



CLASSIC ROCK

FOR FINGERSTYLE GUITAR

18 GREAT HITS INCLUDING

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



HAL•LEONARD®



ARRANGED BY
MARCEL ROBINSON

CLASSIC ROCK

FOR FINGERSTYLE GUITAR

ISBN 0-7935-7122-7

 HAL•LEONARD®

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CLASSIC ROCK

FOR FINGERSTYLE GUITAR

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Angie

Words and Music by Mick Jagger and Keith Richards

Intro

Slowly

Am

E7

Gsus4

F

F/C

Em

A musical score for guitar featuring two staves. The top staff uses standard musical notation with a treble clef, a key signature of one sharp (F#), and common time. It includes a fermata over the eighth note of the first measure and a grace note before the first note of the second measure. The bottom staff is a tablature showing the frets and strings for each note. The tablature starts at the 5th fret of the 5th string, moves down to the 3rd fret of the 3rd string, then up to the 5th fret of the 5th string, and so on, following the pattern: 5, 3, 3, 5, 3, 2, 1, 1 | 3, 2, 3, 3, 0, 2, 0, 1, 0.

Verse

Am

E7

G

Gsus2

Bb/F F

— 1 —

The musical score consists of three staves. The top staff is a vocal line in G clef, featuring lyrics: "An - gie," "An - gie," and "when will those clouds all dis-ap-pear?—". The middle staff is a guitar line in G clef, indicated by a treble clef with a 'G' below it. The bottom staff is a guitar tablature staff with six horizontal lines representing the strings. The music is in common time.

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C Em7/B Am E7

An - gie, — An - gie,

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

G Gsus2 B♭/F F C G

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

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

Dm7 Am C F G

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

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

Am

An - gie,

E7

An - gie,

Guitar Tab (Fretboard):

```

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

```

G Gsus2 B♭/F F

you can't say we never tried.

C Em7/B Am

An - gie, you're

Guitar Tab (Fretboard):

```

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

```

G Gsus2 B♭/F F

but ain't the time we said good-bye?

C

Guitar Tab (Fretboard):

```

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

```

E7

beau - ti - ful,

G Gsus2 B♭/F F

but ain't the time we said good-bye?

C

Guitar Tab (Fretboard):

```

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

```

G Gsus2 B♭/F F

but ain't the time we said good-bye?

C

Guitar Tab (Fretboard):

```

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

```

Dream On

Words and Music by Steven Tyler

Intro

Moderately Slow

Em

Em7/D



Em6/C#

Cmaj7

The intro section consists of four measures. The first measure is in Em. The second measure is in Em7/D. The third measure is in Em6/C#. The fourth measure is in Cmaj7. The music is moderately slow. The TAB shows a simple strumming pattern: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0.

Verse

Em/B

B7

Em

Em

Em7/D

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

The verse section starts with Em/B, followed by B7, then Em. The lyrics "Ev - 'ry time that I" are sung over Em7/D. The TAB shows a more complex strumming pattern: 0 0 0 | 2 0 | 0 0 0 | 2 0 | 0 0 0 | 0 0 0 | 2 3 0 0 0 0 | 0 0 0 0 0 0.

Em6/C#

C

Em

Em7/D

Em6/C#

C

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

all these lines lived and learned in my face from fools get - tin' clear - er. —
and from sag - es. —

The section continues with Em6/C#, followed by C, then Em. The lyrics "look in the mirror, book's written pages, all these lines lived and learned in my face from fools get - tin' clearer. — and from sag - es. —" are sung over Em7/D, Em6/C#, and C. The TAB shows a strumming pattern: 0 3 0 2 0 | 2 3 0 2 3 | 0 0 0 0 0 | 2 0 0 2 0 2 2 3.

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To Coda ⊕

Em Em7/D Em6 C/E Em Em7

The past is gone.
You know it's

Em6 C C♯m B7

dusk to dawn.

C♯m7♭5 Cmaj7 B7 Cmaj7 C♯7 B/D♯

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

Em D C D

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

Guitar Tab (Fretboard 6th string at top):

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

D.S. al Coda

Em D C D Em Em7/D

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

Guitar Tab (Fretboard 6th string at top):

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

⊕ Coda

Em6/C# Am6/C Em Em7

true. All these things __

Guitar Tab (Fretboard 6th string at top):

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

Em6/C# Cmaj7 Chorus Em D

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

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

C D Em D

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

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

C#m7b5 C B7

may - be to - mor - row — the good Lord will — take you a way.

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

Em C D

Dream on, _____ dream on, _____ dream on, _____ dream your-self a dream come

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

Em

true. _____

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

A7 B7 C D Em

Dream on, _____ dream on, _____ dream on, _____ dream un - til your dream comes true.

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

Babe, I'm Gonna Leave You

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

Intro

Moderately Slow

Am

Am7/G

D/F#

The intro section consists of three measures. The first measure is in Am, indicated by a treble clef and a key signature of one sharp. The second measure is in Am7/G, indicated by a treble clef and a key signature of one sharp. The third measure is in D/F#, indicated by a treble clef and a key signature of one sharp. The lyrics "I'm gonna leave you" are written below the notes. The tempo is moderately slow. The guitar tab shows chords Am, Am7/G, and D/F#.

mp

T A B

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

Verse

F

E

Am

Am7/G

I. Babe,

The verse section starts with a measure in F, followed by a measure in E, then a measure in Am, and finally a measure in Am7/G. The lyrics "I. Babe," are written below the notes. The guitar tab shows chords F, E, Am, and Am7/G.

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

D7/F#

F

E

Am

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

The verse section continues with a measure in D7/F#, followed by a measure in F, then a measure in E, and finally a measure in Am. The lyrics "ba - by, ba - by, I'm gon - na leave you." are written below the notes. The guitar tab shows chords D7/F#, F, E, and Am.

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

Am Am7/G D/F#

ba by, you

Guitar tablature:

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

F6 E Am Am7/G
 know _____ I'm gon - na leave you.

D/F# F E F

I'll leave you when the

Guitar tab (F major):

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

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

E F E

sum - mer - time, _____ leave you when the sum - mer comes a -

Guitar tab (E major):

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

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

Am Am7/G D7/F#

roll - in'. Leave you when the

Guitar tab (Am7/G):

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

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

F6 E Am Dm

sum - mer comes a - long.

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

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

1 0 0 0 | 0 0 0 0 |

Bridge

Am Am7 Dm Am Am7 Dm

sim.

□ V □ V V sim.

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

.1 1 1 1 1 3 3 3 3 3 3 3 1 1 1 1 1 3 3 3 3 3 3

.2 2

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

Verse

Am Am7/G D7/F# F6

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

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

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

Am Am7/G D7/F# F6

I don't wan-na leave you. I ain't jok-in' wo - man, I got to

Guitar tablature (string 6 at top):

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

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

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

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

Am Am7/G D/F# F6 E

ram - ble. Oh, yeah,

Guitar tablature (string 6 at top):

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

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

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

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

Am Am7/G D/F# F6 E

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

Guitar tablature (string 6 at top):

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

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

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

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

F E F E

ram - ble. I can hear it call-in' me the _ way it

Am D7/F# F6 E Am

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

Outro

Dm Am Am7 Dm Am

Brown Eyed Girl

Words and Music by Van Morrison

Moderately

TAB: 2 3 0 3 2 | 2 3 5 3 2 | 2 3 0 3 2 | 0 2 1 2 0 |
A: 0 2 0 | 0 2 0 | 0 2 0 | 0 2 0 |

§ Verse

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

A: down in the hollow.
E: Play-in-a-new-game.

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The sheet music consists of three staves. The top staff is vocal, starting with a G major chord (B, D, G) followed by lyrics: "jump - ing", "in the mist - y morn - ing", "fog ____ with". The middle staff is also vocal, continuing the lyrics. The bottom staff is guitar tablature, showing a repeating pattern of chords and notes corresponding to the lyrics.

A F#m D E

girl. You, — my brown - eyed

The musical score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is a guitar tablature. The key signature is two sharps (A major). The lyrics "girl.", "You, — my brown - eyed" are written below the notes. The guitar tab shows fingerings: 2, 2, 0 on the first measure; 2, 2, 2, 2 on the second measure; 0, 2, 0, 2 on the third measure; and 2, 2, 2 on the fourth measure.

1. A E || 2. A E

girl.
girl.
Do you re-mem-

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

To Coda ⊕

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

A E A

la, la, la, te, da, la, te, da.

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

∅ Coda

Musical score for guitar in A major (two sharps) with a 12/8 time signature. The score consists of two staves. The top staff shows a melody with grace notes and a fermata over the eighth note of the first measure. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. Tablature is provided below the staff, showing fingerings (e.g., 2, 2, 2, 2, 0, 2, 2, 0, 0, 2, 0, 2, 3, 2, 2, 0) and a 12/8 time signature indicator.

Additional Lyrics

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

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

Dreams

Words and Music by Stevie Nicks

Intro

Moderately

6

A

6

A

1

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains a single measure with ten eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains a single measure with ten eighth-note chords. The dynamic marking *mf* is placed below the bass staff.

Tablature for guitar string 6:

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

S Verse

6

8

A

G

A

1. Now, here you go a - gain, — you say you want — your free - dom.
2. Now, here I go a - gain, — I see the crys - tal vi - sions.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). Measure 11 starts with a half note in the treble clef staff, followed by a quarter note, a eighth note, and a sixteenth note. The bass clef staff has a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measure 12 starts with a half note in the treble clef staff, followed by a eighth note, a sixteenth note, and a quarter note. The bass clef staff has a half note, followed by a eighth note, a sixteenth note, and a quarter note.

Fretboard diagram for the first measure of the guitar solo. The diagram shows a six-string guitar neck with the following fingerings: string 6 (low E) has a 0 at the 3rd fret; string 5 (B) has a 3 at the 0th fret; string 4 (G) has a 0 at the 3rd fret; string 3 (D) has a 2 at the 0th fret; string 2 (A) has a 0 at the 3rd fret; and string 1 (E) has a 0 at the 0th fret.

Musical score for 'Well, who am I' in G major. The melody is in G major with a key signature of one sharp. The lyrics are: Well, who am I to keep you down? I keep my visions to myself.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). Measure 10 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 11 begins with a quarter note in the bass, followed by eighth-note pairs in the treble.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 0; string 5 has a 3; string 4 has a 0; string 3 has a 2; string 2 has a 0; string 1 has a 0. The 3rd fret is marked with a vertical line between the 2nd and 3rd strings.

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G A G A

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

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

G A G A

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

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

G A G A

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

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

G A G A

and what you lost ____
and what you lost ____
and what you had ____
and what you had ____

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

G A G A

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

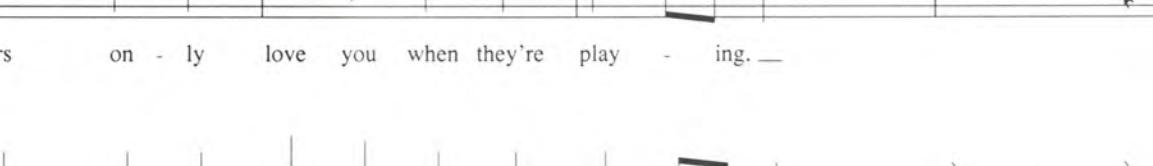
5 0 0 | 0 0 2 0 | 3 0 0 | 2 2
3 3 3 3 | 0 2 0 2 | 3 3 3 3 | 0 0 0 0

Chorus

Gmaj7 A G A6

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

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

Gmaj7 A A6 Gmaj7 A6

 Play - ers on - ly love you when they're play - ing. — Say,
 2 2 2 7 5 2 2 2 0 3 0 2 2
 0 0 0 6 2 0 3 0 0 2 0 0 0
 3 3 0 0 0 3 3 3 3 0 0 0 0

Gmaj7 A6 G A

wo-men, they will come and they will go.

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

To Coda ☩

Gmaj7 A A6 G

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

2 2 2 2 7 5 2 2 0 3 0 3
0 6 2 2 0 0 3 3 3 3

A A6 Gmaj7 A

You'll know.

Coda

A G A A6

You'll know. You will

G A G

know. Oh, you'll know.

Dust in the Wind

Words and Music by Kerry Livgren

Intro

Moderately

C

Cmaj7

Csus2

C

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

Am

Asus4

Am

Asus4

1. I

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

§ Verse

close my eyes on - ly for a mo - ment, and the
2. Same old song. Just a drop of wa - ter in the
3. Don't hang on. Noth - ing lasts for - ev - er but the

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

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Am C G/B Am

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

All
All
It slips
my
we
a -
dreams
do
way.

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

To Coda

Chorus

G Dm Am Am/G D/F#

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

Dust in the

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

1.

wind.
All they are is dust in the wind.

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

2.

Bridge

D/F# G Am G/A

All we are is dust in the wind.

Guitar tablature:

```

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

```

F/A

Am

Guitar tablature:

```

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

```

G/A

F/A

F6/A

Guitar tablature:

```

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

```

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a 'C' key signature. The second staff is a bass clef staff with a 'C' key signature. The third staff is a six-string guitar neck with fret numbers indicated below each string. The score consists of two measures of a C major 7 chord followed by a measure of silence. The first measure features eighth-note patterns on the treble and bass staves, while the guitar strings play sustained notes. The second measure continues with eighth-note patterns. The guitar strings play a repeating eighth-note pattern of '3 0 2 3 2 0'. The third staff shows the guitar's neck with the following fret positions: 3, 0, 1, 2, 3, 0; 3, 0, 2, 3, 2, 0; 1, 3, 0, 2, 3, 0; 3, 0, 2, 3, 2, 0; 0, 1, 3, 0, 2, 3; 3, 0, 2, 3, 2, 0.

Coda

Chorus

D7/F# G Am Am/G

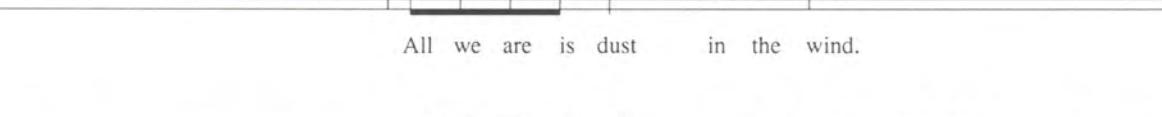
Dust in the wind.

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

All we are is dust in the wind.

Dust in the

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

Am Am/G D7/F# G Am Asus2
 wind. All we are is dust in the wind.


The image shows a guitar tablature for the Outro section. The top staff is a melody line with chords: Asus4, Am, Am, Asus2, Asus4, Am. The bottom staff is a bass line with a sustained note. The tablature below shows the strings 6-3, with fingerings and a capo at the 2nd fret.

Every Breath You Take

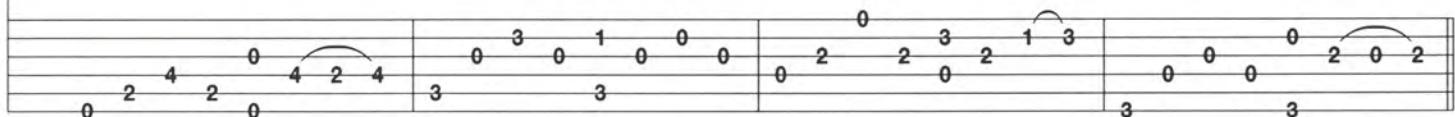
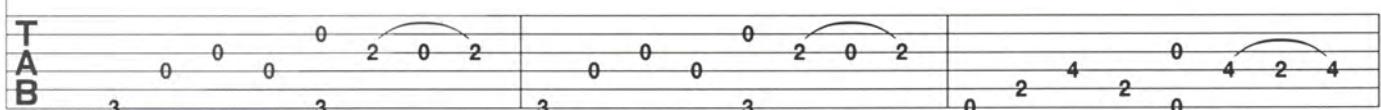
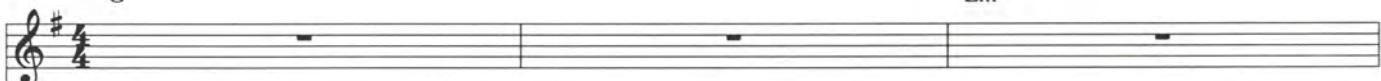
Words and Music by Sting

Intro

Moderately

G

Em



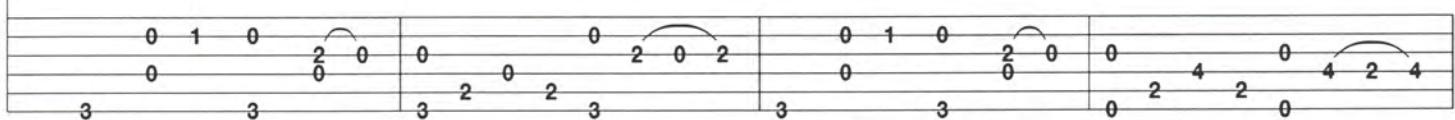
Verse

G

Em



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



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C D Em

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

Guitar Tablature:

```

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

```

Verse

D G Em

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

Guitar Tablature:

```

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

```

C D G

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

Guitar Tablature:

```

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

```

Chorus

Chorus

G C C7/B♭ Am7 G

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

Guitar Tablature:

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

To Coda ♪

C D Em

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

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

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

Bridge

E♭

F

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

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

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

E♭ F

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

(1) 3 1 1 1 | 1 3 3 3 3 3 | 1 1 3 1 3 1 | 1 1 1 1 3 1

3 3 1 1 3 1 | 1 3 1 3 1 3 | 1 3 1 3 1 3 | 1 3 1 3 1

Interlude

Guitar tablature for the first section of the solo. The key signature is G major (one sharp). The first measure shows a single note on the 6th string. The second measure is a rest. The third measure starts with a note on the 6th string followed by a sixteenth-note grace note on the 5th string. The fourth measure consists of eighth-note pairs on the 5th and 6th strings. The fifth measure has a grace note on the 5th string followed by eighth-note pairs. The sixth measure has a grace note on the 5th string followed by eighth-note pairs. The seventh measure has a grace note on the 5th string followed by eighth-note pairs. The eighth measure has a grace note on the 5th string followed by eighth-note pairs.

D.S. al Coda

Chorus

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and has four measures. The first measure is in common time, featuring a single note on the first string. The second measure is in common time, starting with a note on the third string. The third measure is in common time, starting with a note on the second string. The fourth measure is in common time, starting with a note on the first string. The lyrics "Oh, can't you _" are written below the fourth measure. The bottom staff shows the corresponding fingerings for each note: 0, 3, 0, 1, 0, 0; 0, 2, 2, 3, 2, 1, 2; 0, 2, 0, 3, 2, 0, 2; and 0, 0, 3, 0, 2.

⊕ Coda

Outro

Em

Sheet music for the Outro section in Em. The vocal line consists of eighth-note patterns. The lyrics are: "Ev - 'ry move ___ you make, ___ ev - 'ry step ___ you take, ___". The guitar tab shows a repeating pattern of notes on the 6th string.

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

D

Em

— I'll be watch - ing you.

Sheet music for the Outro section transitioning to D and Em. The vocal line continues with eighth-note patterns. The guitar tab shows a repeating pattern of notes on the 6th string.

(2) 2 0 0 0 | 0 2 4 2 0 4 2 4 | 0 2 4 2 0 4 2 4

D

G

I'll be watch - ing you. —

Sheet music for the final section in D and G major. The vocal line consists of eighth-note patterns. The guitar tab shows a repeating pattern of notes on the 6th string.

0 1 0 2 | 0 0 2 0 2 3 | 2 0 2 ↑3

Fire and Rain

Words and Music by James Taylor

Intro

Slowly

D

Am7

G

D

The musical score shows a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of two measures. The first measure starts with a D chord (three eighth notes on the top three strings). The second measure starts with an Am7 chord (root position Am7, followed by a G chord). Below the staff is a guitar tab with six horizontal lines representing the strings. The tab shows fingerings: 9/11 on the 10th fret of the 6th string, 11 on the 11th fret of the 5th string, 11/9 on the 8th fret of the 4th string, 8 on the 8th fret of the 3rd string, 9 on the 9th fret of the 2nd string, and 0 on the 0th fret of the 1st string. The second measure shows 5 7 5 7 5 7 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively.

The musical score shows a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of four measures. The first measure starts with a D chord (three eighth notes on the top three strings). The second measure starts with an A chord (three eighth notes on the top three strings). The third measure starts with a Csus2 chord (root position Csus2, followed by a C chord). The fourth measure starts with a C chord (three eighth notes on the top three strings). Below the staff is a guitar tab with six horizontal lines representing the strings. The tab shows fingerings: 5 7 5 7 5 7 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively. The second measure shows 0 6 5 6 5 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively. The third measure shows 0 3 0 3 0 3 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively. The fourth measure shows 0 1 0 1 0 1 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively.

Verse

The musical score shows a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of four measures. The first measure starts with a D chord (three eighth notes on the top three strings). The second measure starts with an Am7 chord (root position Am7, followed by a G chord). The third measure starts with a D chord (three eighth notes on the top three strings). The fourth measure starts with an A chord (three eighth notes on the top three strings). Below the staff is a guitar tab with six horizontal lines representing the strings. The tab shows fingerings: 2 2 2 2 3 3 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively. The second measure shows 5 5 5 5 5 5 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively. The third measure shows 7 0 5 0 5 0 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively. The fourth measure shows 7 7 7 7 7 7 on the 5th, 4th, 3rd, 2nd, 1st, and 0th frets respectively.

1. Just yes-ter-day morn-ing they let me know you were gone,
2. Look down up-on me Je-sus, you've got help me make a stand.
Su - san, the plans they made out an
You've just got to see me through an -

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Csus2 D Am7 G D

end to you. —
oth - er day. — I walked out this morn - ing and I wrote down this song.
My bod - y's ach - ing and my time is at hand

D A Csus2

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

Chorus

G G/F# Em A D

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

G G/F# Em A D

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

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

G G/F# Em A D

lonely times when I could not find a friend. But I

7 10 10 7 10 7 5 8 | 5 7 7 7 7 7 2 2
0 0 9 7 9 0 0 7 0 7 0 2

C G/B Am D

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

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

Free Bird

Words and Music by Allen Collins and Ronnie Van Zant

Intro

Slowly

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

Verse

G - | :| C C/B Am
1. If I leave here to - mor - row,
2. Bye, bye ba - by, its been a sweet love

T 0 0 3 1 0 0 | 0 2 3 2 | 0 1 2 0 3 0
A 3 4 0 2 | 3 2 | 0 2 0 3 0 3
B 3 0 2 0 | 3 2 | 0 3 0 3

Bb F G C C/B
would you still re - mem - ber me?
though this feel - ing I can't change.

T 3 3 1 1 1 2 0 2 0 2 3 4 1 0 3 0 | 1 0 3 1 0 3 0
A 1 3 3 2 0 2 0 2 3 4 1 0 3 0 | 1 0 3 1 0 3 0
B 1 1 3 2 0 2 0 2 3 4 1 0 3 0 | 1 0 3 1 0 3 0

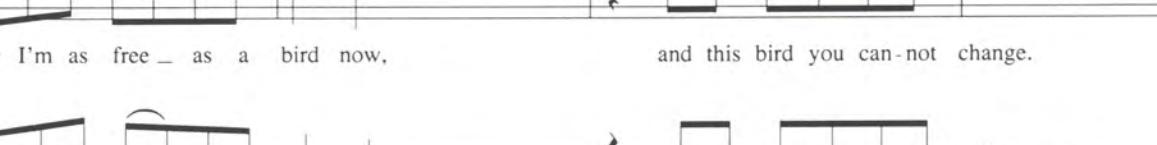
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C C/B Am B♭ F G
 But, if I stayed here with you, girl,
 things just could-n't be the same.

C C/B Am B_b F G
 'Cause I'm as free _ as a bird now, and this bird you can-not change.


B_b F G B_b F

And this bird you can - not change. And this bird you can - not

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

G I. B_b F G

change. Lord knows I can't change.

3 0 0 0 | 6 6 1 1 | 3 0 0 0 | 3 4 0 2 .

2. B_b F G B_b F G

Lord knows I can't change. Lord help me, I can't change.

6 1 1 1 | 3 0 0 0 | 3 3 2 0 | 1 3 1 3 | 3 0 0 0 | 3 3 2 0 .

Free Fallin'

Words and Music by Tom Petty and Jeff Lynne

Intro

Moderately

C

Csus4

C

Csus4

C

Csus4

Verse

SUJS4

23034

Csus4

Csus4

C

Csuis4

1 She's a good

girl

loves

her m

loves

C Csus4 C Csus4 C Csus4
 Je sus, — A - mer - i - ca, too. — She's a good girl —

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

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

boy-friend too. _____ 2. It's a

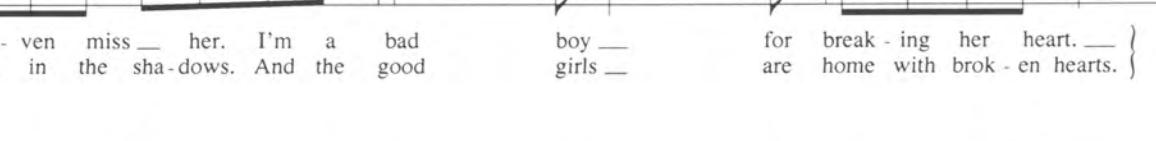
Verse

C Csus4 C Csus4 C Csus4

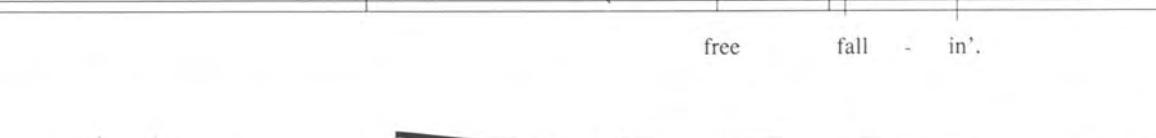
long vam day, pires liv - in' in Re - se - da; there's a free walk - in' through the val - ley; move west way down Ven

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

The musical score consists of three staves. The top two staves are vocal staves with treble clefs, showing eighth-note patterns and rests. The third staff is a guitar tablature staff with six horizontal lines representing the strings, showing fingerings (1, 3, 0) and a 0 above the first string. Chords Csus4 and C are indicated above the staves.

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


Chorus

C Csus4 C Csus4 C Csus4
 free, - free fall - in'.


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

C Csus4 C Csus4 C Csus4

Yeah, I'm free, _____ free

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

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

1. 2.

C Csus4 C Csus4 C Csus4

fall - in'. 3. Now all the

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

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

Outro

C Csus4 C Csus4 C

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

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

Imagine

Words and Music by John Lennon

Intro

Slowly

The intro section starts with a piano-like melody in G major 7, followed by a guitar part in C major. The guitar tab shows a simple strumming pattern with 'mf' dynamics.

Verse

The verse begins with a piano introduction in G major 7, followed by a guitar part in C major. The lyrics are:

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

The guitar tab shows a strumming pattern with various chords and fingerings indicated.

The second part of the verse continues with a piano introduction in G major 7, followed by a guitar part in C major. The lyrics are:

you try. — No hell — be - low us, —
to do. — Noth - ing to kill — or die for, —

The guitar tab shows a strumming pattern with various chords and fingerings indicated.

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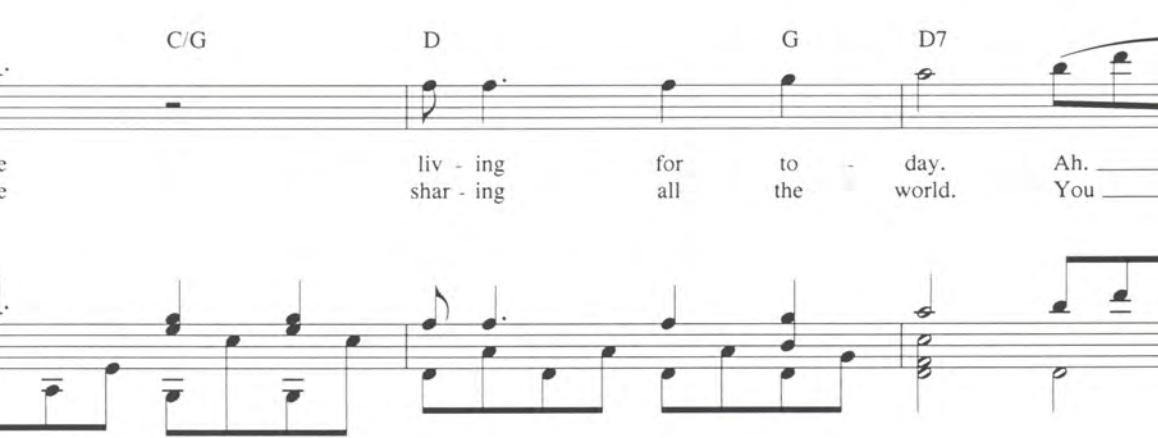
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G Gmaj7 C Em
 a - bove us on - ly sky. __ Im - ag - ine all the
 and no re - li - gion too. __ Im - ag - ine all the



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

Am C/G D G D7
 peo - ple liv - ing for to - day. Ah.
 peo - ple shar - ing all the world. You _____



7 5 3 5 2 2 2 3 5 7 10 7 5
 5 7 5 7 3 2 0 2 0 2 0 5 4 5 0

1.

G

Gmaj7

2.

G

D

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

G B7 C D

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

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

G B7 C D

I hope some day you'll

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

G B7 C D G

join us and the world will live as one.

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

Layla

Words and Music by Eric Clapton and Jim Gordon

Intro

Easy Swing ()

Verse

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

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

E F#m7 B7

side. down. sane.

You've been running
Like a fool,
Please don't say
I we'll

Guitar tablature (Fretboard 0-2):
 0 2 | 0 0 1 1 0 0 1 1 | 2 2 0 0
 0 0 | 2 2 | 1 2

E F#m7 B7

hid - ing much too long.
fell in love with you.
nev - er find a way

You know it's just your fool - ish
You turned my whole world up - side
and tell me all my love's in

Guitar tablature (Fretboard 0-4):
 1 1 1 | 4 2 0 4 | 2 2 0 0
 0 0 | 2 2 | 2 1 0

Chorus

E A7 Dm C Bb C Dm C

pride.
down.
vain. { Lay - la, you've got me on my knees. Lay - la,

Guitar tablature (Fretboard 0-3):
 1 2 0 | 0 3 1 1 3 3 1 0 3 1 3
 0 2 0 | 0 3 1 1 3 3 1 0 3 1 3

Dm C Bb C Dm C Dm C Bb

I'm beg - ging, dar - ling, please Lay - la,

Guitar tablature (Fretboard 0-3):
 1 0 3 | 0 3 3 1 0 3 1 3 | 1 0 3 3
 0 3 1 1 3 0 3 0 3 1 1

1., 2.

C Dm C B♭ C N.C. (♯♯♯)

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

Guitar tablature for measures 1 and 2:

3	3	1	3	5	3	1	0	3	1	0	3	3	0	0	3	3	0	3	3
3				0		0		3	1	1	3	1	1	3	3	0	3	3	.

3.

Dm C B♭ C Dm C B♭

mind? Lay - la, you've

Guitar tablature for measure 3:

3	1	0	3	3	0	0	3	5	1	3	0	3	0	0	3	1	1	1	.
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

C Dm C Dm C B♭ C Dm

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

Guitar tablature for measures 4 and 5:

3	3	1	0	3	1	3	1	0	3	0	3	3	1	3	5	5	0	0	.
3				0		3		0	3	1	1	3	1	3	5	5	0	0	.

Dm C B♭ C Am Dm

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

Guitar tablature for measures 6 and 7:

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

Just The Way You Are

Words and Music by Billy Joel

Drop "D" Tuning:

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

Intro

Moderately

Verse

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C/G Gm7 D/F# Bm7

— Uh, don't i - mag - ine
I took the good — times,
I could - n't love — you

you're too fa - mil - iar.
I'll take the bad — times.
an - y bet - ter.

Guitar tablature (bottom):

(7)	7	7	5	5	3	3	3	2	5	9	10
(7)	7	7	5	5	3	3	3	0	2	3	7
5	5	5	5	5	4	4	4	4	5	9	7

1. Bm7/E E7 G/A A13b9

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

2. I

Guitar tablature (bottom):

7	7	9	10	12	9	7	5	4	3	4	5
7	7	7	7	7	7	0	5	4	3	4	5
7	7	7	7	7	7	0	5	4	3	4	5
						0	5	3	2	3	0

2. G/A To Coda \oplus_D Gm6/D D G/D D

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

Guitar tablature (bottom):

7	7	9	10	14	12	9	10	7	8	5	7
7	7	8	8	0	0	7	8	0	7	7	0
7	7	8	8	0	0	7	8	0	7	7	0

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

Gm6/D D G/D G A7

I need to know that you will al -

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

0 0 5 0

F#m7 B7 Em7 A7 D

ways be _____ the same old some-one that I _____

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

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

C Bb C

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

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

0 0 0 0 3 1 3 1 3 1

Am7 D7 Gm7

in me _____ the way that I _____

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

The image shows a musical score for a guitar. The top staff is in Bb major (two flats) and the bottom staff is in C/Bb (no sharps or flats). The score includes a title 'Coda' and key signatures. The bottom staff features a sixteenth-note pattern with various grace notes and slurs. The guitar tab below shows a repeating pattern of chords and notes across the strings.

Musical score for guitar showing four measures. The first measure is in D7 (D major 7th) with a treble clef and a key signature of one sharp. The second measure is in Gm7 (G minor 7th) with a treble clef and a key signature of one flat. The third measure is in G/A (G over A) with a treble clef and a key signature of one sharp. The fourth measure is in D (D major) with a treble clef and a key signature of one sharp. The score includes two staves of musical notation and a corresponding fretboard diagram below it.

Additional Lyrics

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

New Kid in Town

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

Intro

Moderately

E

B7

Musical score and tablature for guitar. The score consists of two staves. The top staff is in treble clef, 4/4 time, and F major (one sharp). It features a dynamic marking *mf*. The bottom staff is a tablature showing the strings T, A, and B. The tablature includes a 0-2-4-2-4-0-1-1-0-2-2-2-2-2-2 pattern.

A

B7

E

The image shows a musical score for guitar. The top part consists of two staves of standard musical notation. The first staff begins with a treble clef, a key signature of four sharps, and a common time signature. It features eighth-note patterns and several grace notes indicated by short vertical strokes above the main notes. The second staff continues the musical line with similar patterns. Below these staves is a tablature for a six-string guitar. The tablature uses horizontal lines representing the strings and numbers indicating fingerings. The first measure shows fingers 2 and 0 on the bottom string, and 1 and 2 on the 2nd string. The second measure shows 0 and 0. The third measure shows 5, 2, 2, 0, 0, and 0. The fourth measure shows 5, 2, 2, 0, 4, 2, 2, 1, and 1. The fifth measure shows 0, 0, 4, and 4.

Verse

E

B7

E

F#m7

B7

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

The image shows a page of sheet music for guitar. The top half contains a musical staff with a treble clef, a key signature of four sharps, and a time signature of common time. It features a series of eighth and sixteenth note chords, with a fermata over the last chord. The bottom half provides a corresponding tablature, mapping the musical notes to specific frets and strings on a six-string guitar neck.

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

Chords: F#m7, B7, A, B7, E. The vocal part includes lyrics and musical notation with rests and eighth-note patterns. The guitar part shows fingerings (e.g., 2, 1, 2) and strumming patterns.

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

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

Chords: F#m7, B7. The vocal part continues with lyrics and musical notation. The guitar part shows fingerings (e.g., 4, 4, 4, 2) and strumming patterns.

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

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

Chords: F#m7, B7, A, B7. The vocal part continues with lyrics and musical notation. The guitar part shows fingerings (e.g., 2, 1, 2) and strumming patterns.

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

E G[#]sus4 G[#] C[#]m F[#]
 some - thing new.
 nev - er mend.
 John - ny-come - late - ly,
 John - ny-come - late - ly,

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

C[#]m F[#] C[#]m F[#]
 the new kid in town.
 the new kid in town.
 Ev - 'ry bod - y loves _ you,
 Will she still love _ you

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

B7 E A

round? _____

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

Bridge

B7

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

F#

Guitar tablature:

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

Am7 C/D D7 G Verse Gmaj7

Tears ____ on __ your shoul - der.
3. There's talk on the street; it's there to re -

Am Am7 D C D

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

G

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

Am Am D C D7/F#

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

Guitar tablature (Fretboard notation):

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

G B7/D# Em Chorus A

long. Where you been late - ly?

Guitar tablature (Fretboard notation):

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

Em A Em A

There's a new kid in town. Ev - 'ry - bod - y loves_ him, don't -

Guitar tablature (Fretboard notation):

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

Am7 B7 E

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

Outro

Guitar Tablature:

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

G \sharp m7 A B E

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

7 4 4 4 7 | 0 2 2 2 | 4 4 4 0 2 | 0 1 0 1 1

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

G♯m7 A B E

Just an - oth - er new kid in town.

4 4 4 4 | 2 2 2 2 | 4 4 4 4 | 0 2 | 1 0
4 6 4 4 | 0 2 0 2 | 2 0 | 2 | 2 2 | 2 2 | 0 2 | 1 2 | 0 0

Wonderful Tonight

Words and Music by Eric Clapton

Intro

Moderately

C

G/B

Fmaj7

G/B

C

G7/D

G9/F

mf

T 0 3 1 | 3 0 3 1 | 2 2 3 1 | 3 0 1 5
A 2 0 | 0 2 | 3 | 2 3 0 3
B 3 2 3 | 2 0 2 | 1 3 | 2 3 0 3

S Verse

C

G/B

Fmaj7

G6

1. It's late in the even - ing;
 2. We go to a par - ty
 3. It's time to go home now,
- she's won-d'ring what clothes to wear..
and ev - 'ry - one turns to see __
and I've got an ach - ing head..

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

C

G/B

Fmaj7

G6

- She puts on her make - up and brush-es her long blond hair..
this beau - ti - ful la - dy is walk-ing a - round with me..
So I give her the car keys, and she helps me to bed..

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

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Pre-Chorus

F G/B C G6/B Am

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

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

Chorus

F G Gsus4 C G/B

To Coda 1.

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

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

Bridge

F G C G7/D G9/F C C

night.” I feel

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

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

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

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

F G/B F G

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

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

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

C G/B Fmaj7 G/B C G7/D G9/F D.S. al Coda

love you.

0 0 0 0 0 0 1 5

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

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

⊕ Coda

C G/B Am G/B C F G

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

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

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

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

night."

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

Something

Words and Music by George Harrison

Intro

Slowly

F

E♭ G7/D

Verse

C

Cmaj7

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

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

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

To Coda

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

Bridge

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

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

Guitar tablature (string 6 at top):

```

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

```

D.S. al Coda

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

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

Guitar tablature (string 6 at top):

```

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

```

⊕ *Coda*

F E♭ G7/D A F E♭ G7/D C

Guitar tablature (string 6 at top):

```

2 1 2 3 0 | 2 2 2 2 0 2 | 2 1 2 3 0 1 |
1 6 5 6 5 0 0 2 2 0 1 2 3 5 3 6 5 1 0 2 3

```

Your Song

Words and Music by Elton John and Bernie Taupin

Intro

Slow With A Beat

TAB notation for the intro:

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

Verse

F/C

$\frac{3}{4}$ C

Fmaj7

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

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

G

Em

Am

Am/G

this feel - ing in - side. _____
but then a - gain no, or a
I'm not one of those po-tions who in a

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

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D7/F#

F

C

eas - i - ly
trav - el - in'
hide, _____
show. _____ I
I don't have much
know — it's not

Guitar Tablature:

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

G

E

Am

mon - ey, _____ but, the boy, if I can did, _____
much but it's the best I do.

Guitar Tablature:

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

C

Dm7

I'd buy a big house where we both could
My gift is my song and

1.

F

Guitar Tablature:

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

G Gsus4 G F

live.

this ones for

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

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

C F/C C Chorus G

you.

And you can tell

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

Am Dm/F

ev - 'ry - bod - y, this is your song.

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

G

Am

Dm/F

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

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

To Coda ⊕

Am

done, _____ I hope you don't mind, I hope you don't mind _____

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

C

that I put down in _____ words how won - der - ful

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

D.S. al Coda

F F7 G Gsus4 G

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

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

⊕ Coda Am

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

5 5 8 5 8 | 5 8 5 8 | 5 8 5 8
0 0 0 0 | 0 0 0 0 | 0 0 0 0

F C F 1.
F7

words, how won - der - ful life is while you're _ in the world..

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

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

C F/C G C
 - - - -

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

Additional Lyrics

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

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

You're in My Heart

Words and Music by Rod Stewart

Intro

Moderately

Dmaj7/F#

Dm7**b**5/F

Em7

mp

TAB

B

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

Verse D

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

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

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

C**#**m7 Bm7 A D

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

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

4 6 4 6 6 | 2 0 4 2 0 2 | 5 4 0 4

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C#m7 Bm7 A D

no - ticed; _____ you said good - bye _____ too soon.
 Beards - ley prints I put down to ex-per - i - ence. The Breez - in' through _____ the
 big bos -omed la - dy with the

Guitar tab (fingering):
 6 6 5 | 0 2 2 2 4 | 2 2 2 | 3 3 0
 4 4 6 | 2 2 2 4 | 0 2 2 4 | 5 4 5 4

C#m7 Bm7 A D

cli - en - tele, _____ spin - ning yarns that were _____ so lyr - i - cal.
 Dutch ac - cent _____ who tried to change my point of view. Her I real - ly must con -
 - ad lib. lines were

Guitar tab (fingering):
 6 5 6 6 | 0 2 2 2 | 2 2 2 | 3 3 3 3 3
 4 6 4 | 2 2 2 4 | 0 2 2 4 | 5 4 5 4

C#m7 B A D

fess right here _____ the at - trac - tion was _____ pure - ly phys - i - cal.
 well re - hearsed _____ but my heart cried out _____ for

Guitar tab (fingering):
 6 5 6 6 | 0 2 2 2 4 | 2 2 2 | 3 3
 4 6 4 | 2 2 2 4 | 0 4 2 | 5 4 5 4

C#m7 Bm7 A 2. A G

you. You're in my

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

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

Chorus

C G C G

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

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

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

C G C G Am G

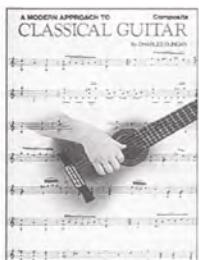
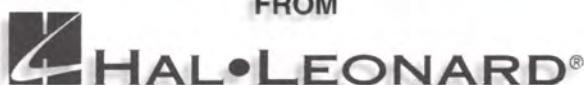
lov - er, you're my best friend. You're in my soul.

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

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

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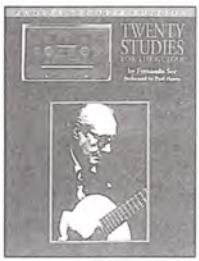


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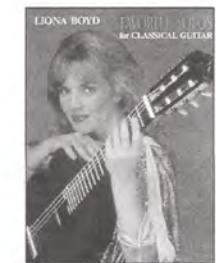
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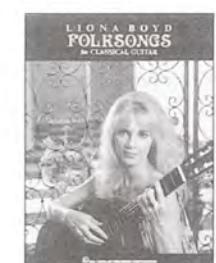
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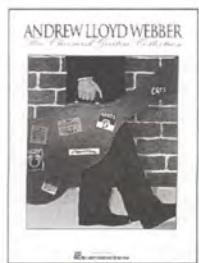
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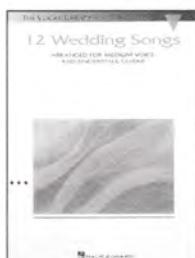


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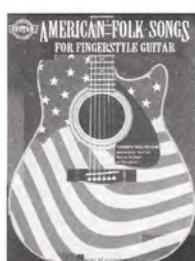
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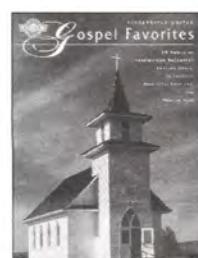
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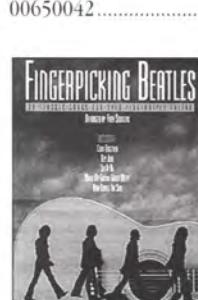
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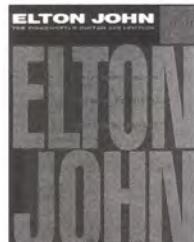
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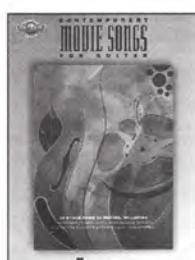
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| Imagine | John Lennon |
| Just the Way You Are | Billy Joel |
| Layla | Eric Clapton |
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