

# Greatest Love Story

~~| B<sup>b</sup> F | E<sup>b</sup> B<sup>b</sup> | <sup>2</sup> | E<sup>b</sup> ||~~

A | B<sup>b</sup> F | E<sup>b</sup> B<sup>b</sup> |  ~~| E<sup>b</sup> ||~~ (extra bar)

B | B<sup>b</sup> E<sup>b</sup> | F E<sup>b</sup> | B<sup>b</sup> E<sup>b</sup> | F E<sup>b</sup> |

| B<sup>b</sup> E<sup>b</sup> | F E<sup>b</sup> | B<sup>b</sup> E<sup>b</sup> | F B<sup>b</sup> |

(interlude)

| B<sup>b</sup> F | E<sup>b</sup> B<sup>b</sup> |

A

B

(interlude - guitar solo)

| B<sup>b</sup> F | E<sup>b</sup> B<sup>b</sup> | <sup>2</sup> |

A + 2 extra bars | E<sup>b</sup> | r. |

B

| G<sup>m</sup> B<sup>b</sup> | E<sup>b</sup> B<sup>b</sup> | E<sup>b</sup> B<sup>b</sup> ||

# (Capo fret 4) Greatest Love Story (transposed)

Intro

A E | D A | ~~F#~~ || D ||

(A) F# A E | D A | ~~F#~~ || (extra bar) D ||

B || A D | E D | A D | E D |  
| A D | E D | A D | E A ||

Interlude

|| A E | D A |

A

B

Interlude - solo

| A E | D A | ~~F#~~ |

A + 2 extra bars | D | ~~F#~~ |

B

(tag) | F#<sub>n</sub> A | D A | D A ||

# In Bloom

**A**

$B^b5 \xrightarrow{3} G5 \xrightarrow{1} F5 \xrightarrow{4} A^b5$

(Frets 6 3 1 4)

**B**

$B^b5 \mid G^b5 \mid E^b5 \mid B^b5 \mid A^b5$

6 2 string 5 fret 6 string 6 fret 7 5

**C**

$B^b5 \mid G5 \mid B^b5 \mid G5 \mid B^b5 \mid G5 \mid C5 \mid E^b5$

6 3 6 3 6 3 5 3 5 6

**A** string 5 fret 3

# She's with Me

Diagram showing musical notation for two parts, A and B, across three measures. Part A starts with a treble clef and a key signature of one sharp (F#). Part B starts with a bass clef and a key signature of one sharp (F#). The notation includes notes, rests, and bar lines.

Measure 1: Part A has a quarter note B. Part B has a quarter note E. A double bar line follows.

Measure 2: Part A has a quarter note B. Part B has a quarter note E. A double bar line follows.

Measure 3: Part A has a quarter note ~~B~~ with a '2' above it. Part B has a quarter note ~~B~~ with a '2' above it. A double bar line follows.

(interlude)

Diagram showing musical notation for two parts, A and B, across two measures. Part A starts with a treble clef and a key signature of one sharp (F#). Part B starts with a bass clef and a key signature of one sharp (F#). The notation includes notes, rests, and bar lines.

Measure 1: Part A has a quarter note B. Part B has a quarter note E. A double bar line follows.

Measure 2: Part A has a quarter note B. Part B has a quarter note B. A double bar line follows.

A

B

first 6  
bats, then: | E B | F# ||

B

map bit

B

(breakdown first time)

B