THE ENORMOUS GUITAR SONGBOOK

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

ENCORE

FEATURING 63 GREAT SONGS FROM ROCK'N'ROLL, R&B, CLASSIC ROCK, FUNK, HARD ROCK, COUNTRY, AND MODERN ROCK

HAL•LEONARD®

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

THE ENORMOUS GUITAR SONGBOOK

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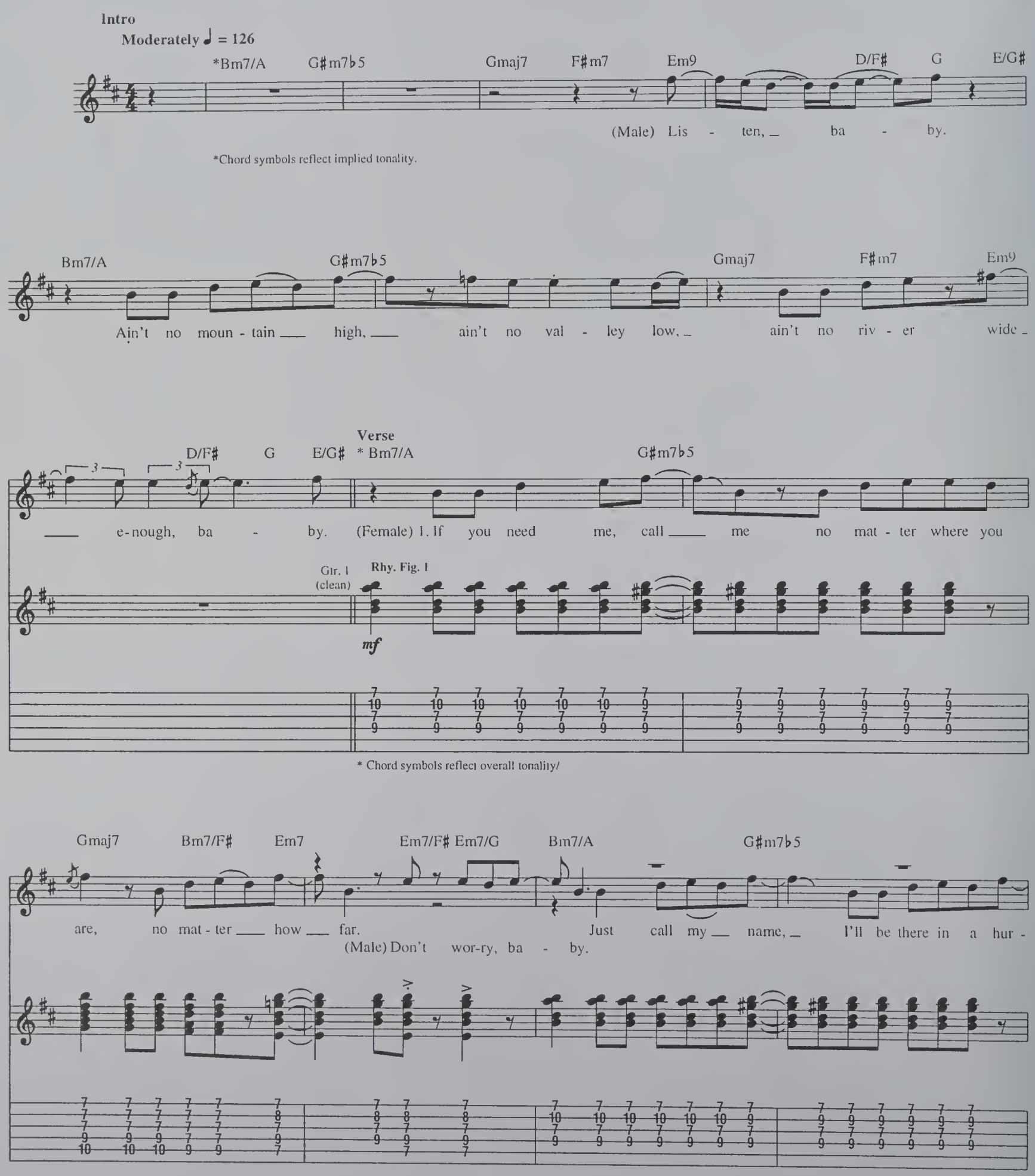
Ain't No Mountain High Enough

Words and Music by Nickolas Ashford and Valerie Simpson



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Chorus

Gmaj7 Bm7/F♯ Em7 F♯m7 Gmaj7 Em7

- ry. You don't have to wor - ry, 'cause ba - by, there / Oh ba - by, there ain't no moun - tain high

End Rhy. Fig. 1 Rhy. Fig. 2

F♯m7 Bm Gmaj7 Em7 F♯m7 Bm Gmaj7 Em7

e - nough, ain't no val - ley low e - nough, ain't no riv - er wide

F♯m7 Bm E F♯ G

e - nough (Male) to keep me from get - tin' to you, babe. Re - mem - ber the day
(Female) to keep me from get - tin' to you, ba - by.

End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1

Bm7/A G♯m7♭5 Gmaj7 Bm7/F♯ Em7 Em7/F♯ Em7/G

I set you free, I told you you could al - ways count on me, dar-lin'. From that day on,

Bm7/A G♯m7♭5 Gmaj7 Bm7/F♯ Em7 F♯m7

I made a vow. I'll be there when you want me, some way, some - how. (Male) Oh ba - by, there
(Female) 'Cause ba - by, there

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gmaj7 Em7 F#m7 Bm Gmaj7 Em7 F#m7 Bm

ain't no moun - tain high ___ e - nough, _ ain't no val - ley low ___ e - nough, _

Gmaj7 Em7 F#m7 Bm E F# G

(Female) ain't no riv - er wide ___ e - nough _ to keep me from get - tin' to you, ___ babe.
(Male) ain't no riv - er wide ___ e - nough _ to keep me from get - tin' to you, ___ babe.

A7sus4

Oh, no ____ dar - lin'. No wind, no ___ rain, _

Gtr. 1

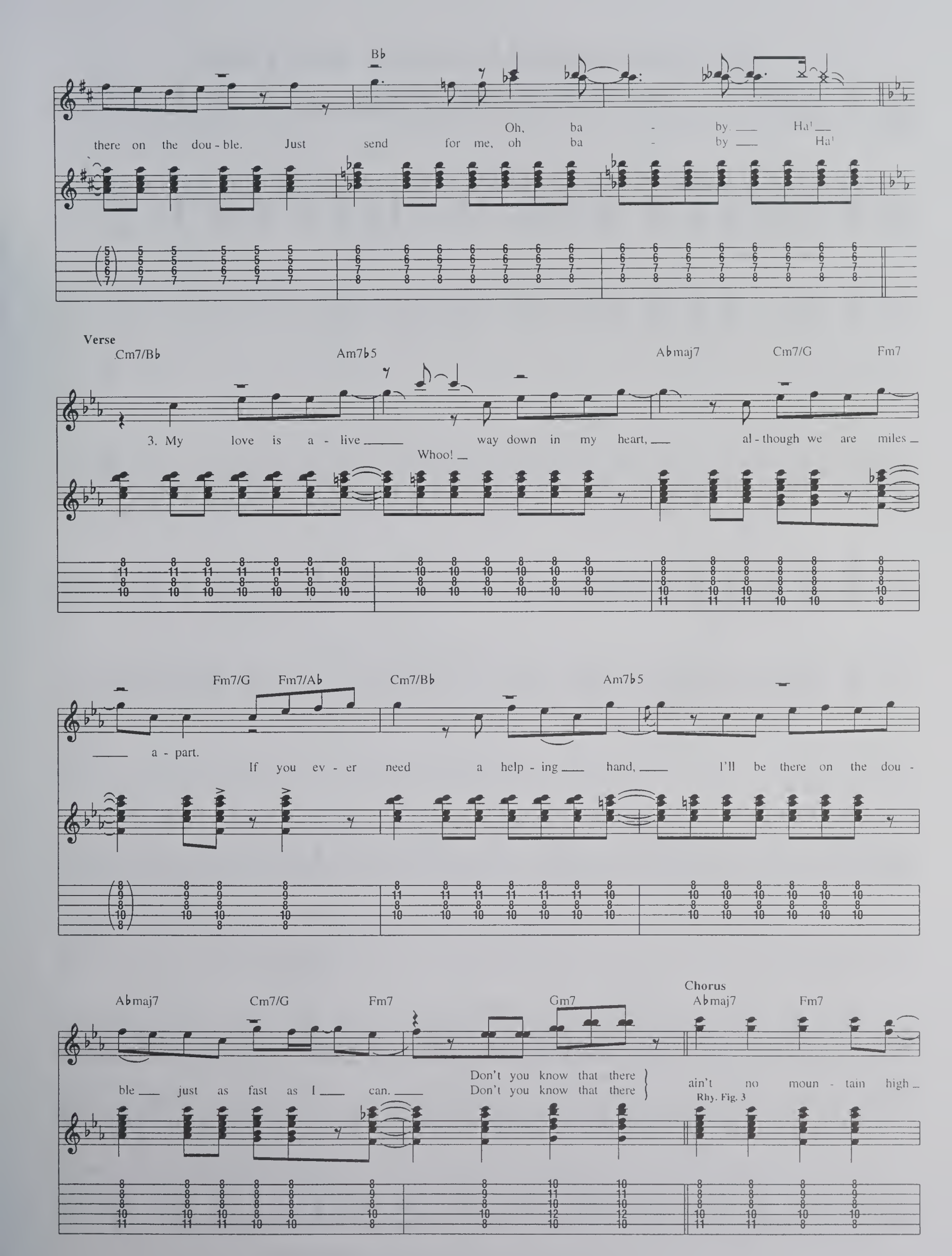
Bridge

A7 F#sus4 F# Bm7sus4 Bm7

___ or win - ter's _ cold _____ can stop me, ba -

Gmaj7 Em/G A

- by, 'cause you are my goal. __
No, ___ no, ____ ba - by. If you're ev - er in trou - ble, I'll be


Bb
there on the dou - ble. Just send for me, oh ba - by ___ Ha! ___
Oh, ba - by ___ Ha!
Verse
Cm7/Bb
Am7b5
Abmaj7
Cm7/G
Fm7
3. My love is a - live ___ way down in my heart, ___ al - though we are miles ___
Whoo! ___
Fm7/G
Fm7/Ab
Cm7/Bb
Am7b5
___ a - part.
If you ev - er need a help - ing ___ hand, ___ I'll be there on the dou -
Abmaj7
Cm7/G
Fm7
Gm7
Chorus
Abmaj7
Fm7
ble ___ just as fast as I ___ can. ___
Don't you know that there
Don't you know that there
ain't no moun - tain high ___
Rhy. Fig. 3

Gm7 Cm A♭maj7 Fm7 Gm7 Cm A♭maj7 Fm7

___ e - nough, ain't no val - ley low ___ e - nough, (Female) ain't no riv - er wide ___
(Male) ain't no riv - er wide ___

End Rhy. Fig. 3

Gm7 Cm F G A♭

___ e - nough ___ to keep ___ me from get - tin' to you, ___ babe. Don't you know that there
___ e - nough. ___ There

Gtr. 1: w/ Rhy. Fig. 3, 5 times

A♭maj7 Fm7 Gm7 Cm A♭maj7 Fm7 Gm7 Cm

ain't no moun - tain high ___ e - nough, ___ ain't no val - ley low ___ e - nough. ___

Begin Fade

A♭maj7 Fm7 Gm7 Cm A♭maj7 Fm7

(Female) Ain't no riv - er wide ___ e - nough, ___
(Male) Ain't no riv - er wide ___ e - nough. ___ ain't no moun - tain high ___

Fade Out

Gm7 Cm A♭maj7 Fm7 Gm7 Cm

___ e - nough, ___ ain't no val - ley low ___ e - nough, ___

All Your Love (I Miss Loving)

Words and Music by Otis Rush

Intro

Moderate Blues ♩ = 128

*Gtr. 1 (clean)

**F♯m

f

steady gliss. full 1/4 1/4

Gtr. 2 (clean)

mp

*Gtr. 1 plays w/ triplet feel (♩♫·♩♪) till indicated. ** Chords symbols reflect overall tonality.

Bm F♯m

steady gliss. full full

C♯m Bm F♯m

let ring

***

mf

***Gtr. 1 plays w/ straight eighths feel (♫·♫) till indicated

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Verse

F♯m

I. All the love I miss lov-in', all the kiss-es I miss kiss-in'.
ba-by, I have in store for you.

simile on repeat

Rhy. Fig. 1

Bm

All the love I miss lov-in', all the kiss-es I miss
All the love, pret-ty ba-by, I have in store for

F♯m C♯m

kiss - in'. _ Be - fore I met you, ba - by,
you. _____ The way I love you, ba - by,

End Rhy. Fig. 1

I.

Bm F♯m

I did - n't know what I was miss - in'. ____ 2. All the love, ____ pret - ty

2.

Bm F♯m

I know you love me, too.

f

w/ dist.

let ring

*Gtr. 1 plays w/ triplet feel ( ) till Outro.

Interlude

Gtr. 2 tacet

F♯m

Gtr. 1

let ring

Bm F♯m

C♯m Bm F♯m

8va

Guitar Solo

Triplet Feel (♫ = ♩³ ♪)

F♯7

8va

Gtr. 1

1/2 full full full

Gtr. 2 **Rhy. Fig. 2**

B7

8va loco

full full full full

*Played slightly behind the beat.

F♯7 C♯7

full full full full full

B7 F♯7

Whoa,

full

End Rhy. Fig. 2

Chorus

Gtr. 2: w/ Rhy. Fig. 2, simile

F♯7

whoa, whoa, ba - by. You know I love you, ba - by. Yeah,

Gtr. 1

w/ clean tone

B7 F♯7

yeah, ba - by. You know I love you, ba - by. I

Gtr. 2: w/ Rhy. Fill 1

C♯7 B7 F♯7

love you, ba - by. Oh, I love you so.

mf

Outro

Straight Eighths Feel (♩♩ = ♩♩)

Gtr. 2: w/ Rhy. Fig. 1

F♯m

1/4 1/4

Begin Fade

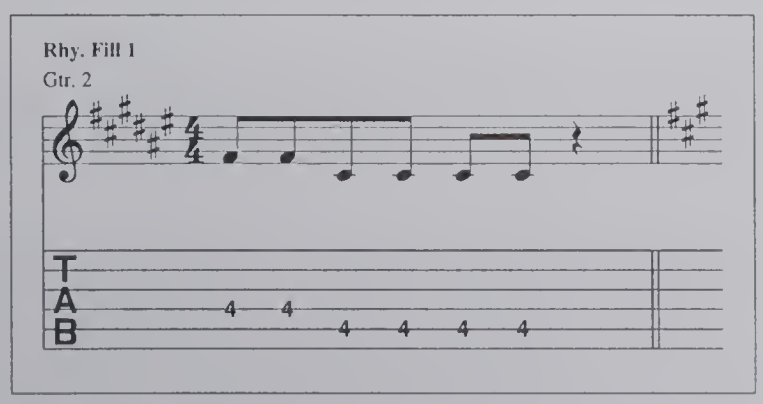
Bm

V V

F♯m C♯m

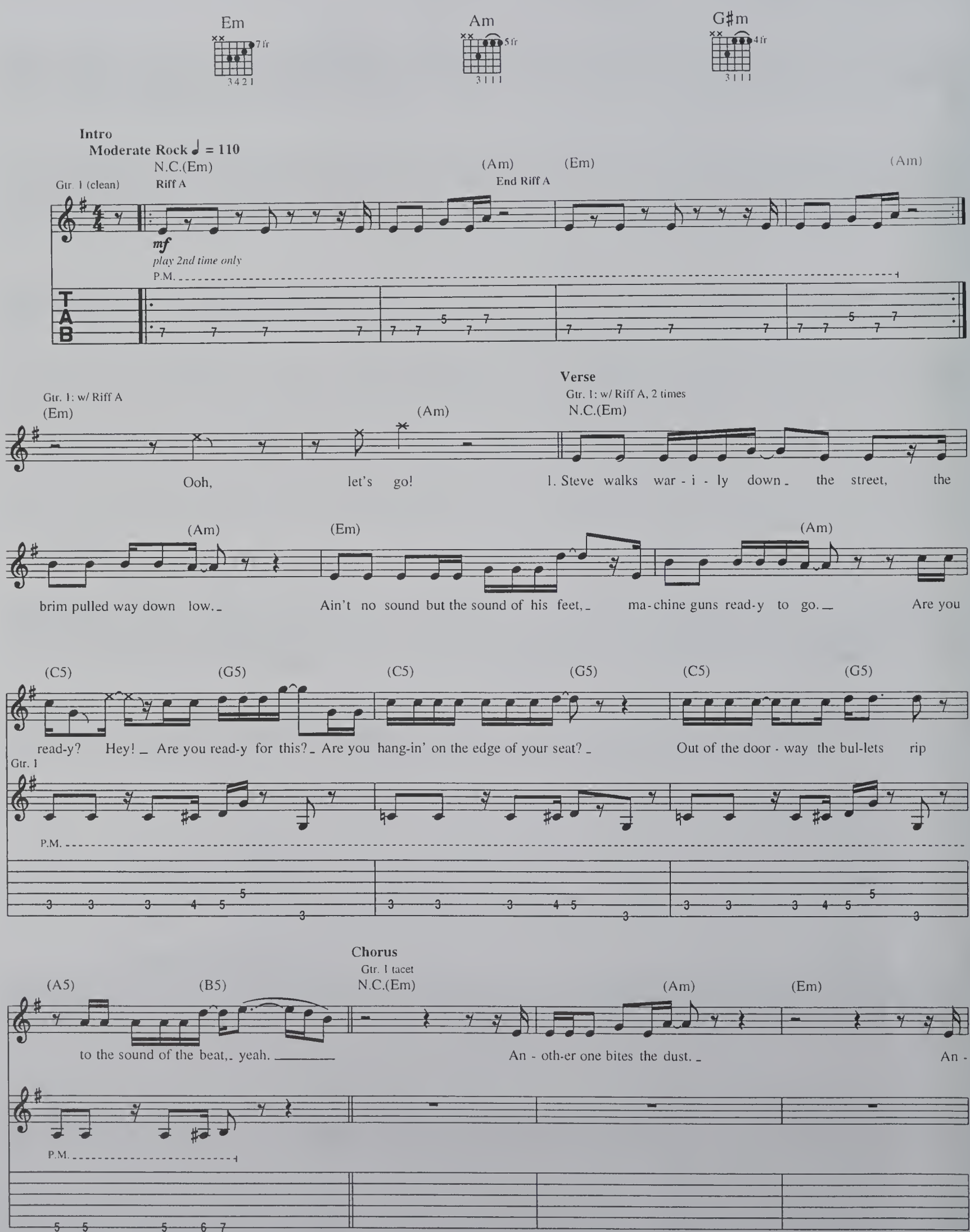
Fade Out

1/4



Another One Bites the Dust

Words and Music by John Deacon



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(Am) (Em) (Am)

oth-er one bites the dust. And an-oth-er one gone, and an-oth-er one gone. An-oth-er one bites the dust, yeah

Gtr. 1 tacet — Gtr. 1 w/ Riff A, 2 times

(F♯5) (A5) (F♯5) F♯m7 G5 N.C.(Em)

Hey, I'm gon-na get you too. An-oth-er one bites the dust.

Gtr. 1 — Riff B — End Riff B — * Gtr. 2 (dist.)

mf

P.M. — 1/4

2 7 7 6 5 5 5 — 5 2 4 — 5 3 — 2 0

* Two gtrs. arr. for one.

Gtr. 2 tacet

Verse

Gtr. 1: w/ Riff A, 2 times

Em

Gtr. 3 (clean)

mf

3

2. How do you think I'm gon-na get a-long with-

Am G♯m Am Em Am G♯m Am

out you when you're gone? You took me for ev-'ry-thing, that I had and kicked me out on my own. Are you

Gtrs. 1 & 3 tacet

N.C.(C5) (G5) (C5) (G5) (C5) (G5)

hap-py? Are you sat-is-fied? How long can you stand the heat? Out of the door-way the bul-lets rip ah,

Chorus

(A5) Em G5 N.C.(Em) Gtr. 2 tacet (Am)

to the sound of the beat. Look out! An-oth-er one bites the dust.

Gtr. 2

1/4

8 9 9 — X 5 X 3 — 2 0

(Em) (Am) (Em)

An - oth - er one bites the dust. And an - oth - er one gone, and an - oth - er one gone. An -

(Am) Gtr. 1: w/ Riff B (F♯5) A5 Gtr. 1 tacet N.C.(F♯5) F♯m7 G5

oth - er one bites the dust. Hey, I'm gon-na get you too. An - oth - er one bites the dust.

Gtr. 2

P.M. 1/4

Interlude
N.C.(E5)

Gtr. 2 tacet
N.C.

3 3

Hey! Ah,

Gtr. 2: w/ Fill 1

take it! Bite the dust! Bite the dust, - ah!

7

Hey!

Breakdown
N.C.

An - oth - er one bites the dust. An -

Fill 1
Gtr. 2

-1/2

w/ bar -1/2

T
A
B

0 (0) 0

slack

oth - er one bites the dust. Ow! An - oth - er one bites the dust. Hey, hey! An -

Gtr. 1: w/ Riff A, 2 times

(Em) (Am)

oth-er one bites the dust. Hey.

(Em) (Am)

Verse

Gtr. 1: w/ Riff A, 2 times

Em

Gtr. 3

Ooh, shot! 3. There are plen-ty of ways that you can hurt a man and

Am G♯m Am Em

bring him to the ground. You can beat him, you can cheat him, you can treat him bad and then

Am G♯m Am

Gtrs. 1 & 3 tacet

N.C.(C5) (G5) (C5) (G5)

leave him when he's down, yeah. But I'm read-y. Yes, I'm read-y for you. I'm stand-in' on my own two feet.

(C5) (G5) (A5) (B5) G5

Chorus

N.C.(Em)

Out of the door - way the bul-lets rip, re - peat-ing to the sound of the beat. Oh, yeah. An -

Gtr. 2

1/4

5
3

0

Gtr. 2 tacet

(Am) (Em) (Am) (Em)

oth-er one bites the dust. An - oth-er one bites the dust. And an - oth-er one gone, and an-oth-er one gone. An -

(Am) (F#5) A5 N.C.(F#5) G5

oth-er one bites the dust. Hey, I'm gon-na get you too. An - oth-er one bites the dust.

(Yeah. _____)

Gtr. 2

P.M.

1/4

Outro

Gtr. 1: w/ Rhy. Fill 1 Gtr. 2 tacet Gtr. 1: w/ Riff A

Em Am G#m Am Em

Gtr. 3

Shoot-out! Ay. _____

Am G#m Am

Gtrs. 1 & 3 tacet

N.C.(C5) (G5) (C5) (G5) (C5) (G5) (A5) (B5) N.C.

Al - right.

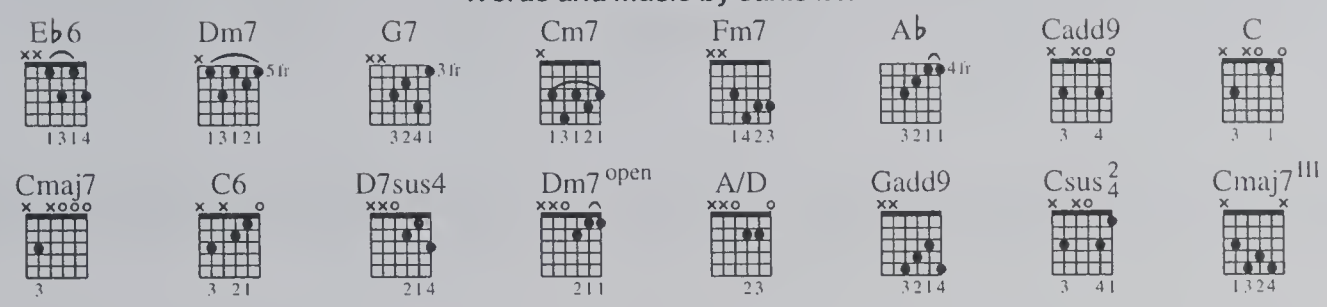
Rhy. Fill 1

Gtr. 1

P.M.

At Seventeen

Words and Music by Janis Ian



Intro

Moderately ♩ = 124

Gtr. 2 (acous.) — Cadd9 C Cmaj7 C6 C Cadd9 C Cmaj7

mp w/ fingers

let ring

let ring

Gtr. 1 (acous.) — **Rhy. Fig. 1**

mp w/ fingers *

let ring

*Sound of R.H. fingers hitting strings.

Verse

Gtr. 2: w/ Rhy. Fill 1, 2nd time

Gtr. 3: w/ Fill 1, 5 times, simile, 2nd time

C6 C Cadd9 C Cmaj7 C6 C

1. I learned — the truth at sev - en - teen, — that
- en - tines I nev - er knew, the

let ring

(0)

End Rhy. Fig. 1 **Rhy. Fig. 2**

let ring

let ring

Rhy. Fill 1

Gtr. 2

let ring

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D7sus4 Dm7 A/D Dm7 G7/B

love was meant for beau - ty queens and high school girls
Fri - day night cha - rades of youth were spent on one

let ring

Cadd9 C Cmaj7 C6 C

with clear skin smiles who mar - ried young and then re - tired.
more beau - ti - ful. At sev - en - teen I learned the truth.

let ring let ring

let ring

1. 2.

Gtr. 3: w/ Fill 1

Cadd9 C Cmaj7 C6 C Cadd9 C Cmaj7 C6 C

2. The val - And those

let ring let ring

Rhy. Fill 2 End Rhy. Fill 2

End Rhy. Fig. 2

let ring let ring

Chorus

Gtr. 5 tacet, 3rd time

E♭6 Dm7 G7

Rhy. Fig. 3B

Gtr. 3

of us with rav - aged fac - es, lack - ing in the so -
ber those who win the game lose the love they sought
play the game, and when we dare to cheat our - selves at sol -

Gtr. 2 Rhy. Fig. 3A

let ring let ring

simile on repeat

Gtr. 1 Rhy. Fig. 3

Fill 1

Gtr. 3 (acous.)

mp

Harm.

Cm7 Fm7

- cial grac - es, des - p'rate - ly re - mained at home, in -
to gain in de - ben - tures of qual i - ty and
- i - taire, in vent - ing lov - ers on the phone, re -

let ring

Cm7 Fm7 A♭ G7

- vent - ing lov - ers on the phone who called to say, "Come dance
du - bi - ous in - teg - ri - ty. Their small town eyes will
- pent - ing oth - er lives un - known. They call and say, "Come dance

Cm7 Fm7

End Rhy. Fig. 3B

___ with me."___ and mur - mured vague ___ ob - scen - i - ties.
gape at you ___ and dull ___ sur - prise ___ when pay - ment due
___ with me."___ and mur - mur vague _____ ob - scen - i - ties

End Rhy. Fig. 3A

(9)

End Rhy. Fig. 3

let ring

To Coda 1
To Coda 2

Dm7 G7

It is-n't all it seems _ at sev-en-teen. 3. A
ex-ceeds ac-counts re-ceived at
at ug-ly girls like me ___ at

Rhy. Fill 3A End Rhy. Fill 3A

let ring

Rhy. Fill 3 End Rhy. Fill 3

let ring

Verse

Gtr. 1: w/ Rhy. Fig. 2, 1st time; 1st 8 meas., 2nd time
Gtr. 2: w/ Fill 2, 2nd time

Cadd9 C Cmaj7 C6 C D7sus4 Dm7 open A/D

Rhy. Fig. 4

Gtr. 3

brown - eyed girl in hand - me - downs, whose name I nev - er could
re - la - tioned home - town queen mar - ries in - to what

Gtr. 2

let ring

Dm7 open G7

pro - nounce, said, "Pit - y, please, the ones who serve,
she needs, with a guar - an tee - of com - pan - y and

let ring

Cadd9 C Cmaj7 C6 C Cadd9 C Cmaj7

1.

they on - ly get what they de - serve."
ha - ven for the el - der - ly.

let ring

let ring

Fill 2
Gtr. 2

2.

D.S. al Coda 1

Gtr. 1: w/ Rhy. Fill 2
Gtr. 4: w/ Fill 3

C6 C Cadd9 C Cmaj7 C6 C

End Rhy. Fig. 4

Gtr. 3

4. And the rich - Re - mem -

Gtr. 2

let ring let ring

(4) 4 4 5 3 5 3 4 4 4 4 5 3 5 3 4 4 4 5 3 5 3

Coda 1

Gtrs. 1 & 2: w/ Rhy. Fills 3 & 3A, simile

Gadd9

Gtr. 3

sev - en - teen.

Gtr. 4

w/ fingers

6/7 8/9 6/7 6/7 8/9 8/9 6/7

Fill 3

Gtr. 4 (acous.)

mp

TAB

8/8 10/10 8/8 8/7 10/9

Interlude

Csus$^{2}_{4}$ C Cmaj7 C6 C D7sus4 Dm7^{open} A/D Dm7^{open}

Gtr. 3

Gtr. 2

let ring let ring

Gtr. 4

let ring

G7 Csus$^{2}_{4}$ C Cmaj7 C6 C

let ring let ring

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B, simile

Gtr. 4

E♭6 Dm7 G7

Cm7 Fm7 Cm7 Fm7

Ab G7 Cm7 Fm7

let ring

Dm7 G7

mp

Gtr. 5 (acous.)

Gtr. 4
divisi

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 5 tacet

Cmaj9 C Cmaj7 C6 C Cadd9 C Cmaj7

Fill 4 End Fill 4

Gtr. 3: w/ Fill 1

Gtr. 5

Gtr. 4

Gtr. 4
divisi

Verse

Gtr. 5: w/ Fill 4

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Fill 1, 5 times, simile

Gtr. 4 tacet

C6 C Cadd9 C Cmaj7 C6 C

5. To those ___ of us who knew ___ the pain ___ of

Gtr. 4

Gtr. 5

let ring

D7sus4 Dm7 A/D Dm7 G7/B

val - en - tines that nev - er came, and those whose names

let ring

were nev - er called when choos - ing sides for bas - ket ball.

Cadd9 C Cmaj7 C6 C

Verse

Gtr. 1: w/ Rhy. Fig. 2, 1st 8 meas.

Gtr. 3: w/ Rhy. Fig. 4, simile

Cadd9 C Cmaj7 C6 C Cadd9 C Cmaj7 C6 C

6. It was long a - go and far a - way,

Gtr. 2

Gtr. 5

let ring let ring

D7sus4 Dm7 A/D Dm7 G7/B

the world was young - er than to-day, and dreams were all they gave for free

let ring

D.S. al Coda 2

Gtr. 1: w/ Rhy. Fill 2

Cadd9 C Cmaj7 C6 C Cadd9 C Cmaj7 C6 C

to ug - ly duck - ling girls like me. We all

let ring

Coda 2

Gtr. 2: w/ Rhy Fill 3A, simile

G7

Gtr. 3

sev - en - teen.

Gtr. 1

Cmaj7[III]

Cadd9

Gtr. 3

rit.

Gtr. 1

let ring

let ring

let ring

rit.

Gtr. 4

rit.

Badge

Words and Music by Eric Clapton and George Harrison

Intro

Moderately ♩ = 108

Gtr. 1 (clean)

Am7 D Am D

w/ tremolo

P.M. P.M. P.M. P.M. P.M. P.M

Verse

Gtr. 1: w/ Rhy. Fill 1, 2nd time

Am D Esus2 Em

1. Think-in' 'bout the times you drove in my car.
2. I told you not to wan - der 'round in the dark.

Rhy. Fig. 1 — End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas. — Gtr. 1: w/ Rhy. Fill 1, 2nd time — Gtr. 1: w/ Rhy. Fill 2

Am D Esus2 Em

Think - in' that I might have drove you too far.
I told you 'bout the swans, that they live in the park.

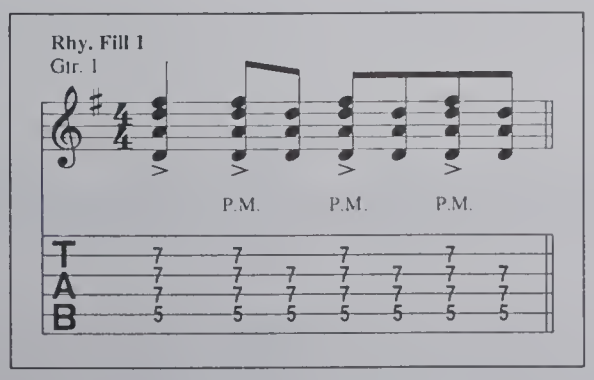
I.

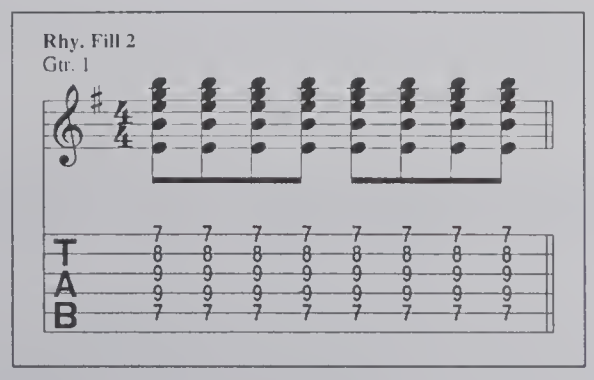
C Am Bm7 Am(add9)

And I'm think-in' 'bout the love that you made on my ta - ble.

Gtr. 1

P.M. P.M. P.M P.M. P.M. P.M. P.M.





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2.

C Am Bm Am(add9)

Then I told you 'bout our kid now he's mar-ried to Ma - ble.

Gtr. 1 tacet

* D Cmaj7(sus2) G/B G D Cmaj7(sus2) G/B G

Rhy. Fig. 2

Gtr. 1

Gtr. 2

Gtr. 2 *divisi*

mf w/ chorus & delay

let ring let ring let ring let ring let ring

* Chord symbols reflect implied tonality.

Bridge

Gtr. 2: w/ Rhy. Fig. 2, 2 1/2 times, simile

D Cmaj7(sus2) G/B G D Cmaj7(sus2)

Yes, I told you that the light goes up and down. Don't you no -

Gtr. 2

End Rhy. Fig. 2

let ring let ring

Gtr. 1

G/B G D Cmaj7(sus2) G/B G D Cmaj7(sus2)

- tice how the wheel goes 'round. And you bet - ter pick your-self up from the ground be - fore

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

G/B G D Cmaj7(sus2) G/B G

they bring the cur - tain down. Yes, be - fore they bring the cur - tain down.

P.M.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2, 3 1/4 times, simile

Gtr. 1: w/ Rhy. Fig. 3, 3 1/4 times, simile

D Cmaj7(sus2) G/B G D Cmaj7(sus2)

Woo.

Gtr. 3 (dist.)

f

full 1/2 full 1/2 full full full full 1/2 1/2

Gtr. 1

G/B G D Cmaj7 G/B G

Gtr. 3

full full 1/2 full 1/2 1/2 1/2

D Cmaj7(sus2) G/B G D Cmaj7(sus2)

Yea, yea, yea.

8va

full 1/2 1/2 1/4 full

G/B G D Cmaj7(sus2) G/B G

8va

1/4 hold bend full full 1/2

D Cmaj7(sus2) G/B G D

Gtr. 2: w/ Rhy. Fill 3
Gtr. 1: w/ Rhy. Fill 4

Yeah, yeah, yeah.

8va loco

full 3/4 1/2 1/2 1/2

let ring

Verse

Gtr. 1: w/ Rhy. Fig. 1, last 3 meas., simile

Am D Esus2 Em

3. Talk - in' 'bout a girl that looks quite like you.

let ring

full full

Rhy. Fill 3
Gtr. 2

let ring

Rhy. Fill 4
Gtr. 1

P.M P.M.

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile

Am D Esus2

She did - n't have the time to wait in the queue.

full full

Gtr. 1: w/ Rhy. Fill 2

Em C Am

She cried a - way her

Gtr. 3

full full

Gtr. 1

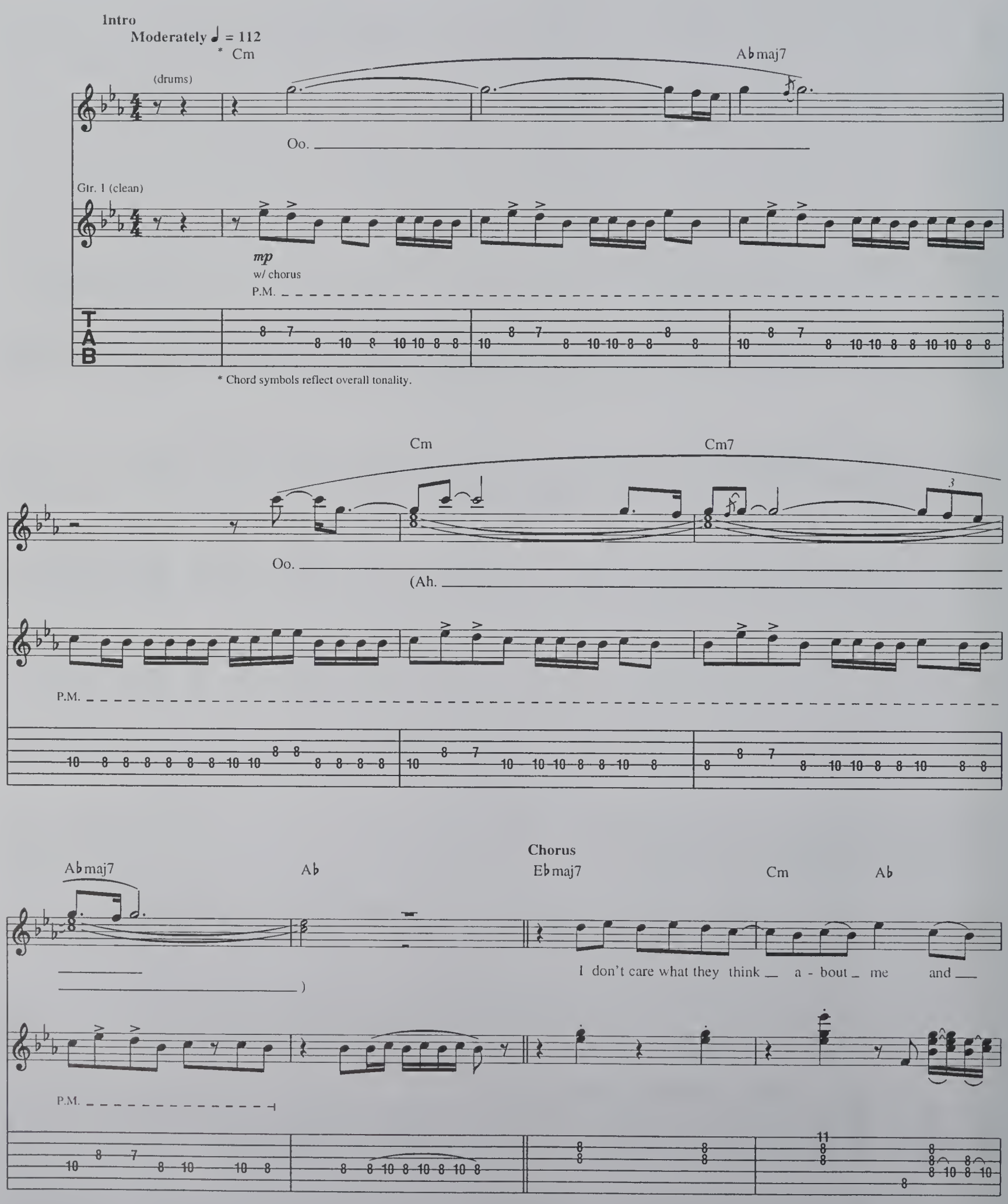
P.M P.M. P.M.

Bm7 Am(add9)

life since she fell off the cra - dle.

Being With You

Words and Music by William "Smokey" Robinson



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Ebmaj7 Cm Eb Cm Ab

I don't care what they say. I don't care what they think if you're leav - ing.

Ebmaj7 Cm Eb Cm Ab

I'm gon - na beg you to stay I don't care if they start to a - void me.

Ebmaj7 Cm Ebmaj7

I don't care what they do. I don't care a - bout an -

Cm Ab Ebmaj7

- y - thing else but be - ing with you, be - ing with you.

Verse

Bkgd. Voc.: w/ Voc. Fig. 1

Ebmaj7

1. Ho - ney don't go,

Rhy. Fig. 1

let ring

Voc. Fig. 1

(Oo. Oo. Oo. Oo.)

Ab

don't leave the scene. Be out of the pic - ture and off of the screen.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, simile

Ebmaj7 Ab

Don't let them say, "We told you so." They tell me you'll love me and then let me go, ah.

Bridge

Gm7 Cm Cadd4 Cm

I've heard the warn - ing voice from friends and my re - la - tions.

Gtr. 1

let ring

Ab Bb

They tell me all a - bout your heart - break rep - u - ta - tion, uh.

Chorus

Ebmaj7 Cm Ab Ebmaj7 Cm

I don't care what they think a - bout me and I don't care what they say. No.

let ring

Eb Cm Ab Ebmaj7 Cm

I don't care what they think if you're leav - ing. I'm gon - na beg you to stay

Eb Cm Ab Ebmaj7 Cm

I don't care if they start to a - void me. I don't care what they do.

Eb Cm Ab Ebmaj7

I don't care a - bout an - y - thing else but be - ing with you, be - ing with you.

Interlude

Cm

Oo. Oo.

(Ah.)

P.M.

Cm7 Ab add6 Ab

(Ah.)

Verse

Eb Ab

2. Peo-ple can change. They al-ways do. Have-n't they no - ticed the chan-ges in you?

Ebmaj7 Abmaj7

Or can it be that like love I am blind? Do I want it so much 'til it's all in my mind?

Bridge

Bkgd. Voc.: w/ Voc. Fig. 2

Gm7 Cm Cadd4 Cm

One thing I know for sure is real - ly, real - ly, real

P.M.

Voc. Fig. 2

(Oo. Oo. Oo.)

Ab Bb

I've nev-er felt be - fore the way you make me feel. ah.

P.M.

Chorus

Eb Cm Ab Eb Cm

I don't care what they think a - bout me and I don't care what they say

Eb Cm Ab Eb Gtr. 2: w/ Fill 1 Cm

I don't care what they think if you're leav - ing. I'm gon - na beg you to stay

Fill 1
Gtr. 2 (clean)

Eb maj7 Cm Ab Fm7 Eb

I don't care if they start to a - void me. I don't care what they do.

Cm Eb maj7 Cm Ab Eb

I don't care a - bout an - y - thing else but be - ing with you, be - ing

Bkgd. Voc.: w/ Voc. Fig. 3, 4 times

Cm Ab

with you, be - ing with you.

Bkgd. Voc.: w/ Voc. Fig. 4

Eb Cm7

Be - ing with you.

Voc. Fig. 3

(Bein' with you. Bein' with you.)

Voc. Fig. 4

(Oo. Oo.

Ah. Ah.)

Eb Cm7 Eb

I don't care a - bout an -

Cm Cm7 Eb Cm Ab Fm7

- y - thing else but be - ing with you, be - ing with you. I wan - na be with

let ring

Begin Fade

Eb Cm Ab Fm7 Eb

you. Be - ing with you.

(I don't care if they start to a - void me. I don't care what they do.

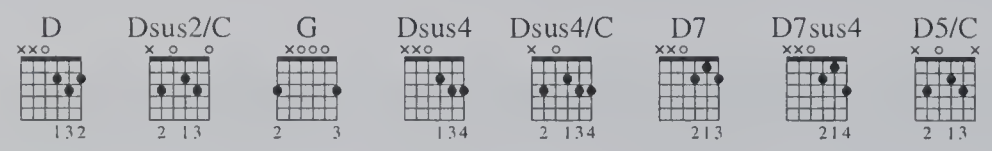
Fade Out

Cm Ab Fm7 Eb Cm Ab Fm7 Eb

I don't care a - bout an - y - thing else but be - ing with you.

Can't You See

Words and Music by Toy Caldwell

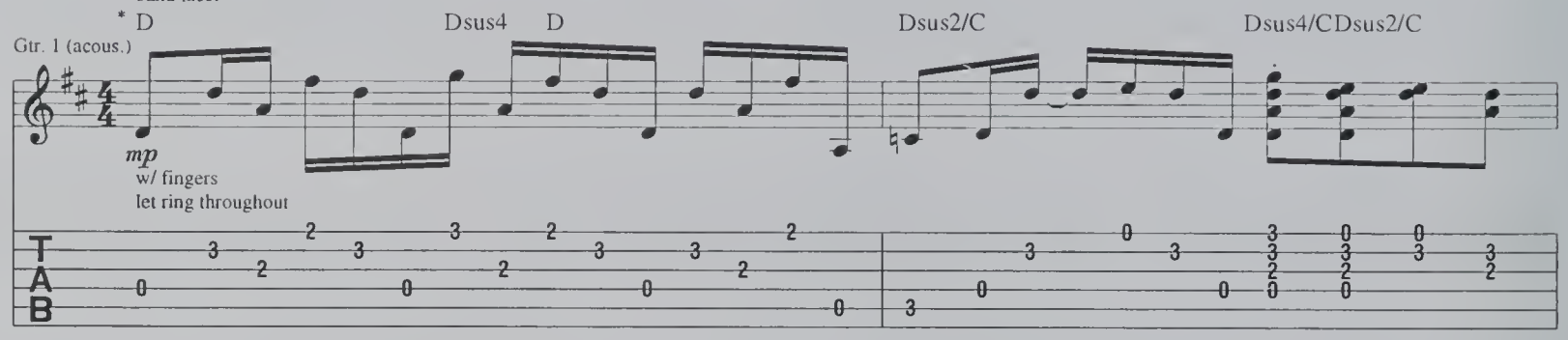


Intro

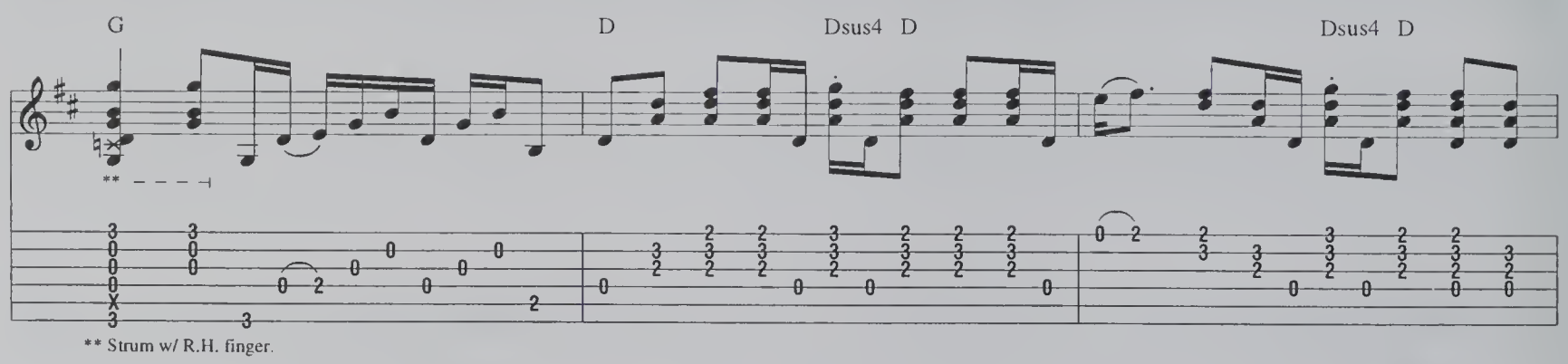
Moderately Slow ♩ = 84

band tacet

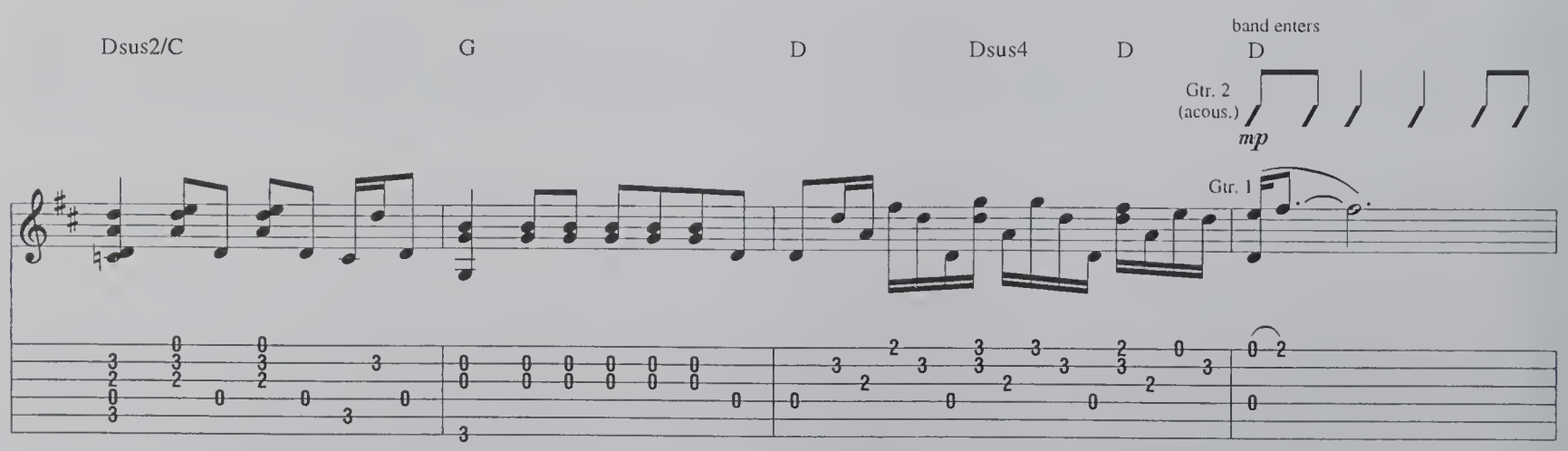
Gtr. 1 (acous.)

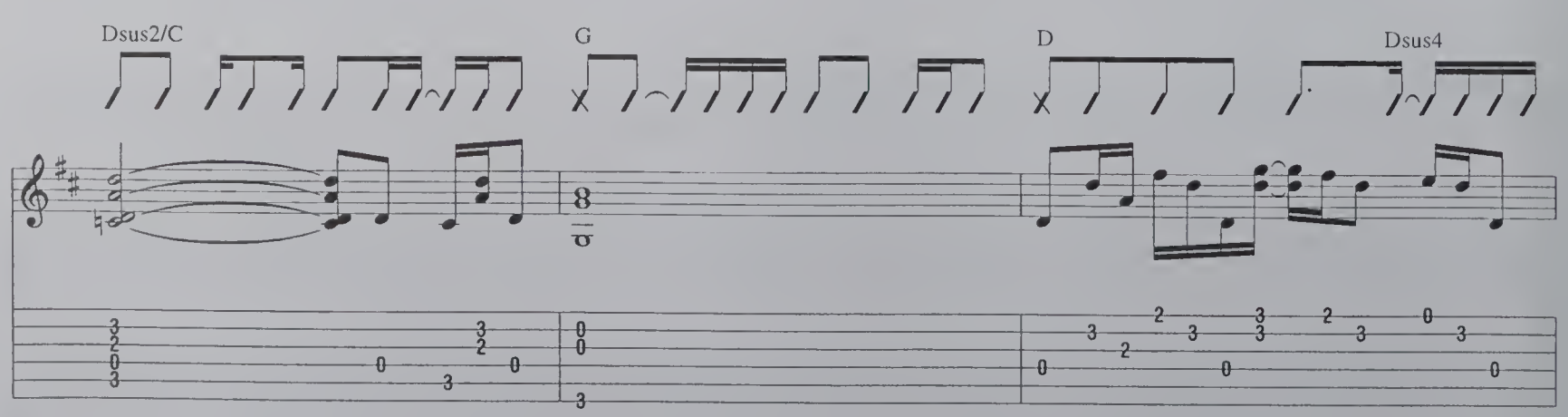


* Chord symbols reflect overall harmony.



** Strum w/ R.H. finger.





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D
Rhy. Fig. 1
Dsus2/C
Dsus4/C Dsus2/C

Gtr. 2

Gtr. 3 (elec.)

*
mf
w/ slight dist.
full

Gtr. 1

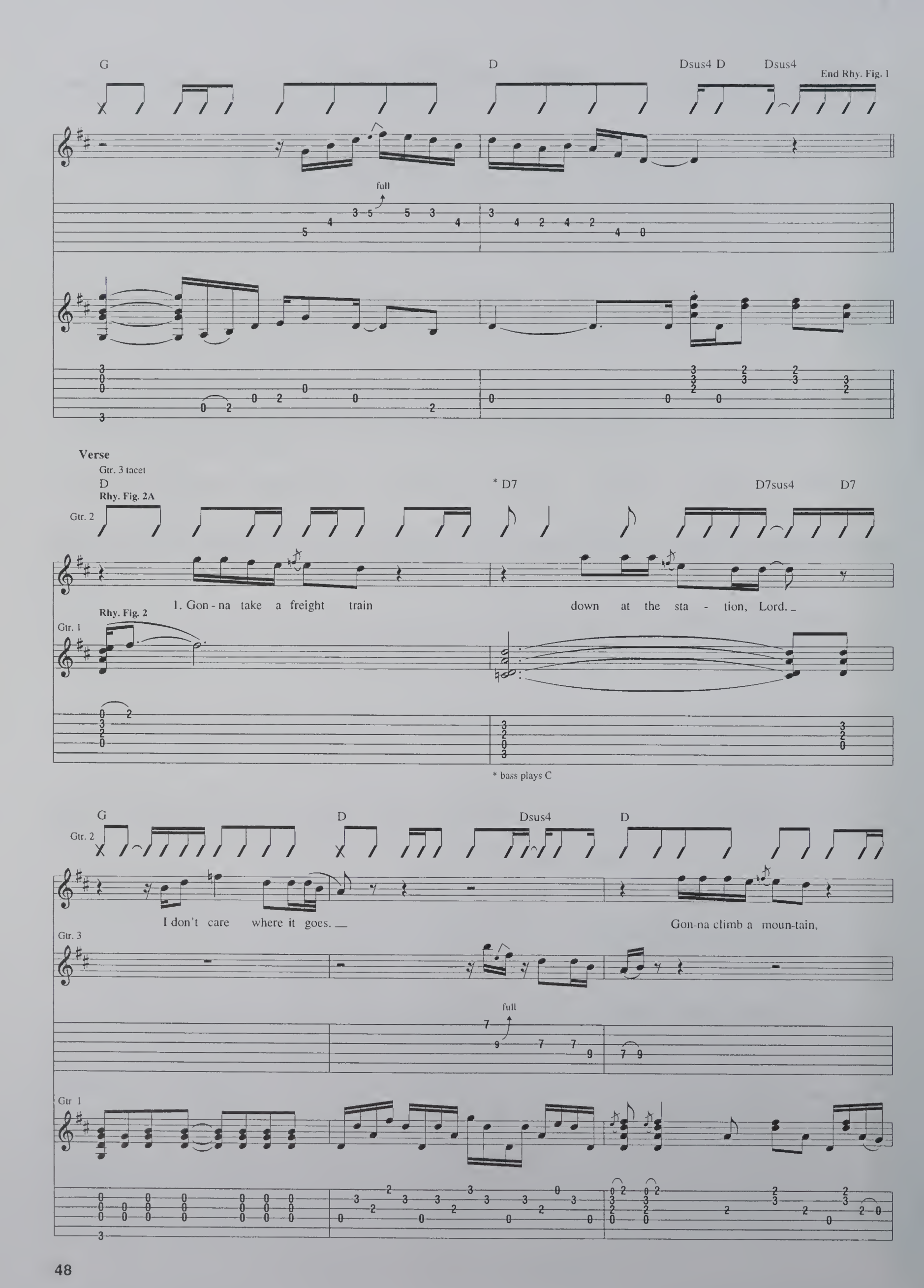
* played w/ thumb

G
D
Dsus4

1/2
full

D
Dsus2/C
Dsus4/C Dsus2/C

full
full


G
D
Dsus4 D
Dsus4
End Rhy. Fig. 1
full
Verse
Gtr. 3 tacet
D
Rhy. Fig. 2A
Gtr. 2
* D7
D7sus4
D7
1. Gon - na take a freight train
down at the sta - tion, Lord.
Rhy. Fig. 2
Gtr. 1
* bass plays C
G
D
Dsus4
D
Gtr. 2
I don't care where it goes.
Gon-na climb a moun-tain,
Gtr. 3
full
Gtr 1

Gtr. 3 tacet

* D7 D7sus4 D7 G

Gtr. 2

the high-est moun - tain. I jump off, no - bod - y gon - na know.

Gtr. 1

* bass plays C

Chorus

Gtr. 2: w/ Rhy. Fig. 1, simile

D Dsus4 D Dsus4 D

End Rhy. Fig. 2A

Gtr. 2

Can't you see, whoa,

Gtr. 3

End Rhy. Fig. 2 Rhy. Fig. 3

Gtr. 1

Gtr. 3 tacet

Dsus2/C Dsus4/C Dsus2/C G

can't you see what that wom - an, Lord, she been do - in' to me?

Gtr. 1

D Dsus4 Dsus $\frac{2}{4}$ D

Can't you see, can't you see

Gtr. 3

full

Gtr. 1

Dsus2/C Dsus4/C Dsus2/C G D Dsus4 D

what that wo - man, she been do - in' to me?

1/2

End Rhy. Fig. 3

Verse

Gtr. 2: w/ Rhy. Fig. 2A, simile

D *D7 D7sus4 D7 G

2. I'm gon-na find me a hole in the wall. I'm gon-na crawl in - side and die.

Gtr. 1

* bass plays C

D Dsus4 D Dsus2 D * D7 D7sus4 D7

Come lat - er now, a mean old wom-an, Lord,

Gtr. 3

full full 1/2

Gtr. 1

* bass plays C

Chorus

Gtr. 2: w/ Rhy. Fig. 1, simile

G D Dsus4 D Dsus4 D

nev-er told me good-bye. Can't you see, whoa,

Rhy. Fig. 4

Dsus2/C Dsus4/C Dsus2/C G

can't you see what that wom - an, Lord, she been do - in' to me?

full full

D Dsus4 D

Can't you see, can't you see

mp

End Rhy. Fig. 4

Dsus2/C Dsus4/C Dsus2/C G D Dsus4 D Dsus $\frac{2}{4}$

what that wo-man, she been do-in' to me?

mf

full

f

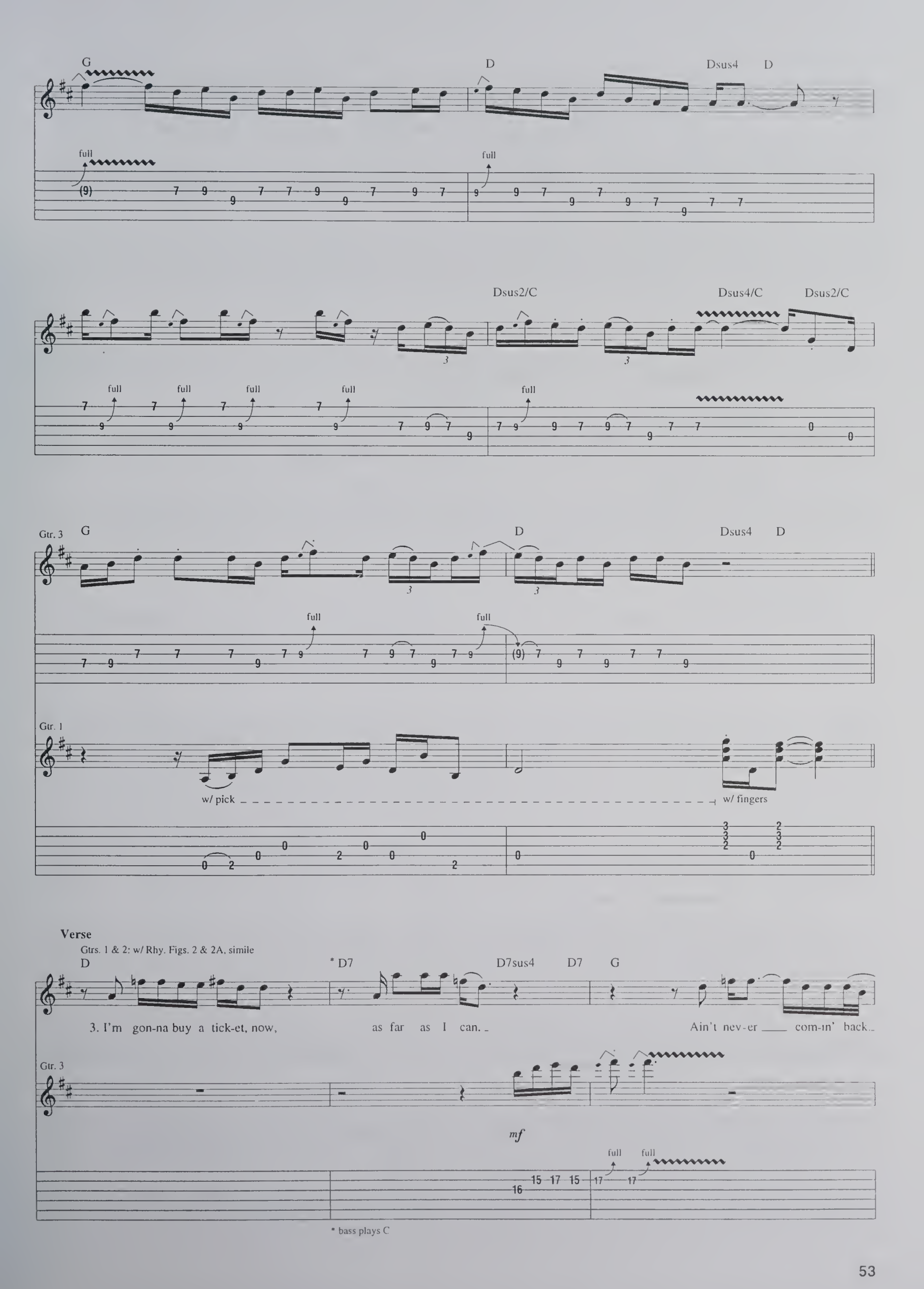
Guitar Solo

Gtr. 1: w/ Rhy. Fig. 4, 1 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, simile

Gtr. 3

D Dsus4 D Dsus2/C Dsus4/C Dsus2/C

full full full


G
D
Dsus4
D
full
Dsus2/C
Dsus4/C
Dsus2/C
Gtr. 3
Gtr. 1
w/ pick
w/ fingers
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile
* D7
D7sus4
D7
3. I'm gon-na buy a tick-et, now, as far as I can. Ain't nev-er com-in' back.
mf
* bass plays C

D Dsus4 D * D7 D7sus4 D7

Grab me a south bound all the way to Geor-gia now,

full full

* bass plays C

G D Dsus4

till the train, it run out of track. Can't you see,

full

**Sung behind the beat.

Chorus

Gtr. 2: w/ Rhy. Fig. 1, simile

D Dsus4 D Dsus2/C Dsus4/C Dsus2/C

whoa, can't you see what that

Gtr. 3

Gtr. 1

Gtr. 3 tacet

G D Dsus4 D

Gtr. 1: w/ Rhy. Fig. 3, last 4 meas., simile

wom-an, Lord, she been do-in' to me? Can't you see, can't you see

Gtr. 1 Rhy. Fig. 5 End Rhy. Fig. 5 Gtr. 3

w/ pick w/ fingers

Dsus2/C Dsus4/C Dsus2/C G D Dsus4 D

___ what that wom-an, she been do-in' to me?___ Oh, ___ Lord.

f

full

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 4, simile
Gtr. 2: w/ Rhy. Fig. 1, simile

D Dsus4 D Dsus2/C Dsus4/C Dsus2/C

full full full full full full full

G D Dsus4 D

full full

Dsus4 D Dsus4 D Dsus2/C G D Dsus4 D

Can't you

Gtr. 3

full full full 1/2 1/2

Gtr. 1 **Rhy. Fig. 6** **End Rhy. Fig. 6**

w/ pick w/ fingers

Chorus

band tacet
Gtr. 3 tacet

D Dsus4 D D5/C G

see, whoa, can't you see what that wom-an, Lord, she been do-in' to me?

Gtr. 1

D Dsus4 D Dsus2 D D5/C

Gtr. 2 *mp*

Can't you see, whoa, can't you see what that

Gtr. 3 *mp*

full 1/2 full

Gtr. 1

*Played ahead of the beat.

G D

wo - man, she been do - in' to me?

(Can't you see,

full

band enters
Gtr. 1: w/ Rhy. Fig. 3, 1st 3 meas., simile
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

D Dsus4 D Dsus2/C Dsus4/C Dsus2/C

Voc. Fig. 1

Oh, she's such a cra - zy la - dy.
can't you see what that

Gtr. 3

mf

full

17 15 17 15 16 15 15

G D Dsus4

End Voc. Fig. 1

What that wom-an, she been do - in' to me.
wom - an, she been do - in' to me? Can't you see,

Gtr. 3

10 7 10 7 10 7 10 7 10 9 7 7 9 7

Gtr. 1

w/ pick

1/2

2 2 0 0 2 0 4 2 0

Bkgd. Voc.: w/ Voc. Fig. 1, 2 3/4 times
Gtr. 1: w/ Rhy. Fig. 3, last 4 meas., simile

D Dsus2/C Dsus4/C Dsus2/C G

Lord, I can't stand it no more. Oh, she been do-in' to me.

Gtr. 3

full full

7 9 7 9 7 7 9 7 9 7 7 9 7 9 7 9

Gtr. 1: w/ Rhy. Fig. 3, 1st 6 meas., simile

D Dsus4 D Dsus4 D Dsus2/C Dsus4/C Dsus2/C

I'm gon-na take a freight train down at the sta - tion, Lord.

full

G D Dsus4 Dsus $\frac{2}{4}$ D

Ain't nev - er com-in' back, oh, no. Gon-na ride me a south bound, now,

1/2

Dsus2/C Dsus4/C Dsus2/C G

Gtr. 1: w/ Rhy. Fig. 5, simile

all the way to Geor - gia, Lord, till the train, it run out

full full

Guitar Solo

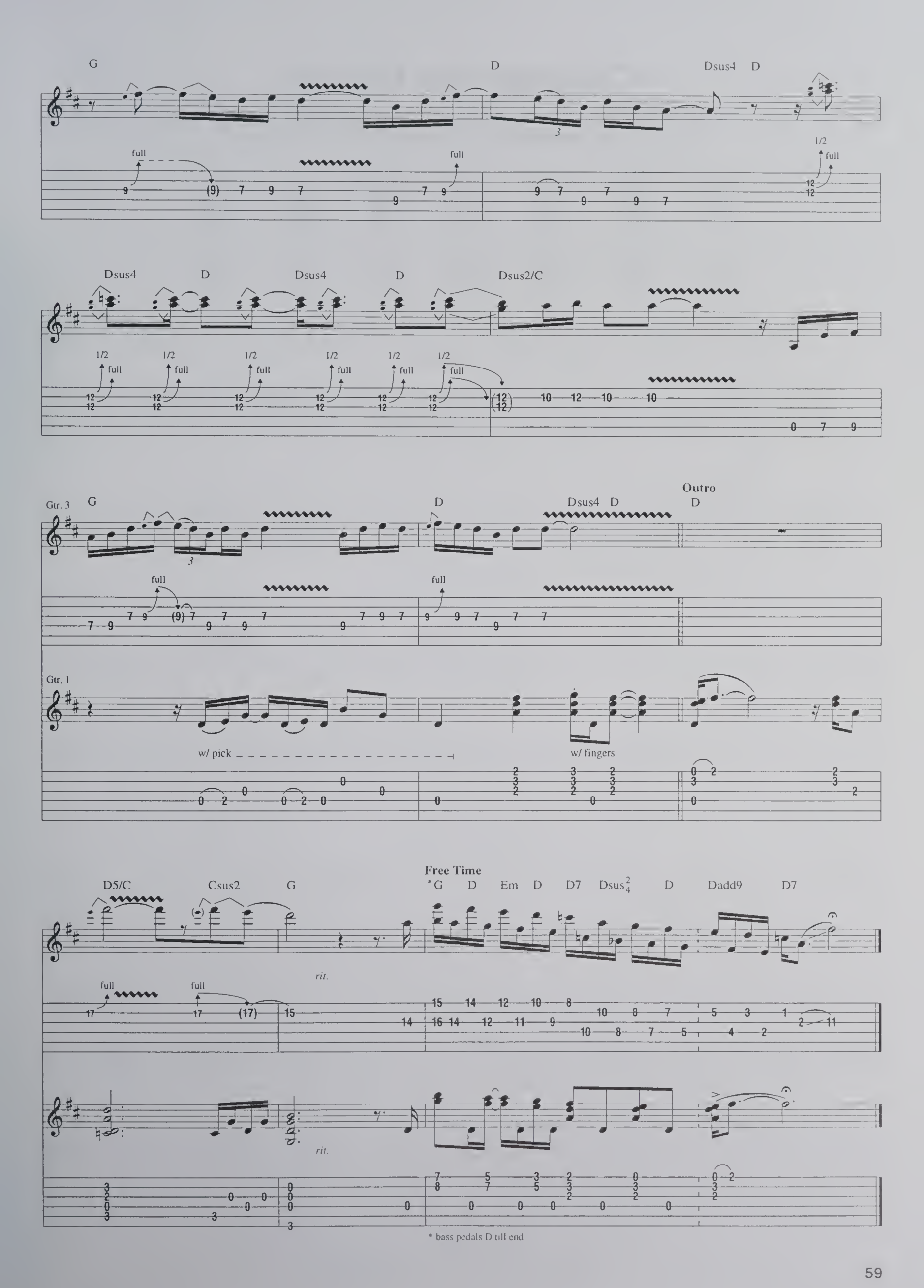
Gtr. 1: w/ Rhy. Fig. 6, 1 1/2 times, simile

Gtr. 2: w/ Rhy. Fig. 1, simile

D Dsus4 D Dsus4 D Dsus4 D Dsus2/C

of track. Oh, Lord.

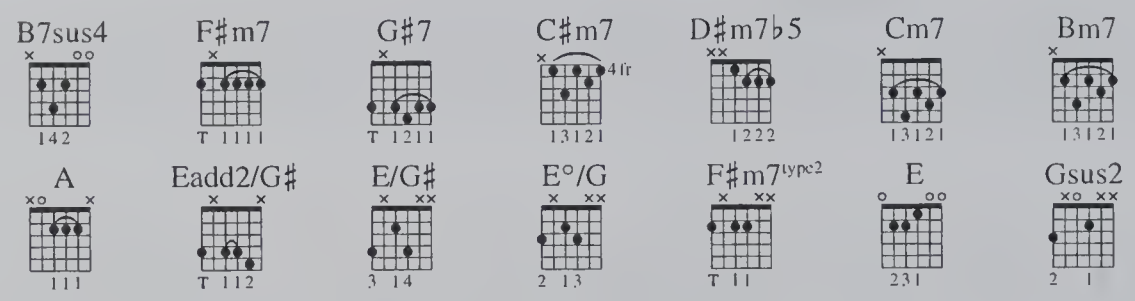
full full full full


G
D
Dsus4 D
full
1/2
Dsus4 D Dsus4 D Dsus2/C
Gtr. 3
Outro
Gtr. 1
w/ pick
w/ fingers
D5/C Csus2 G
Free Time
*G D Em D D7 Dsus$^{2}_{4}$ D Dadd9 D7
rit.
* bass pedals D till end

Change the World

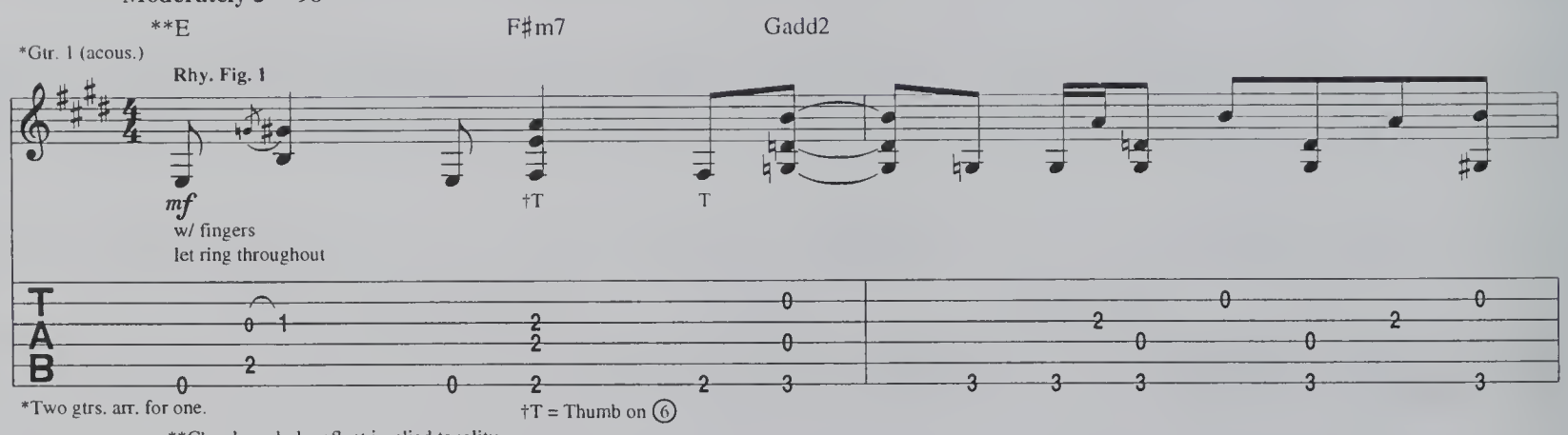
featured on the Motion Picture Soundtrack PHENOMENON

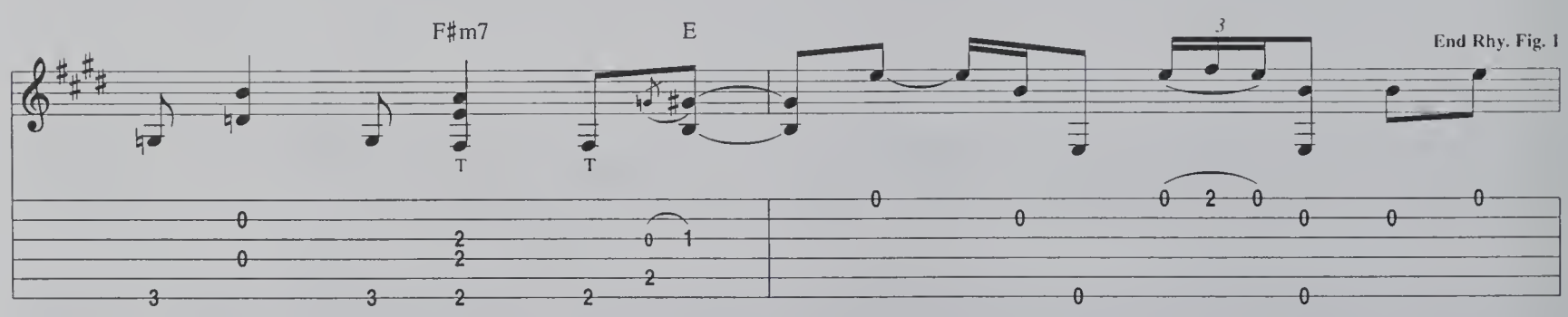
Words and Music by Wayne Kirkpatrick, Gordon Kennedy and Tommy Sims

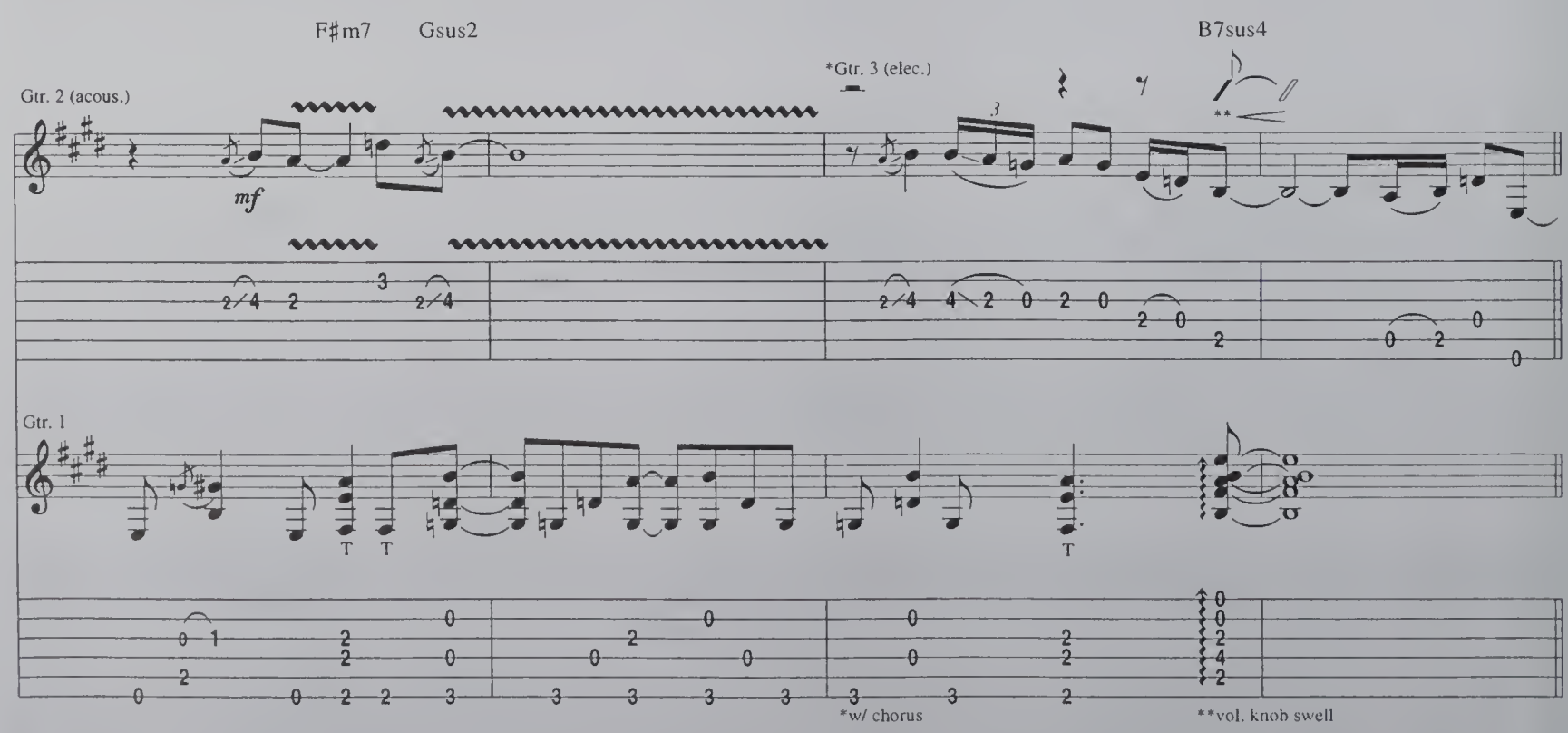


Intro

Moderately ♩ = 98







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Verse

Gtr. 3 tacet

E A/E E7(no3rd) A/E E

1. If I could reach the stars, pull one down for you.

(0)

Rhy. Fig. 2

A/E E7(no3rd) A/E E

Shine it on my heart so you could see the truth.

5/7 8 5

A D/A A7(no3rd)

Then this love I have in - side

(5)

D/A A E A/E E7(no3rd)

is ev - 'ry - thing it seems. But for now I find

1/2 1/4

5 (5) 3

A/E G♯7

it's on - ly in my dreams. And I can

End Rhy. Fig. 2

T T T T T T

(cont in slash)

Chorus

Gtr. 2 tacet

F♯m7 G♯7 C♯m7 D♯m7♭5 G♯7

Rhy. Fig. 3

Gtr. 1

change the world.
(Change the world.

I will be the sun - light in your
I will be the sun - light in your

C♯m7 D♯m7♭5 G♯7

u - ni - verse.
u - ni - verse.

You would think my love was real - ly
You would think my love,

Gtr. 2

C♯m7 Cm7 Bm7 A Eadd2/G♯

End Rhy. Fig. 3

some - thing good, ba - by, if I could
some - thing good.)

9 11 9 11 9

E/G♯ E°/G F♯m7(type2)

Gtr. 1

change the world.

Gtr. 2

Gtr. 3

Rhy. Fill 1

End Rhy. Fill 1

T
*
0
0
2
2
2

*vol. knob swell

Interlude

Gtr. 1: w/ Rhy Fig. 1, simile

Gtr. 3 tacet

E F♯m7 Gadd2 F♯m7 E

Gtr. 2

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

Verse

Gtr. 1: w/ Rhy. Fig. 2, simile

E A/E E7(no3rd) A/E E

2. If I could be king, e - ven for a day,

1/2

3 5 3 2 4 2 0

(2)

A/E E7(no3rd) A/E E

I'd take you as my queen, I'd have it no oth - er way.

1/2 1/4

5 (5) 3

A D/A A7(no3rd) D/A A

And our love would rule in this king - dom we have made.

E A/E E7(no3rd)

Till then I'd be a fool,

3

1/4

6 7 6 0 5 8 5 6 5

A/E G#7

wish - ing for the day. And I can

4 4 4 4 4 7

5 4 5

Chorus

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2 tacet, 1st time; w/ Fill 1, 2nd time

F#m7 G#7 C#m7

(Change change the, the world. change the world.

Fill 1

Gtr. 2

(14)

D♯m7♭5 G♯7 C♯m7

Gtr. 2: Fill 2, 2nd time

I will be the sun - light in your u - ni - verse.
I will be the sun - light in your u - ni - verse.

7/9 7/9 7

To Coda

D♯m7♭5 G♯7 C♯m7 Cm7 Bm7

You would think my love was real - ly some - thing good, ba - by,
You would think my love, some - thing good, oh,

(7)

A Eadd2/G♯ E/G♯ E°/G F♯m7 E

Gtr. 3

if I could change the world, ba - by,
if I could, yeah.)

Gtr. 2

9 11 9 11 9

Gtr. 1

T T

4 3 2 2
2 2 2 2
4 3 2 2

1 2
2 4
0 0 0 0

Fill 2
Gtr. 2

12/14 12 11 12 14 12

TAB

Gtr. 2 & 3 tacet

A7 Eadd2/G♯ E/G♯ E°/G F♯m7

if I could change the world.

Gtr. 1

T T T

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

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 1½ times, simile

E F♯m7 Gadd2 F♯m7 E

Gtr. 2

1/2

full 1/4 full

F♯m7 Gadd2

D.S. al Coda

F♯m7 G♯7

I can

Gtr. 2

1/2 1/4

Gtr. 1

T T T T T T T T

Coda

Bkgd. Voc. w/ Voc. Fig. 1

A Eadd2/G♯ E/G♯ E°/G F♯m7type2

Gtr. 1

if I ____ could ____ change the ____ world, ba - by,
if I ____ could, ____ yeah. ____)

Gtr. 2

Bkgd. Voc.: w/ Voc. Fig. 1

A Eadd2/G♯ E/G♯ E°/G F♯m7type2

if I ____ could ____ change the ____ world, ba - by,

A Eadd2/G♯ E/G♯ E°/G

if I ____ could ____ change ____

Voc. Fig. 1

(Change. ____)

Gsus2

Gtr. 1

the world.

Gtr. 2

let ring

Gtr. 3

*vol. knob swell

Outro

Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas.

Gtr. 3 tacet

E F♯m7 Gadd2

Gtr. 2

Free Time

F♯m7 E7

Gtr. 2

rit.

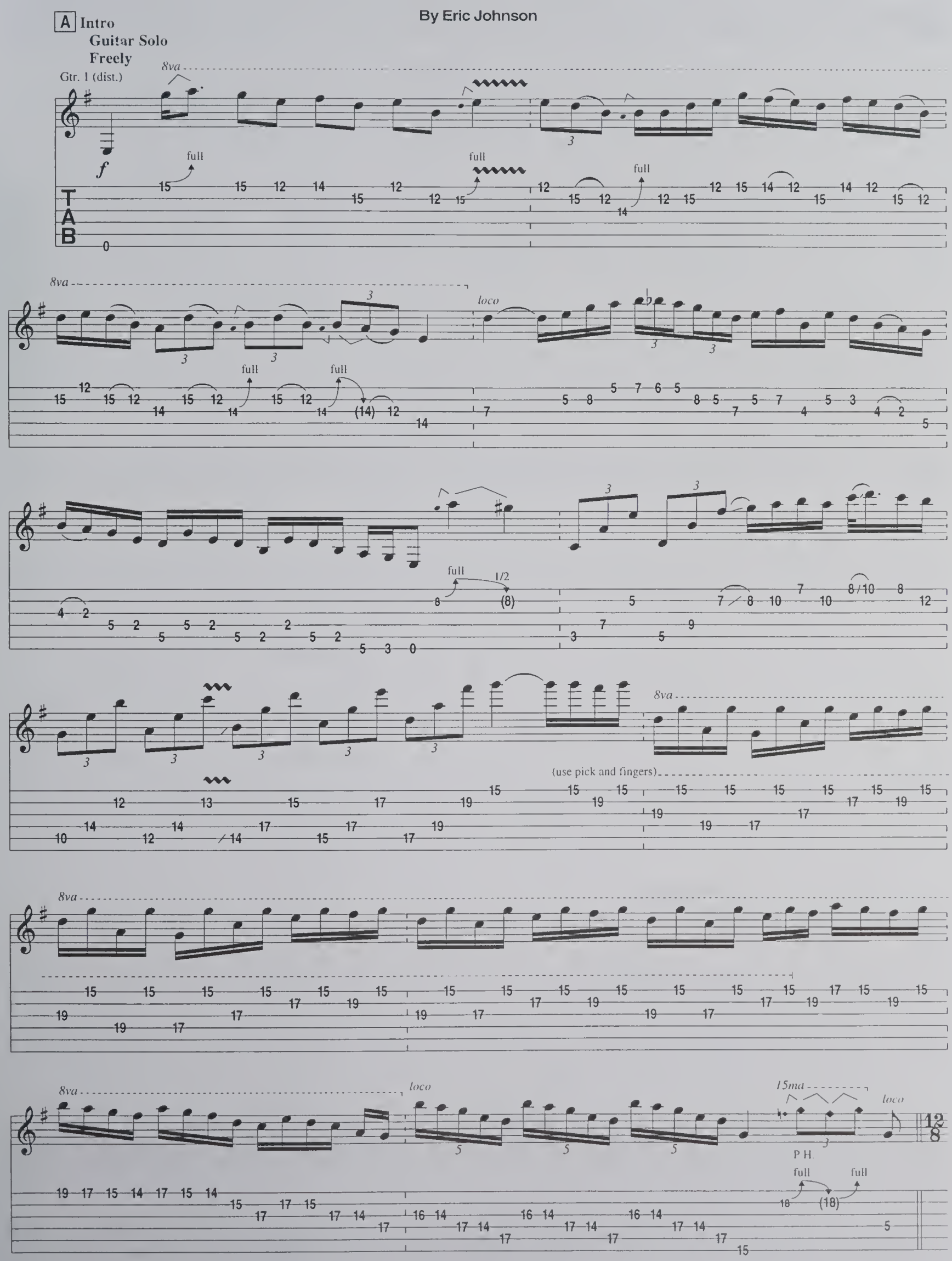
Gtr. 1

T

rit.

Cliffs of Dover

By Eric Johnson



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Medium-Fast Shuffle ♩. = 190

N.C.

play 3 times

P.M. P.M. P.M P.M. P.M

B

G5 C5

N.C.(D) (G) (C)

full

P.M. P.M. P.M. P.M. let ring

(D) G5 N.C.(C)

8va

let ring

P.H.

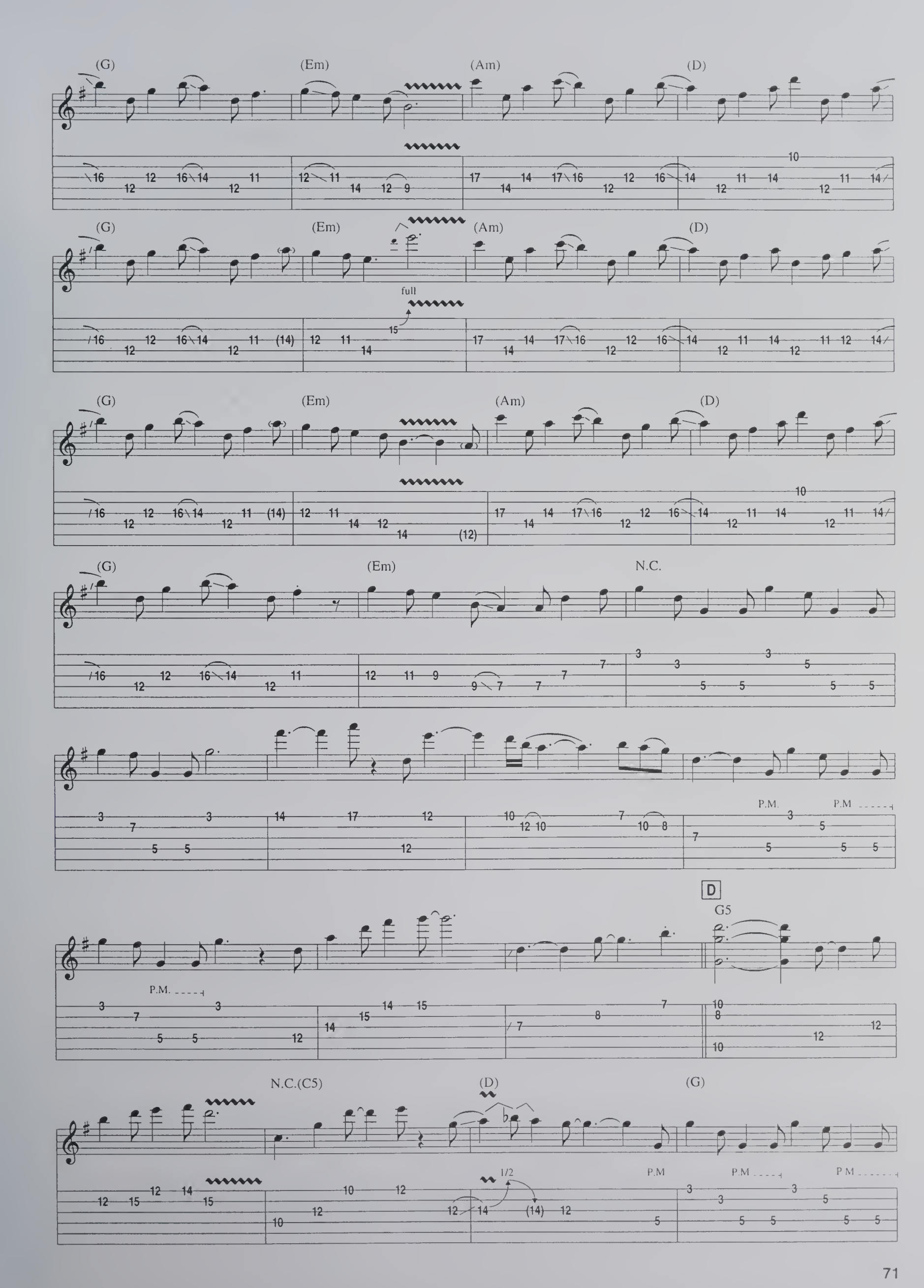
(D) (G)

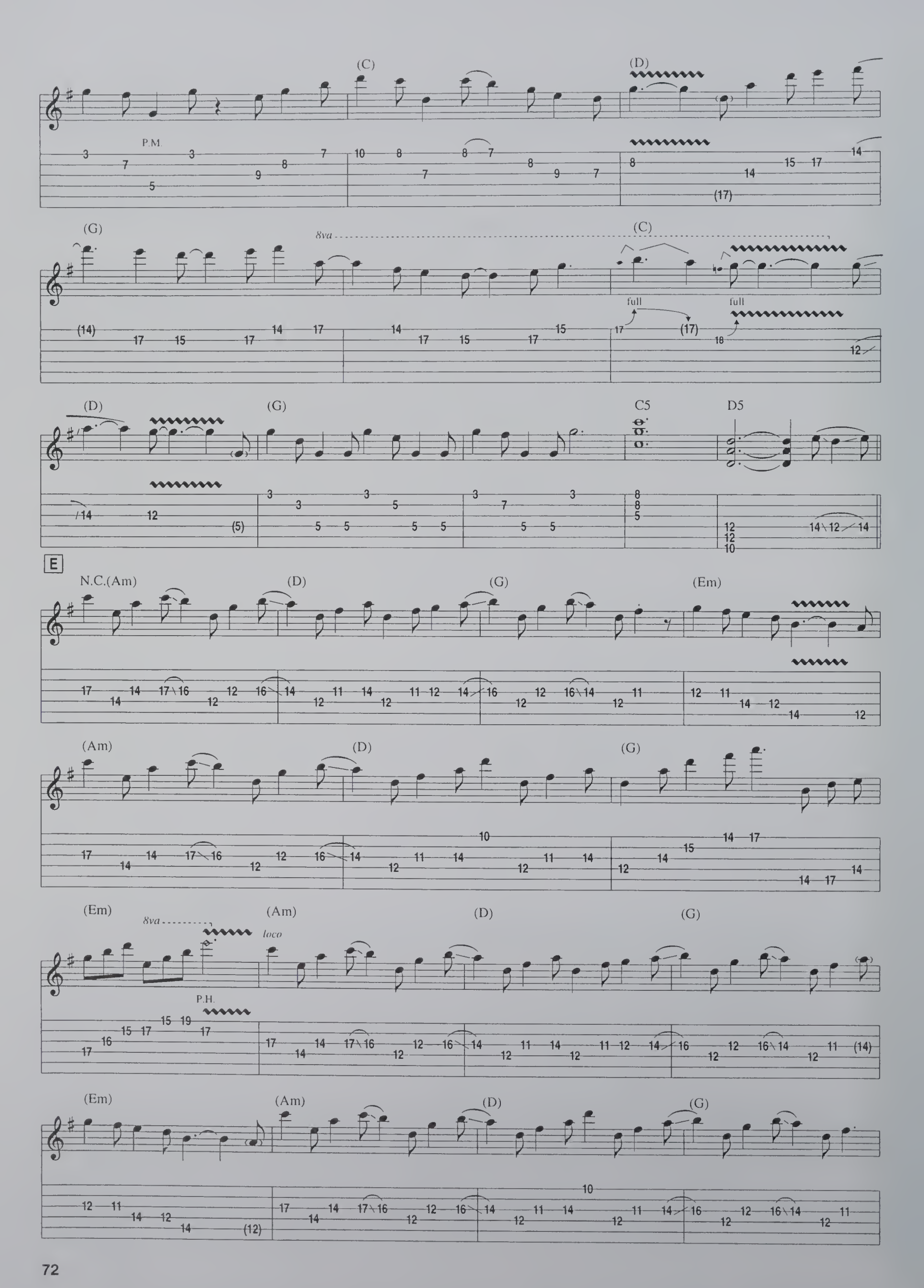
full

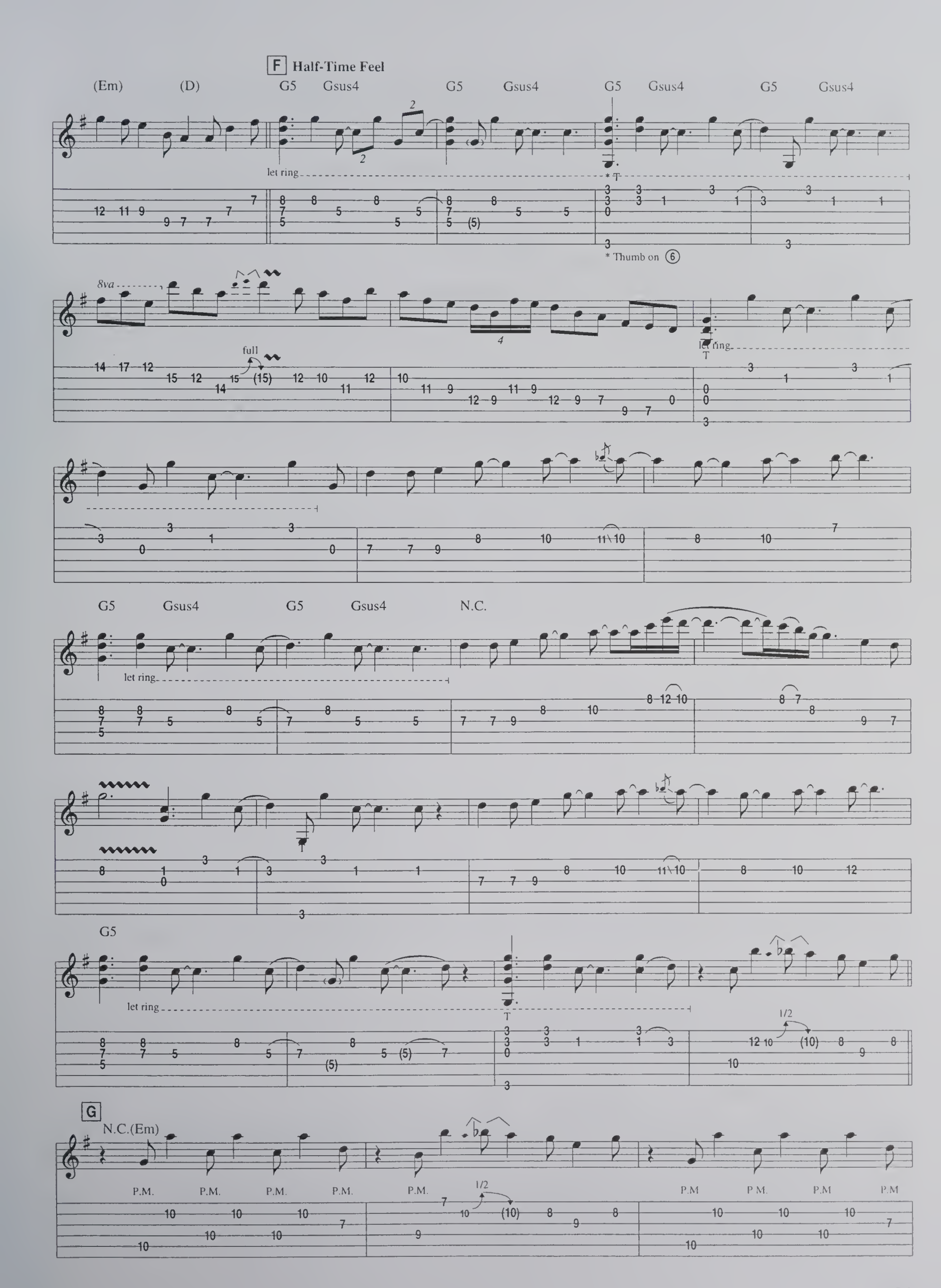
P.M. P.M. P.M. let ring

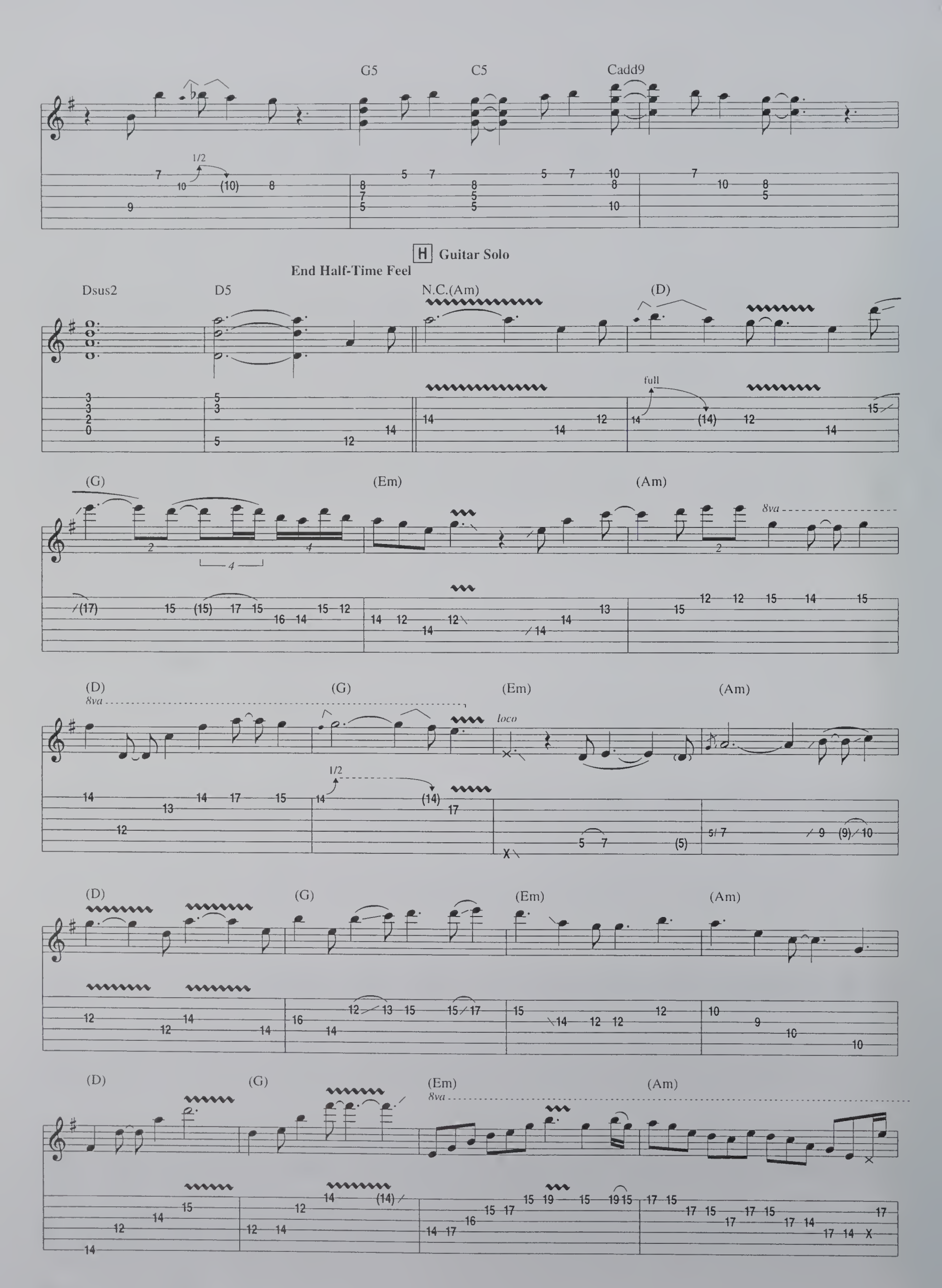
C

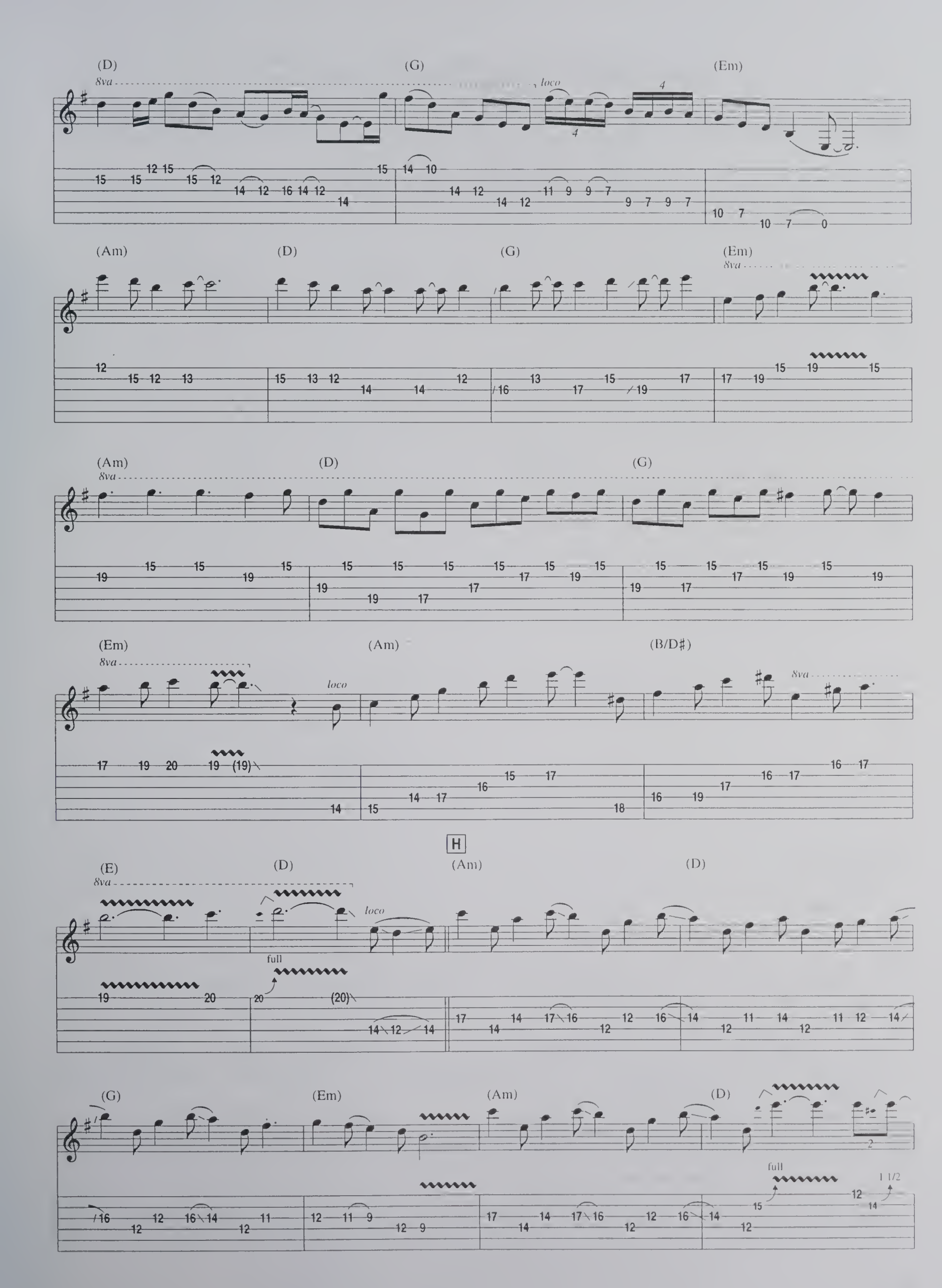
C5 D5 N.C.(Am) (D)

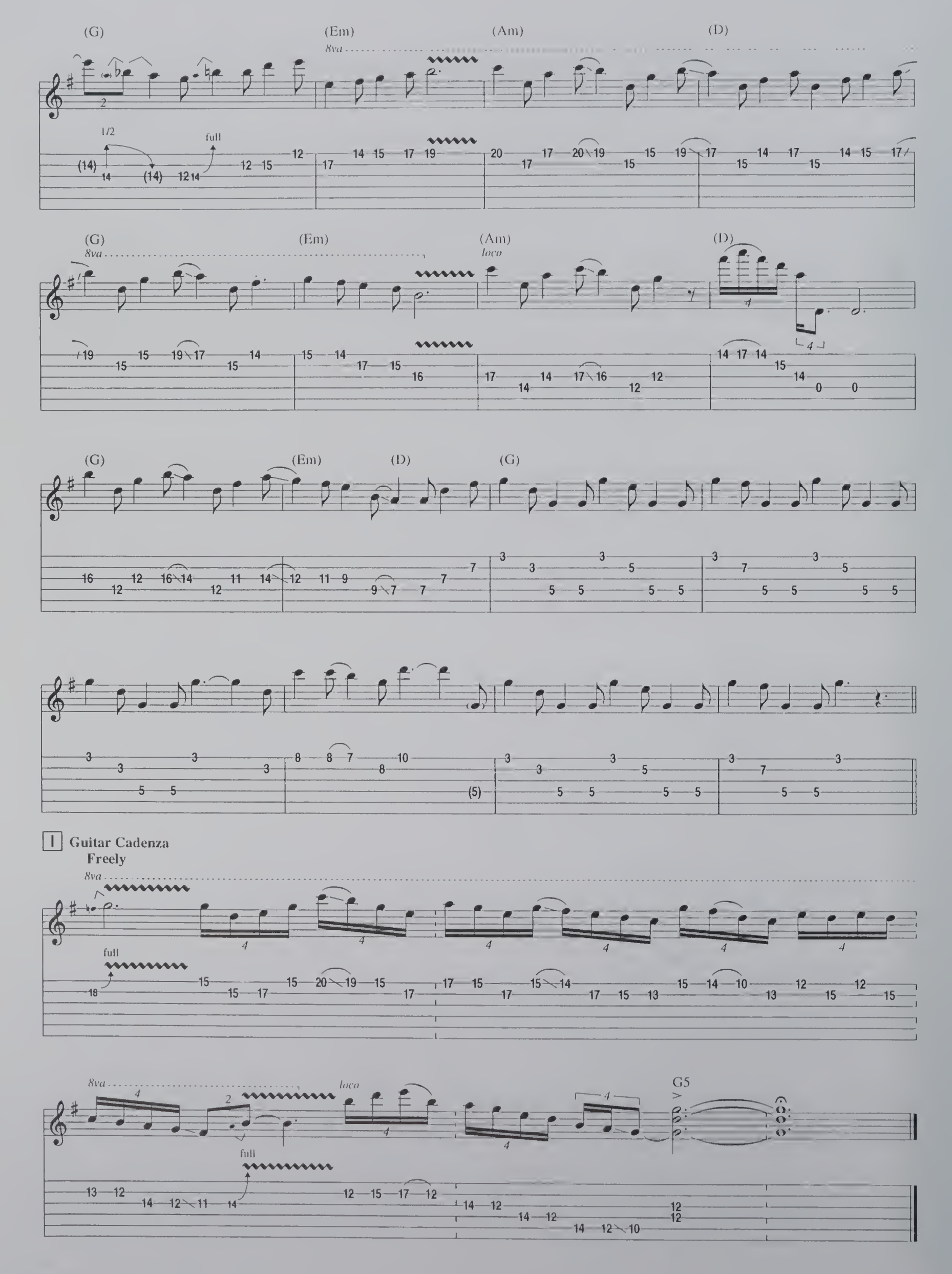

(G)
(Em)
(Am)
(D)
full
N.C.
P.M.
D
G5
N.C.(C5)
1/2


(C)
(D)
P.M.
(G)
8va
(C)
full
full
(D)
(G)
C5
D5
E
N.C.(Am)
(D)
(G)
(Em)
(Am)
(D)
(G)
(Em)
8va
loco
(Am)
(D)
(G)
P.H.
(Em)
(Am)
(D)
(G)


F Half-Time Feel
(Em)
(D)
G5
Gsus4
let ring
* Thumb on 6
8va
full
N.C.
G
N.C.(Em)
P.M.
1/2


G5
C5
Cadd9
1/2
H Guitar Solo
End Half-Time Feel
Dsus2
D5
N.C.(Am)
(D)
full
(G)
(Em)
(Am)
8va
loco


(D)
8va
(G)
loco
(Em)
(Am)
(D)
(G)
(Em)
8va
(Am)
8va
(D)
(G)
(Em)
8va
(Am)
loco
(B/D♯)
8va
H
(E)
8va
(D)
full
loco
(Am)
(D)
(G)
(Em)
(Am)
(D)
full
1 1/2


(G)
(Em)
(Am)
(D)
8va
1/2
full
(G)
(Em)
(Am)
(D)
8va
loco
(G)
(Em)
(D)
(G)
I Guitar Cadenza
Freely
8va
full
8va
loco
full
G5

Close My Eyes Forever

Words and Music by Lita Ford and Ozzy Osbourne

Intro

Slowly ♩ = 66

band tacet

*Am(add9)

Gtr. 1 (12-str. acous.)

mf

let ring throughout

*Chord symbols reflect implied tonality.

Fmaj7#11 Am(add9) G

Verse

Am(add9) G

1. Ba - by, I get so scared in - side, and I don't real - ly un - der - stand. Is it
2. Some-times it's hard to hold on, so hard to hold on to my dreams. It is - n't

Riff A

simile on repeat

love that's on my mind, or is it fan - ta - sy?
al - ways what it seems when you're face to face with me. You're like a

Fmaj7#11 Am(add9) G5

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Am(add9) G6

Heav-en is in the palm of my hand, and it's wait - in' here for you. What am
dag-ger, and stick me in the heart, and taste the blood from my blade. And

Fmaj7#11 Am(add9)

I sup - posed to do with a child - hood trag - e - dy?
when we sleep, would you shel-ter me in you warm and dark - ened grave?

End Riff A

𝄋 Chorus

Fadd#4/C Asus2 Asus4 Am G

If I close my eyes for - ev - er

Fadd#4/C Asus2 Asus4 Am G

will it all re - main un - changed?

Fadd♯4/C Asus2 Asus4 Am G

If I close my eyes for - ev - er

Fadd♯4/C 1. G5 G6

will it all re - main the same?

*T T T T

*T = Thumb on 6

2. G Em

To Coda ⊕

T

Bridge

band enters
Gtr. 1 tacet

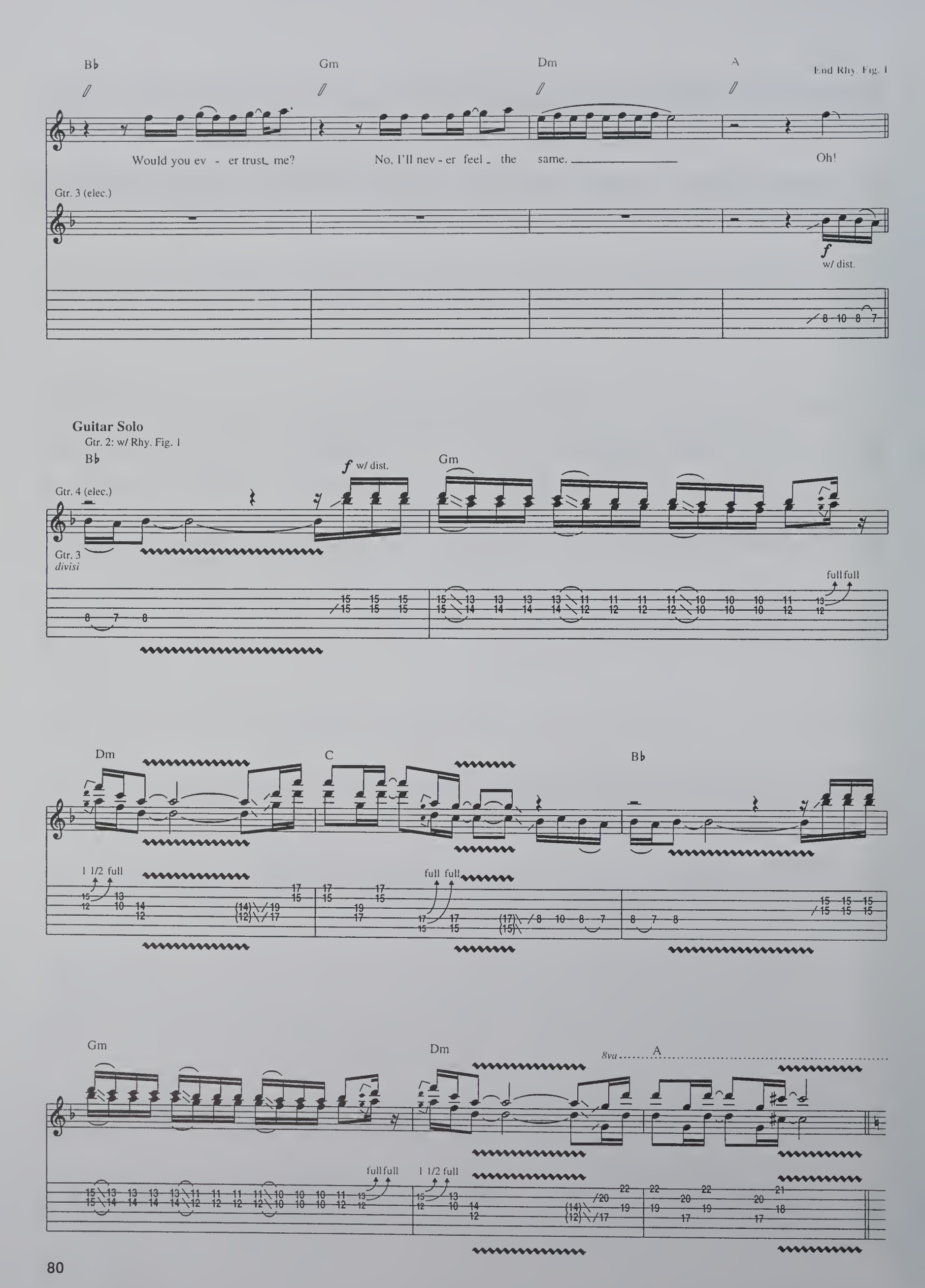
B♭ Gm Dm C

Rhy. Fig. 1

*Gtr. 2 *mf*

Will you ev - er take me? No, I just can't take the pain.

*Synth arr. for gtr.


Bb
Gm
Dm
A
End Rhy. Fig. 1
Would you ev - er trust me?
No, I'll nev - er feel the same.
Oh!
Gtr. 3 (elec.)
f
w/ dist.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 4 (elec.)
Gtr. 3
divisi
full full
1 1/2 full
8va
Dm
C
Gm
A

Verse

Gtr. 1: w/ Riff A, simile
Gtr. 2 tacet

Gtrs. 3 & 4 tacet

Am(add9) G/A Fmaj7#11/A Am(add9) G5/A

I know I've been _ so _ hard on you, _ I know I've told you lies. _

8va

20
17

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

Am(add9) G6/A Fmaj7#11/A Am(add9)

If I could have _ just _ one more wish _ I'd wipe the cob-webs from my eyes.

Coda

Outro

Am(add9) G

Close your eyes. Close your eyes. You got - ta

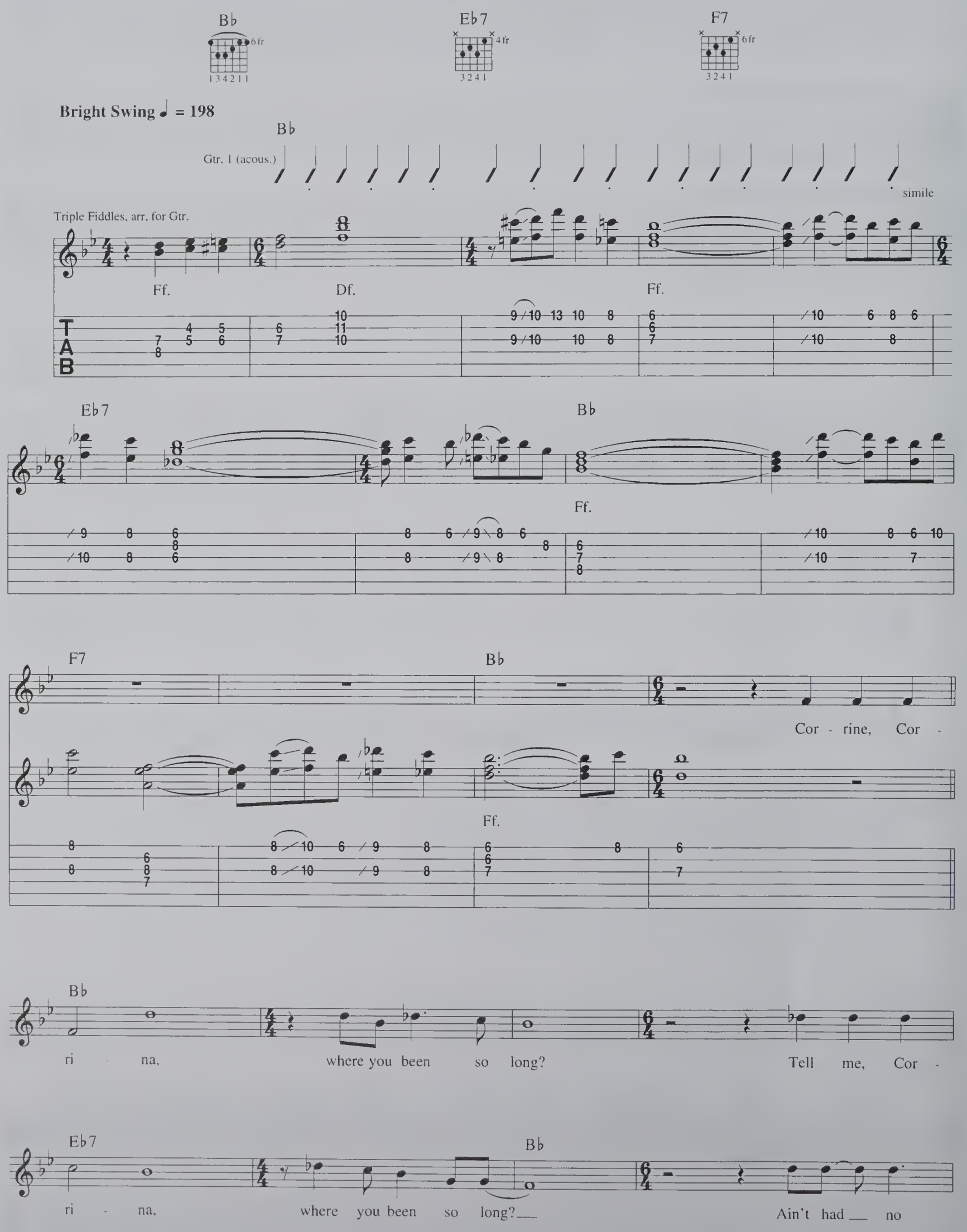
Fmaj7#11 Am(add9)

close your eyes for me. _

rit.

Corrine Corrina

Words and Music by Merle Travis



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Piano Solo

11

F7 Bb

lov - in' since you _ been gone. Come on home, _ Cor - rine.

Bb

Love Cor - ri - na, tell the world I do.

Gtr. 2 (elec.)

Df. Df.

Eb7

I love Cor - ri - na, you know ___ darn well I

Bbf. Df.

Bb F7

do. Just a lit - tle more lov - in' __

B9f.

Bb

lets your heart __ be true. Yes, El - don!

Ff. * Df.

* Pick-up notes to Eldon Shamblin's Guitar Solo

Guitar Solo

Bbf

Eb7

8va

Bb

Bbf.

F7

Bb

Ff.

Df.

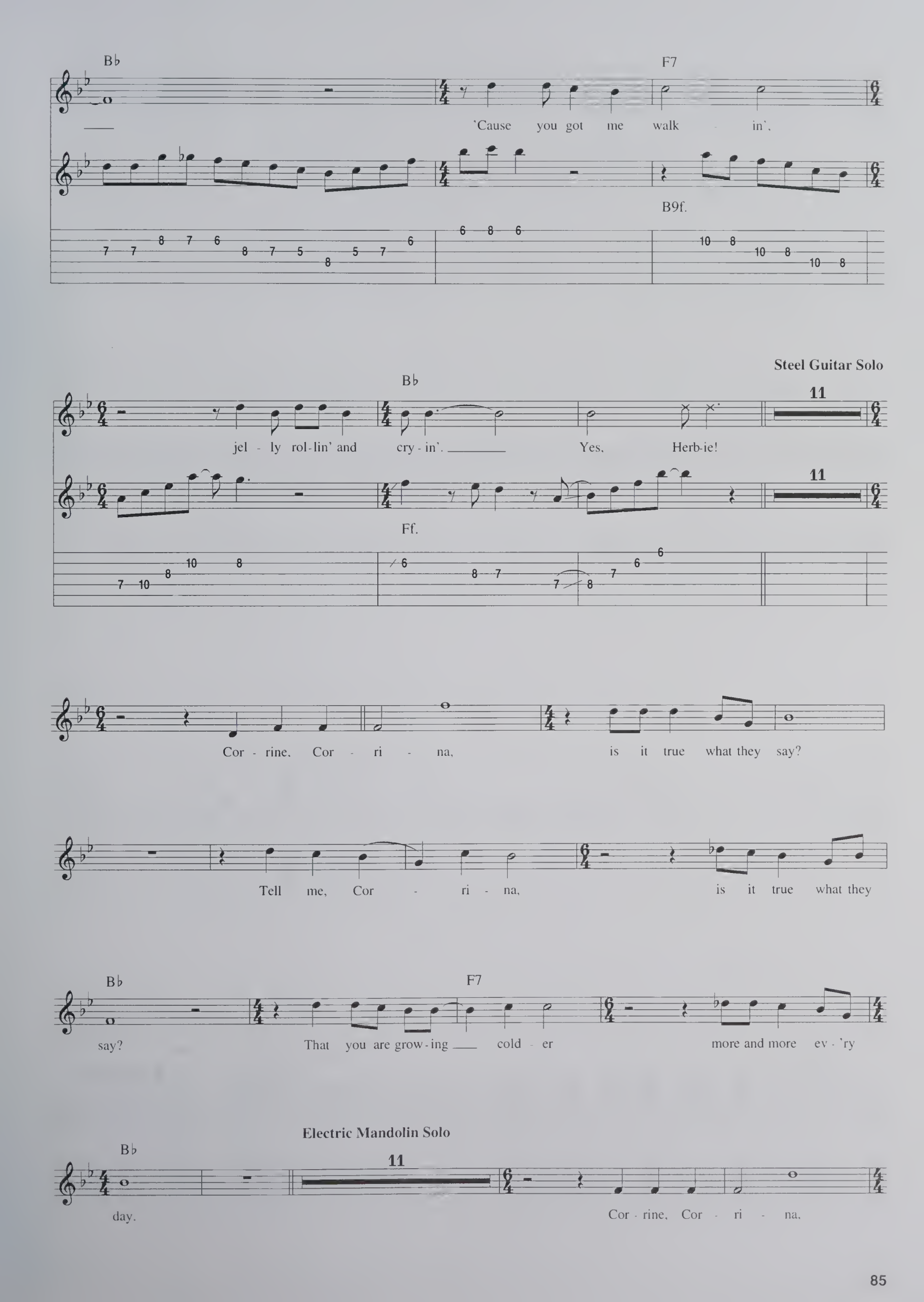
Ff.

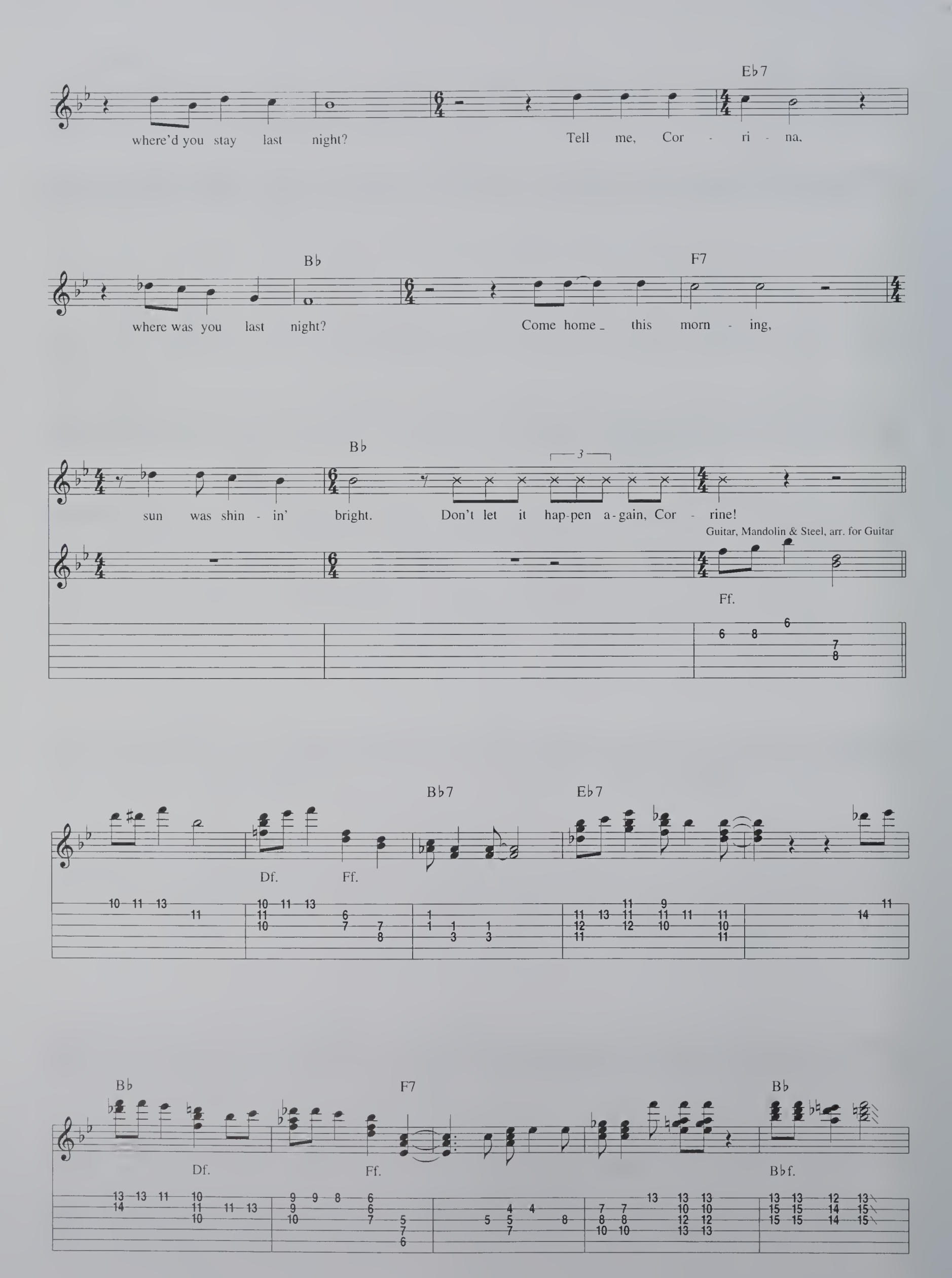
Cor - rine, Cor - ri - na, be a pal of mine.

Ff.

Eb7

Cor - rine, Cor - ri na, be a pal of mine.


B♭
F7
'Cause you got me walk in',
B9f.
Steel Guitar Solo
B♭
11
jel - ly rol-lin' and cry - in'. Yes, Herb-ie!
11
Ff.
Cor - rine, Cor - ri - na, is it true what they say?
Tell me, Cor - ri - na, is it true what they
B♭
F7
say? That you are grow - ing cold - er more and more ev - 'ry
Electric Mandolin Solo
B♭
11
day. Cor - rine, Cor - ri - na,


Eb7
where'd you stay last night?
Tell me, Cor - ri - na,
Bb
F7
where was you last night?
Come home this morn - ing,
Bb
3
sun was shin - in' bright.
Don't let it hap-pen a-gain, Cor - rine!
Guitar, Mandolin & Steel, arr. for Guitar
Ff.
Bb7
Eb7
Df.
Ff.
Bb
F7
Bb
Df.
Ff.
Bbf.

Good-bye, Cor - ri - na, this is fare you well.

Gtr. 2

Ff. E♭dim Ff.

So long, Cor - ri - na, this is fare you

E♭7

B♭f.

well.

B♭

When I get back, babe,

F7

Ff.

you nev - er can tell.

B♭

Yeah!

Df. Ff. B♭f.

Crossfire

Written by Bill Carter, Ruth Ellsworth, Reese Wynans, Tommy Shannon and Chris Layton

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 114

N.C.(E7)

(drums)

**Bass Figure

mf

*Key signature denotes E Mixolydian.

**Played throughout majority of song.

Gtr. 1 (slight dist.)

f

full

(12)

full

8va

loco

full

1/4

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Verse

N.C.(E7)

1. Day by day, night af- ter night,- blind-ed by the ne - on lights.–

full full

Hur- ry here, hus - tl - in' there,- no one's got the time to spare.–

Mon- ey's tight, noth - in' free.— Won't some - bod - y come and

full 1/2

Chorus

N.C.(E7)

res - cue— me? I am strand - ed,——— caught in— the cross-

- fire. Strand- ed,

full full

caught in the cross fire.

full full full

Verse

N.C.(E7)

2. Tooth for tooth, eye for an eye,— sell your soul just to

*T

1/2

*T = Thumb on ⑥

buy, buy,— buy.— Beg- gin' a dol- lar, steal- in' a dime,—

full 1/4

Chorus
N.C.(E7)

come on can't ya see that I, I'm strand - ed,

caught in the cross - fire? I am strand-

full full full

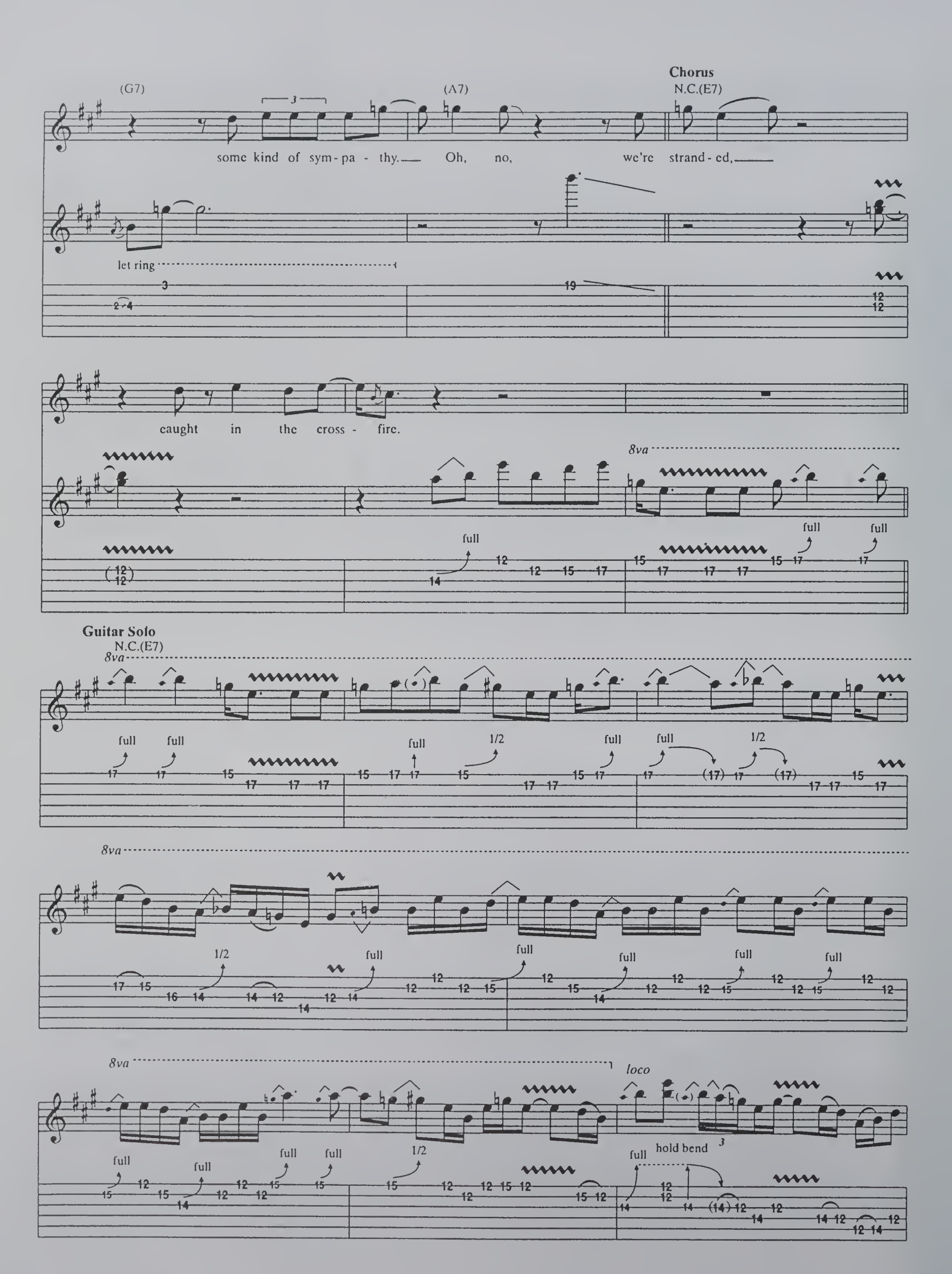
- ed, caught in the cross - fire.

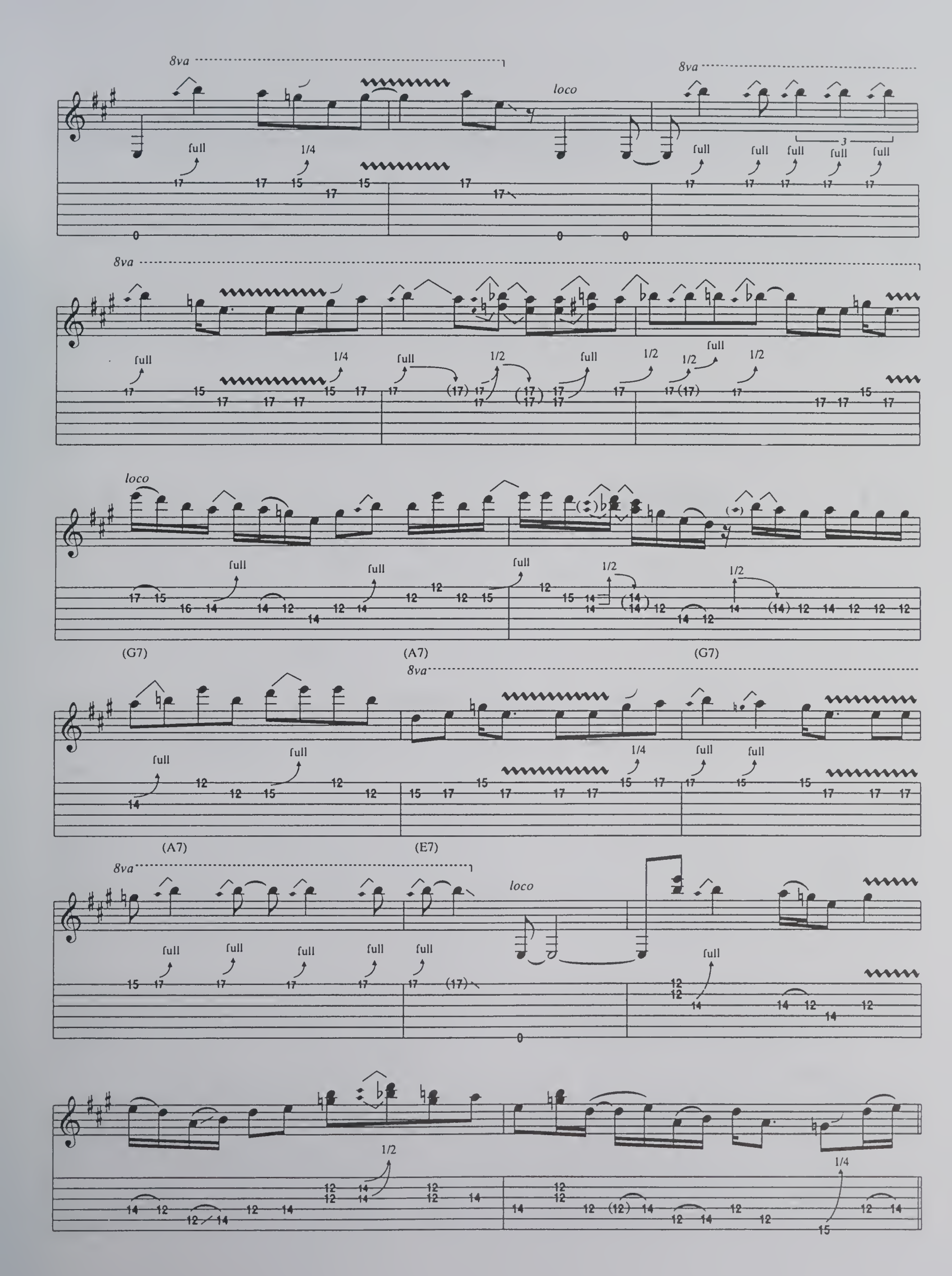
full 1/4

Bridge
N.C.(G7) (A7)

I need some kind of kind - ness,

full let ring let ring


Chorus
(G7)
(A7)
N.C.(E7)
some kind of sym-pa-thy. Oh, no, we're strand-ed,
let ring
caught in the cross-fire.
8va
full
Guitar Solo
N.C.(E7)
8va
1/2
loco
hold bend


8va
loco
full
1/4
1/2
(G7)
(A7)
(E7)

Verse

N.C.(E7)

3. Save the strong, lose the weak,— nev - er turn - in' the

oth - er cheek.— Trust no - bod - y, don't be no fool.—

Chorus

N.C.(E7)

What - ev - er hap - pened to the gold - en rule? We got strand - ed,—

caught in— the cross - fire. We got strand -

- ed, caught in the cross - fire.

full

We got strand - ed, caught in the cross-

full

- fire. Strand - ed,

full full full full full

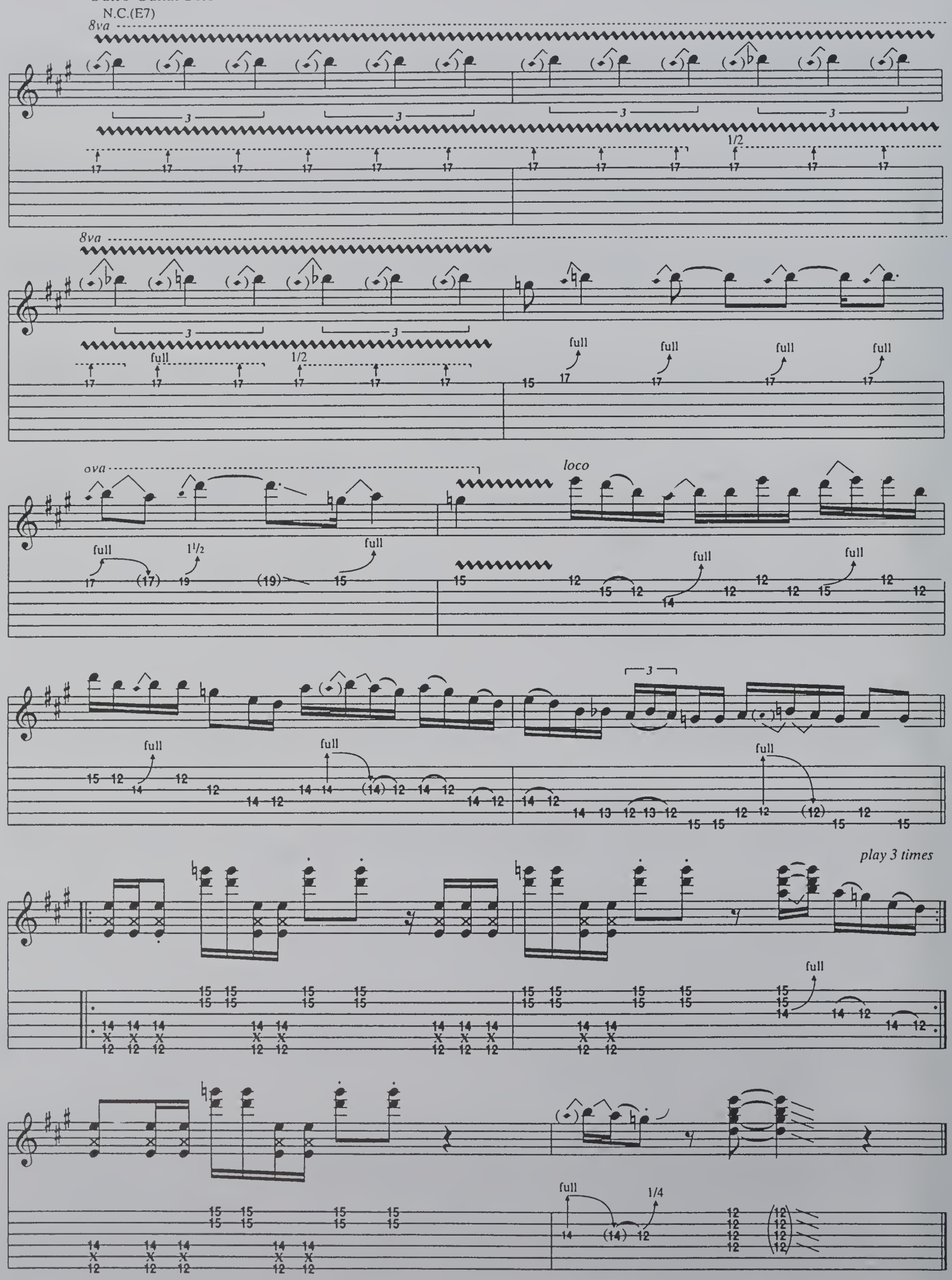
caught in the cross - fire. Help me!

ova

full 1/4 full

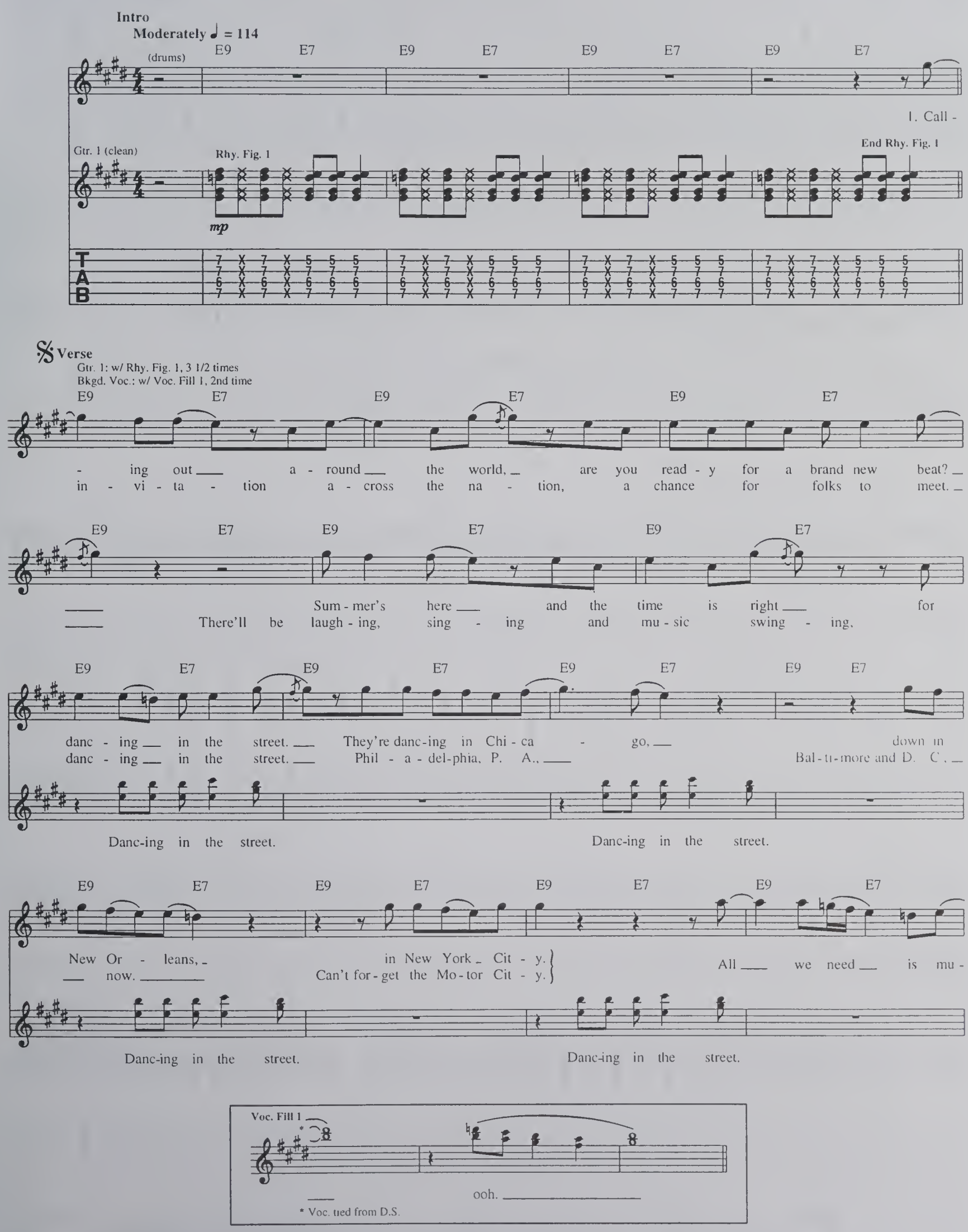
Outro-Guitar Solo

N.C.(E7)



Dancing in the Street

Words and Music by Marvin Gaye, Ivy Hunter and William Stevenson



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A

- sic, sweet mu - sic. There'll be mu - sic ev - 'ry - where. There'll be

Sweet, sweet, sweet, sweet mu - sic, sweet mu-sic ev-'ry - where. * Ooh,

Gtr. 1

* On D.C. omit Bkgd. Voc. till Chorus.

Gtr. 1: w/ Rhy. Fig. 1
Bkgd. Voc.: w/ Voc. Fill 2, 2nd time

E9 E7 E9 E7 E9 E7 E9 E7

swing - ing, sway - ing and rec-ords play - ing, danc - ing in the street, oh.

ooh, danc-ing in the street.

Chorus

G#7 C#m

It does-n't mat-ter what you wear, just as long as you are there, so come on,

Ah. Ah.

Gtr. 1

To Coda

F#m B7sus4 B7

ev - 'ry guy grab a girl. Ev - 'ry - where a - round the world they'll be

Ah. Ah.

Rhy. Fill 1 End Rhy. Fill 1

Voc. Fill 2

(Sway-ing, play - ing. Danc- ing in the street.)

Gtr. 1: w/ Rhy. Fig. 1

D.S. al Coda

E9 E7 E9 E7 E9 E7 E9 E7

danc - ing. They're danc-ing in the street. 2. This is an

Danc-ing in the street. Danc-ing in the street. Ooh,

Coda

Gtr. 1: w/ Rhy. Fill 1 Gtr. 1: w/ Rhy. Fig. 1

B7 E9 E7 E9 E7

the world, they're danc - ing, they're danc - ing in the street.

Ooh, ooh,

Outro

Gtr. 1: w/ Rhy. Fig. 1, 2 1/2 times

E9 E7 E9 E7 E9 E7

Way down in L. A., ev - e - ry day,

Voc. Fig. 1

danc - ing in the street. Ooh, danc - ing in the street.

E9 E7 E9 E7 E9 E7

they're danc - ing in the street. Let's form a big strong line,

End Voc. Fig. 1

Ooh, danc - ing in the street. Ooh,

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

E9 E7 E9 E7 E9 E7

get in time, we're danc - ing in the street.

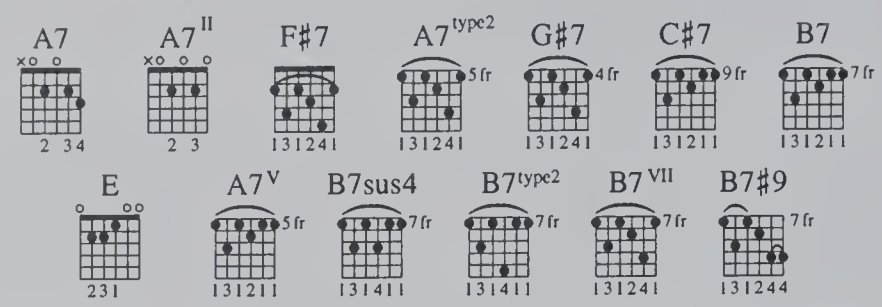
Begin Fade *Fade Out*

E9 E7 E9 E7 E9 E7

A - cross the o - cean blue, me and you, we're danc - ing in the street.

Day Tripper

Words and Music by John Lennon and Paul McCartney



Intro

Moderate Rock ♩ = 138

Gtr. 1 N.C. (E7)

mf

Gtr. 1 E E7 E E7 E E7

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

p let ring

Gtr. 2: w/ Rhy. Fig. 1, 2 times

Gtr. 1 E E7 E E7 E E7 (drums enter) E E7 E E7 E E7

𝄋 Verse

Gtr. 2: w/ Rhy. Fig. 1, 2 times

E E7 E E7 E E7 E E7 E E7 E E7

1. Got a good rea - son for tak-ing the ea - y way out.
2. She's a big tea - ser. She took me half the way there.
3. Tried to please her, she on - ly played one night stands.

Gtr. 1

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A7 | A7[11] | E | E7 | E | E7 | E | E7

Rhy. Fig. 2 — End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 2 — Gtr. 1

Got a good rea - son for tak-ing the eas - y way out, ___ now.
She's a big tea - ser. She took me half ___ the way there, ___ now. She was a
Tried to please ___ her, she on - ly played ___ one night stands, ___ now.

Chorus

F♯7

Gtr. 3: w/ Fill 1, 1st time
Gtr. 3: w/ Fill 2, 2nd time
Gtr. 3: w/ Fill 4, 3rd time (see p. 64)

Gtr. 3: w/ Fill 3, 2nd time

Gtr. 2 — Gtr. 1 — sim.

Day ___ Trip - per; one way tick - et, yeah. ___ It took me
one way tick - et, yeah. ___
Sun-day driv - er, yeah. ___

mp — *mf* — P.M.

Fill 1
Gtr. 3

p

Fill 2
Gtr. 3

Fill 3
Gtr. 3

Gtr. 1: w/ Rhy. Fill 1, 2nd time

A7 type G♯7 C♯7

so long to find out, and I found

P.M. P.M.

1. *To Coda* ⊕

B7 N.C. (E7) E

Gtr. 2 (cont. in notation) Gtr. 2

out.

Gtr. 1 & 2 Gtr. 1

Gtr. 2: w/ Rhy. Fig. 1

E7 E E7 E E7

2.

B7 A7

out.

Rhy. Fill 1

Gtr. 1

P.M.

Interlude

Gtr. 3: w/ Riff A

B7

Gtr. 2

Gtr. 1

cont. strum simile

B7sus4

B7 type2

B7

Guitar Solo

B7 VII

Gtr. 2

B7♯9

Ah.

P.M.

full

hold bend

1/2

slight vib.

Riff A

Gtr. 3

Gtr. 4: w/ Rhy. Fill 2

B7VII

Ah. Ah.

hold bend
full

12 12 (12) 10 12

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

Breakdown

Gtr. 2: w/ Rhy. Fig. 1

N.C. (E7) E E7 E E7 E E7

Coda

Breakdown

Gtrs. 1 & 2

N.C. (E7)

Rhy. Fill 2

Gtr. 4 (overdub with Gtr. 1)

P.M. P.M. P.M. P.M. P.M.

Gtr. 2: w/ Rhy. Fig. 1, 2 times

Gtr. 2

E E7 E E7 E E7

Out-Chorus

Gtr. 2: w/ Rhy. Fig. 1, till fade

E E7 E E7 E E7 E E7 E

Day - Trip - per,

Repeat and Fade

E7 E E7 E E7 E E7 E E7

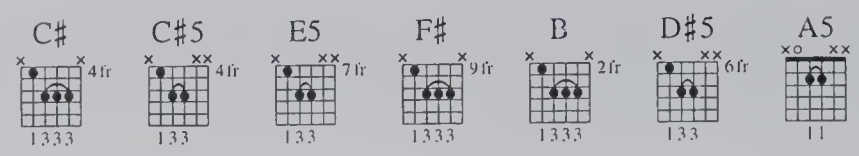
Day - Trip - per, yeah.

Fill 4

Gtr. 3

Detroit Rock City

Words and Music by Paul Stanley and Bob Ezrin



Intro

Fast Rock ♩ = 184

Triplet feel ♫ = ♩ ♪

Gtr. 1 N.C.(C♯m)

mf *cresc.*

Gtr. 2

mf *cresc.*

A B

ff

ff

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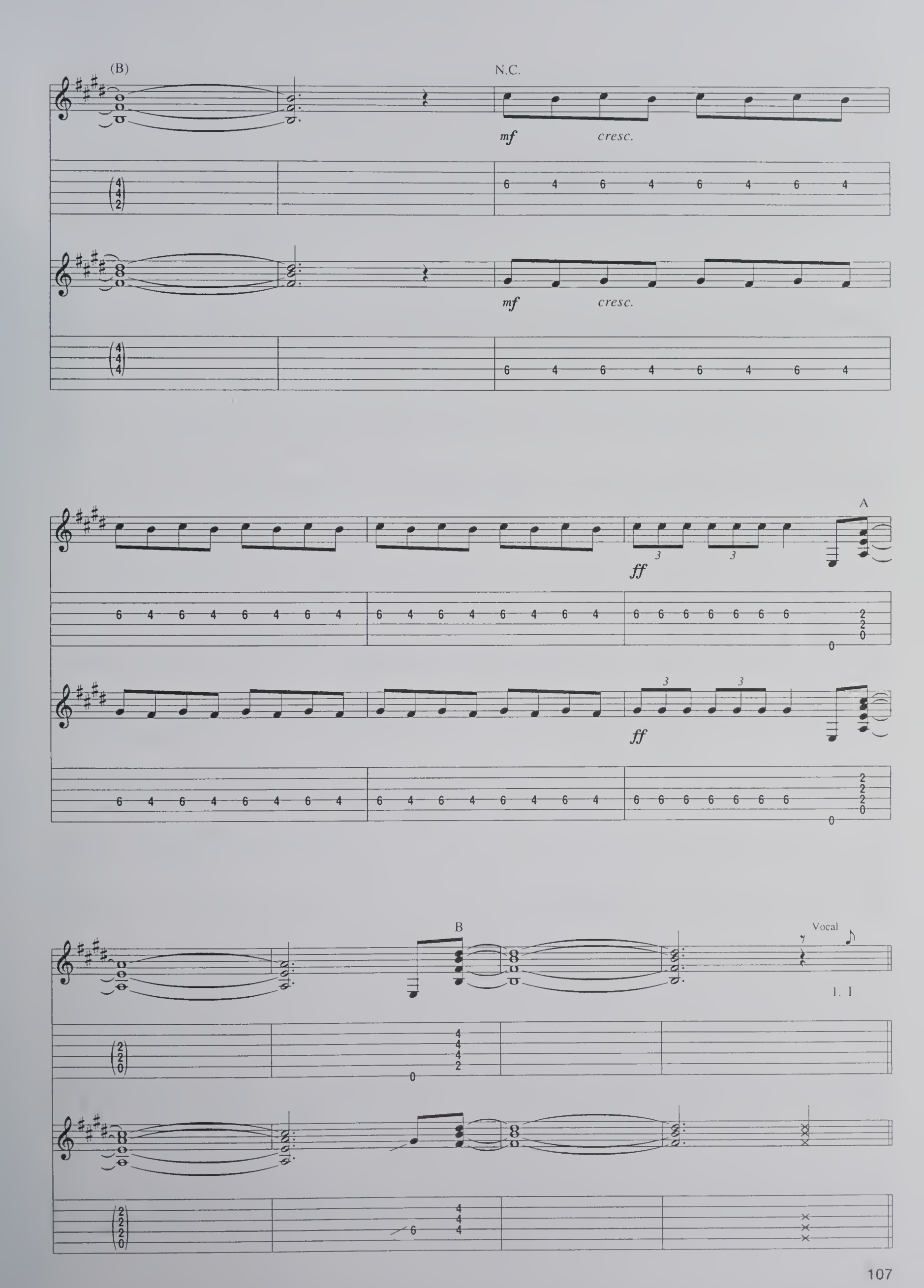

(B)
N.C.
mf
cresc.
mf
cresc.
A
ff
ff
B
Vocal
1. I

1st Verse

Rhy. Fig. 1

C#5 E5

Gtr. 1 & 2

feel up - tight on a Sat - ur - day night.

B F# C#

Nine o-clock, the ra - di - o's the on - ly light. I

E5

hear my song, and it pulls me through.

B F#

Comes on strong; tells me what I got (to) do. I got

Chorus

End Rhy. Fig. 1

(Gtrs. cont. in notation)

A5 B

to get up! Ev - 'ry - bod - y's gon - na move their feet, get down!

Gtr. 1

Rhy. Fig. 2

Gtr. 2

Rhy. Fig. 2A

N.C.(C♯m)

Ev - 'ry - bod - y's gon - na leave their seat. You

End Rhy. Fig. 2

End Rhy. Fig. 2A Riff A

A

got - ta lose your mind in De - troit Rock Cit - y. Get up!

End Riff A

B

Ev-'ry-bod-y's gon-na move their feet. Get down! Ev-'ry-bod-y's gon-na leave their seat.

Verse

Gtrs. 1 & 2: w/Rhy. Fig. 1

C♯5 E5

2. Get-tin' late, I just can't wait. Ten o' - clock, and I

B F♯ C♯

know I got-ta hit the road. First I drink, then I smoke.

E5 B F♯ A5

Start up the car, and I try to make the mid-night show. Get up!

Chorus

Gtr. 1: w/Rhy. Fig. 2
Gtr. 2: w/Rhy. Fig. 2A

B

Ev-'ry-bod-y's gon-na move their feet. Get down! Ev-'ry-bod-y's gon-na leave their seat.

N.C.(C♯m)

Gtrs. 1 & 2

D♯5

Gtr. 2

f

Gtr. 1

C♯5 F♯ E5 E A5

6

open

Gtr. 1: w/Rhy. Fig. 2

Gtr. 2: w/Rhy. Fig. 2A

B

Verse

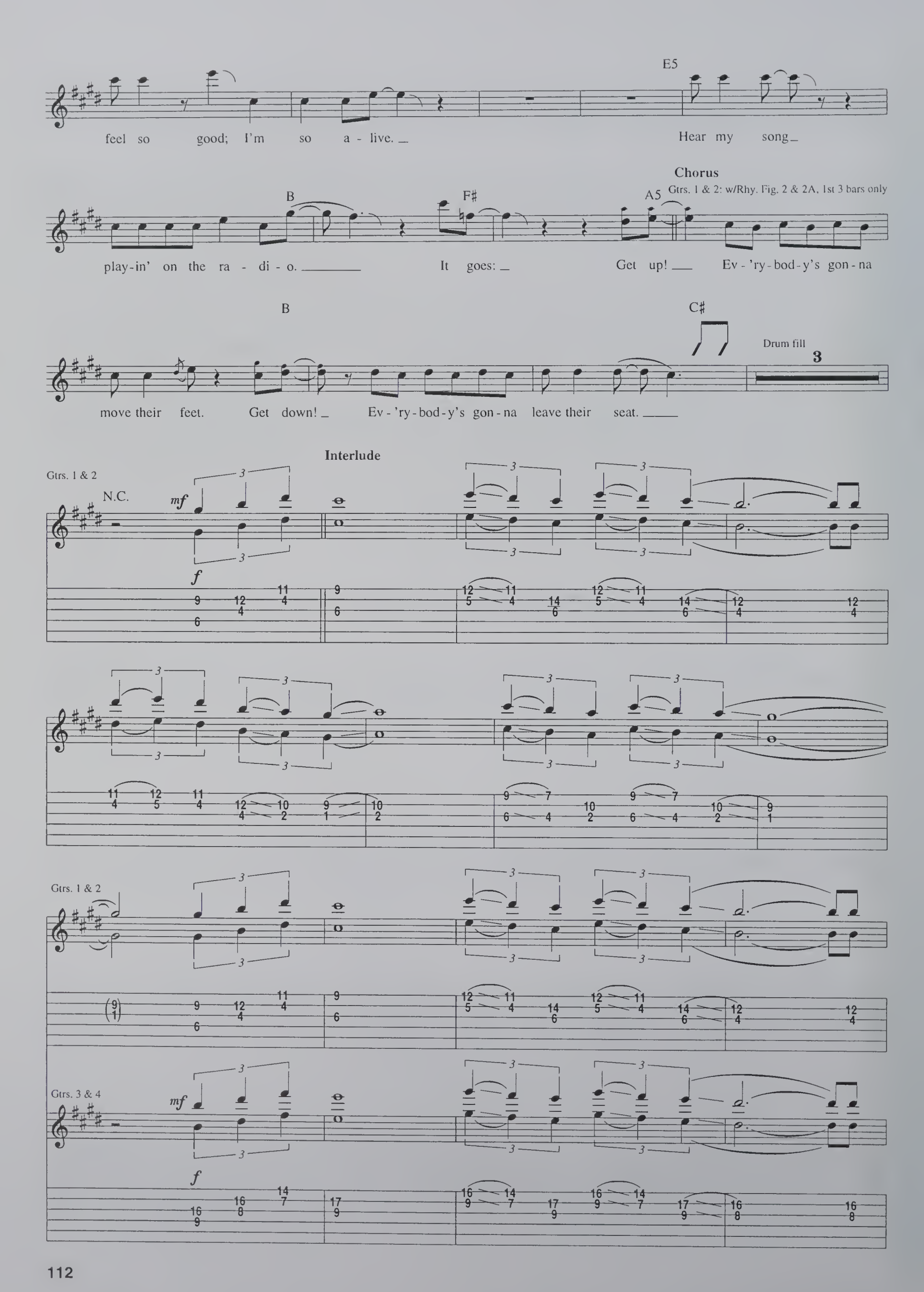
Gtrs. 1 & 2: w/Rhy. Fig. 1

C♯5 E5

3. Mov - in' fast, doin' nine - ty - five.

B F♯ C♯

Hit top speed, but I'm still mov - in' much too slow.


E5
feel so good; I'm so a - live.
Hear my song
Chorus
Gtrs. 1 & 2: w/Rhy. Fig. 2 & 2A, 1st 3 bars only
B
F♯
A5
play-in' on the ra - di - o.
It goes:
Get up!
Ev - 'ry - bod - y's gon - na
B
C♯
Drum fill
move their feet.
Get down!
Ev - 'ry - bod - y's gon - na leave their seat.
Interlude
Gtrs. 1 & 2
N.C.
mf
f
Gtrs. 1 & 2
Gtrs. 3 & 4
mf
f

(cont. in slashes)

E A5 B

Gtrs. 1 & 2:

6 open

Gtr. 3

Gtrs. 1 & 2: w/Rhy. Figs. 2 & 2A

Gtr. 4

Gtr. 2: w/Riff A

N.C.(C♯m) A5

You got - ta lose your life in De - troit Rock Cit - y.

Gtr. 2: w/Rhy. Fig. 2A

B

Verse

Gtr. 1 & 2: w/Rhy. Fig. 1

C♯5 E5

4. Twelve o' - clock, I got - ta rock. There's a

dim.

dim.

B F♯ C♯

truck a - head, lights star - in' at my eyes.

E5

Whoa, my god, no time to turn. I got to laugh 'cause I

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 2 & 2A

B F♯ A5

know I'm gon - na die. Why? Get up! Ev - 'ry - bod - y's gon - na

Gtrs. 1 & 2 w/Fill 1

(C♯5)

B

move their feet. (Get down!)

Gtr. 3

Gtr. 4

Gtrs. 1 & 2

(Drum fill)

A5

Get up! Ev - 'ry - bod - y's gon - na

E B

open

G♯ C♯

4fr

leave their seat, get down!

Gtr. 3

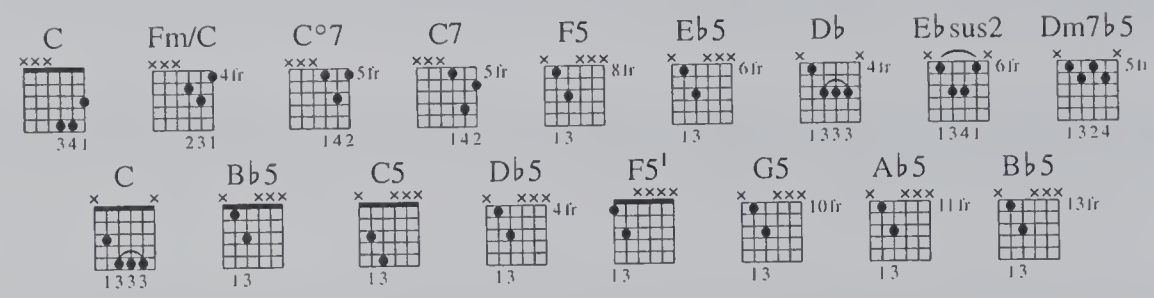
8va

Gtr. 4

Fill 1
Gtrs. 1 & 2

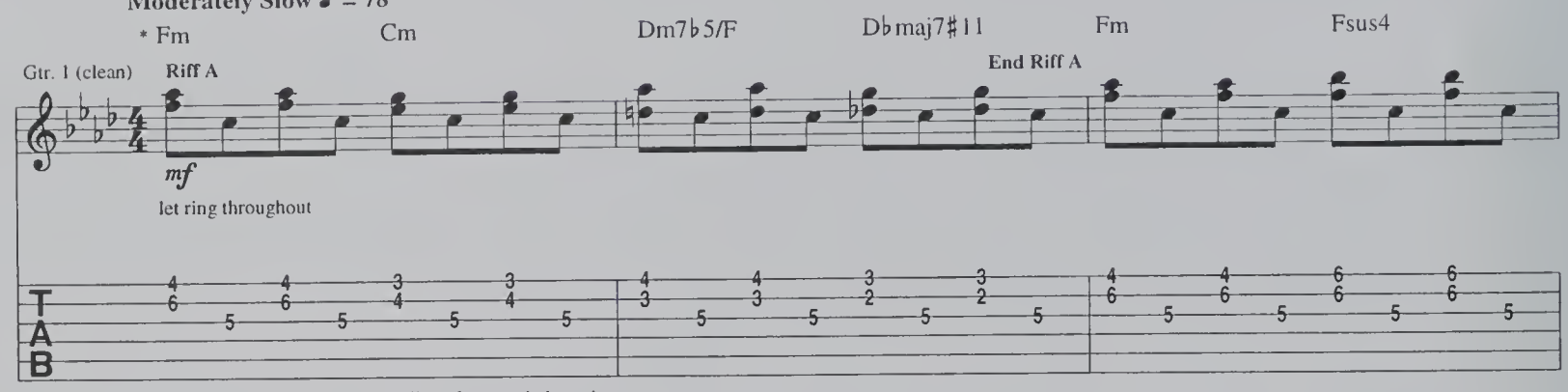
Dream On

Words and Music by Steven Tyler

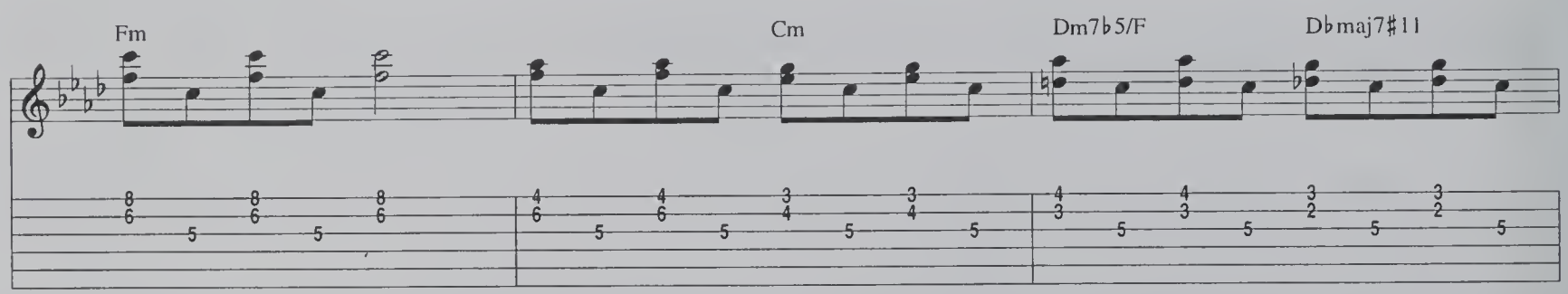


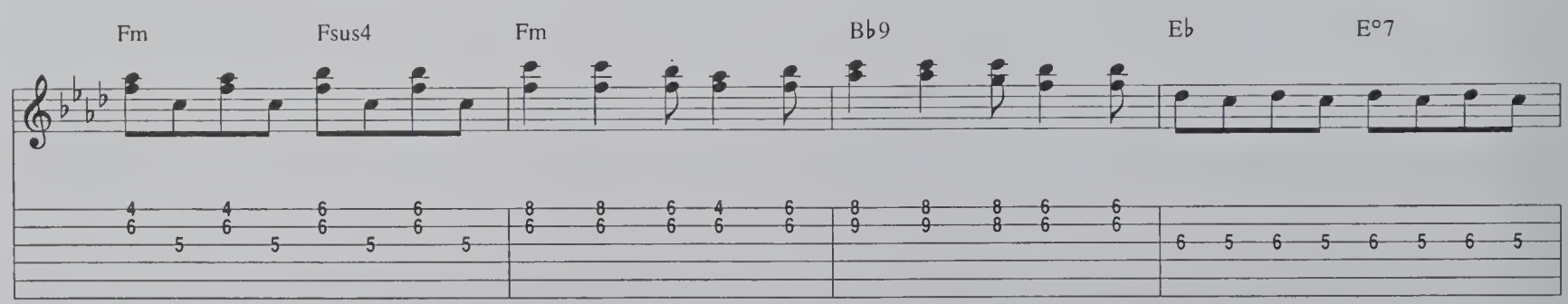
Intro

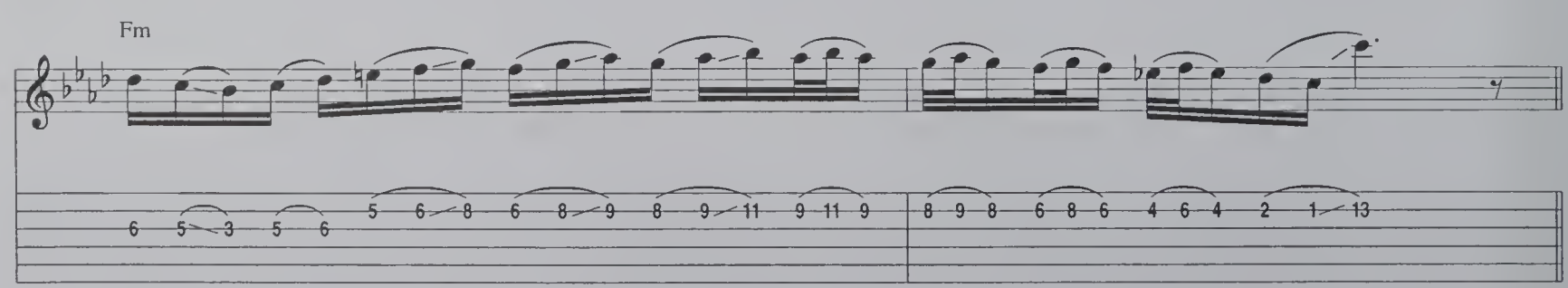
Moderately Slow ♩ = 78



* Chords reflect combined tonality of gtr. and elec. piano.

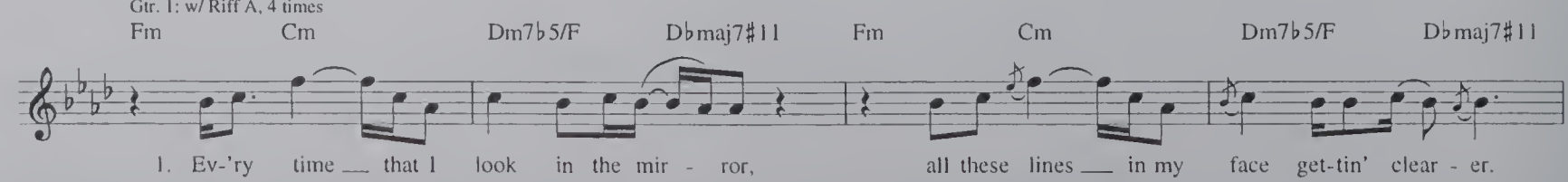






Verse

Gtr. 1: w/ Riff A, 4 times



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Fm Cm Dm7♭5/F D♭maj7♯11 Fm Cm Dm7♭5/F D♭maj7♯11

The past is gone; it went by like dusk to dawn.

Dm7♭5 Csus4 C Dm7♭5 D♭maj7♯11 C Fm/C

*Gtr. 2 (clean)

mf

Is-n't that the way? Ev-'ry-bod-y's got their dues in life to pay.

Gtr. 1

* kybd. arr. for gtr.

Pre-Chorus

Gtr. 2 tacet

C°7 C7 F5 E♭ E♭5 D♭ D♭ E♭ E♭sus2

5 6fr 5 4fr 5 6fr

Rhy. Fig. 1A

Gtr. 3 (slight dist.)

mf

Well, I know no-bod-y knows where it comes and where it goes.

Rhy. Fig. 1

F5 E♭ E♭5 D♭ D♭ E♭ E♭sus2 Fm Cm

5 6fr 5 4fr 5 6fr

Gtr. 3 tacet

End Rhy. Fig. 1A

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

End Rhy. Fig. 1

Dm7♭5 | D♭maj7♯11 | Fm | Fsus4 | Fm

Gtr. 4 (clean)

mf

Gtr. 1

Verse

Gtr. 4 tacet

Gtr. 1: w/ Riff A, 4 times

Fm | Cm | Dm7♭5/F | D♭maj7♯11 | Fm | Cm | Dm7♭5/F | D♭maj7♯11

2. Half my life's in book's writ-ten pa - ges, lived and learned from fools and from sag - es.

Fm | Cm | Dm7♭5/F D♭maj7♯11 | Fm | Cm | Dm7♭5/F | D♭maj7♯11

You know it's true all these things come back to you.

Pre-Chorus

F5 | E♭ (5) 6fr | E♭5 | D♭ (5) 4fr | D♭ | E♭ (5) 6fr | E♭sus2

Rhy. Fig. 2A

Gtr. 3

Sing with me, sing for the years, sing for the laugh-ter 'n' sing for the tears.

Gtr. 1

Rhy. Fig. 2

F5 Eb Eb5 D Dm7b5 Db Db

Eb 5 6fr D 5 5fr Db 5 4fr

Sing _ with me if it's just for to - day, _ may - be to - mor - row the good Lord will take you a - way. _

Gtr. 4 Riff B

Gtr. 1

To Coda

Gtr. 1: w/ Fill 1, 2nd time

C

End Rhy. Fig. 2A

End Riff B

End Rhy. Fig. 2

Fill 1

Gtr. 1

full full full

Interlude

Gtrs. 3 & 4 tacet

Fm | Fm(maj7) | Fm7add9 | B♭add9 | E♭13 | E°7

Gtr. 1

Gtr. 2

let ring throughout

† play fingerstyle

Fm | Fsus2 | Fm(maj7) | Fm7add9 | B♭add9 | E♭7/6 | E°7

D.S. al Coda

Well,

1/2

(8)

Coda

Chorus

B♭5 | C5 | D♭5 | E♭5 | F5[1]

Gtr. 1

Gtrs. 1 & 3

Dream on _ 'n' dream on, _ 'n' dream on, _ dream your-self a dream come true. _____

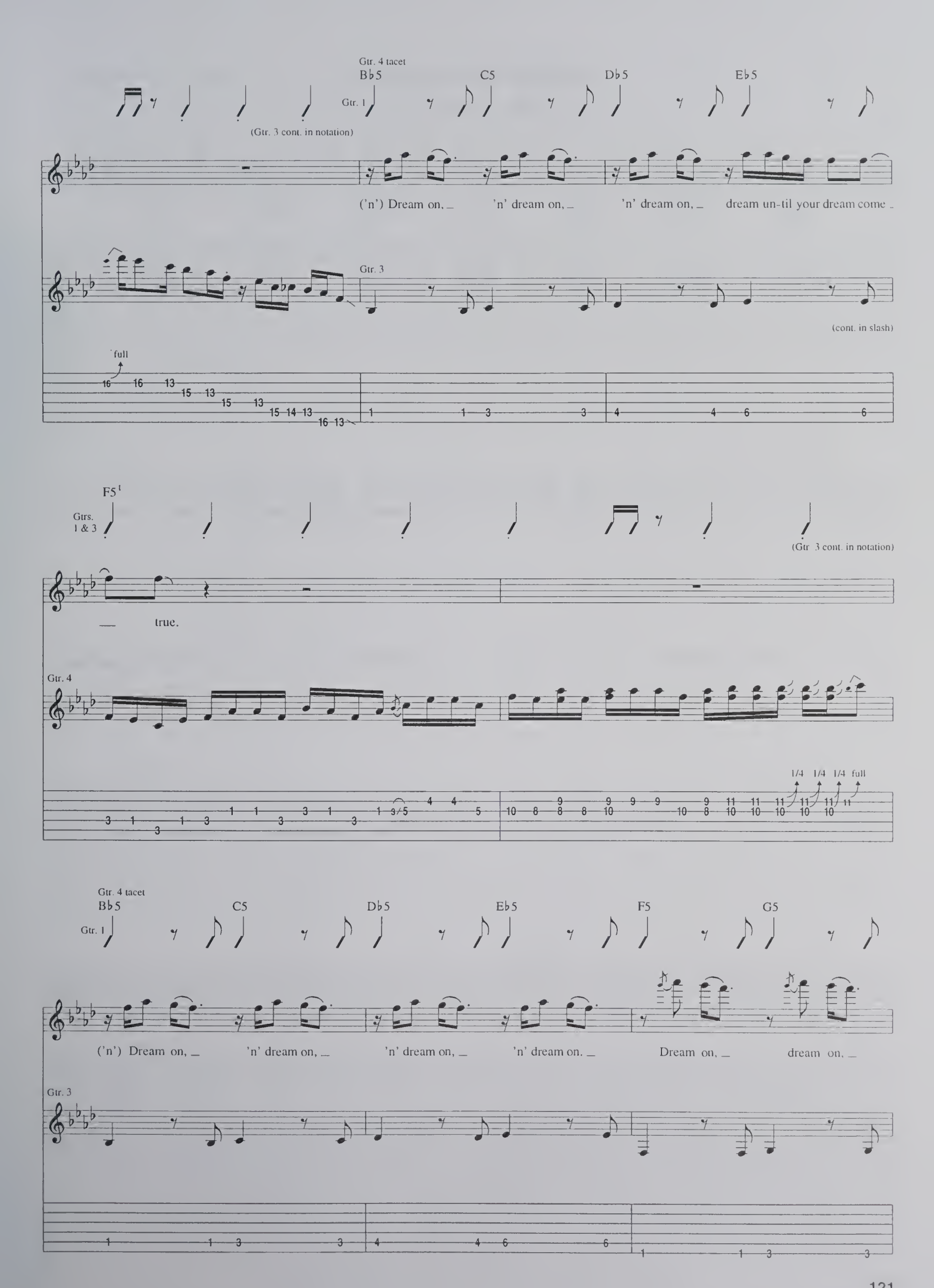
Gtr. 3

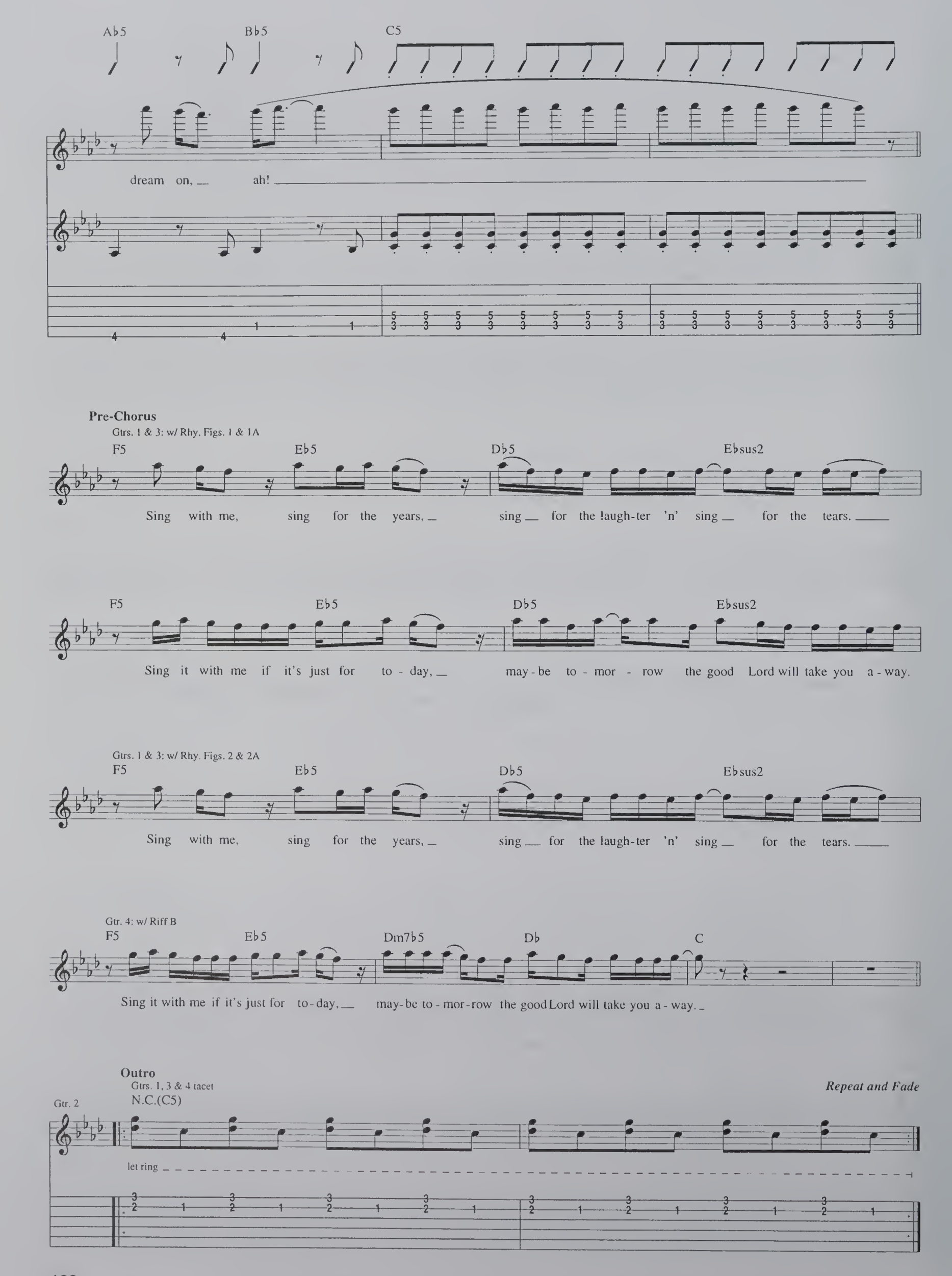
Gtr. 4

f

(cont. in slash)

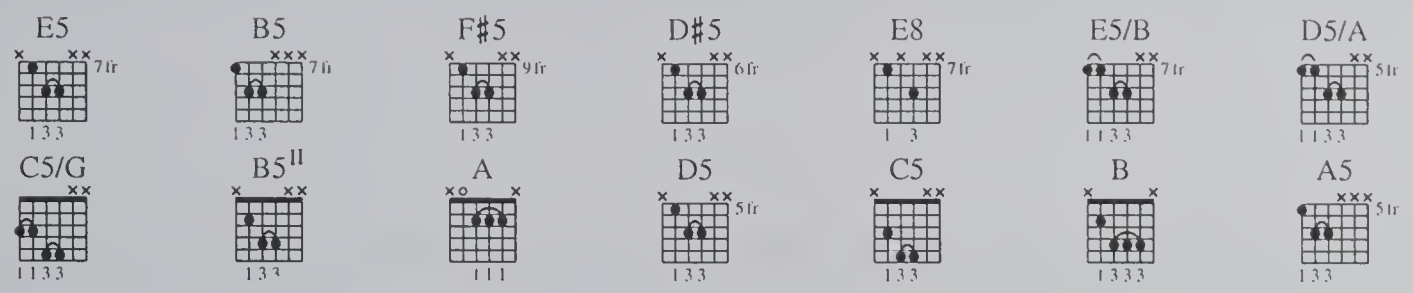
full


Gtr. 4 tacet
B♭5
C5
D♭5
E♭5
Gtr. 1
(Gtr. 3 cont. in notation)
('n') Dream on, 'n' dream on, 'n' dream on, dream un-til your dream come
Gtr. 3
(cont. in slash)
full
F5
Gtrs. 1 & 3
(Gtr. 3 cont. in notation)
true.
Gtr. 4
1/4 1/4 1/4 full
Gtr. 4 tacet
B♭5
C5
D♭5
E♭5
F5
G5
Gtr. 1
('n') Dream on, 'n' dream on, 'n' dream on, 'n' dream on. Dream on, dream on,
Gtr. 3


Ab5
Bb5
C5
dream on, ah!
Pre-Chorus
Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A
F5
Eb5
Db5
Ebsus2
Sing with me, sing for the years, sing for the laugh-ter 'n' sing for the tears.
Sing it with me if it's just for to - day, may - be to - mor - row the good Lord will take you a - way.
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
Sing with me, sing for the years, sing for the laugh-ter 'n' sing for the tears.
Gtr. 4: w/ Riff B
Dm7b5
Db
C
Sing it with me if it's just for to-day, may-be to-mor-row the good Lord will take you a-way.
Outro
Gtrs. 1, 3 & 4 tacet
N.C.(C5)
Repeat and Fade
Gtr. 2
let ring

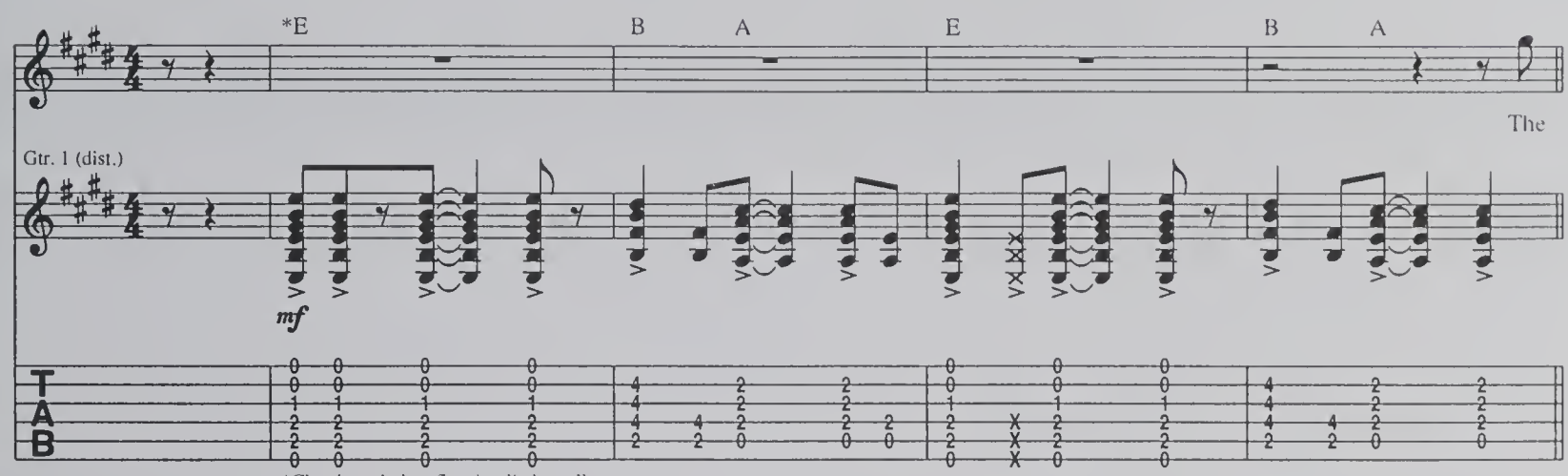
Dream Police

Words and Music by Rick Nielsen



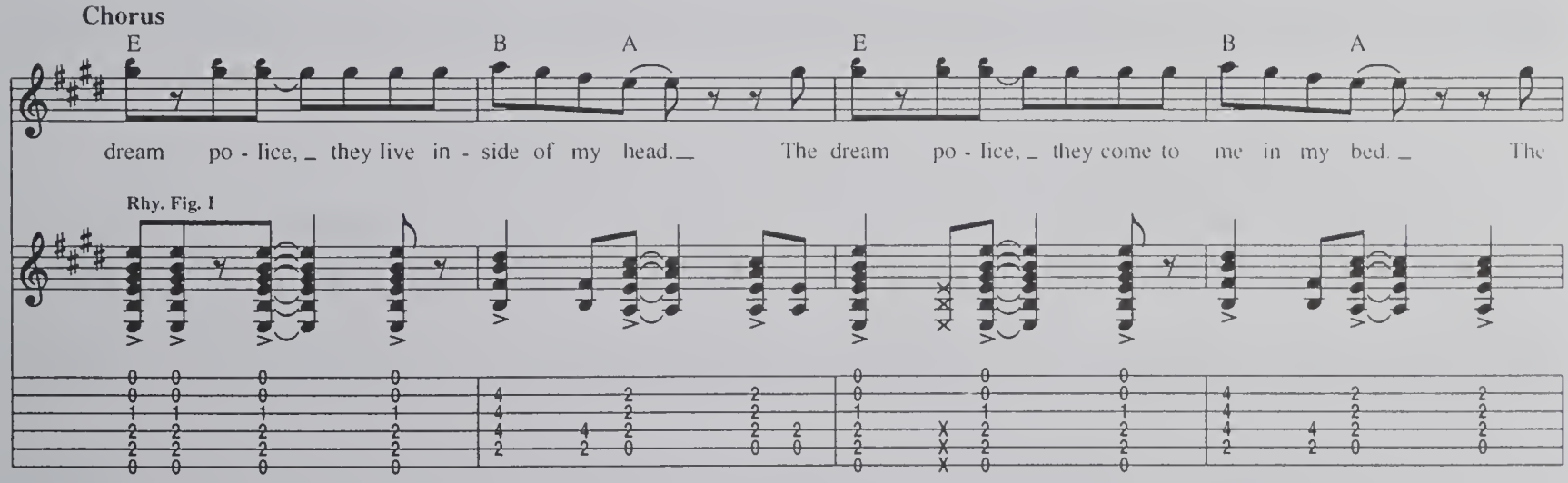
Intro

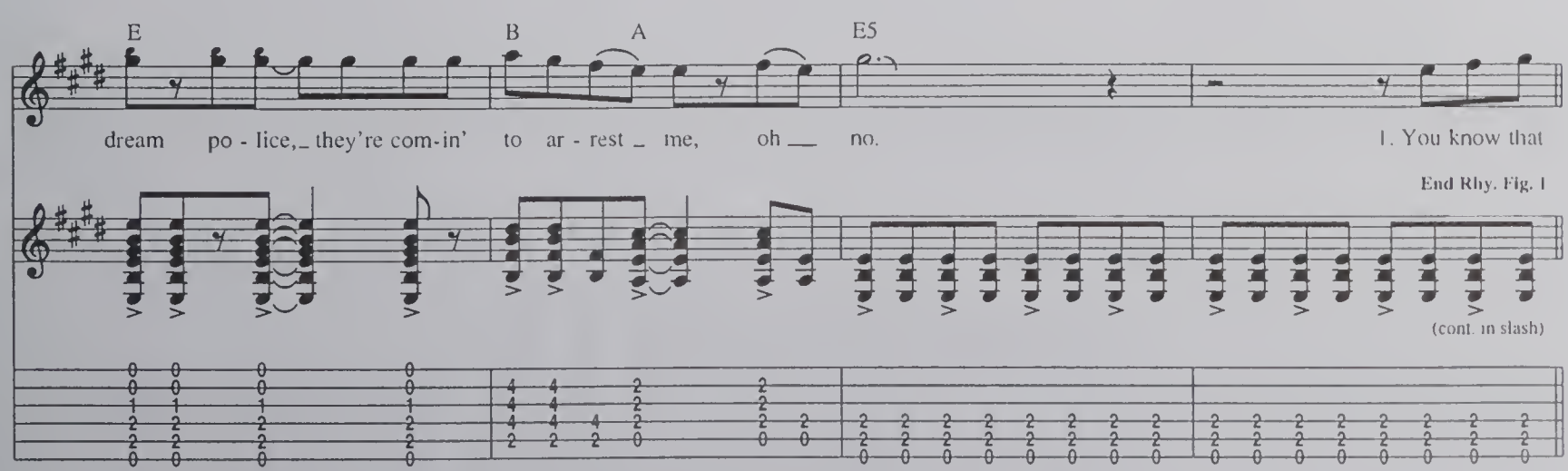
Moderate Rock ♩ = 136



*Chord symbols reflect implied tonality.

Chorus





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Verse

Gtr. 1

E5 B5

talk is cheap, and those ru-mors ain't nice. And when I
can't tell lies, 'cause they're lis-ten-ing to me. And when I

E5 B5 E5

fall a - sleep I don't think I'll sur - vive the night, the -
fall a - sleep, bet they're spy - ing on me to - night, to -

𝄋Pre-Chorus

B5 E5 E E5 E F♯5 E5 D♯5 E5 E E8 E E8 E E8 E

open open open open open open

night. night. 'Cause they're wait-ing for me. They're look-ing for me. Ev - 'ry sin -

E8 E E8 E E8 E E5/B D5/A C5/G B5[11] A A

open open open open

- gle night they're driv - ing me in - sane.

To Coda

A B C B A G F♯ F E5 D5 C5 B5[11]

open 2fr 3fr 2fr open 3fr 2fr 1fr

(cont. in notation, 3rd time)

mp *mf*

Those men in - side my brain.

1.

Chorus

Gtr. 1: w/ Rhy. Fill 1, 2nd time

B

Gtr. 1: w/ Rhy. Fig. 1, simile

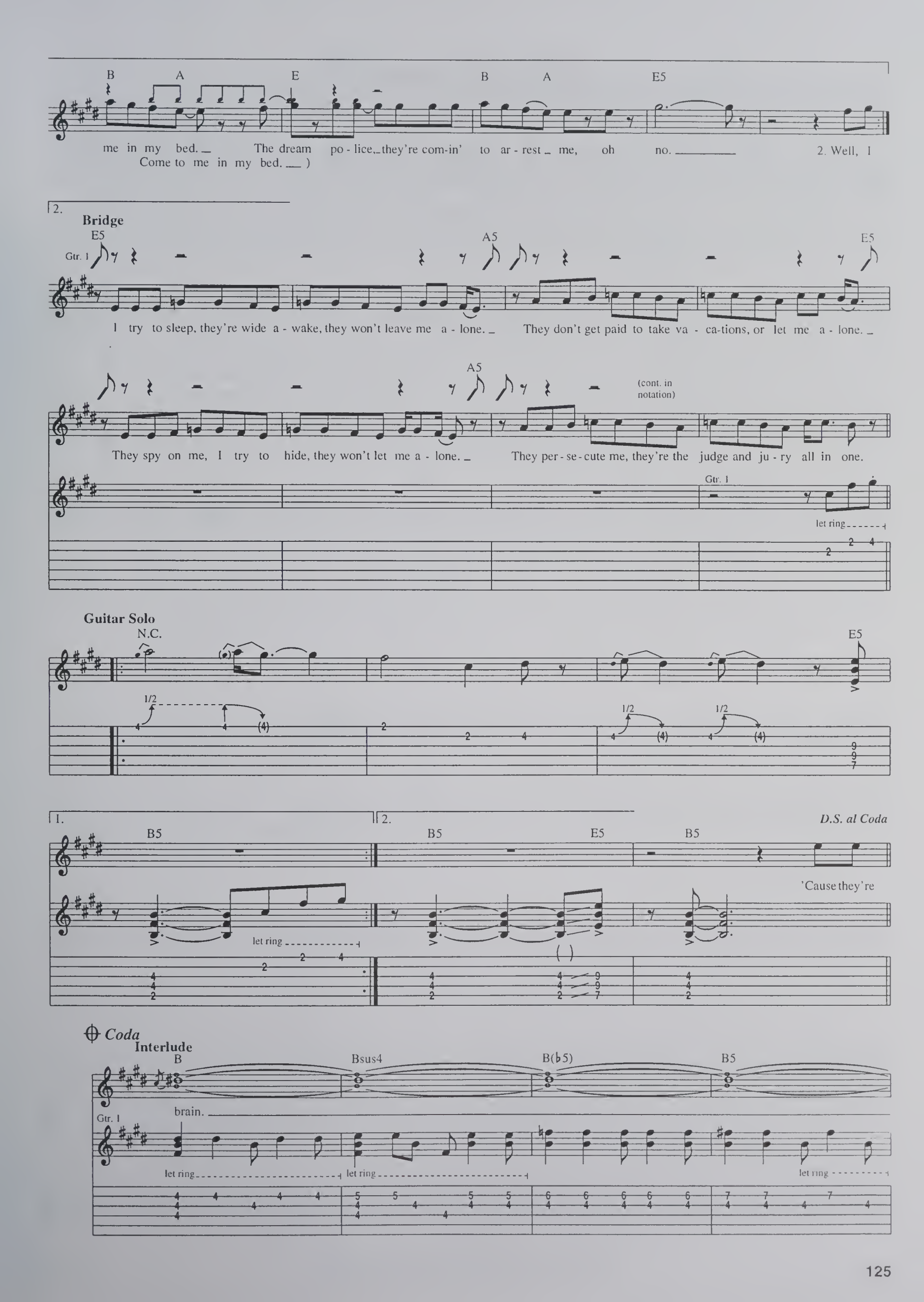
E B A E

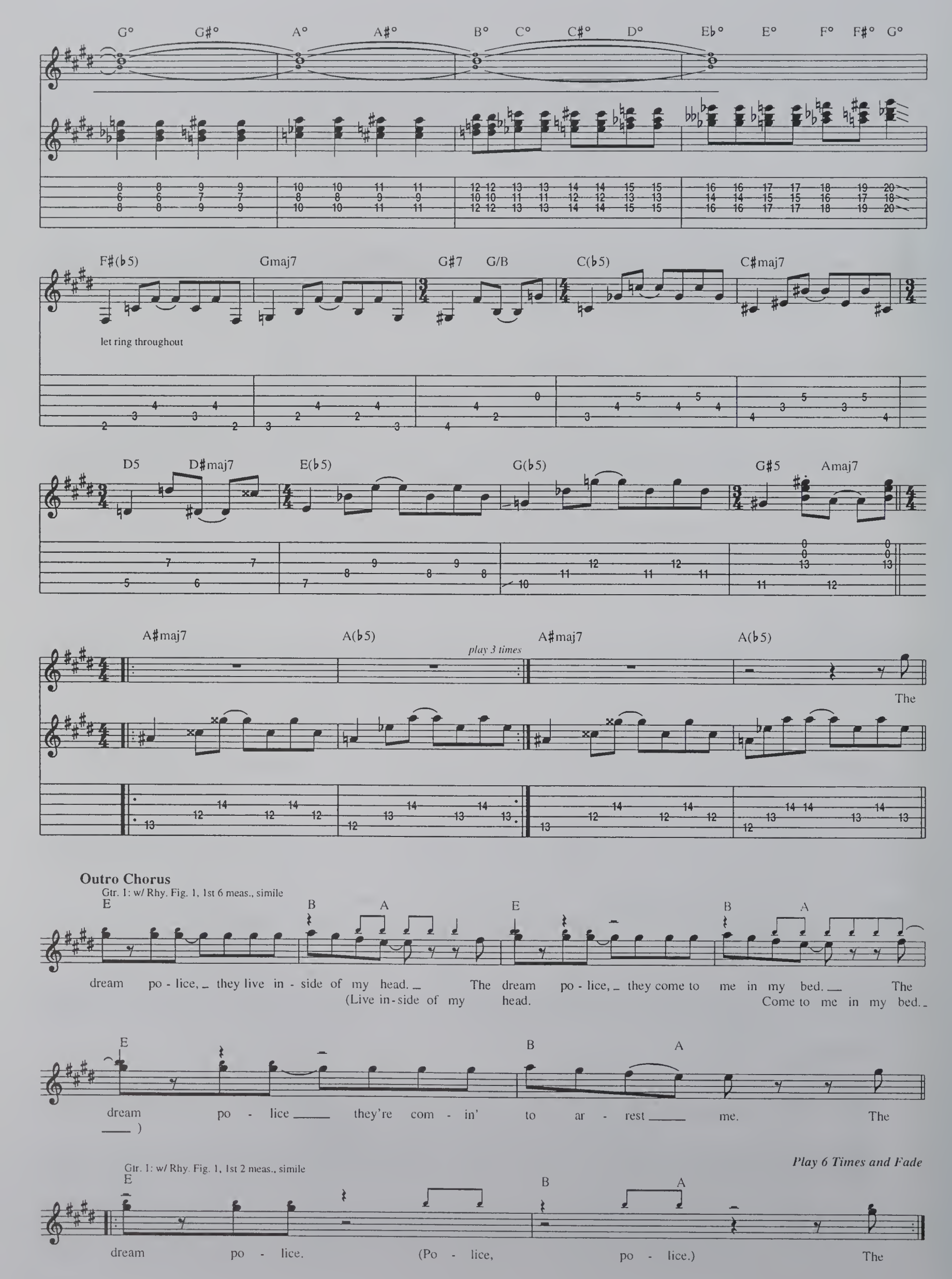
The dream po - lice, they live in - side of my head. The dream po - lice, they come to
(Live in - side of my head.

Rhy. Fill 1

Gtr. 1

(cont. in slash)


B A E B A E5
me in my bed. The dream po - lice, they're com-in' to ar - rest me, oh no.
Come to me in my bed.)
2. Well, I
2.
Bridge
E5 A5 E5
Gtr. 1
I try to sleep, they're wide a - wake, they won't leave me a - lone. They don't get paid to take va - ca-tions, or let me a - lone.
A5
(cont. in notation)
They spy on me, I try to hide, they won't let me a - lone. They per - se - cute me, they're the judge and ju - ry all in one.
Gtr. 1
let ring
Guitar Solo
N.C. E5
1/2
1. 2. D.S. al Coda
B5 B5 E5 B5
'Cause they're
let ring
Coda
Interlude
B Bsus4 B(♭5) B5
brain.
Gtr. 1
let ring let ring let ring


G° G#° A° A#° B° C° C#° D° E♭° E° F° F#° G°
F#(♭5) Gmaj7 G#7 G/B C(♭5) C#maj7
let ring throughout
D5 D#maj7 E(♭5) G(♭5) G#5 Amaj7
A#maj7 A(♭5) A#maj7 A(♭5)
play 3 times
The
Outro Chorus
Gtr. 1: w/ Rhy. Fig. 1, 1st 6 meas., simile
E B A E B A
dream po - lice, they live in - side of my head. The dream po - lice, they come to me in my bed. The
(Live in-side of my head. Come to me in my bed.
E B A
dream po - lice they're com - in' to ar - rest me. The
)
Play 6 Times and Fade
Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas., simile
E B A
dream po - lice. (Po - lice, po - lice.) The

Eye in the Sky

Words and Music by Alan Parsons and Eric Woolfson

Intro

Moderately ♩ = 116

* G5 Bm(add2) Bm A/B Gmaj7♯11 Gmaj7 A/G

Gtr. 3 (slight dist.)

†† *pp* *mp*

** Gtr. 2

mp

let ring let ring let ring let ring

† Gtr. 1 (clean)

Rhy. Fig. 1

P.M.

mp

* Chord symbols reflect combined tonality.

** Kybds. arr. for gtr.

† doubled throughout

†† vol. swell

G Bm(add2) Bm A/B Gmaj7♯11 Gmaj7 A/G

pp *mp* *pp* *mp*

full full

let ring let ring let ring let ring let ring let ring

End Rhy. Fig. 1

P.M.

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Verse

G Dsus2 D Dsus2 D

1. Don't think sor - ry's eas - i - ly said.

pp mp

1/2

let ring let ring let ring let ring

Rhy. Fig. 2

P.M.

Gtr. 3 tacet

Bm(add2) Bm Bm(add2) Bm A/B Dsus2 D Dsus2 D

Don't try, turn the ta - bles in stead.

Gtr. 2

let ring let ring

Gtr. 1

P.M. P.M.

Bm(add2) Bm Bm(add2) Bm G6 Gm6

You've ta - ken lots of chanc-es be - fore, but

Rhy. Fig. 3A

let ring

End Rhy. Fig. 2 Rhy. Fig. 3

P.M.

Bm7 E7 D Gmaj7

I ain't gon - na give an - y - more, don't ask me. That's how it goes, 'cause

P.M.

D

part of me knows what you're think - in'.

End Rhy. Fig. 3A

End Rhy. Fig. 3

P.M.

Verse

Gtr. 1: w/ Rhy. Fig. 2

Dmaj9 D Dmaj9 D Bm9 Bm7 Bm9 Bm7

2. Don't say words you're gon - na re - gret.
2. Don't leave false il - lu - sion be - hind.

Gtr. 4 (clean) **Riff A** — **End Riff A**

mp w/ chorus

let ring

Gtr. 2 **Rhy. Fig. 2A** — **End Rhy. Fig. 2A**

simile on repeat

let ring

Gtr. 2: w/ Rhy. Fig. 2A, simile
Gtr. 4: w/ Riff A

Dmaj9 D Dmaj9 D Bm9 Bm7 Bm9 Bm7

Don't let the fi - re rush to your head. I've
Don't cry, I ain't chang - ing my mind. So

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

G6 Gm6 Bm7 E7

heard the ac - cu - sa - tion be - fore, and I ain't gon - na take an - y - more, be - lieve me. The
find an - oth - er fool like be - fore, 'cause I ain't gon - na live an - y - more be - liev - ing

Gtr. 4

let ring let ring let ring let ring

D Gmaj7 D

sun in your eyes makes some of the lies worth be - liev - ing.
some of the lies while all of the signs are de - ceiv - ing.

I am the

let ring let ring let ring

Chorus

Dadd2 D Dadd2 D F♯m

eye in the sky, look-ing at you, I can read your mind. I am the

Gtr. 4 **Rhy. Fig. 4B** **End Rhy. Fig. 4B**

Gtr. 2 **Rhy. Fig. 4A** **End Rhy. Fig. 4A**

simile on repeat

P.M. P.M. P.M. P.M.

Gtr. 1 **Rhy. Fig. 4** **End Rhy. Fig. 4**

P.M.

Gtrs. 1, 2 & 4: w/ Rhy. Figs. 4, 4A & 4B, simile

Dadd2 D Dadd2 D F♯m

ma - ker of rules, deal - ing with fools, I can cheat you blind. And

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Fill 1, 2nd time

G6/9 Gm6 Bm9 Bm7 Bm9

I don't need to see an - y - more to know that... I can read your mind.

Gtr. 4

Riff B

let ring

Gtr. 2

Riff B1

Gtr. 1

P.M. P.M.

Fill 1
Gtr. 3

mp

Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

(Look - in' at you. I can read your mind. Look - in' at you.

Gtr. 4

End Riff B

let ring

Gtr. 2

End Riff B1

Gtrs. 2 & 4: w/ Riffs B & B1, simile

Bm9 Bm7 Bm9

I can read your mind. Look - in' at you.

Gtr. 1

Play 2nd time only

1. 2.

Gmaj9#11 Gadd9 Gmaj9#11 Gadd9 Gadd9

I can read your mind.)) I am the

P.M P.M. *cresc.*

Chorus

Gtrs. 1, 2 & 4: w/ Rhy. Figs. 4, 4A & 4B, 2 times, simile

Dadd2 D Dadd2 D F♯m

eye in the sky, look-ing at you, I can read your mind. I am the

Gtr. 5 (dist.)

mf

full full full

Gtr. 6 (dist.)

mf

full full full full

Dadd2 D Dadd2 D F♯m

mak - er of rules, deal - ing with fools, I can cheat you blind.

full full

full full

Gtrs. 5 & 6 tacet

G 6/9 — Gm6

And I don't need to see an - y - more to know that...

Gtr. 4

Gtr. 2

Gtr. 5

Gtr. 6

Gtr. 6

Gtr. 1 divisi

* P.M.

Gtr. 1

P.M.

* P.M. refers to Gtr. 1 only.

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.
Gtrs 2 & 4: w/ Riffs B & B1, 2 times

Bm9 Bm7 Bm9 Gmaj9♯11 Gadd9 Gmaj9♯11 Gadd9

I can read your mind (Look-in' at you. I can read your mind. Look-in' at you.

Gtr. 3

1/2

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

I can read your mind. I can read your mind.

Look-in' at you.)

full full full full

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., till fade
Gtrs. 2 & 4: w/ Riffs B & B1, till fade

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

1/2

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

1/4 hold bend full full

Begin Fade

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

full 1/2

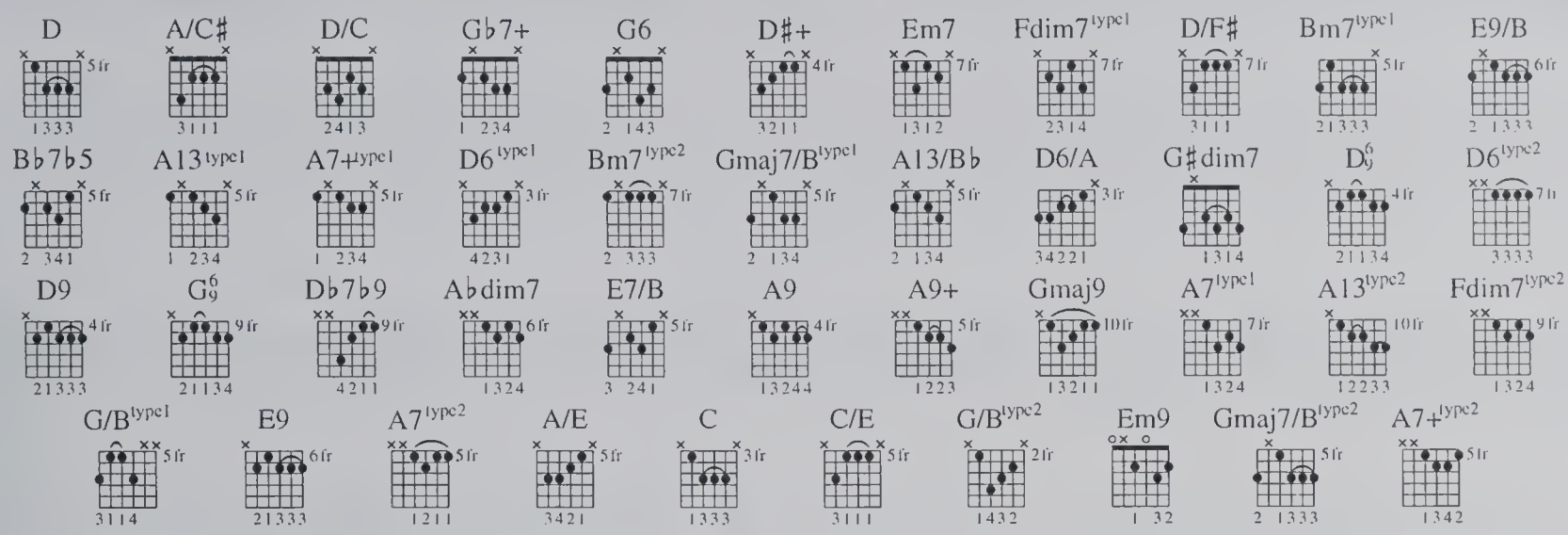
Fade Out

Bm9 Bm7 Bm9 Gmaj9#11 Gadd9 Gmaj9#11 Gadd9

full full full grad. release 1/2 1/4 full full

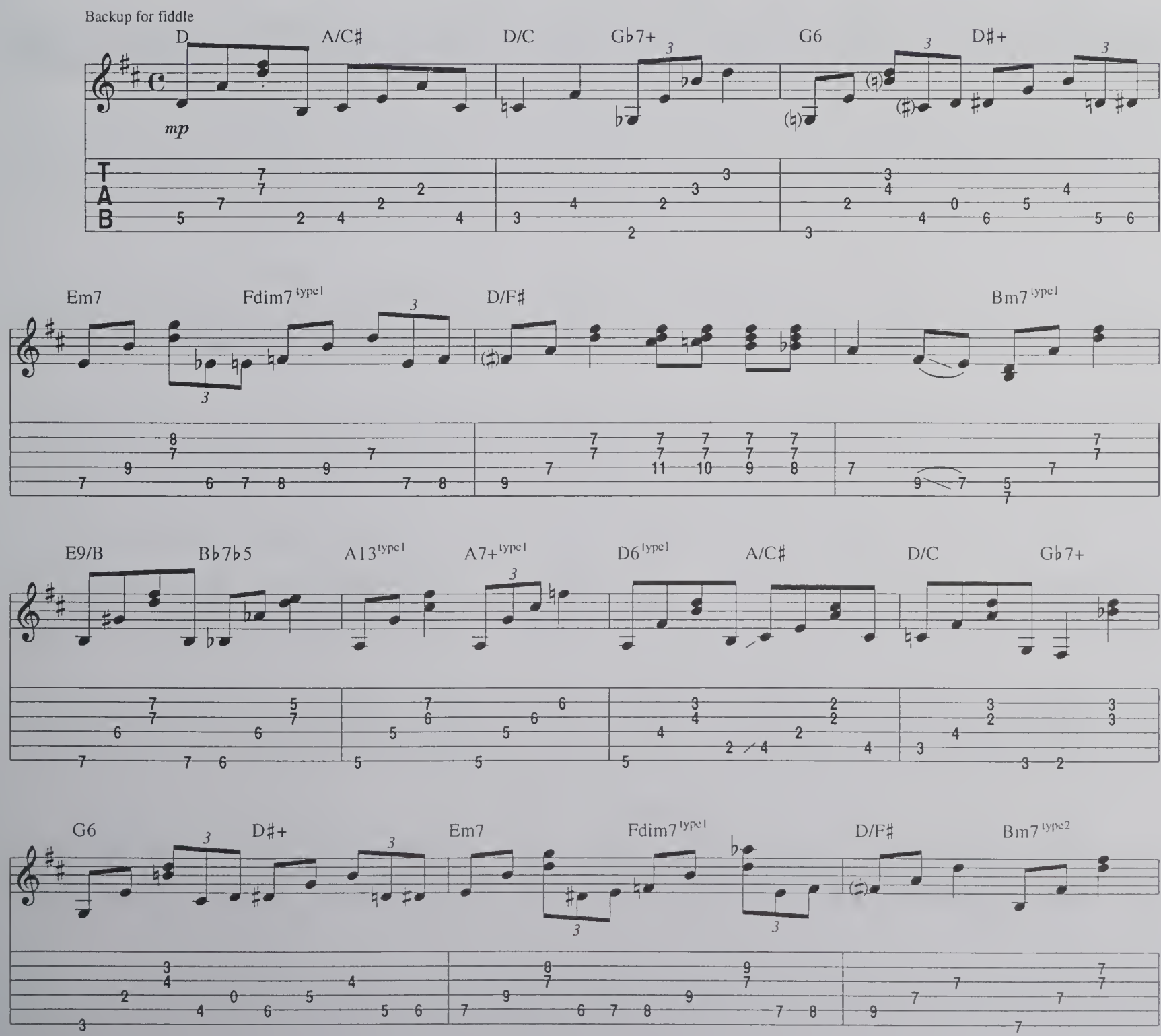
Faded Love

Words and Music by Bob Wills and Johnny Wills



Moderate Swing/Ballad ♩ = 87

Backup for fiddle



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Gmaj7/B^type1 A13/B♭ D6/A G6 G♯dim D6/A Solo

D6/9 D6^type2 D9 G6/9 D♭7♭9 A♭dim7

D6/9 Bm D6/9 D6 E7/B B♭7♭5 A9

A9+ D9 G6/9 D♭7♭9 A♭dim7

D6/9 Gmaj9 A7^type1 A13^type2 E♭6/9 D6/6 Fdim7^type2 Edim7 Bm7 Bdim7 A

Backup for fiddle

D6/9 D6/A

G/B type1 D#+ Em7 Fdim7 type1 D/F#

D6/A E9 A

Walking Bass

D6 A7 type2 D/F# A/E D C G/B D/F# C/E

G/B type2 G#dim7 D6/A Bm7 Em9 A13

D Em Fdim7 D/F# A7 D/F# Bm7

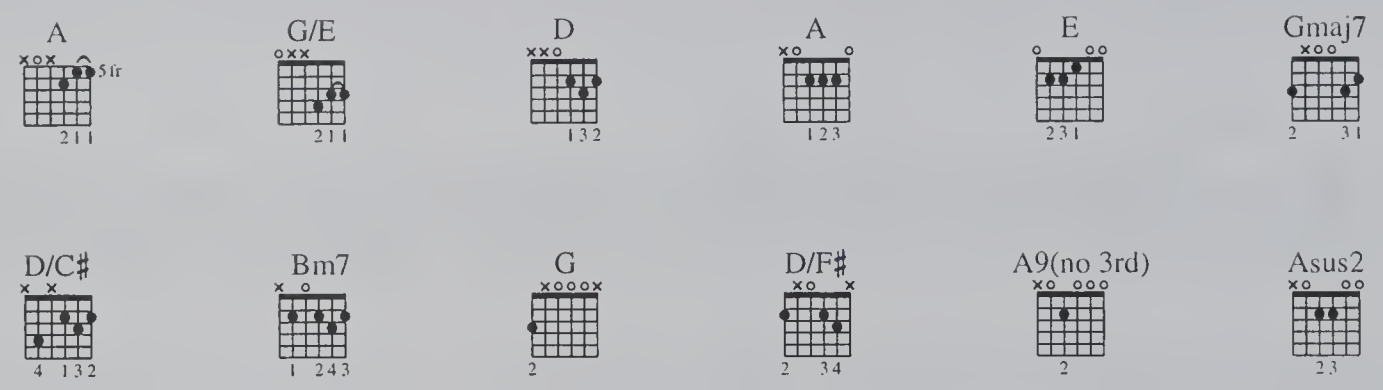
Rubato

Gmaj7/B type2 A13/B♭ D^6_9 D♭dim7 Bm7 A7+ D^6_9

rit.

Fire and Rain

Words and Music by James Taylor



Capo III

A Intro

♩=77

Acous. Gtr.

A G/E D A E

Gmaj7

A Verse

A G/E

1. Just yes - ter-day morn-in', they let me know
look down up-on me, Je-sus, you got to help
walk-ing my mind to an eas-y time, my

2nd & 3rd times

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D A E

___ you were gone. Su - zanne, the plans they made _ put an
me make a stand. You've just got to see me through an -
back turned towards the sun. Lord knows when the cold wind blows, it - 'll

2nd time

Gmaj7 A 3 G/E

end to you. I walked out this morn - ing and I
oth - er day. My bo - dy's ach - ing and my
turn your head a - round. Well there's hours of time __ on the tel-e-phone line to

D A E

wrote down this song. __ I just can't re-mem - ber who to send _
time is at hand. __ I won't make it an - y
talk a-bout things to come, __ sweet dreams and fly-ing ma - chines in

w/ Fill 1: 2nd time
w/ Fill 2: 3rd time

Gmaj7

___ it to. ___
oth - er way. ___
piec - es on the ground.

C Chorus

D D/C♯ Bm7 D/E

I've _ seen fire _ and I've _ seen

Rhy. Fig. 1

2nd time w/ Fill 3

A

rain.

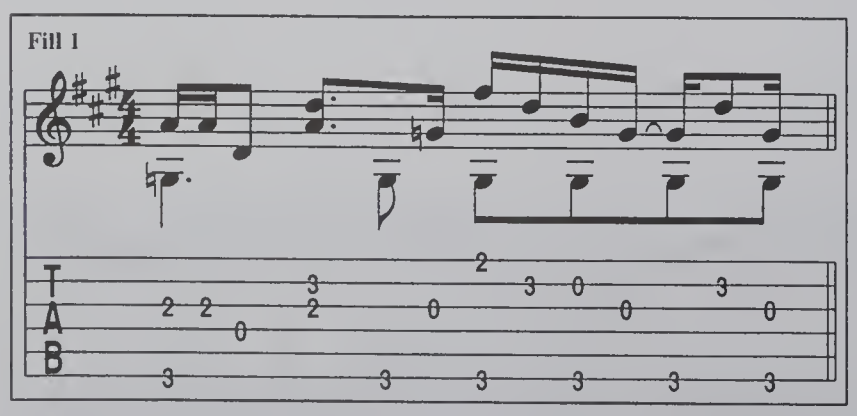
w/ Rhy. Fig. 1: 2 times

D D/C♯ Bm7 D/E A

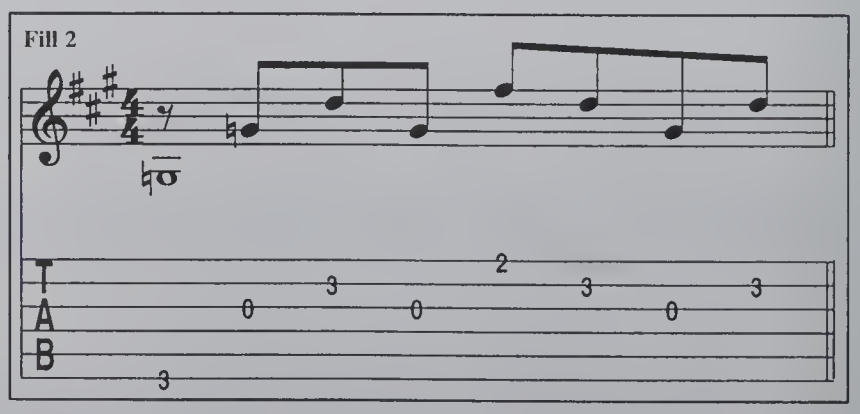
I've seen _ sun-ny days _ that I thought _ would nev - er end. _ I've seen _

end Rhy. Fig. 1

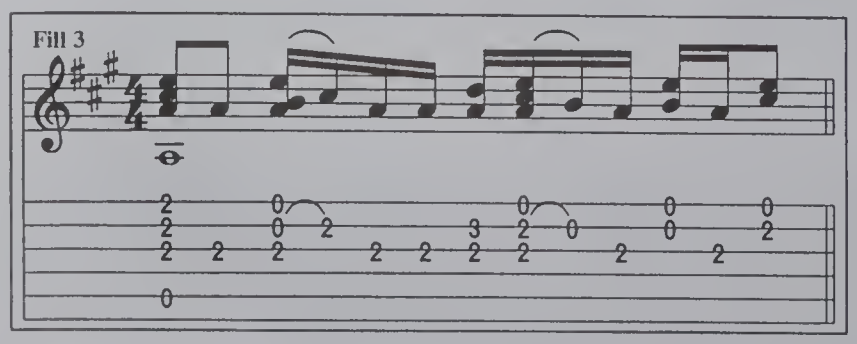
Fill 1



Fill 2



Fill 3



1.

To Coda

D D/C♯ Bm7 D/E A G D/F♯ E7sus4 Em7

lone - ly times_when I could not find a friend, _ but I al - ways thought that I'd see you a - gain._

A9(no 3rd) Asus2

2. Won't you

2.

G D/F♯ E7sus4 Em7 A9(no 3rd) Asus2

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

D.S. al Coda

3. Been

Coda

G D/F♯ E7sus4 Em7

al-ways thought. that I'd see you ba - by,

D Outro

A9(no 3rd) Asus2

one more time a - gain, now. Thought I'd see

Strumming simile

A9(no 3rd) Asus2

you one more time a - gain. There's just a few

A9(no 3rd) Asus2

things com-ing my way this time a - round now. Thought I'd

A9(no 3rd) Asus2

see you, thought I'd see you, fire and rain now. Na na na.

Fade

A9(no 3rd) Asus2

Na na na na na na na na na na. Na na na na na na na na.

Free Fallin'

Words and Music by Tom Petty and Jeff Lynne

Capo I

Intro

Moderately Slow ♩ = 84

drums tacet

F *(E) | Fsus4 (Esus4) | F (E) | Csus4 (Bsus4) | F (E) | Fsus4 (Esus4) | F (E) | Csus4 (Bsus4)

1. She's a

Gtr. 1 (12-str. acous.)

mf

Gtr. 2 (12-str. acous.)

mf

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

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

F (E) | Fsus4 (Esus4) | F (E) | Csus4 (Bsus4) | F (E) | Fsus4 (Esus4)

good girl, ___ loves her ma - ma, loves Je - sus, ___ and A -

Rhy. Fig. 1 | End Rhy. Fig. 1

Rhy. Fig. 1A | End Rhy. Fig. 1A

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F (E) Csus4 (Bsus4) | F (E) Fsus4 (Esus4) | F (E) Csus4 (Bsus4)

mer - i - ca, too. She's a good girl, cra - zy 'bout El - vis, loves

F (E) Fsus4 (Esus4) | F (E) Csus4 (Bsus4) | drums enter F (E) Fsus4 (Esus4)

hor - ses and her boy - friend, too.

𝄋 Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

Verse

F (E) Csus4 (Bsus4) | F (E) Fsus4 (Esus4) | F (E) Csus4 (Bsus4)

2. And it's a long day liv - in' in Re - se - da. There's a
vam - pires walk-in' through the val - ley move
glide down o - ver Mul - hol - land, I wan-na

F (E) Fsus4 (Esus4) | F (E) Csus4 (Bsus4) | F (E) Fsus4 (Esus4)

free - way run-nin' through the yard. And I'm a bad boy 'cause I
west down Ven - tu - ra Boul - e - vard. And all the bad boys are
write her name in the sky. I'm gon-na free fall

To Coda ⊕

F (E) Csus4 (Bsus4) | F (E) Fsus4 (Esus4) | F (E) Csus4 (Bsus4)

don't e - ven miss her. I'm a bad boy for break - in' her heart.
stand-in' in the shad - ows. And the good girls are home with brok-en hearts. And I'm
out in - to noth - in', gon-na leave this world for a while.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

F (E) Fsus4 (Esus4) | F (E) Csus4 (Bsus4) | F (E) Fsus4 (Esus4) | F (E) Csus4 (Bsus4)

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

F (E) Fsus4 (Esus4) | F (E) Csus4 (Bsus4) | F (E) Fsus4 (Esus4)

free, free fall - in'.

1. 2.

F (E) Csus4 (Bsus4) F (E) Csus4 (Bsus4)

Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

F (E) Fsus4 (Esus4)

Gtr. 3: w/ Fill 1

F (E) Csus4 (Bsus4)

3. Now all the

F (E) Fsus4 (Esus4) F (E) Csus4 (Bsus4) F (E) Csus4 (Bsus4)

D.S. al Coda

Voc. Fig. 1 End Voc. Fig. 1

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

4. I wan-na

Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

F (E) Fsus4 (Esus4) F (E) Csus4 (Bsus4) F (E) Fsus4 (Esus4) F (E) Csus4 (Bsus4) F (E) Csus4 (Bsus4)

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

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

Interlude

Gtrs. 1 & 2 tacet

F (E) B♭5 (A5) F5 (E5) C5 (B5)

Bkgd. Voc.: w/ Voc. Fig. 1

F5 (E5) B♭5 (A5) F5 (E5) C5 (B5)

Gtr. 4 (6-str. elec.) Rhy. Fig. 2

mf P.M.

Yeah, I'm

End Rhy. Fig. 2

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

Gtr. 4: w/ Rhy. Fig. 2, 1st time

F (E) Fsus4 (Esus4) F (E) Csus4 (Bsus4) F (E) Fsus4 (Esus4) F (E) Csus4 (Bsus4)

free, _____ free fall - in' Oh'

Gtr. 4 tacet

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

Repeat and Fade

F (E) Fsus4 (Esus4) F (E) Csus4 (Bsus4) F (E) Fsus4 (Esus4) F (E) Csus4 (Bsus4)

Free fall - in'. And I'm

Fill 1

Gtr. 3 (12-str. elec.)

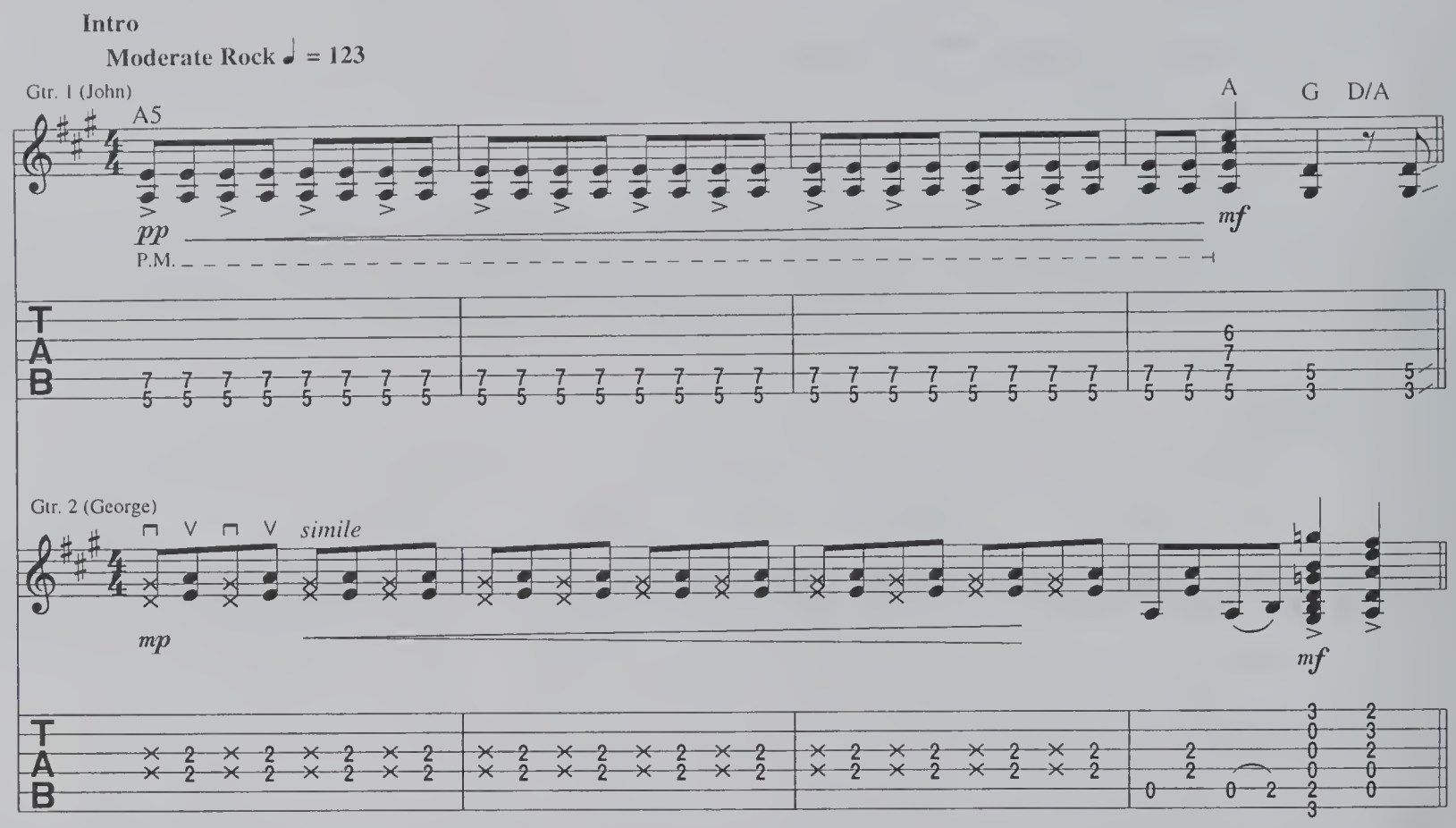
mf w/ clean tone

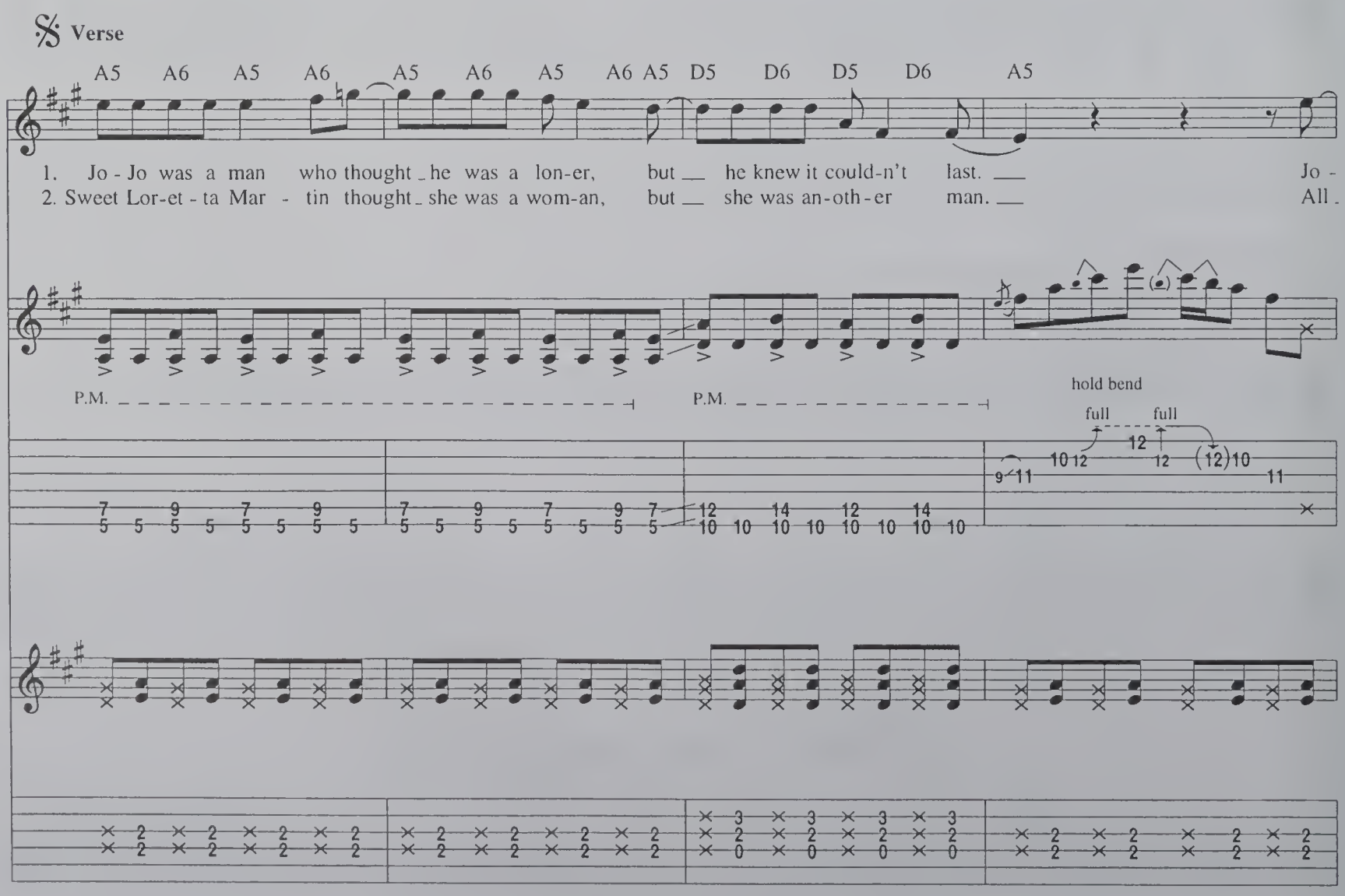
T A B

4 4 2 0 2 0

Get Back

Words and Music by John Lennon and Paul McCartney





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Gtr. 1: w/ Fill 1, 2nd time

A6 A5 A6 A5 A6 A5 A6 A5 D5 D6 D5 D6 A5

- Jo left his home in Tu - scon, A - ri - zo - na for _ some Ca - li - for - nia grass. _
_ the girls a-round her say _ she's got it com-ing but she gets it while she can. _

Get back,_

P.M. P.M.

hold bend

full full

Chorus

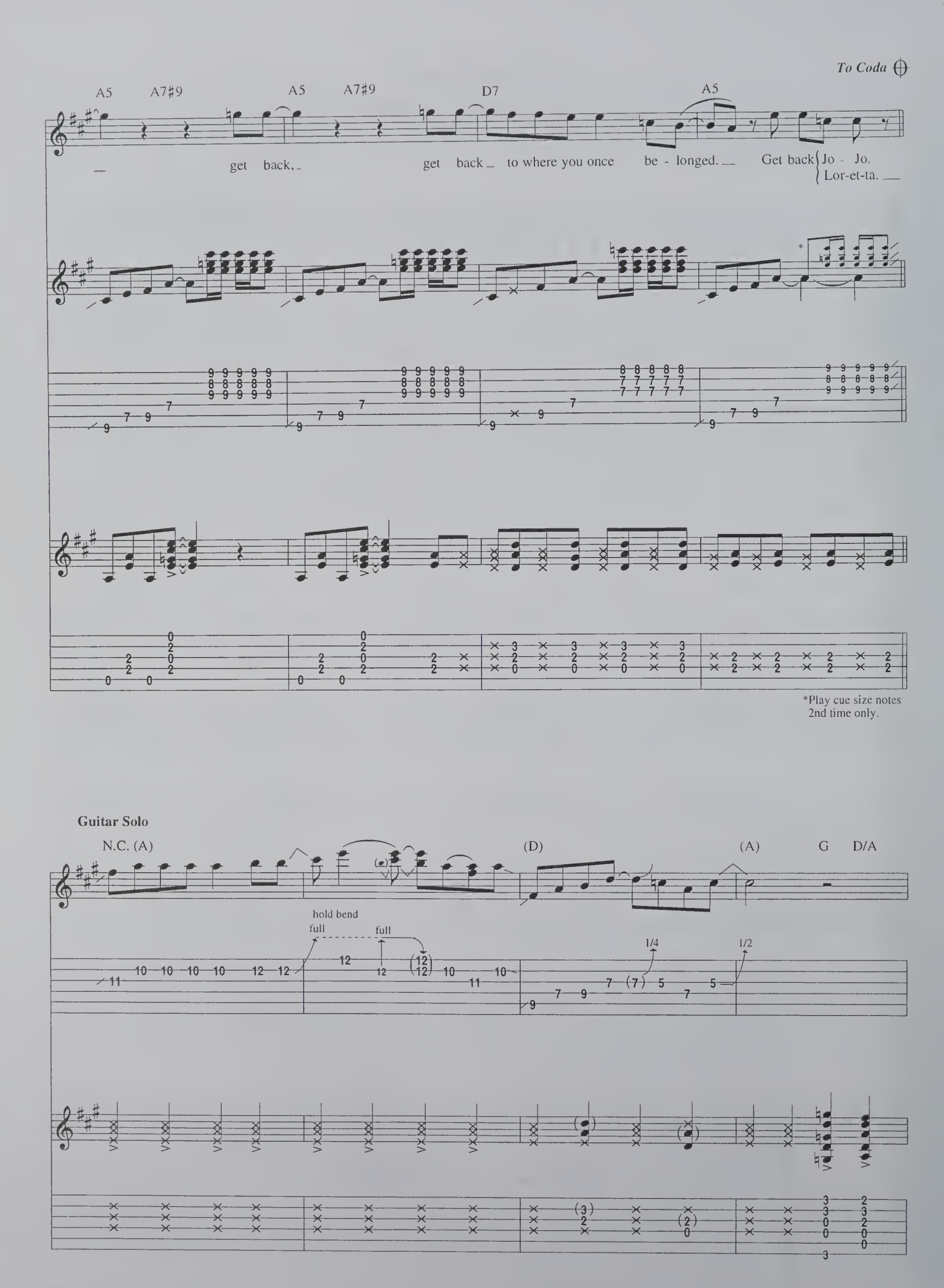
* A7♯9 N.C. (A6) A7♯9 N.C. (D) D7 N.C. (A6) G D/A

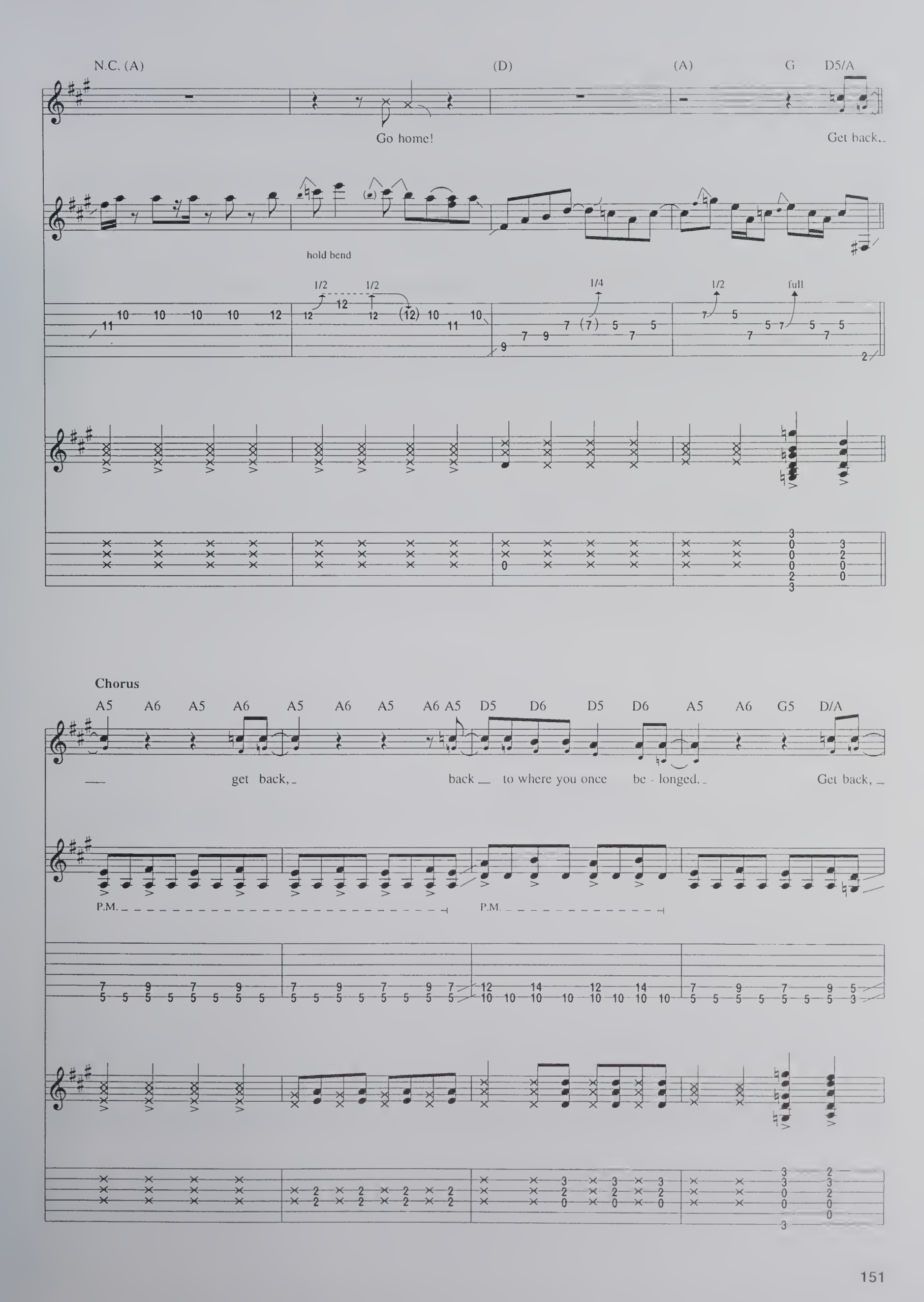
_ get back,_ get back _ to where you once be - longed. _ Get back,_

* Chord symbols reflect overall harmony.

Fill 1
Gtr. 1

1/2 full


To Coda
A5
A7#9
A5
A7#9
D7
A5
get back,
get back to where you once be - longed.
Get back
Jo - Jo.
Lor-et-ta.
*Play cue size notes
2nd time only.
Guitar Solo
N.C. (A)
(D)
(A)
G
D/A
hold bend
full
full
1/4
1/2


N.C. (A)
(D)
(A)
G
D5/A
Go home!
Get back,..
hold bend
1/2
1/2
1/4
1/2
full
Chorus
A5 A6 A5 A6 A5 A6 A5 A6 A5 D5 D6 D5 D6 A5 A6 G5 D/A
get back, back to where you once be - longed. Get back,
P.M.
P.M.

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 C5 D5

___ get back, ___ back ___ to where you once be - longed. _ Here.

*Gtr. 3

mp

Gtr. 1

Gtr. 2

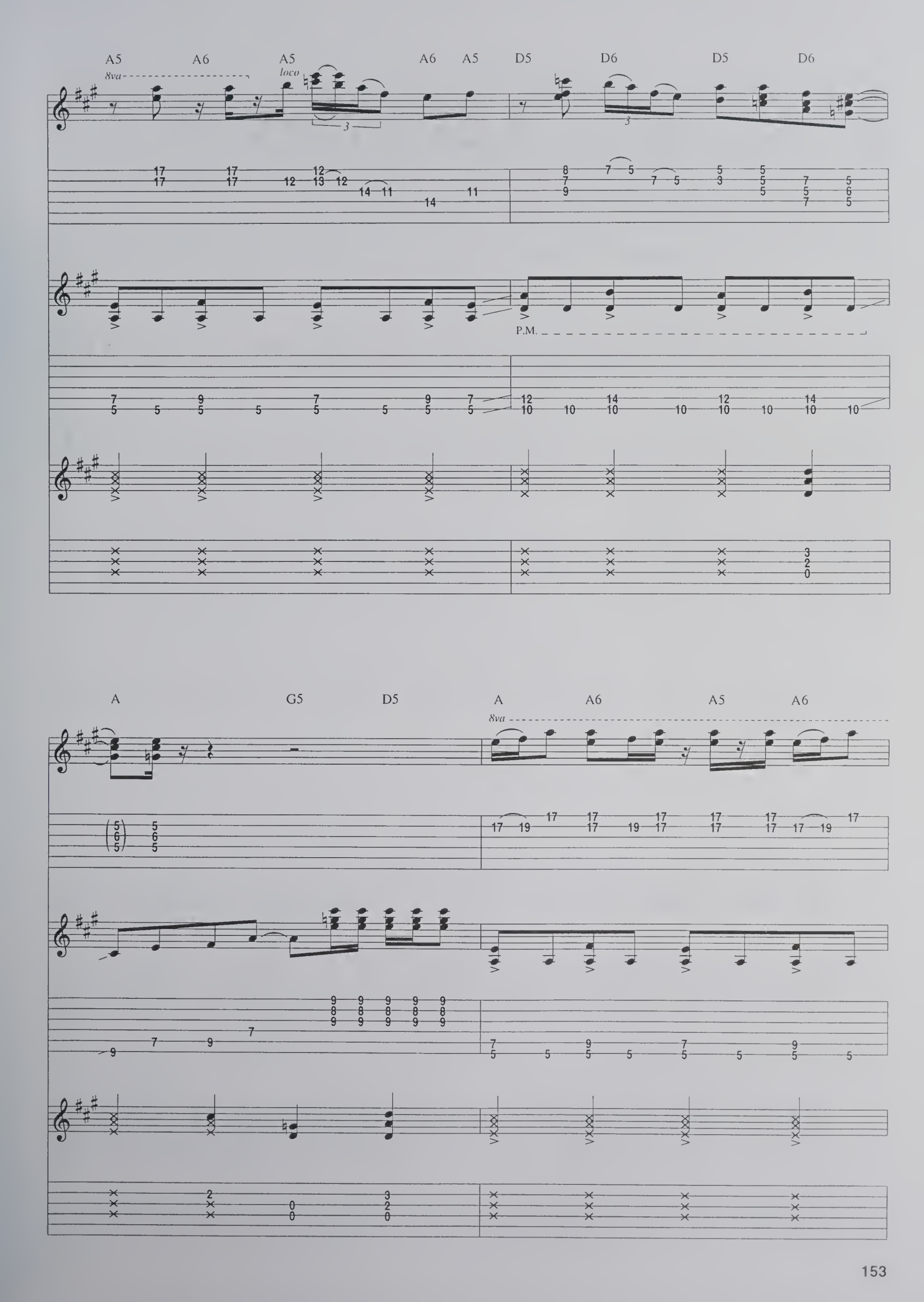
*Elec. piano arr. for gtr.

Piano Solo

A5 A6 A5 A6

Uh, get back Jo!

8va


A5
A6
A5
A6
A5
D5
D6
D5
D6
8va
loco
3
P.M.
A
G5
D5
A
A6
A5
A6
8va

D.S. al Coda

A5 A6 A5 A6 A5 D5 D6 D5 D6 A G D5

8va loco

P.M.

Coda

Guitar Solo

Gtr. 1

N.C. (A) (D)

hold bend

full full 1/4

Gtr. 2

(A) G D/A N.C. (A)

1/4 1/2 full hold bend full full full

D5 A G D5/A A5 A7#9 A5 A7#9 A5

Chorus

Go home. Oh, get back, you get back, get back

full full full full full full

D5 D7 A5 G5 D5 A A7#9 A5 A7#9

to where you once be - longed. Ya, get back, get back, get back

Gtr. 1 tacet

N.C.(A) C5 D5 D7

— to where you once — be - longed. —— Ooo. ——

Gtr. 3

(drum cue)

Outro

Gtr. 3 tacet

N.C.(A) A6 A5 A6 A5 A6 A5 A6 C5 D5 D6 D5 D6 A G D5/A

Spoken: Get back Lor-et-ta. Your mom-my's wait-in' for ya. Wear-in'

Gtr. 1

Gtr. 2

N.C. (A) A7 N.C. (A) A7 D5 D7 A5 G D5/A

her high - heel shoes and her low-necked sweat-er. Get back home Lor - et-ta.

Lead voc. ad lib till fade

A7 A7#9 A5 A7#9 D5 D7 A5 G D5

Begin Fade *Fade Out*

A5 A7#9 A5 A7#9 D5 D7 A5 A7

Green-Eyed Lady

Words and Music by Jerry Corbetta, J.C. Phillips and David Riordan

Intro

Moderately Fast ♩ = 152

* Gtr. 1 (clean) **

N.C. | † Em7 | Em6 N.C. | Em7 | Em

mf

full full full full

*** Gtr. 2 **

mf

* Two gtrs. arr. for one.
** Key signature denotes E Dorian.
*** Keyboard arr. for gtr.

† Chord symbols reflect overall tonality.

N.C. | Em | D | G | A | Em

8va

full full full full full

Gtr. 2 tacet

Em7

Gtr. 1 tacet (bass & drums)

𝄋 Verse

Em7 | A7/E

1. Green-eyed la-dy love-ly la-dy.
2. Green-eyed la-dy wind swept la-dy.

Gtr. 1

loco

† w/ slight dist. & delay let ring

Riff A

Gtr. 1

delay off

† Delay set for quarter-note triplet regeneration with multiple repeats.

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Am7/E Em7

Stroll - ing slow - ly to - wards the sun.
Rules the night, the waves, the sand.

End Riff A

Gtr. 1: w/ Riff A, 3 times

A7/E

Green-eyed la - dy, o - cean la - dy.

Sooth - ing
Child of na -

Am7/E Em7

ev - 'ry rag - ing wave that comes.
- ture, friend of man.

A7/E

Green - eyed la - dy pas - sions la - dy.

Am7/E Em7

Dressed in love, she lives for life to be.

A7/E

Green-eyed la - dy feels life, I nev - er see

Am7/E Em7

set - ting suns and lone - ly lov - ers free.

To Coda ⊕

Organ Solo

Em9(maj7) Em7 F♯m7 Gmaj7 F♯m7 Em7

Gtr. 1

w/ clean tone
simile on repeats

1.- 4. | 5.

F♯m7 Gmaj7 F♯m7

Guitar Solo
N.C.(Em7)

w/ slight dist.

full

(B/E) (B7/E)

8va

full full full

Interlude

Em(maj7)
loco

N.C.

Am7/E Em7

D.S. al Coda

Coda

Outro

Gtr. 1: w/ Riff A, 1 1/4 times

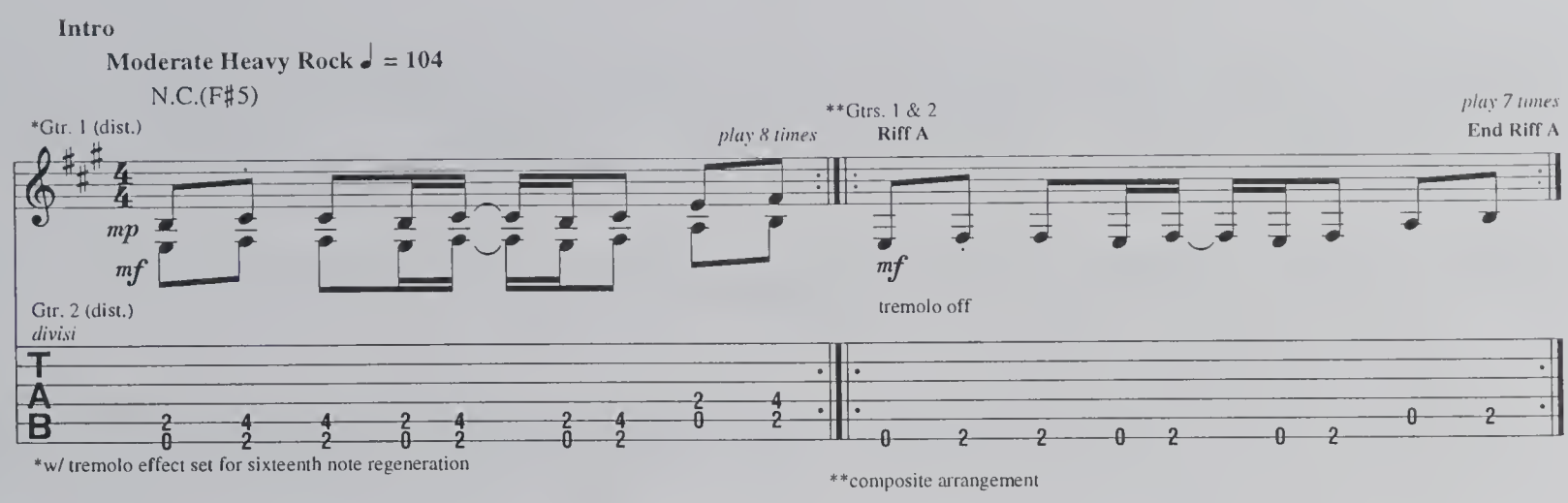
Begin Fade

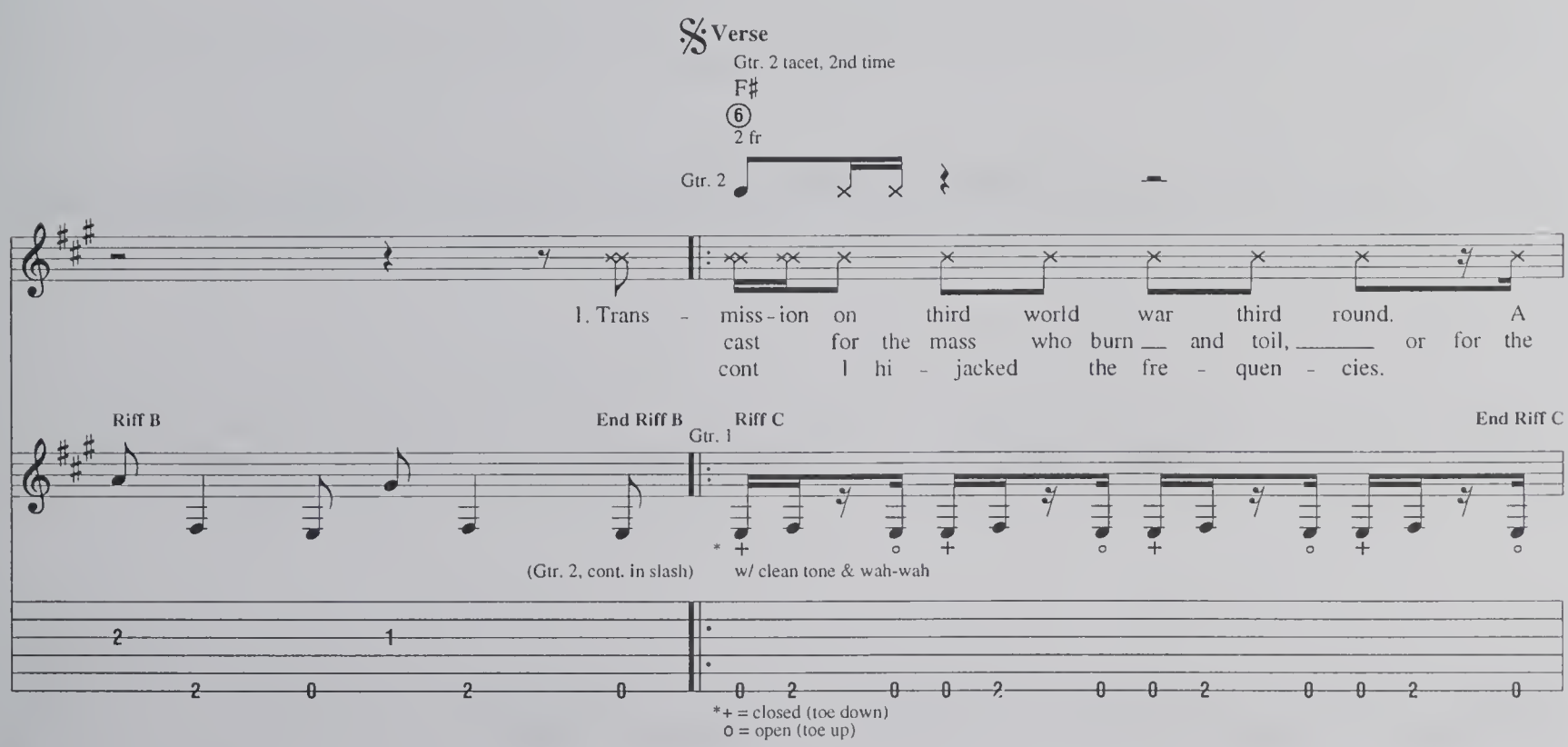
Em7

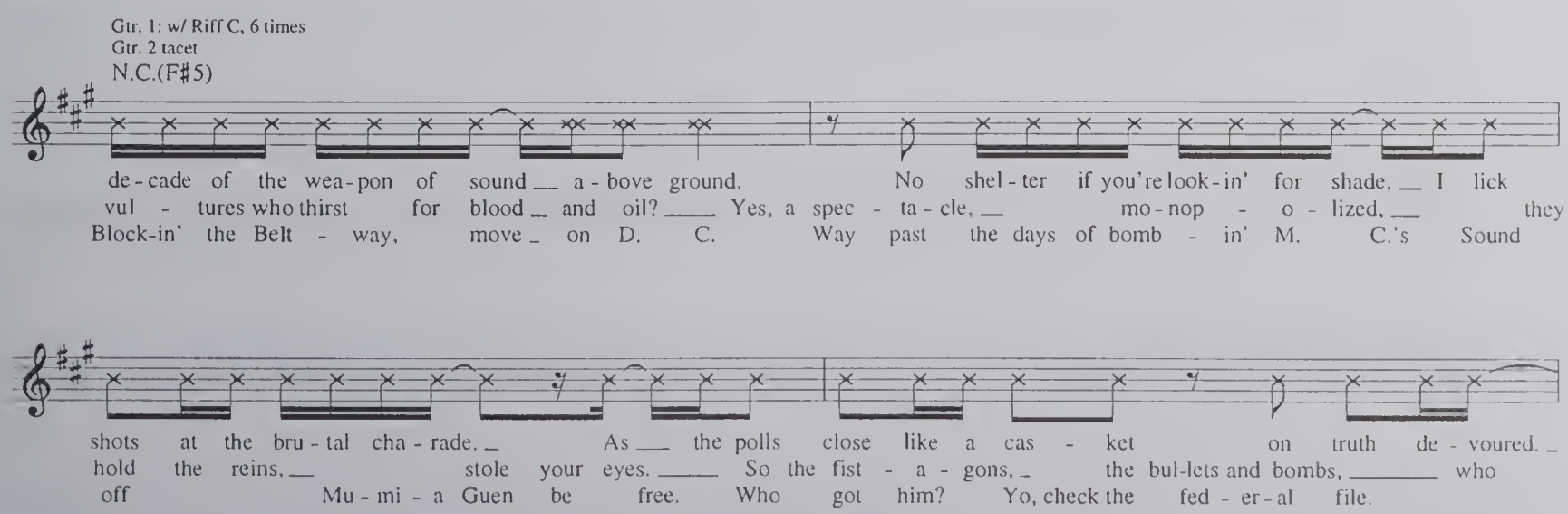
Fade Out

Guerrilla Radio

Written and Arranged by Rage Against The Machine







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Si - lent play in a sha-dow of pow'r. A spec - ta - cle, mo - nop - o - lized, the
staff the banks, who staff the par - ty ranks. More for Gore, or the son of a drug lord,
All you pen dev-ils know the tri - al was vile. Ar-my of pigs try to si - lence my style. Off

1. cam - 'ra's eyes on choice dis - guised. 2. Was it none of the a-bove. Fuck it, cut the cord.
'em all at the box, it's my ra - di - o dial.

2. N.C.

Gtr. 1

wah-wah off

Chorus

Gtrs. 1 & 2: w/ Riff A, 7 times

N.C.(F♯5)

Lights out, gue - ril - la ra - di - o. Turn that shit up.

Lights out, gue- ril - la ra - di - o. Turn that shit up. Lights out, gue- ril - la ra - di - o.

To Coda ⊕

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

Gtrs. 1 & 2: w/ Riff B

Turn that shit up. Lights out, gue - ril - la ra - di - o. 3. Con -

⊕ *Coda*

Interlude

Gtr. 1: w/ Riff A

* Gtr. 1: w/ Riff A, 8 times
Gtr. 2 tacet

Gtr. 2: w/ Riff A, 4 times

Turn that shit up.

Gtr. 2

full

*w/ phase shifter

Guitar Solo

Gtr. 1 N.C.(F♯5)

f

Gtr. 3 (dist.)
divisi

*w/ Digitech Whammy Pedal & talk box

*set for two octaves above

Gtr. 3

** B5 A5 B5 N.C.

1 1/2

Gtr. 1

P.S.
steady gliss.

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector swtich is the lead position, then flip the switch to the rhythm position to simulate the attack. Flip switch in specified rhythm.

**Chord symbols reflect basic tonality.

B5 A5 B5 B5 A5 B5 N.C. B5 B♭m A♭m Gm

*Gtr. 2: w/ Riff B

Whispered: It

1 1/2 full

*w/ wah-wah

Outro

Gtrs. 1 & 3 tacet

N.C.(F♯5) N.C.

Gtr. 2 tacet

has to start some-where. It has to start some-time. What bet - ter place than here? What

Gtr. 2

wah-wah off

bet-ter time than now? (F♯5) All hell can't stop us now.

Gtrs. 1 & 2

Riff D

End Riff D

0 2 X X 14 0 2 X X 14 0 2 X X 14

Gtrs. 1 & 2: w/ Riff D, 2 times

All hell can't stop us now. All hell can't stop us now.

All hell can't stop us now.

Gtrs. 1 & 2

Riff E

End Riff E

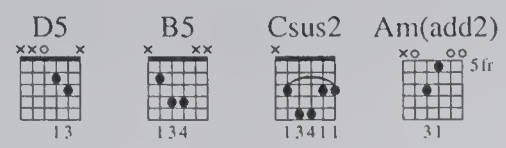
0 2 X X 14 0 2 X X 14 0 2 X X 14

Gtrs. 1 & 2: w/ Riff E, 2 times

All hell can't stop us now. All hell can't stop us now.

Hold Me Now

Words and Music by Tom Bailey, Alannah Currie and Joe Leeway



Intro

Moderately Slow Rock ♩ = 112

D5 B5

*Gtr. 5 *mp*

8va

*Gtr. 4 *mp* let ring let ring let ring

*Gtr. 3 Rhy. Fig. 1A *mp* w/ fingers

*Gtr. 2 *mp*

Gtr. 1 (clean) *divisi* Rhy. Fig. 1 *mp* P.M.

*Piano & kybds. arr. for gtr.

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Csus2

Am(add2)

8va

let ring

let ring

let ring

End Rhy. Fig. 1A

P.M.

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

Gtrs. 3, 4 & 5 tacet

Gtr. 2 tacet

D5

B5

1. I have a pic - ture pinned to my wall, an

Gtr. 2

8va

let ring

Csus2 Am(add2)

im - age of you ___ and of me ___ and we're laugh - ing with love ___ at it all. ___

Gtr. 1: w/ Rhy. Fill 1 *Gtr. 1: w/ Rhy. Fig. 1

D5

Look at our ___ life ___ now, all

*1st note is tied from Rhy. Fill 1.

B5 Csus2

tat - tered and torn. ___ We fuss and we fight ___ and de - light ___

Gtr. 2

let ring

Am7add4 Am7

___ in the tears ___ that we cry ___ un - til dawn. ___ Oh, ___ oh. ___

Rhy. Fill 1
Gtr. 1

mp

P.M

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D Bm

Hold me now. Whoa, warm my heart.

Gtr. 3 Rhy. Fig. 2A

P.M. w/ pick P.M.

Gtr. 2 Rhy. Fig. 2

mf

Csus2 G/C Am7add4 Am7

Stay with me. Let lov - in' start, let lov - in' start. 2. You

End Rhy. Fig. 2A

P.M. P.M.

End Rhy. Fig. 2

let ring

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtr. 3: w/ Rhy. Fig. 1A, 2 times

Dsus2 Bsus2

say I'm a dream - er. We're two of a kind,

Gtr. 2

mp

Csus2 Am7add4

both of us search - ing for some per - fect world we know we'll nev - er find.

Riff A

Gtr. 4

Gtr. 2
divis.

Gtr. 1: w/ Rhy. Fill 1

Am7

*Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet

Dsus2

So per - haps I should leave here, yeah, go

End Riff A

Gtr. 2

*1st note is tied from Rhy. Fill 1.

Bsus2 Bm Csus2

Gtr. 4: w/ Riff A

far a - way, but you know that there's no - where that I'd

let ring

let ring

Am7add4

rath - er be than with you here to - day. Oh, oh.

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtr. 2: w/ Rhy. Fig. 2, 1st 6 meas., simile
Gtr. 3: w/ Rhy. Fig. 2A, 2 times

D Bm

Hold me now. Whoa, warm my heart.

Csus2 G/C Am7add4 Am7

Gtr. 2: w/ Rhy. Fill 2 Gtr. 1: w/ Rhy. Fill 1

Stay with me. Let lov - in' start, let lov - in' start. Oh, hold

*Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 2, 1st 7 meas., simile

D Bm

me now. Whoa, warm my heart.

*1st note is tied from Rhy. Fill 1

Csus2 G/C Am7add4

Stay with me. Let lov - in' start, let lov -

Interlude

Gtrs. 1 & 3 tacet

Bb C

in' start. Whoa.

Gtr. 4

8va

let ring let ring

15 15 13 17 17 15

Gtr. 2

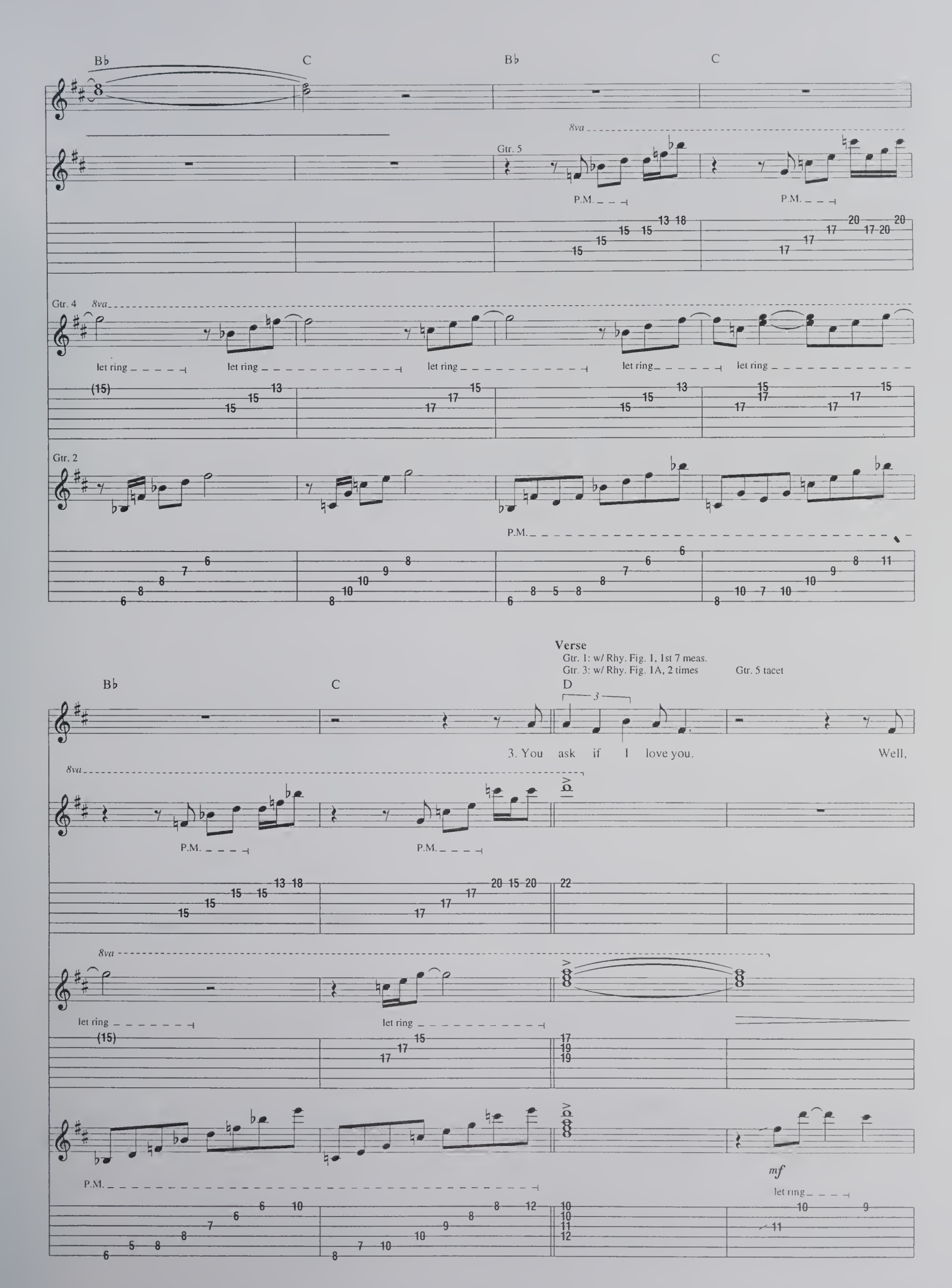
P.M. sim.

3 3 5 5 5 0 6 8 8 7 9 7 8 10 10 9 10 8

Rhy. Fill 2
Gtr. 2

mf let ring

T A B 3 5 5 0 12 14 13 12 15


Bb
C
Bb
C
8va
Gtr. 5
P.M.
P.M.
Gtr. 4
8va
let ring
let ring
let ring
let ring
let ring
Gtr. 2
P.M.
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.
Gtr. 3: w/ Rhy. Fig. 1A, 2 times
Gtr. 5 tacet
Bb
C
D
3
3. You ask if I love you.
Well,
8va
P.M.
P.M.
8va
let ring
let ring
P.M.
mf
let ring

Gtr. 4 tacet

Bsus2 Csus2

what can I say? You know that I do and that this is just one of those games

synth bass arr. for gtr.

Am7add4 Dsus2

Gtr. 1: w/ Rhy. Fill 1 *Gtr. 1: w/ Rhy. Fig. 1

that we play. So I'll sing you a new song, please don't cry

w/ pick and finger

*1st note is tied from Rhy. Fill 1

Bsus2 Bm(add2)

an - y - more. And then

Gtr. 4

8va

Gtr. 2

w/ pick & finger

w/ pick

let ring let ring

Gtr. 4 tacet

Gsus2 Am7add4 Am7

ask your for - give - ness though I ___ don't know just _ what I'm ask - ing it for. _ Oh, ___ oh. ___

Gtr. 2

let ring let ring

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile

D Bm

Hold me now. Whoa, ___ warm my heart.

(Hold me in your lov-in' arms. _ Warm my

Csus2 G/C

cold and ti - red heart. _ Stay with me. ___ Let lov -

Oh, will you stay with me? ___)

Gtr. 1: w/ Rhy. Fill 1

*Gtr. 1: w/ *Rhy. Fig. 1, 1st 7 meas.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, simile

Am7add4 Am7 D

- in' ___ start, _ let lov - in' ___ start. _ Oh, _ hold ___ me now. Whoa, ___

(Hold me in your lov-in' arms. _

*1st note is tied from Rhy. Fill 1.

Gtr. 4: w/ Fill 1, 2nd time

Bm Csus2

warm my heart. Stay with me. ___

Warm my cold and ti - red heart. _ Oh, will you

Gtr. 1: w/ Rhy. Fill 1

Play 4 Times Fade

G/C Am7add4 Am7

___ Let lov - in' ___ start, _ let lov - in' ___ start. _ Oh, ___ hold _

stay with me? _)

Fill 1

Gtr. 4

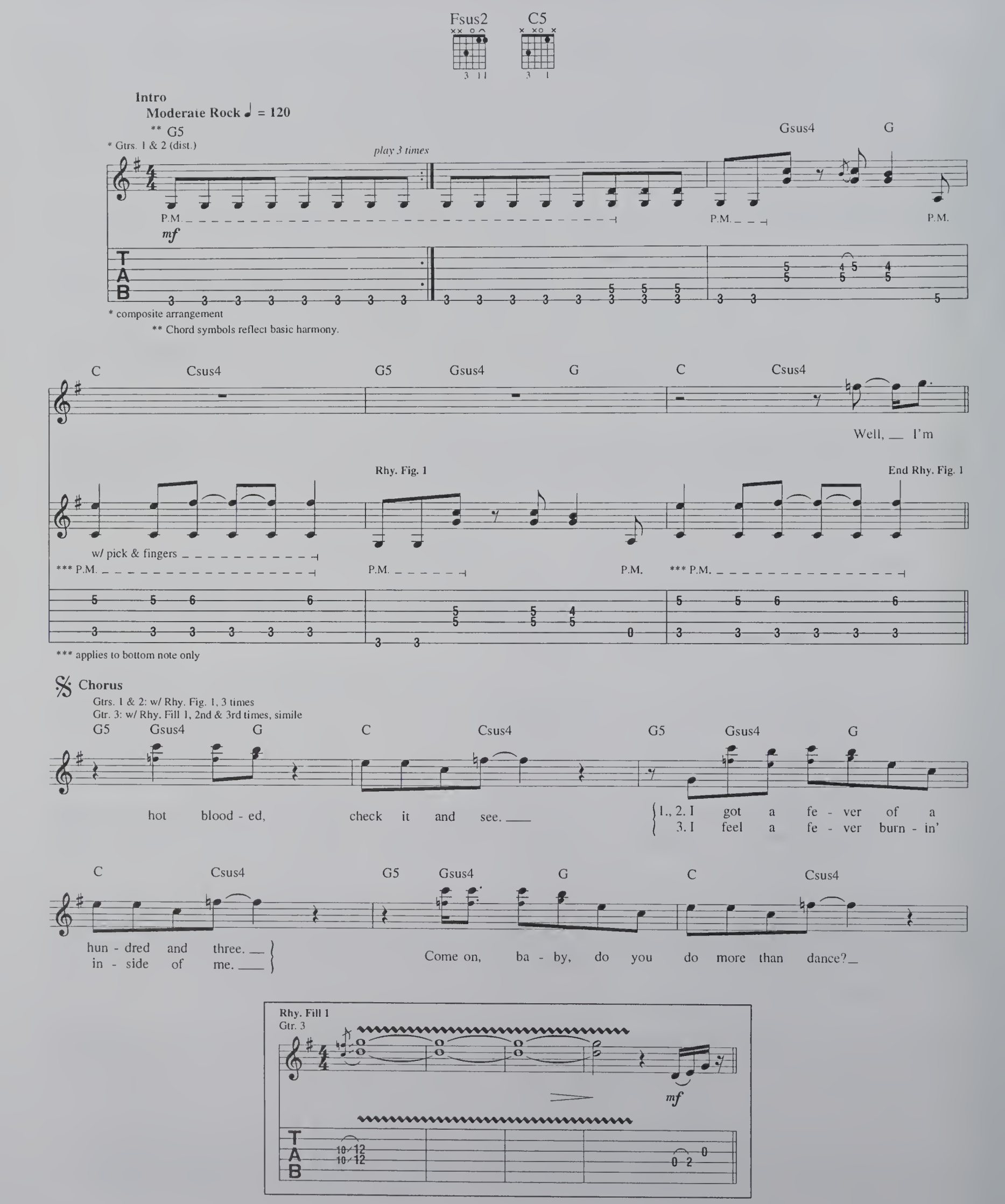
mp

w/ pick & finger

T A B

Hot Blooded

Words and Music by Mick Jones and Lou Gramm



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To Coda 1
To Coda 2

Verse

D5 Dsus4 D Dsus4 D G5

I'm hot blood - ed, I'm hot blood - ed.

Gtrs. 1 & 2

P.M. P.M. P.M. * T P.M.

* T = Thumb on 6

Fsus2 C5 G5 Fsus2 C5

1. You don't have to read my mind to know what I

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. T P.M. P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 5 1/2 times

G5 Fsus2 C5 G5 Fsus2 C5

have in mind. Hon-ey, you ought to know. Now, you

G5 Fsus2 C5 G5 Fsus2 C5

move so fine, let me lay it on the line. I

G5 Fsus2 C5 G5

wan - na know what you're do - in' af - ter the show.

Pre-Chorus

Fsus2 C5 C5 D5 C5 D5 F5 C5

Now it's up to you. We can make a se - cret

Gtrs. 1 & 2

Rhy. Fig. 3

D5 C5 D5 E5 C5 D5 C5 D5

ren - dez - vous. Just me and you,

F5 C5 D5 C5 D5 N.C.

D.S. al Coda

I'll show you lov-in' like you nev - er knew. That's why I'm

Gtrs. 1, 2 & 3 (dist.)

mf

End Rhy. Fig. 3

Coda 1

Verse

Gtr. 1: w/ Rhy. Fig. 2, 7 1/2 times, simile

Dsus4 D G5 Fsus2 C5

hot blood-ed. 2. If it feels

Gtrs. 1 & 2

P.M. P.M.

Gtr. 2

* w/ delay delay off

T P.M.

P.M.

* Delay set for quarter-note regeneration with 4 repeats.

Gtr. 2: w/ Rhy. Fig. 2, 6 1/2 times, simile

G5 Fsus2 C5 G5

all right, may - be you can stay all night.

Fsus2 C5 G5 Fsus2 C5

Should I leave you my key? But you've got to

Gtr. 4 (dist.)

mf

semi-P.H.

1/2 1/2 1/2 full

G5 Fsus2 C5 G5 Fsus2 C5

give me a sign. Come on, girl, some kind of sign. Tell me, are you

full 1/2

Gtr. 4 tacet

G5 Fsus2 C5 G5

hot ma - ma? You sure look that way to me.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 1 & 2

Fsus2 C5 C5 D5 C5 D5 F5 C5

Are you old e - nough? Will you be read - y when I

Gtr. 4

w/ bar

1/2 1/2 full

D5 C5 D5 E5 C5 D5 C5 D5

call your bluff? Is my tim - ing right?

D.S. al Coda 2

Gtr. 3: w/ Rhy. Fig. 3, last meas.

F5 C5 D5 C5 D5 N.C.

Did you save your love for me to - night? Yeah, I'm

Coda 2

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 7 1/2 times

Dsus2 D G5 Fsus2 C5 G5

hot blood-ed. I'm hot.

Gtrs. 1 & 2 Gtr. 4

P.M. P.M.

full full full

Fsus2 C5 G5 Fsus2 C5

** 15ma*

hold bend 1/2 1/2 1/2 1/4

P.H.

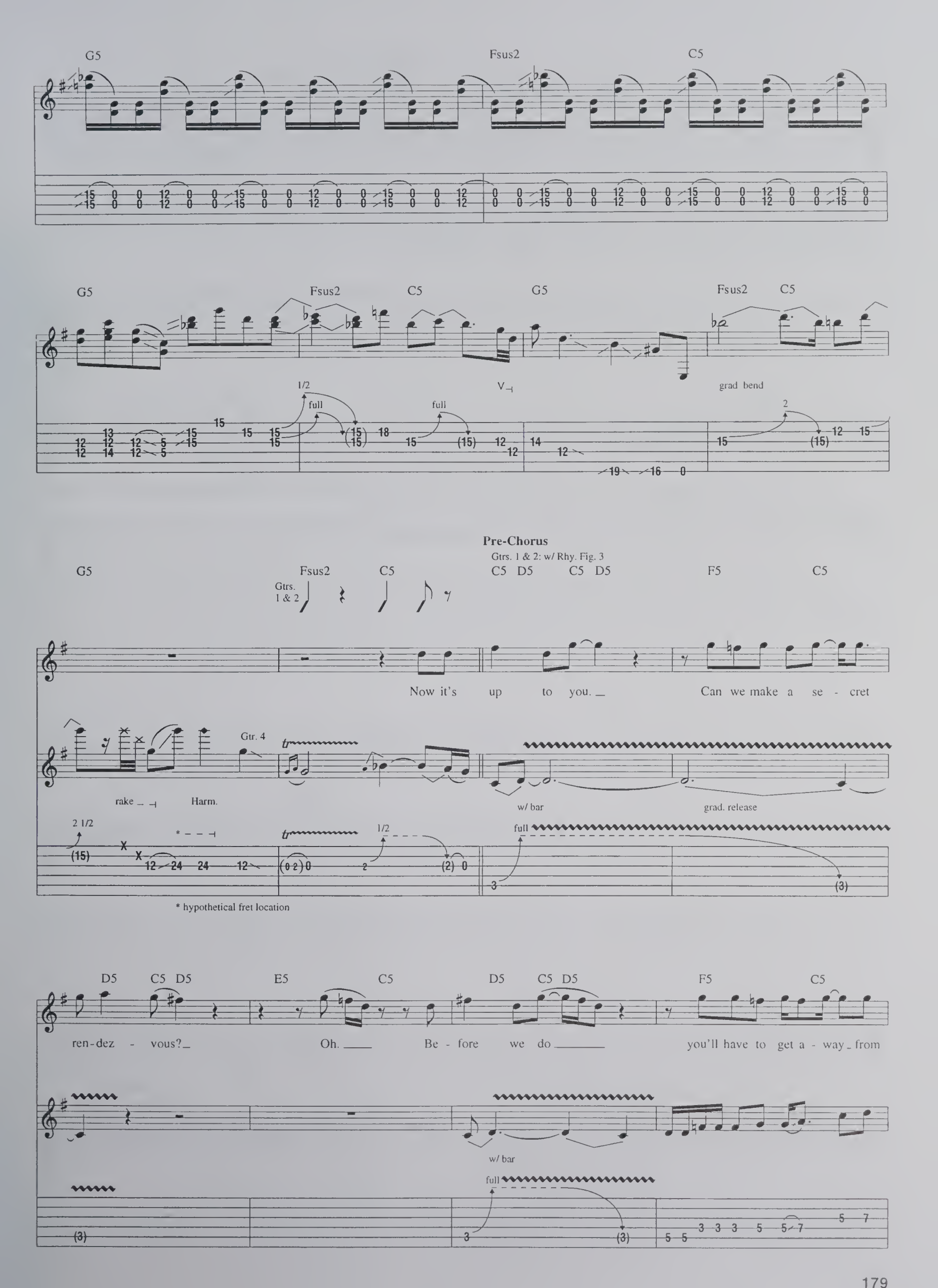
pitch: F

* Refers to harm. note only.

G5 Fsus2 C5

loco

full full


G5
Fsus2
C5
G5
Fsus2
C5
G5
Fsus2
C5
1/2
full
full
grad bend
2
Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3
G5
Fsus2
C5
C5 D5
C5 D5
F5
C5
Gtrs. 1 & 2
Now it's up to you.
Can we make a se - cret
Gtr. 4
rake
Harm.
w/ bar
grad. release
2 1/2
1/2
full
* hypothetical fret location
D5
C5 D5
E5
C5
D5
C5 D5
F5
C5
ren-dez - vous?
Oh.
Be - fore we do
you'll have to get a - way from
w/ bar
full

Chorus

Gtrs. 1 & 2 : w/ Rhy. Fig. 1, 3 times
Gtr. 3: w/ Rhy. Fig. 1, simile

Gtr. 3: w/ Rhy. Fig. 3, last meas.

D5 C5 D5 N.C. G5 Gsus4 G C Csus4

you know who. Well, I'm hot blood-ed, check it and see.

1/2 1/2

G5 Gsus4 G C Csus4 G5 Gsus4 G

I got a fe - ver of a hun - dred and three. Come on, ba - by, do you

Outro

Gtr. 4 tacet

Gtr. 1: w/ Rhy. Fig. 1, 3 times

C Csus4 D5 Dsus4 D Dsus4 D G5 Gsus4 G

do more than dance? I'm hot blood-ed, I'm hot blood-ed.

(Hot blood-ed.)

Rhy. Fig. 4
Gtrs. 1 & 2

End Rhy. Fig. 4

* Gtrs. 2 & 3

P.M.

* composite arrangement

C Csus4 G5 Gsus4 G C Csus4 G5 Gsus4 G

Ev - er - y night. You're look-ing so tight. Now you're

(Hot blood-ed.) (Hot blood-ed.)

P.M.

Gtr. 1: w/ Rhy. Fig. 4

C Csus4 D5 Dsus4 D Dsus4 D

driv - ing me wild. I'm so hot for you, child.

(Hot blood - ed. Hot blood - ed.)

let ring

1/2

Begin Fade

Gtr. 1: w/ Rhy. Fig. 1, 3 times

G5 Gsus4 G C Csus4 G5 Gsus4 G C Csus4

I'm a lit-tle bit high. You're a lit-tle bit shy.

(Hot blood-ed.) (Hot blood-ed.)

P.M. P.M. P.M.

G5 Gsus4 G C Csus4 Gtr. 1: w/ Rhy. Fig. 4 D5 Dsus4 D

(Hot blood - ed.) You're mak - ing me sing (Hot blood - ed.) for your

P.M let ring

Dsus4 D Gtrs. 2 & 3 tacet G5 Gsus4 G C Csus4 *Fade Out*

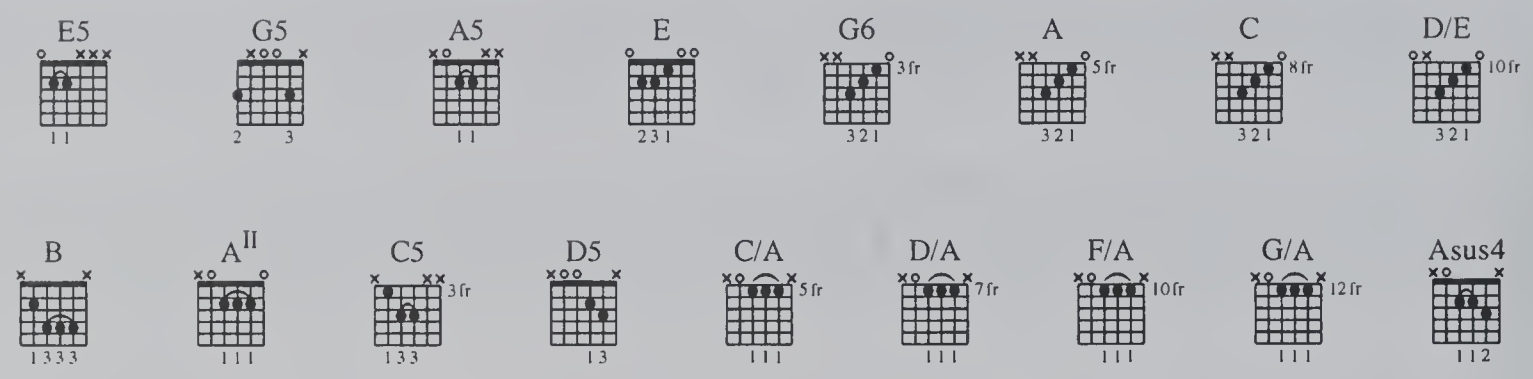
sweet, sweet thing. Did you hear what I say?

(Hot blood - ed.)

let ring Gtr. 1 P.M. P.M P.M P.M

I Can See For Miles

Words and Music by Peter Townshend



Intro

Uptempo Rock ♩ = 140

Gtr. 2: w/ Rhy. Fig. 1, 6 times

Gtr. 3: w/ Rhy. Fig. 2

E5 | E5 | G5 | A5 | E5 | G5 | A5

Rhy. Fig. 2 | **End Rhy. Fig. 2**

*Gtr. 3

1. I

Gtr. 1

* Acoustic gtr. & electric gtr. arr. for one

𝄋 𝄋 **Verse**

Gtr 2: w/ Rhy. Fig. 1, 8 times

Gtr 2: Substitute Rhy. Fill 1, 2nd time

Gtr 3: w/ Rhy. Fig. 2, 1st time, 2 1/2 times

E5 | G5 | A5 | E5 | G5 | A5 | E5

know you've de-ceived me, now here's a sur - prise. I know that you have, 'cause there's

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G5 A5 E

Chorus
G6
Rhy. Fig. 3

mag - ic in my eyes. I can see for miles and

* Play 1st time only

* Play 1st time only (till Chorus).

* Next 4 measures

A C D/E

miles and miles and miles and

To Coda 2

Verse
Gtr. 2: w/ Rhy. Fig. 1, 8 times
Gtr. 2: w/ Rhy. Fig. 2, 3 times
E

Gtr.1: substitute Riff B, 2nd time, 4 times
E

End Rhy. Fig. 3

miles. Oh, yeah. 2. If you think that I

Riff A End Riff A

G5 A5 E5 G5 A5 E5 G5 A5

don't know a-bout the lit-tle tricks _ you play _ and nev-er see you when de - lib-'rate-ly you put things in _

P.M.

Pre-Chorus

E A5 B

Gtr. 3 Gtrs. 2 & 3

— my way. _ Well, here's a poke at you. _ You're gon - na choke on it, too. _ You're gon - na

Chorus

Gtr. 1: w/ Riff A, 1st time, 12 times

Gtr. 1: w/ Riff B, 2nd time, 9 times

A5 B A^{II}

lose that smile, _ be - cause all the while, I can see for miles and

Gtr. 3: w/ Rhy. Fig. 3

E A^{II} E G6 A

miles. _ I can see for miles and miles. _ I can see for miles and miles and

To Coda 1

C D/E E

miles and miles and miles. _____ Oh, yeah. _____

Verse

Gtr. 2: w/ Rhy. Fig. 1, 8 times
Gtr. 3: w/ Rhy. Fig. 2, 3 times

E5 G5 A5 E5 G5 A5

3. You took ad - van - tage of my trust in you when I was so far a - way.

E5 G5 A5 E5

I saw you hold - in' lots of oth-er guys, and now you've got the nerve to say that you

Gtr. 1 out

Pre-Chorus

D.S. al Coda 1

A5 B A5 B

Gtrs. 2 & 3

still want me. Well, that's as may be, but you got - ta stand trial be - cause all the while, I can see for

Coda 1

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 10 times
Gtr. 3: w/ Rhy. Fig. 2, 3 times

Gtr. 1

E5 G5 A5 E5 G5 A5 E5 G5 A5

trem. pick

D.S.S. al Coda 2

E5

4. I

Coda 2

Verse

Gtr. 2: w/ Rhy. Fig. 5, 8 times

A5 C5 D5 A5 C5 D5

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 3

5. The Eif - fel Tow - er and the Taj Ma - hal are mine to see on clear _ days. _

A5 C5 D5 A5

You thought that I __ would need a crys - tal ball to see right through the haze. _ Well here's a

Gtr. 1 out

Pre-Chorus

D E5 Dsus2 E5

poke at you. _ You're gon - na choke on it, too. _ You're gon - na lose that smile, _ be - cause all _ the while,

Gtr. 3

P.M.

Chorus

Gtr. 1: w/ Riff C, 13 times

D5 E5 A5 D5 E5

Gtr. 3

I can see for miles and miles. I can see for miles and

cont. in slashes Gtr. 1

Riff C End Riff C

P.M.

full full

Gtr. 2: w/ Rhy. Fig. 6, 7 times

A5 C/A D/A F/A

miles. I can see for miles and miles and miles and

G/A A5 Asus4 A^II A5 Asus4 A^II

miles and miles and miles and miles and ___ miles. _____

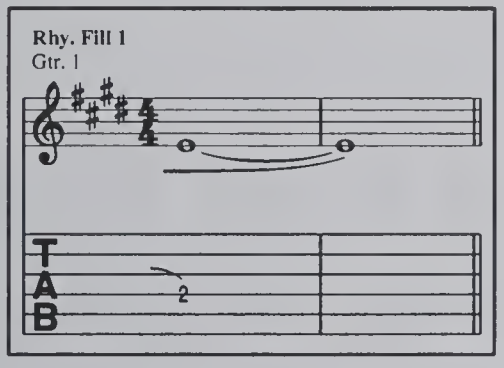
Repeat and Fade

Gtr. 1: w/ Riff D, 2 times

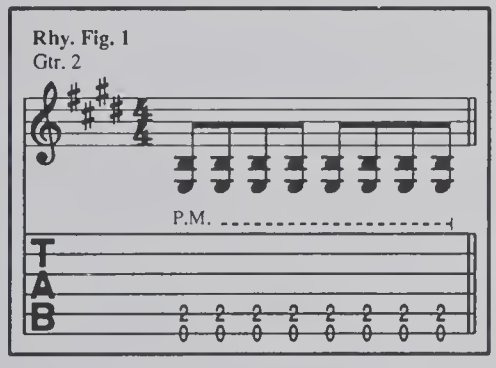
A5 Asus4 A^II A5 D5 E5 A5

I can see for miles and miles. I can see for

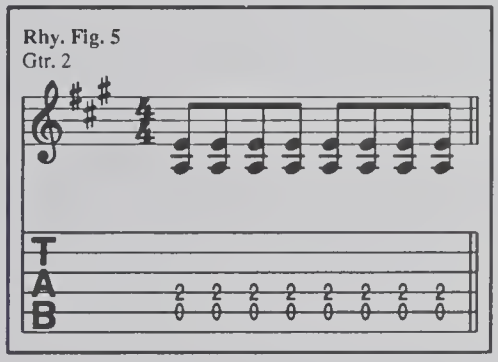
Rhy. Fill 1
Gtr. 1



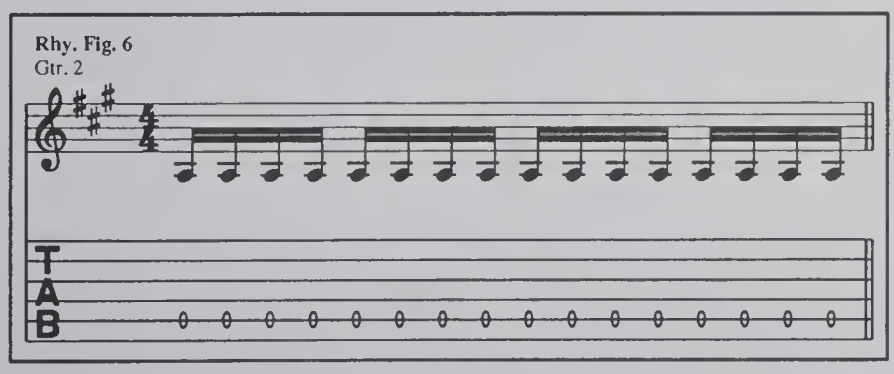
Rhy. Fig. 1
Gtr. 2



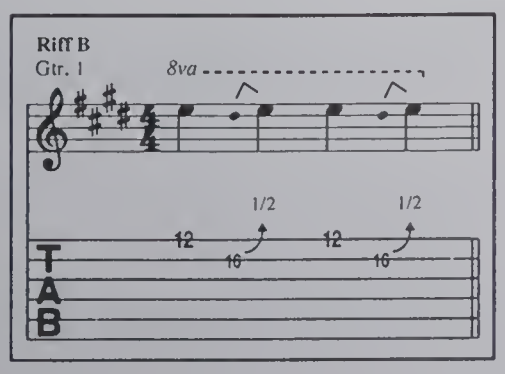
Rhy. Fig. 5
Gtr. 2



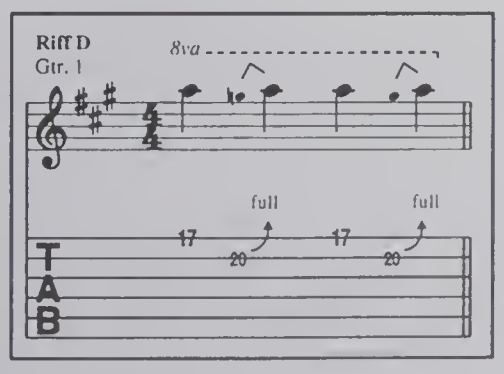
Rhy. Fig. 6
Gtr. 2



Riff B
Gtr. 1

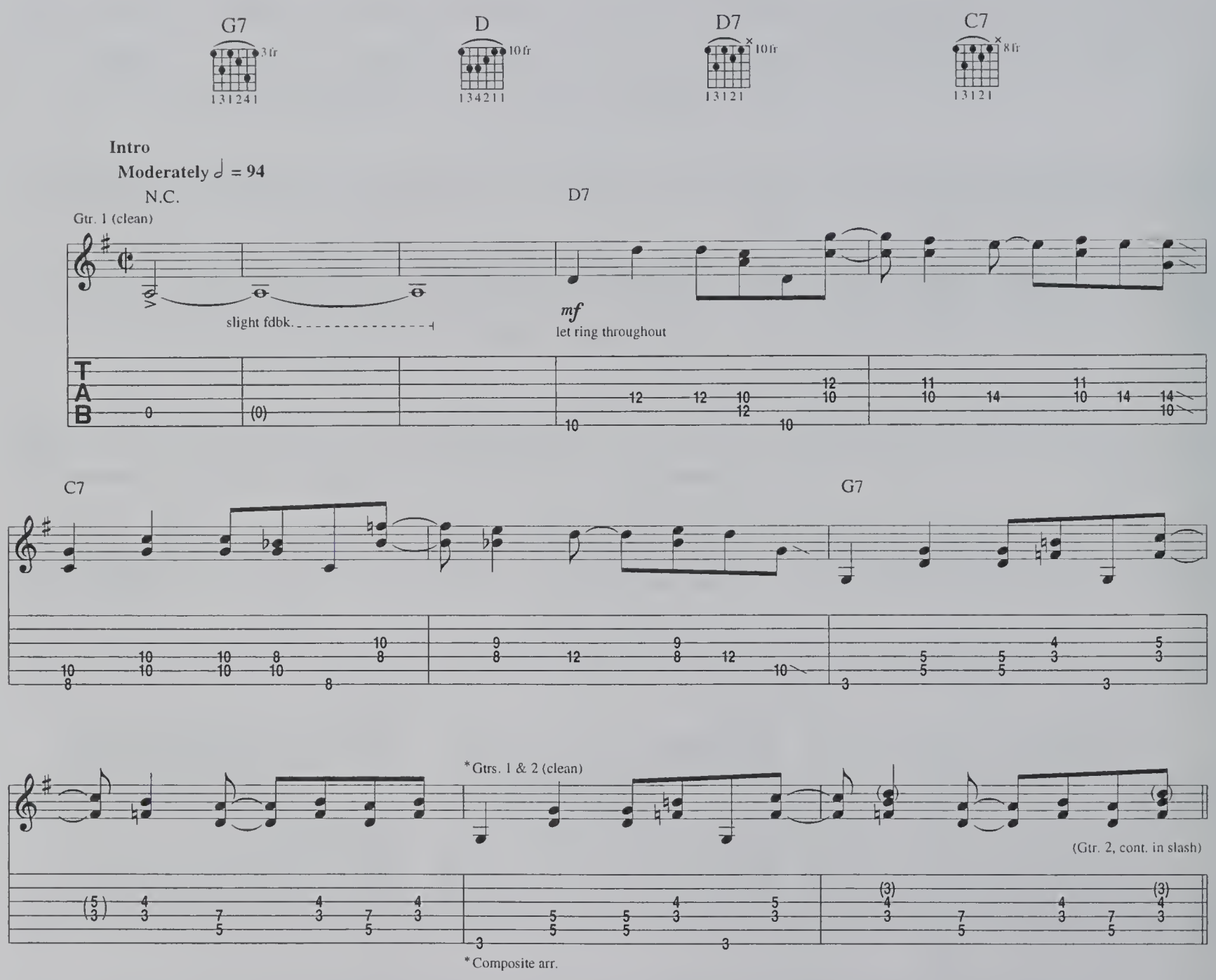


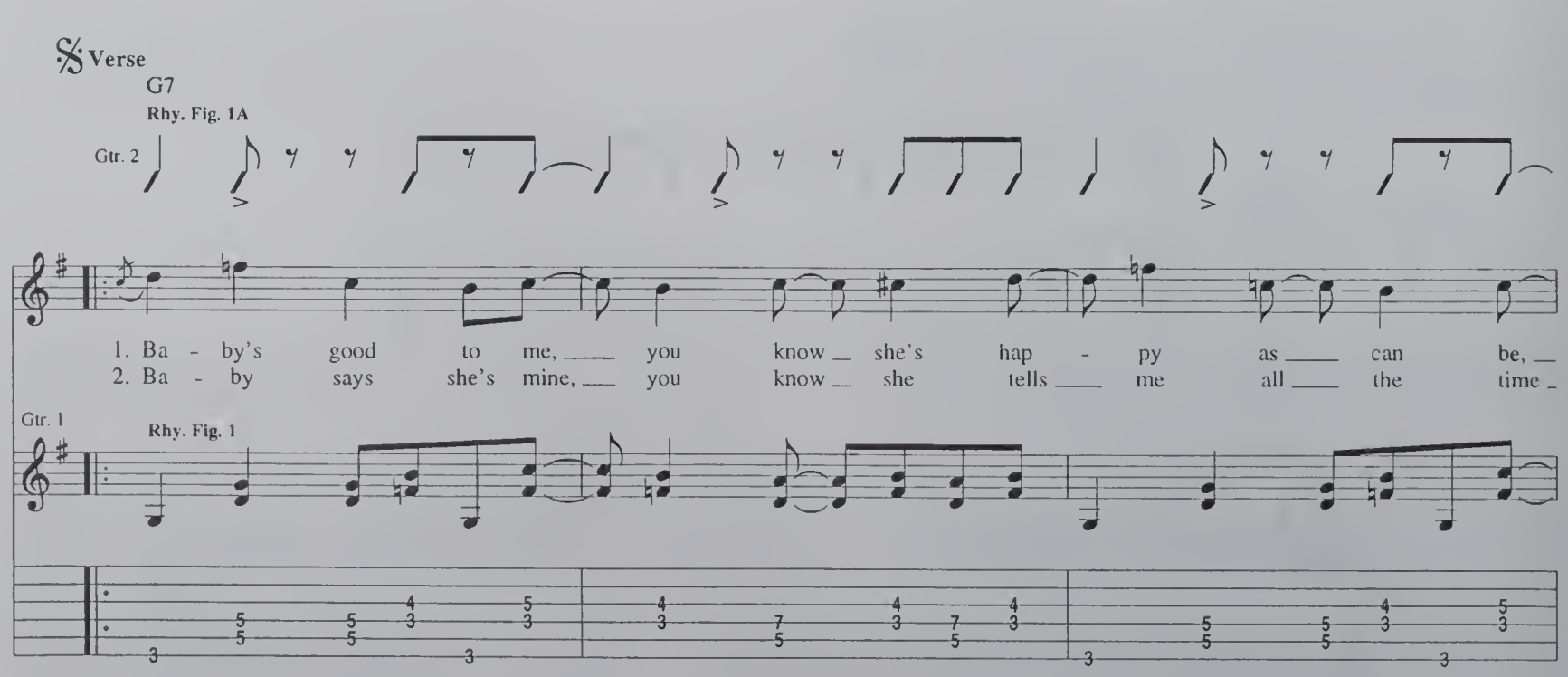
Riff D
Gtr. 1



I Feel Fine

Words and Music by John Lennon and Paul McCartney





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D D7

you know she said so.
you know she said so.

C7 G7

End Rhy. Fig. 1A

(cont. in notation)

I'm in love with her an' I feel fine.

*Gtrs. 1 & 2

*Composite arr.

Chorus

G Bm

I'm so glad that

End Rhy. Fig. 1

(Gtr. 2, cont. in slash, 1st time only)

C D G

she's my lit - tle girl. She's so
(Oo.)

Bm Am D7

glad, she's tell - ing all the world. 3. That her ba -
(Oo.)

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

G7

- by buys her things, you know, he buys her dia - mond rings, you know, she said

To Coda

D D7 C7

so. She's in love with me an' I feel

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 1st 6 meas.

G7 G7

fine.

Gtr. 2

D7

Gtr. 2 tacet

Gtr. 1

C7

G7

D.S. al Coda
(2nd lyrics/no repeat)

*Gtrs. 1 & 2

*composite arr.

Coda

G7

D7

C7

Gtr. 2

(cont. in notation)

fine.

She's in love with me ___ an' I ___ feel ___

Gtr. 1

Outro

Play 2 Times and Fade

G7

Gtr. 1: w/ Rhy. Fig. 2

G7

fine.

Mm. ___

Mm. ___

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

Gtr. 2

I'll See the Light Tonight

Words and Music by Yngwie Malmsteen and Jeff Scott Soto

Tune to E♭:
⑥ = E♭ ⑤ = A♭ ④ = D♭
③ = G♭ ② = B♭ ① = E♭

Free Tempo
Intro
Synth. (Guitar In:)
(volume & echo)
8va
Sound Effects: Rumbling Filtered Noise
(mp) volume swell
½ 14
mf volume swell
12
volume dive w/Bar (slow dive)
11
volume swell
volume swell
dive w/Bar

In Tempo ♩ = ca 146
P. S.
P. S.
(echo off)
slow portamento pickscrapes
f
P. S.
P. S.

A Rock
Main Riff (A Pedal)
F/A A5 F/A A5
2
2
(G♯°)

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F/A A5 F/A A5

Ah Ah.

F/A A/5 F/A A/5 (G♯°)

A5

P. M.

P. M.

B Verse (B Pedal)

Bm7 E5/B Bm7 G/B

1. I've seen vi - sions in the night pass -
2. Now the cha - os has be - gun peo -
3. E - vil tries to pull me in en -

w/Bar w/Bar w/Bar

scoop w/Bar

Bm7 E5/B

ing thru the stars who's to run and who's to fight.
ple cry - ing out you're all a - lone you got - ta run.
slav - ing me to die who's to lose and who's to win.

8va Harm. (3rd time:) w/Bar ② ① ② w/Bar w/Bar
7 fret Harm. 3rd time P. M.

A/B E5 Bm7 E5/B

E - vil tries
Vic - tims of
Vic - tims of

w/Bar (2nd time: dive w/Bar) w/Bar
dive 2nd time

Bm7 G/B

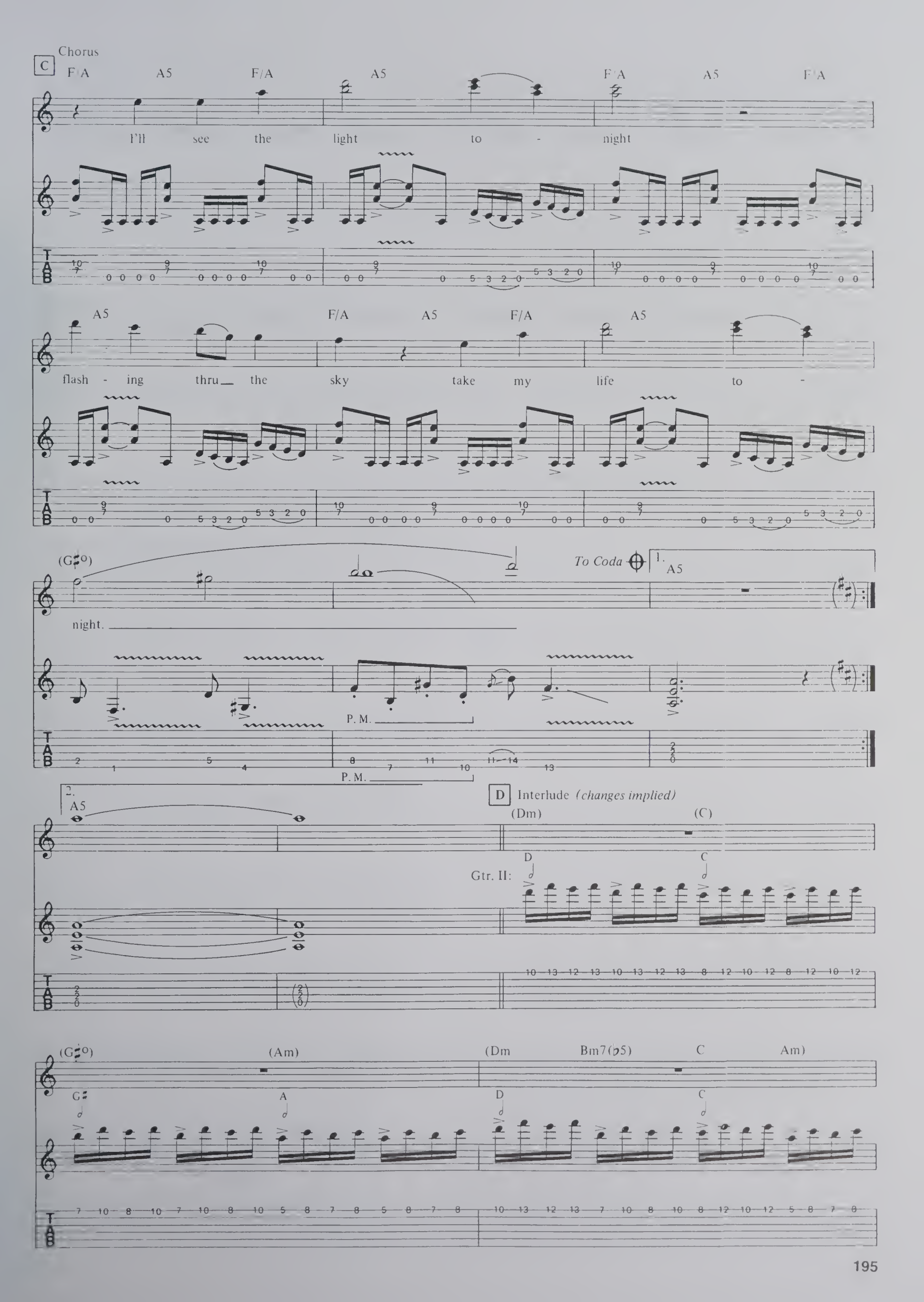
to pull me in en - slav - ing me to die
cir - cum - stance not a - ble to de - cide
cir - cum - stance not a - ble to de - cide

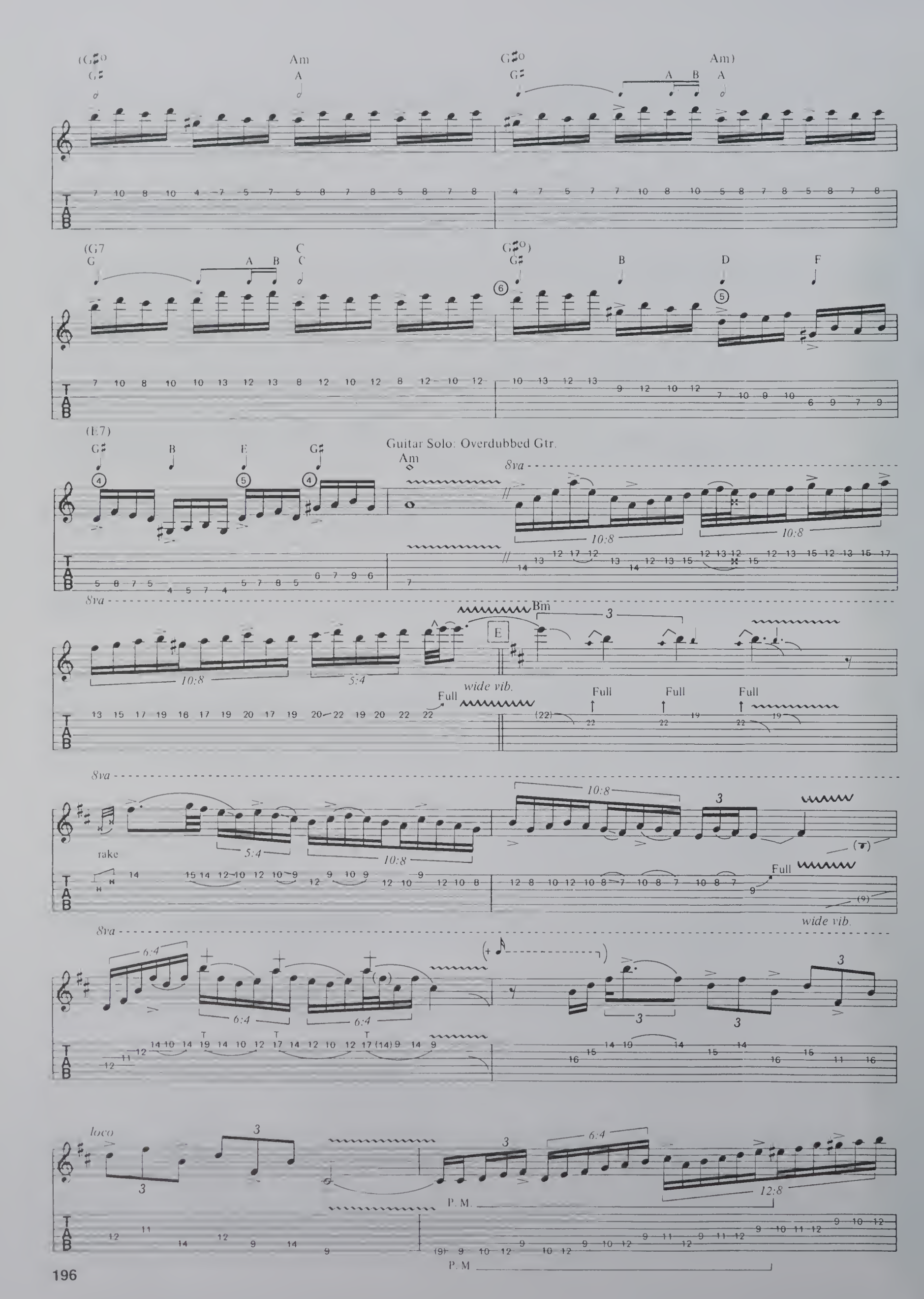
(Feedback 2nd time) Harm. 3rd time
w/Bar w/Bar ② 5 fr.
(2nd time: Feedback w/Bar) (3rd time: w/Bar)

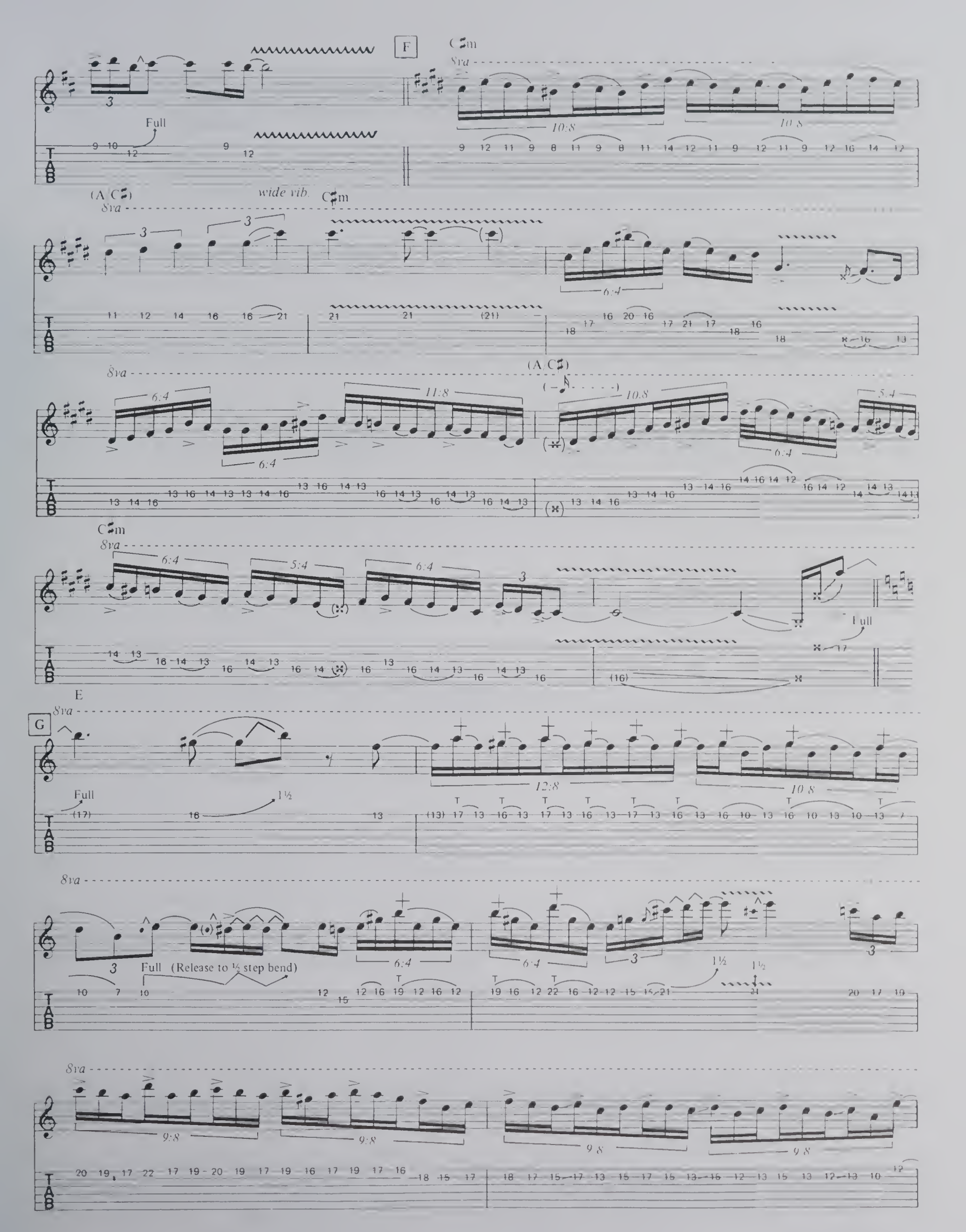
Bm7 E5/B A/B E5

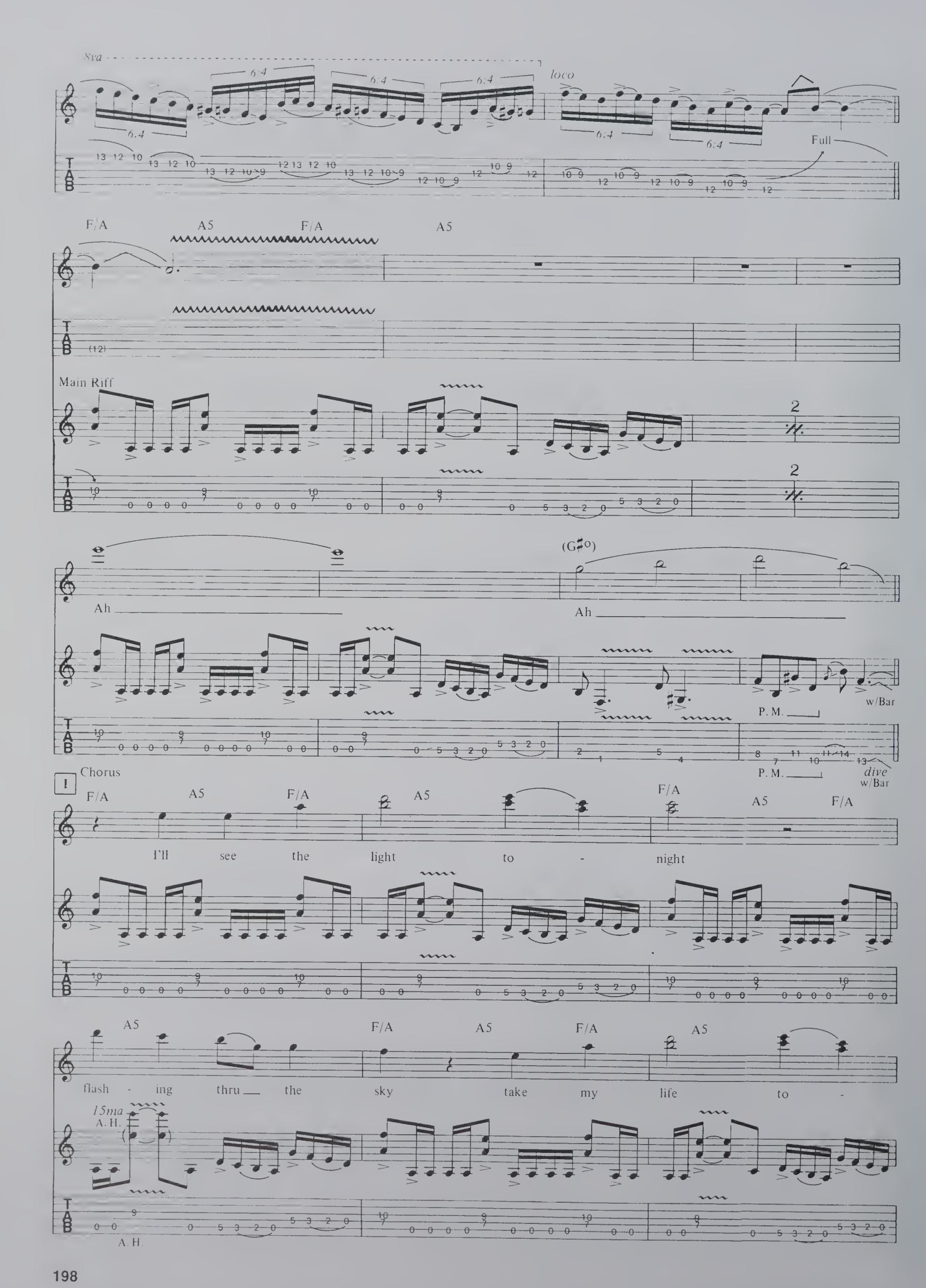
who's to lose and who's to win.
no we nev - er had a chance.
no we nev - er had a chance.

(Harm. (2nd time) 8va) w/Bar w/Bar ⑤④ 4 fret w/Bar w/Bar
(Harm. 2nd time) (15ma) A.H. 2nd time: rake rake A.H. +2


C
Chorus
F/A A5 F/A A5 F/A A5 F/A
I'll see the light to - night
A5 F/A A5 F/A A5
flash - ing thru the sky take my life to -
(G♯°)
night.
To Coda
1. A5
P. M.
2. A5
D Interlude (changes implied)
(Dm) (C)
Gtr. II:
D C
(G♯°) (Am) (Dm Bm7(♭5) C Am)
G♯ A D C
TAB


(G♯o
G♯
Am
A
G♯o
G♯
A B
Am)
A
(G7
G
A B
C
C
G♯o)
G♯
B
D
F
(E7)
G♯
B
E
G♯
Guitar Solo: Overdubbed Gtr.
Am
8va
10:8
10:8
Bm
3
E
10:8
5:4
Full
wide vib.
Full
Full
Full
8va
10:8
3
rake
5:4
10:8
Full
wide vib.
8va
6:4
6:4
6:4
3
3
3
loco
3
3
6:4
12:8
P. M.
P. M.


F
C♯m
8va
Full
(A/C♯)
wide vib.
C♯m
(A/C♯)
C♯m
Full
E
G
Full
1½
Full (Release to ½ step bend)
1½
1½
TAB


8va
6:4
loco
Full
F/A
A5
Main Riff
2
(G♯o)
Ah
P. M.
w/Bar
dive
Chorus
I
I'll see the light to - night
flash - ing thru the sky take my life to -
15ma
A. H.

(G♯o) A5 D.S. to B al Coda

night.

A.H. w/Bar w/Bar

T (2) 14 (Tap Harmonic 8va above) w/Bar

CODA

J F/A A5 F/A A5 F/A A5 F/A

I'll see the light to - night

A5 F/A A5 F/A A5

flash - ing thru the sky take my life to -

8va A.H.

A.H.

(G♯o) A5 Ad Lib Tempo

night. Ah

(slur)

w/Bar P.M. Tremolo

P.M.

(G♯o) A5 Fine

Harm. w/Bar 3 7 fr. w/Bar rake Harm. feedback slow dive w/Bar 3 fr feedback P.M. w/Bar w/Bar

Harm. w/Bar w/Bar Harm slow dive w/Bar P.M. w/Bar w/Bar (quick dive)

Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Slow Rock ♩ = 69

N.C.(Em)

**Spoken:* I ____ am I - ron Man!

Gtrs. 1 & 2 (dist.)

f full

8va

fdbk.

*Bend behind the nut. **With effects. pitch: F♯

loco

full

8va

fdbk.

loco

full

8va

fdbk.

pitch: F♯

F♯

𝄋

B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5

loco

poco accel.

B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5

Rhy. Fig. 1

End Rhy. Fig. 1

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Verse

Slightly faster ♩ = 76

N.C.(B5) (D5) (E5) (G5) (F♯5) (G5) (F♯5) (G5) (D5) (E5)

1. Has he lost his mind? Can he see or is he blind?
2. Is he live or dead? I see thoughts with - in his head.
3. Heav - y boots of lead, fills his vic - tims full of dread,

Riff A — **End Riff A**

Gtrs. 1 & 2: w/ Riff A

(B5) (D5) (E5) (G5) (F♯5) (G5) (F♯5) (G5) (D5) (E5)

Can he walk at all, or if he moves will he fall?
We'll just pass him there. Why should we e - ven care?
run - ning as fast as they can. I - ron Man lives a - gain!

1. Gtrs. 1 & 2: w/ Rhy. Fig. 1

B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5

2. **Interlude**

Gtrs. 1 & 2 N.C.(B5) (A5) (B5)

simile on repeat

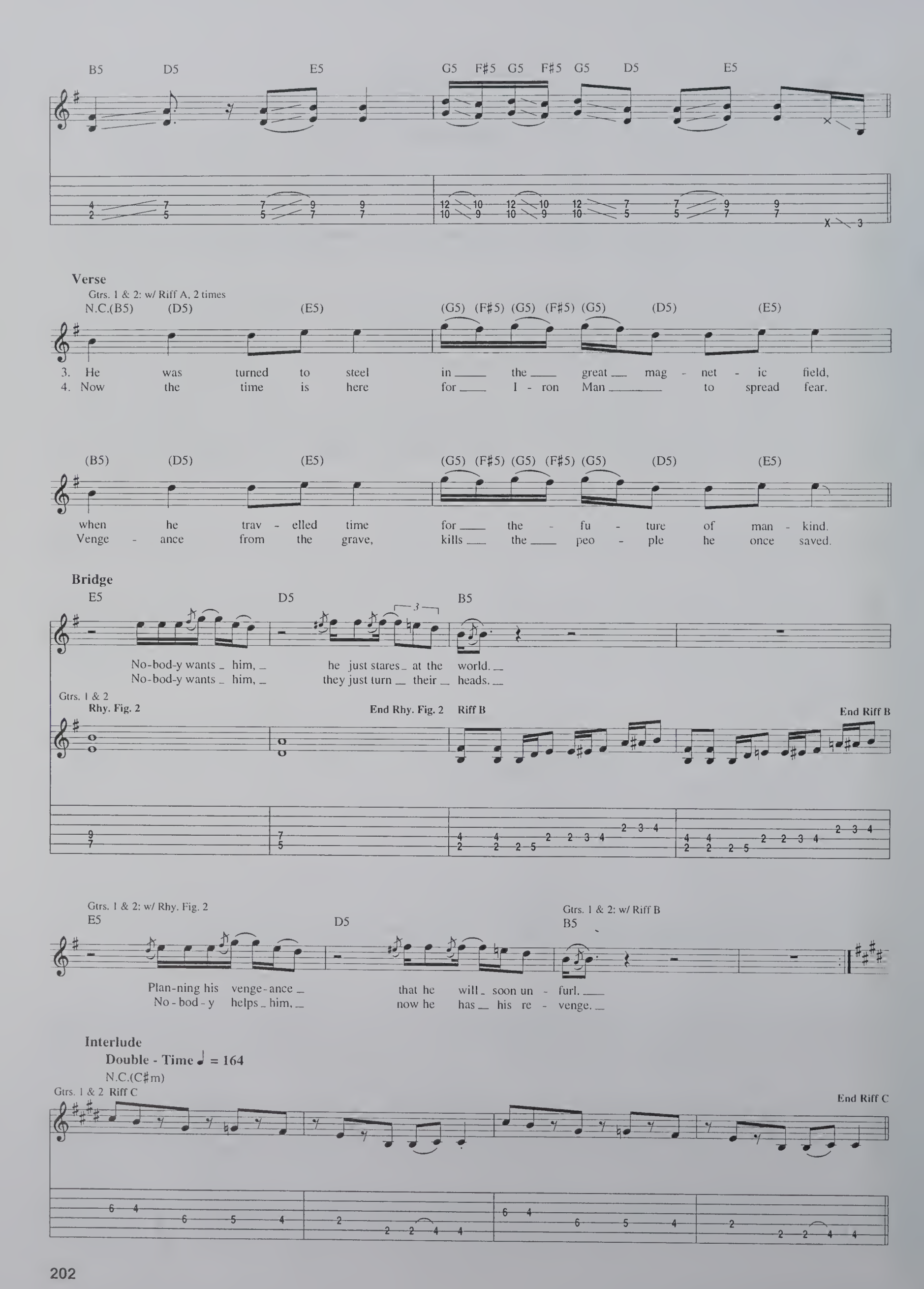
1/4

To Coda ⊕

(A5) (B5) (A5)

1/4

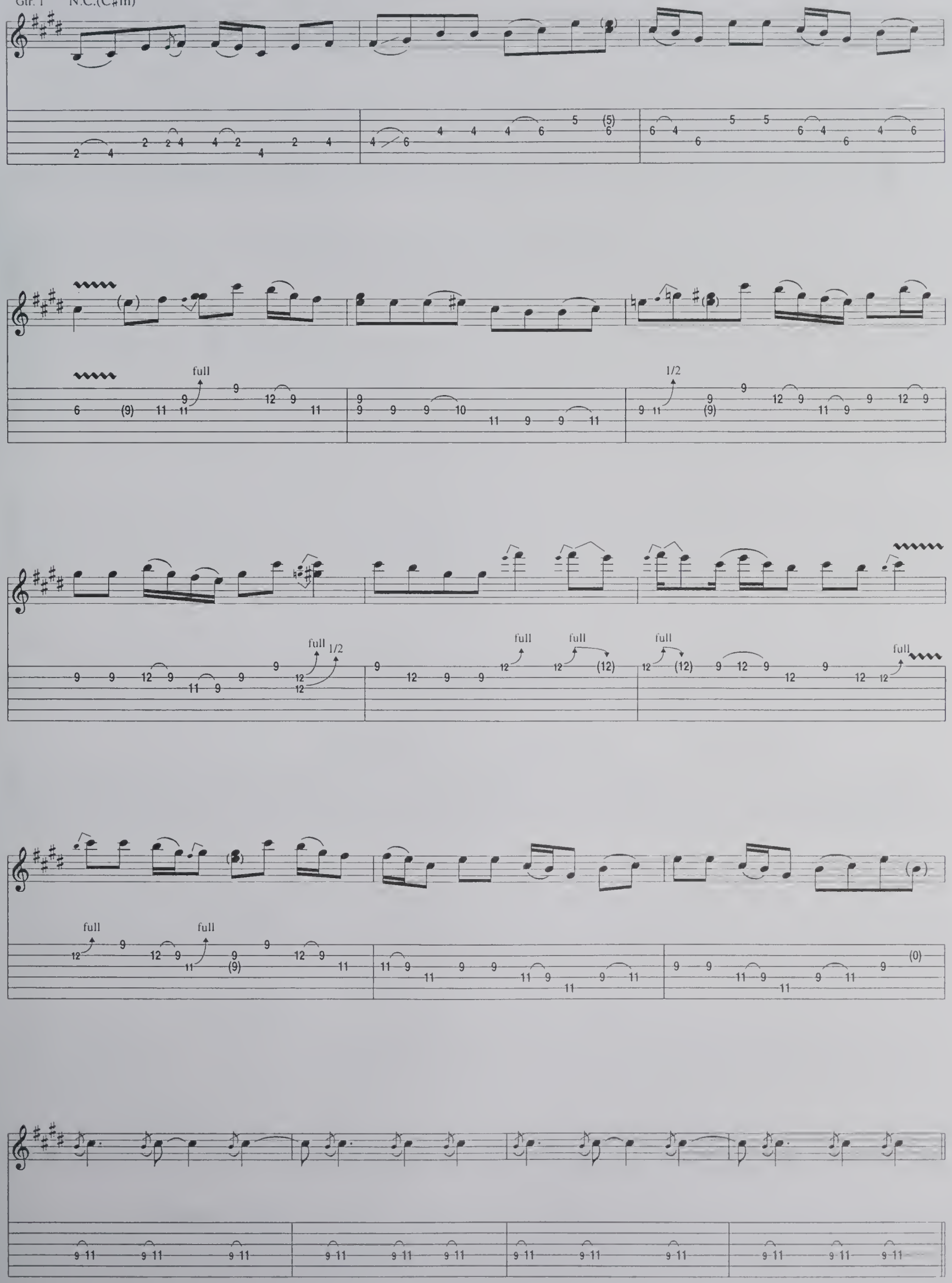
B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5


B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5
Verse
Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(B5) (D5) (E5) (G5) (F♯5) (G5) (F♯5) (G5) (D5) (E5)
3. He was turned to steel in the great mag - net - ic field,
4. Now the time is here for I - ron Man to spread fear.
(B5) (D5) (E5) (G5) (F♯5) (G5) (F♯5) (G5) (D5) (E5)
when he trav - elled time for the - fu - ture of man - kind.
Venge - ance from the grave, kills the peo - ple he once saved.
Bridge
E5 D5 B5
No-bod-y wants him, he just stares at the world.
No-bod-y wants him, they just turn their heads.
Gtrs. 1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2
Riff B
End Riff B
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5 D5
Gtrs. 1 & 2: w/ Riff B
B5
Plan-ning his venge-ance that he will soon un - furl.
No - bod - y helps him, now he has his re - venge.
Interlude
Double - Time ♩ = 164
N.C.(C♯m)
Gtrs. 1 & 2 Riff C
End Riff C

Guitar Solo

Gtr. 2 tacet

Gtr. 1 N.C.(C♯m)



Gtrs. 1 & 2: w/ Riff C

Half - Time Feel ♩ = 76

Gtrs. 1 & 2: w/ Riff B, 2 times

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

Coda

(A5)

Gtrs. 1 & 2

Double - Time ♩ = 164

N.C.(E)

full

*Bend behind the nut.

*N.C.(E5) (D5) (C♯5) (C5)

Riff D

End Riff D

*Chords implied by bass.

Guitar Solo

N.C.(E5) (D5) (C♯5) (C5)

Gtr. 1

1 1/2

Gtr. 2

(E5) (D5) (C♯5) (C5)

full full full

full full full

(E5) (D5) (C♯5) (C5)

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1/2 1/2 1/2

1 1/2 1 1/2

Outro

Gtrs. 1 & 2: w/ Riff D, 3 times

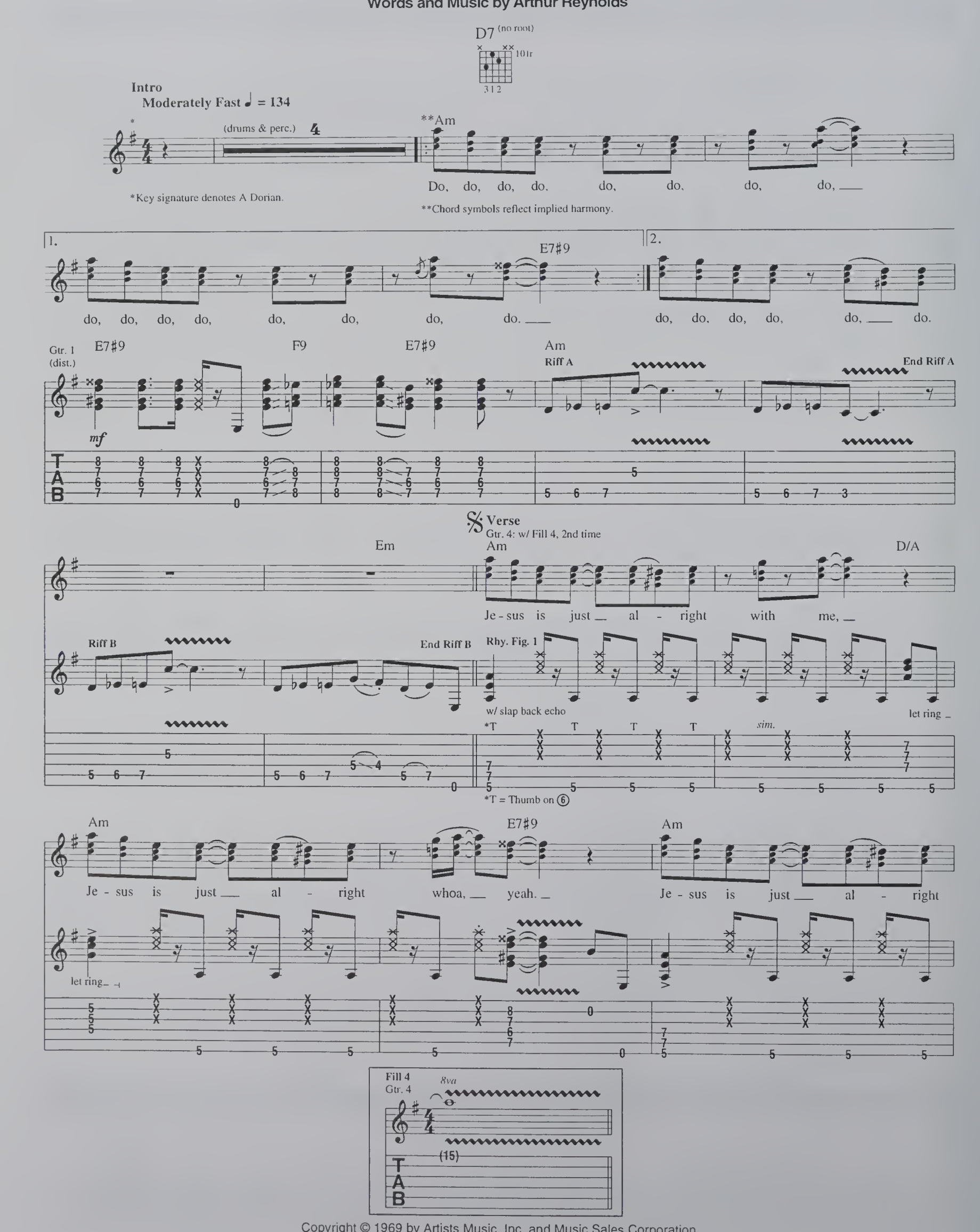
12

N.C.(E5)

Gtrs. 1 & 2

Jesus Is Just Alright

Words and Music by Arthur Reynolds



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Lead Voc.: w/ Voc. Fill 2, 3rd time

Lead Voc. w/ Voc. Fill 1, 2nd time

D/A Am7 E7#9 F9 E7#9

with me. Je - sus is just al - right.

End Rhy. Fig. 1

simile on repeats

Gtr. 1: w/ Rhy. Fig. 1, simile

Am D/A Am

I don't care what they may say,
I don't care what they may know.

I don't care what they
I don't care where they

To Coda 1

To Coda 2

E7#9 Am D/A Am7

may do.
may go.

I don't care what they may say.
I don't care what they may know.

Je - sus is just al - right,

C5 Am E7#9 F9

whoa, yeah. Je - sus is just al - right.

Gtr. 1

T

Voc. Fill 1 E7#9 End Voc. Fill 1

Chorus

Am D/A

Whoa, ho, ho. Do, do, do, do, do, do, do, do.

Am7 E7#9 Am7 D/A

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

steady gliss.

*slap strings w/ RH

D.S. al Coda 1

Am7 E7#9 Voc. Fill 2 F9 E7#9 End Voc. Fill 2

do, do, do, do, do, do. A hop-ing and a love.

steady gliss.

Coda 1

Slowly ♩. = 44

C5

(drums)

Whoa yeah.

Gtr. 1

mp

w/ clean tone
& chorus
w/ fingers

Interlude

Am7 D7 Am7 D7

Gtr. 3 (clean)

Riff D

End Riff D

mp

let ring throughout

Gtr. 2 (clean)

p

let ring throughout

Gtr. 1

Riff C

End Riff C

Gtr. 1: w/ Riff C, 1 3/4 times, simile
Gtr. 3: w/ Riff D, 7 1/2 times, simile

Am7 D7 Am7

Je - sus, he's my friend.

Gtr. 2 Riff E End Riff E Gtr. 4 (dist.)

mf full

D7 Am7 D7 Am7

But Je - sus well he's my friend.

mp *mf*

Gtr. 1: w/ Fill 1

D7

Gtr. 1: w/ Riff C, 1 3/4 times

Am D7

He took me by the hand,

full

Am7 D7 Am7 D7

and lead me far from this land. Je - sus, he's my

mp *mf*

full

Fill 1
Gtr. 1

Guitar Solo

Gtr. 1: w/ Riff C, 1 3/4 times, simile
Gtr. 2: w/ Riff E, 6 1/2 times, simile
Gtr. 3: w/ Riff D, 6 times, simile

Am7 | Gtr. 1: w/ Fill 2 D7(no root) | Am7

Gtrs. 2 & 3

mf

friend.

full

Am7

D7 | Am7

Gtr. 1: w/ Fill 1 D7 | Gtr. 4 tacet Gtr. 1 Am7 | D7

full 1/2 full

Fill 2
Gtr. 1

Guitar Solo
A Tempo

Am7 D7 Am7 Am

Gtr. 3: w/ Fill 3

*Gtr. 1: w/ Riff A, 7 times

Gtr. 4

rit. mp

*w/ dist.

mf

rake full 1/4

D.S. al Coda 2
(take 1st lyrics)

Gtr. 1: w/ Riff B

8va Em

full 3/4 full full 1/2 full 1/2 full 1/2 full

Coda 2

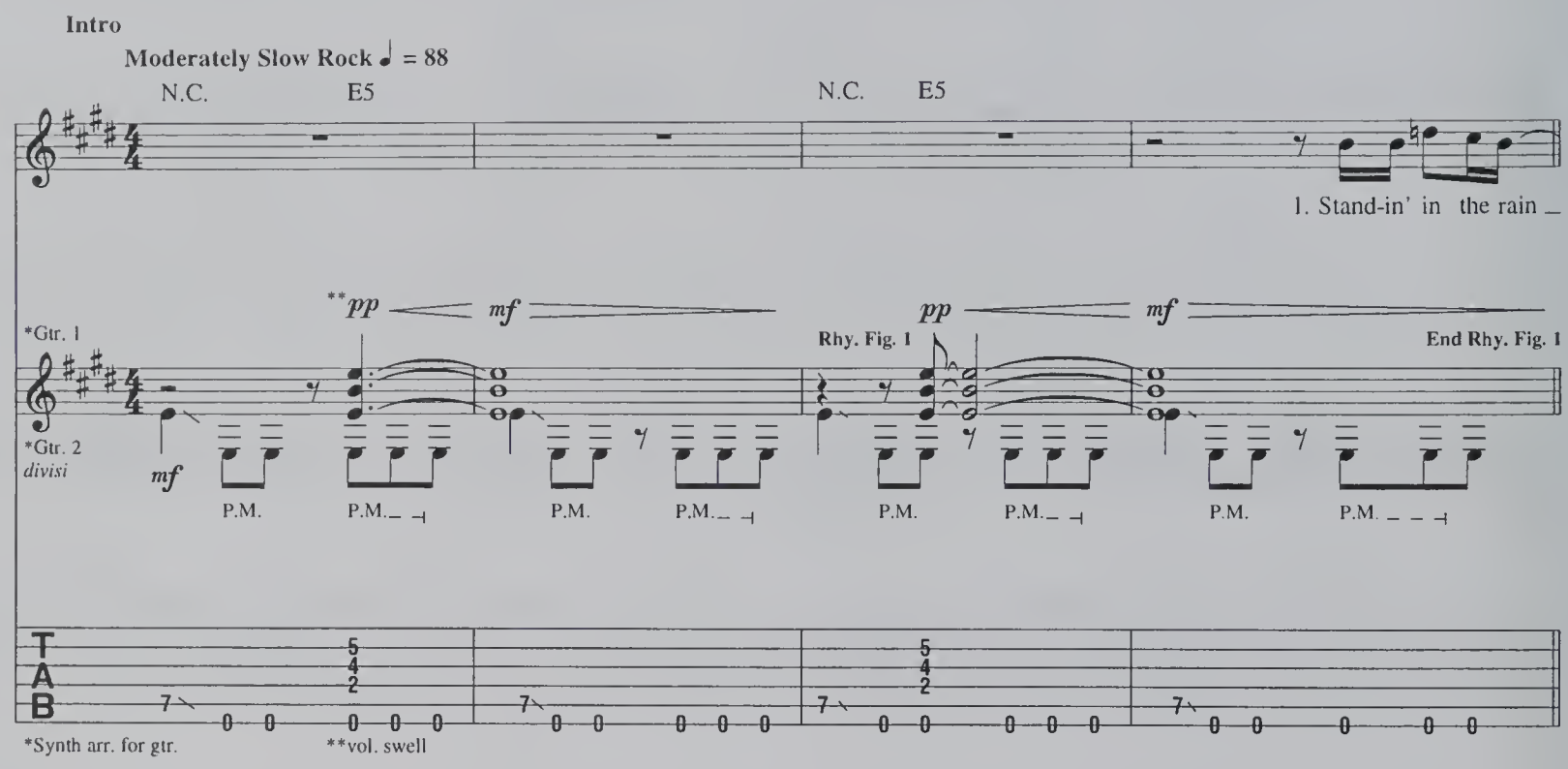
C5 C5

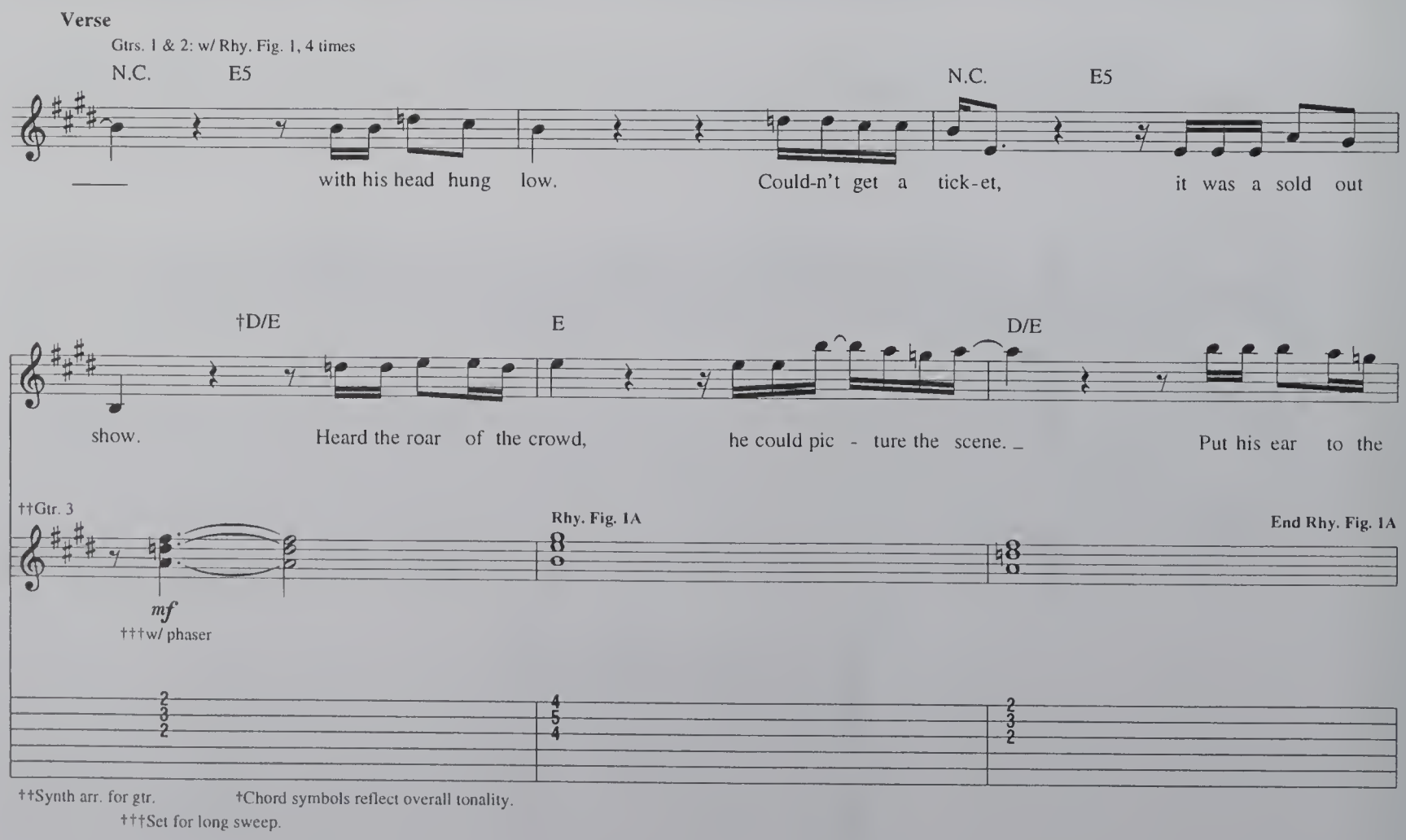
Whoa, yeah.

Fill 3
Gtr. 3

Juke Box Hero

Words and Music by Mick Jones and Lou Gramm





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Gtr. 3: w/ Rhy. Fig. 1A

Double-Time Feel

E D/E E5

wall, and like a dis - tant scream, he heard one gui - tar. Just blew him a -

Rhy. Fill 1
*Gtr. 4 (dist.)

End Rhy. Fill 1 Rhy. Fig. 2

** *pp* *mf* *f*

*doubled throughout **vol. swell

End Double-Time Feel

N.C. D5 N.C. E5 N.C. D5

way. He saw stars in his eyes, and the ver - y next day... 2. He bought a beat-up

End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. P.M.

(cont. in slash)

Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times

Gtr. 4 tacet

Gtr. 5 tacet

D/E E

Gtr. 4

six - string in a sec-ond-hand store. Did-n't know how to play it, but he knew for

Gtr. 5 (dist.)

mp
w/ bar

-2 1/2

-3

Double-Time Feel

Gtr. 4 w/ Rhy. Fill 1

Gtr. 4: w/ Rhy. Fig. 2

D/E E5 N.C. D5

sure that one gui - tar felt good in his hands. Did-n't take

Gtr. 4: w/ Rhy. Fig. 3, 3 times

N.C. E5 N.C. D5 N.C. E5

long to un - der - stand. Just one gui - tar slung way

N.C. D5 N.C. E5 N.C.D5

down low was a one - way tick-et, on - ly one way to go. So he start-ed

Pre-Chorus

B5 A5/B B5 A5/B B5 A5/B

rock-in', ain't nev-er gon-na stop. Got-ta keep on rock - in', some-day gon-na
(Rock - in'. Rock - in'.)

Gtr. 4 Rhy. Fig. 4

Chorus

End Double-Time Feel

B5 E5 G6(no 3rd) Dsus2 E5

make it to the top and be a... Juke - box he - ro. (Got stars in his eyes.) He's a

End Rhy. Fig. 4 Rhy. Fig. 5

let ring let ring let ring let ring

G6(no3rd) N.C.(D) (Em) E5 G6(no3rd)

juke - box he - ro. He took one gui - tar. (Juke - box he - ro,

let ring let ring let ring let ring

1/2

Dsus2 E5 G6(no3rd) N.C.(D) E5

stars in his eyes. Juke - box he - ro, he'll come a - live to - night. Stars in his eyes.)

End Rhy. Fig. 5

let ring let ring (cont. in slash)

Interlude

Gtr. 4 Gtr. 4 tacet

D5/E

Gtr. 5 Riff A

mp

P.M.

1/4 1/4

Rhy. Fig. 1B End Rhy. Fig. 1B

Gtr. 1 *pp *mf

Gtr. 2 *divisi* *mf

P.M. P.M. P.M. P.M.

*vol. swell

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1A & 1B

E D/E

3. In a town with-out a

Gtr. 5

End Riff A

P.M.

1/4 1/4

Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1A & 1B, 2 times
Gtr. 5: w/ Riff A, simile

E D/E E

name, in a heav-y down - pour, thought he cast his own shad-ow by the back-stage

Double-Time Feel

Gtr. 4: w/ Rhy. Fill 1
Gtr. 4: w/ Rhy. Fig. 2

D/E E5 N.C. D5

door. Like a trip through the past to that day in the rain when that one gui-tar

Gtr. 4: w/ Rhy. Fig. 3

Pre-Chorus

Gtr. 4: w/ Rhy. Fig. 4, simile

N.C. E5 N.C. D5 B5 A5/B

made his whole life change. Now he needs to keep a - rock-in', he just can't
(Rock - in'.)

B5 A5/B B5 A5/B B5

End Double Time Feel

stop. Got-ta keep on rock - in', that boy has got to stay on top and be a...
(Rock- in'.)

Chorus

Gtr. 4: w/ Rhy. Fig. 5

E5 G6(no3rd) Dsus2 E5 G6(no3rd) N.C.(D) (Em)

Juke - box he - ro. He's a juke - box he - ro. Yeah,
(Got stars in his eyes. Got stars in his eyes.

E5 G6(no3rd) Dsus2 E5 G6(no3rd)

juke - box he - ro. With that one gui - tar, he'll come a - live,
Stars in his eyes. Stars in his

N.C.(D) E5 N.C.(E5) D5 N.C.(E5) D5

come a-live to-night.

eyes.)

Gtr. 6 (dist.)

f

Gtr. 4

P.M.

P.M.

Guitar Solo
Double-Time Feel

N.C.(E5) D5 N.C.(E5) D5

mf

P.M. P.M.

*Gtrs. 4 & 5

P.M. P.M.

*composite arrangement, next 8 meas.

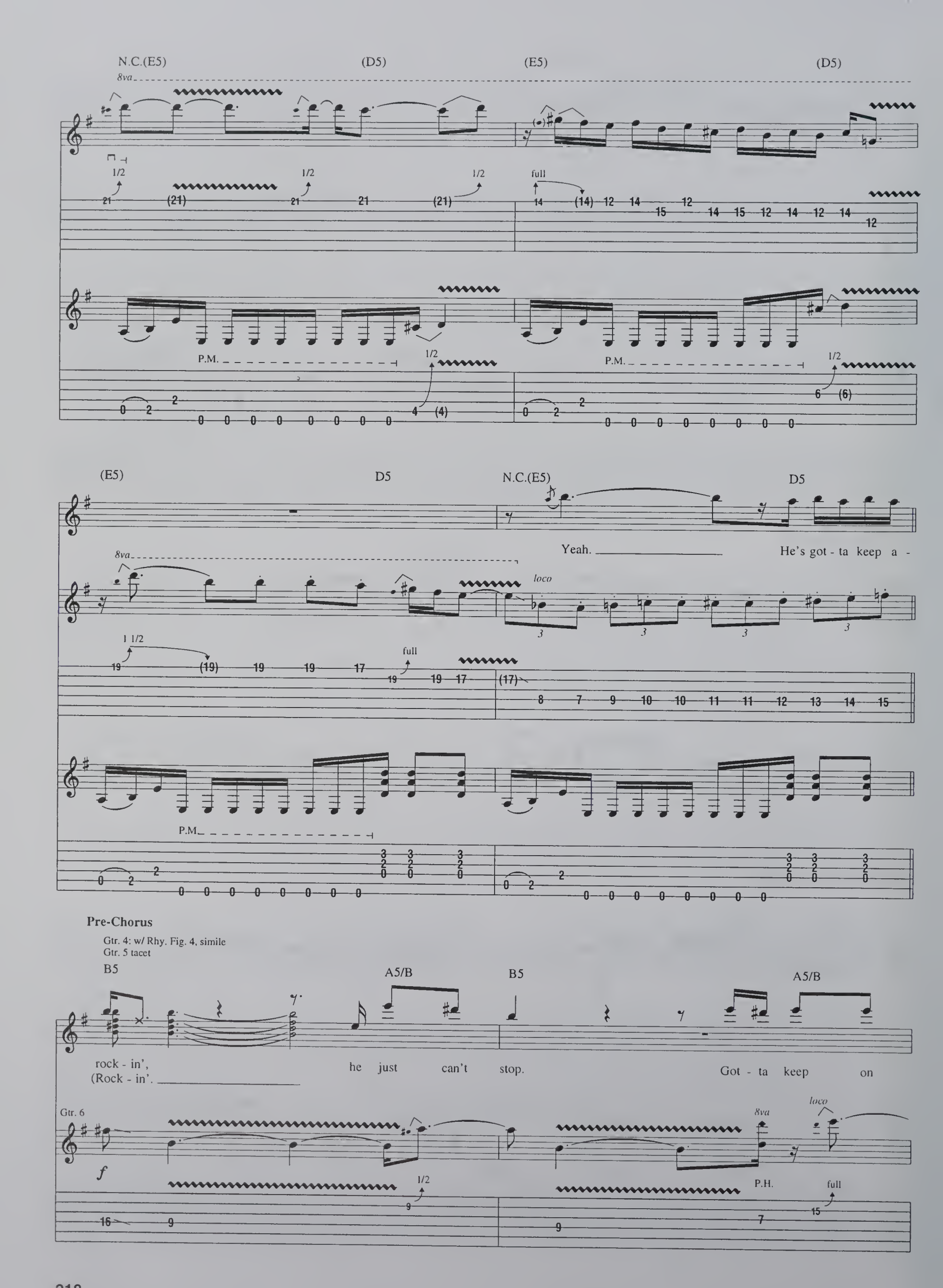
N.C.(E5) (D5) (E5) D5

8va

1/2

P.M.

P.M. 1/2 P.M.


N.C.(E5)
(D5)
(E5)
(D5)
8va
1/2
full
P.M.
(E5)
D5
N.C.(E5)
D5
Yeah.
He's got - ta keep a -
loco
1 1/2
full
P.M.
Pre-Chorus
Gtr. 4: w/ Rhy. Fig. 4, simile
Gtr. 5 tacet
B5
A5/B
B5
A5/B
rock - in',
(Rock - in'.
he just can't stop.
Got - ta keep on
Gtr. 6
f
8va
loco
P.H.
full

End Double Time Feel

B5 A5/B B5

rock - in', that boy has got to stay on top and be a...
Rock - in'.)

8va

1/2 1 1/2

Chorus

Gtr. 4: w/ Rhy. Fig. 5, 1st 3 meas.
Gtr. 6 tacet

E5 G6(no3rd) Dsus2 E5 G6(no3rd) N.C.(D) (Em)

Gtr. 4: w/ Rhy. Fill 2

Voc. Fig. 1 End Voc. Fig. 1

Juke - box he - ro. He's a Juke - box he - ro.
(Got stars in his eyes. Ah.

Gtr. 4: w/ Rhy. Fig. 5, 1st 3 meas.
Bkgd. voc.: w/ Voc. Fig. 1

E5 G6(no3rd) Dsus2 E5 G6(no3rd) N.C.(D) (Em)

Gtr. 4: w/ Rhy. Fill 2

Juke - box he - ro, juke-box he - ro. He's got stars in his eyes.
Star, he - ro, star, star. Star, star.)

E5 G6(no3rd) D5 N.C. (E5)

Stars in his eyes.

Gtr. 4 Gtr. 5 Gtr. 4 *divisi*

let ring let ring 1/2 full full 1/2 1/2

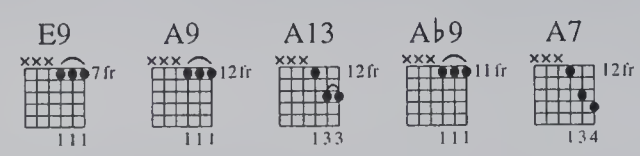
*Gtr. 5 notated to left of slash.

Rhy. Fill 2
Gtr. 4

1/2

Last Child

Words and Music by Steven Tyler and Brad Whitford



Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Moderately Slow ♩ = 80

Dm(add9) G6(no 3rd)

I'm dream - ing to - night, I'm

Gtrs. 1 & 2 (slight dist.)

mf

let ring let ring

E7 F7 F♯7 E9

Rhy. Fig. 1

Gtr. 3 (slight dist.)

mf

leav - ing back home. Right!

Gtrs. 1 & 2

Gtr. 1 Riff A

Gtr. 2 *divisi*

let ring

*

Gtr. 4

Rhy. Fig. 1A

mf

* Gtr. 1 tabbed to left of slash.

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End Rhy. Fig. 1

Yeah, ya, ya, yeah.

1. Take

End Riff A

End Rhy. Fig. 1A

Verse

Gtr. 1: w/ Riff A, 4 times
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A, 4 times

E9

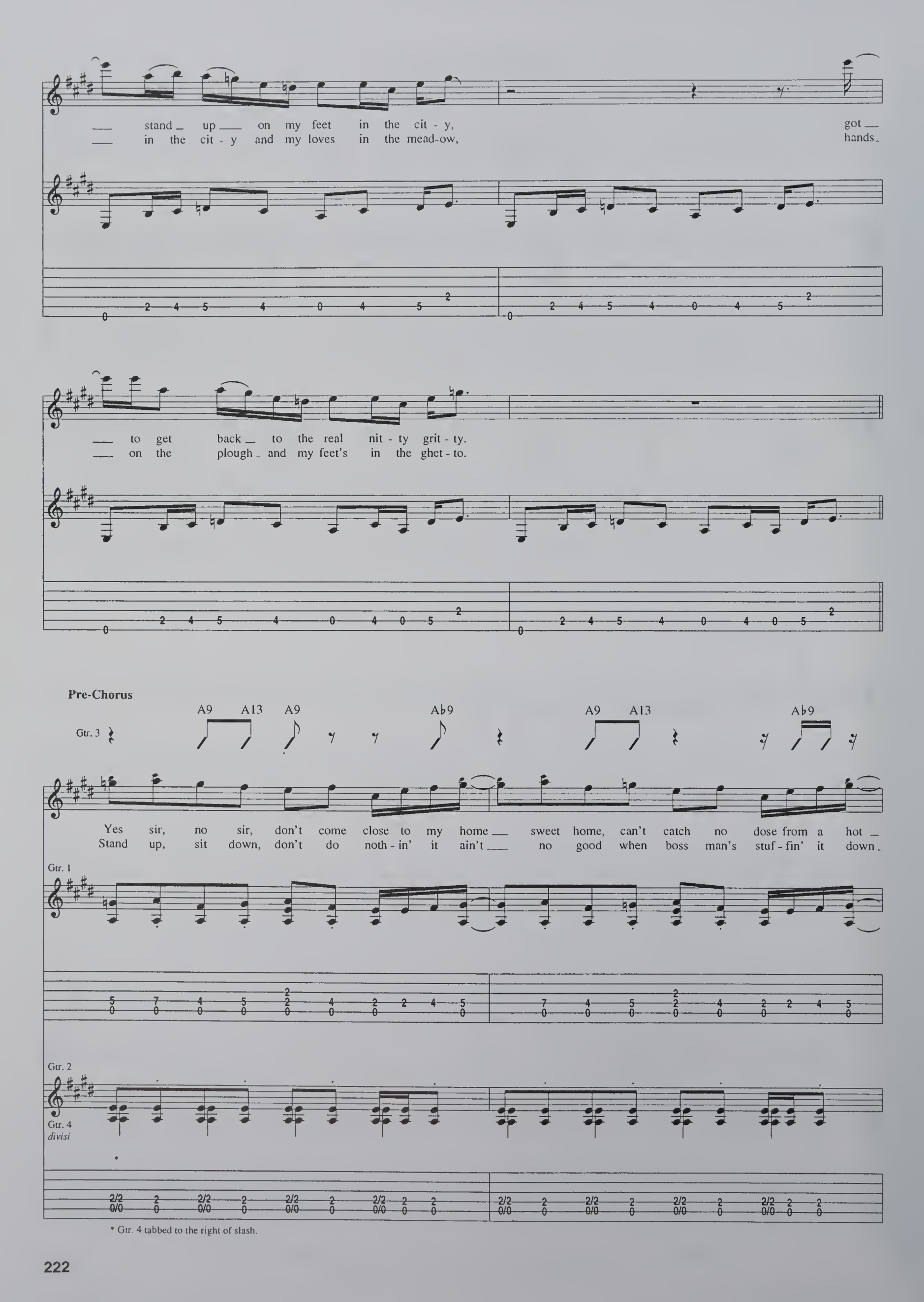
___ me back ___ to a South Tal - la - has - see,
___ in the field, put the mule in the sta - ble.

Gtr. 2

simile 2nd time

down 'cross the bridge _ to my sweet sas - sa - fras - see.
Ma, she's a - cook - in' put the eats on the ta - ble.

Can't
Hate's


stand up on my feet in the cit - y, got
in the cit - y and my loves in the mead-ow, hands.
to get back to the real nit - ty grit - ty.
on the plough and my feet's in the ghet - to.
Pre-Chorus
Gtr. 3
A9 A13 A9 A♭9 A9 A13 A♭9
Yes sir, no sir, don't come close to my home sweet home, can't catch no dose from a hot
Stand up, sit down, don't do noth - in' it ain't no good when boss man's stuf - fin' it down.
Gtr. 1
Gtr. 2
Gtr. 4
divisi
* Gtr. 4 tabbed to the right of slash.

A9 A13 A♭9 A9 A13 *A♭9

___ tail poon - tang sweet - heart sweat who could make ___ silk purse from a J. Paul Get and his ear, _
___ their throats for pap - er notes and their ba - bies cry while cit - ies lie at their feet, _

*A7, 2nd time

E9

___ with her face in her beer. ___
___ when you're rock - in' the streets. _

Gtr. 1

Gtr. 2

Gtr. 4

Chorus

Gtr. 3 tacet

N.C.(D) (A)

Home sweet

Riff B End Riff B

1/2 full 1/2

Riff B1 End Riff B1

Gtr. 1: w/ Riff A

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

E9

1. 2.

home. 2. Get out

Gtr. 2

Guitar Solo

Gtrs. 1 & 2: w/ Riffs C & C1, 2 times

N.C.(E5)

Gtr. 3

P.M. full P.M. full

Gtrs. 1 & 2: w/ Riff C, 4 times

full full

full full

Gtr. 1: w/ Riff B
Gtr. 2: w/ Riff D

(D) (A)

full

Gtrs. 1 & 2: w/ Riff C, 2 times

N.C.(E5)

full

Gtr. 2: w/ Riff B1
Gtr. 1: w/ Riff B

(D) (A)

1/4 full full *p*

Riff C
Gtr. 1

Riff C1
Gtr. 2

slight P.M.

Riff D
Gtr. 2

Gtr. 3 tacet

E9

Gtr. 2

Ma - ma take me home sweet home. I was the last child, just a punk in the streets.

Gtr. 1

Gtr. 3

Outro

Gtr. 1: w/ Riff A, till fade

Gtr. 2: w/ Rhy. Fig. 1, till fade

E9

* Vocals 8va till end.

I was the last child, just a punk in the streets. I was the

full

1/4 1/4 1/4

last child, just a punk in the streets. I was the last child, just a punk in the streets.

BeginFade

full full

I was the last child, just a punk in the streets.

Fade Out

I was the last child, just a punk in the streets.

full full full

Leader of the Band

Words and Music by Dan Fogelberg

Gtr. 1: Capo I

Intro

Moderately ♩ = 136

**Ab7
*(G7)

Gtr. 1 (acous.)

Rhy. Fig. 1

Db
(C)

mp
w/ fingers
let ring throughout

*Symbols in parentheses represent chord names respective to capoed gtr. Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.
**Chord symbols reflect implied tonality.

Bbm (Am) | Fm (Em) | Eb (D)

End Rhy. Fig. 1

Ab (G) | Db/Ab (C/G) | Ab (G) | Db/Ab (C/G) | Ab (G) | Db/Ab (C/G) | Ab (G)

𝄋 Verse

Ab (G) | Db/Ab (C/G) | Ab (G) | Cm (Bm)

1. An only child a lone and wild, a cab - 'net mak - er's son,
2. A qui - et man of mu - sic de - nied a sim - pler fate,
3. My broth - ers' lives were dif - f'rent for they heard an - oth - er call.
4. I thank you for the mu - sic and your sto - ries of the

*simile on repeats

*omit 4th time

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Db (C) | Bbm (Am) | Fm7 (Em7)

— his hands were meant for dif - f'rent work — and his
— he tried to be a sol - dier once — but his
— One went to Chi - ca - go, — and the
road. I thank you for the free - dom — when it came —

Bbm (Am) | Dbsus2 (Csus2) | Eb (D) | Ab (G) | Db/Ab (C/G)

heart was known — to none. — He left his home and went —
mu - sic would - n't wait. — He earned his love through dis -
oth - er to St. Paul. — And I'm in Col - o - ra -
— my time to go. — I thank you for the kind -

Ab (G) | Cm (Bm) | Db (C)

— his — lone — and sol - i - tar - y way. And he
- ci - pline, — a thun - d'ring — vel - vet hand. — His
- do — when I'm — not in some — ho - tel. —
- ness — and the times — when you — got — tough. And

To Coda 1 ⊕

Bbm (Am) | Fm7 (Em7) | Bbm7 (Am7) | Eb (D)

gave to me — a gift — I — know — I nev - er can — re -
gen - tle means — of sculpt - ing — souls took me years to un - der -
liv - ing out — this life — I've — chose — and come to know so
Pa - pa, — I don't think I — said — "I love you" near — e -

1.

Ab (G) Db/Ab (C/G) Ab (G) Db/Ab (C/G) Ab (G) Db/Ab (C/G) Ab (G)

pay.

2.

Chorus

Ab (G) Bbm7 (Am7) Ab/C (G/B) Db (C) Cm (Bm) Db (C)

stand. The lead - er of the band is tired and his eyes are grow - ing old,
nough.

Ab (G) Bbm7 (Am7) Ab/C (G/B) Bbm (Am) Fm7 (Em7) Bbm7 (Am7)

but his blood runs through my in - stru - ment and his song is in my

Gb (F) Eb (D) Db (C) Cm (Bm)

soul. My life has been a poor at - tempt

Db (C) | Ab (G) | Bbm7 (Am7) | Ab/C (G/B) | Bbm (Am)

to im - i - tate the man. I'm just a liv - ing leg -

Fm7 (Em7) | Bbm (Am) | Db (C) | Ebsus4 (Dsus4) | Ab (G) | Db/Ab (C/G)

To Coda 2 ⊕

- a - cy to the lead - er of the band.

Ab (G) | Db/Ab (C/G) | Ab (G) | Db/Ab (C/G) | Ab (G)

D.S. al Coda 1

⊕ *Coda 1*

Ab (G) | Db/Ab (C/G) | Ab (G)

well.

Interlude

Gtr. 1: w/ Rhy. Fig. 1

Ab7 (G7)

Gtr. 1

Riff A

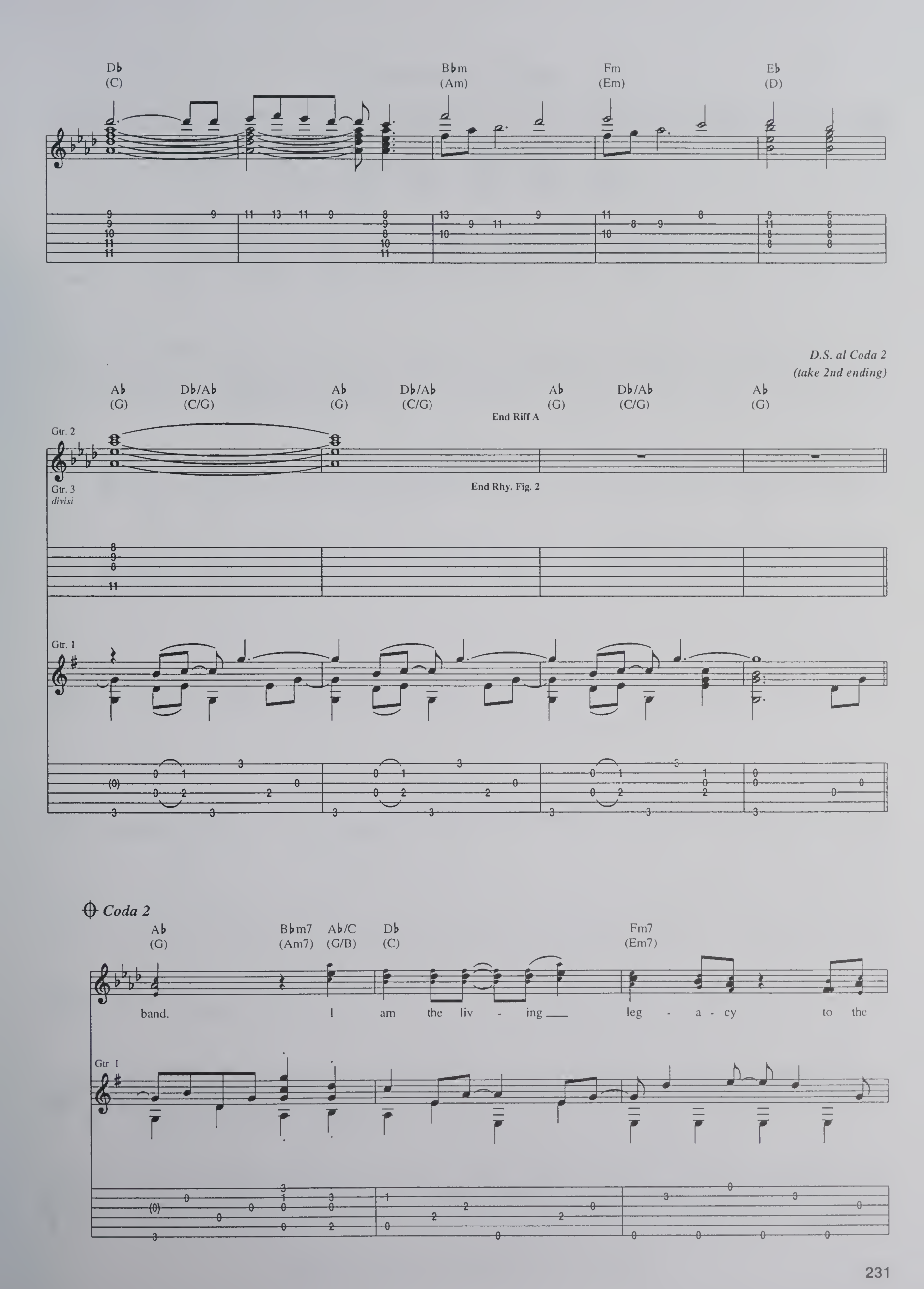
mf

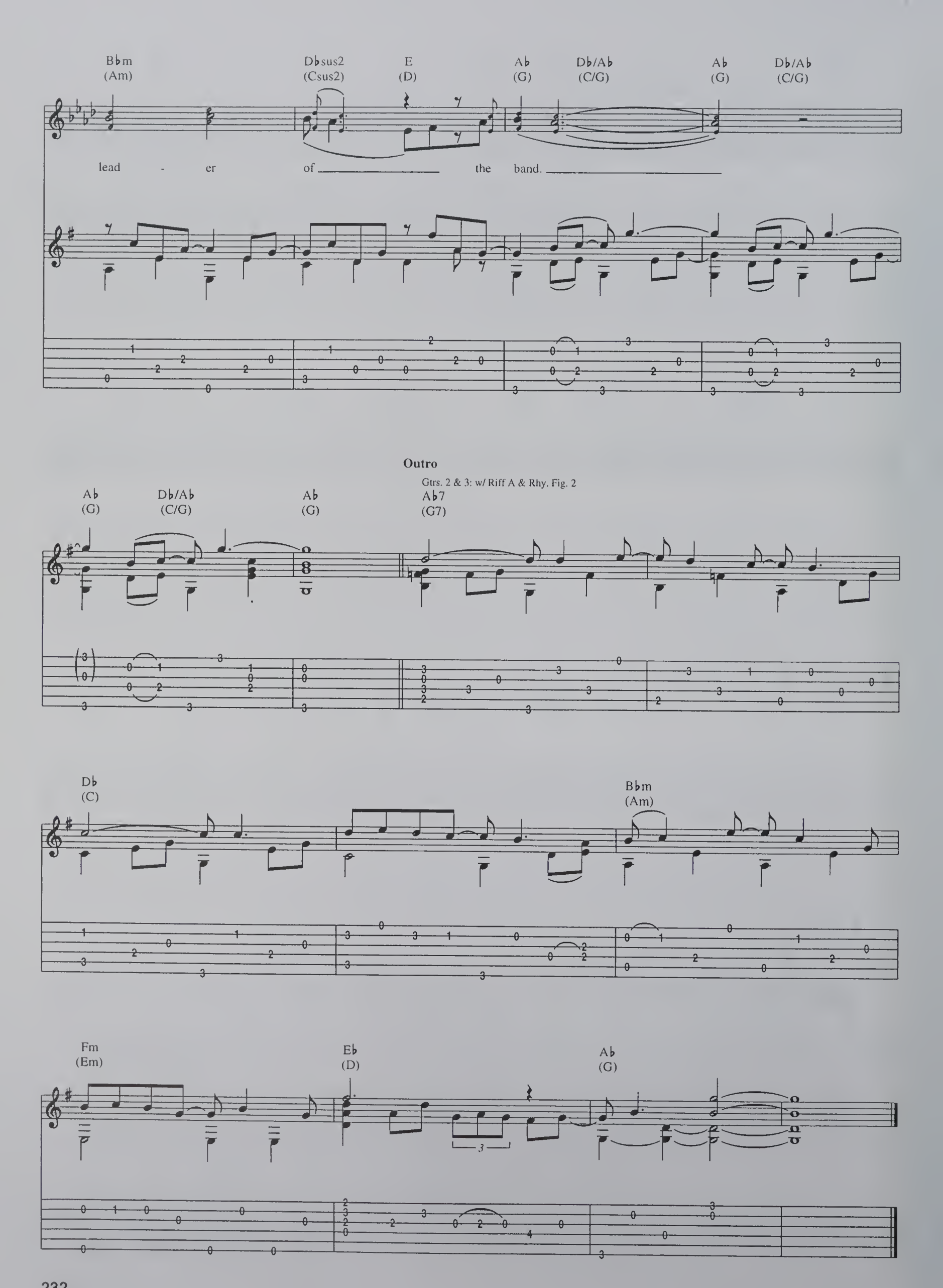
*Gtr. 2

*Gtr. 3 *mf*

divisi **Rhy. Fig. 2**

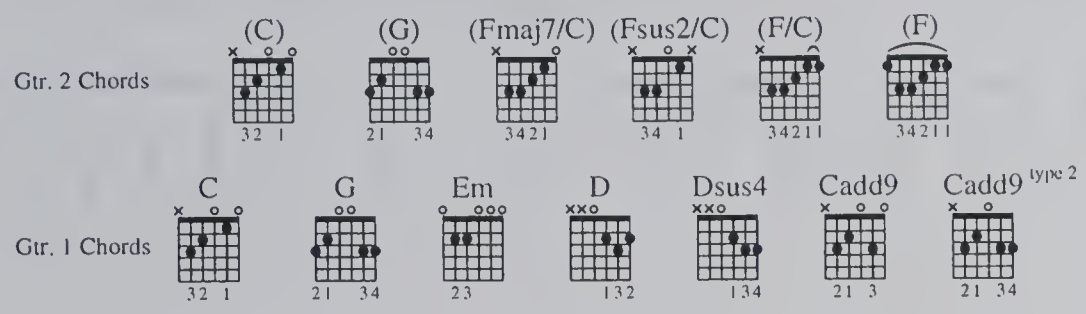
*Horns arr. for gtr.


D♭ (C)
B♭m (Am)
Fm (Em)
E♭ (D)
D.S. al Coda 2
(take 2nd ending)
A♭ (G)
D♭/A♭ (C/G)
A♭ (G)
D♭/A♭ (C/G)
A♭ (G)
D♭/A♭ (C/G)
A♭ (G)
End Riff A
Gtr. 2
Gtr. 3
divisi
End Rhy. Fig. 2
Gtr. 1
Coda 2
A♭ (G)
B♭m7 (Am7)
A♭/C (G/B)
D♭ (C)
Fm7 (Em7)
band. I am the liv - ing leg - a - cy to the
Gtr 1


Bbm
(Am)
Dbsus2
(Csus2)
E
(D)
Ab
(G)
Db/Ab
(C/G)
Ab
(G)
Db/Ab
(C/G)
lead - er of the band.
Outro
Gtrs. 2 & 3: w/ Riff A & Rhy. Fig. 2
Ab
(G)
Db/Ab
(C/G)
Ab
(G)
Ab7
(G7)
Db
(C)
Bbm
(Am)
Fm
(Em)
Eb
(D)
Ab
(G)

Let Her Cry

Words and Music by Darius Carlos Rucker, Everett Dean Felber, Mark William Bryan and James George Sonefeld



Gtrs. 2 & 3, Capo VII

Verse

Slow Rock ♩ = 70

G D

1. She sits a - lone by a lamp - post

Gtr. 1 (acous.)

mf

Cadd9 G

try-in' to find a thought that's es - caped her mind.

D

She says, "Dad's the one I love the most,

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Cadd9 G

but Stipe's not far be - hind."

Verse

Gtr. 3: w/ Fill 1, 2nd time

* (C) (G)

Rhy. Fig. 1A

Gtr. 2 (clean elec.)

mf

2. She nev - er lets me in, on - ly tells me where she's been
3. This morn - ing I woke up a - lone, found a note stand - ing by the phone

Gtr. 1 **Rhy. Fig. 1**

* Symbols in parentheses represent chord names respective to capoed guitar, and does not reflect actual sounding chord.

(Fmaj7/C) (C)

End Rhy. Fig. 1A

when she's had too much to drink.
say-in', "May-be, may - be I'll be back some - day."

End Rhy. Fig. 1

Fill 1
Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

G (C) — D (G)

I say that I don't care, I just run my hands through her dark hair, then I
I want-ed to look for you. You walk-ed in, I did-n't know just what I should do, so I

Cadd9 (Fadd9) — G (C)

pray to God you got-ta help me fly a-way. And just let her cry,
sat back down and had a beer and felt sor-ry for my-self. Say-in'

*Harmony tacet 1st time (next 6 meas.)

Chorus

Gtr. 2: w/ Rhy. Fill 1, 2nd & 3rd times; w/ Rhy. Fill 3, 4th time
Gtr. 3: w/ Fill 2, 3rd time

C — G

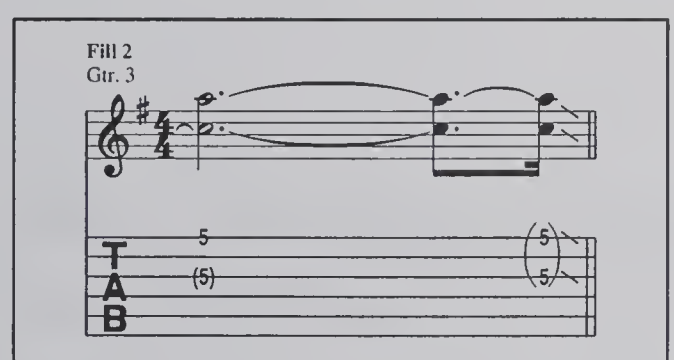
Rhy. Fig. 2

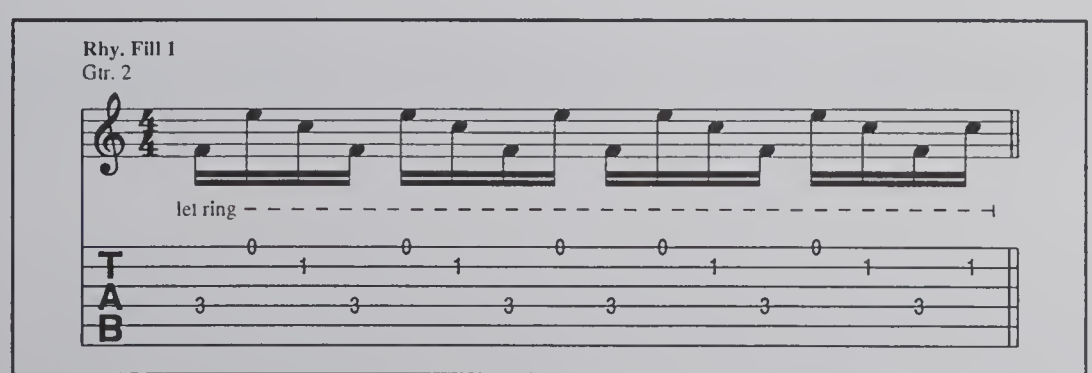
Gtr. 1

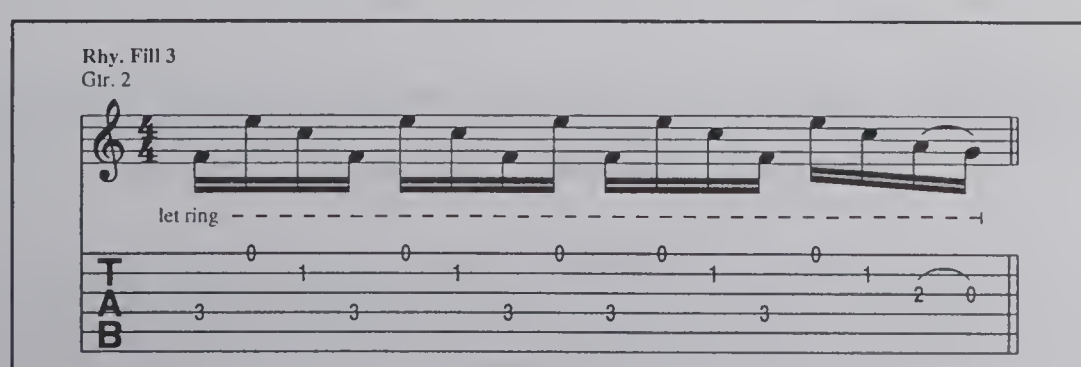
if the tears fall down like rain. Let her sing,

Gtr. 2

let ring — let ring







C Em G D

if it eas - es all her pain. Let her go. .

let ring

To Coda 1

To Coda 2

Gtr. 2: w/ Rhy. Fill 2, 2nd time

C G

End Rhy. Fig. 2

let her walk right out on me. And if the

let ring

Rhy. Fill 2
Gtr. 2

let ring

1.

D C

Gtr. 1

sun comes up to - mor - row, let her be. Let her

Gtr. 3 (elec.)

mf

w/ dist.

Gtr. 2

(cont. in slash)

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

(C) (G) (Fsus2/C)

Gtr. 2

be.

Gtr. 3

slight P.M. let ring let ring

(F/C) (C)

slight P.M.

2.

D C

Gtr. 1

sun comes up to - mor - row, let her be. Let her

Gtr. 3

let ring

Gtr. 2

(cont. in slash)

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 2 times

(C) (E) (A) (G)

6 open 5 open

Gtr. 2

be.

Gtr. 3

let ring let ring

(F) (C)

let ring

(G) (F)

Ah. Oh.

(C)

D.S. al Coda 1

(cont. in notation)

No, no, no, no. Let her cry,

hold bend

full

Coda 1

Breakdown

Gtr. 2: w/ Rhy. Fig. 1A

D C G

Gtr. 1

sun comes up to - mor - row, let her be. Ah.

poco rit.

Gtr. 2

poco rit.

D Dsus4 Cadd9 Cadd9 type 2 G

Gtr. 3

full

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2 tacet

G D

4. Last night I tried to leave, cried so much I could not be - lieve

8va -1/2 loco

fdbk. w/ bar -1/2

Cadd9 G

she was the same girl I fell in love with long a - go.

8va loco

fdbk.

full

D

She went in the back to get high, I sat down on my couch and cried, yell - in',

-1/2

w/ bar -1/2

Cadd9

D.S. al Coda 2

(E)

open

(cont. in notation)

Gtr. 2

"Oh, ma - ma, please help me." Won't you hold my hand and let her cry,

8va loco

fdbk.

let ring

Coda 2

D G

Gtr. 1

sun comes up to - mor - row, let her be. Let her cry,

Gtr. 3

full

Gtr. 2

Chorus

Gtr. 1: w/ Rhy. Fig. 2

C G

if the tears fall down like rain. Let her sing,

let ring let ring

C Em G D

if it eas - es all her pain. Let her go,

let ring let ring

C G

let her walk right out on me. And if the

8va loco 8va

fdbk. fdbk.

let ring let ring

D C G

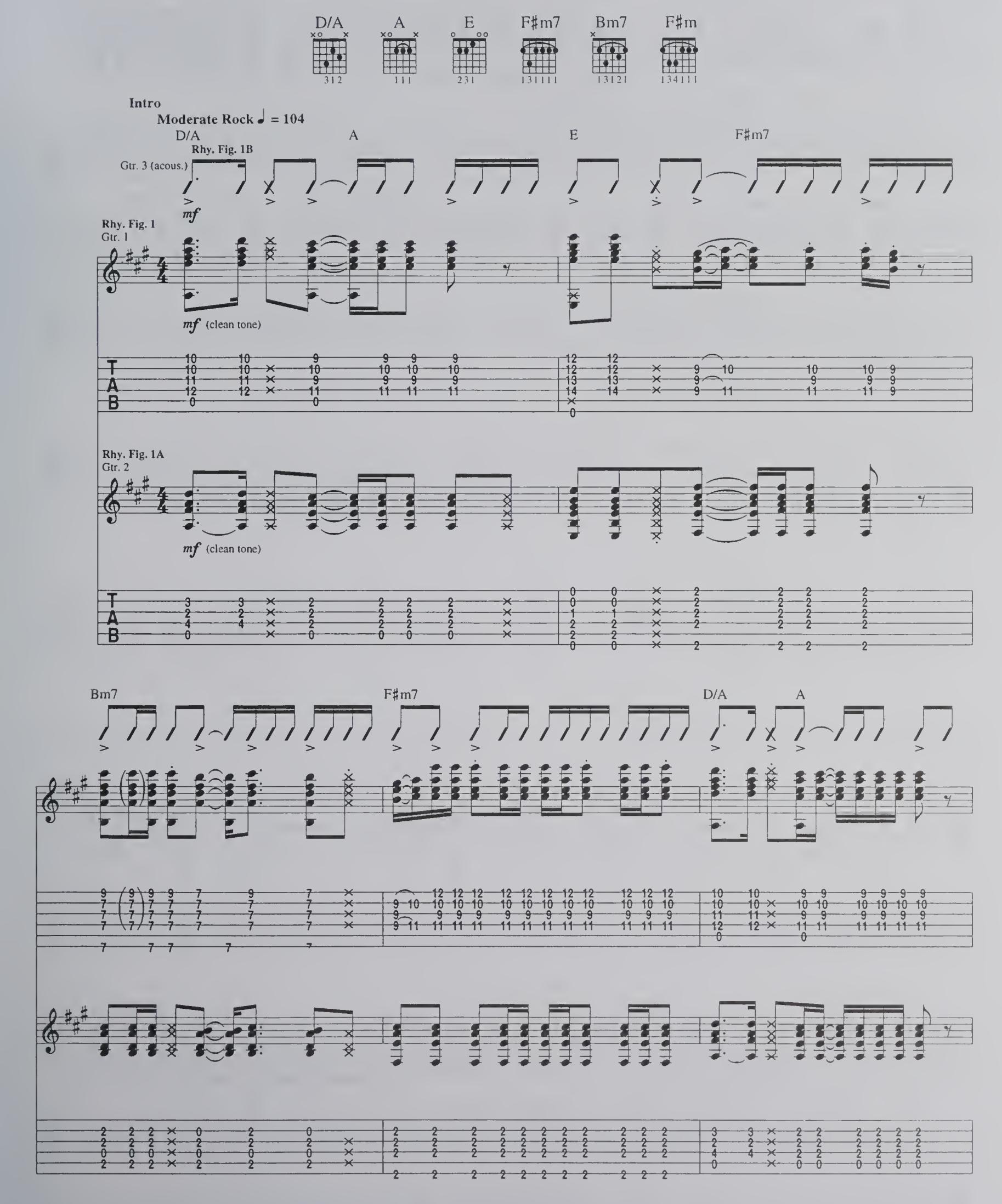
Gtr. I

sun comes up to - mor - row, let her be. Ah, let her be.

8va

Let It Ride

Words and Music by Randy Bachman and Charles Turner



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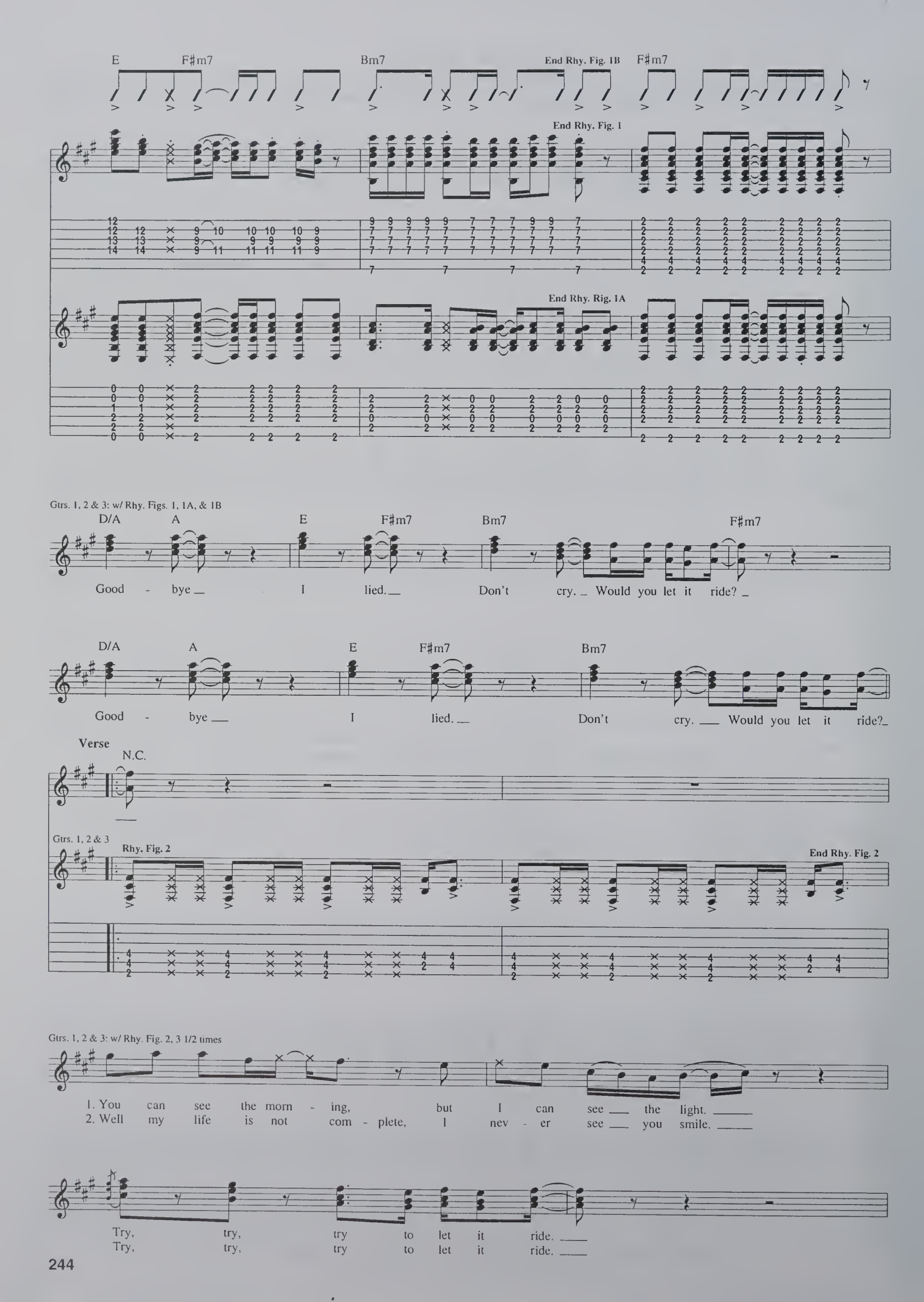
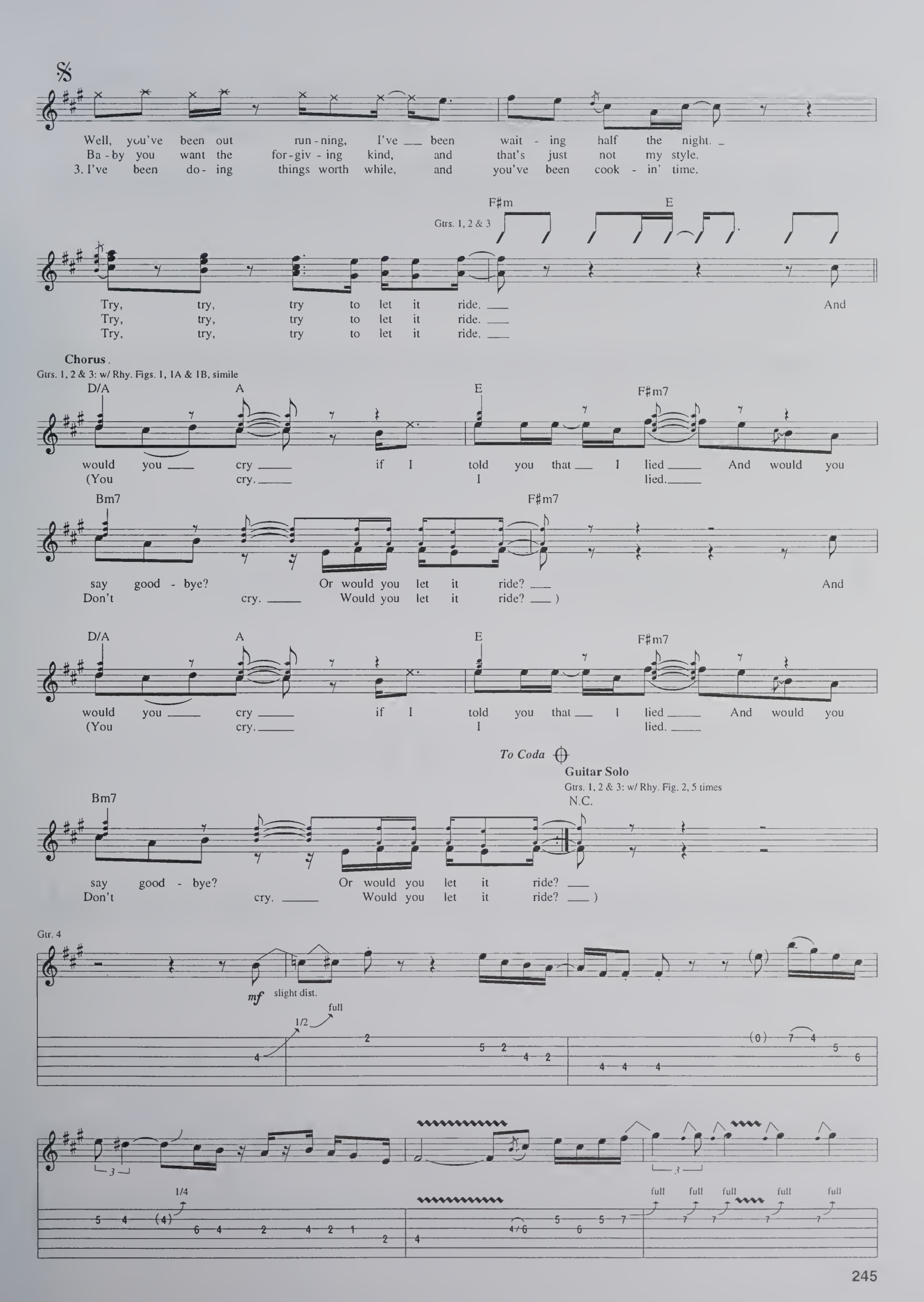
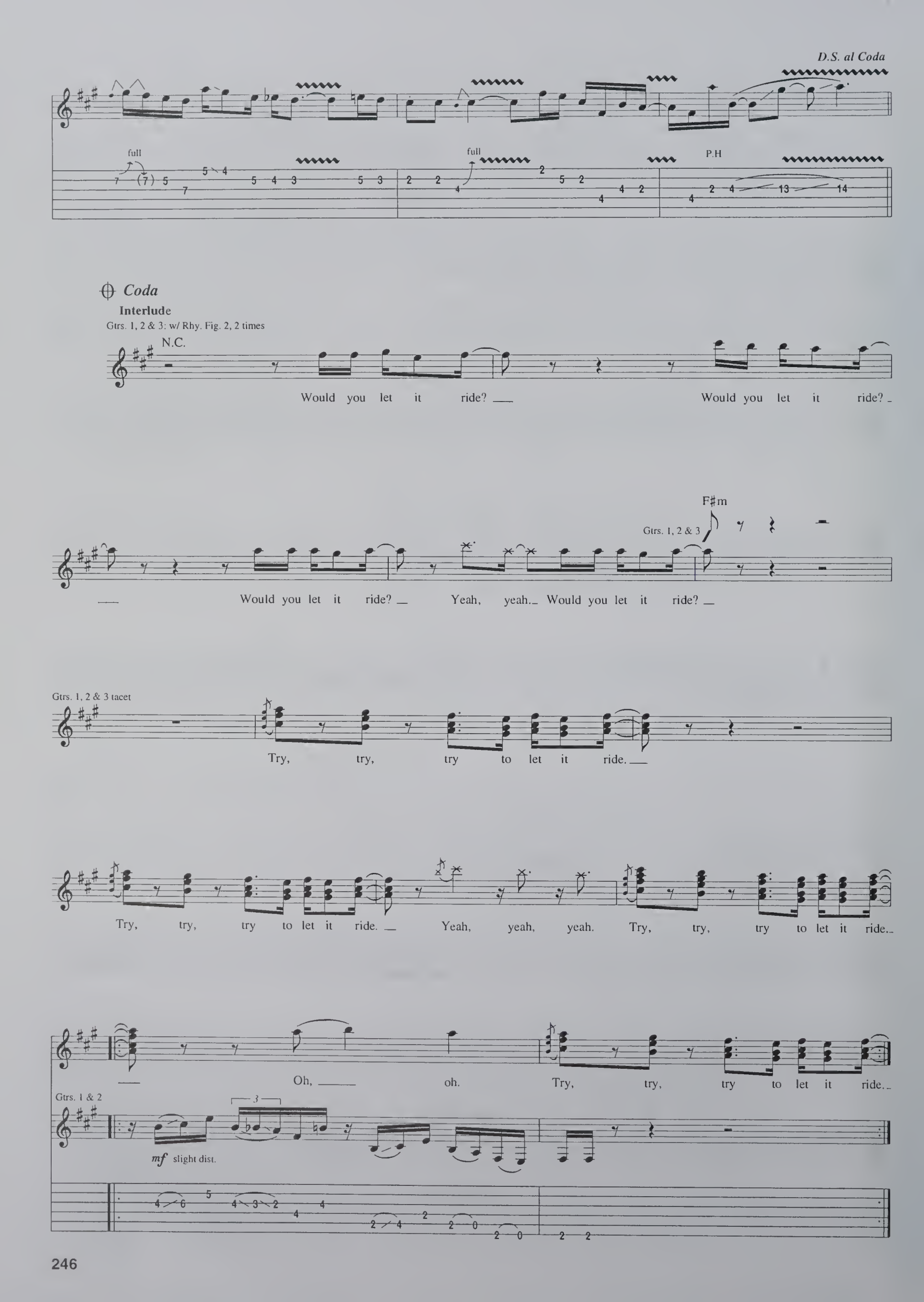

E
F♯m7
Bm7
End Rhy. Fig. 1B
F♯m7
End Rhy. Fig. 1
End Rhy. Rig. 1A
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A, & 1B
D/A
A
E
F♯m7
Bm7
F♯m7
Good - bye I lied. Don't cry. Would you let it ride?
D/A
A
E
F♯m7
Bm7
Good - bye I lied. Don't cry. Would you let it ride?
Verse
N.C.
Gtrs. 1, 2 & 3
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 3 1/2 times
1. You can see the morn - ing, but I can see the light.
2. Well my life is not com - plete, I nev - er see you smile.
Try, try, try to let it ride.
Try, try, try to let it ride.


Well, you've been out run-ning, I've been wait-ing half the night.
Ba-by you want the for-giv-ing kind, and that's just not my style.
3. I've been do-ing things worth while, and you've been cook-in' time.
F♯m
E
Gtrs. 1, 2 & 3
Try, try, try to let it ride.
Try, try, try to let it ride.
Try, try, try to let it ride.
And
Chorus.
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B, simile
D/A
A
E
F♯m7
would you cry if I told you that I lied And would you
(You cry. I lied.
Bm7
F♯m7
say good-bye? Or would you let it ride?
Don't cry. Would you let it ride?)
And
D/A
A
E
F♯m7
would you cry if I told you that I lied And would you
(You cry. I lied.
To Coda
Guitar Solo
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 5 times
N.C.
Bm7
say good-bye? Or would you let it ride?
Don't cry. Would you let it ride?)
Gtr. 4
mf
slight dist.
1/2
full
1/4
full


D.S. al Coda
full
full
P.H
Coda
Interlude
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 2 times
N.C.
Would you let it ride?
Would you let it ride?
F♯m
Gtrs. 1, 2 & 3
Would you let it ride?
Yeah, yeah.
Would you let it ride?
Gtrs. 1, 2 & 3 tacet
Try, try, try to let it ride.
Try, try, try to let it ride.
Yeah, yeah, yeah.
Try, try, try to let it ride.
Oh,
oh.
Try, try, try to let it ride.
Gtrs. 1 & 2
mf slight dist.

Gtrs. 3. w/ Rhy. Fig. 2

play 4 times

Try, try, try to let it ride.

Would you let it ride?

(sing on last repeat)

Gtr. 1

Gtr. 2

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 1 1/2 times

Would you let it ride?

Would you let it ride?

F♯

4

4fr

Gtrs. 1, 2 & 3

Would you let it ride?

Outro

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B, 1st 4 meas.

Gtr. 4

D/A A E F♯m7 Bm7 F♯m7

Fade Out

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B, 1st 4 meas., simile

D/A A E F♯m7 Bm7 F♯m7

play 4 times

Living After Midnight

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing

Intro

Moderate Rock ♩ = 134

E D A B E D A B

Rhy. Fig. 1

**Gtrs. 1 & 2 (dist.)

(drums)

P.M. P.M. let ring P.M. P.M. let ring

*Key Signature denotes E Mixolydian.

**composite arrangement

E D A B

End Rhy. Fig. 1

let ring P.M. P.M. let ring

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

E D A B E D A B

Liv - in' af - ter mid - night, rock - in' to the dawn.

Gtrs. 1 & 2: w/ Rhy. Fill 1

E D A B E5

Lov - in' till the morn - in', then I'm gone, I'm gone.

Rhy. Fill 1

Gtrs. 1 & 2

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Verse

Gtr. 3: w/ Fill 1, 3rd time

E5 G5 E5 G5 E5

1. I took the cit - y 'bout - a one A. M. Load - ed, load - ed.
2. Got gleam-in' chrome re - flect-ing feel. Load - ed, load - ed.
3. The air's e - lec-tric, spark-in' pow-er. Load - ed, load - ed.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. 1/4 P.M. 1/4 P.M. let ring

G5 E5 G5 E5 G

I'm all geared up to score a - gain. Load - ed, load - ed.
Read-y to take on ev - 'ry deal. Load - ed, load - ed.
I'm get - tin' hard - er by the hour. Load - ed, load - ed. I

let ring 1/4 P.M. 1/4 P.M.

Pre-Chorus

To Coda

G5 F♯5 B5 D5

I come a - live in the ne - on lights. That's when I make my moves right.
My pulse is rac - in', hot to take. But this mo-tor's revved up, fit to break.
set my sights and then home in. The joint starts fly-'n' when I be - gin.

fdbk. fdbk.

pitch: G F♯

Fill 1

Gtr. 3

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

E D A B E D A B

Liv - in' af - ter mid - night, rock - in' to the dawn.

1. Gtrs. 1 & 2: w/ Rhy. Fill 1 — 2. Gtrs. 1 & 2: w/ Rhy. Fill 2

E D A B E5 A

Lov - in' till the morn - in', then I'm gone, I'm gone.

Bridge

A D/F♯ A D/F♯ A E5 G5 E5 A

I'm aim - in' for ya.

Gtrs. 1 & 2 — Rhy. Fig. 2 — End Rhy. Fig. 2

P.M. P.M. 1/4 P.M.

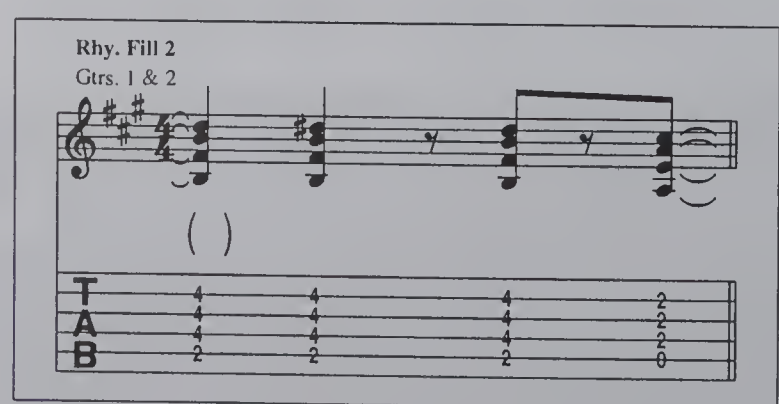
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

D/F♯ A D/F♯ A E5 G5 E5 A

I'm gon - na floor - ya.

D/F♯ A D/F♯ A E5 G5 E5 A

My bod - y's com - in',



D/F♯ A D/F♯ A B5 D5 B5

all night long.

Gtrs. 1 & 2

P.M.

let ring

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

Gtr. 3 (dist.)

E D A B E D A B

f

8va loco

full full 1/2 1/2 P.H.

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1

E D A B E5

8va loco

1/2 full full full full

Coda

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E D A B E D A B

Liv - in' af - ter mid - night, rock - in' to the dawn.

*Sing note 1st time only.

Play 3 Times and Fade

E D A B

Lov - in' till the morn - in', then I'm gone, I'm gone.

Long Cool Woman (In a Black Dress)

Words and Music by Allan Clarke, Roger Cook and Roger Greenaway

Intro

Moderately Fast ♩ = 138

* Gtr. 1 (clean) N.C.(Em9) **Em7 G D/F♯ G N.C. G5 N.C

mf

let ring

* Two gtrs. arr. for one.

** Chord symbols reflect basic tonality.

E7

P.M.

Gtr. 2 (clean)

Gtr. 1 *divisi*

mf

Gtr. 2

slight P.M. throughout

sim.

Gtr. 1

Rhy. Fig. 1

P.M. *sim.*

End Rhy. Fig. 1

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Verse

E7 G A5

1. Sat - ur - day night I was down - town, work - in' for the F. B. I.

Rhy. Fig. 2A

Rhy. Fig. 2

E7

Sit - tin' in a nest of bad men, whis -

G A5 E7

- key bot - tles pi - in' up high. Boot -

End Rhy. Fig. 2A

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

E7 G A5

- leg - gin' booz - er on the west side, full of peo - ple who were do - in' wrong.

E7

Just a - bout to call up the D. A. man, when I heard

G A5 E7

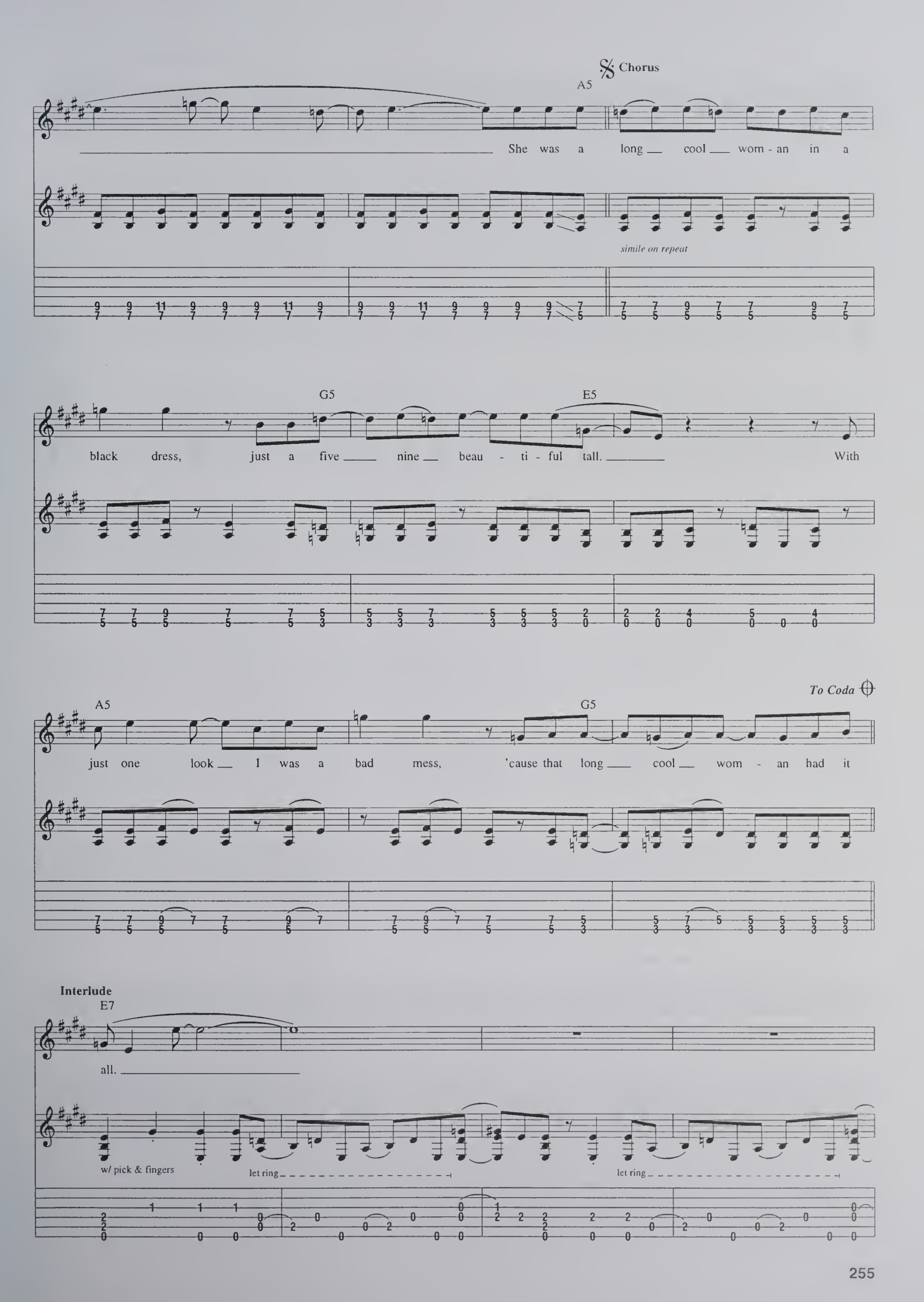
this wom - an sing - in' a song. A

Pre-Chorus

A5 B5

pair of fort - y fives made me o - pen my eyes my tem - p'ra - ture start - ed to rise.

Gtr. 1


Chorus
A5
She was a long cool wom - an in a
simile on repeat
G5
E5
black dress, just a five nine beau - ti - ful tall. With
A5
G5
To Coda
just one look I was a bad mess, 'cause that long cool wom - an had it
Interlude
E7
all.
w/ pick & fingers
let ring
let ring

let ring

let ring

E7

Woo!

Gtr. 1: w/ Rhy. Fig. 1, simile

2. I

Gtr. 2

Verse

Gtr. 1: w/ Rhy. Fig. 2, 1st 8 meas., simile

E7 G A5 E7

saw her head up to the ta - ble, well, a tall walk-in' big black cat. My

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile

G A5

Char - lie said," I hope that you're a - ble boy. 'cause I'm tell - in' you she knows _ where it's at."

Gtr. 1: w/ Rhy. Fig. 2, simile

E7

Well, sud - den - ly we heard the si - rens, and

G A5 E7

ev - 'ry - bod - y start - ed to run. A jump - in' out of doors and ta -

G A5 E7

- bles, well, I heard some - bod - y shoot - in' a gun.

Gtr. 1: w/ Rhy. Fig. 2, 1st 4 meas., simile

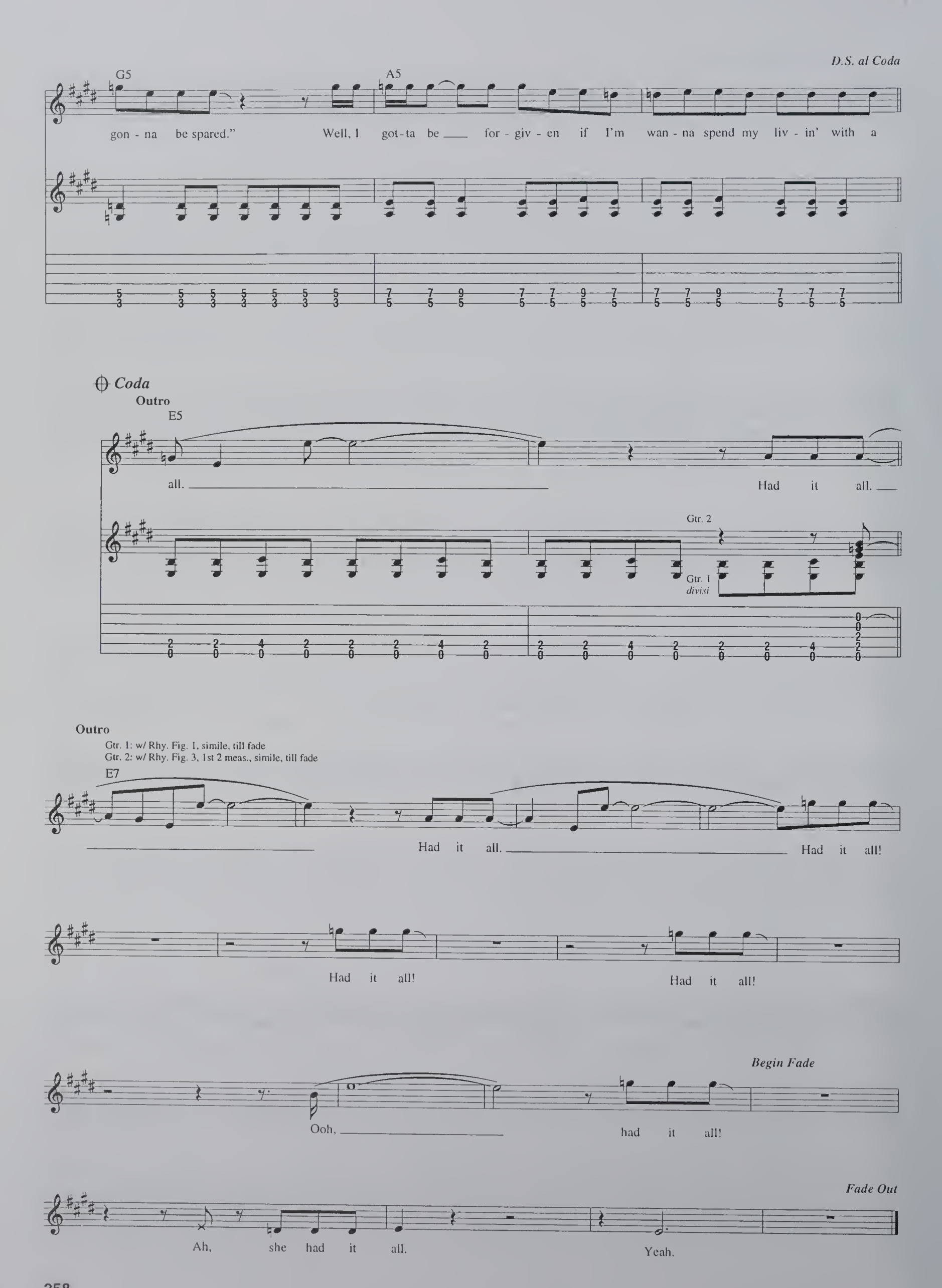
Well, the D. A. was pump - in' my left hand, and a she

Gtr. 2

G A5 E7 Gtr. 2 tacet E5

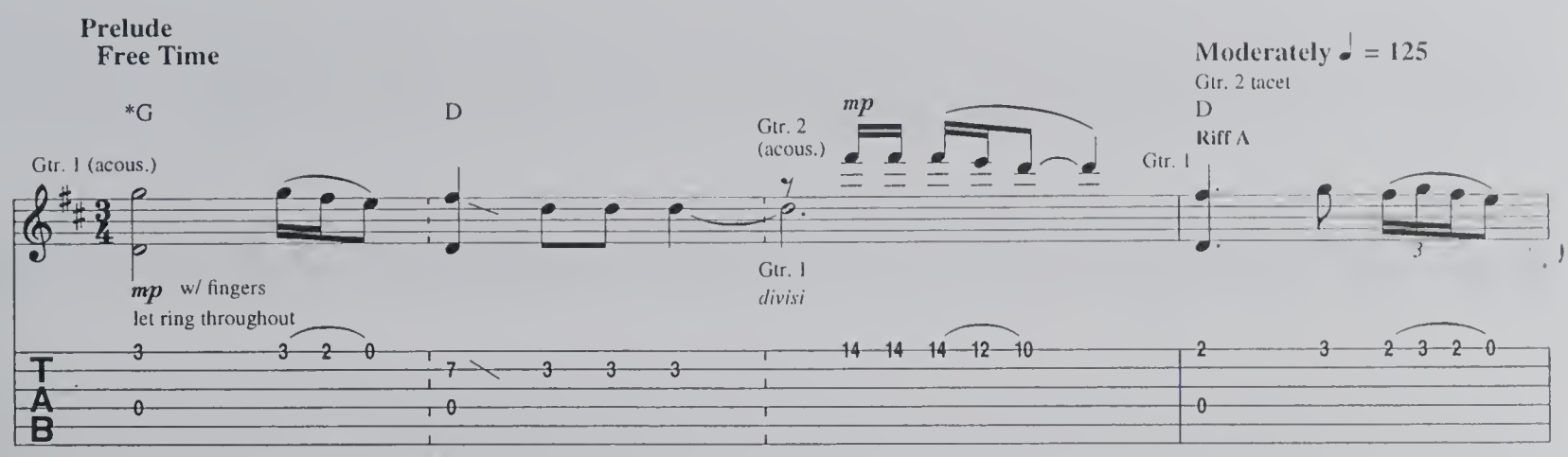
was a hold - in' my right. Well, I told her, "Don't get scared 'cause you're

Gtr. 1

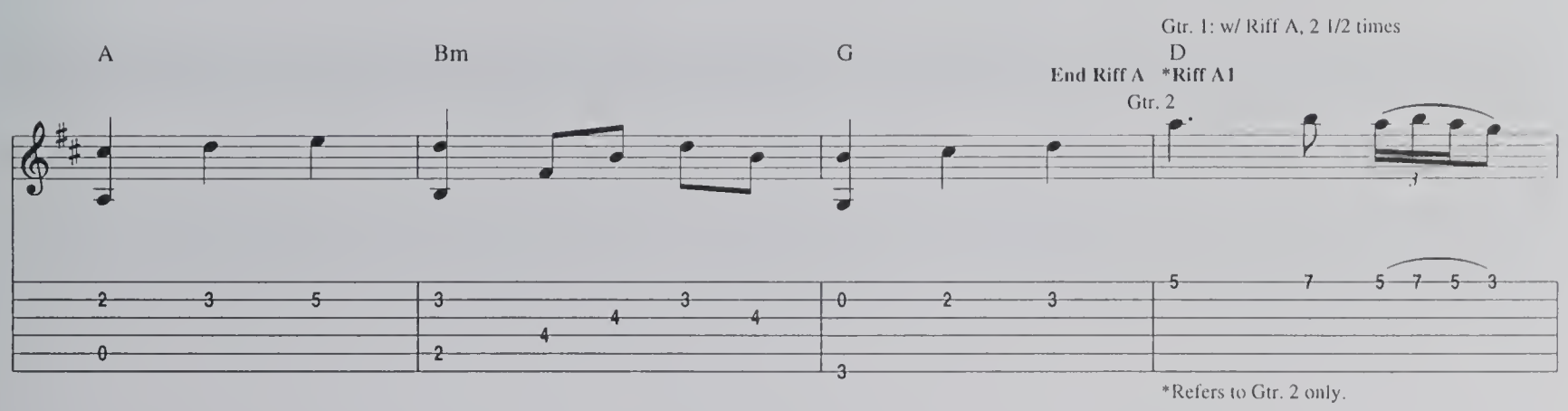

D.S. al Coda
G5
A5
gon - na be spared." Well, I got-ta be ___ for - giv - en if I'm wan - na spend my liv - in' with a
Coda
Outro
E5
all. ___ Had it all. ___
Gtr. 2
Gtr. 1
divisi
Outro
Gtr. 1: w/ Rhy. Fig. 1, simile, till fade
Gtr. 2: w/ Rhy. Fig. 3, 1st 2 meas., simile, till fade
E7
___ Had it all. ___ Had it all!
Had it all!
Had it all!
Begin Fade
Ooh, ___ had it all!
Fade Out
Ah, she had it all.
Yeah.

Love Song

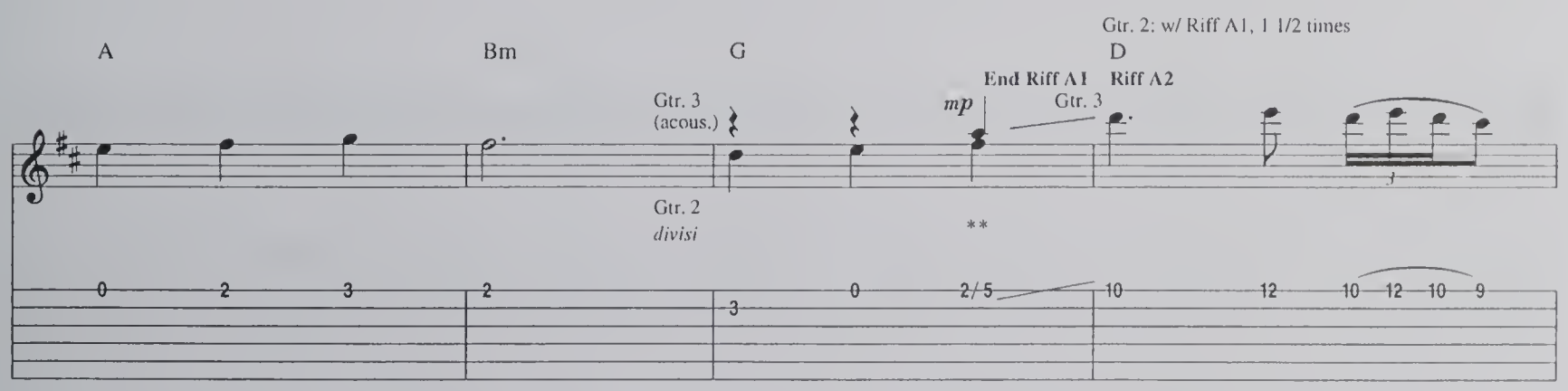
Words and Music by Jeffrey Keith and Frank Hannon



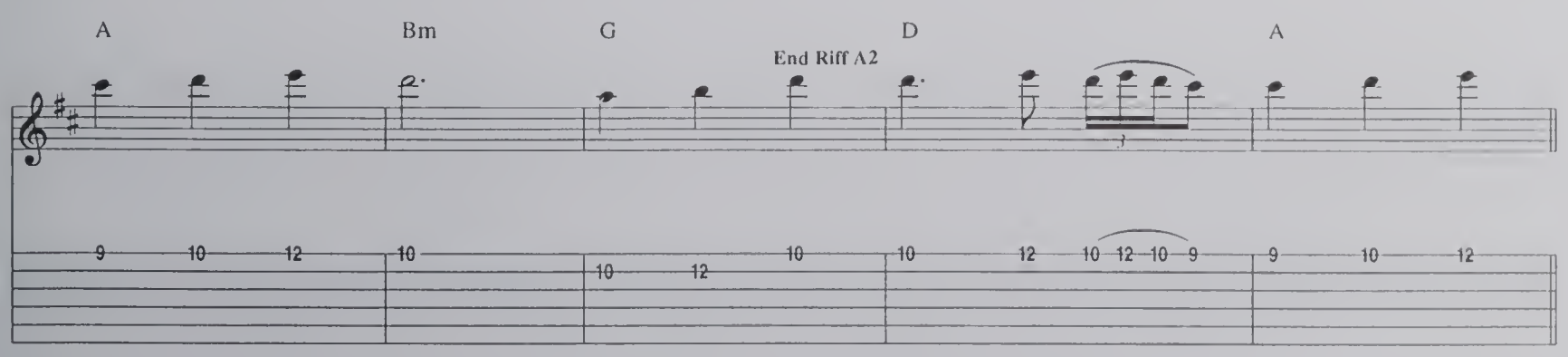
*Chord symbols reflect implied tonality.



*Refers to Gtr. 2 only.



**Gtr. 3 to right of slash.



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Bm A E/G♯ G5 A 1. D/F♯

Gtr. 3

Gtr. 2

Gtr. 1

G D/F♯ Em D/F♯ G

D/F♯ Em A N.C.

Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2, 3 1/2 times

2.

D

14

Harm.

*Let notes ring into next meas.

Intro

Moderately Slow ♩ = 80

D5 G/D D Em/D D G/D D Em/D D G/D D Em/D D G/D

*Gtr. 4 (12-str. elec.)

Gtrs. 1, 2 & 3 tacet

** w/ clean tone & chorus let ring throughout

mf

*For next 5 meas. two gtrs. are arr. for one.
**vol. swell

Verse

D Em/D D

Em Bm

1. So, you think that it's o - ver,

*Gtrs. 4 & 5 (12-str. acous.)

mf let ring throughout

*Gtr. 4 w/ Leslie effect.

Em Bm A Am G

mak-in' love has fi-n'lly reached the end? An-y time you call, night or day,

Bm D

I'll be right there for you if you need a friend, yeah.

Verse

Em Bm Bsus2 Bm Em Bm

2. It's gon-na take a lit-tle time. Time is sure to mend your bro-

A Am G

-ken heart. Don't you e-ven wor-ry, pret-ty dar-lin'. 'Cause

Bm D G/D D Em/D D G/D

Gtr. 5 tacet

I know you'll find love a-gain.

Gtr. 5

Gtr. 4 *divisi* w/ chorus

Gtr. 4

D Em/D D

Chorus

G5 D/F♯ G5 D/F♯

Oo, yeah, Love is all a-round you.

*Gtrs. 1, 4 & 6 (elec.)

mf w/ clean tone & chorus let ring throughout

**T

T

*composite arrangement **T=Thumb on 6

G5 D/F♯ G5 D/F♯ Em

Love is knock-in' out-side your door. Wait-in' for you is this

T T

C D Dsus4 D 1. Dsus4 D Dsus2 D 2. E

Gtr. 7 (elec.) 6 12 fr

f w/ dist. (cont. in notation)

love made just for two. Keep an o - pen heart and you'll find love a-gain, I know. you'll find love a-gain, I

Guitar Solo

Em Bm Bsus2 Bm Em Bm

know.

Gtr. 7

full full full full

Gtrs. 1, 4 & 6

Rhy. Fig. 1

A Am G5

hold bend

let ring

full

Bm D

full full

End Rhy. Fig. 1

Gtrs. 1, 4 & 6: w/ Rhy. Fig. 1

Gtr. 7

Em Bm Bsus2 Bm Em Bm

full full full full full full

A Am G5

full

hold bend

let ring

full

Gtrs. 1, 4 & 6, w/ Rhy. Fill 1

Bm D

8va

full 1/4 1/2 3/4 full

Chorus

Gtr. 7 tacet

G5 D Em D C

Love will find a way. Dar-lin', love is gon-na find a way, find it's way back to you.

*Gtrs. 1, 4 & 6 Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1, 4 & 6: w/ Rhy. Fig. 2, 2 3/4 times

G5 D Em D C

Love will find a way. So look a-round, o-pen your eyes.

G5 D Em D C

Love is gon-na find a way. Love is gon-na,

8va Gtr. 7 loco

full full full full 1 1/2 1/2

Rhy. Fill 1

Gtrs. 1, 4 & 6

G5 D

love is gon - na find a way. Love will find a way. Love is gon-na

P.M. P.M.

1/4 1/2 full

Em D C

Gtrs. 1, 4 & 6: w/ Rhy. Fill 2

Gtr 7 tacet

find a way back to you, yeah. I

full full 1 1/2 full full

Outro

1., 2., 3. 4.

Gtr. 6 tacet
w/ ad lib. Voc.

G5 D/F♯ G5 D/F♯ G5 D G

rit.

know. I

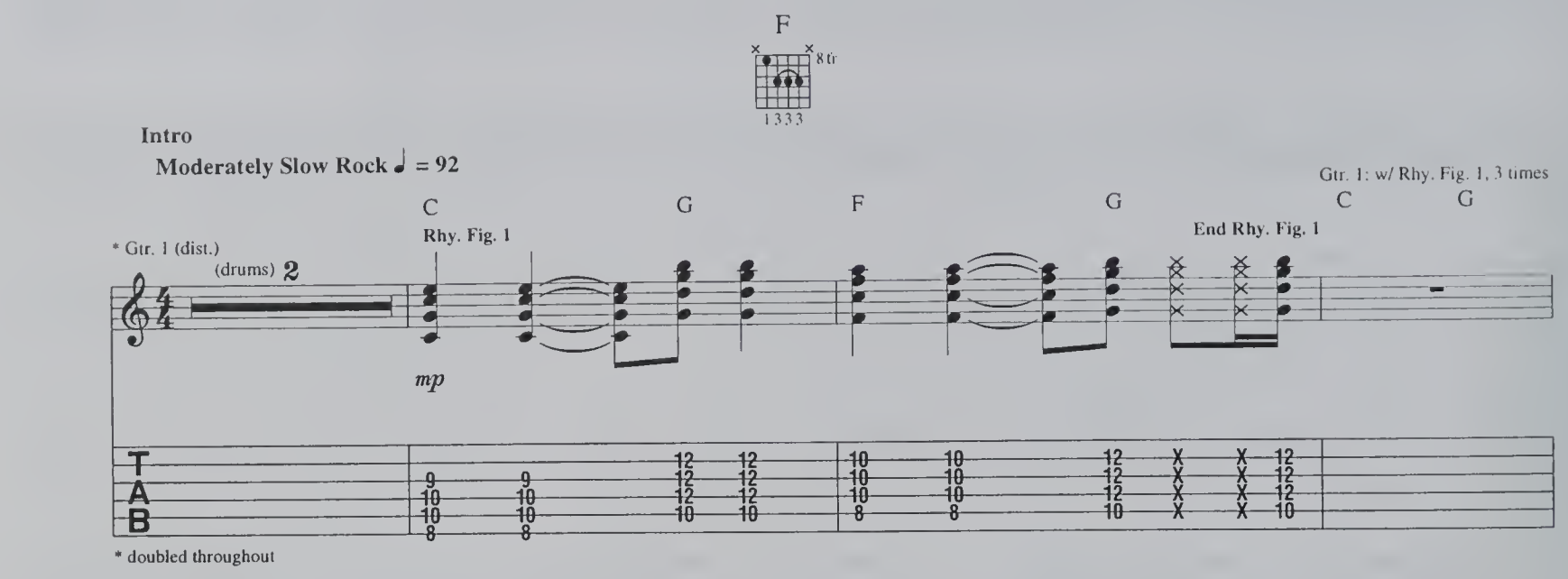
Gtrs. 1 & 4

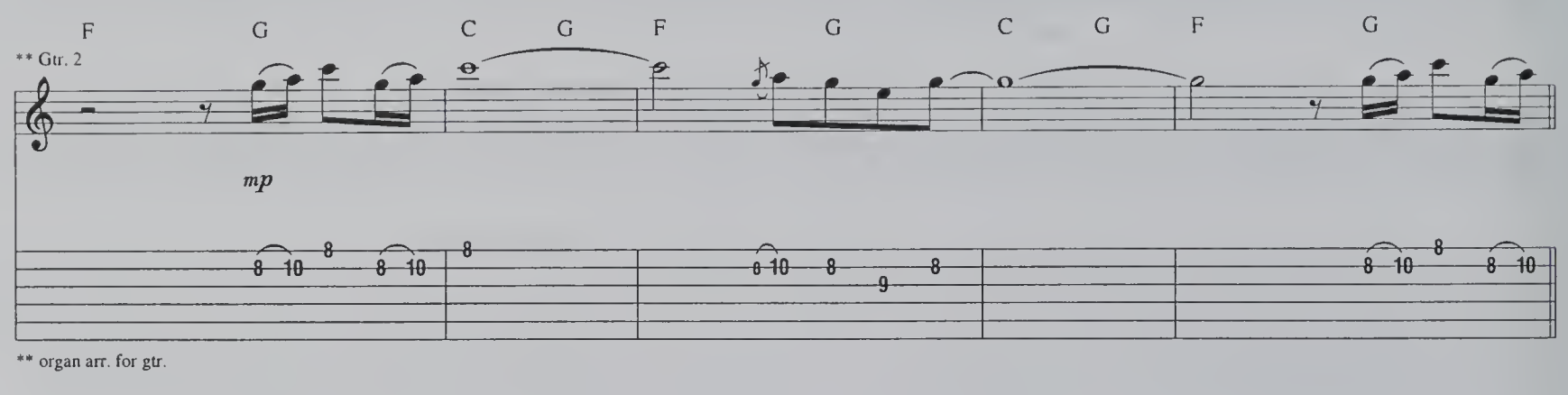
rit.

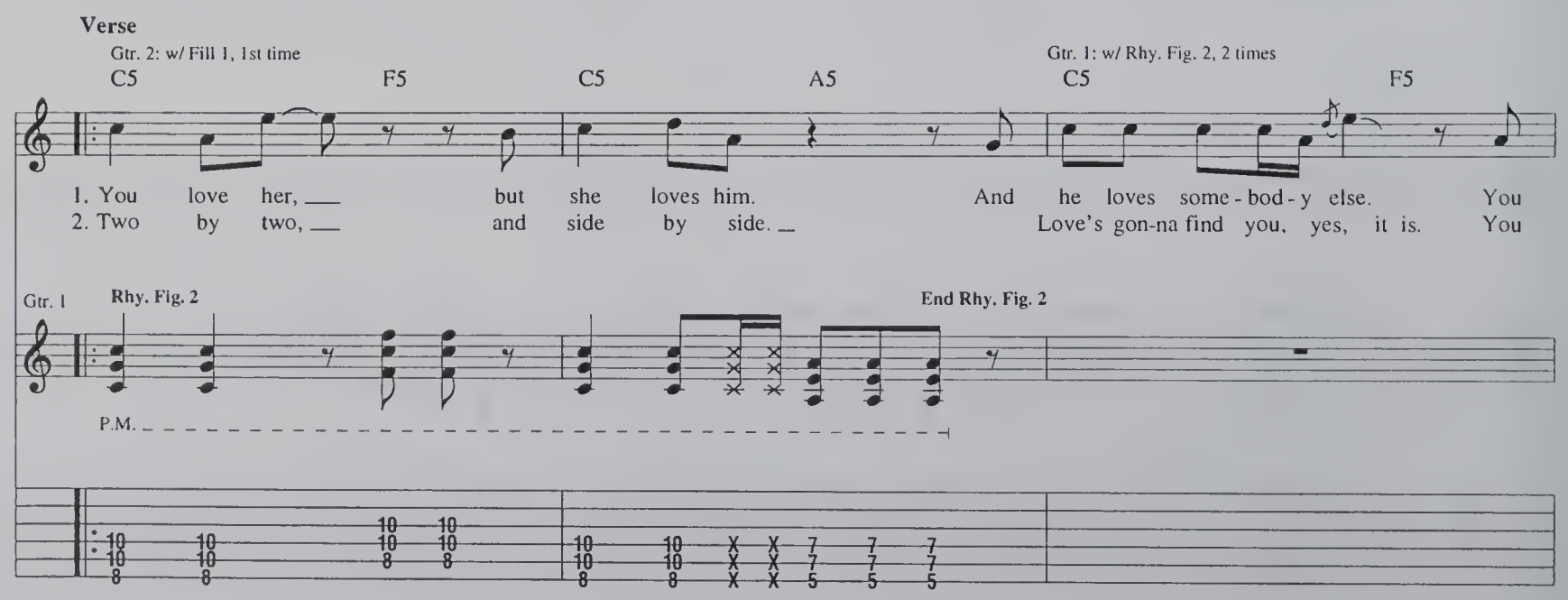
Rhy. Fill 2
Gtrs. 1, 4 & 6

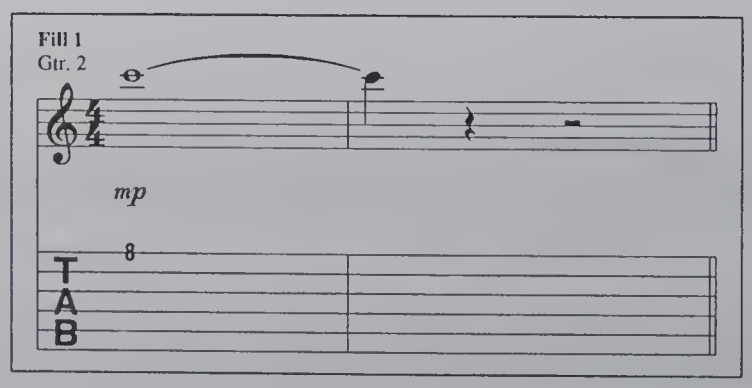
Love Stinks

Words and Music by Seth Justman and Peter Wolf









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C5 A5 C5 F5 C5 A5

just can't win. And so ___ it goes ___ till the day you die. ___ This
just can't hide. You'll hear ___ it call, ___ your heart will fall. ___ Then

Pre-Chorus

C5 F5 C5 A5 G G

thing they call ___ love, ___ it's gon - na make you cry. ___ I've had the blues, the
love will fly. ___ It's gone, that's all. ___ I don't care what an - y

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 3

P.M.

reds and the pinks. ___ One thing for sure... ___ Love
? thinks. ___ All I can say ___ is... (Love stinks.)

F N.C.

End Rhy. Fig. 3

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 4 times

C G F G C G

stinks. Yeah, yeah. ___ (Love stinks.) Love stinks. Yeah,

Gtr. 2 Riff A

F G C G F G C G

yeah. _ Love stinks. Yeah, yeah. _ Love stinks. Yeah,

(Love stinks.) (Love stinks.)

End Riff A

1. 2.

Interlude

Gtr. 1: w/ Rhy. Fig. 2, 3 1/2 times

F G F G C5 F5

yeah. _ yeah. _ (Bkgd. voc.) Shoo, doo, wop.

** Gtr. 3

Gtr. 2 *divisi*

w/ bar

* Let ring through 1st bar of repeat.

** Synth arr. for gtr.

Gtr. 2 tacet

C5 A5 C5 F5 C5 A5

Shoo, doo, wop. Shoo, doo, wop, shoop, shoop.

Gtr. 3

1/2

w/ bar

C5 F5 C5 A5 C5 F5 C5 A5 G

Gtr. 1: w/ Rhy. Fill 1

Shoo, doo, wop. Shoo, doo, wop.

1/2

w/ bar

* Vib. w/ bar while sliding.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 3 tacet

G F N.C.

I've been through dia-monds, and I've been through minks. I've been through it all. Love
(Love stinks.)

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 2 times

C G F G C G F G

stinks. Yeah, yeah. _ Love stinks. Yeah, yeah. _ Break down...
(Love stinks.)

Gtr. 2

8 10 8 8 10 8 8 10 8 9 10

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

C G F G C G F

Rhy. Fill 2 End Rhy. Fill 2
Gtr. 1

Love

8 10 8 8 10 8 8 10

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times
Gtr. 2: w/ Riff A, till end

C G F G C G F

Gtr. 1: w/ Rhy. Fill 2

stinks. Love stinks. Yeah, yeah. _ Love stinks. Love stinks. Yeah, yeah. _ Love
(Love stinks.) (Love stinks.)

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

C G F G C G

stinks. Love stinks. ___ Yeah, yeah. ___ Love stinks. I mean it stinks. ___ Yeah,
(Love stinks.)

Begin Fade *Fade Out*

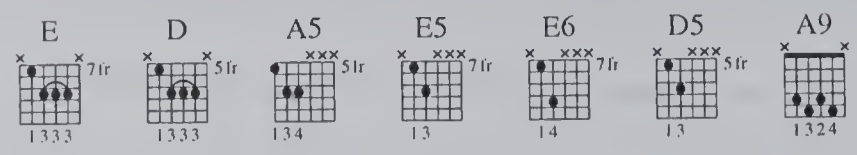
Gtr. 1: w/ Rhy. Fill 2 Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

F C G F G C G

yeah. _ Love stinks. Love stinks. Yeah, yeah. _ Love stinks. Love stinks. Yeah...
(Love stinks.) (Love stinks.)

Love Struck Baby

Written by Stevie Ray Vaughan



Intro

Moderately Fast ♩ = 150

Gtr. 2 (slight dist.)

E D A5 E5

mf

(cont. in notation)

1. Well, I'm a

Gtr. 1 (slight dist.)

mf

grad. bend

1/4 1/4 1/2 1/4 1/2 1/4

Verse

* A7

love struck ba - by, I ___ must con - fess. ___ Life ___ with - out ya, dar - lin' is a

Gtrs. 1 & 2

Rhy. Fig. 1

mf

* Chord symbols reflect overall tonality.

D7

sol - id mess. ___ Think - in' 'bout ya, ba - by, get - tin' such a thrill. ___ I got - ta

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A7 E7

have you ba - by, can't get my fill. I love you, ba - by, an' I

A7

know just what to do. I

End Rhy. Fig. 1

Pre-Chorus

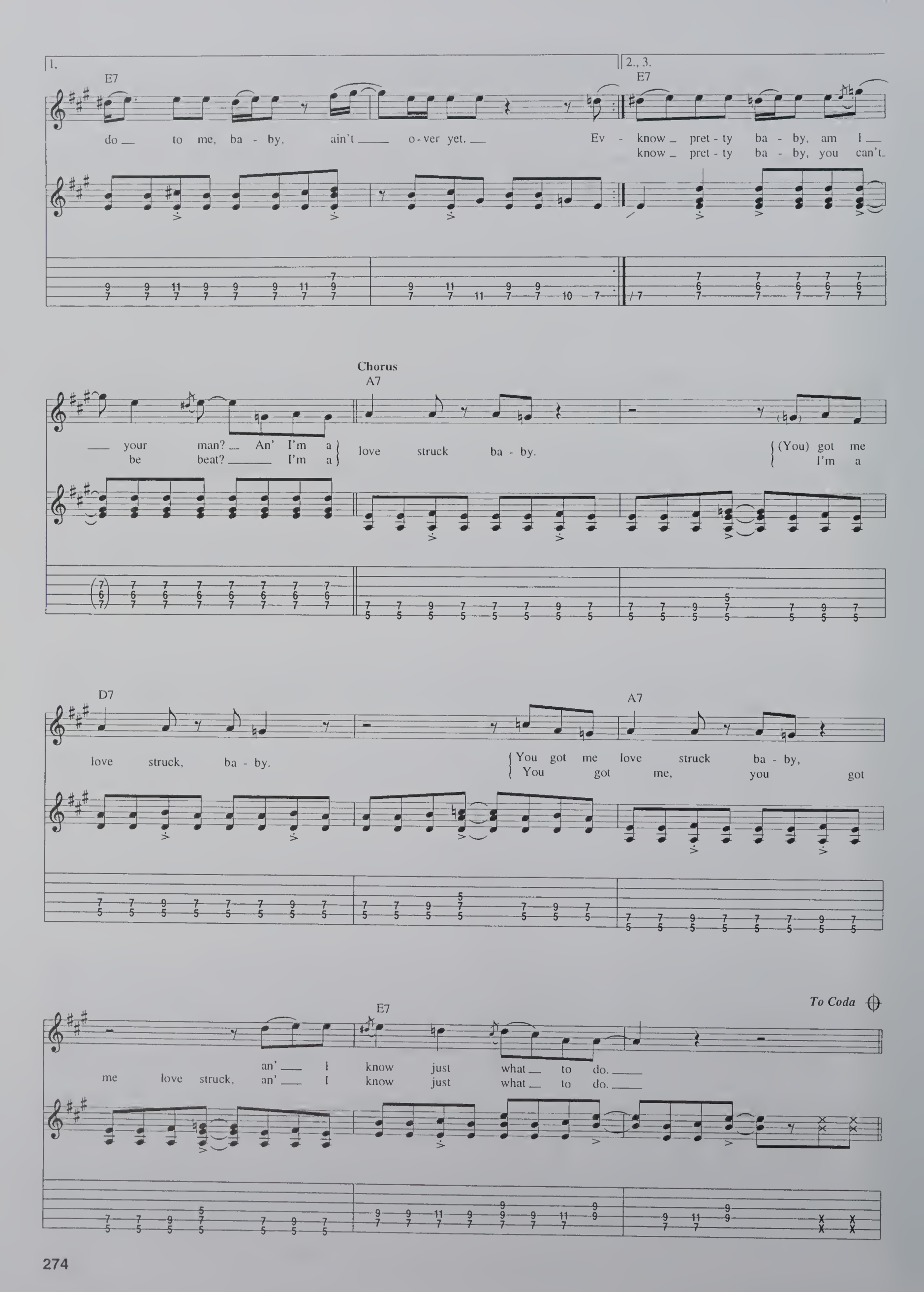
D7 A7

still re - mem - ber, let it be said, the way ya make me feel, it takes a
- 'ry time I see ya make me feel so fine, my heart beat - in' cra - zy,
start - ed fly - in' ev - 'ry time we meet. Don't - cha know, ba - by, ya knock

simile on repeats

D7

fool to for - get. Swore a ton o' bricks had hit me in the head. What you
blood is run - nin' wild. Your lov - in' makes me feel like a might - y, might-y man, 'cause you
me off my feet? Your kiss 'll trip me up, they're so dog - gone sweet. Don't-cha


1.
E7
do to me, ba - by, ain't o-ver yet.
2., 3.
E7
Ev - know pret - ty ba - by, am I
know pret - ty ba - by, you can't
your man? An' I'm a
be beat? I'm a
Chorus
A7
love struck ba - by.
(You) got me
I'm a
D7
love struck, ba - by.
A7
You got me love struck ba - by,
You got me, you got
me love struck, an' I know just what to do.
an' I know just what to do.
E7
To Coda

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 3 times, simile

Gtr. 1

A7

f

1/2 full 1/2 full full full full

D7

grad. bends

1/2 1/4 1/2 1/4 full full

A7 E7

A7

grad. bend

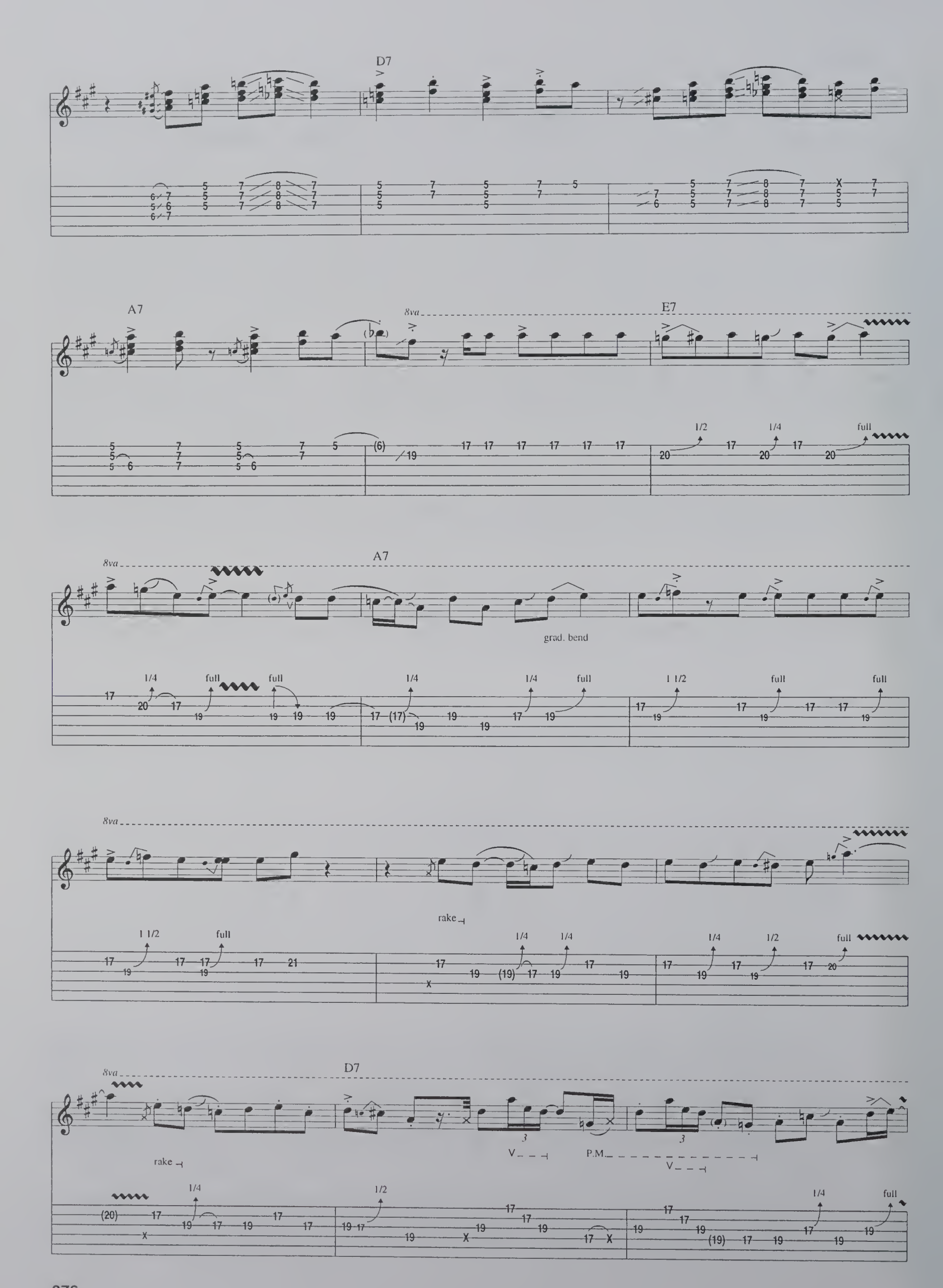
1/2 1/4 full 1/2 1/4 1/2

A7

grad. bend

full full full

1/2 1/2


D7
A7
8va
E7
1/2
1/4
full
A7
grad. bend
rake
D7
P.M.

A7 E7

8va loco

rake

1/4 full 1/4 1/4

D.S. al Coda

A7

The sparks

P.M. P.M. P.M.

1/4 1/2 1/2 full 1/4

Coda

E E6 E5 D5 A5

Gtr. 2

Gtr. 1

f

poco rit.

1/4 1/2 1/2 1/2 1/2

Free Time

Gtr. 2 tacet

N.C.(A7) Am7 A7 A9 On cue

Gtr. 2

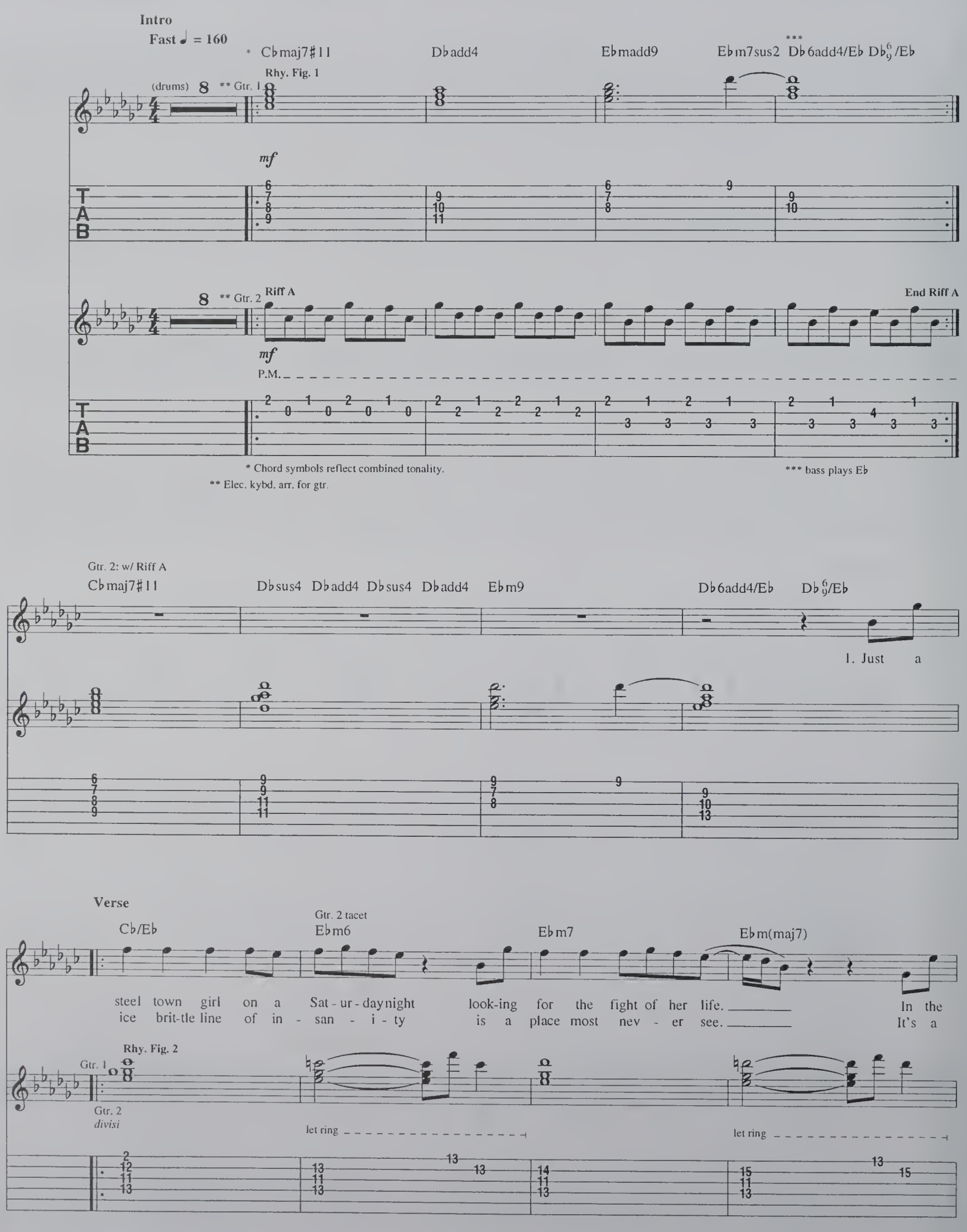
Gtr. 1

1/2 1/2 full 1/2 let ring

Maniac

from the Paramount Picture FLASHDANCE

Words and Music by Michael Sembello and Dennis Matkosky



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Cb sus2 add#11 | Db/Cb | Cb | Cbadd9 | Cb 6/9 | Ebm/Bb | Bb

real time _ world no one sees her at all. They all say she's cra - zy. ___ Lock-ing
hard won _ place of ___ mys - ter - y. Touch it, but can't hold _____ it. You

End Rhy. Fig. 2

let ring

Gtr. 1: w/ Rhy. Fig. 2, simile

Cb/Eb | Ebm6 | Ebm7

rhyth - ms to the ___ beat of her heart. Chang - ing move - ment in - to line. _
work all your life for that mo - ment in time. It could come or _____ pass _____

Ebm(maj7) | Cb sus2 add#11

_____ She has danced in - to the _____
you by. It's a push shove ___ world but there's

Db/Cb | Cb 6/9 | Ebm/Bb | Bb

dan - ger zone when the danc - er be - comes the dance. ___
al - ways a chance if the hun - ger stays _____ the night.

Pre-Chorus

Gtr. 5: w/ Fill 1, 3rd time

Ab7 | Ab7#9 | Bb+ | Bb+(addb9)

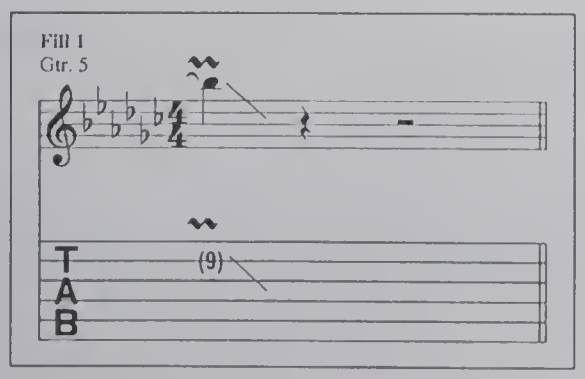
1., 3. It can cut ___ you like a knife. If the gift be - comes ___ a fight._
2. There's a cold ___ ki - net - ic heat. Strug-gling, stretch - ing for ___ the feat. _

* Gtrs. 1 & 2

mf
w/ pick & fingers

let ring | let ring

* composite arrangement



Gtr. 5: w/ Fill 2, 3rd time

Cb | Ebm/Bb | Bb

All the while be - tween will and what will be. She's a ma -
Nev - er stop - ping with her head a - gainst the wind. She's a ma -

let ring | let ring

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times, simile
Gtr. 2: w/ Riff A, 3 times

Gtr. 5: w/ Fill 3, 3rd time

Cbmaj7#11 | Dbadd4 | Ebmadd9 | Ebm9

- ni - ac, ma - ni - ac on the floor.
- ni - ac, ma - ni - ac at your love.

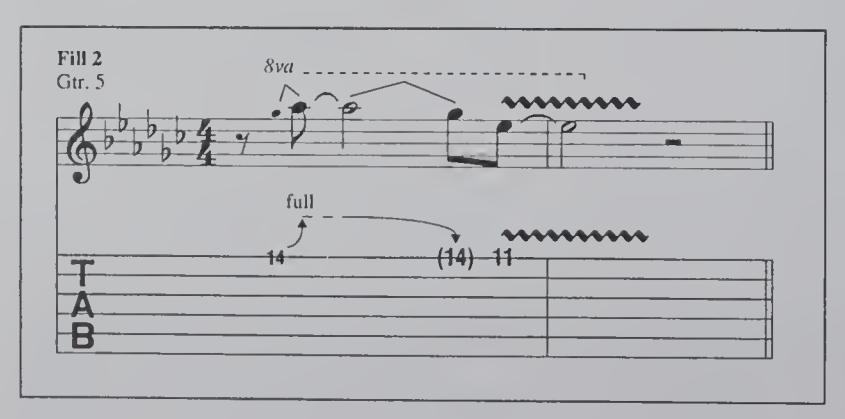
Db6add4/Eb | Db$^{6}_{9}$/Eb | Cbmaj7#11 | Dbsus4

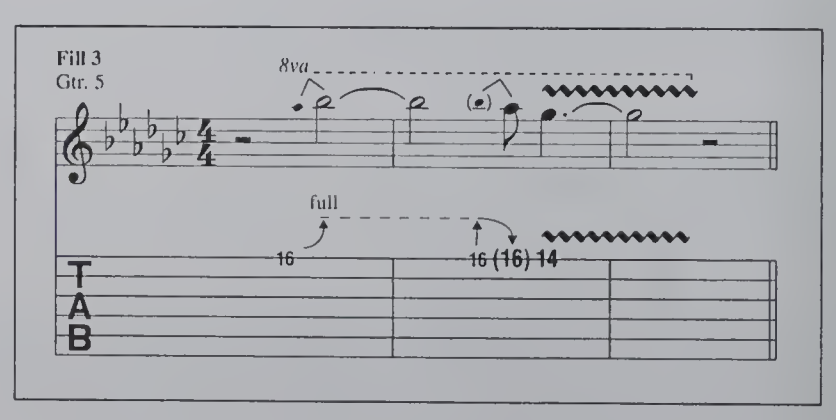
And she's danc - ing like she's nev - er danced be - fore.
And she's danc - ing like she's nev - er danced be - fore.

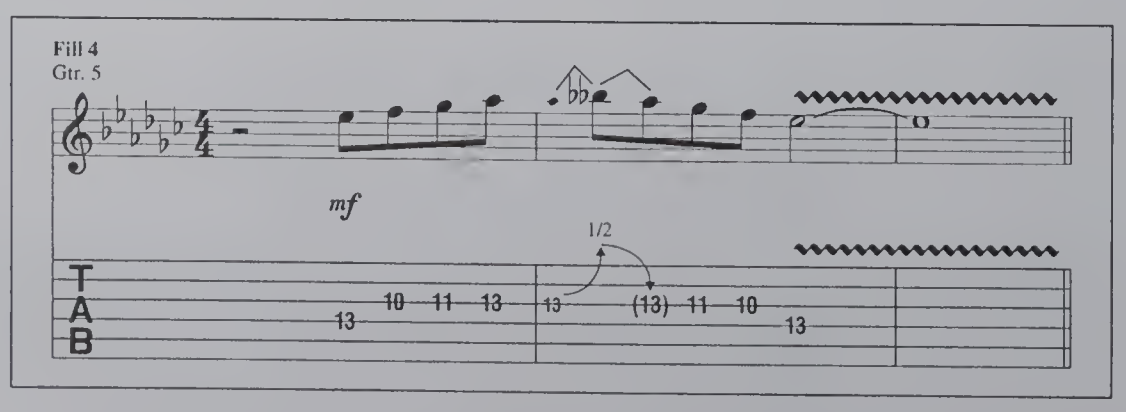
Gtr. 5: w/ Fill 4, 3rd time

Ebm9 | Db6add4/Eb | Db$^{6}_{9}$/Eb | Cbmaj7#11

She's a ma - ni - ac, ma -
She's a ma - ni - ac, ma -







Gtr. 5: w/ Fill 5, 3rd time

Db add4 | Eb madd9 | Eb m9 | Db 6add4/Eb | Db 6/9/Eb

- ni - ac on the floor.
- ni - ac at your love.

And she's danc -

Gtr. 2: w/ Riff A, 1st 3 meas.

Cb maj7#11 | Db 7add4 | Gtr. 5: w/ Fill 6, 3rd time Ab 7add 6/9

- ing like she's nev - er danced be - fore.

Gtr. 1

w/ pick

6 7 8 9 | 9 12 10 11 | 6 4

To Coda

1.

(Cra - zy, cra - zy, cra - zy.)

2. On the

(6 4)

Gtr. 2

P.M.

2 1 2 1 | 2 1 2 1 | 2 1 2 1

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

Fill 5
Gtr. 5

8va

f

full 16 | 16 14 16 16 | full 14 16 14

T A B

Fill 6
Gtr. 5

f

full 14 (14)

T A B

2.

Interlude

Grs. 1 & 2 tacet

Gbadd4 | Db13 | Fm(add4) | Ebm7 | Db/Eb Ebm/F

* Gtr. 3

Rhy. Fig. 3 | End Rhy. Fig. 3

mf

** Gtr. 4

Riff B | End Riff B

mf

* Elec. kybd. arr. for gtr.
** Synth. bass arr. for gtr.

Gtr. 3: w/ Rhy. Fig. 3, 3 times
Gtr. 4: w/ Riff B, 3 times

Gbadd4 | Db13 | Fm(add4) | Ebm7 | Db/Eb Ebm/F

Oo, _____ oh. _____

Gbadd4 | Db13 | Fm(add4) | Ebm7 | Db/Eb Ebm/F

Voc. Fig. 1 | End Voc. Fig. 1

(La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Bkgd. Voc.: w/ Voc. Fig. 1

Gbadd4 | Db13 | Fm(add4) | Ebm7 | Db/Eb Ebm/F

Oah. _____

Gtr. 5 (dist.)

f
w/ delay

15

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

Cb/Eb | Ebm6 | Ebm7 | Ebm(maj7)

8va

full | full | full | full

Cb sus2 add#11 | Db/Cb | Cbadd9 | Ebm/Bb | Bb

8va | loco

1/4 | 1/2 | full

Cb/Eb | Ebm6 | Ebm7

Ebm(maj7) | Cb sus2 add#11 | Db/Cb | Cbadd9 | Ebm/Bb | Bb

D.S. al Coda

full | full | full

* snap note w/ middle finger

Coda

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., simile
Gtr. 2: w/ Riff A

Fade Out

Cmaj7#11 | Dbadd4 | Ebm9 | Dbadd4/Eb | Db6/9/Eb

Ma - ni - ac, ma - ni - ac at your love.
(Oo, oo, oo.)

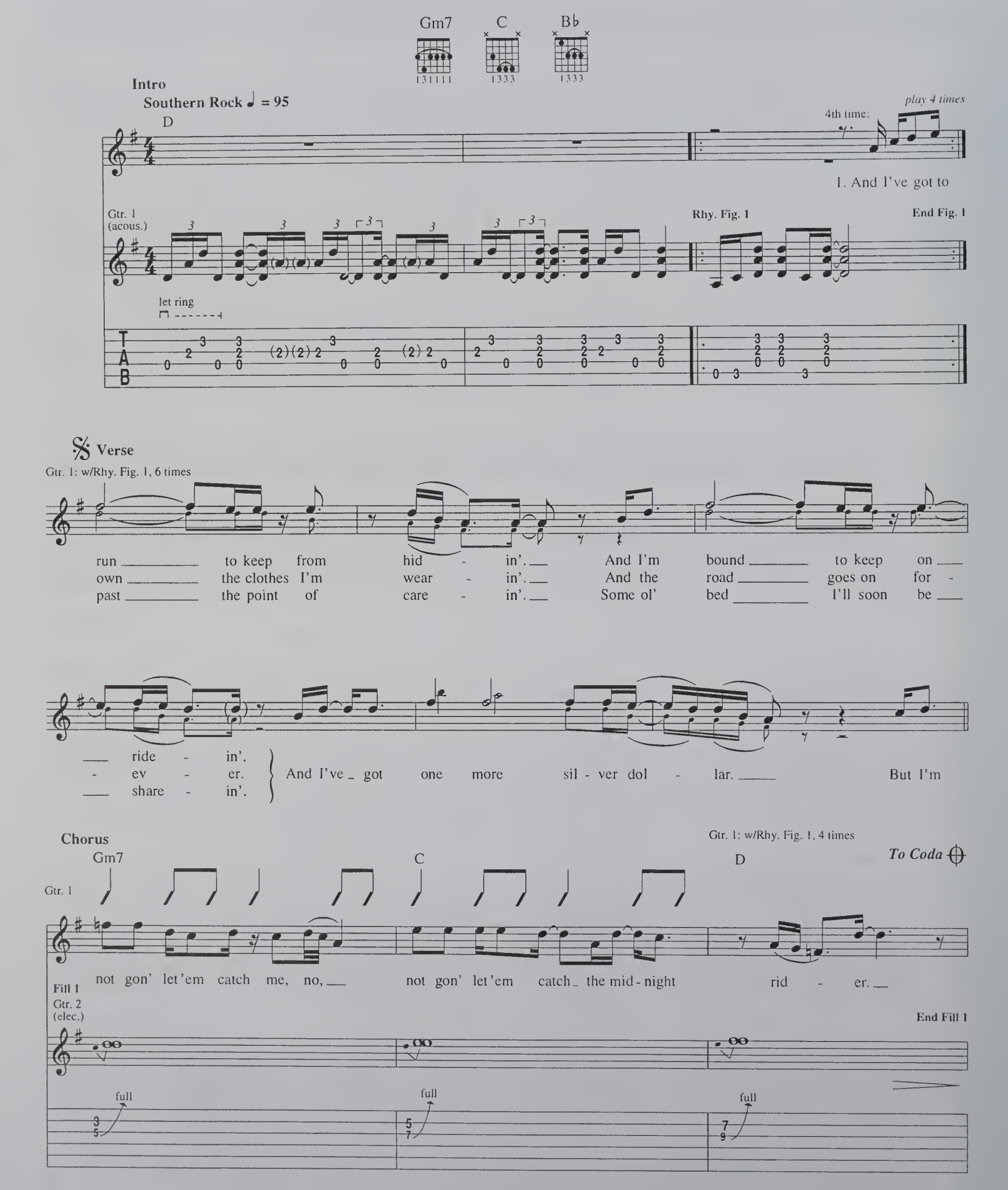
And she dances...

8va

full | 1/2 | 1/4

Midnight Rider

Words and Music by Gregg Allman and Robert Kim Payne



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1. 2.

2. And I don't

(hold bend)
full

Guitar Solo

Gtr. 1: w/Rhy. Fig. 1, 4 times

full full full

C

B♭

full full full full

C

B♭

w/slide

full full

Gtr. 1: w/Rhy. Fig. 1, 4 times
Gtr. 3 tacet

D.S. al Coda

D

3. And I'm gone

Coda

Gtr. 2: w/Fill 1

Gm7

Gtr. 1

Gtr. 1: w/Rhy. Fig. 1

No, I'm not gon' let 'em catch me, no, _____

C

Gtr. 1: w/Rhy. Fig. 1, 2 times

D

Repeat and Fade

not gon' let 'em catch _ the mid - night rid - er. __ No, I'm

Name

Words and Music by John Rzeznik

Tuning:
① = E ④ = E
② = E ⑤ = A
③ = A ⑥ = D

Intro
Moderately Fast Half-Time Feel ♩ = 148

A5 A5/G♯ Dsus2 F♯m7 A5/E

Gtr. 1 (acous.) **Rhy. Fig. 1**

mf
let ring throughout

Gtr. 2 (acous.)

mf
let ring throughout

D^6_9 Dmaj9 Dsus2 D^6_9 Dmaj9 D^6_9

End Rhy. Fig. 1

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Gtr. 1: w/ Rhy. Fig. 1

A5 A5/G♯ Dsus2 F♯m7 A5/E

Gtr. 3 (elec.)

mp

w/ "E-bow"

Gtr. 2 Rhy. Fig. 2

Gtr. 3 tacet

D^6_9 Dmaj7 Dsus2 D^6_9 Dmaj9 D^6_9

1. And

Gtr. 2 End Rhy. Fig. 2

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 2 times

A5 A5/G♯ Dsus2

e - ven though the mo - ment passed me by, I
scars are sou - ve - nirs you nev - er lose, the

F♯m7 A5/E D^6_9 Dmaj9 Dsus2 D^6_9 Dmaj9 D^6_9

still can't turn a - way. 'Cause
past is nev - er far. And

A5 A5/G♯ Dsus2

all the dreams you nev - er thought you'd lose got
did you lose your - self some - where out there, did you

F♯m7 A5/E D6/9 Dmaj9 Dsus2 D6/9 Dmaj9 D6/9

tossed a - long the way. And
get to be a star? And

Gtr. 2: w/ Rhy. Fig. 2, 1st 7 meas.
Gtr. 1: w/ Rhy. Fill 1

A5 A5/G♯ Dsus2

let - ters that you nev - er meant to send, get
don't it make you sad to know that life is

End Half-Time Feel

Gtr. 2: w/ Rhy. Fill 1, 1st time
Grs. 1 & 2: w/ Rhy. Fill 2, 2nd time

F♯m7 A5/E D6/9 Dmaj9 Dsus2 D6/9 Dmaj9 D6/9

lost or thrown a - way. And
more than who we are? We

Chorus

F♯m7 Esus4 Dsus2

now we're grown up or - phans that nev - er knew their names. We
grew up way too fast and now there's noth-in' to be - lieve.

Gtr. 1

Gtr. 2

Rhy. Fill 1
Gtr. 2

Rhy. Fill 2
Grs. 1 & 2

F♯m7 Esus4 A/E Dsus2 A/D Dsus2 A

don't be - long _ to no ___ one, that's _ a shame. But if
Re - runs all ___ be - come _ our his - to - ry. A

F♯m7 Esus4 A/E Dsus2

you could hide _ be - side ___ me ___ may - be for ___ a - while.
ti - red song _ keeps play - in' on ___ a ti - red ra - di - o. And

F♯m7 Esus4 Dsus2

I won't _ tell no ___ one ___ your ___ name. And I won't tell 'em your _

Half-Time Feel

A5 A5/G♯ Dsus2 F♯m7 A5/E

name.

I won't tell 'em your name _

D^6_9 Dmaj9 Dsus2 D^6_9 Dmaj9 D^6_9

2. And

Gtr. 2: w/ Rhy. Fig. 2, 1st 7 meas.
Gtr. 1: w/ Rhy. Fig. 1

A A5/G♯ Dsus2 F♯m7 A5/E

Mmm, mmm, mmm. I won't tell 'em your name _

Gtr. 2: w/ Rhy. Fill 1

End Half-Time Feel

D^6_9 Dmaj9 Dsus2 D^6_9 Dmaj9 D^6_9

Ow!

Guitar Solo

Gtr. 2

F♯m7 Esus4 Dsus2

f

let ring throughout

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 4 1/2 times, simile

Gtr. 3

F♯m7 Esus4 Gtr. 3 tacet Dsus2

w/ "E-bow"

mf

Gtr. 2

Gtr. 2

F♯m7 Esus4

Dsus2 F♯m7

Esus4 Dsus2 F♯m7

Gtr. 3 Esus4 Dsus2 F♯m7

w/ out "E-Bow"

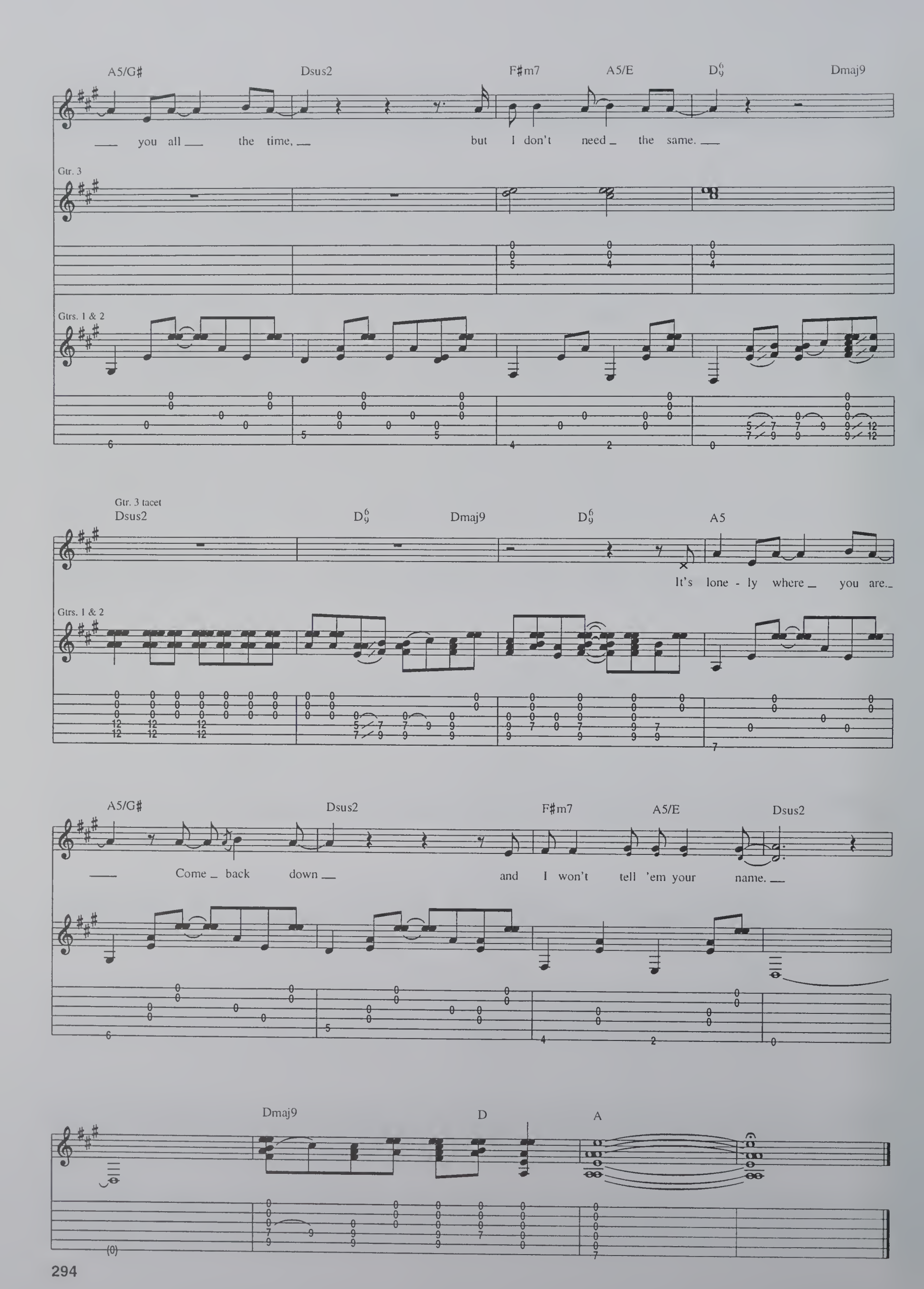
Gtr. 2

Gtr. 3 tacet Esus4 Dsus2 **Verse** **Half-Time Feel** A5

3. I think a - bout

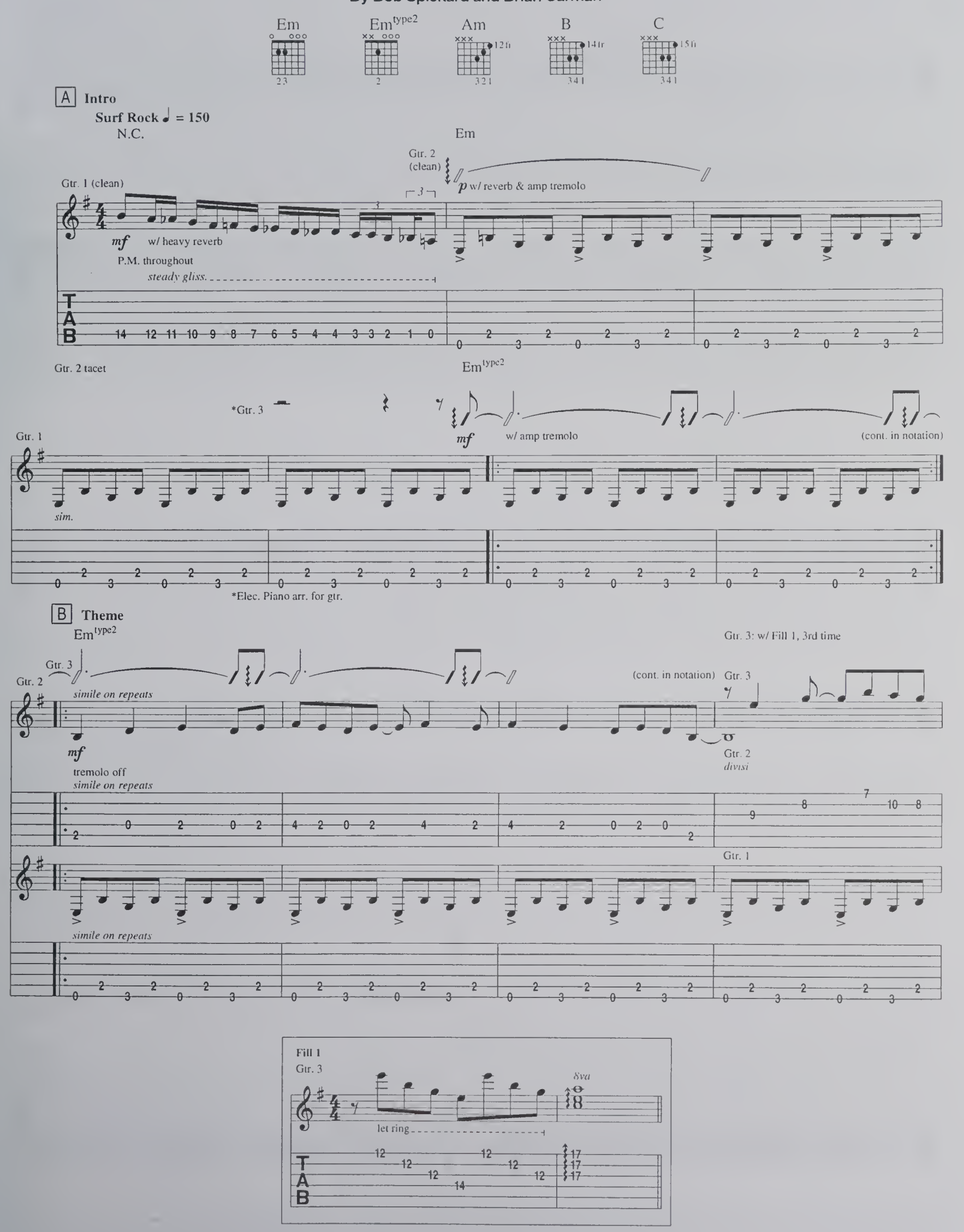
Gtr. 2

Gtr. 1


A5/G♯
Dsus2
F♯m7
A5/E
D6/9
Dmaj9
you all the time, but I don't need the same.
Gtr. 3
Gtrs. 1 & 2
Gtr. 3 tacet
Dsus2
D6/9
Dmaj9
D6/9
A5
It's lone - ly where you are.
Gtrs. 1 & 2
A5/G♯
Dsus2
F♯m7
A5/E
Dsus2
Come back down and I won't tell 'em your name.
Dmaj9
D
A

Pipeline

By Bob Spickard and Brian Carman



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Am Am

Gtr. 3

(cont. in notation)

Gtr. 2

Gtr. 3

(Gtr. 3 cont. in slash)

Gtr. 2
divisi

(Gtr. 3 cont. in slash)

Gtr. 1 Gtr. 1

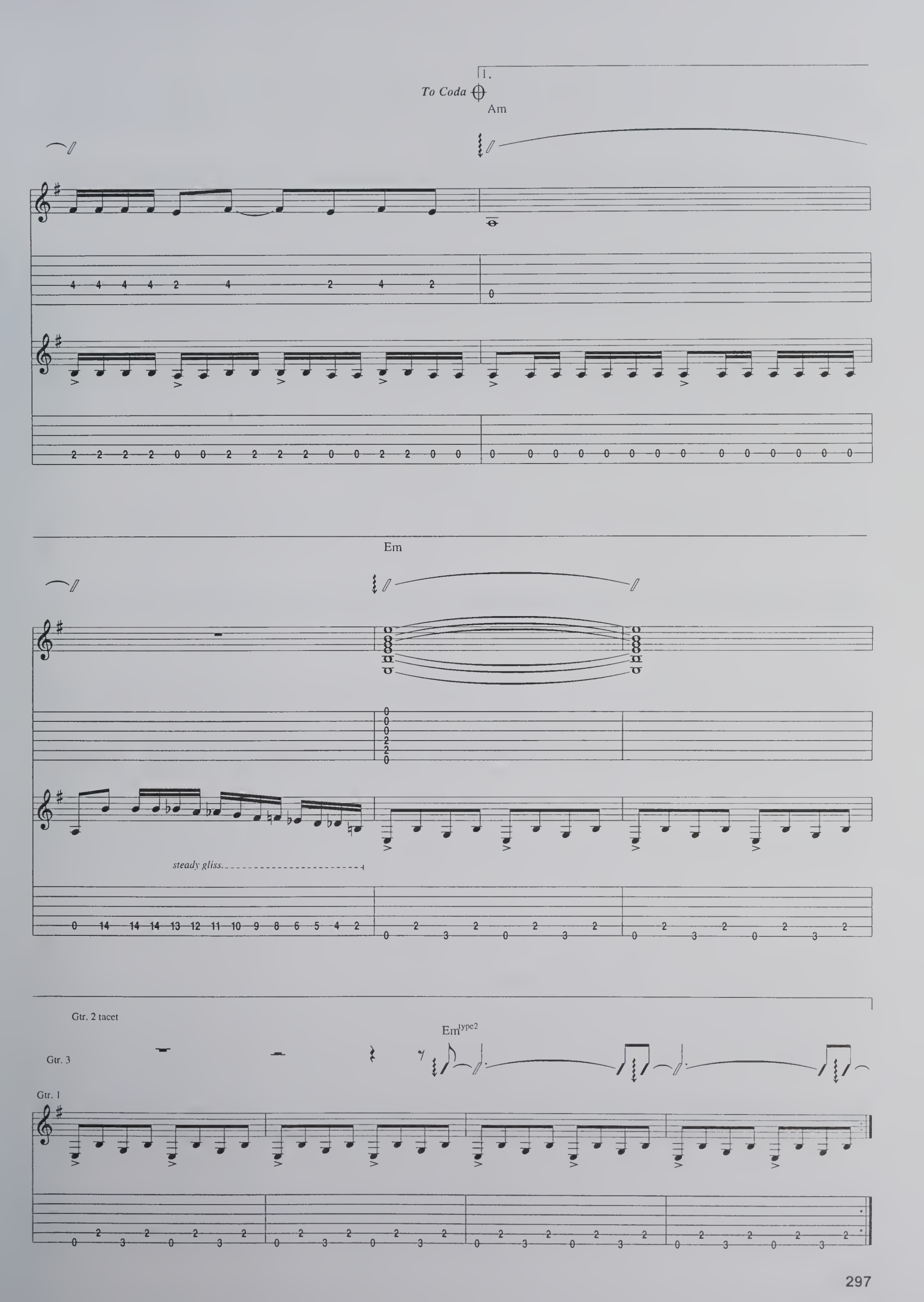
B C B

Gtr. 3

Gtr. 2

Gtr. 1

C B


1.
To Coda
Am
Em
steady gliss.
Gtr. 2 tacet
Em type2
Gtr. 3
Gtr. 1

2.

C Bridge

Gtr. 2 tacet

Am

G

Gtr. 3

mp

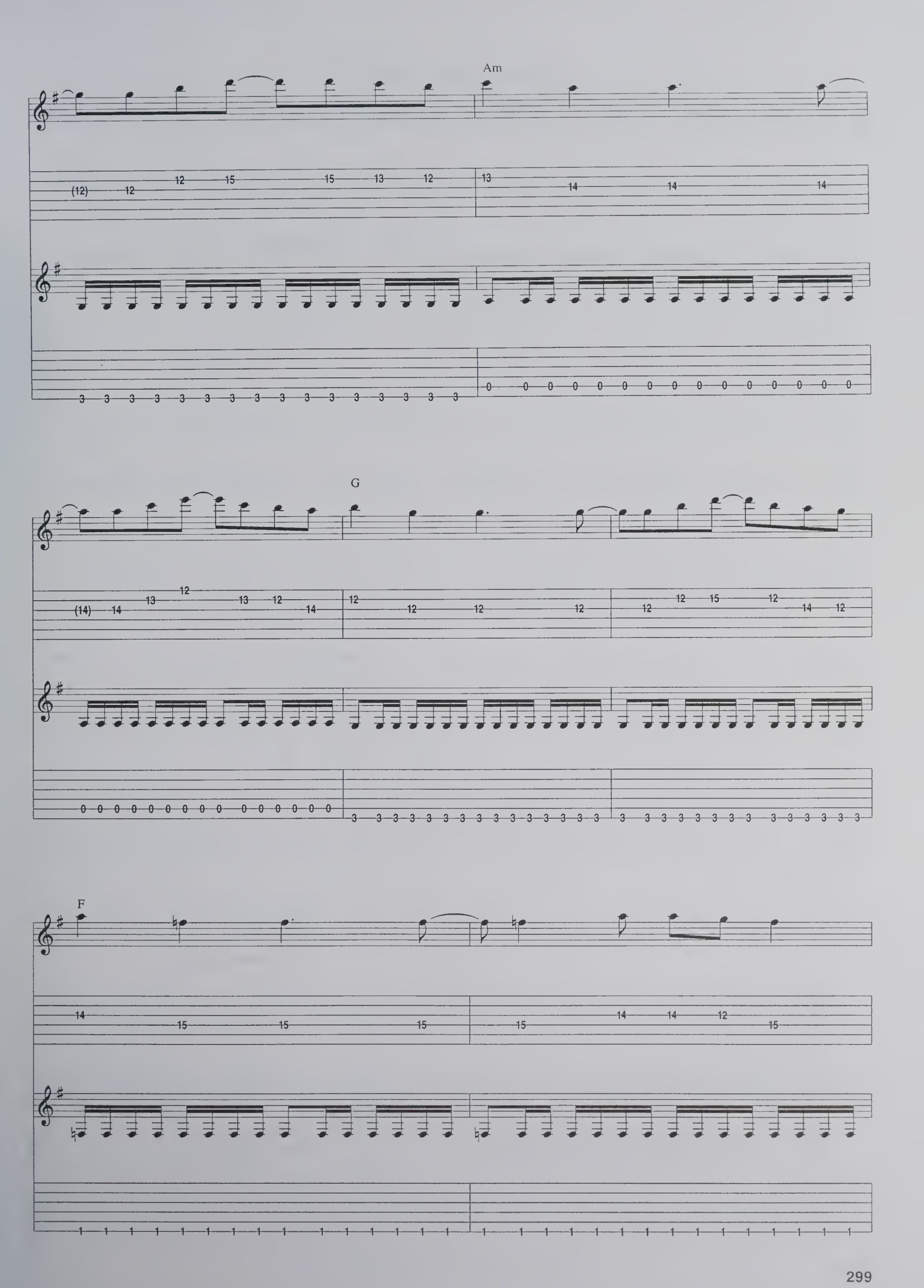
tremolo off

Gtr. 1

*Played ahead of the beat.

F

G


Am
(12) 12 12 15 15 13 12 13 14 14 14
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
G
(14) 14 13 12 13 12 14 12 12 12 12 12 12 15 12 14 12
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
F
14 15 15 15 15 14 14 12 15
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

Em

let ring

(cont. in slash)

steady gliss.

D Interlude

Gtr. 3

Gtr. 1

D.S. al Coda

Em type2

w/ amp tremolo

Coda

Am

B

19fr

Em type2

steady gliss.

steady gliss.

Pride and Joy

Written by Stevie Ray Vaughan

Tune Down 1/2 Step:

① =E♭ ④ =D♭

② =B♭ ⑤ =A♭

③ =G♭ ⑥ =E♭

Intro

Moderate Shuffle ♩ = 134

Gtr. 1

N.C.

f

w/ slight dist.

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

let ring

1/4 1/2 full

*E7

sim.

* Chord symbols represent overall harmony.

A7

E7

B7

A7

E7

1/4

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Verse

B7 E7

1. Well, you've heard a-bout lov-in' giv-in' sight to the blind. My ba-by's lov-in' 'cause the

mf

A7 E7

sun to shine. She's my sweet lit-tle thang. She's my pride 'n' joy.

f *mf*

1/4 1/4

B7 A7

She's my sweet lit-tle ba-by, I'm her lit-tle lov er

full even

mf

E B7 Verse E7

even

boy. 2. Well, I love my ba-by, my
love my ba-by, the

P.M. let ring V

f *mf*

heart and soul. Love like ours a won't never grow old. She's my
fin - est of wine, stick with a - her un - til the end of time. She's my

A7 E7

sweet a - lit - tle thang. She's my pride 'n' joy.

f *mf* P.M.

To Coda 2

B7 A7

She's my sweet lit - tle ba - by, I'm her lit - tle lov - er

even

full let ring *mf* *T T

* Thumb on 6

E7 B7 Verse E N.C.

even

boy. 3. Well, I love my ba - by,
love my ba - by,

f P.M. V *f*

E N.C.

long an' lean.
heart and soul.

full

E N.C.

You mess with her, you'll see a man get - tin' mean. She's my
Love like ours a - won't nev - er grow old. She's my

mf

A7

sweet lit - tle thang.

f

1/4

E7

She's my pride 'n' joy.

mf

f

To Coda 1

B7

She's my sweet lit - tle ba - by,

mf

full

A7

I'm her lit - tle lov - er

even

E

even

boy.

f

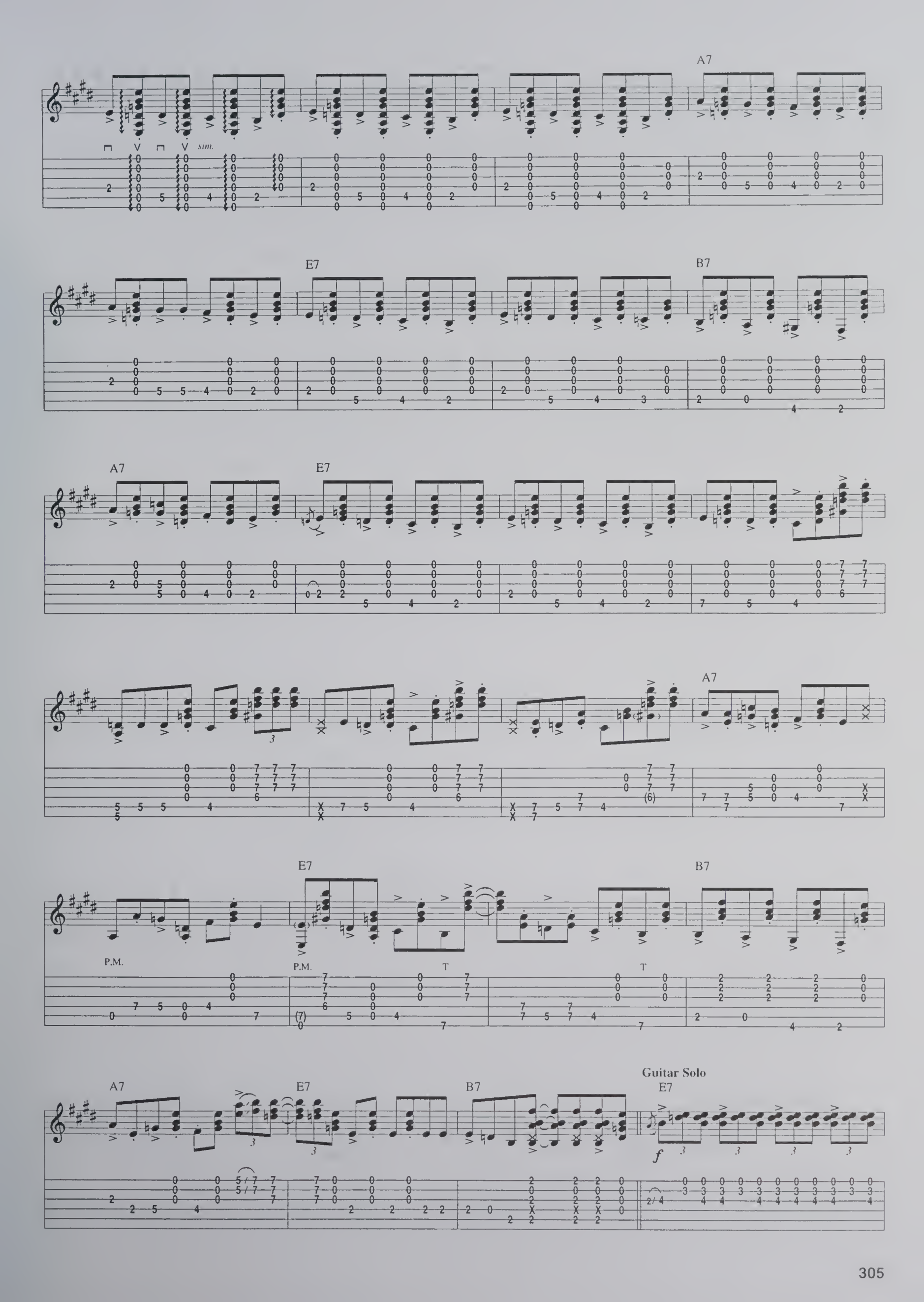
B7

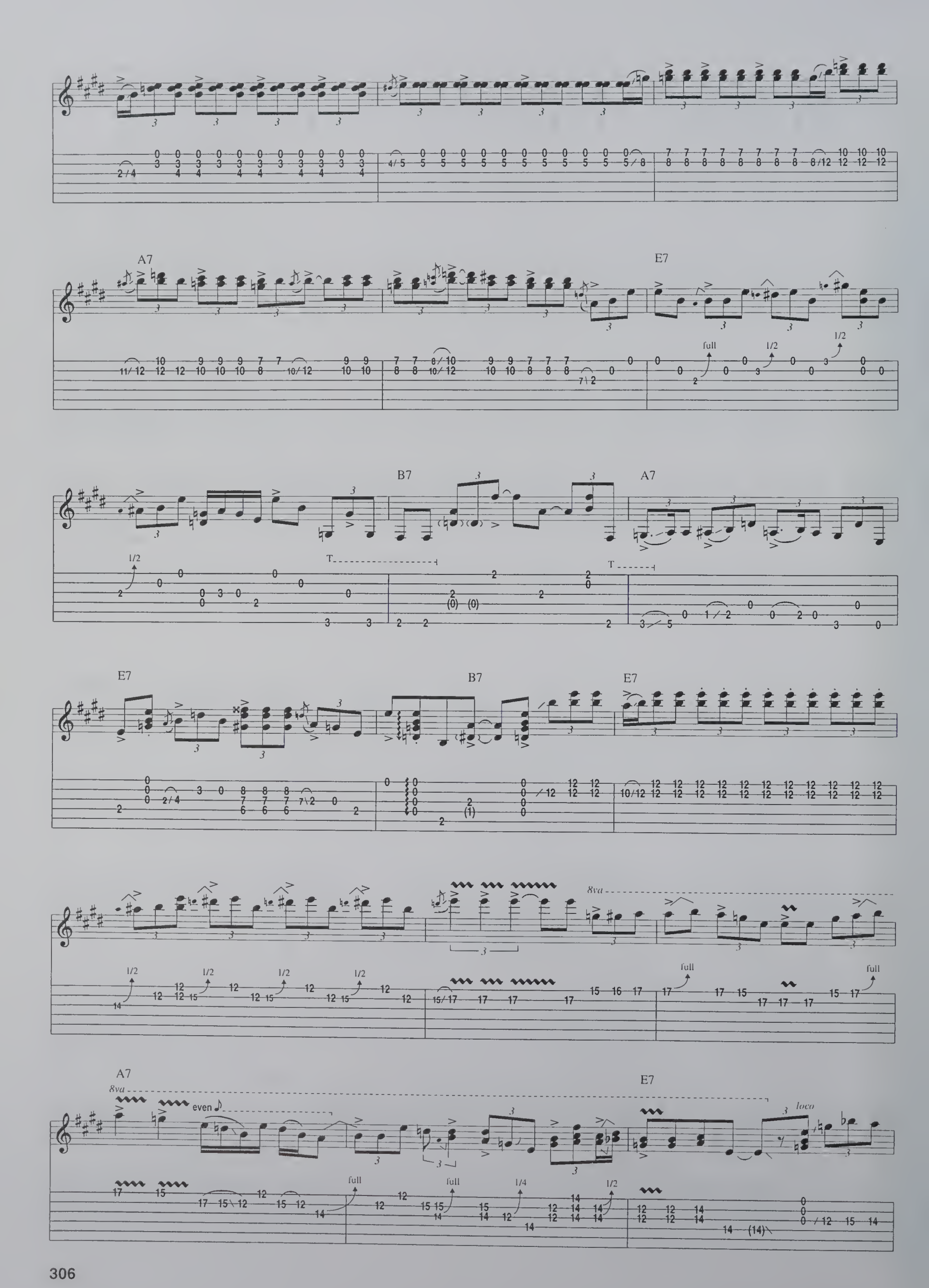
Spoken: Hit it, Reese!

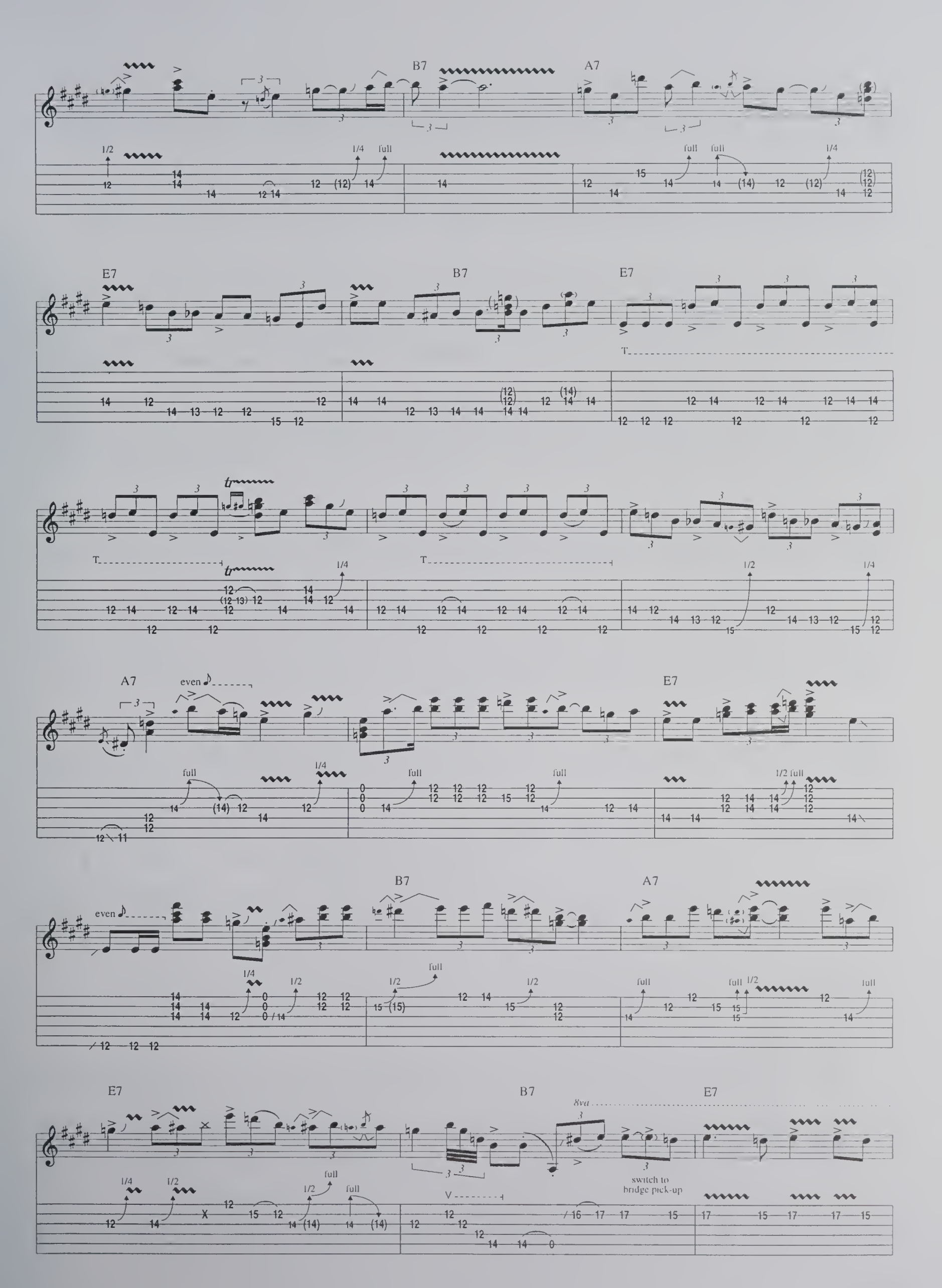
Piano Solo

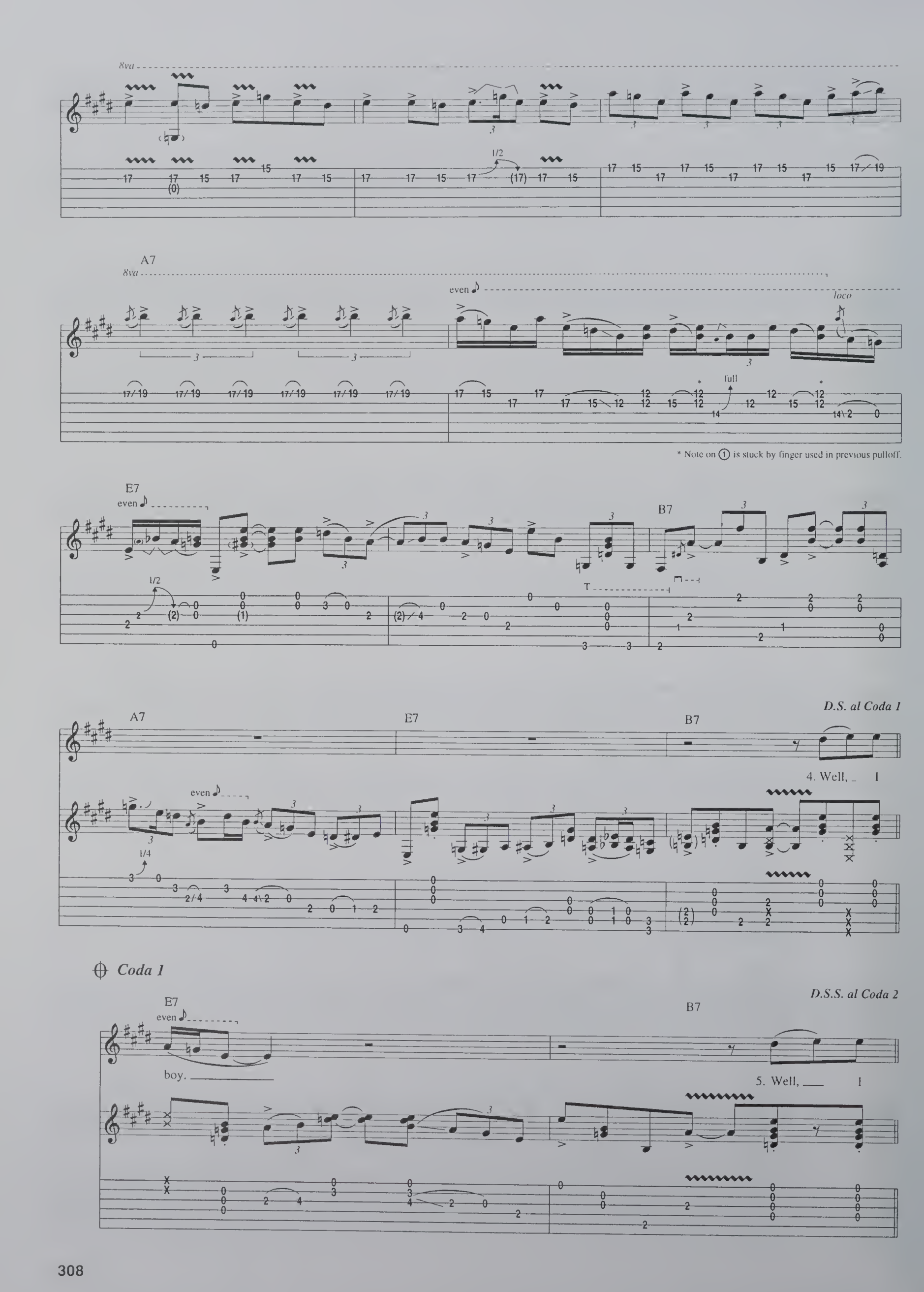
E7

mf


A7
sim.
E7
B7
A7
E7
A7
3
E7
P.M.
P.M.
T
T
B7
Guitar Solo
E7
f


A7
E7
full
1/2
B7
A7
T
E7
B7
E7
8va
A7
8va
even
E7
loco
full
1/4


B7
A7
E7
B7
E7
A7
E7
B7
A7
E7
B7
E7
even
full
1/2
1/4
tr
T
8va
switch to
bridge pick-up


8va
A7
8va
even
loco
full
* Note on 1 is struck by finger used in previous pulloff.
E7
even
1/2
B7
T
A7
E7
B7
D.S. al Coda 1
even
1/4
4. Well, _ I
Coda 1
E7
even
boy. _____
B7
D.S.S. al Coda 2
5. Well, ___ I

Coda 2

A7 E7 B7

her lit - tle lov - er boy.

P.M. P.M. *f* let ring

Outro

E7

f let ring 1/4

A7 E7

1/4 1/4 1/4 1/4 rake full full

B7 A7

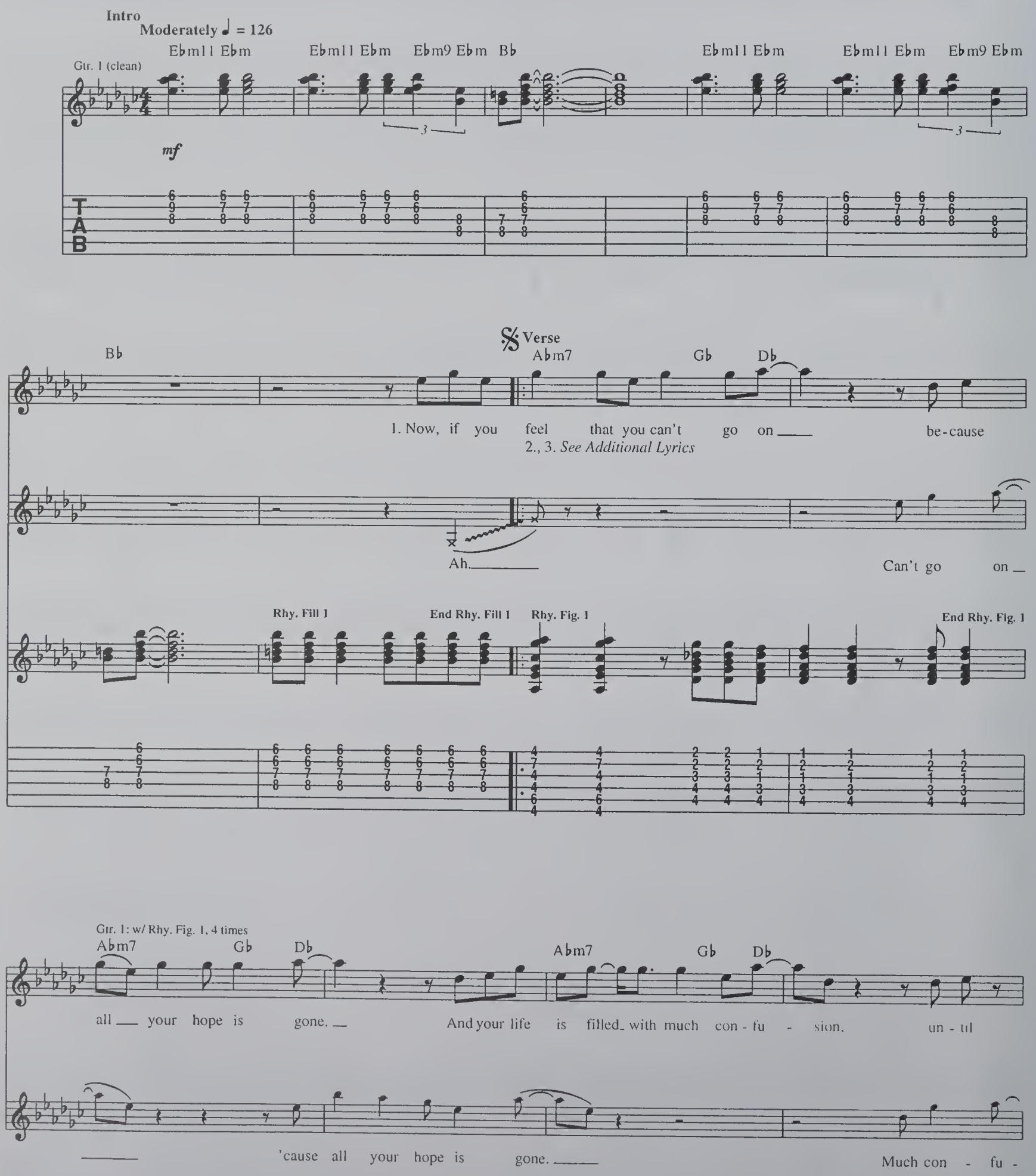
rake full T

E N.C. D♯m7 Em7

1/4 1/2 full on cue

Reach Out, I'll Be There

Words and Music by Brian Holland, Lamont Dozier and Edward Holland



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Abm7 Gb Db Abm7 Gb Db

hap-pi-ness is just an il-lu-sion, and your world a-round is crum-bl-ing down. Dar-ling.

-sion, hap-pi-ness is just an il-lu-sion.

*Gb/Bb Gb *Bb7/D F°7 N.C.

Hel-lo girl, reach on out for me. Reach out for me. Ha!

Reach out. Reach out.

Gtr. 1

simile on repeats

* Bass plays Bb * Bass plays D

Chorus

Bb *Eb/Bb Ebm11 Ebm Ebm9 Ebm Bb

I'll be there with a love that will shel-ter you.

I'll be there with a love that will shel-ter you.

Rhy. Fig. 2 End Rhy. Fig. 2

* Bass plays Bb

To Coda

Gtr. 1: w/ Rhy. Fig. 2

Eb/Bb Ebm11 Ebm Ebm9 Ebm

I'll be there ___ with a love ___ that will see you through. _

I'll be there ___ with a love that will see you

1. Gtr. 1: w/ Rhy. Fill 1 | 2. Gtr. 1: w/ Rhy. Fill 1

Bb

___ 2. When you feel ___

through. ___ Ah! ___

Gtr. 1: w/ Rhy. Fig. 2, 2 times

Eb/Bb Ebm11 Ebm Ebm9 Ebm Bb

I'll be there ___ to al - ways see you through. ___

D.S. al Coda

Eb/Bb Ebm11 Ebm Ebm9 Ebm Bb

I'll be there ___ to love and com - fort you. ___ 3. I can

Coda

Begin Fade *Fade Out*

Ebm11 Ebm Ebm9 Ebm Bb

___ you can al - ways ___ de - pend on me. ___

___ you can al - ways de - pend on me. ___

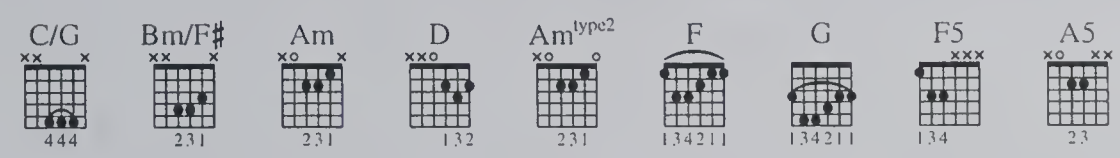
Additional Lyrics

2. When you feel lost and about to give up,
'Cause your best just ain't good enough.
And you feel the world has grown cold,
And you're drifting all on your own.
And you need a hand to hold.
Darlin', hello girl, reach out for me.
Reach out for me.
I'll be there to love and comfort you.
And I'll be there to cherish and care for you...

3. I can the way you hang your head,
You're without love now, now you're afraid.
And through your tears you'll look around,
But there's no peace of mind to be found.
I know what you're thinkin': You're a loner, no love of your own.
But darling, come on girl, reach out for me.
Reach out. Just look over your shoulder.
I'll be there to give you all the love you need.
And I'll be there, you can always depend on me.

Ridin' the Storm Out

Words and Music by Gary Richrath



Intro
Moderately Fast Rock ♩ = 142

N.C. *Am

(synth.) 25 sec.

Last song, peo - ple.

Gtr. 1 (dist.)

f

TAB

Gtr. 2 (slight dist.)

mf

TAB

*Chord symbols reflect basic tonality.

Bm C Bm Am Bm C Bm Am

P.M. P.M. P.M. P.M. P.M. P.M.

Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M

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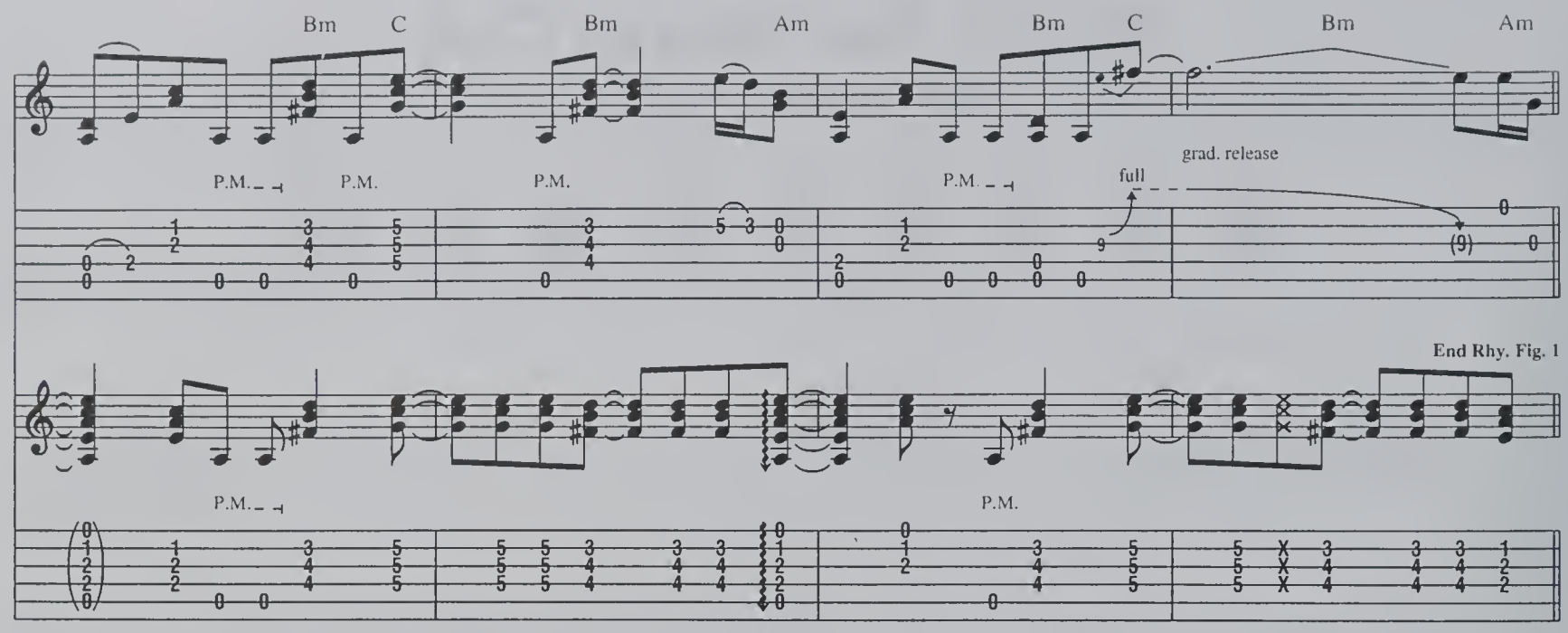
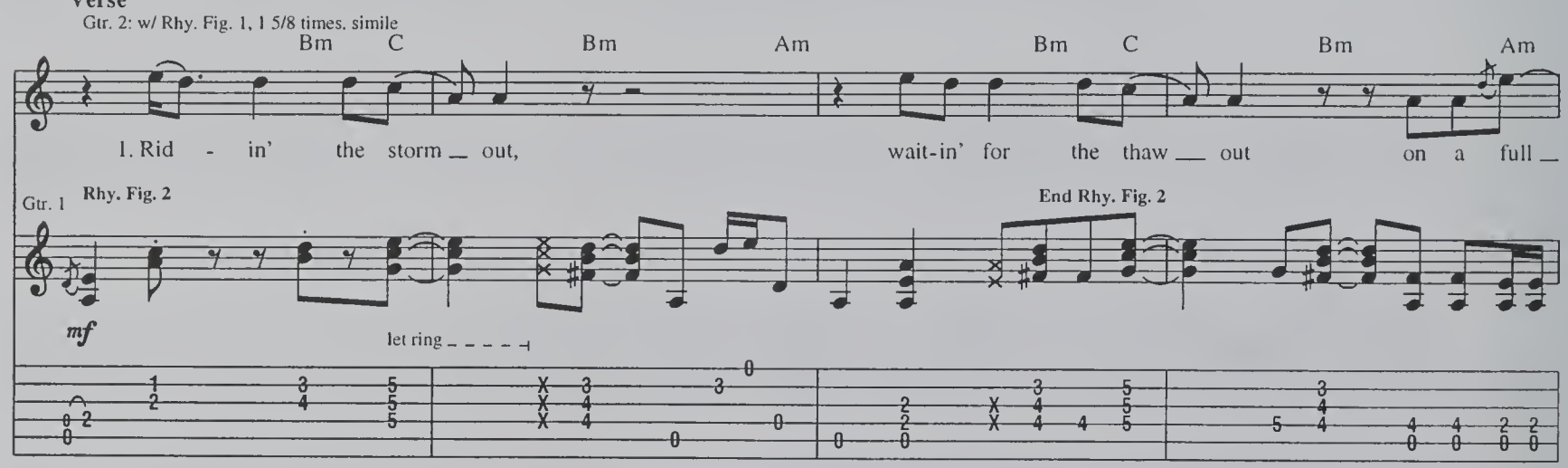
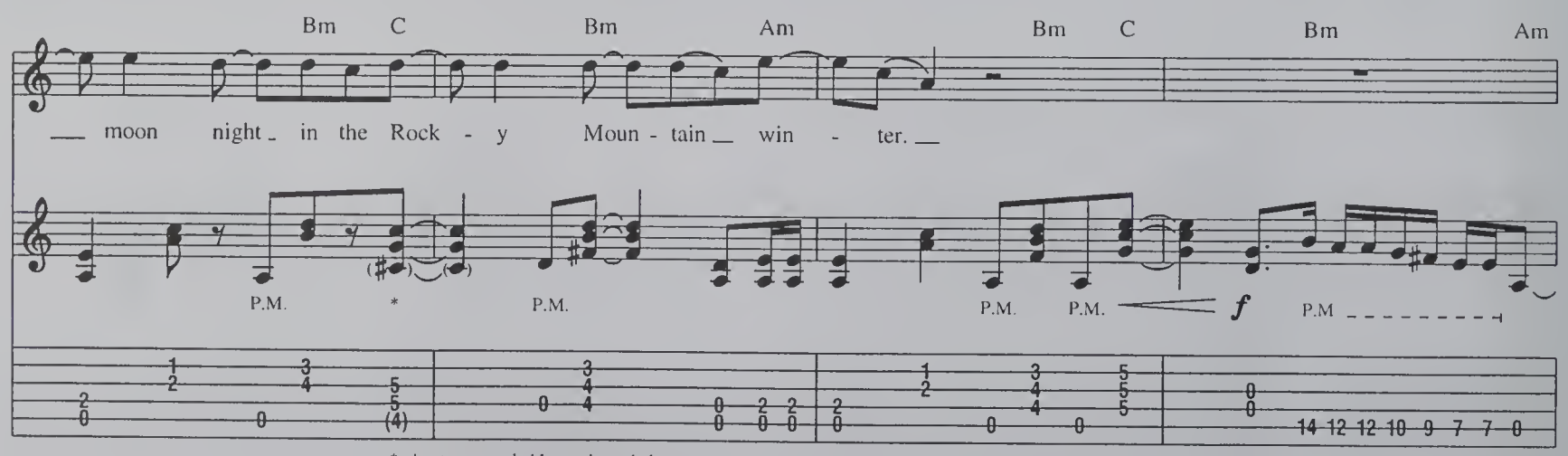


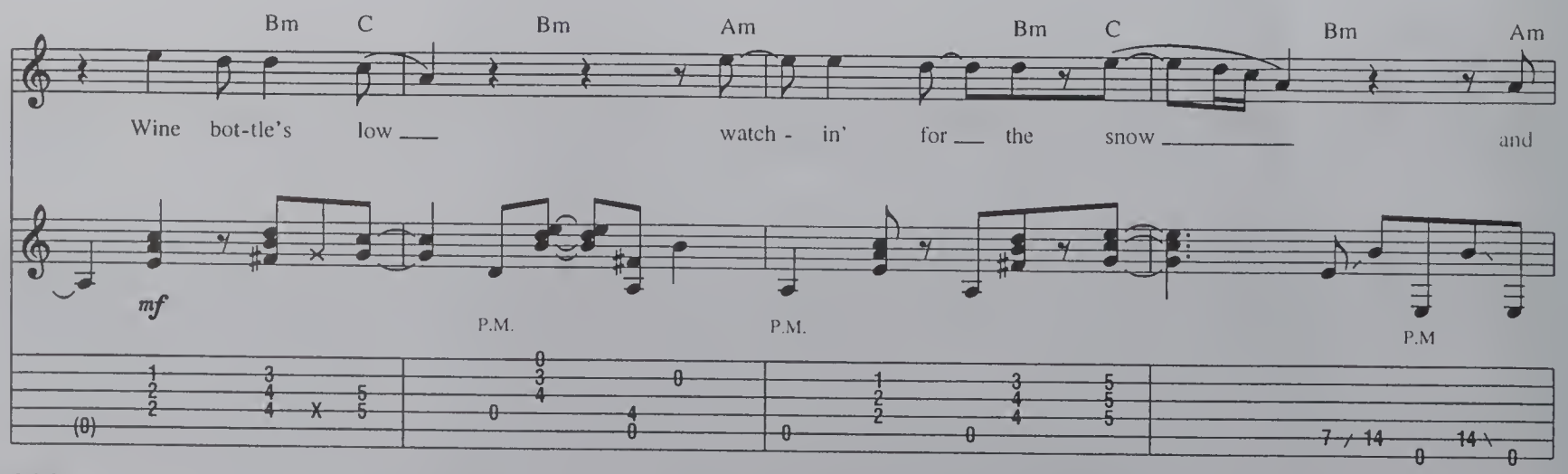
Verse

Gtr. 2: w/ Rhy. Fig. 1, 1 5/8 times, simile





* ghost note probably not intended



Bm C C/G Bm/F♯ Am

Rhy. Fig. 3 — End Rhy. Fig. 3

Gtr. 2

think-in' a - bout what I've been mis-sin' in the cit - y. And I'm

P.M. P.M. P.M. let ring P.M.

Pre-Chorus

D A (5) open D Am(type 2) E (6) open G (6) 3fr

Rhy. Fig. 4 — End Rhy. Fig. 4

(cont. in notation)

not mis-sin' a thing, watch-ing the full moon cross - ing the range.

f *steady gliss.*

Chorus

F G Am G5 F5 F G Am G5 F5

Rid - in' the storm out. Rid - in' the storm out.

*Gtrs. 1 & 2 — Rhy. Fig. 5

* composite arrangement

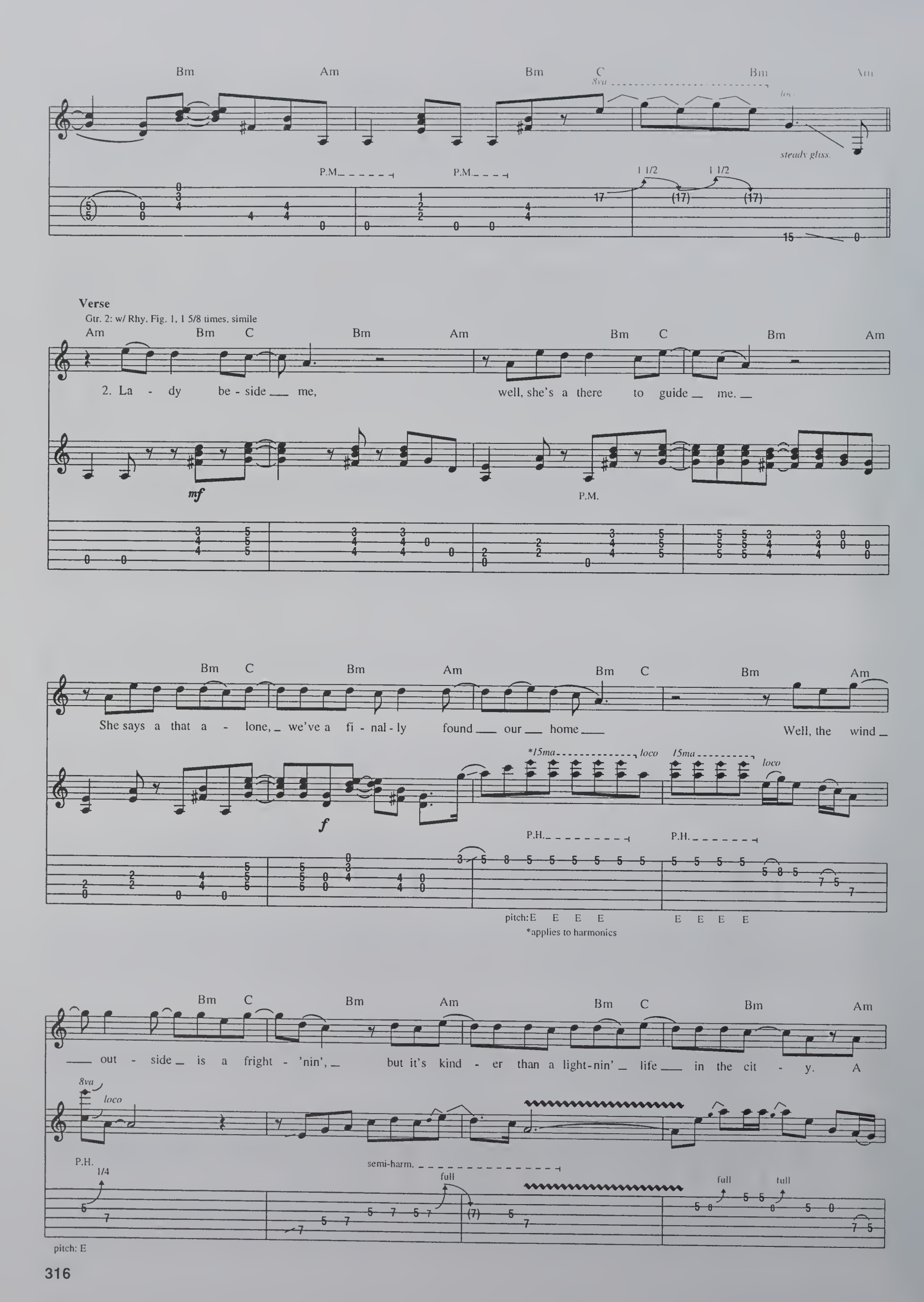
Gtr. 2: w/ Rhy. Fig. 1, last 4 meas., simile

F G Am G5 F5 F G Am Bm C

Rid - in' the storm out. Rid - in' the storm out.

End Rhy. Fig. 5

Gtr. 1


Bm Am Bm C Bm Am
8va
loco
steady gliss.
P.M.
P.M.
1 1/2
1 1/2
Verse
Gtr. 2: w/ Rhy. Fig. 1, 1 5/8 times, simile
Am Bm C Bm Am Bm C Bm Am
2. La - dy be - side me, well, she's a there to guide me.
mf
P.M.
Bm C Bm Am Bm C Bm Am
She says a that a - lone, we've a fi - nal - ly found our home Well, the wind
*15ma
loco
15ma
loco
f
P.H.
P.H.
pitch: E E E E E E E E
*applies to harmonics
Bm C Bm Am Bm C Bm Am
out - side is a fright - 'nin', but it's kind - er than a light-nin' life in the cit - y. A
8va
loco
P.H.
1/4
semi-harm.
full
full
full
pitch: E

Gtr. 2: w/ Rhy. Fig. 3, simile

Bm C C/G Bm/F♯ Am

hard life to live, but it gives back a what you give.

mf

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 4, simile

N.C. D N.C. D Am

And I'm not mis-sin' a thing, watch-ing the full moon cross-

Chorus

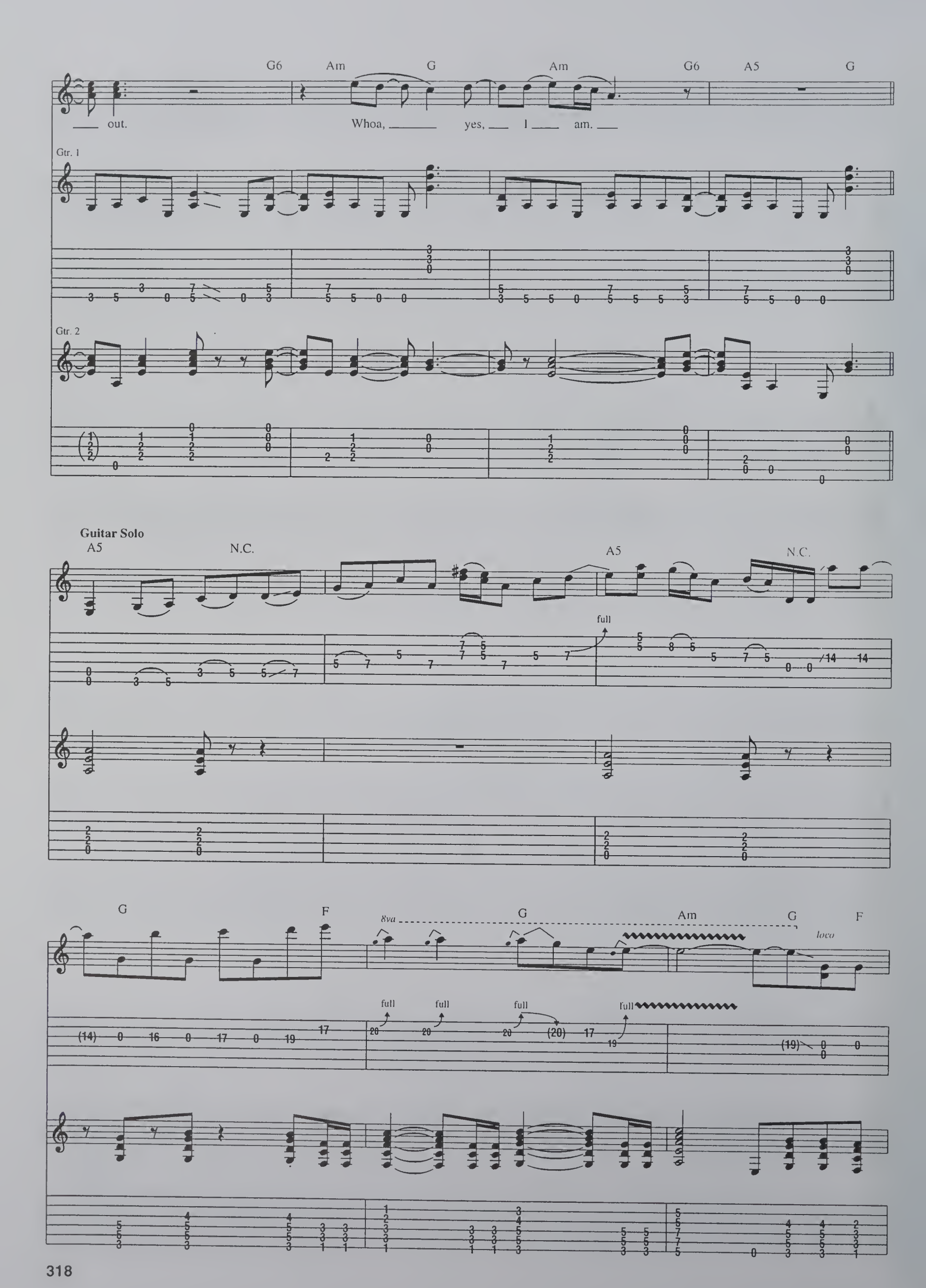
Gtr. 2: w/ Rhy. Fig. 5, simile

F G Am G5 F5 F G Am

- ing the range. Rid - in' the storm out. Rid - in' the storm

G5 F5 G Am G5 F5 Am

out. Rid - in' the storm out. Rid - in' the storm


G6
Am
G
Am
G6
A5
G
out.
Whoa,
yes,
I
am.
Gtr. 1
Gtr. 2
Guitar Solo
A5
N.C.
A5
N.C.
full
G
F
8va
G
Am
G
F
loco
full
full
full
full

G Am G F G

8va

full full full

Am G F G A5

8va

steady gliss.

full

Gtr. 2: w/ Rhy. Fig. 1, 1st 4 meas., simile

Bm C Bm Am Bm C Bm Am

8va

Gtr. 1

loco

1 1/2 1 1/2 1 1/2 full

Verse

Gtr. 1: w/ Rhy. Fig. 2, simile

Gtr. 2: w/ Rhy. Fig. 1, 1 5/8 times, simile

Am Bm C Bm Am Bm C

3. Rid - in' the storm out. I'm a - wait - in' for the thaw

Bm Am Bm C Bm Am

out on a full moon night in the Rock - y Moun-tain kind a win -

Gtr. 1

mf *f*

Bm C Bm Am Bm C

- ter. Oh, yeah. Wine bot - tle's low.

8va

full

Bm Am Bm C Bm Am

I'm a watch - in' for the snow. I'm

8va loco 8va loco

1 1/2 full full full 2 full full

Gtr. 2: w/ Rhy. Fig. 3, simile

Bm C C/G Bm/F♯ Am N.C.

think-in' a - bout what I've been a - mis - sin' in the cit - y. Oh, ho, ho, well, I'm

mf P.M.

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 4, simile

D N.C. D Am

not mis-sin' a thing. I'm a watch - in' the full moon cross - in' the range.

8va loco

Harm.

Chorus

Gtr. 2: w/ Rhy. Fig. 5, 1st 6 meas., simile

F G Am G5 F5 F G Am G5 F5

Rid - in' the storm _ out. Rid - in' the storm _ out.

Half-Time Feel

F G Am G5 F5 F G E F5

6 open

Gtr. 2

Rid - in' the storm ___ out. Rid - in', ___

let ring

End Half-Time Feel

F F5 G F5 F G

rid - in', _____ rid - in' the storm _

A5 Am

out. Oh, no. Oh, no. Oh, oh, oh, oh, oh.

P.M.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 4 times, simile

Gtr. 1

Am Bm C Bm Am Bm C Bm Am

Bm C Bm Am 8va Bm C Bm Am

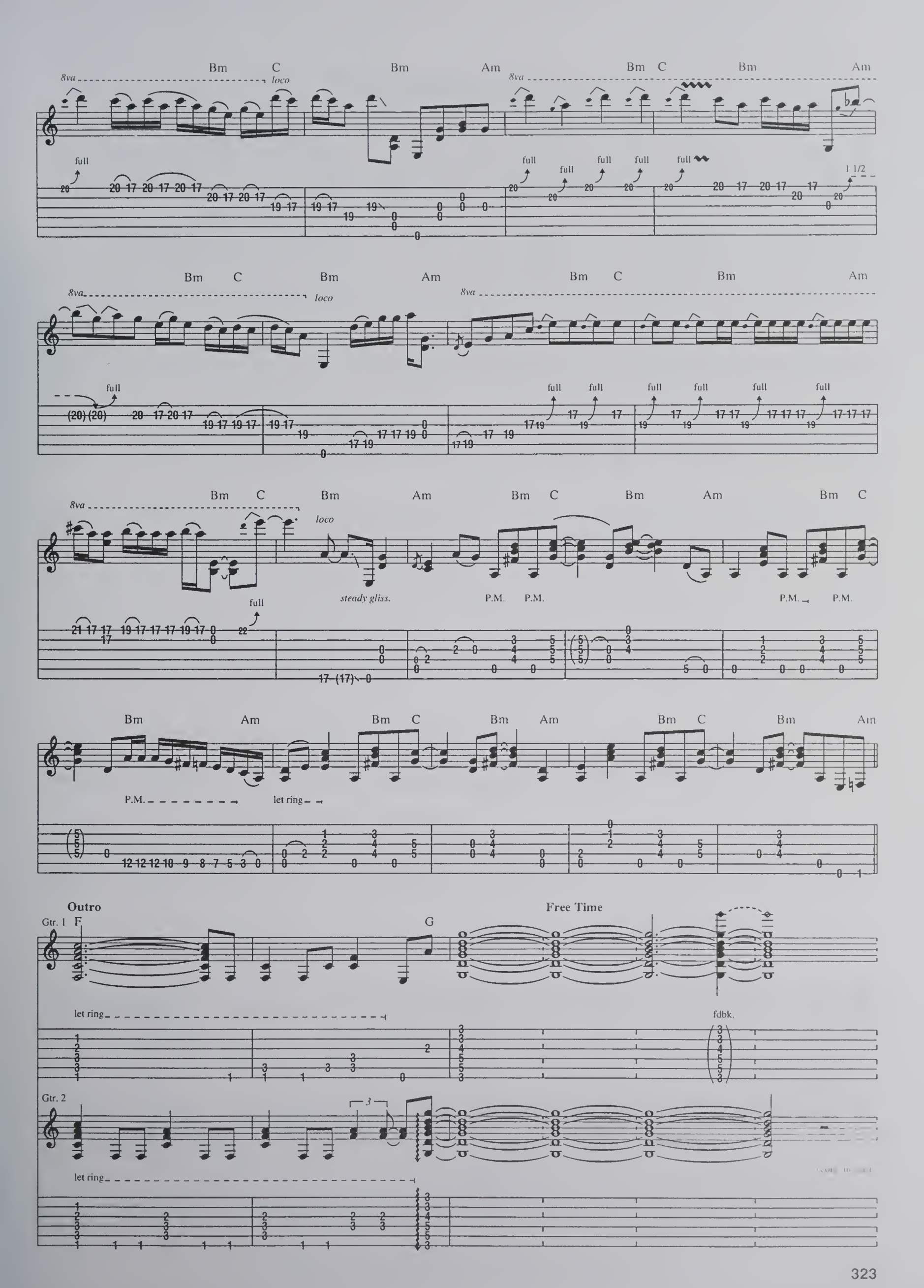
1/2

8va Bm C Bm Am Bm C

full

8va Bm Am Bm C Bm Am

full full full full full full full


Bm C Bm Am
8va
loco
full
1 1/2
Bm C Bm Am
steady gliss.
P.M.
let ring
Outro
Gtr. 1
F
G
Free Time
fdbk.
Gtr. 2

Am type 2

Gtr. 2: w/ Rhy. Fig. 6, 4 times, simile

Rhy. Fig. 6

End Rhy. Fig. 6

Gtr. 2

Gtr. 1

let ring

full

Lord, ya' know I'm rid - in'. Lord, ya'

8va

loco

full full full

know I'm ride. Lord, ya' know I'm rid -

full full

1/4

Am type 2

Gtr. 2

in' the storm out. Hey, uh.

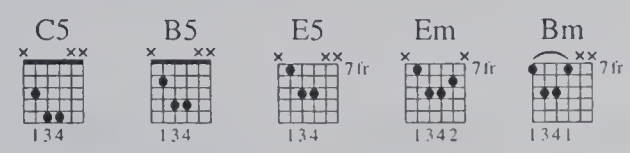
Gtr. 1

5:4

steady gliss.

Rock Bottom

Words and Music by Philip John Mogg and Michael Schenker



Intro

Moderately Fast ♩ = 156

Gtrs. 1 & 2 (dist.)

N.C.(Em)

f

Riff A

play 3 times

End Riff A

Verse

Gtrs. 1 & 2: w/ Riff A, 3 1/2 times

N.C.(Em)

1., 3. Sev - en - teen are na - ture's queer, know what I mean.
2. Shad - ow earth is clos - in' in a - bove the lapse in your stream.

Twen - ty - one a lone one, you can see the num - bers run.
Lu - cif - er goes walk - in', down for you to meet.

Now you look so peace - ful ly - in' there a - sleep
Min - utes pass so slow - ly by the hands on your

with the wings of God a - bove you,
clock. Heav - en don't, just don't know where when

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Chorus

N.C.(Em) D5 E5

be - fore the spir - its meet. ___
you can knock. ___

Rock bot - tom.

Gtrs. 1 & 2

Rhy. Fig. 1

D5 E5 D5 E5 C5 B5 A5 D5

rock bot - tom, rock bot - tom.

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

N.C.(Em)D5 E5 D5 E5 D5 E5 C5 B5 A5 D5

To Coda ⊕

Rock bot - tom, rock bot - tom, rock bot - tom.

𝄋 **Interlude**

Gtrs. 1 & 2 N.C.(Em)

1.

2.

Gtr. 1 tacet

Gtr. 2

mf

P.M.

Bridge

C5 B5 E5 G5 C5

With all dark - ness clos - in' in, will the light

Gtr. 2 **Rhy. Fig. 2**

(cont. in slash)

B5 E5

Gtr. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 1, 3 1/2 times, simile

C5 B5

re - veal your soul? Just one sweet kiss on your

Gtr. 1

full full

E5 G5 C5 B5

clay cold lips un - lock sleep you'll nev er know.

E5 C5 B5

Where do we go?

Gtr. 1

full full full full

Gtr. 1 tacet

E5 G5 C5 B5

Where do we go? Where do we go from

Guitar Solo

E5 D5 E5 D5

Gtr. 2

here?

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 2, 13 times, simile

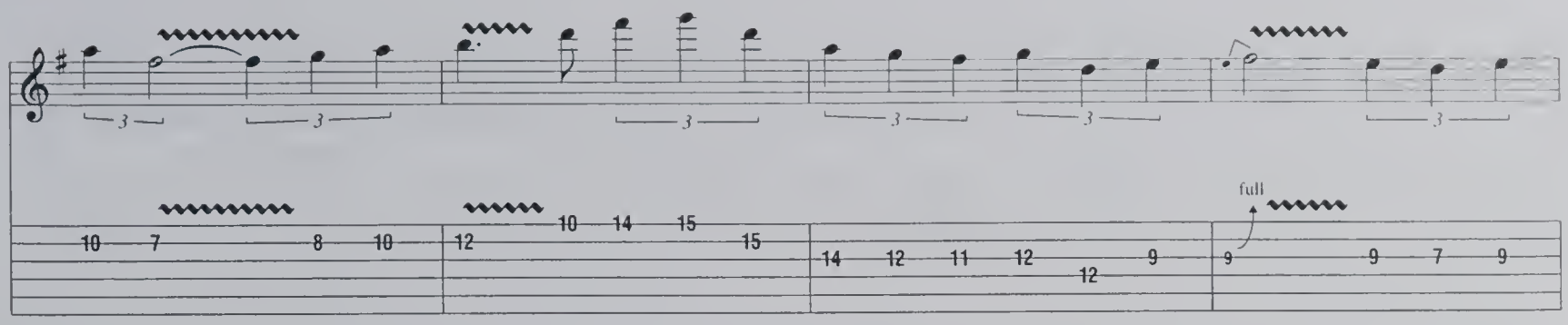
Em

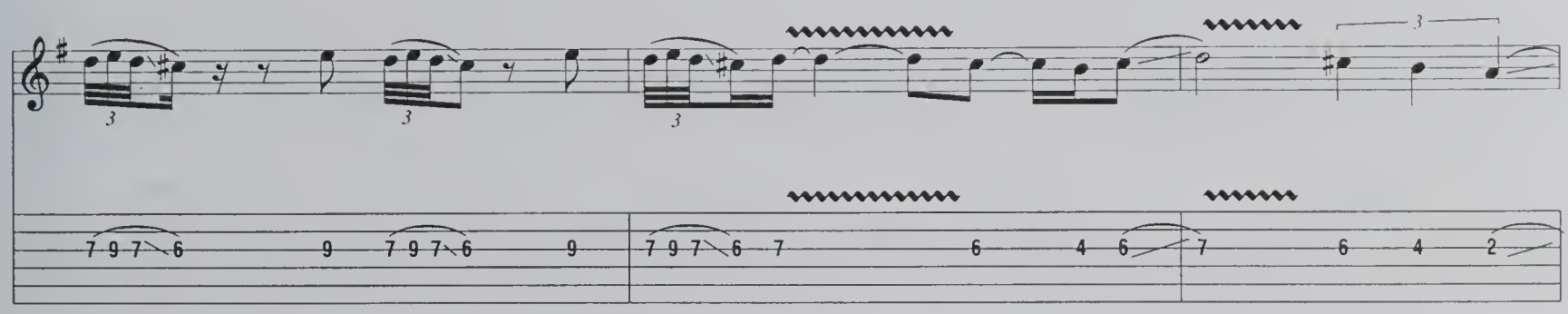
Rhy. Fig. 2 End Rhy. Fig. 2

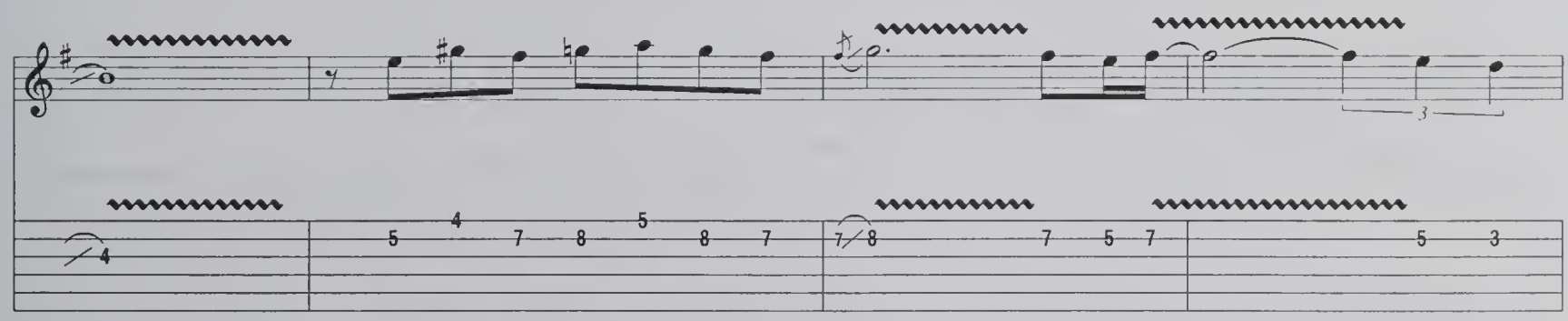
* *mf* *f* *mf* *f* *mf* *f* *mf*

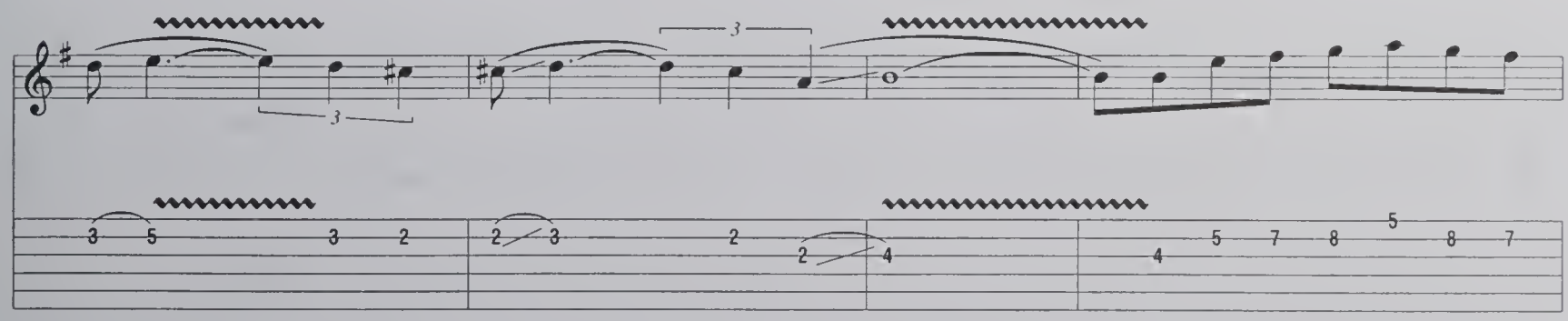
* vol. swells

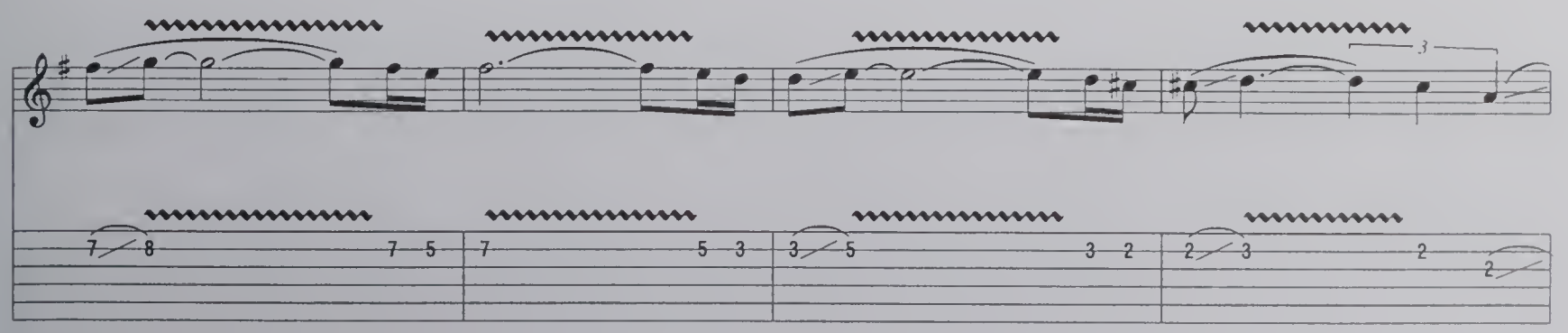
f

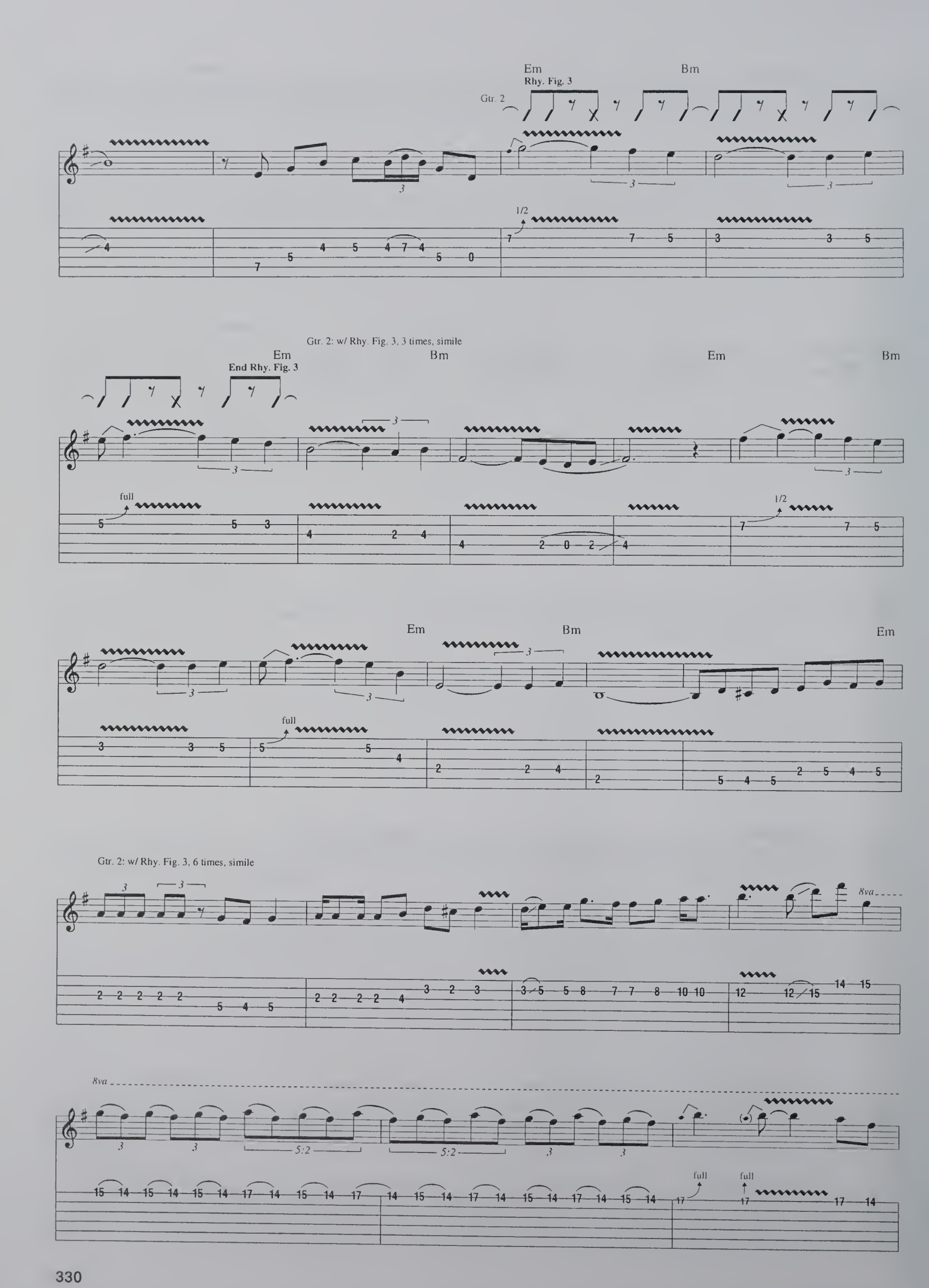

full

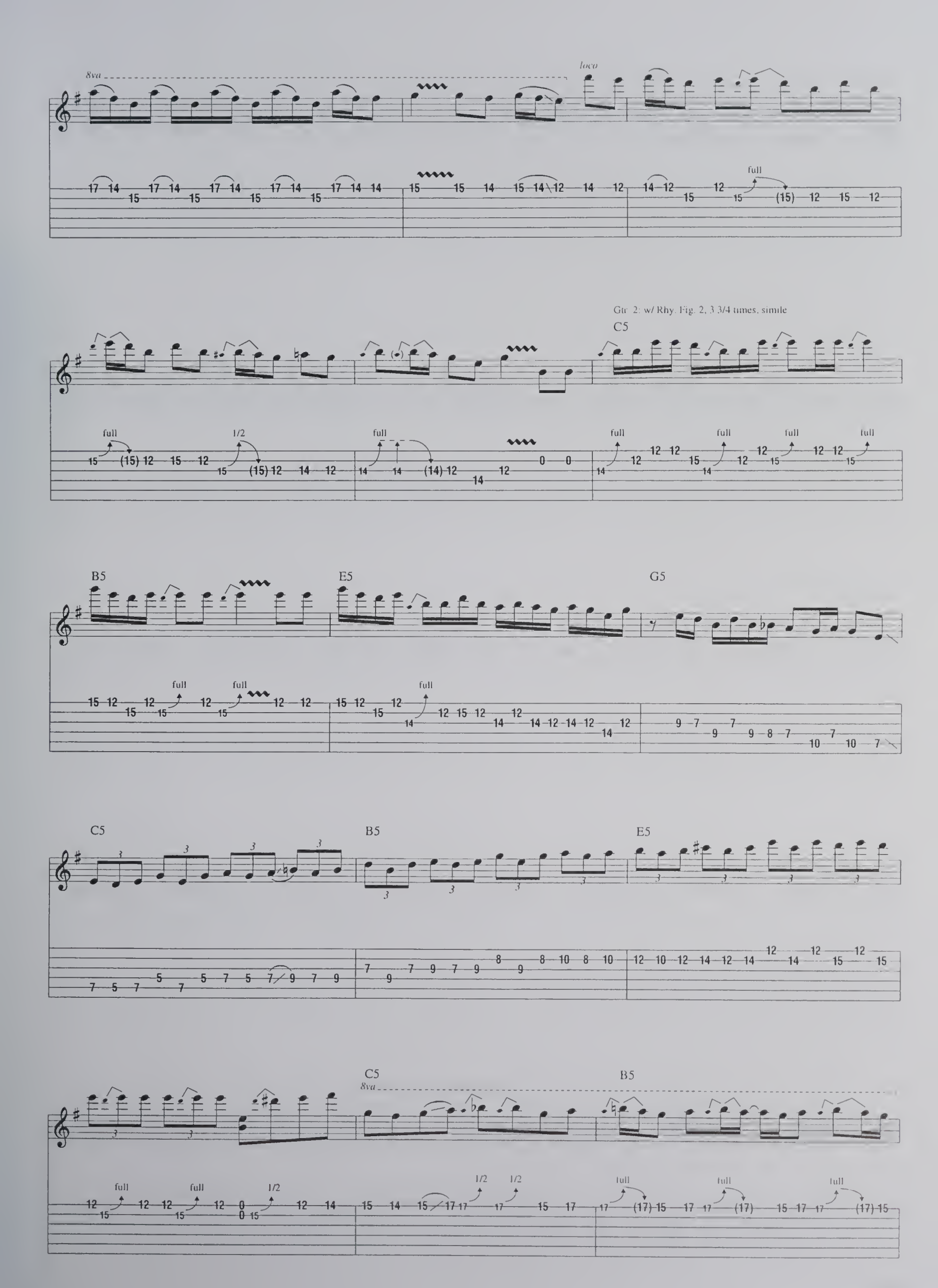


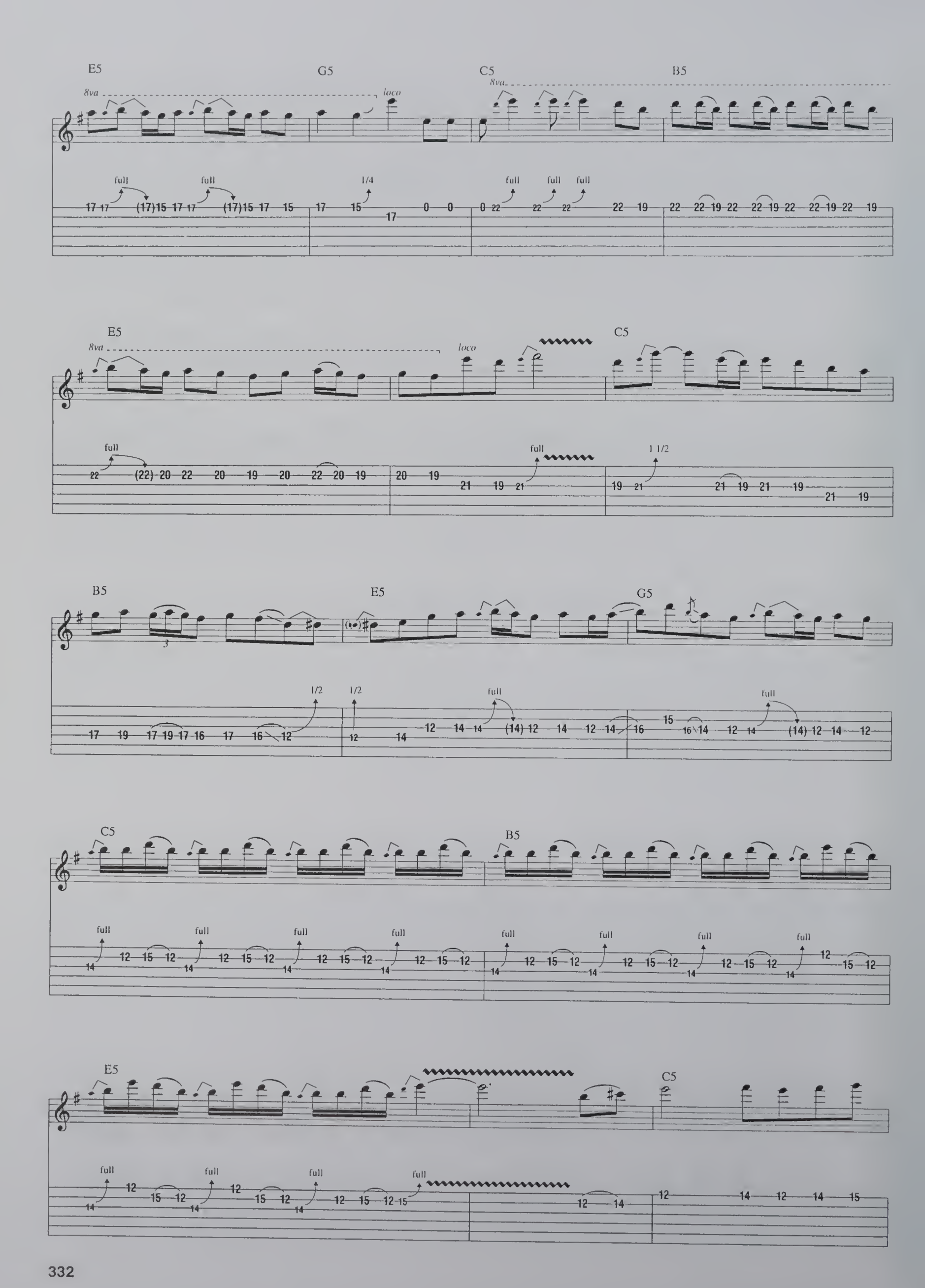


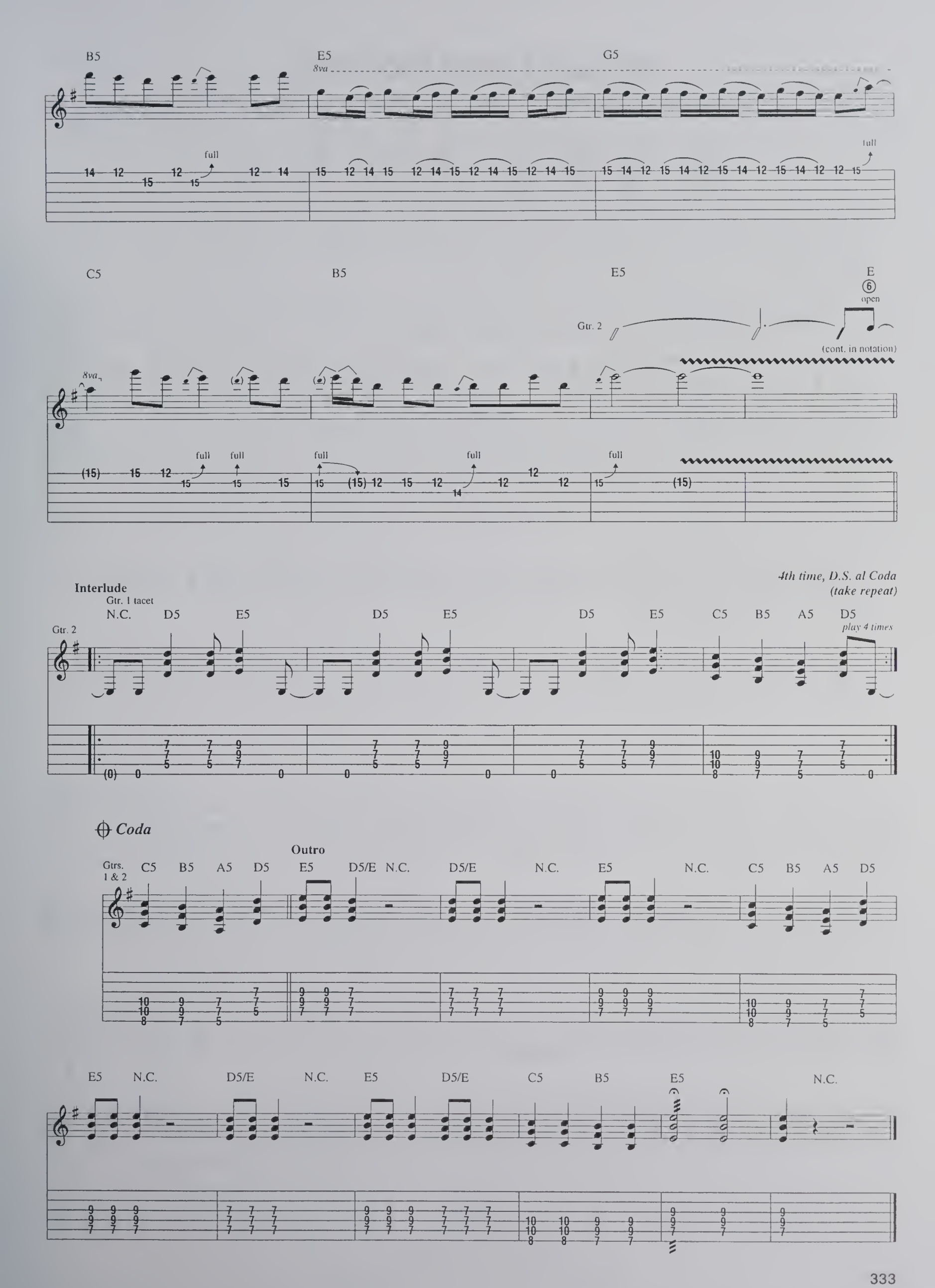





Em
Bm
Rhy. Fig. 3
Gtr. 2
1/2
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile
Em
Bm
End Rhy. Fig. 3
Em
Bm
full
1/2
Em
Bm
Em
full
Gtr. 2: w/ Rhy. Fig. 3, 6 times, simile
8va
8va
full
full

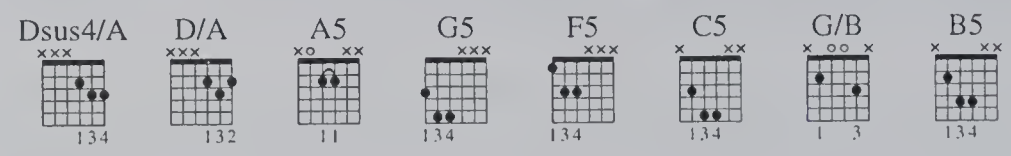

8va
loco
full
Gtr 2: w/ Rhy. Fig. 2, 3 3/4 times, simile
C5
full
1/2
full
full
full
full
full
B5
E5
G5
full
full
full
C5
B5
E5
C5
8va
B5
full
full
1/2
1/2
1/2
full
full
full


E5
G5
C5
B5
8va
loco
full
1/4
E5
C5
1 1/2
B5
E5
G5
1/2
C5
B5
E5
C5


B5
E5
8va
G5
full
C5
B5
E5
E
6
open
Gtr. 2
(cont. in notation)
8va
full
Interlude
Gtr. 1 tacet
N.C.
D5
E5
D5
E5
D5
E5
C5
B5
A5
D5
4th time, D.S. al Coda
(take repeat)
play 4 times
Gtr. 2
Coda
Outro
Grts. 1 & 2
C5
B5
A5
D5
E5
D5/E
N.C.
D5/E
N.C.
E5
N.C.
C5
B5
A5
D5
E5
N.C.
D5/E
N.C.
E5
D5/E
C5
B5
E5
N.C.

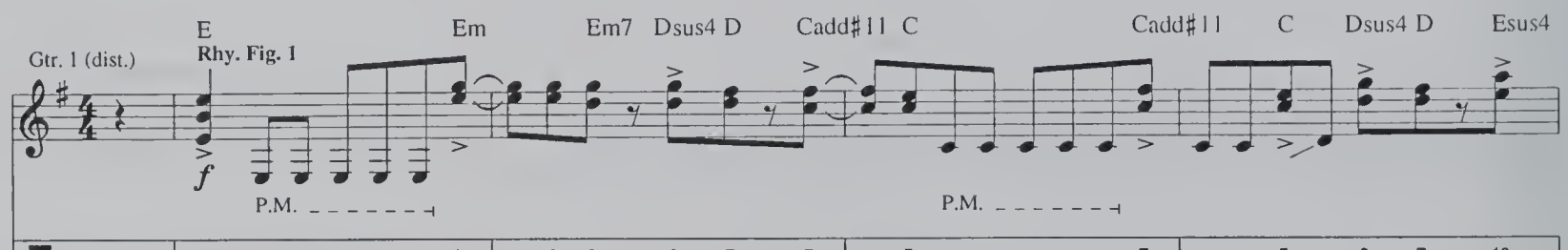
Round and Round

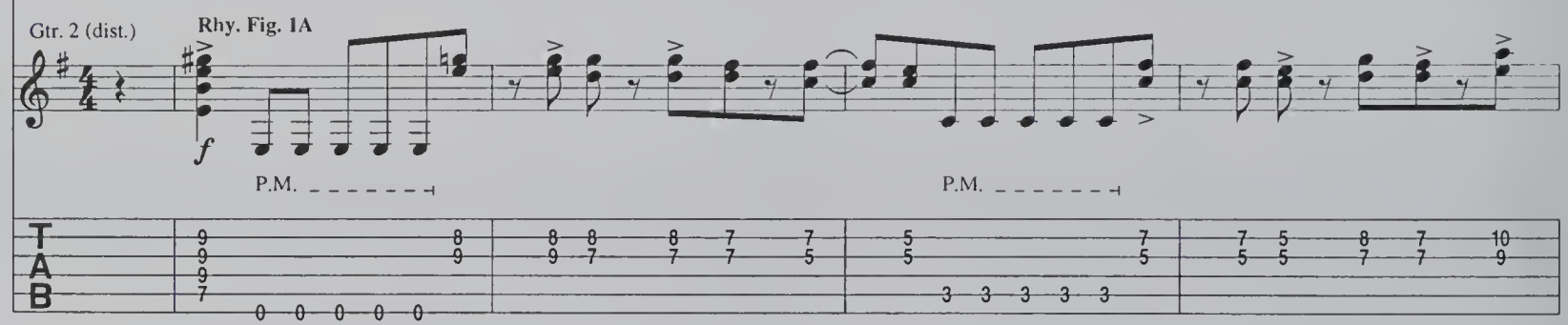
Words and Music by Robbin Lantz Crosby, Warren DeMartini and Stephen E. Pearcy

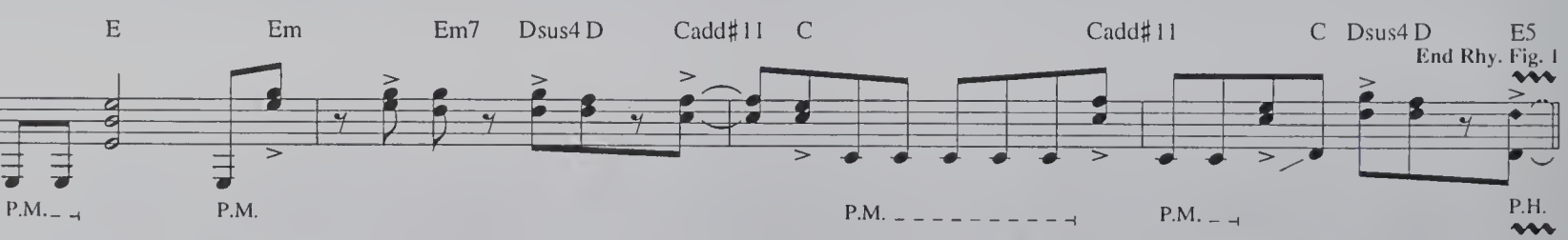


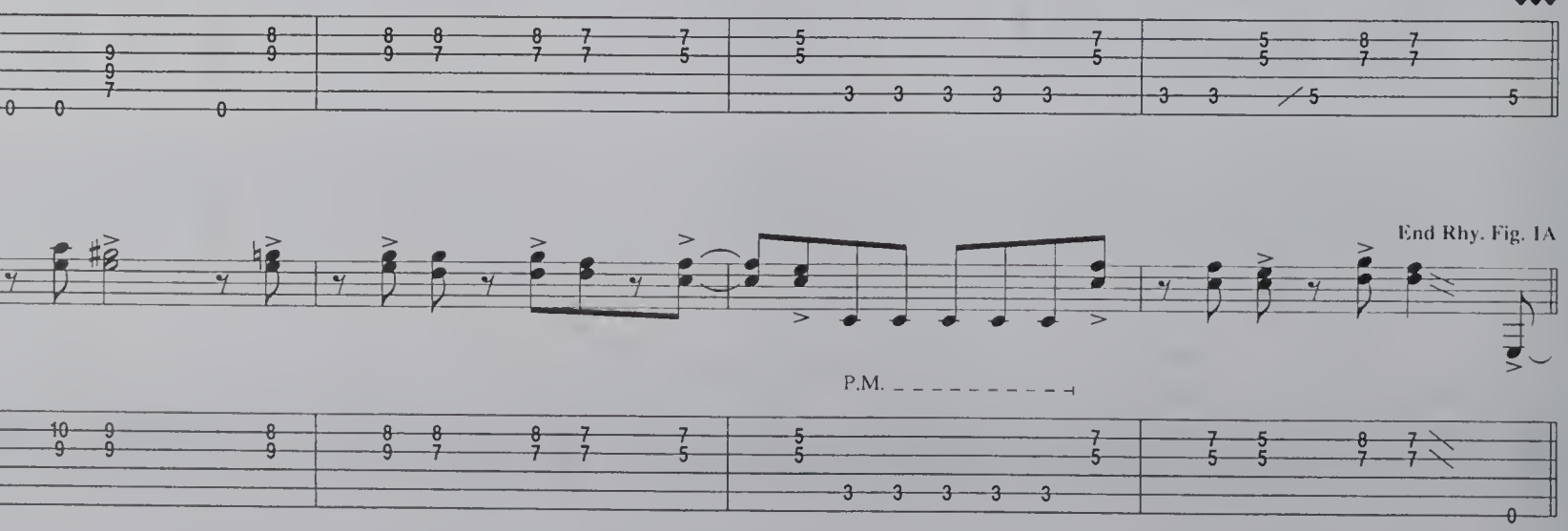
Tune Down 1/2 Step:
(1) = E♭ (4) = D♭
(2) = B♭ (5) = A♭
(3) = G♭ (6) = E♭

Intro
Moderate Rock ♩ = 128









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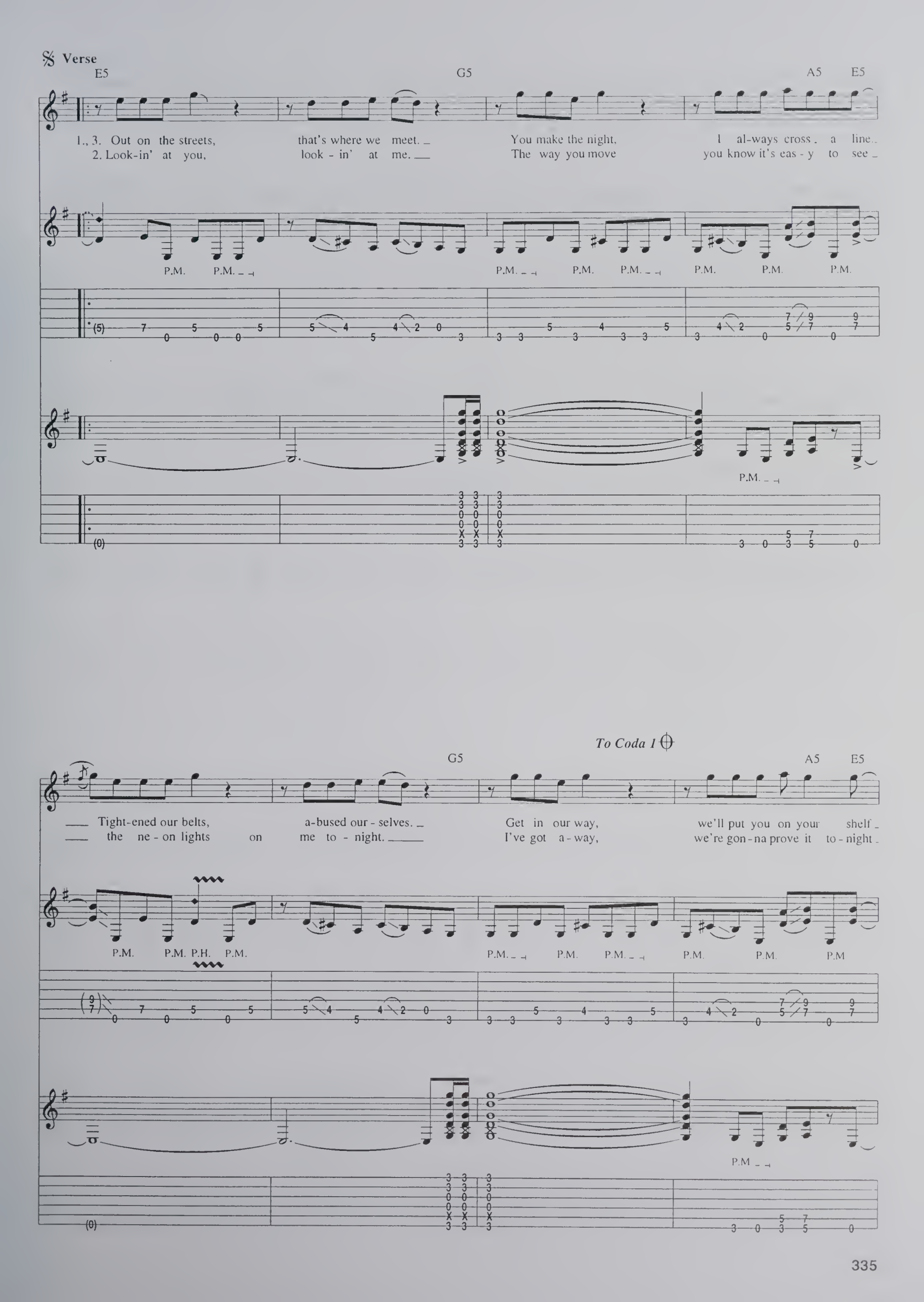

Verse
E5
G5
A5
E5
1., 3. Out on the streets, that's where we meet. You make the night, I al-ways cross a line.
2. Look-in' at you, look - in' at me. The way you move you know it's eas - y to see
P.M.
To Coda 1
Tight-ened our belts, a-bused our - selves. Get in our way, we'll put you on your shelf
the ne - on lights on me to - night. I've got a - way, we're gon - na prove it to - night
P.H.

G5 A5 E5

an - oth - er day, some oth - er way. We're gon - na go, but then we'll see you a - gain.
like Ro - me - o to Ju - li - et. Time and time I'm gon - na make you mine.

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

P.M. P.M. P.M.

G5 A5

I've had e - nough, we've had e - nough. { I., 3. "Call it vain," 2. "It's all the same," } she said. I

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M.

Pre-Chorus

D5 A/C♯ Aadd9 E Esus4 E

knew right from the be - gin - nin' that you would end up win -

Gtrs. 1 & 2

P.M. P.M.

Esus4 E D5 A/C♯ Aadd9

- nin'. I knew right from the start you'd put an

P.M. P.M.

Badd11 B5 D5

ar - row through my heart. Round and

Gtrs. 1 & 2

P.M.

Gtr. 3 (dist.)

mf

P.M.

*vol swell

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Gtr. 3 tacet

E Em Em7 Dsus4 D Cadd♯11 C Cadd♯11 C Dsus4 D Esus4

round, will love ___ find a way, just give ___ it time. Round_

mf

E Em Em7 Dsus4 D Cadd♯11 C Cadd♯11 C Dsus4 D E5

To Coda 2 1.

___ and round, what comes ___ a - round goes a - round. I'll tell you why. Dig!

2.

Guitar Solo

Gtr. 2: w/ Rhy. Fill 1

C Dsus4 D A5 Dsus4/A D/A A5

Gtr. 2

Yeah!

8va

Gtr. 3

1 1/2 grad. bend full 2

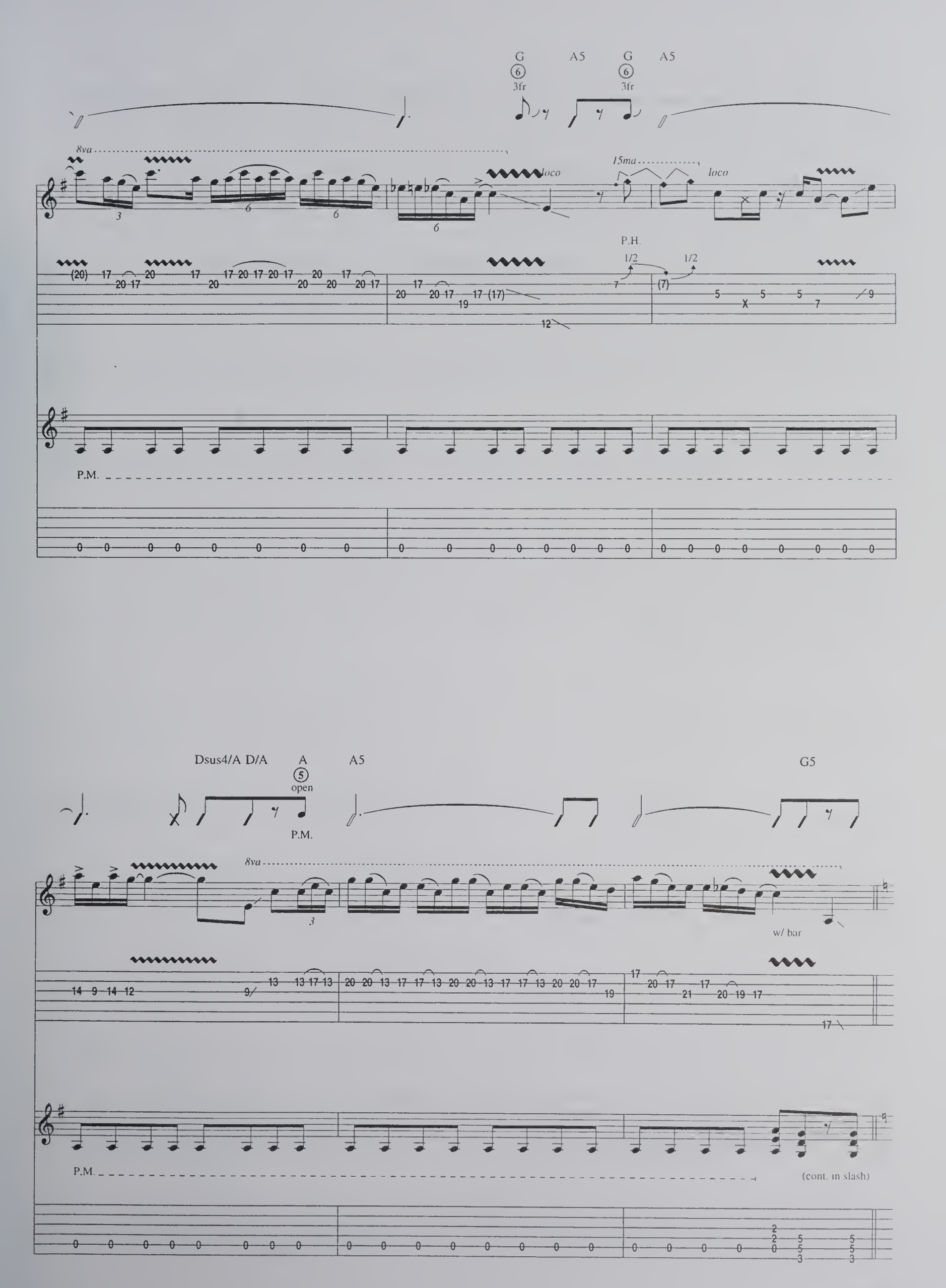
Gtr. 1

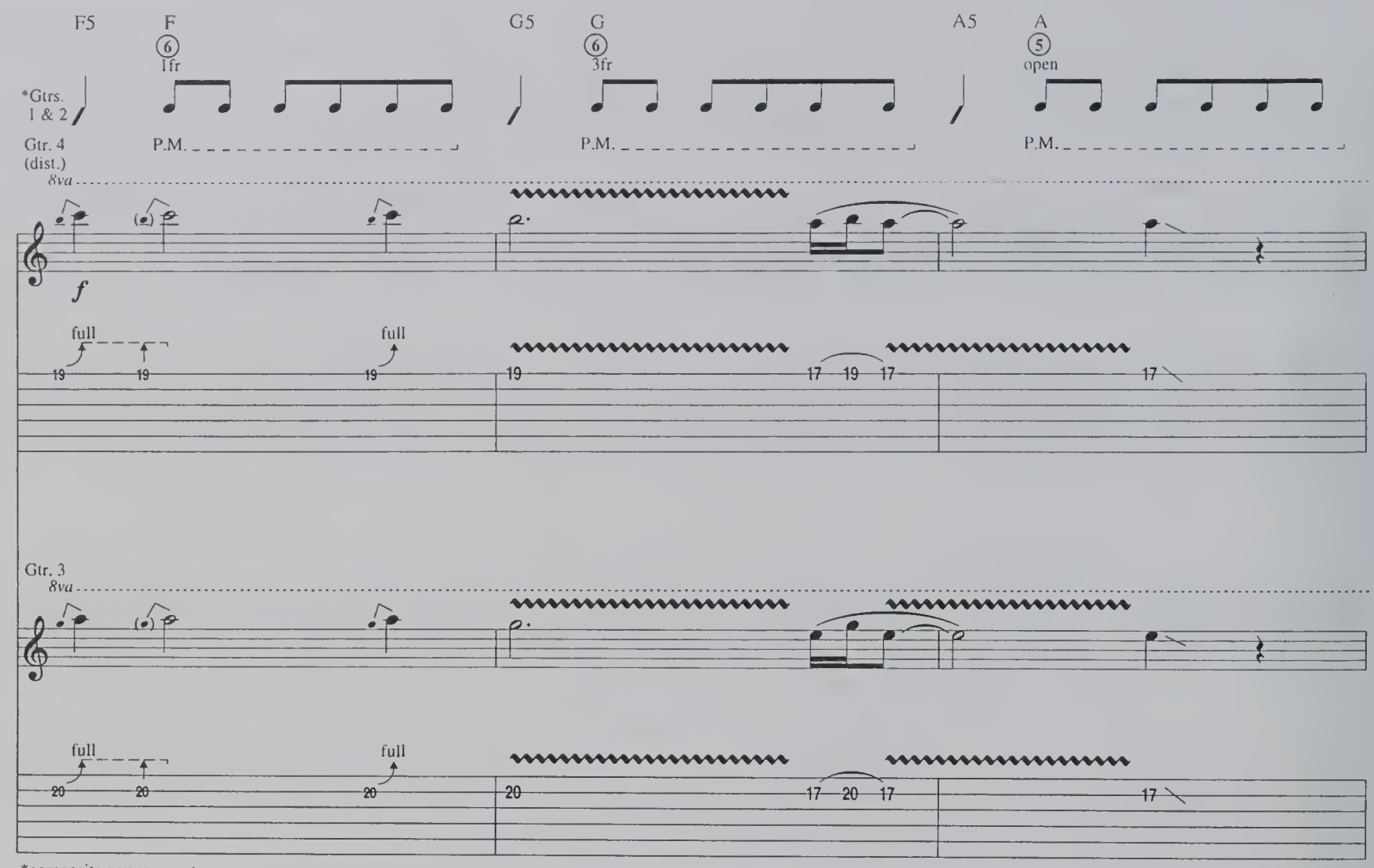
P.M.

Rhy. Fill 1

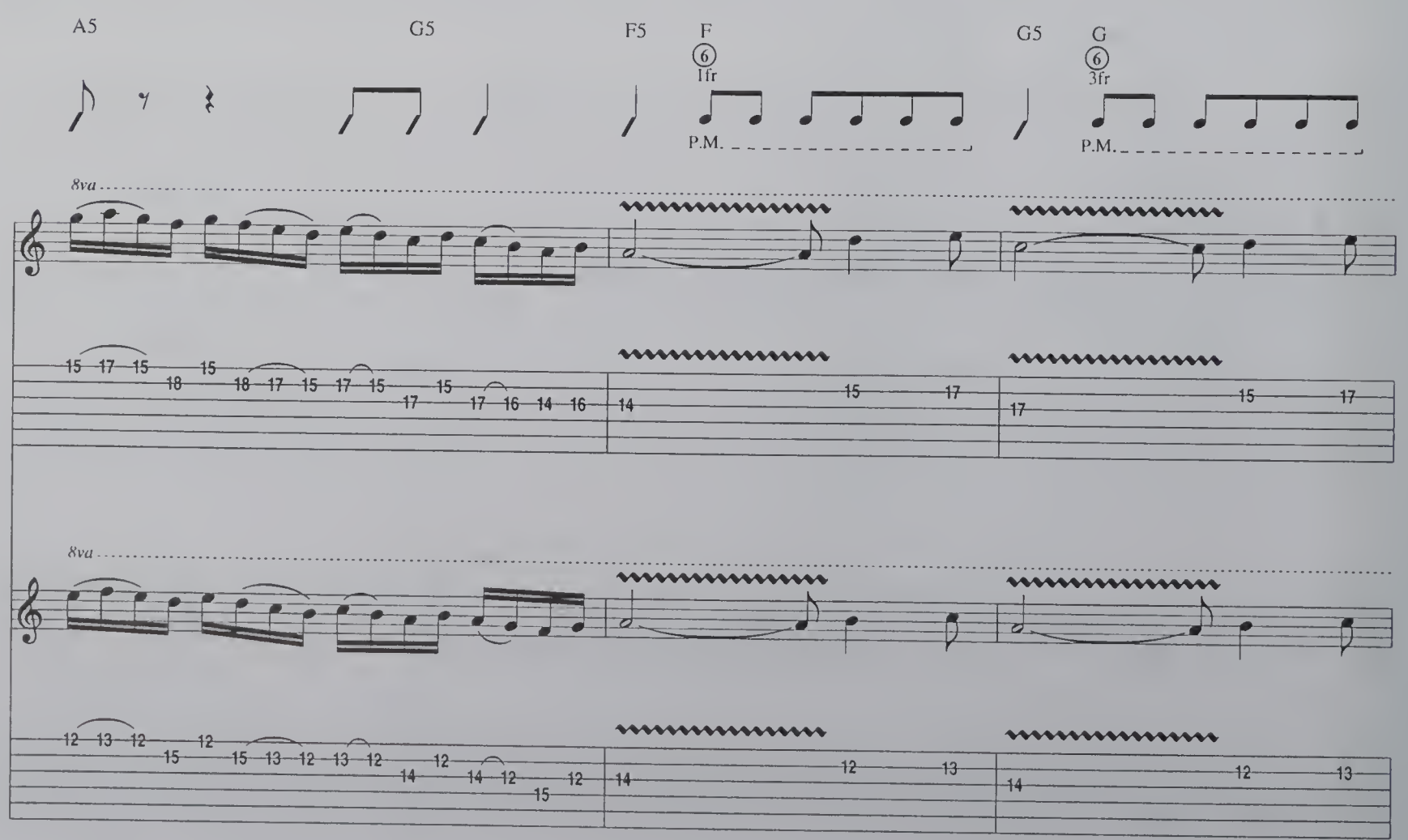
Gtr. 2

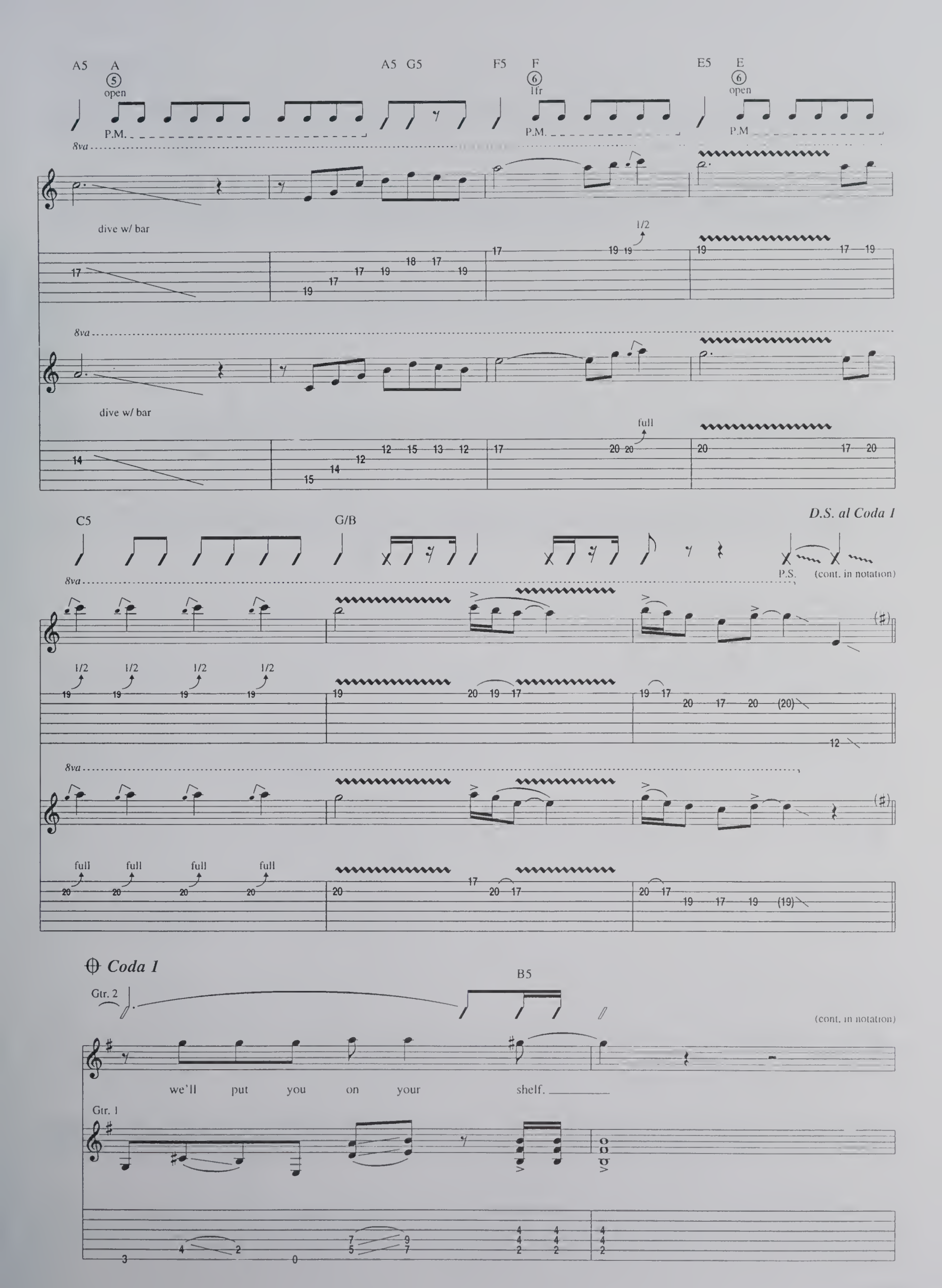
(cont. in slash)


G
A5
G
A5
3fr
3fr
8va
loco
15ma
loco
P.H.
1/2
1/2
P.M.
Dsus4/A D/A
A
A5
G5
open
P.M.
8va
w/ bar
P.M.
(cont. in slash)



*composite arrangement




A5
A
5
open
P.M.
A5
G5
F5
F
6
1fr
P.M.
E5
E
6
open
P.M
8va
dive w/ bar
1/2
full
C5
G/B
D.S. al Coda 1
P.S.
(cont. in notation)
Coda 1
Gtr. 2
B5
(cont. in notation)
we'll put you on your shelf.
Gtr. 1

D.S.S. al Coda 2

Asus2 B5 D5

Round ___ and

Gtrs. 1 & 2

P.M.

Coda 2

C Dsus4 D Esus4 E Em Em7 Dsus4 D C5

Round ___ and round, will love ___ find a way, just give.

*Gtrs. 1 & 2

P.M. P.M.

*composite arrangement

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile, till fade

G/B A5 G5 A5 Esus4 E Em

___ it time, time, time, time. ___ Round ___ and round, what comes.

P.M. P.M. P.M. P.M.

Em7 Dsus4 D Cadd#11 C Cadd#11 C Dsus4 D Esus4

___ a - round goes a - round. I'll tell you why, ___ why, ___ why, ___ why. ___ Round.

Gtr. 3

-1

w/ bar

-1

Outro-Guitar Solo

E Em Em7 Dsus4 D Cadd♯11 C Cadd♯11

___ and round.

1/2 full full full

C Dsus4 D Esus4 E Em

full full

Begin Fade

Em7 Dsus4 D Cadd♯11 G Cadd♯11

8va

1/4 1/2

C Dsus4 D Esus4 E Em

8va 15ma 8va 15ma 8va 15ma 8va

P.H. P.H. P.H.

1/2 1/2 1/2

Fade Out

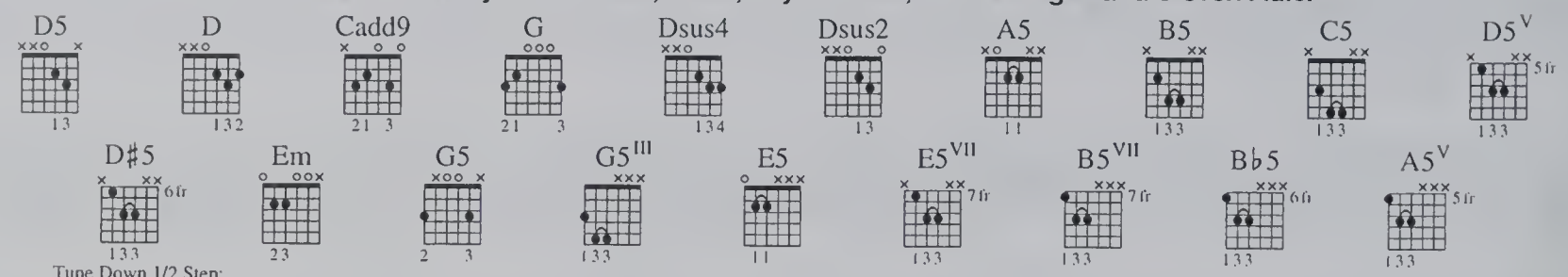
Em7 Dsus4 D Cadd♯11 C Cadd♯11 C Dsus4 D Esus4

8va

1/2 full

Sweet Child o' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler



Tune Down 1/2 Step:

① = E♭ ④ = G♭
② = A♭ ⑤ = B♭
③ = D♭ ⑥ = E♭

Intro

Medium Rock ♩ = 122

Gtr. 1 (elec.) Riff A

mf w/ dist.

D5

p

Gtr. 2 (elec.)

w/ slight dist.

(cont. in notation)

End Riff A

Gtr. 1: w/ Riff A

Gtr. 3 (acous.) D Rhy. Fig. 1

Gtr. 2

let ring throughout

Cadd9

G

D

P.M.

(cont. in notation)

End Rhy. Fig. 1

Gtr. 1: w/ Riff A, first 6 meas.

Gtr. 2: w/ Rhy. Fig. 1

Rhy. Fig. 2

Gtr. 3

C

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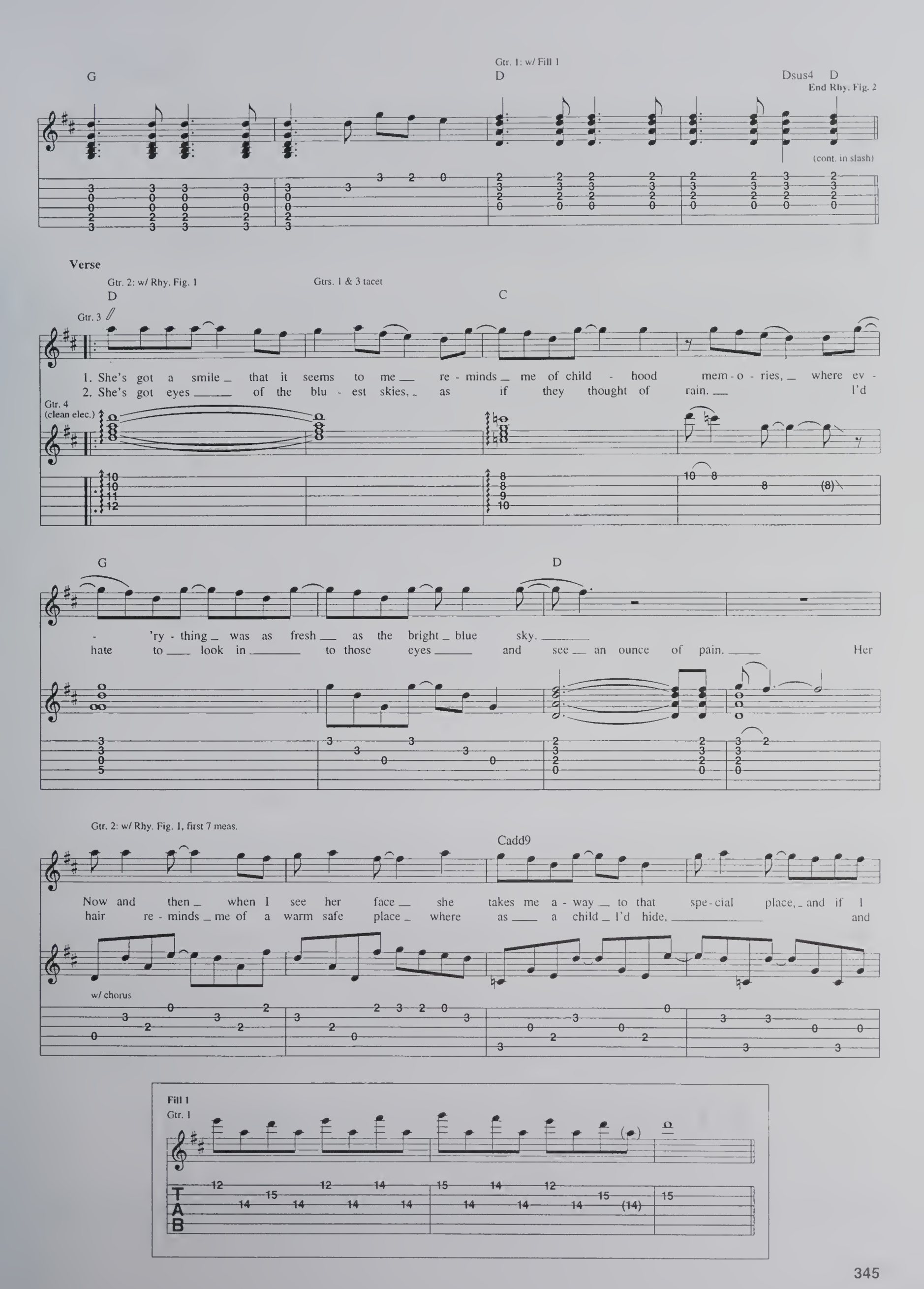

G
Gtr. 1: w/ Fill 1
D
Dsus4 D
End Rhy. Fig. 2
(cont. in slash)
Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 1 & 3 tacet
D
C
Gtr. 3
1. She's got a smile that it seems to me re - minds me of child - hood mem - o - ries, where ev -
2. She's got eyes of the blu - est skies, as if they thought of rain. I'd
Gtr. 4
(clean elec.)
G
D
- 'ry - thing was as fresh as the bright blue sky.
hate to look in to those eyes and see an ounce of pain. Her
Gtr. 2: w/ Rhy. Fig. 1, first 7 meas.
Cadd9
Now and then when I see her face she takes me a - way to that spe - cial place, and if I
hair re - minds me of a warm safe place where as a child I'd hide, and
w/ chorus
Fill 1
Gtr. 1
TAB

G D Dsus4 D Dsus2 D

Gtr. 2

stared _ too _ long, I'll prob - 'ly break down and cry. _____
pray for the thun - der and the rain _____ to qui - et - ly pass ____ me by. _____

Chorus

A5 B5 C5 D Dsus4 D Dsus2 D

Rhy. Fig. 3

Gtr. 1: w/ Fill 2, 3rd time

End Rhy. Fig. 3

Whoa, whoa, _ whoa, _ sweet child o' mine. _____

*Gtr. 1

*On D.S., double Gtr. 2

A5 B5 C5 D

To Coda ⊕

Whoa, oh, _ oh, oh, _____ sweet love o' mine. _

Fill 2

Gtr. 1

1/2 1/4

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2

D C G

1.

full full full full

D G D

2.

1/2 1/2 hold bend

Gtr. 2: w/ Rhy. Fig. 1, first 7 meas.
Gtr. 3: w/ Rhy. Fig. 2

C

1/2 1/2

G

Dsus4 D Dsus2 D

D.S. al Coda

Gtr. 2

8va

full full full full

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times

Gtr.1: w/ Fill 2

D A5 B5 C5 D

Gtrs. 1 & 2

Oh, oh, oh, oh, sweet child o' mine.

A5 B5 C5 D5 D♯5

Gtrs. 1 & 2

Woo, yeah, yeah! Ooh, sweet love o' mine.

Guitar Solo

Em C B7 Am

8va loco

Gtr. 1

full full full

Gtr. 4

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 4: w/ Rhy. Fig. 4, 2 times

Em B7 Am Em

8va loco.

1/2 1/2 full 1/2 1/2

C B7 Am

Gtr. 4: w/ Rhy. Fig. 4, first 3 meas.

Gtr. 5: w/ Fill 3

1/2 1/2 1/2 1/2 full

Fill 3

Gtr. 5

8va

w/ wah - wah

full full full

TAB

Gtr. 4: w/ Rhy. Fill 1

A5 G F♯ Em E F♯ G5

3fr 2fr Rhy. Fig. 5 open 2fr

Gtr. 2

P.M.

8va

Gtr. 5

w/ wah-wah

full full

A5 B5 C5 D5^V G5^III Em G5

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 5, 3 times

8va loco

full full full 1/2 full full full full full 1/2

A5 B5 C5 D5 G5 E5

hold bend

full full full full full full 1/4

G5 A5 B5 C5 D5 G5

1/4 8va

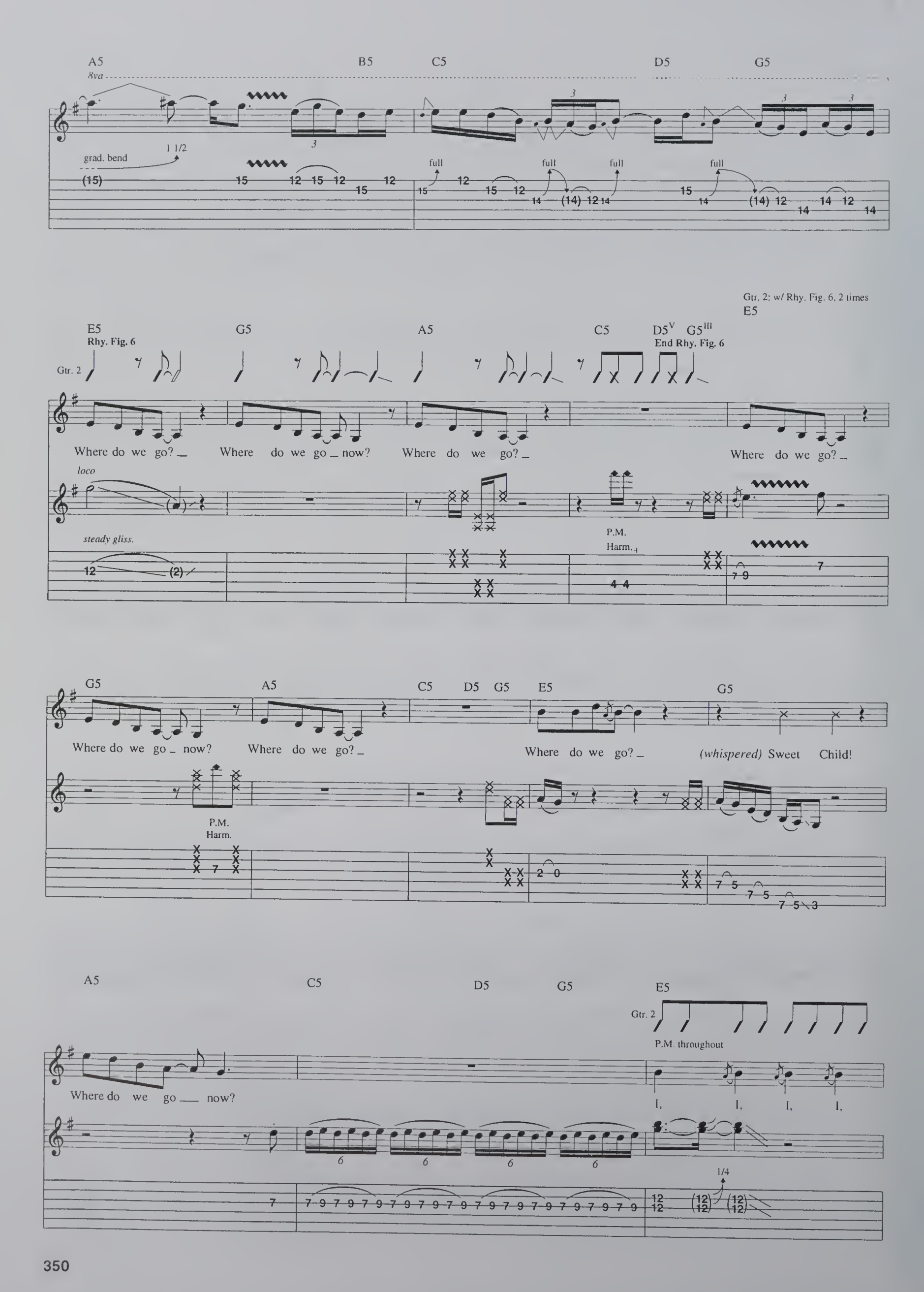
Em G5

8va

full full full full full full full full full full full

Rhy. Fill 1

Gtr. 4


A5
8va
B5
C5
D5
G5
grad. bend
1 1/2
full
Gtr. 2: w/ Rhy. Fig. 6, 2 times
E5
Rhy. Fig. 6
Gtr. 2
G5
A5
C5
D5V G5III
End Rhy. Fig. 6
Where do we go? _
Where do we go _ now?
Where do we go? _
Where do we go? _
loco
steady gliss.
P.M.
Harm.
G5
A5
C5
D5 G5
E5
G5
Where do we go _ now?
Where do we go? _
Where do we go? _
(whispered) Sweet Child!
P.M.
Harm.
A5
C5
D5
G5
E5
Gtr. 2
P.M. throughout
Where do we go ___ now?
I,
I,
I,
I,
1/4

G5 A5 C5 D5[V] G5[III]

I, I, I, I, Where do we go ___ now, now? ___

8va

full full

15 (15) 12 14 (14) 12 18 17 18 17 17 22

E5 E F# G5 A5 B5

Rhy. Fig. 7

6 open 6 2fr

8va

Where do we go? ___ Ah. ___ Where do we go ___ now?

8va

full full full full

(22) 22 22 22 22 22 (22) 17 (17) 17 (17) 17

Gtr. 2: w/ Rhy. Fig. 7

C5 D5[V] G5[III] E5 G5

End Rhy. Fig. 7

8va

When do we go? ___

8va loco

full 1/2 full grad. bend full

17 (17) (17) 15 17 17 17 15 12 15 12 15 12 14 12 15 12 15 12 14 15 12 14 15 12 14

A5 C5 D5 G5

8va

Where do we go ___ now?

full full full full full

15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 (14) 12 15 (15) (15) 15 12 14 14

Gtr. 2: w/ Rhy. Fig. 7, first 3 meas.

E5 G5 A5 B5 E5^VII D5^V B5^VII B♭5 A5^V G^III

Gtr. 2

8va

Where do we go? Where do we go now? No, no, no, no, no, no,

grad. bend

full full full full full full 1/2

(14) 15 14 (14) 12 14 14 (14) 12 14 14 12 14 12 15 12 15 12 15 12 15 15 12 14 14 12

Gtr. 2: w/ Rhy. Fig. 7, first 2 meas.

E5 A5 C5 D5^V

Gtr. 2

8va

no. Sweet child, sweet child o'

1/2 1/2

14 (14) 14 14 14 14 14 14 14 X 14 12 9 5 10

E5

8va

mine.

-1/2

Gtr. 4

Gtr. 1 *divisi*

1/2 -1/2

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

*bend neck

Sweet Emotion

Words and Music by Steven Tyler and Tom Hamilton

Intro

Moderately ♩ = 96

Gtr. 1 (dist.)

N.C.(A) (D/A)

mf

w/ talk box

(A) (D/A) D/A A5

Sweet *e - mo - tion*

15ma *loco*

Harm. let ring let ring

D/A N.C.(A)

Sweet *e - mo - tion.*

Chorus

Gtr. 1 tacet

N.C.(A) (D/A) (A) (A)

1. 2.

Sweet e - mo - tion. tion.

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Verse

Gtr. 1: w/ Fill 1, 1st time; w/ Fill 2, 2nd time

A5 D A A5

Talk a - bout things and no - bod - y cares, you're
pulled in - to town in a po - lice car, you're

Gtr. 2 (dist.)

mf

Gtr. 1 tacet

D A D A

wear - in' out things that no - bod - y wears. You're
dad - dy said I took you just a lit - tle too far. You're

Riff A

End Riff A

Gtr. 2: w/ Riff A, 2 times

D A D A

call - in' my name, but I got - ta make clear, I
tell - in' her things but your girl - friend lied, you

D A D A

can't say, ba - by, where I'll be in a year. ___
can't catch me 'cause the rab - bit done died. Yes it did!

Interlude

*Gtrs. 1 & 2

N.C.

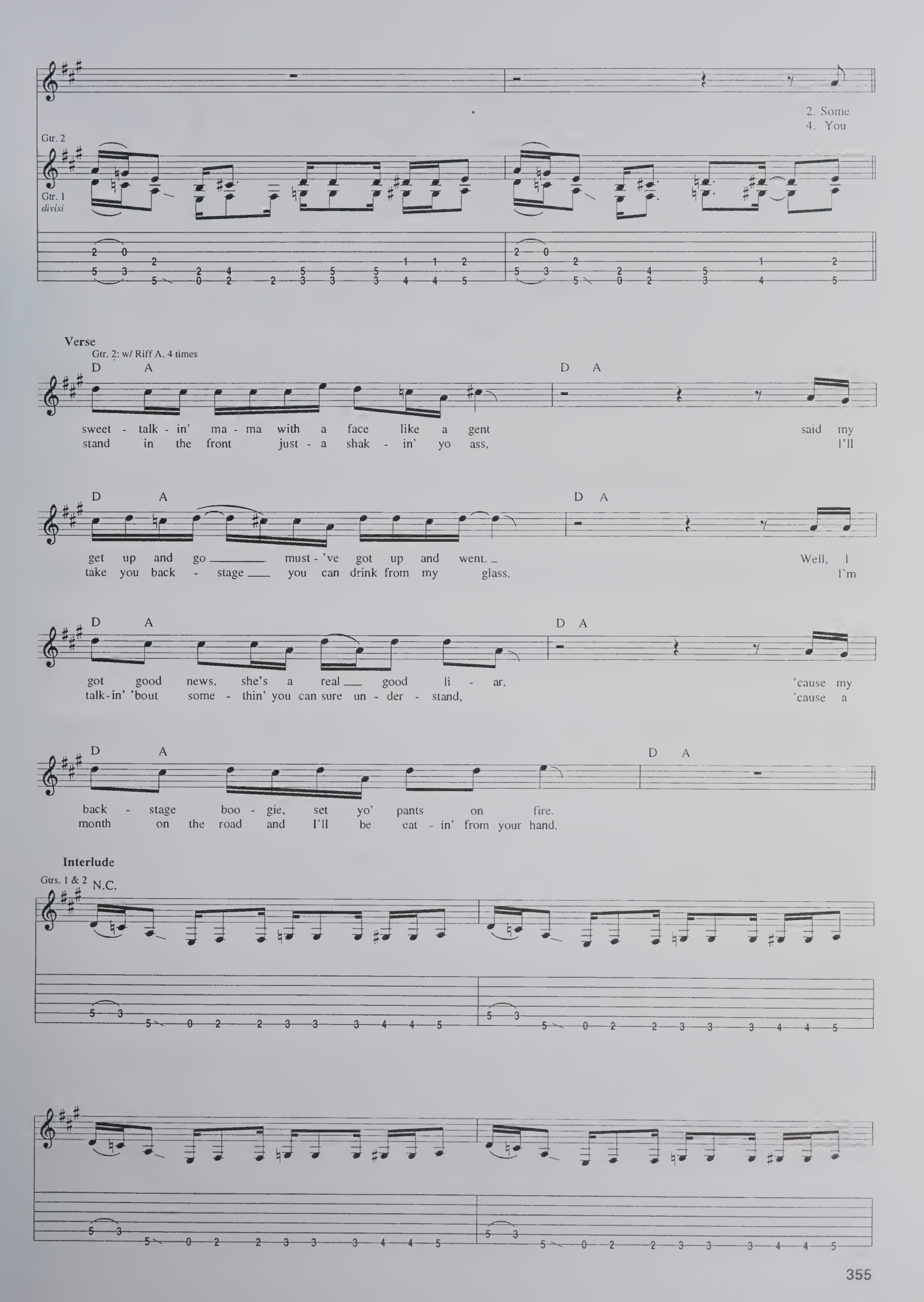
*composite arr.

Fill 1
Gtr. 1

let ring

Fill 2
Gtr. 1

let ring


2. Some
4. You
Gtr. 2
Gtr. 1
divisi
Verse
Gtr. 2: w/ Riff A, 4 times
D A
sweet - talk - in' ma - ma with a face like a gent
stand in the front just - a shak - in' yo ass,
said my
I'll
get up and go ____ must - 've got up and went. _
take you back - stage ___ you can drink from my glass.
Well, I
I'm
got good news, she's a real ___ good li - ar,
talk-in' 'bout some - thin' you can sure un - der - stand,
'cause my
'cause a
back - stage boo - gie, set yo' pants on fire.
month on the road and I'll be eat - in' from your hand.
Interlude
Grs. 1 & 2
N.C.

Gtr. 2

Gtr. 1

To Coda

Chorus

N.C.(A)

Sweet e -

Gtr. 1

let ring

Gtr. 2

(D/A) (A)

mo - tion

let ring

Sweet e -

let ring

(D/A) (A) *D.S. al Coda*

mo - tion. 3. I

let ring

Coda

Gtr. 2 N.C. Gtr. 2 tacet Gtr. 1 *8va*

Gtr. 1 *divisi*

grad. bend fdbk. 1 1/2

full

1/2

(2) (2) (2) (2)

pitch: F♯

Outro

Gtr. 1

E *loco* E7

let ring

Gtr. 3 (dist.)

Riff B1 End Riff B1

mf

w/ talk box

full full

Gtr. 2

Riff B End Riff B

Guitar Solo

Gtrs. 2 & 3: w/ Riffs B & B1, 4 times

E5

Gtr. 1

1/4

full full

1/2 full 1/4 full 1/4 full 1/2 full

full

Begin Fade

Gtr. 2: w/ Riff B, till fade

G
4
5fr

Gtr. 3

full

full

Gtr. 3: w/ Riff B1, till fade

full

full

full

full

1/2

1/2

tr

full

full

1/2

1/2

tr

full

full

1/2

1/2

tr

full

Fade Out

let ring

full

That'll Be the Day

Words and Music by Jerry Allison, Norman Petty and Buddy Holly

Gtr. 1: Capo V

Intro

Moderately ♩ = 128 (♫ = ♩ ♪)

N.C.

* A
**(E)

E7
(B7)

𝄋 **Chorus**

D
(A)

Well, that - 'll be the day when
(That - 'll be the day.

Gtr. 1 (clean)

f

let ring

Rhy. Fig. 1

mf

P.M.

* Chord symbols reflect basic tonality.
** Symbols in parentheses reflect chord names respective to capoed guitar.
Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

A
(E)

you say good-bye. Yes, that - 'll be the day when you make me cry. You
Ah. That - 'll be the day. Ah.

End Rhy. Fig. 1

P.M.

D
(A)

say you're gon - na leave. You know it's a lie 'cause
That - 'll be the day. Ah.

A
(E)

that - 'll be the day
Oo,

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

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Verse

E7 (B7) — A (E) — D (A) — A (E)

when I die. ___ 1. Well, you give me all your lov - in' and your tur - tle dov - in' a
when I die. ___) 2. Well, a, when Cu - pid shot his dart, he shot it at your heart,
(Oo. _____

P.M. — P.M.

D (A) — A (E) — D (A)

all your hugs and kiss - es and your mon - ey too. ___ Well, ___ a, you know you love me, ba - by.
so if we ev - er part then I'll leave you. _____ You sit and hold me and you
Oo. _____ Oo.

P.M.

A (E) — Bm (F♯m) — B (F♯) — E7 (B7)

To Coda ⊕

Still ___ you tell me may - be
tell ___ me bold - ly
Oo.
that some - day, well, I'll be blue. Well, ___
Oo, _____ oo.)

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D (A) — A (E)

that - 'll be the day when you say good - bye. Yes, _____ that - 'll be the day when
(That - 'll be the day. Ah. _____ That - 'll be the day.

Gtr. 1: w/ Rhy. Fig. 2

D (A) — A (E)

you make me cry. ___ You say you're gon - na leave. You know it's a lie ___ 'cause that - 'll be the day _____
Ah. _____ That - 'll be the day. Ah. _____ Oo, _____

Guitar Solo

E7 (B7) — A (E) — A (E)

when I die. ___
when I die. ___)

Gtr. 1

let ring

f

A7 (E7) — D (A)

P.M.

A (E) — E7 (B7)

P.M.

let ring

D.S. al Coda

D7 (A7) — A (E) — E7 (B7)

Well,

1/4

let ring

Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.

D (A) — A (E)

That - 'll be the day when you say good - bye. Yes, ___ that - 'll be the day when
(That - 'll be the day. Ah. That - 'll be the day.

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 2

D (A) — A (E)

you make me cry. You say you're gon - na leave. You know it's a lie 'cause that - 'll be the day
Ah. That - 'll be the day. Ah. Oo,

Outro

E7 (B7) — A (E) — D (A)

when I die. Well, that - 'll be the day. Oo, oo. Well,
when I die.) (Oo.

Gtr. 1

let ring

A (E) — D (A)

that - 'll be the day. Oo, oo. Well, that - 'll be the day.
Oo. Ah.

let ring

A (E) — N.C. — A7 (E7)

Oo, oo. Well, that - 'll be the day.
Ah.)

let ring

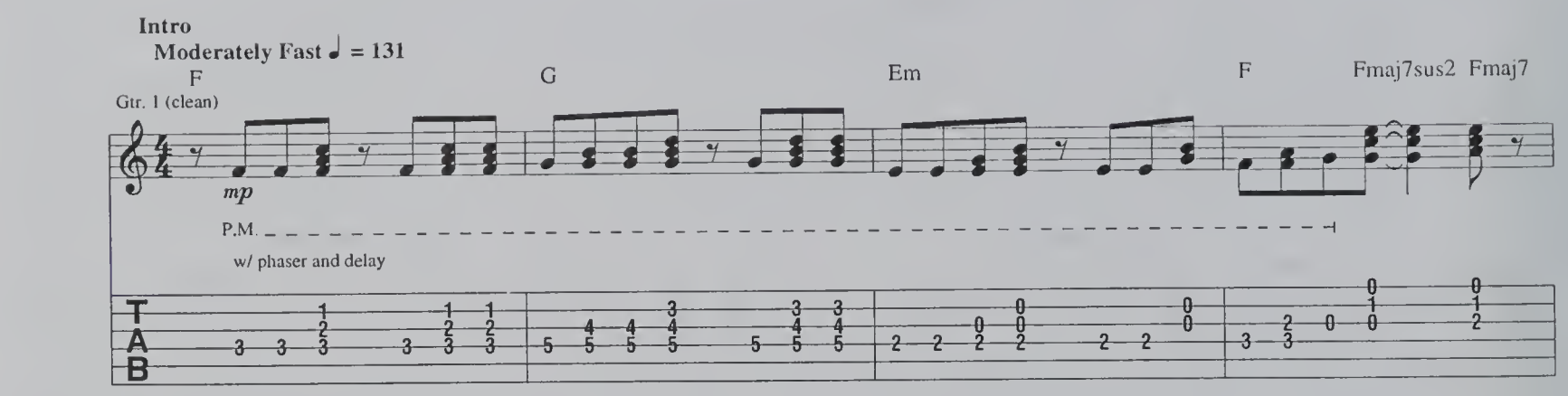
Rhy. Fill 1

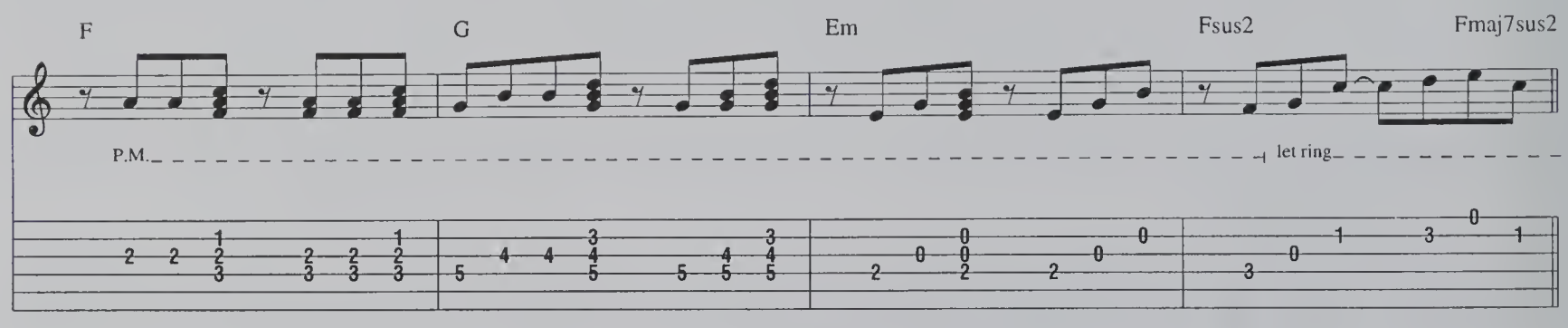
Gtr. 1

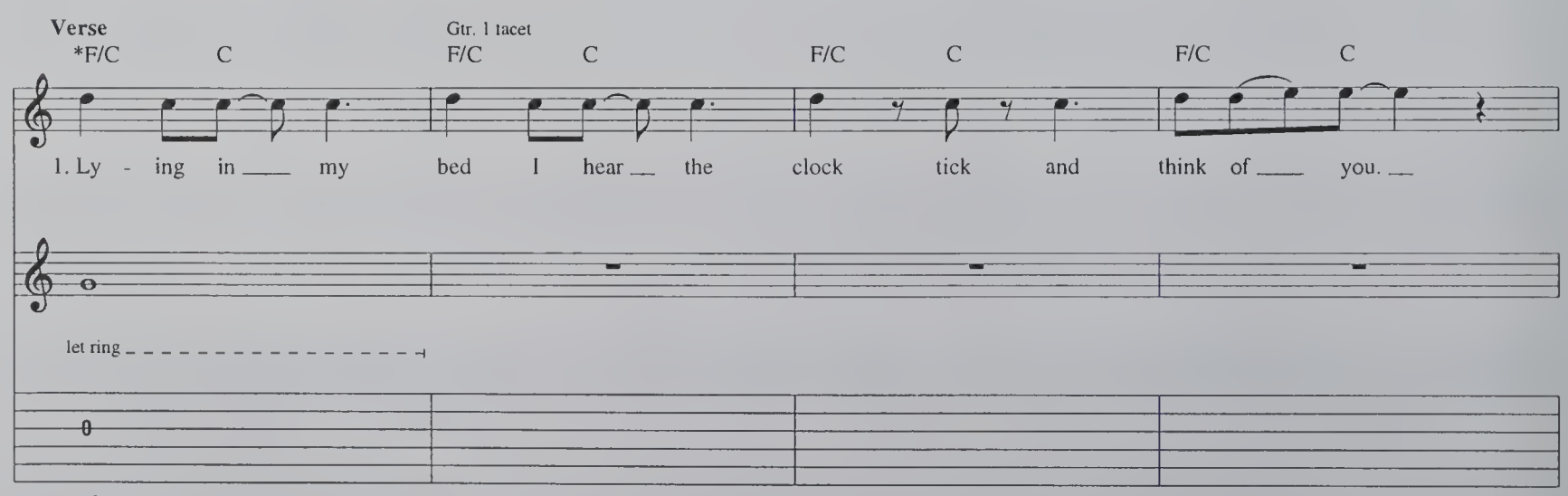
P.M

Time After Time

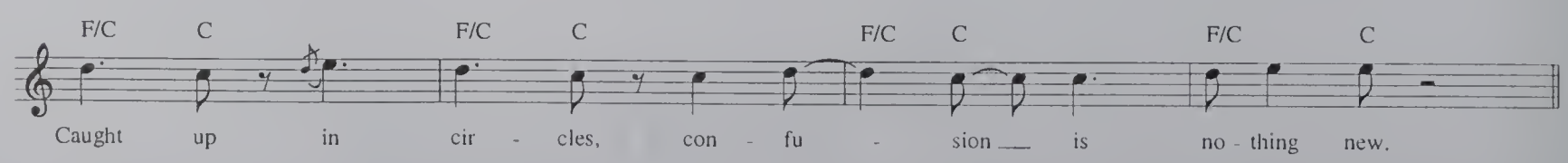
Words and Music by Cyndi Lauper and Rob Hyman







* Chord symbols reflect overall tonality.



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Pre-Chorus

F G Em F G Em

Flash - back, warm nights, al-most left be - hind.

Rhy. Fig. 1

P.M.

F G Em F G

Suit - case of mem - o - ries, time af - ter.

Verse

F/C C

2. Some - times you

End Rhy. Fig. 1

P.M.

H.H.

F/C C F/C C F/C C F/C C

pic - ture me, I'm walk - ing too far a - head. You're call - ing

H.H.

P.M.

F/C C F/C C F/C C

to me, I can't hear what you've said.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1, simile

F G Em F

1. Then I fall be - hind.
2. Se - crets from deep in - side.
3. you say go slow, sto - len

G Em F G Em F

The sec - ond hand un - winds.
The drum beats out of time.
If you're lost,

Chorus

G Am Am7 Fadd9 G7sus4 C

___ you can look and you will find me, time af - ter time. If you fall_

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. let ring

Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile

To Coda 1

G Am Am7 Fadd9 G7sus7 C

___ I will catch_ you, I'll be___ wait - ing, time af - ter time. If you're lost_

G Am Am7 Fadd9 G7sus4 C

___ you can look and you will find me, time af - ter time. If you fall_
(If you fall_

To Coda 2

G Am Am7 Fadd9 G7sus4 C

___ I will catch_ you, I___ will be wait - ing, time af - ter time.
___ I will catch_ you I'll be___ wait - ing.)

Guitar Solo

Gtr. 1 F G Em F

let ring let ring let ring

G Em Fmaj7

let ring let ring let ring let ring

Verse

F/C C F/C C Cadd9 F^6_9/C Cadd9 F/C C Cadd9

3. Af - ter my pic - ture fades and dark - ness has turned to gray.

let ring let ring let ring

(1) 5 3 3 5 5 3

D.S. al Coda 1

F^6_9/C Cadd9 F/C C Cadd9 F^6_9/C Cadd9 F/C C

Watch - ing through win - dows you're won - der - ing if I'm O. K.

let ring let ring

(3) 12 13 10

Coda 1

Interlude

C G Am7 Fadd9 G7sus4

Gtr. 2 (clean)

mf

let ring

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

Gtr. 3 (clean)

mf

let ring

w/ chorus and delay

2 0 2 1 0 2 0

D.S. al Coda 2

C G Am7 Gtr. 3 tacet Fadd9 G7sus4 C

let ring

let ring

Coda 2

Outro

Fadd9 C7sus4 C Fadd9 C7sus4 C

Time af - ter time. Time af - ter time.

Gtr. 1

mf

let ring

Fadd9 C7sus4 C Fadd9 C7sus4 Gtr. 1 tacet C

Time af - ter time. Time af - ter time.

8va

let ring

Fadd9 C7sus4 C *Begin Fade* Fadd9 C7sus4 C

Time af - ter time. Time af - ter time.

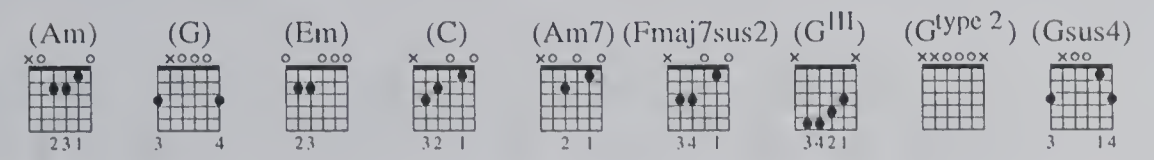
Fade Out

Fadd9 C7sus4 C Fadd9 C7sus4 C

Time af - ter... time.

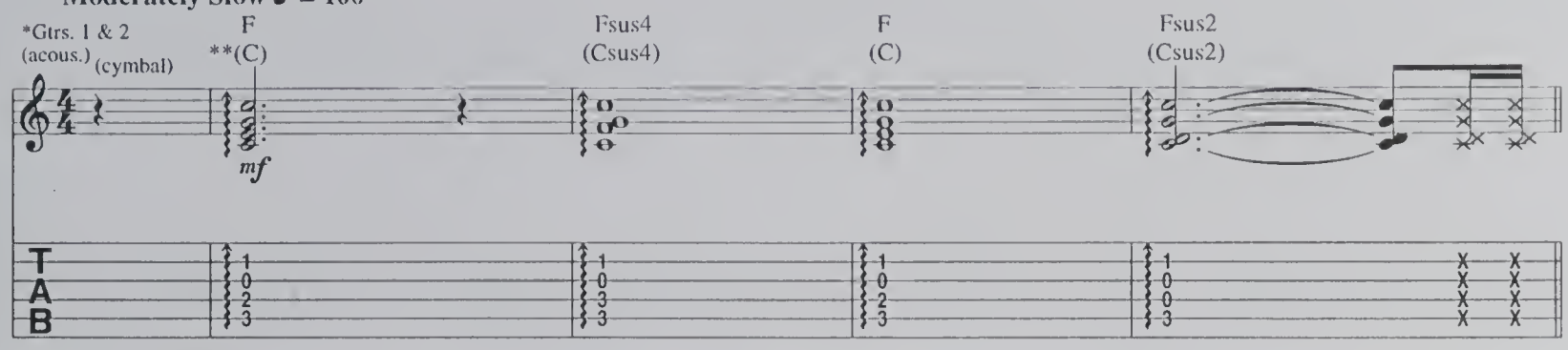
Torn

Words and Music by Phil Thornalley, Scott Cutler and Anne Previn



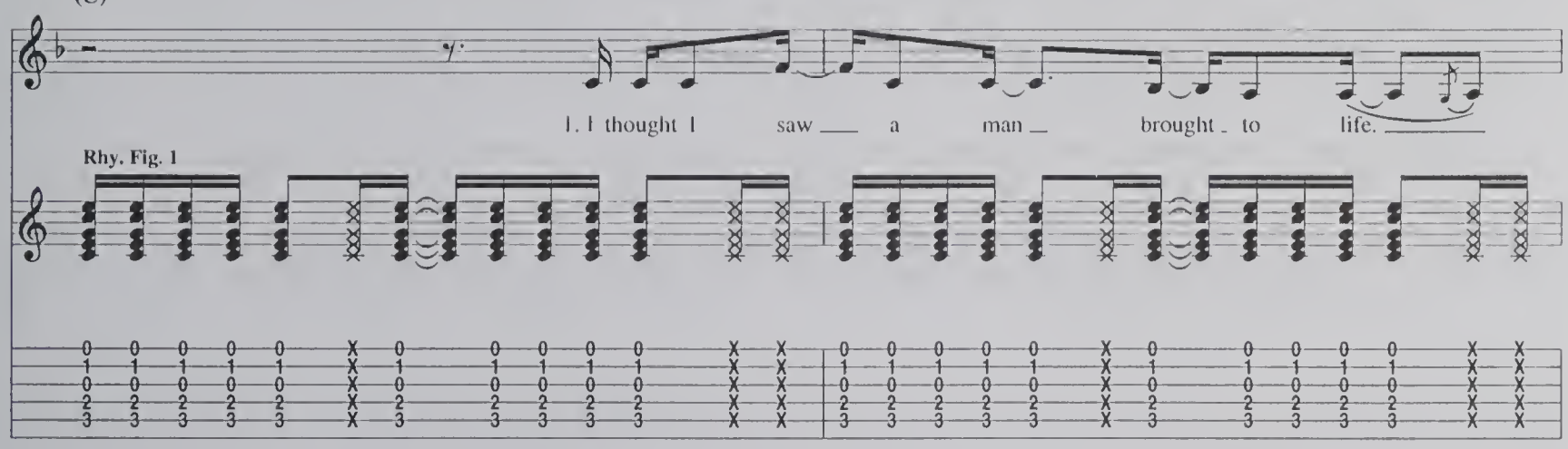
Gtrs. 1-4: Capo V

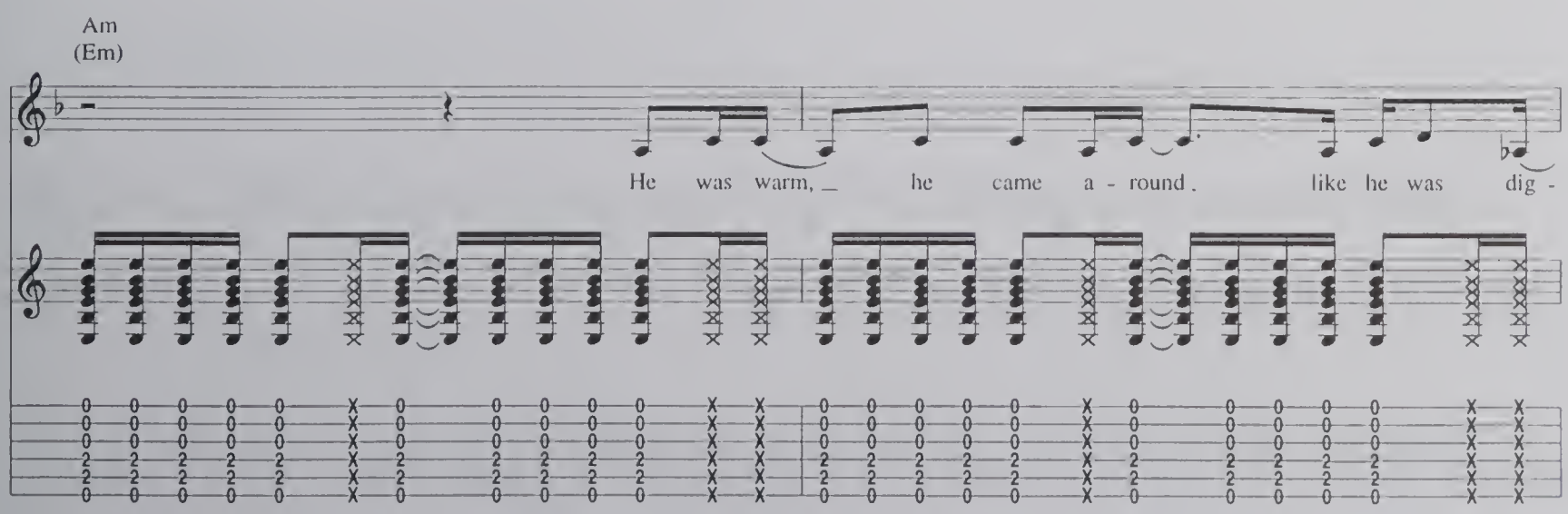
Intro
Moderately Slow ♩ = 100



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

Verse





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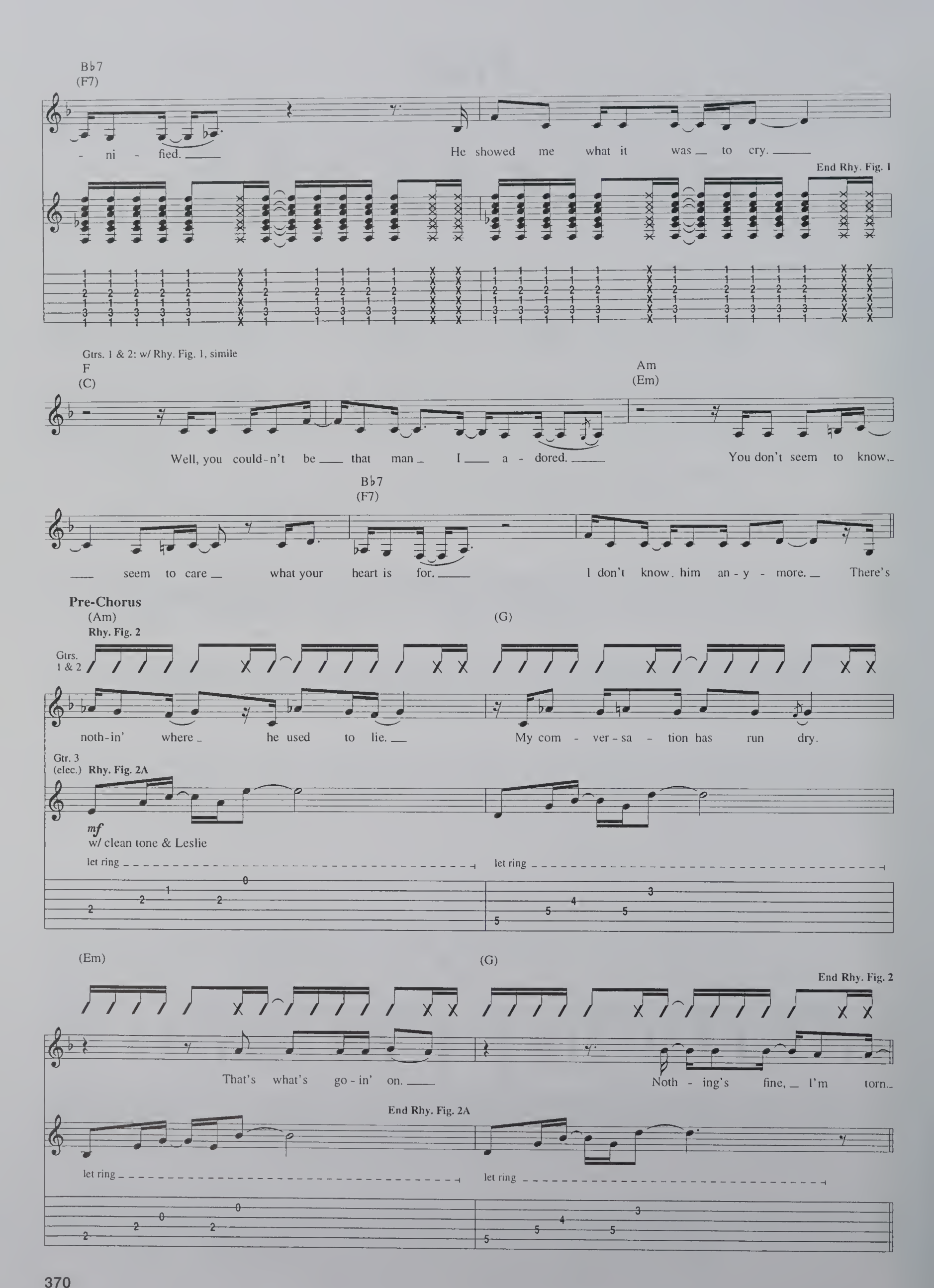

B♭7
(F7)
- ni - fied.
He showed me what it was to cry.
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
F
(C)
Am
(Em)
Well, you could-n't be that man I a - dored.
You don't seem to know,
B♭7
(F7)
seem to care what your heart is for.
I don't know him an - y - more.
There's
Pre-Chorus
(Am)
(G)
Rhy. Fig. 2
Gtrs. 1 & 2
noth-in' where he used to lie.
My com - ver - sa - tion has run dry.
Gtr. 3 (elec.)
Rhy. Fig. 2A
mf
w/ clean tone & Leslie
let ring
let ring
(Em)
(G)
End Rhy. Fig. 2
That's what's go - in' on.
Noth - ing's fine, I'm torn.
End Rhy. Fig. 2A
let ring
let ring

𝄋 Chorus

(C) (G)

Rhy. Fig. 3

Voc. Fig. 1

I'm all out of faith, this is how I feel.

(Ah.

Rhy. Fig. 3A

let ring let ring

(Am7) (Fmaj7sus2)

End Rhy. Fig. 3

I'm cold and I am shamed, ly - ing na - ked on the floor.

End Voc. Fig. 1

)

End Rhy. Fig. 3A

let ring

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, simile
Bkgd. voc.: w/ Voc. Fig. 1

F (C) C (G) Dm7 (Am7)

Il - lu - sion nev-er changed in - to some - thing real. I'm wide a - wake and I

To Coda 2 ⊕ *To Coda 1* ⊕

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st time, simile
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 2 meas., 2nd time, simile
Gtr. 3: w/ Rhy. Fig. 3A, 1st 2 meas.
Bkgd. Voc.: w/ Voc. Fig. 1

B♭maj7sus2 (Fmaj7sus2) F (C) C (G)

can see the per - fect sky is torn. You're a lit-tle late, I'm al - read-y torn.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
Gtr. 3 tacet

Dm7 (Am7) | B♭maj7sus2 (Fmaj7sus2) | F (C)

2. So I guess the for - tune - tell-er's right.

Gtr. 3 | Gtr. 4 (elec.)

mf
w/ dist. & Leslie
let ring

Am (Em) | B♭7 (F7)

I should have seen just what was there and not some ho - ly light, but you

let ring

Pre-Chorus

Gtrs. 1, 2, & 3: w/ Rhy. Figs. 2 & 2A

Dm (Am) | C (G)

crawled be - neath my veins and now, I don't care, I have no luck. I don't miss it all that much.

D.S. al Coda 1

Am (Em) | (G^III)

Gtr. 3

(cont. in notation)

There's just so man - y things that I can't touch. I'm torn.

mp *mf*

Coda 1

(Am7) (G type 2) (Fmaj7sus2)

Gtrs. 1 & 2

Gtr. 3

let ring

(Am7) (G type 2) (Fmaj7sus2)

(Gtr. 1, cont. in notation)

Torn.

let ring

Interlude

Gtr. 3 tacet

(Am)

Gtr. 2

(Oo, oo.

Gtr. 1

(C) (G)

p

)

There's

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Dm (Am) — C (G)

noth - ing where he used to lie. My in - spi - ra - tion has run dry.

Gtr. 4

D.S. al Coda 2

Am (Em) — C (G)

That's what's go - in' on. Noth - ing's right, I'm torn.

let ring

⊕ *Coda 2*

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 2 times
Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

F (C) — C (G) — Dm7 (Am7)

I'm all out of faith, this is how I feel. (This is how I feel.) I'm cold and I'm a - shamed,

B♭maj7sus2 (Fmaj7sus2) — F (C)

bound and bro - ken on the floor. You're a lit - tle late,

C (G) — Dm7 (Am7) — B♭maj7sus2 (Fmaj7sus2)

I'm al - read - y torn.

(Am7) (G type 2) (G) (Gsus4)

Gtrs. 1 & 2

Torn. (Ah, ah. Ah, ah.) Oh.

Gtr. 5 (elec.)

mf
w/ dist. & slide

Gtr. 3

let ring let ring let ring

Outro

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 2 times, simile

F (C) C (G) Dm7 (Am7) B♭maj7sus2 (Fmaj7sus2)

Voc. Fig. 2 End Voc. Fig. 2

Oo. (Ah. Oh, yeah. Oh, yeah.)

Gtr. 5

*Lead Voc. sings 2nd time only.

Begin Fade

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, till fade, simile
Bkgd. Voc.: w/ Voc. Fig. 2, till fade

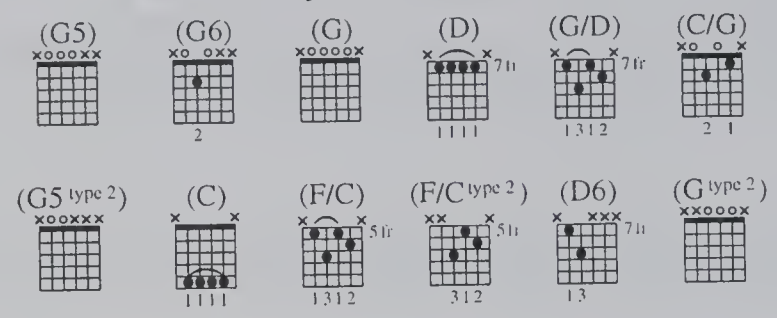
F (C) C (G) Dm7 (Am7)

Fade Out

B♭maj7sus2 (Fmaj7sus2) F (C) C (G) Dm7 (Am7)

Tumbling Dice

Words and Music by Mick Jagger and Keith Richards



Gtrs. 1, 2, & 3:
Open G Tuning, Capo IV

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

Gtr. 4: Standard Tuning

Intro

Moderately ♩ = 107

Gtr. 1: w/ Rhy. Fill 1

N.C. †(G)(G5)(G6) (G5) (G)(G5)(G6) *(G5)(G6)(G5) (G6) (G) (G5)

Gtr. 1

let ring P.M. P.M.

Mm, yeah. (Whoo.

Gtr. 3

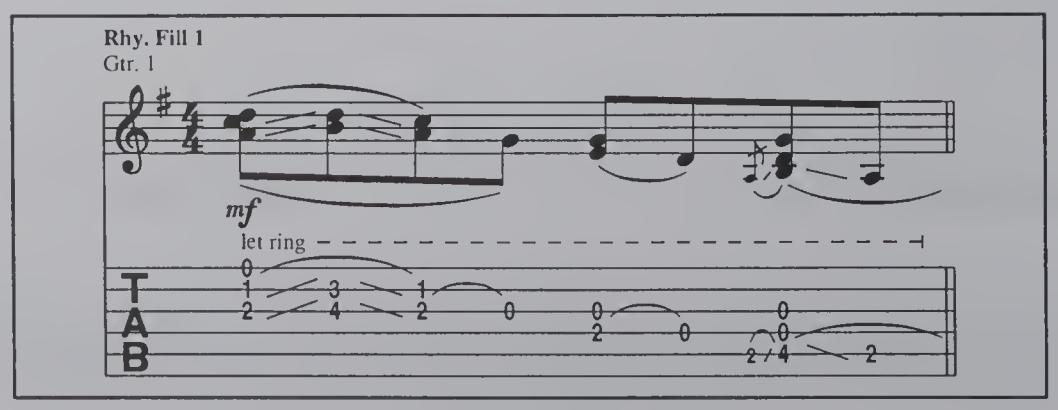
mf w/slide

Gtr. 2

mp

* Strike only (4) and (5) whenever (G5) and (G6) are muted throughout.

† Symbols in parentheses represent chord names respective to capoed guitar when written in slash notation, and do not reflect actual sounding chords.



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Verse

(G6) (G5) (G) (G6) (G5) (G6) (G5) (G6) (G5) (G) (G6) (G)

5 open

P.M.

1. Wo - men think I'm cra - zy but they're al - ways try'n' to waste me, make

Gtr. 3

w/ out slide

mp

(G5) (G6) (G5) (G) (G6) (G5) (G6) (G5) (G) (G6) (G) (D) (G/D) (D) (G) (C/G) (G)(G5 type 2)

me burn the can - dle right down. Ba - by,

w/ slide w/ out slide w/ slide *

* Slide positioned halfway between 6th and 7th fret

(D) (G/D) (D) (G) (C/G)(G) (G^type 2) (C) (F/C) (C)(F/C)(G5^type 2)(D) (G/D) (D) (D) (G/D) (D) (G)

5 open

ba - by, don't need your jewels in my crown. 2. 'Cause all

P.M.

Verse

(G6) (G5)(G)(G6)(G5) (G6)(G)(G5)(G)(G6)(G) (G5)(G6) (G5)(G)(G6)(G) (C/G)(G)(G5) (G6)(G)

5 open

P.M.

you wo - men just low - down gam - blers, cheat - in' like I don't know how.

w/ out slide

w/ slide

Rhy. Fig. 1

(D) (G/D) (D) (G) (C/G) (G)(G5 type 2)(D) (G/D) (D) (G) (C/G) (G) (G) (C) (F/C) (C) (F/C) (D)

5 open

Ba - by, I go cra - zy, There's fe - ver in your funk house now.

Verse

Gtr. 2: w/ Rhy. Fig. 1, 1st 6 meas. only, simile

(G/D) (D) (G/D) (G) (G5) (G6) (G5) (G) (G5) (G6) (G) (G5) (G) (G6) (G5)

5 open 5 open

P.M. P.M.

3. This low - down bitch - in' got my poor feet a itch - in'. Don't

Gtr. 3

w/ out slide

End Rhy. Fig. 1

(G6) (G) (G5) (G) (G6) (G) (G5) (G6) (G) (G5) (G6) (G) (D) (G/D) (D) (G) (C/G) (G) (G5 type 2)

5 open 5 open 5 open 5 open

P.M. P.M.

Gtr. 3 you know that deuce is still wild? Ba - by, I

w/ slide

Chorus

Gtrs. 1 & 2: w/ Rhy. Fill 2

(D) (G/D) (D) (G) (C/G) (G5 type 2) N.C.(E6) (E5) (E) (Esus2) (B)
†((C6)) ((C5)) ((C)) ((Csus2)) ((G))

can't stay. You've got to roll me and call me the tum - bl - in'

Harm.

†Symbols in double parentheses represent implied chord names respective to capoed guitar. Symbols above represent actual implied chords.

Verse

Gtr. 2: w/ Rhy. Fill 3

(G5)(G6) (G6)(G5) (G6)(G)(G5)(G)(G6)(G)

Gtr. 2: w/ Rhy. Fig. 1, simile

(G5)(G6) (G5) (G6)(G5) (G6) (G5)(G)(G6)(G)

Gtr. 1

P.M. P.M. P.M. P.M.

dice. 4. Al - ways in a hur - ry, I nev-er stop to wor-ry; don't

w/ out slide

(G5) (G5) (G5) (G5) (G6) (D) (G) (C/G)(G)(G5) (D)(G/D) (D)(G) (C/G)(G)(G5)

P.M.

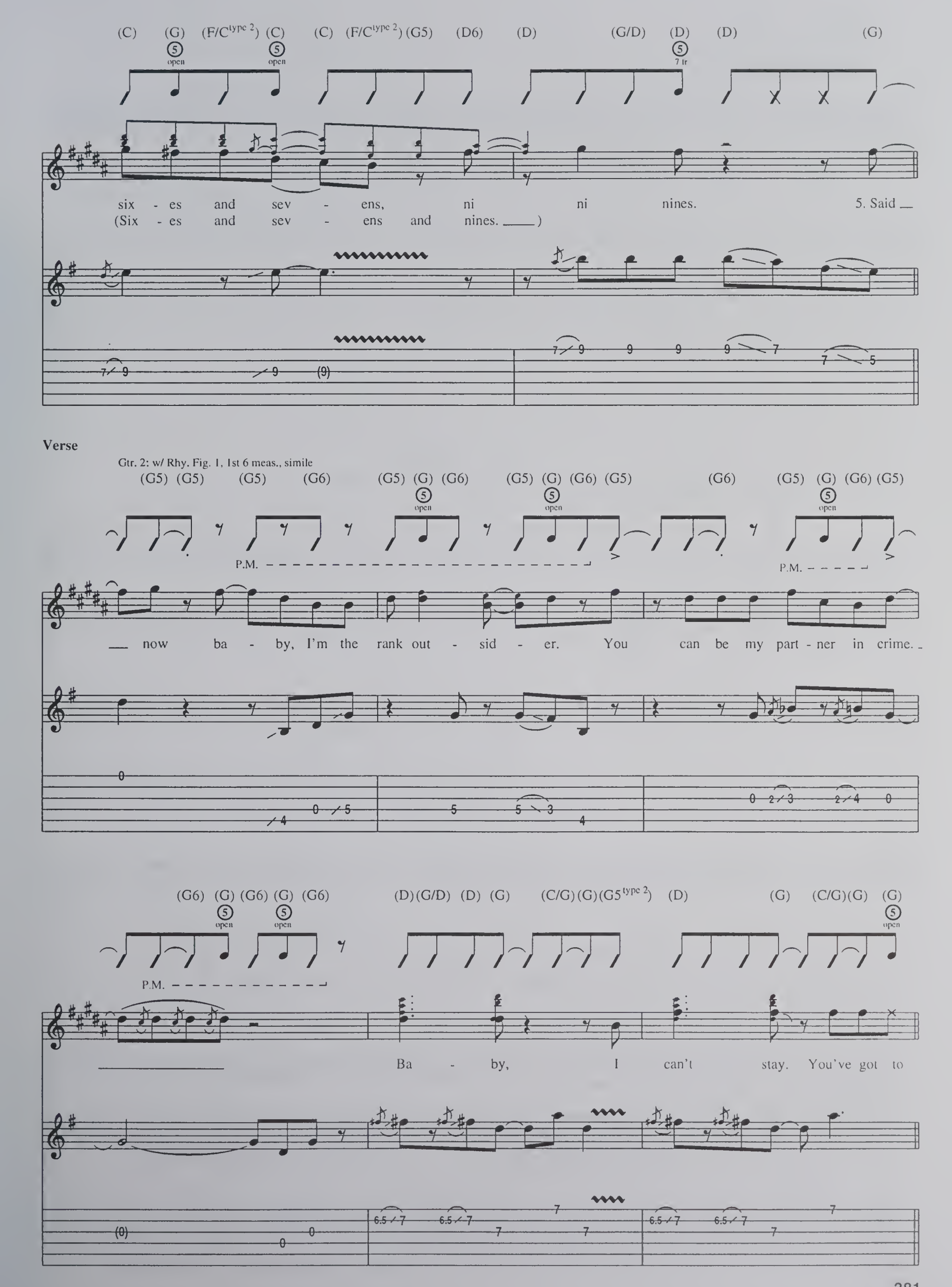
see the time flash-in' by. Hon - ey, got no mon - ey, I'm all

Harm. w/ slide

Rhy. Fill 2
Gtrs. 1 & 2

let ring (Gtr. 1: cont. in slash)

Rhy. Fill 3
Gtr. 2


(C) (G) (F/C type 2) (C) (C) (F/C type 2) (G5) (D6) (D) (G/D) (D) (D) (G)
open
7 tr
six - es and sev - ens, ni ni nines. 5. Said
(Six - es and sev - ens and nines.)
Verse
Gtr. 2: w/ Rhy. Fig. 1, 1st 6 meas., simile
(G5) (G5) (G5) (G6) (G5) (G) (G6) (G5) (G) (G6) (G5) (G6) (G5) (G) (G6) (G5)
P.M.
now ba - by, I'm the rank out - sid - er. You can be my part - ner in crime.
(G6) (G) (G6) (G) (G6) (D)(G/D) (D) (G) (C/G)(G)(G5 type 2) (D) (G) (C/G)(G) (G)
Ba - by, I can't stay. You've got to

Chorus

Gtrs. 1 & 2: w/ Rhy. Fill 4

N.C. (E6) (E5) (E) (Esus2) (B) (E6) (E5) (E) (Esus2) (B)
((C6))((C5))((C))((Csus2)) ((G)) ((C6)) ((C5)) ((C))((Csus2)) ((G))

roll _____ me and call me the tum - bl-in'... yeah. My ba -
(roll _____ me, call me the tum - bl-in' dice. _____)
(Roll _____ me, call me the tum - bl-in'

Harm. Harm.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas., simile

Gtr. 2: w/ Rhy. Fig. 1, simile

(G5) (G6)(G)(G5) (G6)(G)(G5)(G)(G6)(G)(G5) (G6) (G5) (G6) (G) (G5) (G6) (G5)

5 open 5 open 5 open 5 open

Gtr. 1

- by, ooh my... yeah. _
dice. _____)

Gtr. 4

1/4 1/4 1/4 1/2 1/2 1/4 1/4 1/2

* Gtr. 3

w/ out slide w/ slide w/ out slide

* Gtr. & horns arr. for gtr.

Rhy. Fill 4

Gtrs. 1 & 2

let ring let ring (Gtr. 1: cont. in slash)

(G6) (D) (G) (C/G) (G)

(1/4) (1/2) 1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2 3/4 3/4

w/ slide

(D) (G/D) (D) (G) (C/G) (G)(G5 type 2) (C) (F/C type 2)(C) (C)(F/C)(G type 2)(D) (G/D) (D) (G/D) (G5)

Gtr. 4 tacet

5 fr.

6. Oh, my, .

full 3/4

Gtr. 3

Verse

Gtr. 2: w/ Rhy. Fig. 1, 1st 6 meas. only, simile

(G6) (G) (G5) (G6) (G5) (G6) (G5) (G) (G6) (G5) (G6) (G5) (G) (G6) (G5)

open

P.M.

my, my, I'm the lone crap shoot - er, play - in' the field ev - 'ry night,

w/ out slide

(G6) (G) (G) (D) (G/D) (D) (G) (C/G) (G) (D) (G/D) (D) (G) (C/G) (G)

5 open

night. Ba - by, I can't stay. You've got to

w/ slide

Out-Chorus

Gtrs. 1 & 3 tacet

N.C.(E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2))

roll me and call me the tum - bl - in' Roll me,
(dice.

Gtr. 2

let ring

let ring

(B) ((G)) Gtr. 3: w/ Fill 1 (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G))

call me the tum - bl - in' roll (Got to
Got to dice. me.)

let ring

let ring

Fill 1
Gtr. 3

(E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2))

Roll __ me. Roll __ me, mm, mm.
roll me.) (Got to roll me.)

Gtr. 1

let ring let ring

Gtr. 2

let ring

(B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G))

yeah. Roll __ me, huh, huh.
(Got to roll me.) (Got to

Rhy. Fill 6A End Rhy. Fill 6A

let ring

Rhy. Fill 6 End Rhy. Fill 6

let ring

Gtrs. 1 & 2: w/ Rhy. Fill 5

(E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G))

Roll me, huh, yeah.
roll me.)

w/ Voc. Fig. 1, 3 times
Gtr. 1: w/ Rhy. Fill 6A
Gtr. 2: w/ Rhy. Fill 6, 10 times

(E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2))

Roll me, huh, huh.
(Got to roll me.)

Gtr. 3

Gtr. 1: w/ Rhy. Fill 5, 6 times

(B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G))

Roll me, huh, huh.
(Got to roll me.)
(Got to

(E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2))

Roll me, huh, yeah.
roll me.)
(Got to roll me.)
All my wom - en call -

let ring
let ring

Rhy. Fill 5
Gtrs. 1 & 2

let ring

Voc. Fig. 1

Keep on roll - in'.

(B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G))

me the tum - bl - in' dice, yeah.
(Got to roll me.) (Got to

(let ring)

14 14 14 14 12 12 12 12 (12)

* Touch str. w/ slide

Begin Fade

(E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2))

Roll me, ba - by, sweet-heart, sug - ar. Dice,
roll me.) (Got to roll me.)

3

12 12 12 12 12 12

Gtr. 1: w/ Rhy. Fill 6A

(B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G))

yeah. Roll me, oh, now, now, now, now, now,
(Got to roll me.) (Got to

4

Gtr. 1: w/ Rhy. Fill 5, 2 times

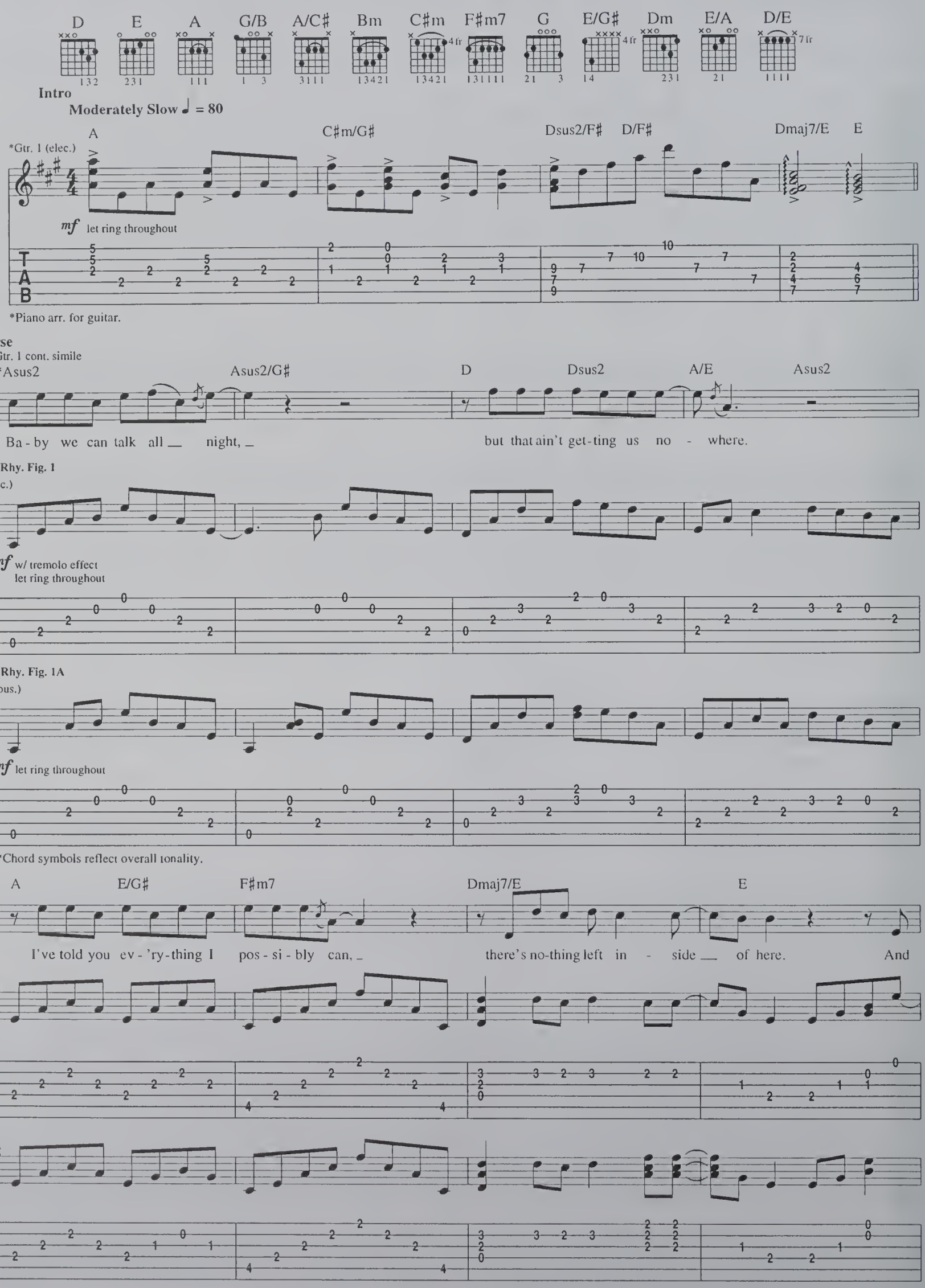
Fade Out

(E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G)) (E6) ((C6)) (E5) ((C5)) (E) ((C)) (Esus2) ((Csus2)) (B) ((G))

now. Oh, got - ta roll now. Nev - er with ya, ba - by. Oh.
roll me.) (Got to roll me.) (Got to...

Two Out of Three Ain't Bad

Words and Music by Jim Steinman



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Asus2 Asus2/G♯ D Dsus2 A Asus2

may-be you can cry all night, but that-'ll nev-er change the way that I feel.
(Ooh, ooh, ooh, ooh, ooh, ooh, ooh,

A/E A/G♯ F♯m7 Dmaj7 E

The snow is real-ly pil-ing up out-side, I wish you would-n't make me leave here.
ooh, ooh, ooh.)

End Rhy. Fig. 1

End Rhy. Fig. 1A

(cont. in slash)

Pre - Chorus

Gtr. 3

D E A G/B A/C♯ D E A Bm C♯m

I poured it on and I poured it out. I tried to show you just how much I care.

Gtr. 2

D E A F♯m7 G

I'm tired of words and I'm too hoarse to shout. But you've been cold to me so long, I'm cry-ing
(Ooh,

D E D E D E

i - ci - cles in-stead of tears. And all I can do is keep on tell - ing you, I
ooh, ooh.)

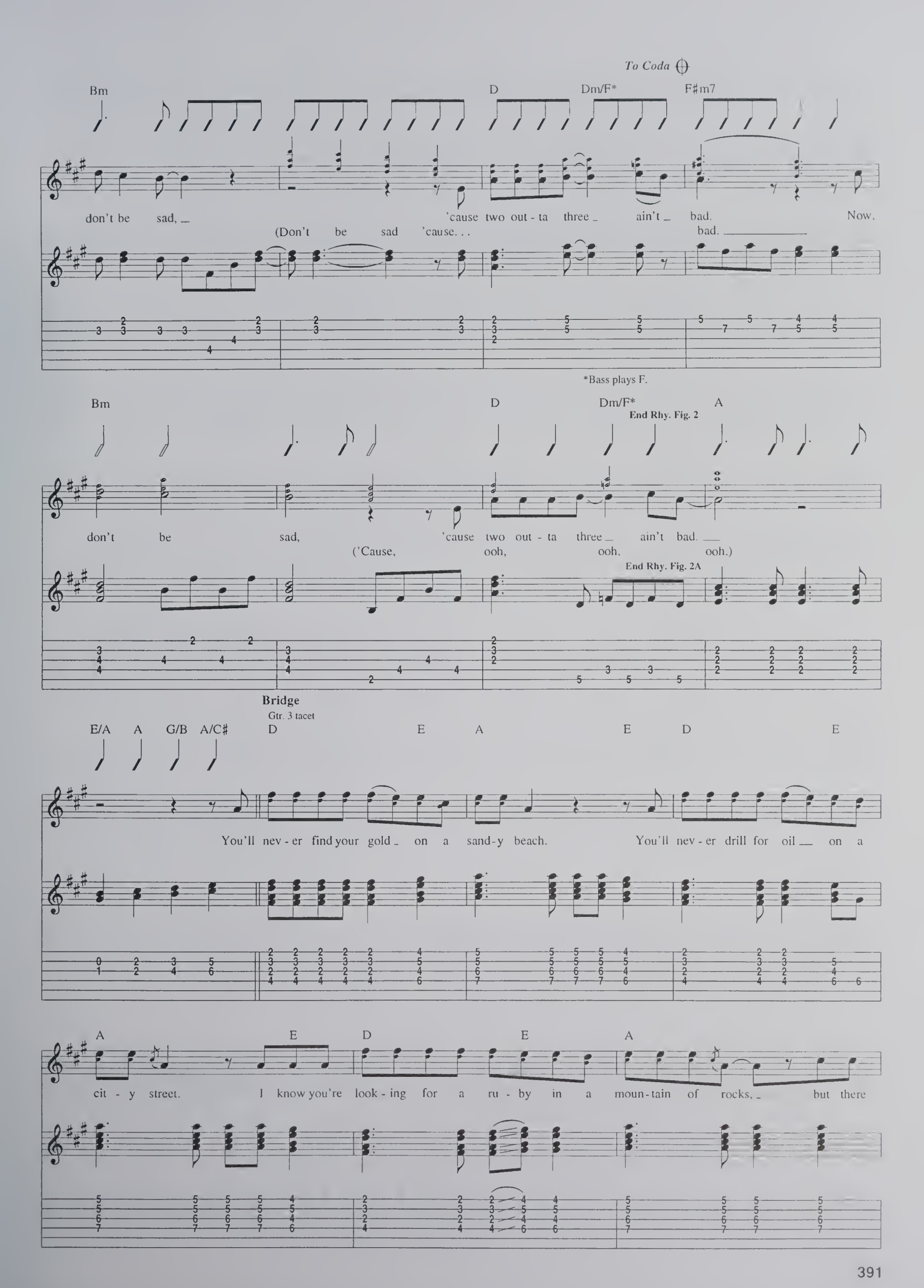
𝄋 Chorus

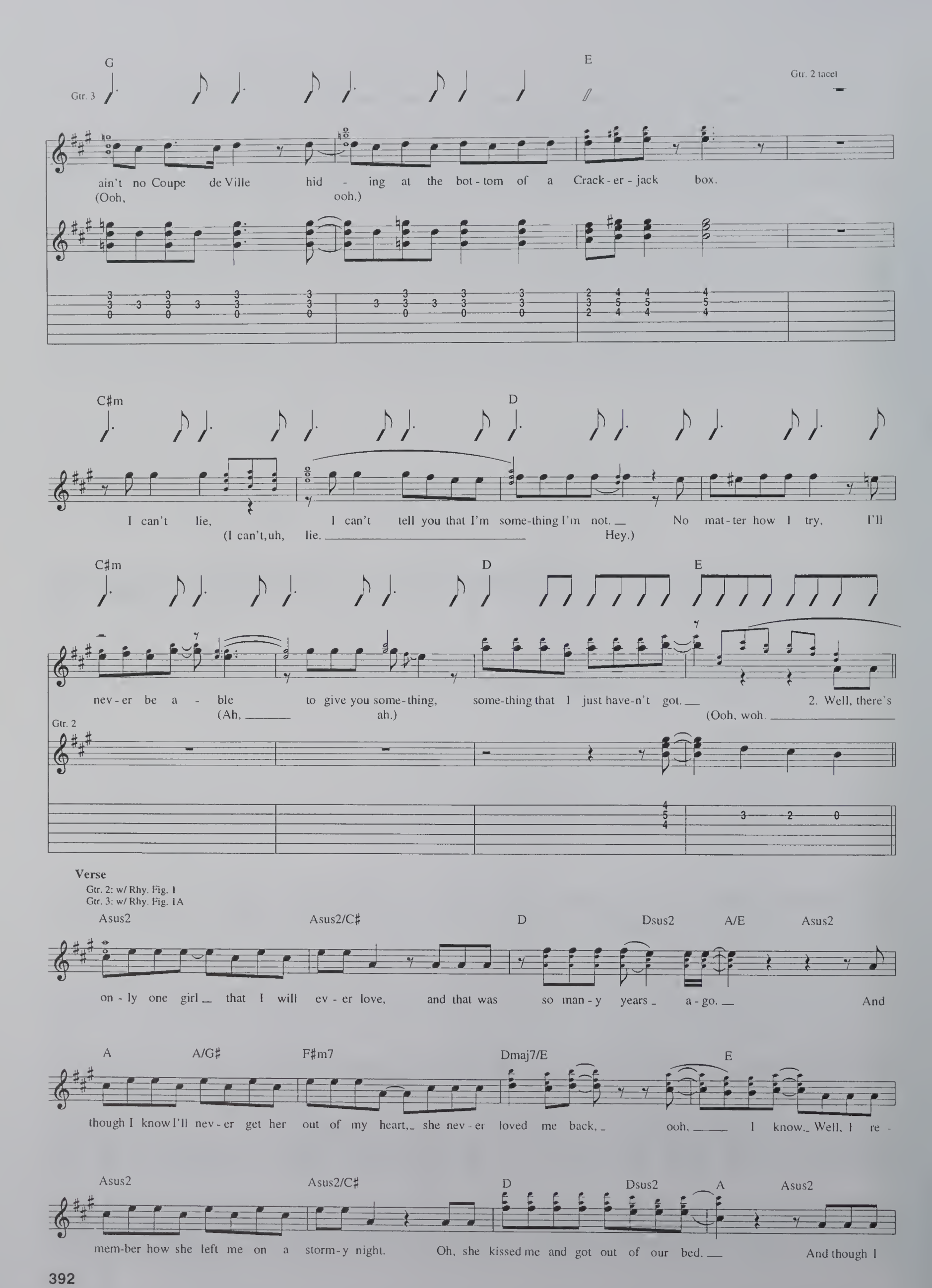
A E/G♯ F♯m7 D E C♯m F♯m7

Rhy. Fig. 2

want you, I need you, but there ain't no way I'm ev - er gon-na love you. Now,
(I want you, I need you, ooh, ooh, ooh, ooh.)

Rhy. Fig. 2A


To Coda
Bm
D
Dm/F*
F♯m7
don't be sad, 'cause two out - ta three ain't bad. Now,
(Don't be sad 'cause. . . bad.
*Bass plays F.
Bm
D
Dm/F*
A
End Rhy. Fig. 2
don't be sad, 'cause two out - ta three ain't bad.
('Cause, ooh, ooh, ooh.)
End Rhy. Fig. 2A
Bridge
Gtr. 3 tacet
E/A
A
G/B
A/C♯
D
E
A
E
D
E
You'll nev - er find your gold on a sand - y beach. You'll nev - er drill for oil on a
A
E
D
E
A
cit - y street. I know you're look - ing for a ru - by in a moun - tain of rocks, but there


G
E
Gtr. 3
Gtr. 2 tacet
ain't no Coupe de Ville hid - ing at the bot - tom of a Crack - er - jack box.
(Ooh, ooh.)
C#m
D
I can't lie, I can't tell you that I'm some-thing I'm not. No mat - ter how I try, I'll
(I can't, uh, lie. Hey.)
C#m
D
E
nev - er be a - ble to give you some-thing, some-thing that I just have-n't got. 2. Well, there's
(Ah, ah.) (Ooh, woh.
Gtr. 2
Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1A
Asus2
Asus2/C#
D
Dsus2
A/E
Asus2
on - ly one girl that I will ev - er love, and that was so man - y years a - go. And
A
A/G#
F#m7
Dmaj7/E
E
though I know I'll nev - er get her out of my heart, she nev - er loved me back, ooh, I know. Well, I re -
Asus2
Asus2/C#
D
Dsus2
A
Asus2
mem-ber how she left me on a storm - y night. Oh, she kissed me and got out of our bed. And though I

A/E A/G♯ F♯m7 Dmaj7 E

plead-ed and I begged her not to walk out that door, she packed her bags and turned right a - way. And she

D/E E D/E E D/E E *D.S. al Coda*

Gtr. 3

kept on tell - ing me, she kept on tell - ing me, she kept on tell - ing me, I

Gtr. 2

Coda

A C♯m F♯m7 D E

Gtrs. 2 & 3: w /Rhy. Figs. 2 & 2A

bad. I want you, I need you, but there ain't no way I'm ev -
bad.) (I want you, I need you, ooh, ooh

C♯m F♯m7 Bm D Dm

- er gon - na love you. Now, don't be sad, 'cause two out - ta three ain't
ooh, ooh.) (Don't be sad 'cause. . .

F♯m7 Bm D Dm

bad. Now, don't be sad, 'cause two out - ta three ain't bad.
bad.) ('Cause ooh, ooh.)

Gtrs. 2 & 3 tacet

A N.C.(A/C♯) (D) (E) (A)

Gtr. 3

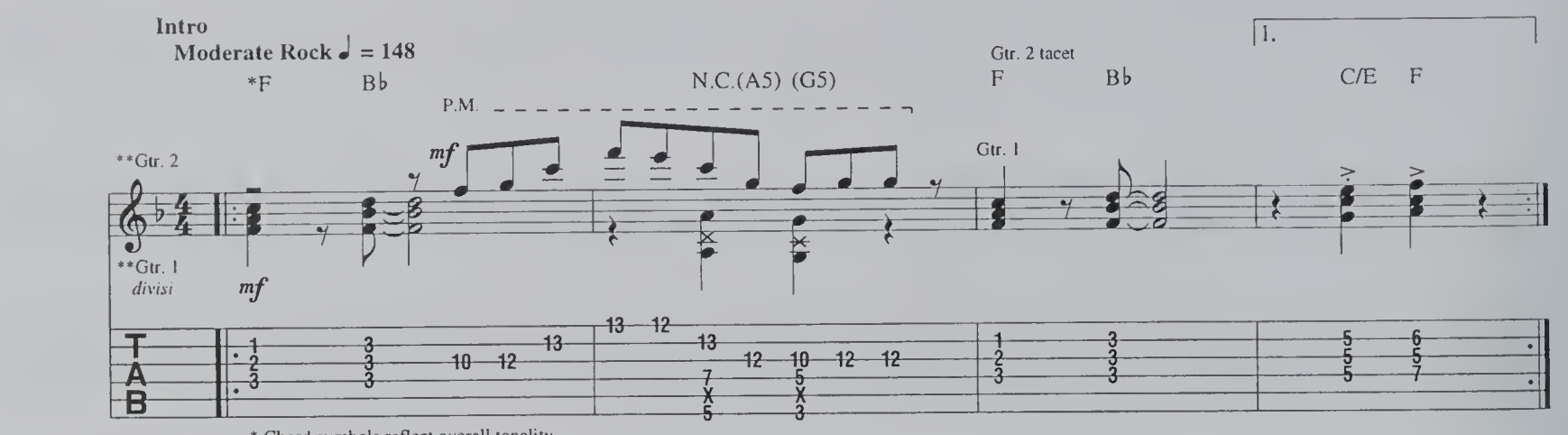
Ba - by we can talk all night, but that ain't get - ting us no - where.

poco a poco rit.

Gtr. 2

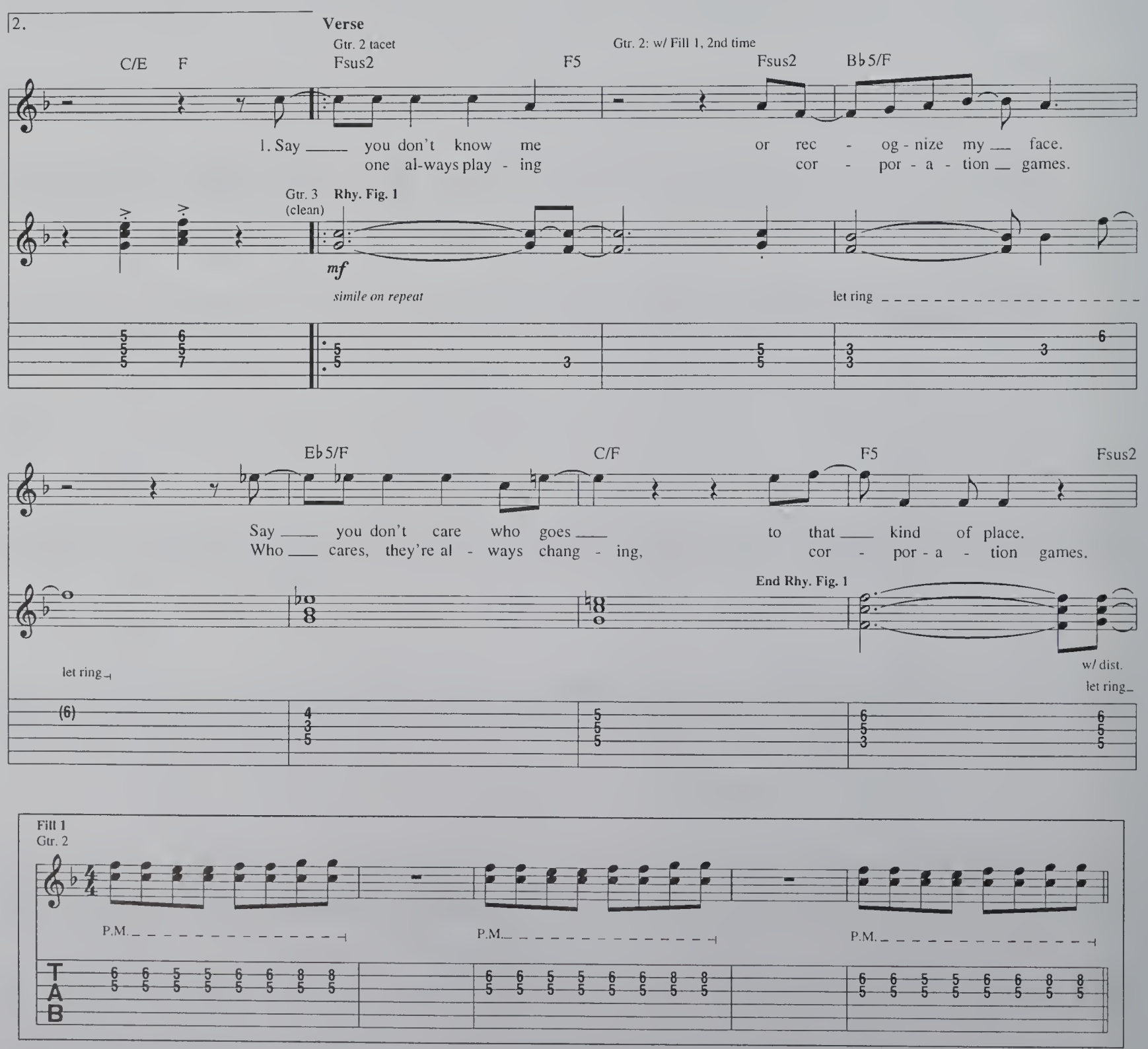
We Built This City

Words and Music by Bernie Taupin, Martin Page, Dennis Lambert, and Peter Wolf



* Chord symbols reflect overall tonality.

** Kybds. arr. for gtr.



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Gtr. 2: w/ Fill 1, 2nd time

F5 Fsus2 F5 B♭5/F

Knee - deep in the hoop - la, sink - ing in your __ fight.
We ____ just want to dance here. Some - one stole __ the stage.

let ring

w/ clean tone

let ring

E♭/F C/F F5

Too man - y run - a - ways, eat - ing up the night. _
They call us ir - re - spon - si - ble, write __ us off the page. _

let ring

Pre-Chorus

F C/E Dm B♭/D F/C

Mar - co - ni plays the mam - ba, lis - ten to the ra - di - o. __

Rhy. Fig. 2

Gtr. 3

f

w/ dist.

C N.C. F5 N.C. B♭5 N.C.(F) (B♭5) N.C.

____ Don't __ you re - mem - ber? _ We built this cit - y, we

End Rhy. Fig. 2

Gtr. 2

Gtr. 3
divisi

P.M.

P.M.

P.M.

P.M.

*

* Gtr 2 notated to left of slashes

Chorus

Gtr. 2 tacet

(F) (B♭5) (F) (C/E) (Dm) N.C.

built this cit - y on rock and roll. We built this cit - y,

Gtr. 3

P.M. P.M.

B♭5 N.C. B♭5 N.C. (F/A) N.C. B♭5 N.C.

we built this cit - y on rock and roll. Built this cit - y,

P.M. P.M. P.M.

1.

To Coda ⊕

B♭5 N.C. B♭5 N.C. B♭5 N.C. (F/A) C5 F/A B♭5

we built this cit - y on rock and roll.

P.M. P.M. P.M.

Interlude

Gtr. 3 tacet

F B♭ N.C.

Gtr. 2 tacet

F B♭ C/E F

2.

C5 F/A B♭5

2. Some rock and roll.

P.M.

Gtr. 2

Gtr. 1 *divisi*

Gtr. 1

Gtrs. 1 & 3

Interlude
Half-Time Feel

End Half-Time Feel

Gtr. 3 tacet

C/B♭ B♭ N.C.

It's just an -

Gtr. 4 (dist.)

1/2 1/2 full full

Gtr. 3

Gtr. 2

Gtr. 2 *divisi*

Bridge

Gtr. 4 tacet

N.C. C/E F N.C. C/E F

oth - er Sun - day in a ti - red old street. Po - lice have

Gtr. 4

Gtrs. 2 & 3

*Gtrs. 2 & 3 *divisi* P.M.

P.M.

* composite arrangement

N.C. C/E F N.C. C/E F

got the choke - hold. Oh. Then we just lost the beat.

Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. P.M.

Verse

Gtr. 3 tacet

C/E F N.C. Fsus2 F5

Gtr. 3: w/ Rhy. Fig. 1, simile

Gtr. 2: w/ Fill 1

3. Who __ counts the mon - ey un -

Gtr. 2

Gtr. 2

Gtr. 3
divisi

Gtr. 4

P.M.

B♭5/F

- der - neath the bar?

E♭/F

Who rides the wreck - ing ball __

Rhy. Fig. 3

P.M.

Gtr. 3: w/ Rhy. Fill 1
Gtr. 4: w/ Rhy. Fig. 3, 2 1/2 times

C/F F5

__ in two - part gui - tars? __ Don't

End Rhy. Fig. 3

P.M.

Gtr. 5
(dist.)

mf

Gtr. 6
(dist.)
divisi

mf

*P.M.

* P.M. refers to both gtrs.

Gtrs. 5 & 6 tacet

Fsus2 F5

Gtr. 2: w/ Fill 1

Fsus2 B♭5/F

tell us you need us, 'cos we're __ the ship __ of fools __

Rhy. Fill 1

Gtr. 3

Interlude

Gtr. 3: w/ Rhy. Fig. 2

Eb5/F C/F F5 F C/E Dm Dm

look - ing for A - mer - i - ca, com - ing through your schools.

Gtr. 2

8va

mp

Bb/D F/C C N.C. F5 N.C. Bb5

Don't you re - mem - ber,

8va

Gtr. 2

*Gtrs. 1 & 3 divisi

P.M. P.M.

* composite arrangement

Gtr. 3 tacet

N.C.(F5) (Bb5) N.C. (F5) (Bb5) N.C. F C/E

...mem - ber, ...mem - ber? Mar -

P.M.

Gtr. 2

Gtr. 1 divisi

D.S. al Coda

Coda

C/G F/A Bb/F Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C.

rock and roll. Built this cit - y, We

(Oo.

Gtr. 3

P.M. P.M. P.M. P.M.

(F/A) N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C. B♭5 N.C.

built this cit - y on rock and roll. Built this cit - y, we

P.M. P.M. P.M. P.M. P.M.

(F/A) C5 F/A B♭5

built this cit - y on rock and roll.

P.M.

Outro

Gtr. 3 tacet

B♭ C/B♭ F/B♭ C/B♭ B♭ F/B♭ C/B♭

(We built, we built this cit - y. Built this cit - y. We built, we built this cit - y.

Gtr. 4

w/ bar

Rhy. Fig. 4

w/ fingers

End Rhy. Fig. 4

Gtr. 2

Gtr. 1

divisi

P.M. P.M.

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, till fade

B♭ C/B♭ F/B♭ C/B♭ B♭

We built, we built this cit - y. Built this cit - y. We built, we

1/2 full w/ bar 1/2

F/B♭ C/B♭ *Begin Fade* B♭ C/B♭

built this cit - y. We built, we built this cit - y.

8va

F/B♭ C/B♭ B♭ F/B♭ C/E B♭ C/B♭

Built this cit - y We built, we built this cit - y. We built, we

8va -1 *loco* w/ bar w/ bar w/ bar -1

-1 1/2

Fade Out

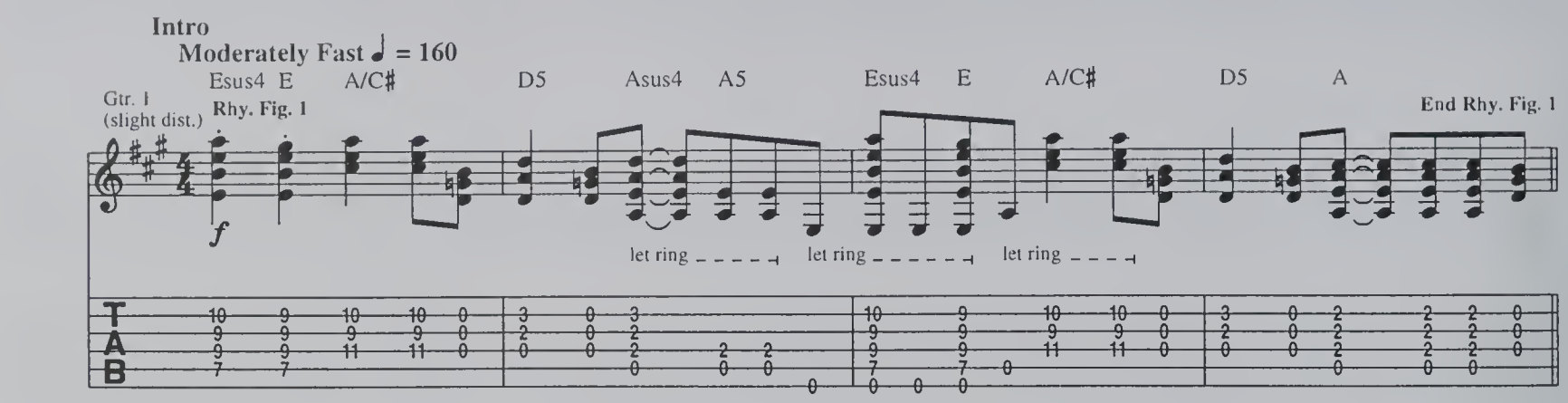
F/B♭ C/B♭ B♭ F/B♭ C/B♭

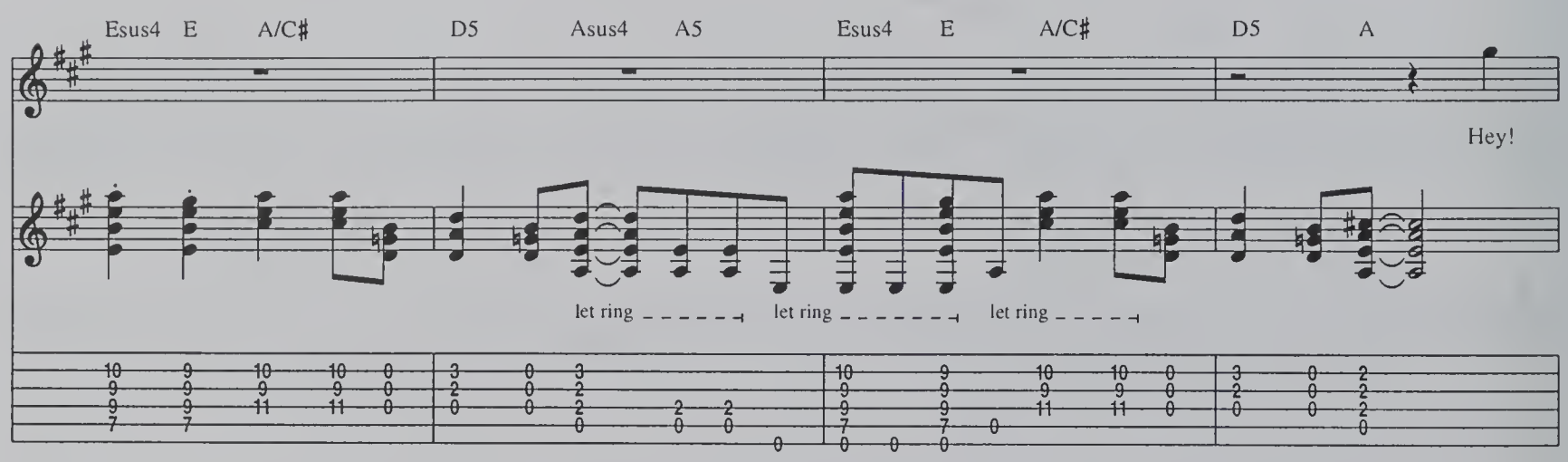
Built this cit - y. built this cit - y. We built, we built this cit - y.)

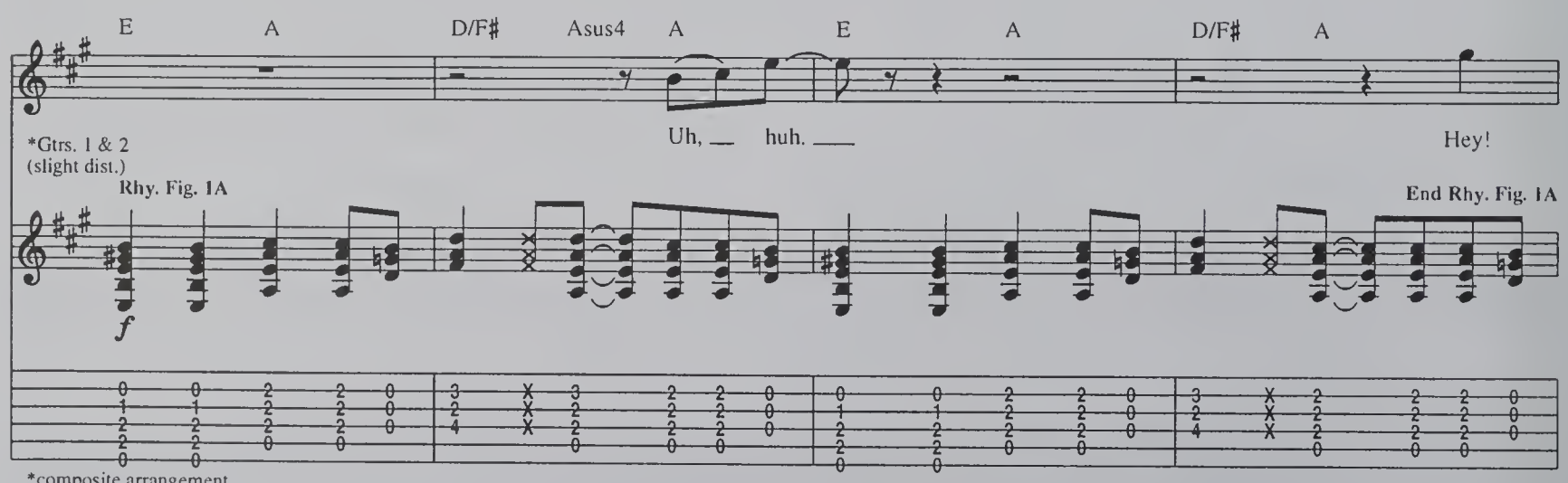
w/ bar w/ bar

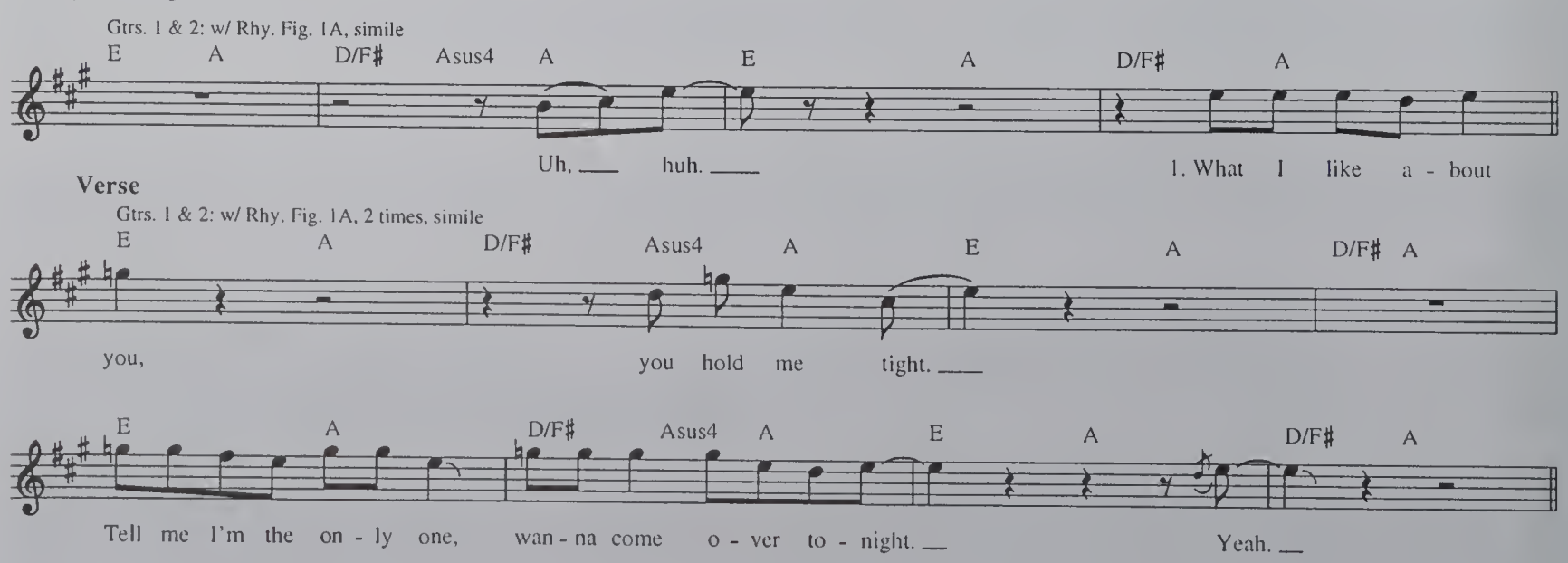
What I Like About You

Words and Music by Michael Skill, Wally Palamarchuk and James Marinos









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Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F♯ Asus4 A E A D/F♯ A

Keep on whis-per-in' in my ear. Tell me all the things that I ____ wan-na hear _ 'cause that's true,_
(Ah. ____ Ah. ____ That's

E A D/F♯ Asus4 A E A D/F♯ A

___ that's what I like a-bout you. 2. What I like a-bout
what I like. That's what I like.)

𝄋 Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F♯ Asus4 A E A D/F♯ A

you, you real-ly know how to dance. __ When you go
you, you keep me warm at night. __

E A D/F♯ Asus4 A E A D/F♯ A

up-town jump a-round, think a-bout true ro-mance. _ Yeah. __
Nev-er wan-na let you go, know you make me feel al-right. __ Yeah. __

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 2 times, simile

E A D/F♯ Asus4 A E A D/F♯ A

Keep on whis-per-in' in my ear. Tell me all the things that I ____ wan-na hear _ 'cause that's true,_
(Ah. ____ Ah. ____ That's

To Coda ⊕

E A D/F♯ Asus4 A E A D/F♯ A

___ that's what I like a-bout you. That's what I like a-bout
what I like a-bout ___ you. That's what I like a-bout ___ you. That's

E A D/F♯ Asus4 A E A D/F♯ G

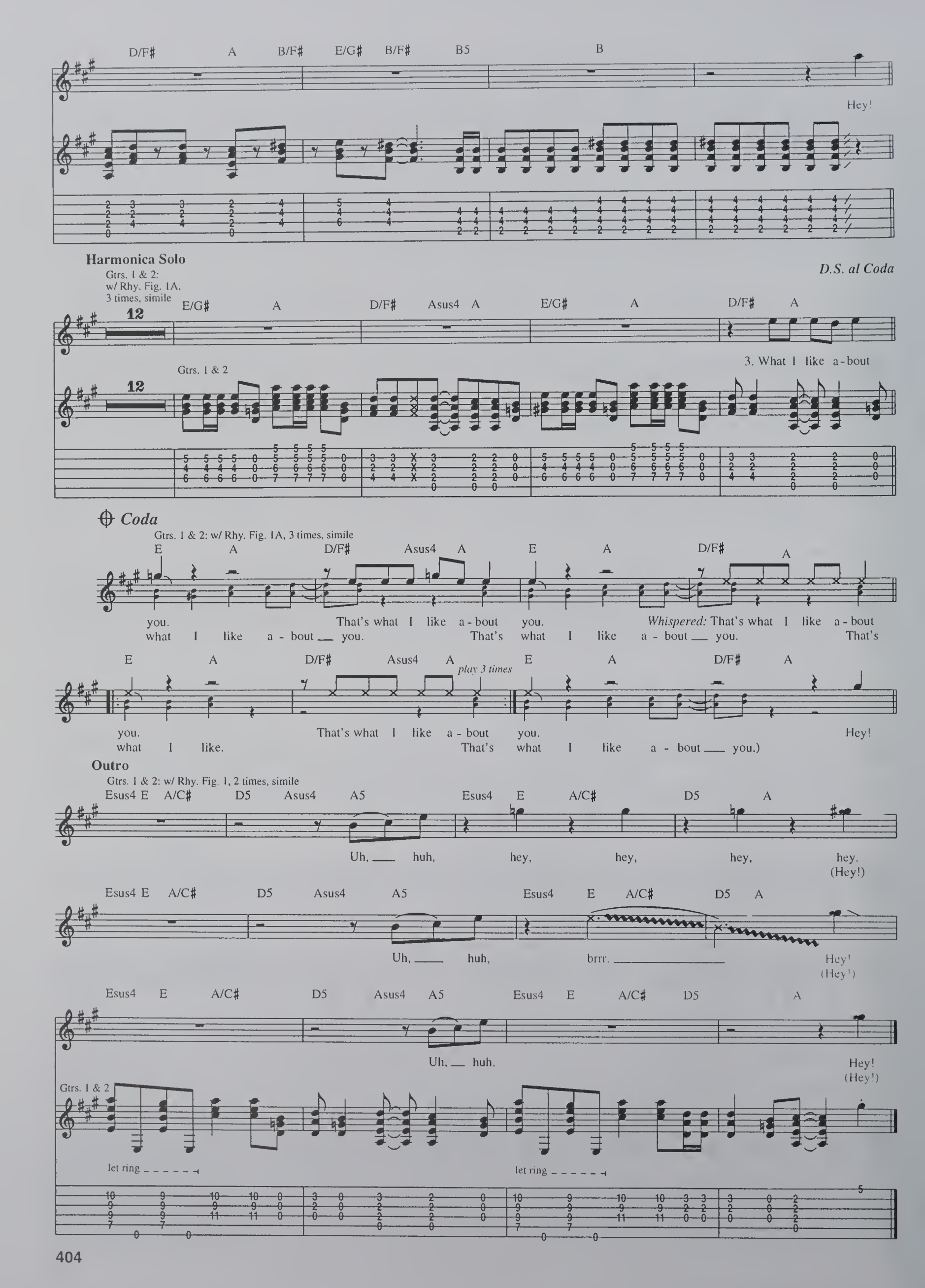
you. That's what I like a-bout you. Wow!
what I like a-bout ___ you. That's what I like.)

Gtrs. 1 & 2

Guitar Solo

G N.C. D5 G N.C. A5 A

full full


D/F♯ A B/F♯ E/G♯ B/F♯ B5 B
Hey!
Harmonica Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 3 times, simile
D.S. al Coda
E/G♯ A D/F♯ Asus4 A E/G♯ A D/F♯ A
Gtrs. 1 & 2
3. What I like a-bout
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 3 times, simile
E A D/F♯ Asus4 A E A D/F♯ A
you. That's what I like a-bout you. Whispered: That's what I like a-bout
what I like a-bout you. That's what I like a-bout you. That's
E A D/F♯ Asus4 A play 3 times E A D/F♯ A
you. That's what I like a-bout you. Hey!
what I like. That's what I like a-bout you.)
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
Esus4 E A/C♯ D5 Asus4 A5 Esus4 E A/C♯ D5 A
Uh, huh, hey, hey, hey, hey. (Hey!)
Esus4 E A/C♯ D5 Asus4 A5 Esus4 E A/C♯ D5 A
Uh, huh, brrr. Hey! (Hey!)
Esus4 E A/C♯ D5 Asus4 A5 Esus4 E A/C♯ D5 A
Uh, huh. Hey! (Hey!)
Gtrs. 1 & 2
let ring
let ring

Wonderful Tonight

Words and Music by Eric Clapton

Intro
Moderately Slow ♩ = 95
Half-Time Feel

G D/F♯ C/E D

Gtr. 1 (clean)

mp
let ring throughout

Gtr. 2 (clean)

mp
let ring throughout

Gtr. 3 (clean)

mp
full full full

G D/F♯ C/E D

full full full

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Verse

Gtr. 3 tacet

G D/F♯ C/E D

1. It's late in the eve - ning.
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.

mp

simile on repeats

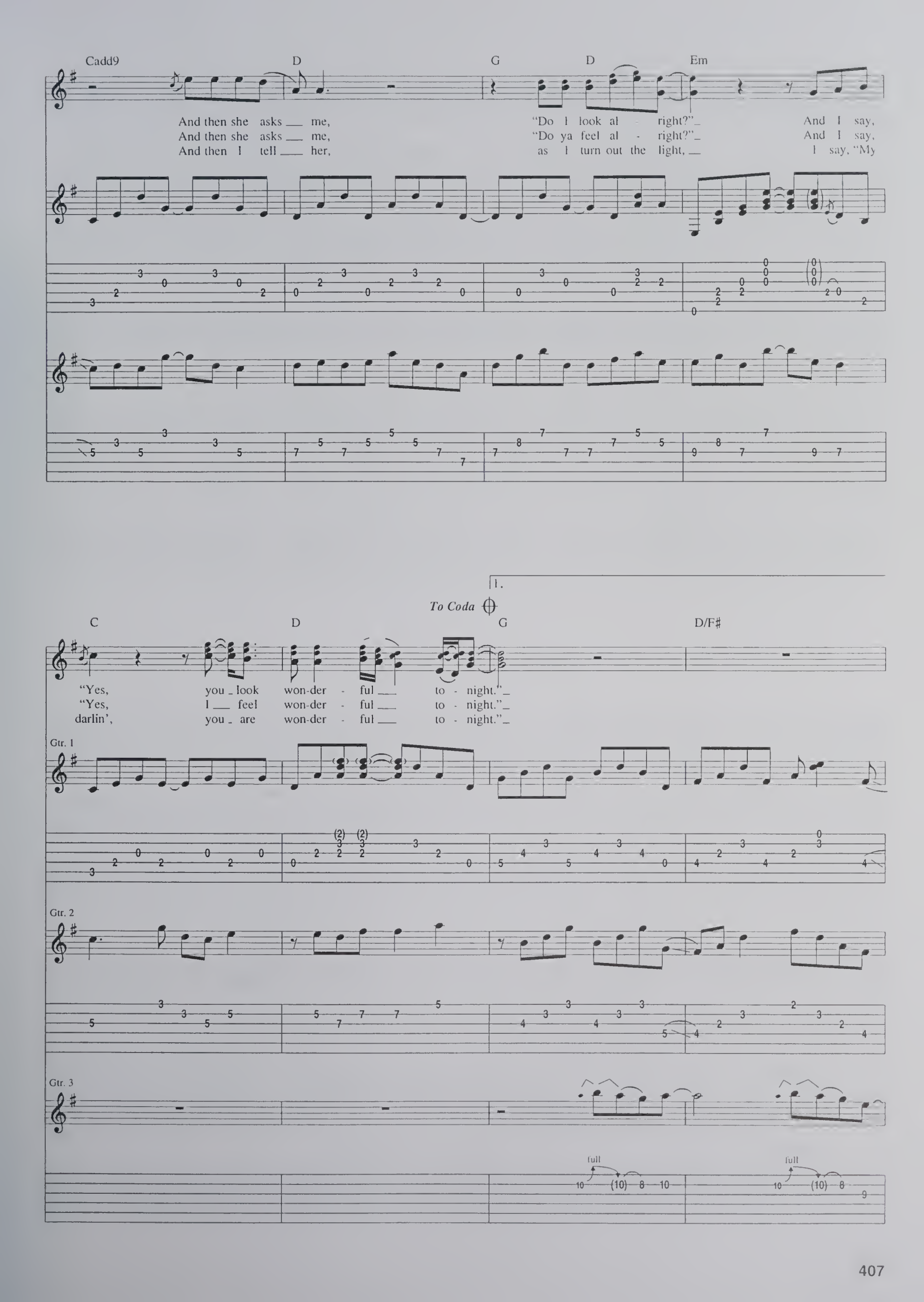
G D/F♯ C/E D

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 walk-in' a - round with me.
and she helps me to bed.

Gtr. 1

Gtr. 2


Cadd9
D
G
D
Em
And then she asks ___ me, "Do I look al - right?"_ And I say,
And then she asks ___ me, "Do ya feel al - right?"_ And I say,
And then I tell ___ her, as I turn out the light, ___ I say, "My
1.
To Coda
C
D
G
D/F♯
"Yes, you _ look won-der - ful ___ to - night."_
"Yes, I ___ feel won-der - ful ___ to - night."_
darlin', you _ are won-der - ful ___ to - night."_
Gtr. 1
Gtr. 2
Gtr. 3
full
full

C/E D 2. G

full

Bridge

Gtr. 3 tacet

C D Csus2

I feel won - der - ful be - cause I see the love

(Oo, oo,

G D/F♯ Em C

— light in — your — eyes. — And the won - der of it — all —
oo, oo, oo, oo,

Gtr. 1

Gtr. 2

D C D

— is that you just don't — re - al - ize — how — much — I love —
oo, oo, oo.)

Interlude

G D/F♯ C/E D

— you. —

Gtr. 1

Gtr. 2

Gtr. 3

full full full

D.S. al Coda

G D/F♯ C/E D

full full full

Coda

G D Em7 C

Oh my dar - lin', you are

Gtr. 1

Gtr. 2

Gtr. 3

3/4 full

* Played behind the beat.

Outro

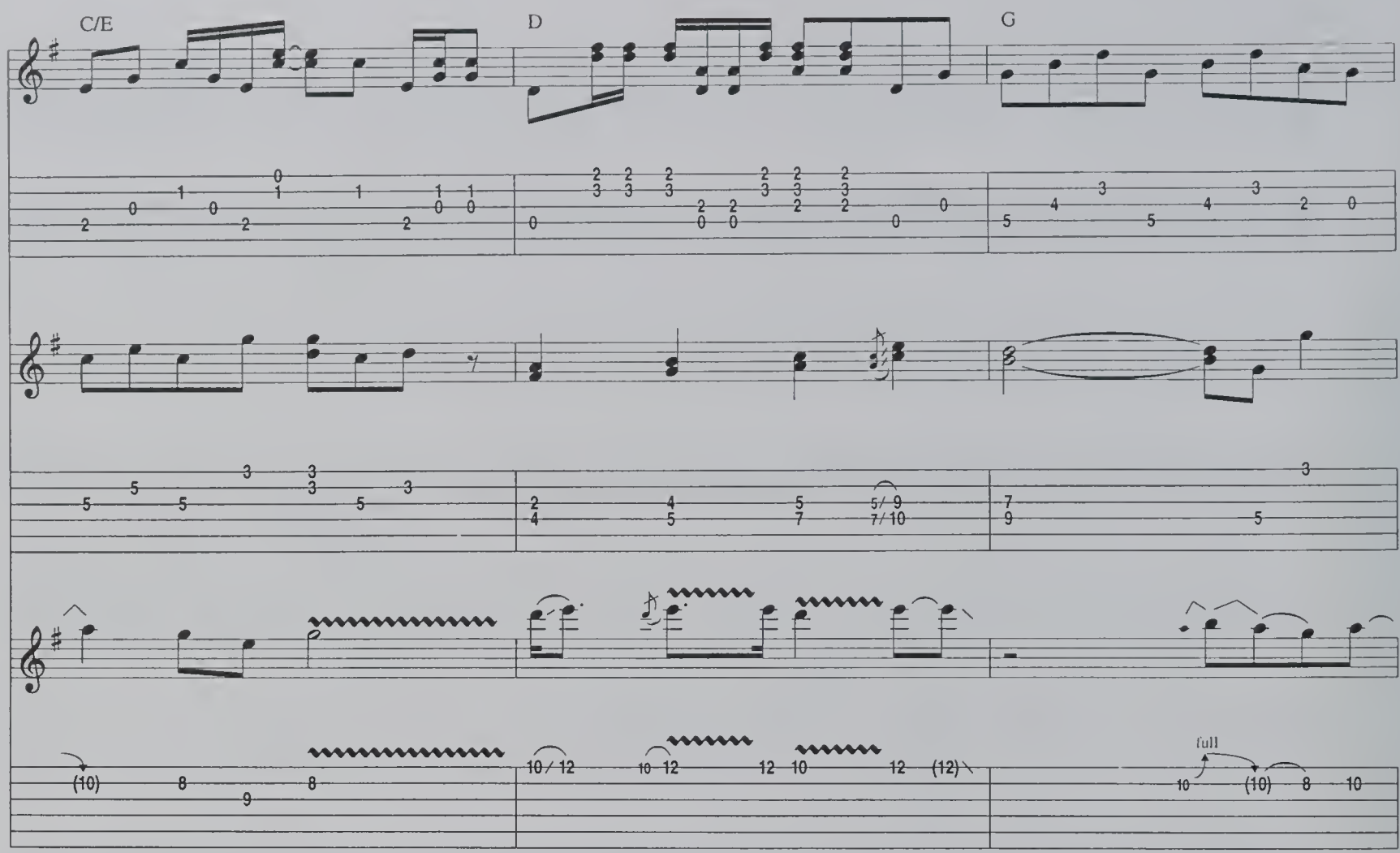
D G D/F♯

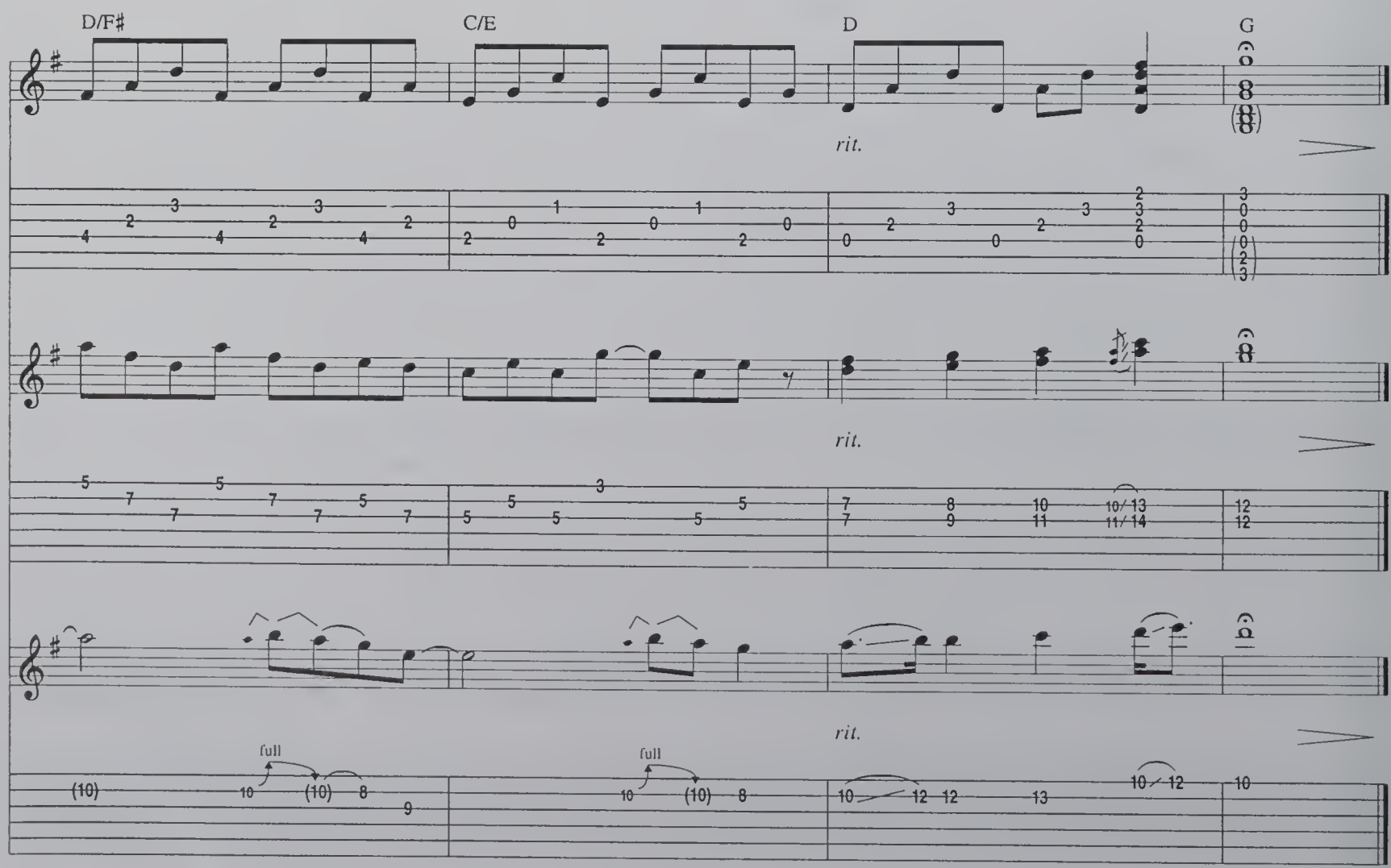
won - der - ful to - night.

full

hold bend

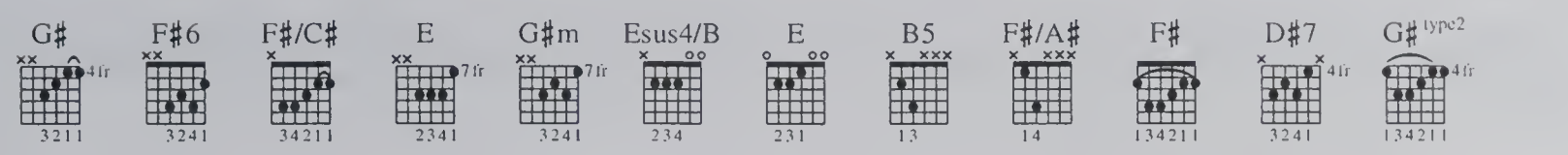
full


C/E
D
G
full


D/F♯
C/E
D
G
rit.
rit.
rit.
full
full

You Keep Me Hangin' On

Words and Music by Edward Holland, Lamont Dozier and Brian Holland



Intro

Modeately ♩ = 126

*G♯ — Rhy. Fig. 1 — F♯ — F♯/C♯ — E — D♯m — End Rhy. Fig. 1

Gtr. 1 (clean)

*Chord symbols impled by kybd., next 4 meas.

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 3 times

G♯ — Rhy. Fig. 1A — F♯6 — F♯/C♯

Gtr. 2 (clean)

1. Set me free, why don't ___ ya, ba - by? Get out of my life why don't _
2. Set me free, why don't ___ ya, ba - by? Let me be, why don't _

*Two lead voc. arr. for one throughout, except where otherwise indicated.

Bkgd. Voc.: w/ Voc. Fill 1, 2nd time — Gtr. 2: w/ Rhy. Fig. 1A, 2 times

E — G♯m — End Rhy. Fig. 1A — G♯ — F♯6

___ ya, ba - by? 'Cause you don't _ real - ly love ___ me, you just keep _
___ ya, ba - by? 'Cause you don't _ real - ly love ___ me, you just keep _

Bkgd. Voc.: w/ Voc. Fill 1, 2nd time

F♯/C♯ — E — G♯m — G♯

___ me hang - in' on. ___ You don't _ real - ly need _
___ me hang - in' on. ___ Now, you don't _ real - ly want _

F♯6 — F♯/C♯ — E — G♯m

___ me, but you keep ___ me hang - in' on. ___
___ me, you just keep ___ me hang - in' on. ___

Voc. Fill 1

Oo, ___ oo. ___

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Verse

Esus4/B

Rhy. Fig. 2A

Gtr. 2

E

1. Why do you keep a - com - in' a - round, play - in' a - with my heart?
2. You say al - though we broke up, you still wan - na be just friends.

Gtr. 1

Rhy. Fig. 2

sim.

To Coda

B5

Esus4/B

Why don't ya get out of my life,
But how can we still

E

B5

F♯/A♯

F♯

and let me make a new start?

Let me get o -

D.S. al Coda

D♯7

End Rhy. Fig. 2A

- ver you, the way you've got - ten o - ver me.

Hey.

End Rhy. Fig. 2

Coda

E

G♯ type2

be friends, when see - in' you on - ly breaks my heart a - gain?

Gtr. 2 tacet

N.C.(D♯5)

Spoken: And there ain't noth - in' I can do a - bout it.

Woh, woh,

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times

G♯ F♯6 F♯/C♯

woh. (Set me free, why don't ya babe?

Woh, woh,

woh. Get out of my life, ...) why don't

Bkgd. Voc.: w/ Voc. Fill 1

E G♯m G♯ F♯6

ya, ba - by? Set me free, why don't ya, ba - by?

F♯/C♯ E G♯m

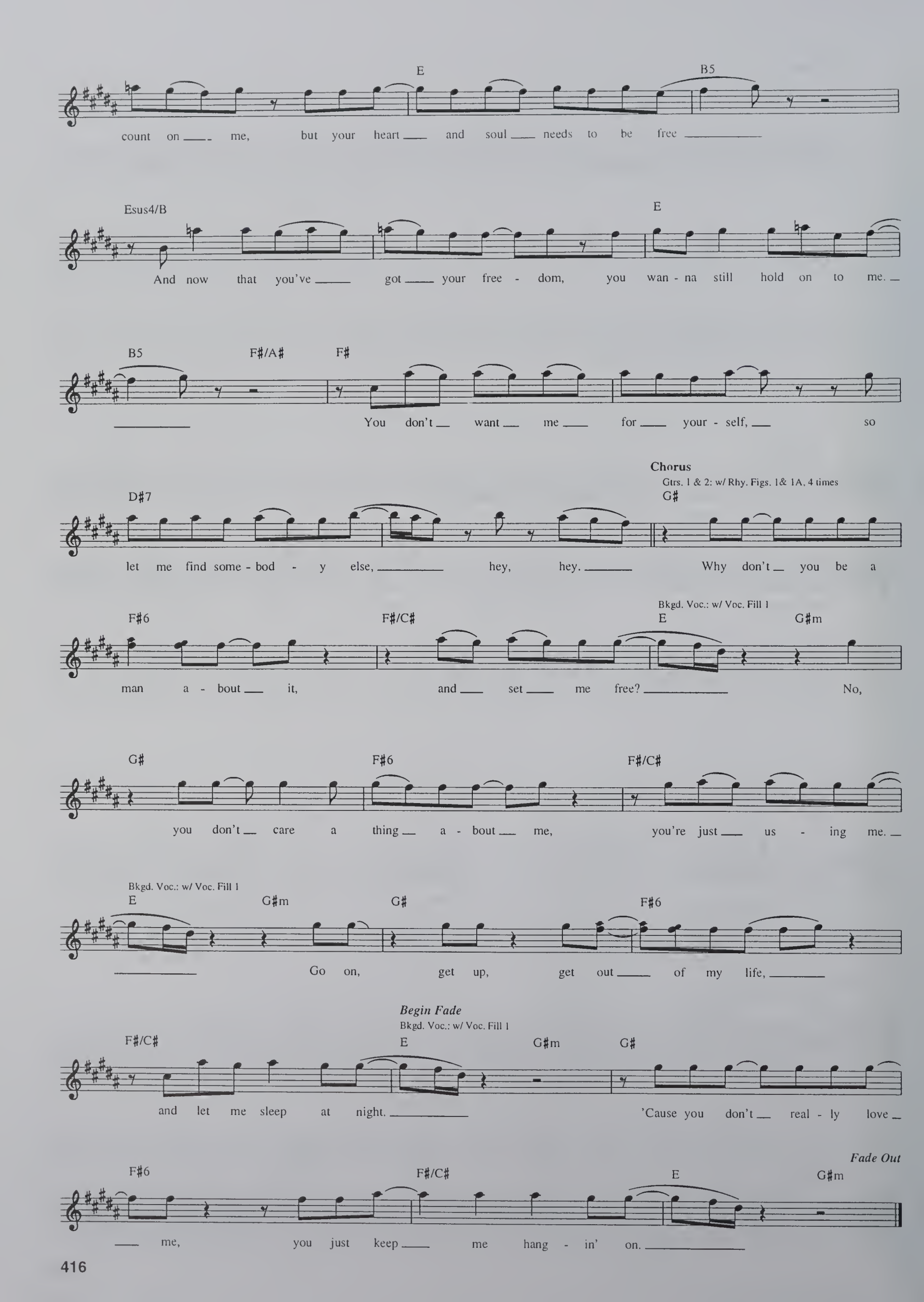
Get out of my life, why don't ya, ba - by?

Verse

Gtrs 1 & 2: w/ Rhy. Figs. 2 & 2A

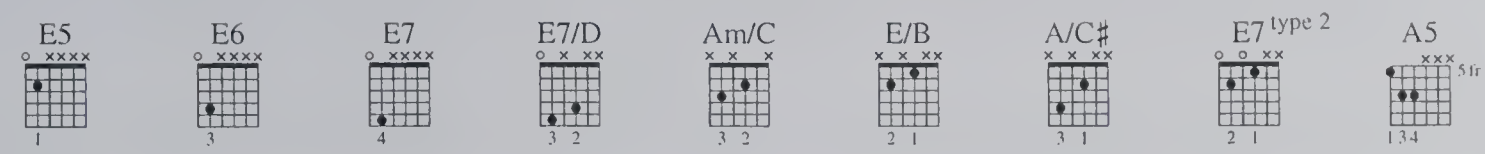
Esus4/B

3. You claim you still


E
B5
count on me, but your heart and soul needs to be free
Esus4/B
E
And now that you've got your free - dom, you wan - na still hold on to me.
B5
F#/A#
F#
You don't want me for your - self, so
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1& 1A, 4 times
D#7
G#
let me find some - bod - y else, hey, hey.
Why don't you be a
Bkgd. Voc.: w/ Voc. Fill 1
F#6
F#/C#
E
G#m
man a - bout it, and set me free?
No,
G#
F#6
F#/C#
you don't care a thing a - bout me, you're just us - ing me.
Bkgd. Voc.: w/ Voc. Fill 1
E
G#m
G#
F#6
Go on, get up, get out of my life,
Begin Fade
Bkgd. Voc.: w/ Voc. Fill 1
F#/C#
E
G#m
G#
and let me sleep at night.
'Cause you don't real - ly love
Fade Out
F#6
F#/C#
E
G#m
me, you just keep me hang - in' on.

You Shook Me

Written by Willie Dixon and J.B. Lenoir



Intro

Slow Blues ♩. = 53

Gtr. 1 (fuzz) *

N.C. **A7 E7

mf w/ slide

steady gliss. let ring

*Key signature denotes E Dorian.

**Chord symbols reflect overall tonality.

Verse

B7 E7

1. You know you shook me, _

2., 3. *See Additional Lyrics*

w/o slide

you shook me all night long. You know you shook

w/ slide *steady gliss.* w/o slide w/ slide

Gtr. 1: w/ Fill 1, 3rd time

Fill 1

Gtr. 1

w/ slide

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A7 E7

me ba - by, you shook me all night long.

w/o slide

steady gliss.

(12) 9 7 9 (9) 9 7 9 12 9 7 (7) 4 1 0 5 3

1.

To Coda

Gtr. 1: w/ Fill 2, 3rd time

B7 A7

You shook me so hard ba-by, ba - by, ba - by, please come

w/ slide

12 12 10 12 15 12 10 12 (12) 12 12 10 12 10 12 10 12 10 8 9

0 0 0 0 0 X

E7 B7

home. 2. I have a bird

w/o slide

(9) 9 9 9 9 8 9 11 9 X X 9 9 4 4 3 3 4 4 0 5 3

Fill 2

Gtr. 1

w/ slide

12 12 10 12 12 10

0 0 0 0 0

2.

B7 A7

bird, won't do noth - in', oh, oh, oh,

8va

E7 B7

with - out a dia - mond ring

8va loco

Organ Solo

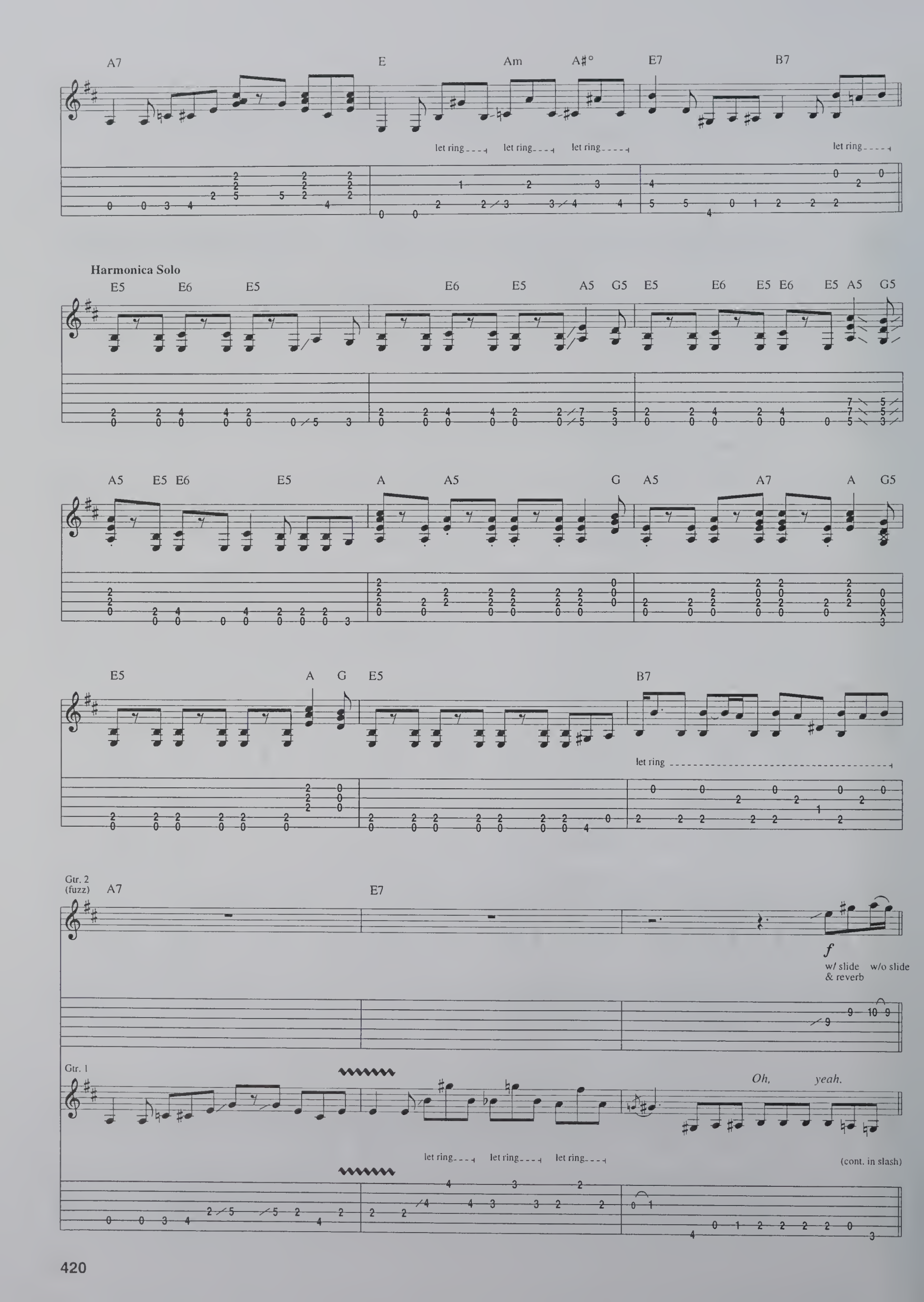
E7 E5 E6 E5 E6 E5

w/o slide

E6 E5 A5 A6 A5 A6 A5 G5

E5 E6 E5 B7

let ring


A7
E
Am
A#°
E7
B7
let ring
let ring
let ring
let ring
Harmonica Solo
E5
E6
E5
E6
E5
A5
G5
E5
E6
E5
E6
E5
A5
G5
A5
E5
E6
E5
A
A5
G
A5
A7
A
G5
E5
A
G
E5
B7
let ring
Gtr. 2
(fuzz)
A7
E7
f
w/ slide
& reverb
w/o slide
Gtr. 1
let ring
let ring
let ring
Oh,
yeah.
(cont. in slash)

Guitar Solo

E5 E6 E7 E5 E7 E6 E5 E7/D Am/C E A G E/B A/C♯ E/B A G

open 5fr 3fr 5fr 3fr

Gtr. 1

Gtr. 2

8va

w/ slide w/o slide w/ slide w/o slide w/ slide

E7 type2 E5 A5

8va

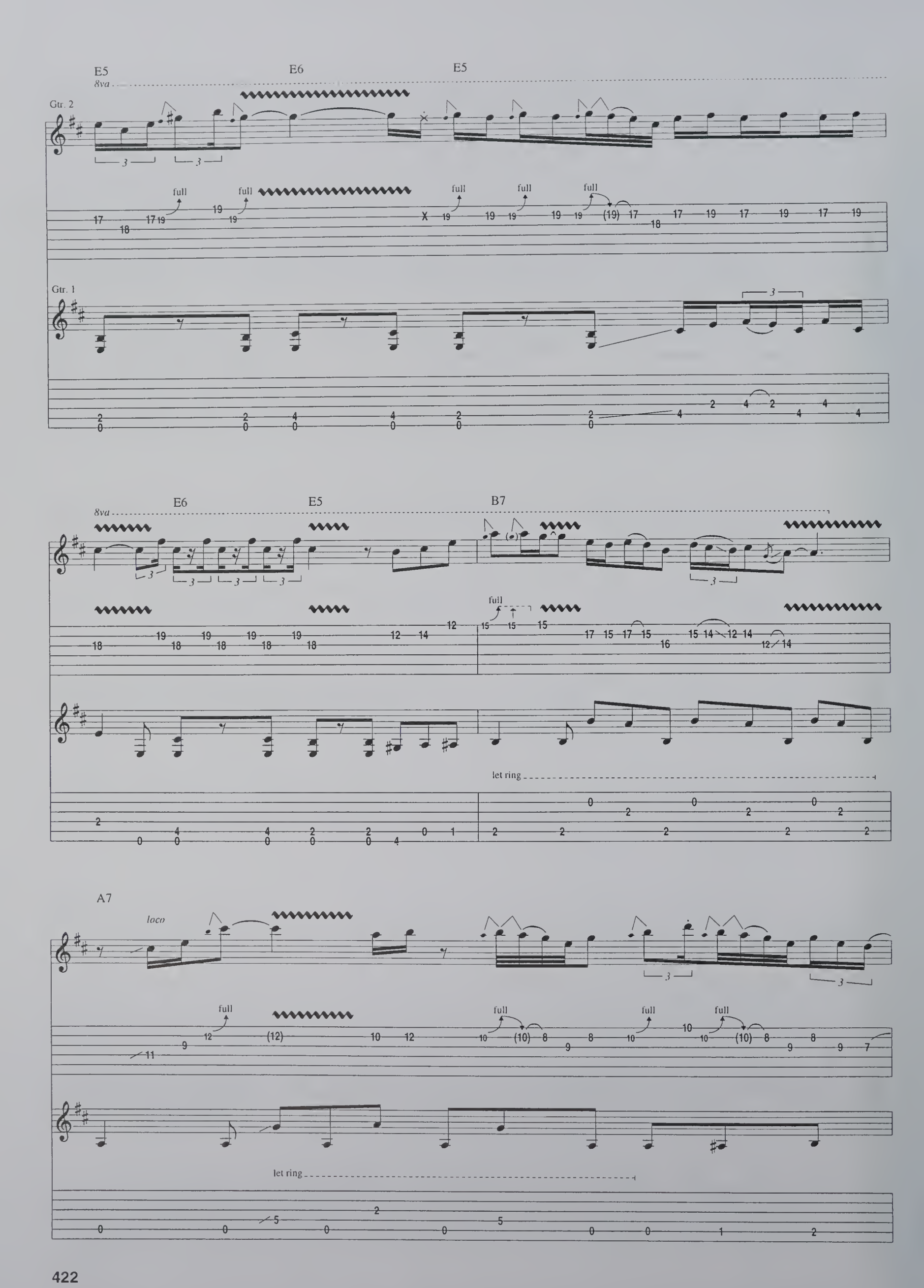
w/o slide

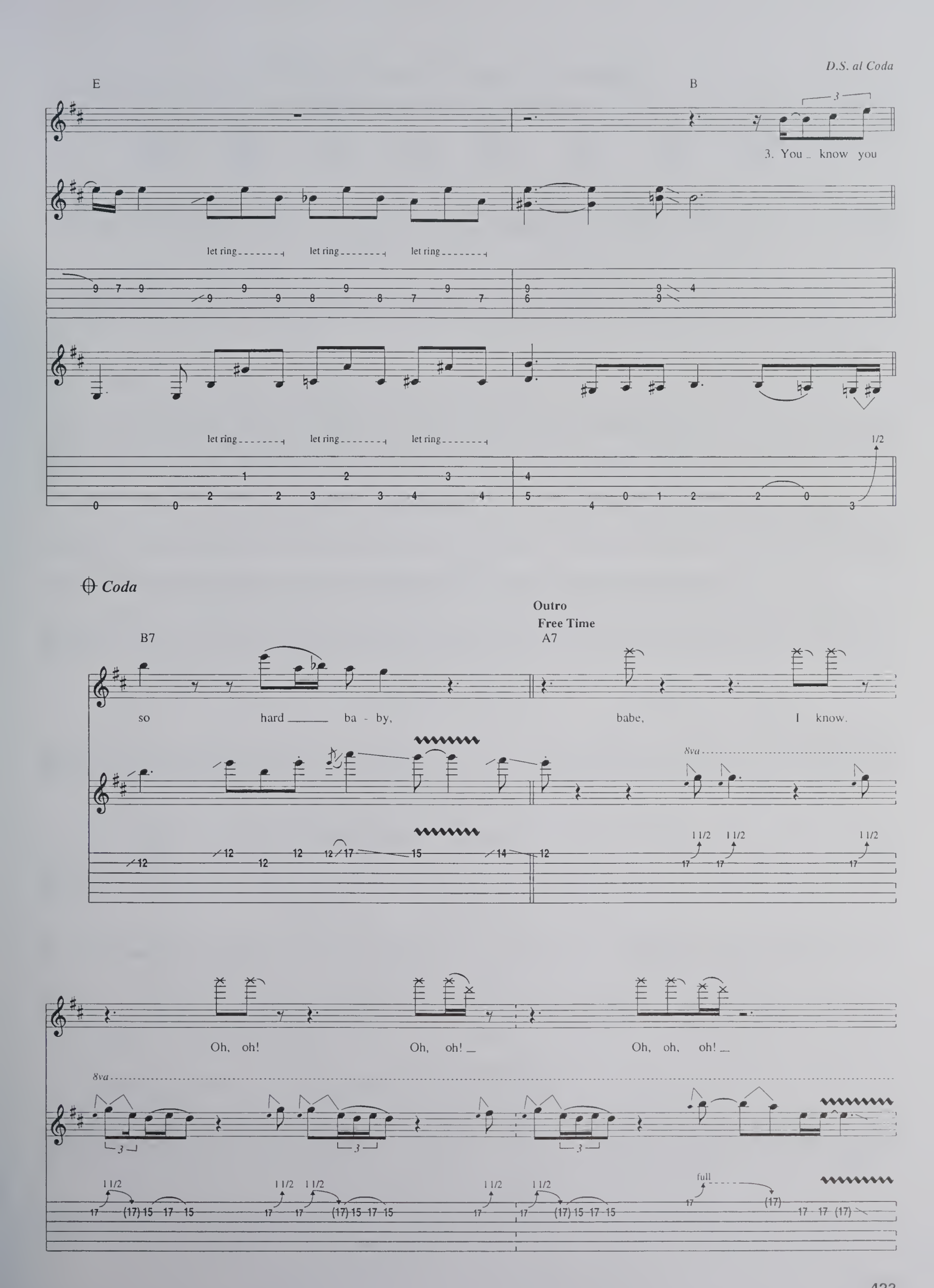
full full full full full

(cont. in notation)

8va

full full full full full full


E5
E6
E5
8va
Gtr. 2
full
Gtr. 1
E6
E5
B7
8va
full
let ring
A7
loco
full
let ring


D.S. al Coda
E
B
3. You _ know you
let ring
let ring
let ring
let ring
let ring
let ring
1/2
Coda
Outro
Free Time
B7
A7
so hard _____ ba - by,
babe, I know.
8va
1 1/2
full
Oh, oh!
Oh, oh! _
Oh, oh, oh! _
8va

Oh, no, no! Oh, no, no!

8va

1 1/4 1/2 full 1/2 1 1/4

You shook me all, all night.

loco

full full full

long.

A5 E

1/2 1/2 1/2

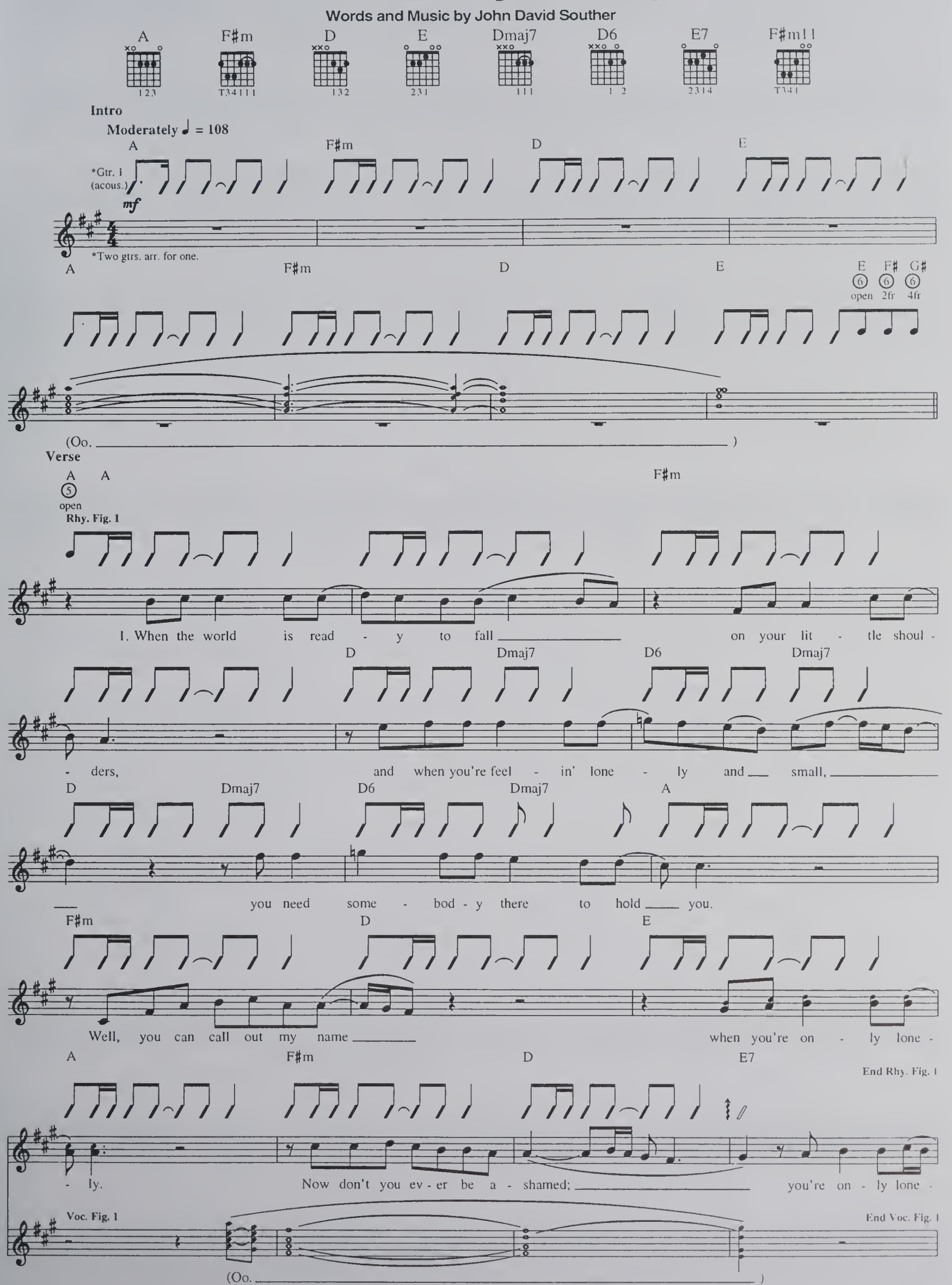
Additional Lyrics

2. I have a bird that whistles and
I have birds that sing.
I have a bird that whistles and
I have birds that sing.
I have a bird won't do nothin; oh, oh, oh, oh,
without a diamond ring.

3. You know you shook me, babe,
You shook me all night long.
I know you really, really did, babe.
I think you shook me, baby,
You shook me all night long.
You shook me so hard, baby, I know.

You're Only Lonely

Words and Music by John David Souther



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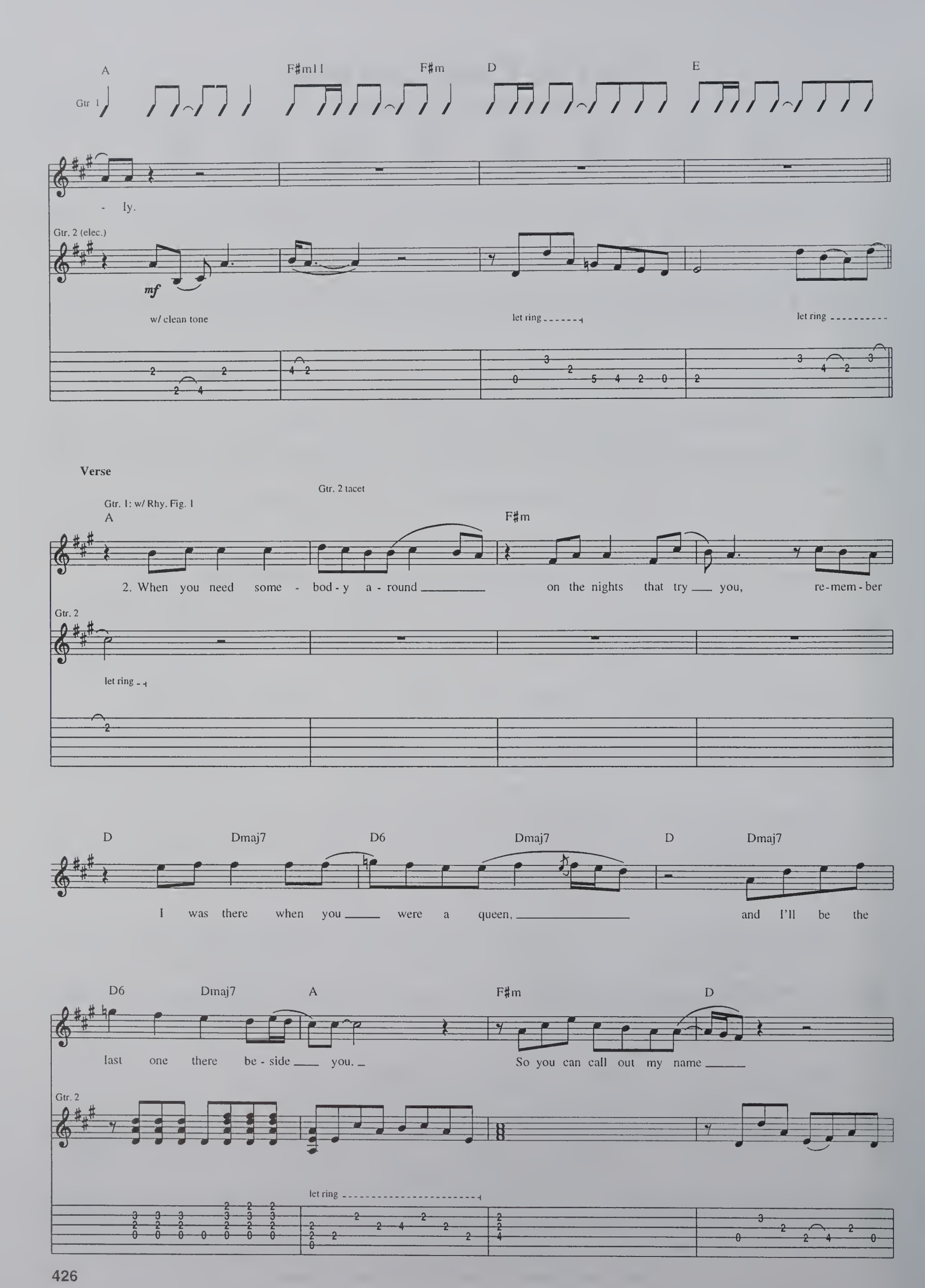

A
F#m11
F#m
D
E
Gtr 1
- ly.
Gtr. 2 (elec.)
mf
w/ clean tone
let ring
let ring
Verse
Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1
A
F#m
2. When you need some - bod - y a - round
on the nights that try you, re-mem - ber
Gtr. 2
let ring
D
Dmaj7
D6
Dmaj7
D
Dmaj7
I was there when you were a queen,
and I'll be the
D6
Dmaj7
A
F#m
D
last one there be - side you.
So you can call out my name
Gtr. 2
let ring

Bkgd. Voc.: w/ Voc. Fig. 1

E A F♯m

when you're on - ly lone - ly. Now don't you ev - er be a -

D E7

Chorus

A

Rhy. Fig. 2

Gtr. 1

Voc. Fig. 2

shamed; you're on - ly lone - ly.

(You're on - ly lone - ly,

Gtr. 2

let ring

F♯m D

you're on - ly lone - ly, you're on - ly lone - ly,

let ring let ring

Verse

Gtr. 1: w/ Rhy. Fig. 1

E

A

End Rhy. Fig. 2

3. Oo, when the world is read -

*End Voc. Fig. 2

oo.

Gtr. 2

let ring

let ring

*When Voc. Fig. 2 is recalled, tie from E is omitted and slurs end in this meas.

F♯m D Dmaj7

- y to fall on your lit - tle shoul - ders, and when you're feel - in' lone -

Oo,

let ring

let ring

let ring

D6 Dmaj7 D Dmaj7 D6 Dmaj7 A

- ly and small, you need some - bod - y there to hold you.

oo, oo.

let ring

F♯m D E7

So don't you ev - er be a - shamed; when you're on - ly lone -

Hold you, hold you.

let ring

A F♯m D E7

- ly. Ah, you can call out my name, when you're on - ly lone -

Oo.)

let ring let ring let ring

*T = Thumb on 6

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2, till fade

A F♯m

Voc. Fig. 3

- ly, when you're on - ly lone - ly.

(You're on - ly lone - ly, you're on - ly lone -

Gtr. 2

T

D

- ly, Oo, it's no crime, oo, dar - lin', we've got lots of oo.

E7

Bkgd. Voc.: w/ Voc. Fig. 3

A

End Voc. Fig. 3

time.) Whoa oh, whoa, whoa oh, whoa, whoa

Rhy. Fig. 3

let ring

F#m

D

oh, whoa. No, there's noth - in' wrong with you,

let ring

let ring

E7

dar - lin', I get lone - ly too.

End Rhy. Fig. 3

let ring

Bkgd. Voc.: w/ Voc. Fig. 2, 2 times
Gtr. 2: w/ Rhy. Fig. 3, simile

A F♯m

So if you

D E7

need me, all you've got - ta do is call me. Yeah, you're on - ly

Gtr. 2

let ring let ring

Gtr. 2: w/ Rhy. Fig. 3, simile

A F♯m

lone - ly.

Begin Fade

D

Oo, oo.

Fade Out

E7 A

Oh, my, my, my, my, my, my.

Gtr. 2

let ring let ring

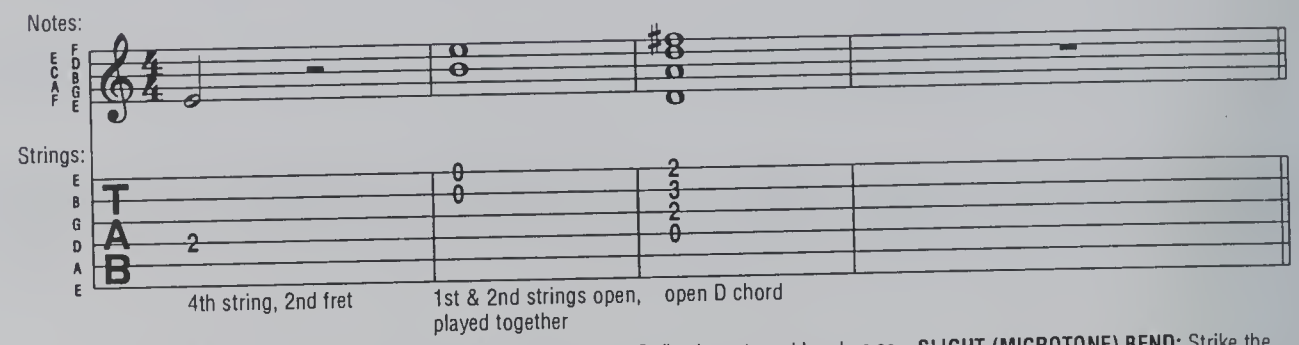
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

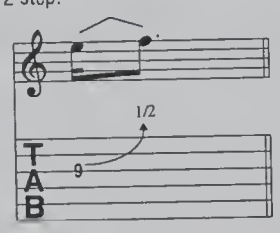
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

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

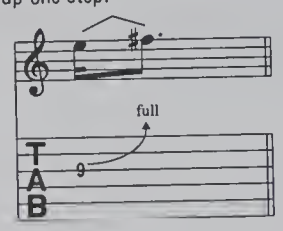
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



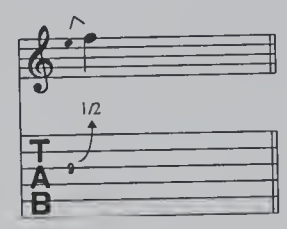
HALF-STEP BEND: Strike the note and bend up 1/2 step.



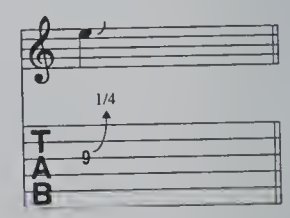
WHOLE-STEP BEND: Strike the note and bend up one step.



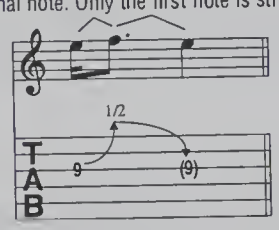
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



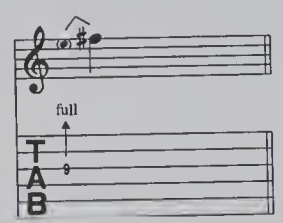
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



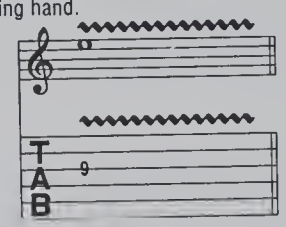
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



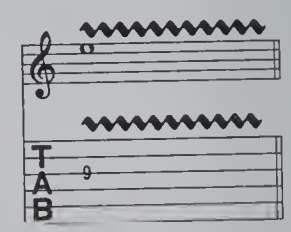
PRE-BEND: Bend the note as indicated, then strike it.



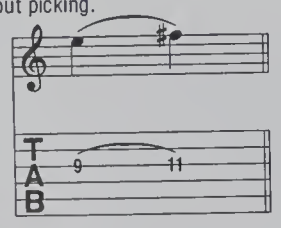
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



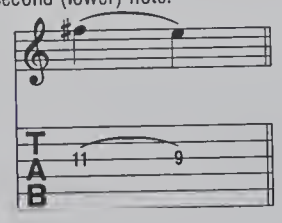
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



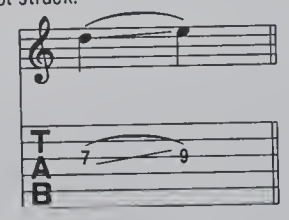
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



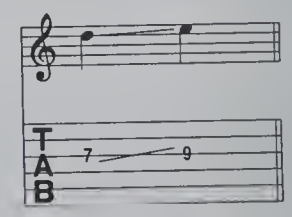
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



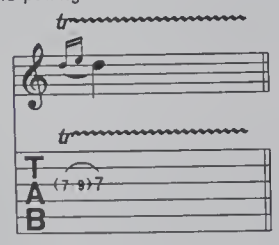
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



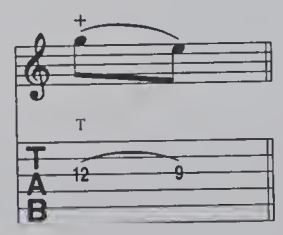
SHIFT SLIDE: Same as legato slide, except the second note is struck.



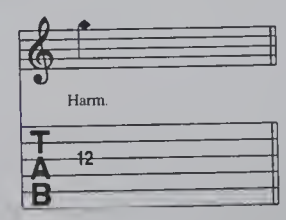
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



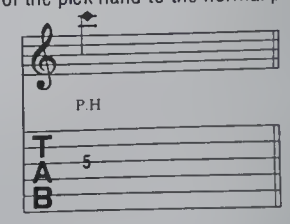
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



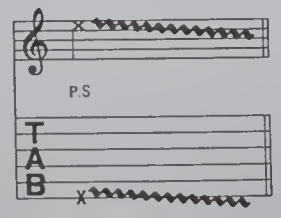
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



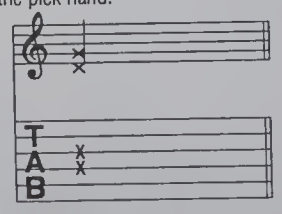
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



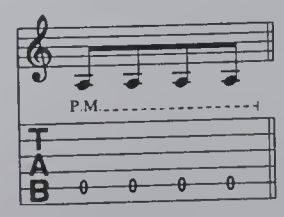
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



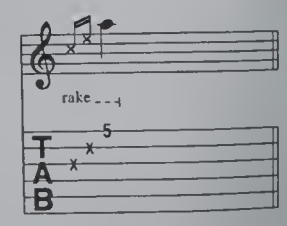
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



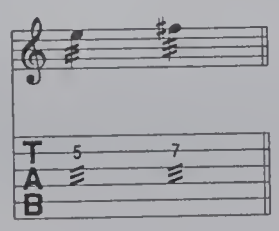
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



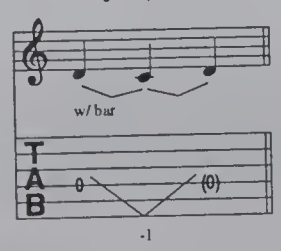
RAKE: Drag the pick across the strings indicated with a single motion.



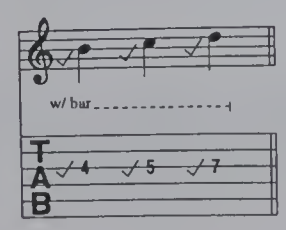
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



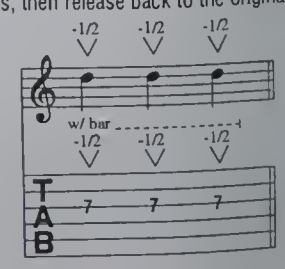
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



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.



AIN'T NO MOUNTAIN HIGH ENOUGH	MARVIN GAYE AND TAMMI TERRELL
ALL YOUR LOVE (I MISS LOVING)	OTIS RUSH
ANOTHER ONE BITES THE DUST	QUEEN
AT SEVENTEEN	JANIS IAN
BADGE	CREAM
BEING WITH YOU	SMOKEY ROBINSON
CAN'T YOU SEE	MARSHALL TUCKER
CHANGE THE WORLD	ERIC CLAPTON
CLIFFS OF DOVER	ERIC JOHNSON
CLOSE MY EYES FOREVER	LITA FORD AND OZZY OSBOURNE
CORRINE CORRINA	BOB WILLS
CROSSFIRE	STEVIE RAY VAUGHAN
DANCING IN THE STREET	MARTHA REEVES AND THE VANDELLAS
DAY TRIPPER	THE BEATLES
DETROIT ROCK CITY	KISS
DREAM ON	AEROSMITH
DREAM POLICE	CHEAP TRICK
EYE IN THE SKY	ALAN PARSONS PROJECT
FADED LOVE	ELDON SHAMBLIN
FIRE AND RAIN	JAMES TAYLOR
FREE FALLIN'	TOM PETTY
GET BACK	THE BEATLES
GREEN-EYED LADY	SUGARLOAF
GUERRILLA RADIO	RAGE AGAINST THE MACHINE
HOLD ME NOW	THOMPSON TWINS
HOT BLOODED	FOREIGNER
I CAN SEE FOR MILES	THE WHO
I FEEL FINE	THE BEATLES
I'LL SEE THE LIGHT TONIGHT	YNGWIE MALMSTEEN
IRON MAN	BLACK SABBATH
JESUS IS JUST ALRIGHT	THE DOOBIE BROTHERS
JUKE BOX HERO	FOREIGNER
LAST CHILD	AEROSMITH
LEADER OF THE BAND	DAN FOGELBERG
LET HER CRY	HOOTIE AND THE BLOWFISH
LET IT RIDE	BACHMAN-TURNER OVERDRIVE
LIVING AFTER MIDNIGHT	JUDAS PRIEST
LONG COOL WOMAN (IN A BLACK DRESS)	THE HOLLIES
LOVE SONG	TESLA
LOVE STINKS	THE J. GILES BAND
LOVE STRUCK BABY	STEVIE RAY VAUGHAN
MANIAC	MICHAEL SEMBELLLO
MIDNIGHT RIDER	THE ALLMAN BROTHERS BAND
NAME	THE GOO GOO DOLLS
PIPELINE	THE CHANTAYS
PRIDE AND JOY	STEVIE RAY VAUGHAN
REACH OUT, I'LL BE THERE	FOUR TOPS
RIDIN' THE STORM OUT	REO SPEEDWAGON
ROCK BOTTOM	UFO
ROUND AND ROUND	RATT
SWEET CHILD O' MINE	GUNS N' ROSES
SWEET EMOTION	AEROSMITH
THAT'LL BE THE DAY	THE CRICKETS
TIME AFTER TIME	CYNDI LAUPER
TORN	NATALIE IMBRUGLIA
TUMBLING DICE	THE ROLLING STONES
TWO OUT OF THREE AIN'T BAD	MEATLOAF
WE BUILT THIS CITY	STARSHIP
WHAT I LIKE ABOUT YOU	THE ROMANTICS
WONDERFUL TONIGHT	ERIC CLAPTON
YOU KEEP ME HANGIN' ON	DIANA ROSS AND THE SUPREMES
YOU SHOOK ME	LED ZEPPELIN
YOU'RE ONLY LONELY	J.D. SOUTHER

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