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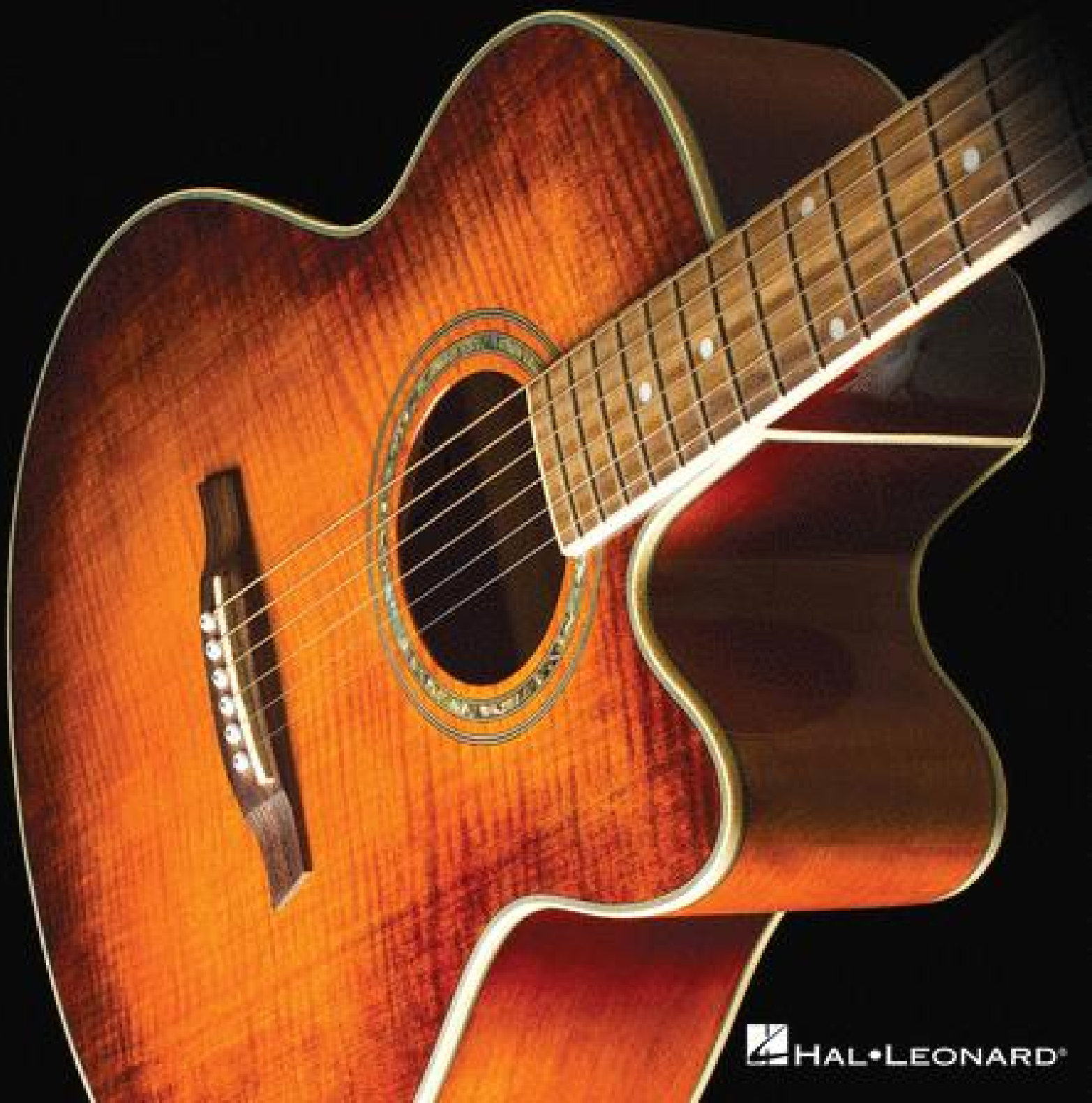
RELAXING SONGS

FOR FINGERSTYLE GUITAR

15 Soothing Songs Arranged for Solo Guitar in Standard Notation and Tab, including:

Don't Know Why • Let It Be • Photograph • Tears in Heaven • You've Got a Friend

— BY MARK HANSON —



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AUDIO ACCESS INCLUDED

RELAXING SONGS

FOR FINGERSTYLE GUITAR

4	Don't Know Why	44	Ripple
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Don't Know Why

Words and Music by Jesse Harris

Intro Freely

Amaj9 A9 Dadd9 A+ 1/2BX-----

Harm. Harm. Harm. let ring -----

TAB

0	11	0	11	0	11	10	11	10	10
0	11	12	11	12	12	12	12	12	12

Fine

A6 Badd4 Dadd9/A E+ Amaj7 1/2BV-----

Harm. - let ring ----- Harm. --

TAB

7	0	6	0	7	0	7	5	5	5
(12)	6	7	9	8	12	12	6	6	6
							0	0	0

Verse

Amaj7 A9/G F#m F+ A/E B7/D# 1/2BII----- 2/3BII-----

Harm.

TAB

4	0	0	2	2	2	2	0	2
5	6	5	2	2	2	2	2	2
12							1	

D A/C# Amaj7 A9/G F#m F+ A/E B7/D# 1/2BII----- 1/2BII----- 2/3BII-----

Harm.

TAB

2	0	2	4	0	0	2	2	2	0	2
0	2	2	4	5	6	2	2	2	2	2
			12						1	

Moderately ♩ = 100

D A/C# 1/2BII----- F#m7 B7 B7/F E7sus4 Aadd9

Verse

Amaj7 A9 A7 Dmaj7/F# C#+ F#m7 B7 B7/F

E7sus4 Aadd9 Amaj7 A9 A7 Dmaj7/F# C#+

To Coda

F#m7 B7 B7/F E7sus4 Aadd9 F#m7 B7 B7/F

Bridge

E7sus4 A/C# A F#m7 B13

BII-----

*Bend barre finger backward slightly to open the 1st string.

E6 E9 E6 E7 F#m7 B13

BII----- BVII-

BVII----- E6 F#m/E G7/E E7 *D.S. al Coda*

**As before.

⊕ Coda **Interlude**

E7sus4 A/C# A Amaj7 A7 A D C# F#m7

BIV----- BII-

BII ----- 1/2BII -----

B7 D/E Amaj7 A7 A

D C# F#m7 B7 D/E

BIV ----- BII ----- 1/2BII -----

Bridge

F#m7 B13 E6 E9 E6 E7

BII ----- BVII ----- *

*As before.

F#m7 B13 E E9 E6 E9

BII ----- BVII ----- 1/2BIX ----- 1/2BVIII - 1/2BVII -

Verse

Amaj7 A9 A7 Dmaj7/F# C#+ F#m7 B7 B7/F

E7sus4 Aadd9 Amaj7 A9 A7 Dmaj7/F# C#+

F#m7 B7 B7/F E7sus4 Aadd9 F#m7 B7 B7/F

E7sus4 Aadd9 F#m7 B7 B7/F E7sus4 A/C# A

D.C. al Fine

Hallelujah

Words and Music by Leonard Cohen

Intro

Slow, in 2 ♩ = 65

A tempo

G Em

let ring Harm. --- Harm. --- Harm. rit. Harm.

Verse

G Em G Em

C C/G D9/F# G

Harm.

C D Em G/D C Am

D D/A B B7 Esus4 Em

B VII

5 5 10 10 7 7 7 10 10 8 0 0 0 2 0 3

7 7 8 9 9 0 2 2 3 0

Chorus

C Em

0 0 1 0 0 3 0 0 0 0 3

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

C G D/F#

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

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

Interlude

G C/G D/F# G C/G D/F#

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

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

Verse

G Em G Em

C C/G D9/F# G

C D Em G/D C Am

D D/A B B7 Esus4 Em

Chorus

C Cmaj7 Em G/D

C C/E D/F# G D/F#

Interlude

G C/G D/F# G C/G G

Chorus

C C/B Am7 D9/F# G G/F# Em G/D

C C/B Am7 D9/F# G D/F#

Outro

G C/G D/F# G C/G D/F# G

rit.

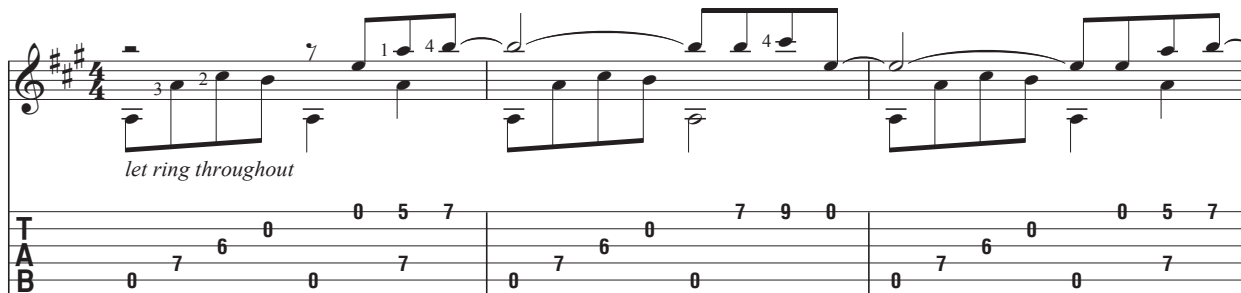
If You Could Read My Mind

Words and Music by Gordon Lightfoot

Intro

Moderately ♩ = 123

Aadd9



let ring throughout

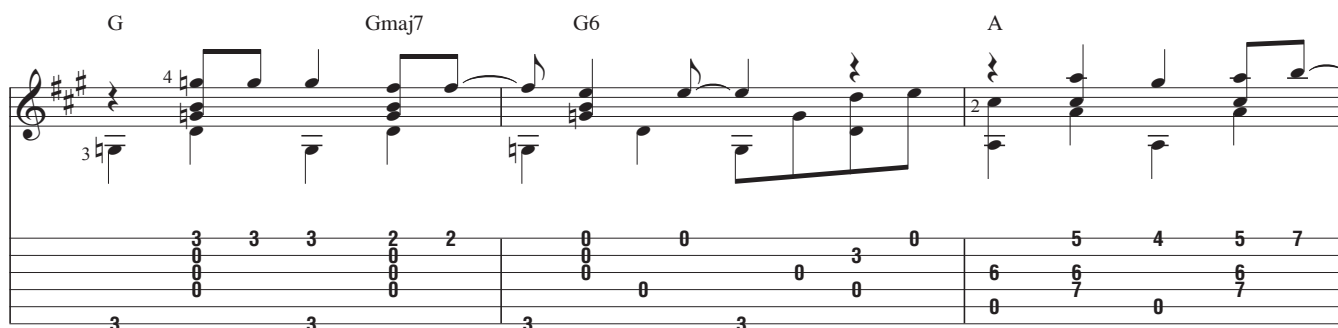
The Intro section consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes, including fingerings (1, 4, 4) and a 7th fret. The bottom staff is a six-string guitar tablature with fret numbers (0, 7, 6, 0, 5, 7, 0, 7, 6, 0, 7, 9, 0, 0, 5, 7) and a 'let ring throughout' instruction.

Verse

A

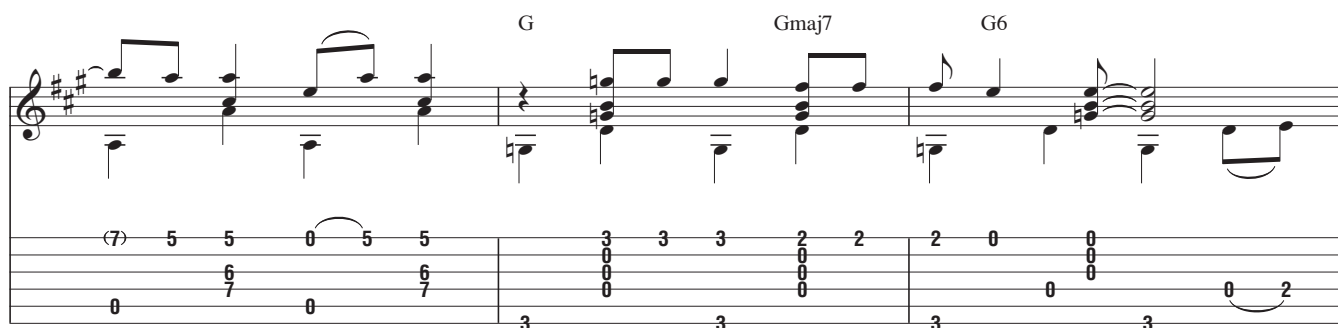


The Verse section consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes, including fingerings (1, 4, 4) and a 7th fret. The bottom staff is a six-string guitar tablature with fret numbers (7, 0, 7, 9, 0, 5, 4, 5, 7, 5, 0, 5, 0, 7, 6, 0, 7) and a 'let ring throughout' instruction.



G Gmaj7 G6 A

This section shows guitar notation with chords. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes, including fingerings (1, 4, 4) and a 7th fret. The bottom staff is a six-string guitar tablature with fret numbers (3, 0, 3, 3, 2, 2, 0, 0, 0, 3, 0, 5, 4, 5, 7, 6, 6, 6, 7, 0, 7) and a 'let ring throughout' instruction.



G Gmaj7 G6

This section shows guitar notation with chords. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes, including fingerings (1, 4, 4) and a 7th fret. The bottom staff is a six-string guitar tablature with fret numbers (7, 5, 5, 0, 5, 5, 3, 3, 3, 2, 2, 2, 0, 0, 0, 0, 0, 0, 0, 2) and a 'let ring throughout' instruction.

A

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar part features a melodic line with various chords indicated above it: E6, E, F#m7, D(#4), and D. The bass staff is in standard notation with a bass clef. Below the bass staff is a guitar tablature section with six lines of numbers representing fret positions. The tablature includes techniques like bends (indicated by a curved line) and slides (indicated by a diagonal line). The overall layout is clean and professional, typical of a music manuscript.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into three measures. The first measure is labeled with the chord Aadd9. The second measure is labeled with the chords D(#4) and D. The third measure is labeled with the chords C#m7 and Aadd9/C#. The guitar part features a melodic line with a triplet of eighth notes in the first measure, a quarter note in the second, and a quarter note in the third. The bass part provides a harmonic foundation with a triplet of eighth notes in the first measure, a quarter note in the second, and a quarter note in the third. Chord diagrams are provided for each measure, showing the fingerings for the guitar and bass. The guitar diagrams show the fret numbers for each string, and the bass diagrams show the fret numbers for each string. The score is written in a standard musical notation style, with a key signature of one sharp and a 4/4 time signature.

Interlude
Aadd9

Chords: Bm7, E6, E, Aadd9

The score is written for guitar and bass. The guitar staff uses a treble clef and a key signature of one sharp (F#). The bass staff uses a bass clef. The guitar staff includes a 4/3 time signature and a 4-measure rest. The bass staff includes a 4-measure rest. The guitar staff includes a 4-measure rest. The bass staff includes a 4-measure rest.

Aadd9

Gadd9 Gmaj9 G6 Aadd9

First system of guitar notation. Treble staff: Gadd9 (4/3), Gmaj9 (2/1), G6 (2/1), Aadd9 (2/1). Bass staff: Gadd9 (3/0), Gmaj9 (2/0), G6 (0/0), Aadd9 (5/6). Fingering: 3, 4, 2, 1, 2, 3, 0, 0, 3, 0, 5, 4, 5, 7.

Gadd9 Gmaj7 G6

Second system of guitar notation. Treble staff: Gadd9 (5/4), Gmaj7 (3/2), G6 (3/2). Bass staff: Gadd9 (7/0), Gmaj7 (3/0), G6 (0/0). Fingering: (7) 5 5 0 5 5, 3 3 2 2 2, 0 0 0 0 2.

Bridge

A A7 D6 D

Third system of guitar notation. Treble staff: A (2/1), A7 (2/1), D6 (2/1), D (2/1). Bass staff: A (0/2), A7 (0/2), D6 (7/7), D (7/7). Fingering: 0 0 0 2 3, 2 3 7 5 5 7 5 7.

E6 E F#m7 D(#4) D Aadd9

Fourth system of guitar notation. Treble staff: E6 (9/7), E (7/5), F#m7 (7/5), D(#4) D (4/2), Aadd9 (0/0). Bass staff: E6 (0/0), E (0/0), F#m7 (2/2), D(#4) D (2/2), Aadd9 (0/7). Fingering: 9 7 5 7 5 5, 2 2 2 2, 4 2 2 3 0, 0 0 5 0.

D(#4) D C#m7 Aadd9/C# Bm7 E6 E

Fifth system of guitar notation. Treble staff: D(#4) D (4/5), C#m7 (4/5), Aadd9/C# (4/5), Bm7 (4/5), E6 (9/7), E (7/5). Bass staff: D(#4) D (0/0), C#m7 (4/4), Aadd9/C# (4/4), Bm7 (2/2), E6 (0/0), E (0/0). Fingering: 4 5 5 5, 4 5 5 5, 4 5 5 (5) 7 (7), 9 7 5 5 7 5.

Interlude

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into measures, with chord labels A, G, Gmaj7, and G6 indicating the harmonic structure. The guitar part features a melodic line with a prominent descending scale in the first measure of the A chord section. The bass part provides a steady accompaniment with a mix of single notes and chords.

A

G

Gmaj9

G6

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

(6) 6 7 6 7 0 0 3 3 2 2 0 0 0 3 0 2

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

Bridge

[illegible][illegible]

F#m7 D(#4) D Aadd9

BII----- 1/2BII-----

D(#4) D C#m7 Aadd9/C# Bm7 E6 E

BIV-----

D(#4) D C#m7 Bm7 E6 E

BIV-----

Outro

Aadd9

Gadd9 Gmaj9 G6 Gmaj7 D/A A

rit.

I'm Yours

Words and Music by Jason Mraz

Intro

Moderately fast ♩ = 144

C

strum

TAB

8 7 7

Detailed description: This block contains the musical notation for the first section of the intro, which is in the key of C major. The guitar part is written in standard notation on a single staff. It begins with a 7/32 triplet of eighth notes (G4, A4, B4), followed by a quarter note G4, a half note C5, and a quarter note F4. The bass part is written in TAB on a six-string staff. It starts with an 8th fret barre, followed by a 7th fret barre, and then a 7th fret barre. The fret numbers 8, 7, and 7 are written below the strings.

G Am

7 7 7 3 0 0

Detailed description: This block contains the musical notation for the second section of the intro. The guitar part begins with a quarter note G4, a half note C5, and a quarter note F4. The bass part continues with a 7th fret barre, followed by a 7th fret barre, and then a 7th fret barre. The fret numbers 7, 7, 7, 3, 0, and 0 are written below the strings.

F F/C F

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

Detailed description: This block contains the musical notation for the third section of the intro. The guitar part begins with a quarter note G4, a half note C5, and a quarter note F4. The bass part continues with a 7th fret barre, followed by a 7th fret barre, and then a 7th fret barre. The fret numbers 0, 1, 2, 2, 0, 1, 1, 1, 2, 3, 2, and 0 are written below the strings.

Verse

C C/G C G6

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

Detailed description: This block contains the musical notation for the verse section. The guitar part begins with a quarter note G4, a half note C5, and a quarter note F4. The bass part continues with a 7th fret barre, followed by a 7th fret barre, and then a 7th fret barre. The fret numbers 0, 1, 1, 1, 1, 1, 1, 3, 0, 0, 0, 0, 4, 0, 4, and 0 are written below the strings.

Am Am/E Am

Fingering: 0 4 0 5 3 0 | 0 1 1 0 2 2 | 0 2 2 0 2

F Fmaj7 F6 Fmaj7 C C/G

Fingering: *T 1 0 T T 0 | 0 1 1 1 1 | 3 2 0 1 2

*T = Thumb on 6th string
Optional: Substitute open 5th string, A.

C G6

Fingering: 1 1 3 0 | 0 0 4 0 0 4 0 | 0 4 0 5 3 0

Am F Fmaj7

Fingering: 0 1 2 1 0 2 | 0 2 0 2 | 3 2 3 | 1 1 2 3

Chorus

C C/G C G

Fingering: 0 1 0 2 2 | 0 2 0 2 | 3 0 0 | 0 3 4 0

Am Am/G F Fmaj7

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

Interlude

C C/G C G

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

Am Am/E Am F

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

Verse

C C/G C G

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

Am

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

F C C/G

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

T T

C G

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

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

Am F Fmaj7 F6 F

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

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

D9/F#

T T T

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

Chorus

C C/G C G/B G/A G G/B

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

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

Am Am/G F Fmaj7

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

Interlude C C/G C G

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

Am Am/E Am F Fmaj7

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

D9/F# Dadd9 1/3BX D D9/F# Dadd9 1/3BX D

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

Chorus C G

12 10 8 6 4 2 0 1 2 3 0 1 2 3 0 1 2 3

Am Am7 F Fmaj7/C

8 8 7 10 10 6 0
10 10 9 8 10 8 7 7
0 0 0 0 0 8 8 8

F6 F C C/G C

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

G Am

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

Am/G F Fmaj7

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

D9/F# Dadd9 1/3BX D D9/F# Dadd9 1/3BX D

0 12 10 0 12 10
1 10 10 1 10 10
2 3 11 2 3 11
2 0 0 2 0 0

Let It Be

Words and Music by John Lennon and Paul McCartney

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

Intro

Moderately fast ♩ = 130

Chords: D A Bm Bm/A Gmaj7 G6

TAB

Chords: D A G D/F# Em7 D

TAB

Verse

Chords: D D6 A Asus4 Bm7 G6 G

TAB

Chords: D Dsus4 D A6 A G D/F# Em7 D

TAB

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D6 A Asus4 Bm7 G6 G

D Dsus4 D A6 A G D/F# Em7 D

Chorus

Bm 5/6BII----- Bm7 Aadd9 A A6 G Bm7 D

Dsus4 D A6 A G D/F# Em7 D D

Interlude

G Gmaj7 G6 D C G/B A G D

G D/F# Em D C G/B A G D

BV-----1

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

Instrumental

D Asus4 A Bm D/A G

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

D A6 A G A6 D

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

Aadd9 Bm7 A G

let ring -----

Harm.

3 5 7 0 7 6 0 0 0 0 3 0 3 2 0 2 0 0 0 0 12

D A G A D Dsus4 Bm7

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

Chorus

Bm7 Aadd9 A A6 G Bm7 D

Dsus4 D A6 A G D/F# Em7 D

Bm7 Aadd9 A A6 G Bm7 D

Dsus4 D A6 A G D/F# Em7 D

Outro

G D/F# Em D C G/B A G D

BV-----

Morning Has Broken

Words by Eleanor Farjeon

Music by Cat Stevens

♩ Verse

Moderately fast ♩ = 135

G Am D Cadd9

TAB

G/B G Bm7 Em G/A Em

D/F# G G/D C/E C

G/B G Em A/C# D6 D6/F# G

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The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in standard notation. Chord diagrams are provided for the guitar part, corresponding to the chords G, Am, D7, Cadd9, Dadd9/F#, and G. The guitar part includes a melodic line with a 4-fingered chord (G4) and a 5-fingered chord (G5). The bass part includes a melodic line with a 3-fingered chord (B3) and a 4-fingered chord (D4). The score is presented in a clean, black-and-white format with a white background.

G/B D G Bm7 Em G/A Em D/F#

The first system of musical notation for 'The Sound of Silence' in G major. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The chords are indicated above the staff: G/B, D, G, Bm7, Em, G/A, Em, and D/F#. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note F#2, a quarter note E2, and a quarter note D2. The system ends with a double bar line.

D7 G/B G/A G/B C C/E G/B G/A G

First system of guitar tablature. The melody is in treble clef with a key signature of one sharp (F#). The bass line is in standard six-string notation. Chords are indicated above the staff: D7, G/B, G/A, G/B, C, C/E, G/B, G/A, G.

Em Em/D A/C# 2/3BII- D13/C D6/A G/B C

Second system of guitar tablature. The melody is in treble clef with a key signature of one sharp (F#). The bass line is in standard six-string notation. Chords are indicated above the staff: Em, Em/D, A/C#, 2/3BII-, D13/C, D6/A, G/B, C.

Interlude D/F# G BI- C C/E D/F#

Interlude system of guitar tablature. The melody is in treble clef with a key signature of one sharp (F#). The bass line is in standard six-string notation. Chords are indicated above the staff: D/F#, G, BI-, C, C/E, D/F#.

B7 Em D/F# G

Third system of guitar tablature. The melody is in treble clef with a key signature of one sharp (F#). The bass line is in standard six-string notation. Chords are indicated above the staff: B7, Em, D/F#, G.

Verse G6 Am(add9) D/F# C/E G/D

Verse system of guitar tablature. The melody is in treble clef with a key signature of one sharp (F#). The bass line is in standard six-string notation. Chords are indicated above the staff: G6, Am(add9), D/F#, C/E, G/D.

G G/B Bm/D Em G D7/A

G Cmaj7/G G

Em/G A A tempo G/D C/E

Interlude D/A G C D/F#

B7 Em D/F# G D.S. al Fine

My Girl

Words and Music by Smokey Robinson and Ronald White

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

Intro

Moderately slow ♩ = 98

N.C.(D)

The Intro section consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with various chords and notes, including a triplet of eighth notes in the final measure.

Verse

The first part of the Verse consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a 4/3 time signature change in the first measure, followed by a series of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with various chords and notes, including a triplet of eighth notes in the final measure. Chord labels A6, D, and G are placed above the staff. A 'Harm.' label is placed below the staff.

The second part of the Verse consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a 4/3 time signature change in the first measure, followed by a series of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with various chords and notes, including a triplet of eighth notes in the final measure. Chord labels D, G, and D are placed above the staff. A 'strum' label is placed below the staff.

The third part of the Verse consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a 4/3 time signature change in the first measure, followed by a series of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with various chords and notes, including a triplet of eighth notes in the final measure. Chord labels G, D, and G are placed above the staff.

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Pre-Chorus

Chords: D, Em, G, A, D, Em

*L.H. mute 5th string

The Pre-Chorus section consists of six measures. The first measure is a D chord (F#4, A4, C#5) with a 3-fingered bass line (0, 2, 3). The second measure is an Em chord (D4, F#4, A4) with a 3-fingered bass line (0, 2, 3). The third measure is a G chord (B3, D4, F#4) with a 3-fingered bass line (0, 2, 3). The fourth measure is an A chord (C#3, E4, G#4) with a 3-fingered bass line (0, 2, 3). The fifth measure is a D chord (F#4, A4, C#5) with a 3-fingered bass line (0, 2, 3). The sixth measure is an Em chord (D4, F#4, A4) with a 3-fingered bass line (0, 2, 3). The bass line is marked with a 3, indicating a triplet.

Chorus

Chords: G, A, D

Harm. - 4

The Chorus section consists of six measures. The first measure is a G chord (B3, D4, F#4) with a 3-fingered bass line (0, 2, 3). The second measure is an A chord (C#3, E4, G#4) with a 3-fingered bass line (0, 2, 3). The third measure is a D chord (F#4, A4, C#5) with a 3-fingered bass line (0, 2, 3). The fourth measure is a D chord (F#4, A4, C#5) with a 3-fingered bass line (0, 2, 3). The fifth measure is a D chord (F#4, A4, C#5) with a 3-fingered bass line (0, 2, 3). The sixth measure is a D chord (F#4, A4, C#5) with a 3-fingered bass line (0, 2, 3). The bass line is marked with a 3, indicating a triplet.

Verse

Chords: Em, A6, A, G, A, D6

Harm.

The Verse section consists of six measures. The first measure is an Em chord (D4, F#4, A4) with a 2-fingered bass line (0, 2). The second measure is an A6 chord (C#3, E4, G#4, A4) with a 2-fingered bass line (0, 2). The third measure is an A chord (C#3, E4, G#4) with a 2-fingered bass line (0, 2). The fourth measure is a G chord (B3, D4, F#4) with a 2-fingered bass line (0, 2). The fifth measure is an A chord (C#3, E4, G#4) with a 2-fingered bass line (0, 2). The sixth measure is a D6 chord (F#4, A4, C#5, D5) with a 2-fingered bass line (0, 2). The bass line is marked with a 2, indicating a triplet.

Chords: G6, G, D6, D, G

**T

**T = Thumb on 6th string

The Verse section consists of six measures. The first measure is a G6 chord (B3, D4, F#4, G#4) with a 2-fingered bass line (0, 2). The second measure is a G chord (B3, D4, F#4) with a 2-fingered bass line (0, 2). The third measure is a D6 chord (F#4, A4, C#5, D5) with a 2-fingered bass line (0, 2). The fourth measure is a D chord (F#4, A4, C#5) with a 2-fingered bass line (0, 2). The fifth measure is a G chord (B3, D4, F#4) with a 2-fingered bass line (0, 2). The sixth measure is a G chord (B3, D4, F#4) with a 2-fingered bass line (0, 2). The bass line is marked with a 2, indicating a triplet.

Chords: D, G, D

The Verse section consists of six measures. The first measure is a D chord (F#4, A4, C#5) with a 2-fingered bass line (0, 2). The second measure is a G chord (B3, D4, F#4) with a 2-fingered bass line (0, 2). The third measure is a D chord (F#4, A4, C#5) with a 2-fingered bass line (0, 2). The fourth measure is a D chord (F#4, A4, C#5) with a 2-fingered bass line (0, 2). The fifth measure is a D chord (F#4, A4, C#5) with a 2-fingered bass line (0, 2). The sixth measure is a D chord (F#4, A4, C#5) with a 2-fingered bass line (0, 2). The bass line is marked with a 2, indicating a triplet.

Pre-Chorus

G D Em G A

Chorus

D Em G6 G A D

Em A6 A G A

Harm. - 4

Interlude

To Coda

D

Instrumental

D

1/3 BX-7

G BV

D 1/3BX----- G BV----- Em(sus4)

10 10 10 10 7 5 7 8 10 0 0 0 0 0

0 0 0 0 5 5 0 0 7 0 2

A D/A A7 Em Em9 Em A11 A9

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

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

Verse D G6 G D

p a m i p p a m i p

7 0 3 0 7 0 3 4 0 0 2 4 0 2 0 0

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

G D6 G6 G

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

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

D G D.S. al Coda

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

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

Coda

Harm. Harm. let ring

0 11 10 12 7 7 0

0 0 0 0 0 0 0

Words and Music by Ed Sheeran and Johnny McDaid

C

F

C

G

Gsus4

F

Fmaj7

*T = Thumb on 6th string
Optional: Substitute open 5th string, A.

1

C Am

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

3 3 3 3 2 0 0 0 0 0

G Gsus4 Fmaj7

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

3 3 3 3 1 1 3 2 1 3 2 3 2

Pre-Chorus

Am Fmaj7 G/B C G6/B

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

1 0 2 0 3 2 3 2 0 2

Am7 Fadd9 C/E C G

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

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

Chorus

C C/G C Csus4 C G6 G G6 G7

Am Asus4/E Am F To Coda

C N.C.

Verse

C Am

G Gsus4 F F/A F/C F

Fingering: (0) 0 1 0 0 1 | 0 1 0 0 0 1 | 3 2 1 1 1 0 1 2 | 0 0 3 0

C Am

Fingering: (0) 3 0 2 0 3 | 1 1 1 5 3 0 3 | 1 1 2 2 2 1 | 0 1 1 1 3 0

G Gsus4 Fmaj7 Fmaj7/C Fmaj7 Fmaj7/C G/B *D.S. al Coda*

Fingering: (0) 0 1 0 0 0 | 1 0 3 1 1 3 0 | 3 2 1 2 1 | 3 2 1 2 1 0

⊕ Coda

Chorus

Fmaj7 C C/G C Csus4 C

Fingering: 3 2 1 0 1 1 3 || 0 1 0 2 0 0 | 0 0 0 1 0 3 1 | 3 2 3 2

G6 G G6 G7 Am Asus4/E

The first system of guitar notation consists of two staves. The top staff is in treble clef and contains a melody with eighth and quarter notes, including triplets and a first-finger grace note. The bottom staff is in bass clef and contains a bass line with octaves (0), single notes, and triplets. Chord symbols G6, G, G6, G7, Am, and Asus4/E are placed above the staff. Fingering numbers (0, 1, 2, 3, 4) are written below the bass staff.

Am F

The second system of guitar notation continues the melody and bass line. It includes a triplet in the bass line and a 'T' marking above a note in the bass staff. Chord symbols Am and F are placed above the staff. Fingering numbers are provided for the bass staff.

Outro C Am7

The 'Outro' section is marked with a 'C' chord. The notation shows a continuous eighth-note melody in the treble staff and a corresponding bass line in the bass staff. Chord symbols C and Am7 are indicated. Fingering numbers are written below the bass staff.

Gsus4 F

The final system of notation includes a Gsus4 chord and an F chord. The melody in the treble staff features eighth-note patterns and a final whole note. The bass staff provides accompaniment with octaves and single notes. Fingering numbers are shown below the bass staff.

Ripple

Words by Robert Hunter
Music by Jerry Garcia

Intro

Moderately fast ♩ = 130 (♩ = $\overset{\frown}{\text{3}}$)

C C/G C C/G F

T A B

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

3 3 3 3 1 1

*T = Thumb on 6th string
Optional: Substitute open 5th string, A.

F6 F F6 F

T T sim.

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

1 1 1 1 1 1 1 1

C N.C. C C/G C C/G F

T T

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

3 3 3 3 1 1 1 1

F6 C C/G G/B G

T T

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

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

F F6 C C/G C N.C.

T T strum

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

Verse

C C/G C C/G F

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

*As before

F6 F C N.C.

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

C C/G C C/G F F6

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

To Coda

C C/G G/B G F F6 C

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

Verse

C C/G C C/G F

*As before

F6 F Fadd9 C

C/G C C/G F

C C/G G/B G F F6 C C/G

[1.

Chorus

C N.C. Dm Dm7/A F6 F Dm/A G

C Cadd9 C/G F

(3/6) 0 2 0 1 | 3 2 3 0 2 2 | 1 3 3 1

D7/F# G C N.C.

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

Chorus

Dm Dm7 G

3 2 3 0 2 | 6 5 8 7 | 7 5 3 0 | 0 2 3 0

Gadd9 G C Cadd9 C/G F

(3/6) 0 2 0 0 | 1 3 1 0 2 2 | 1 3 3 1

D7/F# G N.C.

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

D.S. al Coda

Coda

F F6 C

2 1 1 1 3 | 1 3 3 3

Sleepwalk

By Santo Farina, John Farina and Ann Farina

Intro

Slow, in 4 ♩ = 67

Aadd9 F#m9 Bm7 E

BII----- BVII-----

strum

*Mute 2nd string w/
L.H. middle finger.

§ A

Aadd9 F#m7 Bm7 E7b9 E7

A F#m7 Bm7 E(b9) E E7

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3rd time, To Coda \oplus

A F#m11 F7 E13

Aadd9 F#m9 Bm7 E

BII-----, BVII-----, 1

B

Dmaj7 Dm6

1/2BII-----, 1

A A6 A

Dmaj7 1/2BII ----- Dm6

E F9 F9/C E F#m7 Gm6 E/G# *D.S. al Coda*

⊕ Coda

F7 E13

rit.

Freely

A Amaj7 Amaj9

*Harm.

*w/ pick-hand index finger & thumb.

Tears in Heaven

Words and Music by Eric Clapton and Will Jennings

Intro

Moderately slow ♩ = 92

A E/G# F#m7 A/E

2/3BII-----

TAB

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

D/F# E7sus4 E7 A Verse A E/G#

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

F#m7 A/E D/F# A E6 E

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

A E/G# F#m7 A/E D/F# A E6

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

E F#m C#/E#

BII-----BI-----

(2) 0 0 0 0

1 2 2 4

0 0 2 4

C#°/E F# Bm

BII-----5/6BII-----

0 4 2 0 2 4

2 4 4 3 4 6

0 2 4 6

3 4 4 2

4 4 2 2

2 2 2 2

E A E/G# F#m7 A/E

1/2BII-----

6 4 2 2 2 4

2 2 3 2 2 0 0 2

0 0 0 2

2 2 2 0 0 2

2 2 2 0 0 2

D/F# E7sus4 E7 A Verse A E/G#

2 0 3 0 3 3

2 2 2 0 2 2

2 0 0 0

0 2 2 2 0 2

0 2 2 0 0 2

F#m7 A/E D/F# A E6

(2) 2 2 2 2 0 2 0

3 3 0 2 0 2 2

2 2 0 0

2 2 2 0 2 2

2 2 2 0 2 2

E A E/G#

2/3BII-----

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

0 0 0 2 2 4 0 2 2 4 4

F#m7 A/E D/F# A E6 E

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

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

F#m C#m/E#

BII----- BI-----

p p i m a p

2 4 2 2 5 5 5 5 7 4 1 3 1 2 3 1 2

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

C#m/E# F# Bm

BII----- 5/6BII-----

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

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

E A E/G#

1/2BII-----

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

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

F#m7 A/E D/F# E7sus4 E7 A

Bridge
C G/B Am D/F# G D/F# Em

D/F# G C G/B Am D/F#

Verse
G D/F# E A E/G#

F#m7 A/E D/F# A E6 E

A E/G# F#m7 A/E D/F# A Eadd9

2/3BII-----,

Fingerings: 1, 3, 2, 0, 0, 0, 2, 2, 2, 0, 4, 5, 4, 2, 0, 3, 3, 0, 3, 0, 2, 0, 0, 0.

E F#m BII-----, BI-----

p i

Fingerings: 2, 0, 1, 2, 0, 0, 1, 2, 0, 2, 4, 2, 4, 4, 2, 2, 4, 4, 1, 0, 0, 2, 2, 4.

C#/E# BI-----, C#o/E F# BII-----,

Fingerings: 1, 4, 3, 1, 4, 3, 1, 0, 4, 2, 0, 0, 2, 2, 4, 2, 4, 4, 3, 4, 6, 2, 4, 6.

Bm E A E/G#

5/6BII-----, 1/2BII-----,

Fingerings: 3, 4, 4, 2, 2, 2, 2, 2, 2, 4, 2, 2, 2, 4, 2, 2, 3, 2, 0, 0, 0, 2, 2, 0.

F#m7 A/E D/F# E7sus4 E7 Amaj9(no3rd) Aadd9

rit. let ring -----

Fingerings: 2, 2, 0, 1, 2, 0, 2, 0, 2, 0, 2, 3, 0, 3, 3, 1, 0, 2, 1, 0, 0, 1, 0, 6, 0, 0.

What the World Needs Now Is Love

Lyric by Hal David
Music by Burt Bacharach

Chorus
Moderately ♩ = 102 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

N.C. Bm7 Em7 Bm7

TAB

Em Am/C C C/G Bm7

D6/F# Bm7 Em7 Bm7

Em Am/C C C/G B7sus4 B7

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§ Verse

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (one sharp) and 4/4 time. The piano part is in the key of D minor (two flats) and 4/4 time. The score is divided into five measures, each with a chord label above the guitar staff: Gadd9, Cmaj7, Dm7, 1/3BI---, and Gadd9. The guitar part features a melodic line with a 4-measure phrase in the first measure, followed by a 3-measure phrase in the second measure, and a 4-measure phrase in the third measure. The piano part features a bass line with a 4-measure phrase in the first measure, followed by a 3-measure phrase in the second measure, and a 4-measure phrase in the third measure. The score is written on a grand staff with a treble and bass clef. The guitar part is written on a single staff with a treble clef, and the piano part is written on a grand staff with a treble and bass clef. The score is written in a standard musical notation style with notes, rests, and bar lines. The guitar part includes a 4-measure phrase in the first measure, a 3-measure phrase in the second measure, and a 4-measure phrase in the third measure. The piano part includes a 4-measure phrase in the first measure, a 3-measure phrase in the second measure, and a 4-measure phrase in the third measure. The score is written in a standard musical notation style with notes, rests, and bar lines.

The image displays a musical score for the song "To Coda" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a treble clef and a key signature of one sharp (F#). The bass part features a bass clef and a key signature of one sharp (F#). The score is divided into measures, with chord diagrams and tablature provided for each. The chords are Cmaj7, Em, A7, D7sus2, D7, and N.C. The tablature for the guitar part shows fret numbers (0, 3, 0, 2, 3, 5, 3, 0, 7, 8, 5, 5, 5, 0, 7, 5, 0) and includes a double bar line with a "2" above it, indicating a second ending. The bass part shows fret numbers (0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0) and includes a double bar line with a "2" above it, indicating a second ending. The score is labeled "To Coda" and "N.C." (No Chords).

Chorus

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of 16 measures. The guitar part is in the treble clef, and the piano part is in the bass clef. The score includes a key signature change from G major to E minor (Bm7) and back to G major (Em7). The guitar part features a melodic line with a key signature change from G major to E minor (Bm7) and back to G major (Em7). The piano part features a bass line with a key signature change from G major to E minor (Bm7) and back to G major (Em7).

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into three measures, each with a chord diagram above it. The first measure is labeled "Am7" and "BV". The second measure is labeled "Bm7" and "BVII". The third measure is labeled "D6" and "1/2BVII". The guitar part features a melodic line with a descending eighth-note pattern in the first measure, a descending eighth-note pattern in the second measure, and a descending eighth-note pattern in the third measure. The bass part provides a steady accompaniment with a descending eighth-note pattern in the first measure, a descending eighth-note pattern in the second measure, and a descending eighth-note pattern in the third measure.

Bm7 Em7 Bm7 Em7

BVII-----

Am7 B7sus4 B7

BV----- BVII-----

Coda **Outro**

D9 1/2BV- Em7 Bm7

Harm.

Em N.C. Bm7 Em7 Bm7

BVII-----

Em7 N.C. Bm7 Em7 Bm7 Eadd9

BVII- Harm. rit.

C9

BI---

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

3 3 3 3

F

BI-----

Ab

BIV----

C

A/C#

(1) 3 2 1 3 1 2 2 1 4 5 7 1 0 1 0 2

1 1 1 4 3 4 2 4

To Coda \oplus Bridge

D9

G6

C

Am

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

5 0 3 2 3 3 0 2 0

G

Em

Am

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

0 2 0 2 3 0 0 0 2 3 2

Am9/G

Am/E

Am7

Em

2 0 1 3 0 1 0 3

0 2 2 0 2 2 2 2

3 0 0 0

Am Am7 Am

Fret numbers: 0 1 0 3 5 3 0 0 0 0 0 2 0 3 1 2

Dm Dm/E Dm/F F

Fret numbers: 3 2 3 2 3 0 2 0 1 2 3 2 3 1 1

G Gadd9 C N.C. G

Fret numbers: 0 0 2 0 1 2 3 0 3 2 0 3 5 5 5 3

1. 2.

D.S. al Coda

⊕ Coda
Outro

Fret numbers: 3 3 2 0 3 3 3 2 0 3

C

Fret numbers: 2 1 2 0 2 3

D9/F# Gsus4 G/B C

Fret numbers: 0 2 0 1 0 1 3 0 3 1 2 1 0 3 1 0 2 3 3

You Don't Know Me

Intro
Slow, in 4 ♩ = 67

Words and Music by Cindy Walker and Eddy Arnold

Chords: A6 Amaj7 A A13 D6 D Dm6 1/2BIV - A6 A F#m7 Bm7/sus4 Bm7 E7 C#7b9 C#7 F#7 B9 B7/F E7 E+ Verse A6 Amaj7 A A13

The musical score is written for guitar in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slow' with a metronome setting of 67. The score is divided into an 'Intro' and a 'Verse'. The guitar part is shown with a treble clef and a key signature of one sharp. The bass part is shown with a bass clef and a key signature of one sharp. The score includes various chords and guitar techniques such as bends, slides, and double stops. The tablature is written in a standard format with numbers 0-7 representing frets. The score is divided into measures by vertical bar lines. The 'Intro' section consists of 12 measures, and the 'Verse' section consists of 12 measures. The chords are indicated above the staff, and the guitar techniques are indicated with symbols like 'b' for bend, 's' for slide, and 'd' for double stop.

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D6 D Dm6 1/2BIV-7

7 5 5 7 7 7 5 7 6 9 5 6 5 4 7

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

A6 A F#m7 BII Bm7sus4 Bm7 E7

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

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

Aadd9 A Dm6 A A6 A9 1/3BV

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

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

Bridge

D D6 C#m7 5/6BIV

2 2 4 5 7 4 7 7 5 5 7 4 7 5

0 0 2 5 7 0 0 0 4 4 6 4 6 6

Bm7 D/E E7 A A7 5/6BII

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

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

F#m7 C#m7 F#7

BII----- BIX-----

5 5 9 10 12 10 9 10 9 11 0 0 2 4

2 2 9 9 9 9 0 2 2

B7 E F#m7 Gm6 E/G#

2 0 2 0 2 2/4 4/2 4/2 0 0 0 0 7

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

Verse

A6 Amaj7 A A13

7 5 6 5 6 5 0 0 5 7 7

0 0 0 0 0 0 0 4 2 0 0

D6 D Dm6 1/2BIV--

Harm.

7 5 7 5 7 5 0 11 10 12 11 10 12 12 9 5 6 5 4 7

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

A6 A F#m7 Bm7sus4 Bm7 E7 To Coda

BII-----

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

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

Aadd9 A Dm6 A E7sus4 E7

1/3BV-----

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

Instrumental

A A6 A A7

6 5 6 6 5 6 5 9 9 9 9 7 5 12 12 9 9 9 9 12 12 0 0 0 0

Dadd9 D Dmaj7 D6 Dmaj7 Dm9 Dm Dm6 Dm7

1/3BX----- 1/2BVII- 1/2BX-----

12 10 9 7 5 12 10 10 11 12 13 10 10 10 10 10 10 0 0 0 0

Amaj7 F#m9 F#m7 Bm Bm7 E7

1/2BIX----- BII----- BVII-----

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

C#7b9 C#7 F#7 B9 B7/F E7 E+

BII-----

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

Aadd9 A A7 A

1/3BV-----

Dmaj7 Dm7

A F#m9 Bm7 E7sus4 E7

BII-----

Aadd9 A Dm6 Aadd9 A6 A9

let ring-----

D.S. al Coda

⊕ Coda

Aadd9 A Dm6 Aadd9

1/3BV-----

rit. let ring-----

You've Got a Friend

Words and Music by Carole King

Moderately ♩ = 100

Verse

Em B7b9 2/3BI B7 Em

TAB

B7 Em Am7

D9/F# G

F#m11 B7b9 2/3BI B7 Em B7 Em

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Am7 Bm11

Bm7 C6 D/F# D6/F# D7/F# G

Chorus

G Gmaj7 Cmaj7 G/B Am7

*T = Thumb on 6th string

D7sus4 G6 Gmaj7 G

D7sus4 D6 G

G6 Gmaj7 Cmaj7 G/B Em Em/D

1.

Interlude

Cmaj7 G/B Dsus4 Dadd4/F# Gmaj7 G C

D7sus4 Gsus4 G F#m7 B7

2.

Bridge

Dsus4 F Cadd9 C

*Optional: Substitute open 5th string, A.

G Gmaj7 Cmaj7 F6

F Em G/D

T T 3 7 2 3 2

(3) 1 1 0 0 3 2 2
(2) 2 2 3 0 0 0 0
1 1 0 3 7 0 0

C#m7b5 A7 Am11 D13 G

3 2 1 3 7 7 7 7 7

Harm.
let ring ----- 1

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

Chorus

G Gmaj7 Cmaj7 G/B Am7

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

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

D7sus4 G

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

(0) 0 3 3 7 7 7 5 3 3 0 3 3 1 0 2
(1) 0 1 2 0 0 7 7 5 4 0 4 0 4 0 2
0 0 0 0 0 0 0 5 0 0 0 0 0 0 0

D7sus4 G

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

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

G6 Gmaj7 Cmaj7 G/B Em G/D

First system of guitar notation. Treble staff: G6 (D4, F#4, A4), Gmaj7 (B4, D5, F#5), Cmaj7 (E4, G4, B4), G/B (B2, D3, F#3), Em (E3, G3, B3), G/D (B2, D3, F#3). Bass staff: G6 (D2, F#2, A2), Gmaj7 (B2, D3, F#3), Cmaj7 (E2, G2, B2), G/B (B2, D3, F#3), Em (E3, G3, B3), G/D (B2, D3, F#3). Fret numbers: 0 2 3 0 3 0 3 5 3 0 3 2 0 2 0 0 3.

Cmaj7 G/B Dsus4 D/F# Gmaj7

Second system of guitar notation. Treble staff: Cmaj7 (E4, G4, B4), G/B (B2, D3, F#3), Dsus4 (D4, F#4, A4), D/F# (F#3, A3, C4), Gmaj7 (B4, D5, F#5). Bass staff: Cmaj7 (E2, G2, B2), G/B (B2, D3, F#3), Dsus4 (D3, F#3, A3), D/F# (F#3, A3, C4), Gmaj7 (B2, D3, F#3). Fret numbers: 7 8 10 8 0 3 4 2 0 0 2 0 3 4 4.

Outro

Gmaj7 G C D7sus4 G C

Third system of guitar notation. Treble staff: Gmaj7 (B4, D5, F#5), G (B4, D5, F#5), C (E4, G4, B4), D7sus4 (D4, F#4, A4, C5), G (B4, D5, F#5), C (E4, G4, B4). Bass staff: Gmaj7 (B2, D3, F#3), G (B2, D3, F#3), C (E2, G2, B2), D7sus4 (D3, F#3, A3, C4), G (B2, D3, F#3), C (E2, G2, B2). Fret numbers: (3) 3 3 0 2 0 1 3 3 0 2 3 1 3 0 2 0 2 0 1.

D7sus4 G C

Fourth system of guitar notation. Treble staff: D7sus4 (D4, F#4, A4, C5), G (B4, D5, F#5), C (E4, G4, B4). Bass staff: D7sus4 (D3, F#3, A3, C4), G (B2, D3, F#3), C (E2, G2, B2). Fret numbers: (1) 3 3 0 2 3 3 1 3 0 2 0 2 0 1.

D7sus4 G

Fifth system of guitar notation. Treble staff: D7sus4 (D4, F#4, A4, C5), G (B4, D5, F#5). Bass staff: D7sus4 (D3, F#3, A3, C4), G (B2, D3, F#3). Fret numbers: (1) 3 3 0 2 3 3 1 3 0 2 0 0 0 0. *rit.*

Don't Know Why

Hallelujah

I'm Yours

If You Could Read My Mind

Let It Be

Morning Has Broken

My Girl

Photograph

Ripple

Sleepwalk

Tears in Heaven

What the World
Needs Now Is Love

When I'm Sixty-Four

You Don't Know Me

You've Got a Friend

"Mark's gig-ready arrangements recall the classic recordings and sit gracefully on the guitar. They're just what your tip jar needs."

— John Knowles, CGP (Certified Guitar Player)

"Whether you're a professional who needs playable gig arrangements of current tunes or an intermediate guitarist looking to expand your repertoire, Mark has you covered. Highly musical yet straightforward to play, the adaptations in this book demonstrate why Mark is one of today's master arrangers for solo fingerstyle guitar."

— Teja Gerken, *Peghead Nation*

"Real gems here!"


— Jim Jasmán, *mastering engineer*

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