil - lion

Em7 A7

suns, it calls me on and on a - cross the u - ni - verse. _____

D.S. al Coda 2

⌘ Coda 2
Outro

D

Jai Gu - ru De - va. _____

Play 6 times and fade

Babe, I'm Gonna Leave You

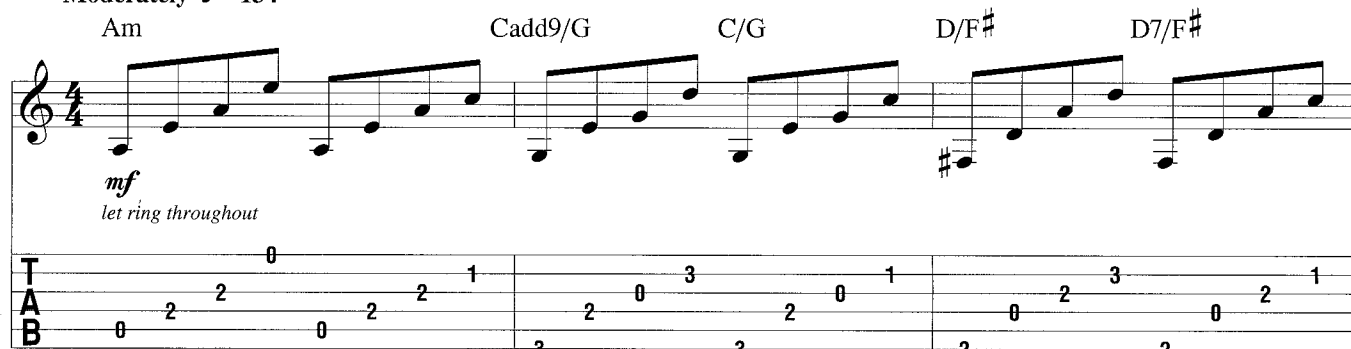
Words and Music by Anne Bredon, Jimmy Page and Robert Plant

Intro

Moderately ♩ = 134

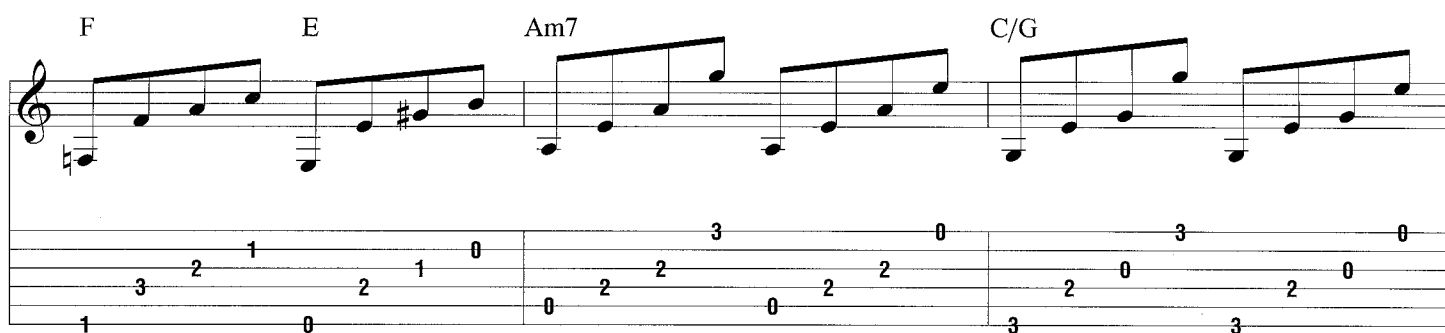
Am Cadd9/G C/G D/F# D7/F#

mf
let ring throughout



T
A
B

F E Am7 C/G

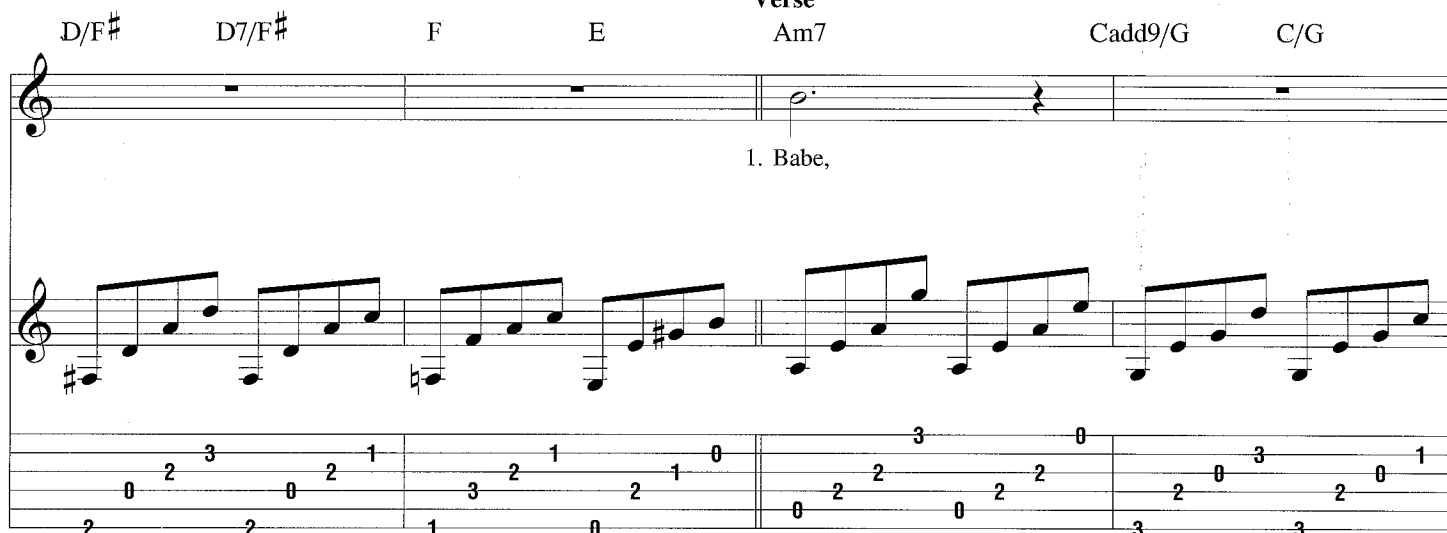


T
A
B

Verse

D/F# D7/F# F E Am7 Cadd9/G C/G

1. Babe,



T
A
B

D/F# D7/F# F E Am7

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

Cadd9/G C/G D/F# D7/F# F E Am7

I said ba - by,

Cadd9/G C/G D/F# D7/F# F E

you know I'm gon -

Am7 C/G D/F# D7/F#

na leave you.

The musical score is presented in three systems. The first system shows the vocal melody with lyrics and guitar chords (F, E, F6, F, E7, E). The second system shows the guitar accompaniment. The third system shows the fretboard positions for the guitar accompaniment, with numbers 0-3 indicating frets.

F6 F E7 E Am

leave you when the summer comes a roll in,

C/G D7/F# F E

leave you when the summer comes

[illegible]

Verse

Am7 Cadd9/G C/G D7/F#

2. Babe, babe, _ babe, _ babe, _ babe, _ babe, _ ba -

F E Am7

- by, mm, ba - by, I _ wan - na leave _ you. _

Cadd9/G C/G D/F# D7/F# F E

I ain't jok - in', _ wom - an, I've got to _

Am7 Cadd9/G C/G D7/F#

_ ram - ble. _ Oh,

F E Am7 Cadd9/G C/G

yeah. — Ba - by, ba - by, — I will

The first system of music consists of three measures. The vocal line starts with a whole note 'yeah.' followed by a half note rest, then a triplet of eighth notes 'Ba - by, ba - by,' and finally a half note 'I will'. The guitar line features a descending eighth-note pattern in the first measure, a triplet of eighth notes in the second, and a half note in the third. Fret numbers are indicated below the guitar staff.

D/F# D7/F# F E F6 F

leave you. Real - ly — got to ram - ble. —

The second system consists of four measures. The vocal line begins with a whole note 'leave you.', followed by a half note rest, then a half note 'Real - ly', a half note rest, a half note 'got to', and finally a half note 'ram - ble.' with a trailing dash. The guitar line includes triplet eighth notes in the first two measures, followed by eighth-note patterns in the last two. Fret numbers are shown below the guitar staff.

E7 E F6 F E7 E

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

The third system consists of four measures. The vocal line starts with a whole note rest, followed by a half note 'I can hear it', a half note 'call - in'', a half note 'me', and finally a half note 'the way it'. The guitar line features a descending eighth-note pattern in the first measure, followed by eighth-note patterns in the subsequent measures. Fret numbers are indicated below the guitar staff.

Am Cadd9/G C/G D7/F#

used to do. — I — can hear it call -

The fourth system consists of four measures. The vocal line begins with a whole note 'used to do.' followed by a half note rest, then a half note 'I', a half note rest, a half note 'can hear it', and finally a half note 'call -' with a trailing dash. The guitar line includes eighth-note patterns in the first three measures and a triplet of eighth notes in the fourth. Fret numbers are shown below the guitar staff.

Interlude

Fmaj7 E Am Am7 Dm(add9)/A

in' me back home.

Am Am7 Dm(add9)/A Asus2 Am7

Play 3 times

Dsus4/A Dm/A Am(add9) Am7 Dsus4/A Dm/A

Play 3 times

Chorus

Am F E

Ba by, oh, babe, I'm gon-na

Am C/G D7/F# F E

leave you. — Oh, —

The first system of music shows a vocal line with the lyrics "leave you. — Oh, —". The guitar accompaniment consists of a treble clef staff with chords and a bass staff with fingerings. The chords are Am, C/G, D7/F#, F, and E. The fingerings for the bass staff are: Am (0, 1, 2, 3, 0, 0), C/G (3, 3, 3, 3, 3, 3), D7/F# (2, 2, 2, 2, 2, 2), F (1, 1, 1, 1, 1, 1), and E (0, 0, 0, 0, 0, 0).

Am C/G D7/F# F E

ba — by, you know I've real - ly

The second system of music shows a vocal line with the lyrics "ba — by, you know I've real - ly". The guitar accompaniment consists of a treble clef staff with chords and a bass staff with fingerings. The chords are Am, C/G, D7/F#, F, and E. The fingerings for the bass staff are: Am (0, 1, 2, 3, 0, 0), C/G (3, 3, 3, 3, 3, 3), D7/F# (2, 2, 2, 2, 2, 2), F (1, 1, 1, 1, 1, 1), and E (0, 0, 0, 0, 0, 0).

Am C/G D7/F# F E

got to leave — you. — Oh.

The third system of music shows a vocal line with the lyrics "got to leave — you. — Oh.". The guitar accompaniment consists of a treble clef staff with chords and a bass staff with fingerings. The chords are Am, C/G, D7/F#, F, and E. The fingerings for the bass staff are: Am (0, 1, 2, 3, 0, 0), C/G (3, 3, 3, 3, 3, 3), D7/F# (2, 2, 2, 2, 2, 2), F (1, 1, 1, 1, 1, 1), and E (0, 0, 0, 0, 0, 0).

F E F

I could hear it call — in' me. — I said, "Don't you hear it

The fourth system of music shows a vocal line with the lyrics "I could hear it call — in' me. — I said, 'Don't you hear it". The guitar accompaniment consists of a treble clef staff with chords and a bass staff with fingerings. The chords are F and E. The fingerings for the bass staff are: F (1, 1, 1, 1, 1, 1) and E (0, 0, 0, 0, 0, 0).

Interlude

E Am Am7 Dm(add9)/A

call - in' me the way it used to do?" _ Oh. _____

Guitar Solo

Am Am7 Dm(add9)/A Am

*Sing 1st time only. Play 3 times

Cadd9/G C/G D/F# D7/F# F E

Am7 Cadd9/G C/G D/F# D7/F#

Verse
Am7

F E G7 G6

3. I know, _____ I know, _____

Dadd9/F# D/F# Fmaj7 E Am

I know I nev-er, nev - er, nev-er, nev - er, nev - er gon - na leave you, babe. _

C/G D7/F# F E

But I got - ta go a - way from this place. _

Am7 Am(addb6) G6 G7 Dadd9/F# D/F#

I _____ got - ta quit you, _ yeah. _

F E Am C/G

Oh, ba - by, ba - by,

D7/F# F E Interlude Am

ba - by, ba - by, Ba - by,

C/G D7/F# F E Am

ba - by, ba - by, oh.

C/G D7/F# F E

Don't you hear it call - in' me?

Verse

Am Cadd9/G C/G D7/F# F E

4. Oh, _ wom - an. _

Am7 Am(addb6) G7 G6 Dadd9/F# D/F#

Wom - an, _ I know. _ I

Fmaj7 E Am7 Am(addb6) G7 G6

know. Feels good to have you back a - gain and I know that one

Dadd9/F# D/F# Fmaj7 E Am7 Am(addb6)

day, ba - by, it's gon - na real - ly grow, _ yes, it is. _

F E Am7 Am(addb6) G7 G6

Oh, _____ huh.

Dadd9/F# D/F# Fmaj7 E Am7 Am(addb6)

So good, sweet ba - by. _____

G7 G6 Dadd9/F# D/F# Fmaj7 E

It was real - ly,

Am C/G

real - ly good. _____

D7/F# F E

You made me hap - py ev - 'ry sin - gle

Am Cadd9/G C/G D7/F# F E

day. But know — I've got to go a -

Interlude Am C/G D7/F# F E

way. Oh, oh, —

w/ Voc. ad lib. on repeats Am C/G D7/F# F E Play 3 times

oh.

Outro
Free time
F

That's when it's call - in' me. ____

E 3

I said, "That's when it's call - in' me ____

E5 3

back home."

A/C# Cm6 Bm7

w/ fingers

Bbmaj7 Am(add9)

Crazy on You

Words and Music by Ann Wilson, Nancy Wilson and Roger Fisher

Prelude

Moderately fast ♩ = 150 (♩ = $\overset{3}{\text{♩}}$)

Am Am13 B5/A C5/A

mf 3
w/ clean tone
w/ fingers
let ring throughout

Am 1. Am13 Am/C E5 E7 A/E E G

2. Am13 Bm7/A 3. Am13 D C

Harm.

Am G D7/F#

*Played as even eighth notes.

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E7 Free time (♩ = ♩) Dm E7

rit.

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

Intro Moderately ♩ = 130 Am F

w/ pick

0 0 0 0 0 0 0 0 0 0 1
1 1 1 1 1 1 1 1 1 1 1
0 0 0 0 0 0 0 0 0 0 1

Am F G

0 1 0 1 0 1 0 1 0 1 1
1 1 1 1 1 1 1 1 1 1 1
0 0 0 0 0 0 0 0 0 0 1

Am F G Am F

f
w/ dist.

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

G Am G F

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

Verse
Am

G

C/G

1. We may still have time, we might still get by. Ev-'ry

2., 3. See additional lyrics

(1) 2 0 3 2 3

*2nd time, dist. off

Dm

E

time I think a - bout it I wan - na cry. With

Am

C/G

bombs and the dev - il, lit - tle kids keep com - in'. No

To Coda

Dm

E

Am

D/E

way to breathe eas - y, no time to be young.

8va

12 13 14 15

[illegible][illegible][illegible]

D C#m Bm

fraid of you, what-cha gon - na do?

The first system of music includes a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "fraid of you, what-cha gon - na do?". Below the guitar staff is a detailed fretboard diagram with five lines of numbers representing frets for each string.

7	7	7	7	7	7	7	7	7	7	7	4	4	4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	2	2
7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	3	3	3	3
7	7	7	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	2	2

A

The second system of music includes a vocal line in treble clef with a key signature of three sharps. The lyrics are "Oo." and "Cra -". Below the guitar staff is a detailed fretboard diagram with five lines of numbers representing frets for each string.

2	2	2	2	2	2	2	2	2	2	2	14	15	14	17	14	19	14	17	14	14	15	14	14	17	14	19	14	17	14	15	14	14
3	3	3	3	3	3	3	3	3	3	3	14	15	14	17	14	19	14	17	14	14	15	14	14	17	14	19	14	17	14	15	14	14
4	4	4	4	4	4	4	4	4	4	4	14	15	14	17	14	19	14	17	14	14	15	14	14	17	14	19	14	17	14	15	14	14
2	2	2	2	2	2	2	2	2	2	2	14	15	14	17	14	19	14	17	14	14	15	14	14	17	14	19	14	17	14	15	14	14

E Esus4

Oo. Cra -

The third system of music includes a vocal line in treble clef with a key signature of three sharps. The lyrics are "Oo." and "Cra -". Below the guitar staff is a detailed fretboard diagram with five lines of numbers representing frets for each string.

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

Chorus

The image shows a musical score for the chorus of 'Smells Like Teen Spirit' by Nirvana. It consists of two staves. The top staff is a treble clef guitar melody with lyrics underneath. The bottom staff is a bass clef line with fret numbers. Chords are indicated above the guitar staff: Am, F, G, Am, F, G. The lyrics are: '- zy on you, cra - zy on you. Let me go'. The fret numbers for the bass line are: 0, 2, 0, 3, 2, 0, 1, 3, 0, 2, 0, 3, 2, 0, 1, 3.

Am F G Am F G

- zy on you, cra - zy on you. Let me go

w/ dist.

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

Am G F G

cra - zy, cra - zy on you, oo. 3. I

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

D.S. al Coda

Coda

E

sweet, flow - ing love.

Chorus

Am

F

Cra - zy, w/ dist.

G Am F G

Yeah... cra - zy on you. Let me go

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

Am G F Am

cra - zy, cra - zy on you, oo. Cra -

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

F G Am F

- zy on you, cra - zy on you. -

1/2 12 (12) 10 1/2 12 (12) 10

G Am G F Am

Let me go cra - zy, cra - zy on you, yeah.

1 12 (12) 10 12 (10) 12 10 10

F G Am F G

(Oo. Oo.

(10) 12 13 10 12 13 10 12 13 15

The musical score consists of two staves. The top staff is a treble clef with a melody line. It starts with a whole note chord (Am), followed by a half note chord (G), a half note chord (F), and a whole note chord (Am). The melody is written in a style that suggests a guitar, with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is a bass clef with a bass line. It features a series of notes with fret numbers (15, 12, 14, 14, 10, 13, 13, 12, 15, 15, 15) and bends (1/2, 1/2, 1, grad. bend). The bass line is written in a style that suggests a guitar, with a key signature of one sharp (F#) and a time signature of 4/4.

Interlude

F#m *loco* D C#m D

w/ clean tone

1 1 1

2 4 5 2 4 5 (5) 4 5 7 4 6 7 (7) 4 5 7 4 6 7 (7)

The first system of the musical score for "The Sound of Silence" is shown. It consists of a vocal melody line and a guitar accompaniment line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts on a whole note C#5, followed by a half note D#5, and then a quarter note E6. The guitar line is in standard tuning (E2-A2-D3-G3-B3-E4) and features a series of chords: C#m, D, C#m, and Bm. The guitar part includes a sequence of notes: 6, 7, 9, 6, 7, 7, (7), 6, 7, 9, 7, 9, 10, (10), 10, 10, 10. The notation includes various musical symbols such as accidentals, stems, beams, and fingering numbers (1, 10).

Aadd9/E Asus²/E

Outro-Chorus

Am F G Am F G

Cra - zy on you, cra - zy on you. Let me go

w/ dist.

Am G F Am

cra - zy, cra - zy on you, oh.

Additional Lyrics

2. My love is the evening breeze touching your skin,
The gentle, sweet singing of leaves in the wind.
The whisper that calls after you in the night
And kisses your ear in the early light.

Pre-Chorus And you don't need to wonder; you're doin' fine.
My love, the pleasure's mine.

3. I was a willow last night in a dream,
I bent down over a clear running stream.
I sang you this song that I heard up above
And you kept me alive with your sweet, flowing love.

Words and Music by Neil Young

Moderately slow ♩ = 85

Em

[illegible][illegible][illegible]

G

[illegible]

Em C D G

I've been a min - er for a heart of gold. _____

Em C D G

It's these ex - pres - sions _____ I nev - er give

Em7 G


that keep me search - in' for a heart of gold. _____

C G

And I'm get - tin' old. _____

Em7 G

Keep me search - in' for a heart of gold.



And I'm get - tin' old. —

[illegible][illegible]

Em C D G

1. Em7 D Em

2. Outro Em7 D Em

Keep me search - in' for a heart of gold. ____

Em7 D Em

You keep me search - in' and I'm grow - in' old. ____

Em7 D Em

Keep me search - in' for a heart of gold. —

Em7 G

I've been a min - er for a heart of gold. —

C G

A - ha. — Mm.

Additional Lyrics

2. I've been to Hollywood,
 I've been to Redwood,
 I'd cross the ocean for a heart of gold.
 I've been in my mind, it's such a fine line
 That keeps me searchin' for a heart of gold.
 And I'm gettin' old.
 Keeps me searchin' for a heart of gold.
 And I'm gettin' old.

I'd Love to Change the World

Words and Music by Alvin Lee

Intro

Moderately ♩ = 122

Em

G

Am

Guitar Solo

f
let ring throughout

TAB

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

Verse

C

B7

E5

G5

1. Ev - 'ry - where is freaks ___ and hair - ies,
2. See additional lyrics

A5

C5

B5

Em

dykes — and fair - ies. Tell — me, where is san - i - ty?

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G Am C B7

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

E5 G5 A5

Tax the rich, feed the poor till there are no

2 2 2 X X X 2 2 2 5 5 5 X X X 5 5 5 2 2 2 X X X 2 2 2

C5 B5 Em G

rich no more.

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

Am C B7 Em

I'd love to change the world,

Chorus

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

G Am C B7

but I don't know what to do.

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

Em G Am

So I leave

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

C B7 Em G

it up to you.

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

Am C B7 C B7

To Coda

Whoa, yeah!

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

Guitar Solo

E5

G5

A5

First system of guitar solo notation. The treble staff shows a melodic line with eighth and sixteenth notes. The bass staff shows a rhythmic accompaniment with chords E5, G5, and A5. Fingering numbers (2, 3, 4, 5) and fret numbers (0, 5) are indicated below the bass staff.

Bridge

C5

B5

Play 4 times

E5

Bridge section notation. The treble staff includes a melodic line with a repeat sign and a phrase labeled "World _ pol - lu - tion". The bass staff shows chords C5, B5, and E5. Fingering and fret numbers are provided for the bass staff.

G5

A5

C5

B5

Second system of guitar solo notation. The treble staff shows a melodic line with eighth notes. The bass staff shows chords G5, A5, C5, and B5. Fingering and fret numbers are provided for the bass staff.

E5

G5

A5

Third system of guitar solo notation. The treble staff shows a melodic line with eighth notes. The bass staff shows chords E5, G5, and A5. Fingering and fret numbers are provided for the bass staff.

C5 B5 Em G

stop the war. —

Am C B7 C B7 *D.S. al Coda*

I'd

⊕ Coda C B7 Em

What's go - ing on?

Additional Lyrics

2. Population keeps on breeding.
 Nation bleeding, still more feeding economy.
 Life is funny; skies are sunny.
 Bees make honey; who needs money?
 Monopoly.
 No, not for me.

Hotel California

Words and Music by Don Henley, Glenn Frey and Don Felder

Intro

Moderately slow ♩ = 74

Bm F#7

mf
w/ clean tone
let ring throughout

TAB

*Acous. gtrs. Capo VII on original recording.

Asus2 E9 G

D Em7 F#7

Verse

Bm F#7

1. On a dark des - ert high - way, — cool — wind in my hair,

Asus2 E9

warm _ smell _ of co - li - tas _ ris - ing up through the air. _

G D

Up a - head in the dis - tance I saw a shim - mer - ing light.

Em7 F#7

My head grew heav - y and my sight grew dim; _ I had to stop for the night. _

Verse Bm F#7

2. There she stood in the door - way; I heard the mis - sion bell. _

w/ dist.

Asus2

And I was think-in' to my - self ___ this could be heav - en and this could be hell. ___

G D

Then she lit up her can - dle ___ and she showed me the way. ___

Em7 F#7

There were voic-es down the cor - ri - dor, _ I thought I heard them _ say:

Chorus G D

"Wel-come _ to the Ho - tel Cal - i - for - nia, such a

F#7 **Bm**

love - ly place, _ (Such a love - ly place.) _ such a love - ly face. _

dist. off w/ dist.

11 11 11 11	11 11 11 11	11 11	
9 9 9 9	9 9 9 9	9 9	
11 11 11 11	11 11 11 11	11 11	
9 9 9 9	9 9 9 9	9 9	
			2 4 5 2 4

G **D**

Plen - ty of room _ at the Ho - tel Cal - i - for - nia. An - y

15 15 15 15 15 16 12 12 X 12 11

5

Em **F#7**

time _ of year _ (An - y - time _ of year.) _ you can find _ it here." _

dist. off

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

Verse **Bm** **F#7**

3. Her mind is Tif - fa - ny - twist - ed. She got the Mer - ce - des _ Benz. _ Uh.

w/ dist.

3 5 5 (5) 2

Asus2

E9

She got a lot of pret-ty, pret-ty boys — that she calls friends. —

G

D

How they dance in the court - yard, — sweet — sum - mer sweat.

Em7

F#7

Some dance to re-mem - ber; — some dance to for - get. —

Verse

Bm

F#7

4. So I — called up the cap - tain, "Please bring me my — wine." — He said,

Asus2

E9

"We have - n't had that spir - it here ___ since nine - teen - six - ty - nine." ___

G

D

And ___ still those voic - es are call - ing from far ___ a - way. ___

Em

F#7

Wake you up in the mid-dle of the night ___ just to hear them ___ say, ay:

Chorus

G

D

"Wel - come ___ to the Ho - tel Cal - i - for - nia, such a

Asus2 E9

"We are all just pris - on - ers here _ of our own _ de - vice."

G D

And in the _ mas - ter's cham - bers _ they gath - ered for the feast.

Em7 F#7

They stab it with their _ steel - y knives, _ but they just can't _ kill the beast. _

Verse Bm F#7

6. Last thing I re - mem - ber _ I was run - ning _ for the door. _

w/ dist.

Asus2 E9

I had to find the pas-sage back _ to the place I was _ be - fore. _

G D

"Re - lax," _ said the night - man, _ "We are pro - grammed _ to re - ceive. _

Em F#7

You can check out an - y _ time you like _ but you can _ nev - er _ leave. _

Guitar Solo Bm F#7

1 1/2 10 12 11 9 7 9 7 7 8 9 12 9 7 1/2 (7)

Asus2 E9

□ --- 1 1/2 1/2 hold bend 1 10 10 10 (10) 7 10 8 1/2 7 7 10 1

G D

(10) 10 10 (10) 7 10 10 10 (10) 8 X X 9 10 9 (9) 7 7 6 7

Em F#7

7 9 7 7 (7) 9 7 9 7 7 7 (7) 9 7 9 7 10 9 7 7 9 (9) 7 9

Bm F#7

9 7 10 9 7 7 9 7 7 9 7 7 9 (9) 7 9 7 9 (9)

Asus2 E9

11 (11) 9 11 7 9 0 10 7 10 7 10 12 X 12 11 10 9 (9) 14

[illegible]

The image shows musical notation for the 'G' and 'D' chords of 'The Sound of Silence'. The 'G' section is on the left, marked with a 'G' above the staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with some slurs. The bass line is shown as a series of numbers: 7, 7, 10, 9, 7, 7, 9, 9, 7, 9, 7, 9, 7, 5, 7, 9. The 'D' section is on the right, marked with a 'D' above the staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with some slurs. The bass line is shown as a series of numbers: 7, 9, 7, 10, 7, 9, (9), 7, 11. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, slurs, and accidentals.

Em F#7

12 12 10 12 11 9 10 12

Outro Bm F#7

14 10 12 14 10 12 14 10 12 14 10 12 12 9 11 12 9 11 12 9 18

Asus2 E9

12 9 10 12 9 10 12 9 10 12 9 10 12 9 10 10 7 9 10 7 9 10 7 16

G D

10 7 8 10 7 8 10 7 8 10 7 8 10 7 8 10 5 7 10 5 7 10 5 14

Em F#7 Repeat and fade

7 3 5 7 3 5 7 3 5 7 3 5 7 3 5 9 6 7 9 6 7 9 6 14

Words and Music by Ian Anderson

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

1. Real - ly don't mind if you sit
2. See additional lyrics

B \flat (G) F5 (D5) B \flat (G) F5 (D5)

this one out.

let ring

B \flat (G) F (D) Cm (Am) B \flat (G)

My _____ word's but a whis - per, _____ your deaf - ness a

let ring ---|

let ring ---|

F5 (D5) B \flat (G) F5 (D5) B \flat (G)

shout. I _____

let ring -----|

let ring ---|

let ring -----|

let ring ---|

F (D) Cm (Am) B \flat (G) F5 (D5)

_____ may make you feel, _____ but I can't _____ make you think. _____

let ring ---|

let ring -----|

B \flat (G) F5 (D5) B \flat (G) F (D)

Your _____ sperm's in the gut -

let ring ---|

let ring -----|

let ring ---|

Cm (Am) Bb (G) F5 (D5)

ter, your love's in the sink.

let ring -----

let ring -----

Bb (G) F5 (D5) Bb (G)

So you

let ring -----

let ring -----

let ring -----

Chorus

Bb (G) C (A) F (D)

ride your-selves o - ver the fields, and you

See additional lyrics

Bb (G) C (A) F (D)

make all your an - i - mal deals, and your

B \flat (G) C (A) F (D)

wise men _ don't _ know _ how it feels _

C (A)

to be thick _ as a brick. _

let ring

Interlude

F5 (D5) B \flat 6 (G6) F5 (D5) B \flat (G)

let ring

1. F5 (D5) B \flat (G) F5 (D5) B \flat (G)

2. And the _

let ring

2.
 F9(no 3rd) B♭sus4 F9(no 3rd) B♭sus4
 (D9(no 3rd)) (Gsus4) (D9(no 3rd)) (Gsus4)

10 8 10 11 10 8 10 8

Bridge
 F
 (D)

And the love that I feel

Cm
 (Am)

E♭
 (C)

is so far a - way.

Gm
 (Em)

let ring

B♭
 (G)

I'm a bad dream that I just had to -

Dm
 (Bm)

let ring

F (D) A (F#)

day, ee, ee, ee.

Bb (G) Csus4 (Asus4) Csus2 (Asus2) C (A)

And you shake your head, _ hmm, and say it's a shame. _

let ring

Interlude F5 (D5) Bb (G) F5 (D5) Bb (G)

let ring

Outro F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd)) F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd))

Spin me back down _ the years _

let ring

F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd)) F9(no 3rd) (D9(no 3rd))

and the days

let ring - - - - -

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

Bb7(no 3rd) (G7(no 3rd)) F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd))

of my youth.

let ring - - - - -

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

F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd)) F9(no 3rd) (D9(no 3rd))

Draw the lace and black curtains

let ring - - - - -

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

Bb7(no 3rd) (G7(no 3rd)) F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd))

and shut out the whole

let ring - - - - -

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

F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd)) F9(no 3rd) (D9(no 3rd))

truth. Spin me down

let ring

Bb7(no 3rd) (G7(no 3rd)) F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd))

the long ag - es; let them sing the

let ring

F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd)) F9(no 3rd) (D9(no 3rd)) Bb7(no 3rd) (G7(no 3rd))

song.

Repeat and fade

let ring

Additional Lyrics

- And the sand castle virtues are all swept away
In the tidal destruction, the moral melee.
The elastic retreat rings the close of play
As the last wave uncovers the newfangled way.

Chorus But your new shoes are worn at the heels,
And your suntan does rapidly peel,
And your wise men don't know how it feels
To be thick as a brick.

Wanted Dead or Alive

Words and Music by Jon Bon Jovi and Richie Sambora

Intro

Slowly ♩ = 74

N.C.

Dsus2

(Wind chimes & kybd.)

mf
w/ clean tone
Harm. -----

T
A
B

7 12 12

N.C.(D5)

let ring throughout

13 12 10 8 5 3 1

0 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0

13 12 10 8 5 3 1

(0) 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0 0

1/4 1/4 1/4 1/4 1/4 1/4

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

Verse
D

F5 E5 D5

1. It's all the same, —
2., 3. See additional lyrics

Cadd9 G Cadd9 G

on - ly the names _ will change. ——— Ev - 'ry day _ it seems we're

F D

wast - ing a - way. ——— An - oth - er place _ where the

Cadd9 G Cadd9 G

fac - es are _ so cold: I'd drive all night ——— just to

Chorus

F D C G

get back — home. — I'm a cow - boy, on a

The first line of the chorus features a vocal melody in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in standard tuning with a capo on the 3rd fret, indicated by the sharp key signature. The melody consists of eighth and quarter notes, while the guitar part uses a mix of chords and single-note patterns with fret numbers 0, 1, 2, 3, and 5.

F D C G

steel — horse — I ride. I'm want - ed

The second line of the chorus continues the vocal melody and guitar accompaniment. The guitar part includes a triplet of eighth notes (fret 3, 2, 0) and a quarter note (fret 3). The melody continues with eighth and quarter notes.

N.C. D C G N.C. D

dead or a - live. — Want-ed dead or a - live. —

The third line of the chorus includes a 'To Coda' symbol (a circle with a cross) above the 'Want-ed' measure. The guitar accompaniment features a triplet of eighth notes (fret 3, 0, 3) and a quarter note (fret 0). The melody continues with eighth and quarter notes.

Interlude

N.C.(D5)

The interlude is a guitar solo in standard tuning with a capo on the 3rd fret. It consists of a series of eighth and quarter notes, with fret numbers 13, 12, 10, 8, 5, 3, 1, 13, 12, 10, 8, 5, 4, 4, 2, 0, 14, 14, 12, 12, 10, 10, 9, 9, 0, 5, 5, 0, 4, 4, 2, 0, 14, 14, 12, 12, 10, 10, 9, 9, 0.

1. | 2.

2. Some - Al - right. —

The first system contains two measures of music. The first measure is marked '1.' and the second '2.'. The melody is in treble clef with a key signature of one sharp (F#). The bass line is in bass clef with fret numbers: 0, 5, 5, 0, 4, 4, 4, 2. The second measure is marked '2.' and the melody continues. The bass line fret numbers are: 0, 5, 5, 0, 4, 4, 4, 2.

Guitar Solo

D Cadd9 G

w/ dist.

P.H. 1/2

Pitch: C# D C#

The guitar solo section starts with a treble clef melody and a bass line with fret numbers. The first measure is marked 'D' and the second 'Cadd9'. The third measure is marked 'G'. The melody includes a wavy line indicating distortion. The bass line fret numbers are: 5, 3, 3, 5, 5, 5, 3, 3, 5, 3, 5, 5. The pitch indicator shows C#, D, C#.

Cadd9 G F D

P.M. --- P.H. P.M. ---

The second system of the guitar solo continues with a treble clef melody and a bass line with fret numbers. The first measure is marked 'Cadd9' and the second 'G'. The third measure is marked 'F' and the fourth 'D'. The melody includes a wavy line indicating distortion. The bass line fret numbers are: 15, 15, (15), 13, 15, 14, 0, 0, 0, 0, 12, 10, 8, 10, 8, 12, 10, 12. The pitch indicator shows Cadd9, G, F, D.

Cadd9 G

P.H. 1/4 P.H. P.H.

Pitch: Eb D E D C D E D C

The third system of the guitar solo continues with a treble clef melody and a bass line with fret numbers. The first measure is marked 'Cadd9' and the second 'G'. The melody includes a wavy line indicating distortion. The bass line fret numbers are: 3, 5, 3, 5, 5, 3, 5, 3, 5, 5, (5), 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, (5), 3, 10, 12. The pitch indicator shows Cadd9, G, D, E, D, C, D, E, D, C.

C G N.C. D

want - ed, want - ed dead or a - live, dead or a -

C G N.C. D

live, dead or a - live, dead or a - live. I still

C G N.C. D

drive, I still drive dead or a - live,

N.C. G N.C. D

dead or a - live, dead or a - live,

N.C. G D

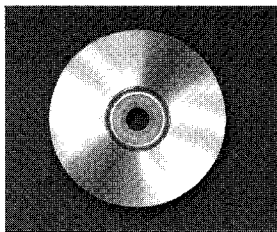
dead or a - live, dead or a - live.

Outro
N.C.(D5)

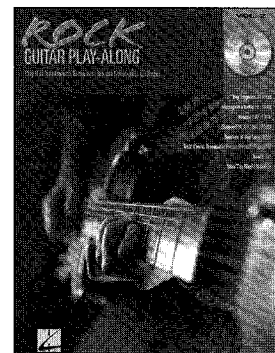
D

Additional Lyrics

2. Sometimes I sleep, sometimes it's not for days.
The people I meet always go their sep'rate ways.
Sometimes you tell the day by the bottle that you drink.
And times when you're alone, all you do is think.
3. And I walk these streets, a loaded six-string on my back.
I play for keeps, 'cause I might not make it back.
I been ev'rywhere, still I'm standing tall.
I've seen a million faces, and I've rocked them all.



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