

# REAL ROCK BOOK

by K G Johansson



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Tryck: Duvbo Tryckeri AB, Sundbyberg

# INTRO

This is a collection with about 150 of the most loved and well known rock hits of all time -- from fifties rock'n'roll tunes to songs by Nirvana, Soundgarden, Guns'n'Roses and Tom Petty from the late 80's and early 90's.

For every song, you'll find the melody, chord changes and complete lyrics. You will also find either complete rhythm parts for all instruments (as in *Solsbury Hill*) or a "rhythm example", an example of a typical rhythm part (as in *Tush*). Important riffs (*Smoke On The Water*) and famous solos (*Midnight Hour*) are also included.

Most of these songs have been recorded several times -- many of them actually are the "evergreens" of rock -- and of course they can be played in different ways. There are songs that are almost always played more or less in the same way, like *Smells Like Teen Spirit*, but there's nothing wrong with coming up with your own version.

The written music is often somewhat simplified especially for vocals, the value of transcribing every little inflection or variation seems somewhat limited. You might consider the written music as a bare Christmas tree, which will be decorated by your own unique version. And if you want to copy some famous recording, it's better to do that directly from the recording in question.

Listen to the songs, check out the music and play the songs the way *you* want to play them!

For songs where the *form* seemed important, the form from one of the most famous recordings has been written out, with intro, solos and so on. That, too, is just suggestions. If it feels better to play the song with fewer verses or longer solos, just do so!

Most of the songs are written in the "right key" -- from some famous recording. If the song is transposed, the original key is indicated in the list of recordings.

Many of the songs were originally played by just one guitar, bass and drums. If you have keyboards and/or another guitar in your band, remember that it's almost always possible to have a rhythm guitar, strumming eighths:



Try such ideas and see what happens!

Here are some explanations for the written music. *Drums* are written like this:

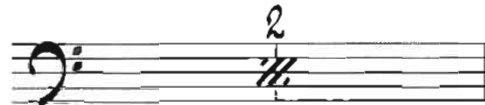


*Chord rhythms* are written with fat slashes -- check out guitar and keyboard above! You may voice the chords any way you like. Or again, listen to recordings!

This sign means "repeat the previous bar":



And this, of course, means "repeat two bars":



The word **SIMILE** in jazz and rocks means "keep playing in a similar fashion". **SIMILE** is used mostly for drum and rhythm guitar parts when there's a basic figure that might be varied in different ways.

Guitar is abbreviated "**GUIT**" or "**GTR**".

Keyboard is abbreviated "**KBD**".

Piano is "**PNO**", bass is "**BS**", and drums are "**DR**".

Typical sections of songs, or form parts, are **INTRO** (introduction)

**VERSE**

**PRE-CHORUS** (often abbreviated to **PRE-CH**)

**CHORUS (CH)**

**BRIDGE** (also known as "middle eight")

**SOLO**

**CODA** (or **ENDING**)

"Now form a band". And remember, have fun!

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# ABRACADABRA

- STEVE MILLER

## INTRO

Am G Am G Am

## VERSE

I HEAT UP I CAN'T COOL DOWN YOU GOT ME SPINNING ROUND AND ROUND

ROUND AND ROUND AND ROUND IT GOES WHERE IT STOPS NOBODY KNOWS

EV'RY TIME YOU CALL MY NAME I HEAT UP LIKE A BURNING FLAME

BURNING FLAME FULL OF DESIRE KISS ME BABY LET THE FIRE GET HIGHER A-

## CH

BRA- A- BRA- CADA BRA I WANNA REACH OUT AND GRAB YA A-

BRA- A- BRA- CADA BRA A-BRA-CADA BRA

VERSE 2. You make me hot, you make me sigh, you make me laugh, you make me cry  
Keep me burning for your love, with the touch of the velvet glove

(CHORUS)

VERSE 3. I feel the magic in your caress, I feel magic when I touch your dress  
Silk and satin, leather and lace, black panties with an angel's face  
I see magic in your eyes, I hear the magic in your sighs  
Just when I think I'm gonna get away, I hear those words that you won't say

(CHORUS)

VERSE 4. Every time you call my name, I heat up like a burning flame  
Burning flame, full of desire, kiss me baby, let the fire get higher

(Guitar solo - then fade on intro)

# ABRACADABRA - rhythm

## INTRO

KBD

Handwritten musical score for the Intro section of 'Abracadabra'. The score is written in 4/4 time and consists of four measures. The top staff is for Keyboard (KBD). The second staff is for Guitar (GTR) with chords Am, G, Am, G, Am. The third staff is for Bass. The fourth staff is for Drums (DR) with a pattern of eighth notes and rests, and the word 'SIMILE' written below the staff.

## SONG

Handwritten musical score for the Song section of 'Abracadabra'. The score is written in 4/4 time and consists of four measures. The top staff is for Keyboard (KBD). The second staff is for Guitar (GTR) with chords Am, Dm, E7+9, Am. The third staff is for Bass. The fourth staff is for Drums (DR) with the word 'SIMILE' written below the staff.

# ALL DAY AND ALL OF THE NIGHT -RAY DAVIES

1. I'M NOT CONTENT TO BE WITH YOU - IN THE DAY - TIME  
 2. BELIEVE THAT YOU AND ME - LASTFORE - VER

GIRL I WANT TO BE WITH YOU - ALL OF THE TIME } THE  
 YEAH, ALL DAY AND NIGHTTIME YOURS - LEAVE ME NEVER }

ON-LY TIME I FEEL AL-RIGHT IS BY YOUR - SIDE

GIRL, I WANT TO BE WITH YOU - ALL OF THE - TIME ALL DAY AND ALL OF THE NIGHT

ALL DAY AND ALL OF THE NIGHT ALL DAY AND ALL OF THE NIGHT

- GUITAR SOLO

- REPEAT 2nd VERSE

## RHYTHM EXAMPLE

-PAUL RODGERS/  
ANDY FRASER

# ALL RIGHT NOW

## INTRO

GTR A D/A A D/A A

DR

THERE SHE SMILE (throughout!)

## VERSE

A D/A A D/A A (cont. simile)

STOOD IN THE STREET SMILING FROM HER HEAD DOWN TO HER FEET I SAID  
HOME TO MY PLACE WATCHING EVERY MOVE ON HER FACE SHE SAID

HEY! WHAT IS THIS? NOW BABY MAYBE MAYBE SHE'S IN NEED OF A KISS I SAID  
LOOK WHAT'S YOUR GAME BABY ARE YOU TRYIN' TO PUT ME IN SHAME I SAID

HEY! SLOW! WHAT'S YOUR NAME BABY? MAYBE WE CAN SEE THINGS THE SAME NOW DON'T YOU  
DON'T GO SO FAST DON'T YOU THINK THAT LOVE CAN LAST SHE SAID

WAIT LOVE? OR LORD HESITATE ABOVE! LET'S MOVE BEFORE THEY RAISE THE PARKING RATE  
NOW YOU TRY TO TRICK ME IN LOVE

## CH

ALL RIGHT NOW BA-BY IT'S ALL RIGHT NOW

GTR: A G/A D/A A (cont. simile)

BASS:

A G/A D/A A

ALL RIGHT NOW BA-BY IT'S ALL RIGHT NOW

1 2 SOLO A G D E

(PLAY INTRO) I TOOK HER (bass line) REPEAT CHORUS!

# ANOTHER BRICK IN THE WALL

- ROGER WATERS

**VERSE**

Dm

WE DON'T NEED NO E- DUCA - TION

WE DON'T NEED NO THOUGHT CONTROL NO

DARK SARCAS - M IN THE CLASS - ROOM

TEACHER LEAVE THEM KIDS ALONE

**CHORUS**

HEY TEACHER LEAVE THEM KIDS ALONE

F C Dm ALL IN ALL IT'S JUST AN - OTHER BRICK IN THE WALL

F C Dm ALL IN ALL YOU'RE JUST AN - OTHER BRICK IN THE WALL

Dm GUITAR SOLO TO FADE

**RHYTHM EXAMPLE**

**CHORUS**

GUITAR	(PLAY MELODY)		
GUIT.			SIMILE
BASS	Dm	F	C
DRUMS		SIMILE	SIMILE

# THE APARTMENT SONG

- TOM PETTY

## INTRO

A

## VERSE

A E A

1.1 USED TO LIVE IN A TWO ROOM APART- MENT NEIGHBORS KNOCKIN' ON MY WALL  
 2.1 USED TO NEED YOUR LOVE SO BAD BABE THEN I CAME TO LIVE WITH IT

A E A

TIMES WERE HARD I - DON'T WANNA KNOCK IT I DON'T MISS IT MUCH AT ALL  
 LATELY I GET A FARAWAY - FEELING AND THE WHOLE THING STARTS A- GAIN

CH

D A E A D A E

OH YEN I'M ALL RIGHT I JUST FEEL A LITTLE LONE- LY TONIGHT

D A E A D A E A

I'M O- KAY MOST OF THE TIME I JUST FEEL A LITTLE LONELY TO- NIGHT

AFTER REPEAT:

- INSTRUMENTAL CHORUS

- REPEAT 2nd VERSE & CHORUS

- ENDING:

A

LO - NELY TO- NIGHT

## RHYTHM EXAMPLE

GUIT. A

BASS

DRUMS

# ANOTHER ONE BITES THE DUST - JOHN DEACON

## INTRO

BASS Em Am (3 x)

DRUMS

SIMILE

## VERSE

Em Am

STEVE WALKS WARILY DOWN THE STREET WITH THE BRIM PULLED WAY DOWN LOW  
 HOW DO YOU THINK I'M GONNA GET ALONG WITH OUT YOU WHEN YOU'RE GONE?  
 PLENTY OF WAYS YOU CAN HURT A MAN AND BRING HIM TO THE GROUND YOU  
 YOU CAN

BASS (+UNISON GTR.)

Em Am

AIN'T NO SOUND BUT THE SOUND OF HIS FEET; MA- CHINE GUN'S READY TO GO ARE YOU  
 TOOK ME FOR EVERY THING THAT I HAD AND WICKED ME OUT ON MY OWN ARE YOU  
 BEAT HIM YOU CAN CHEAT HIM YOU CAN TREAT HIM BAD AND LEAVE HIM WHEN HE'S DOWN BUT I'M

GTR. SIMILE

C G C G

READY HEY ARE YOU READY FOR THIS ARE YOU HANGING ON THE EDGE OF YOUR SEAT?  
 HAPPY? ARE YOU SATISFIED? HOW LONG CAN YOU STAND THE HEAT?  
 READY YES I'M READY FOR YOU I'M STANDING ON MY OWN TWO FEET

C G Am B

OUT OF THE DOOR WAY THE BULLETS RIP TO THE SOUND OF THE BEAT  
 RE-PEATING THE SOUND OF THE BEAT



CHORUS

Em Am Em Am

AN- OTHER ONE BITES THE DUST AN- OTHER ONE BITES THE DUST AND AN-

SIMILE

Em Am F#m

OTHER ONE GONE AND ANOTHER ONE GONE AN- OTHER ONE BITES THE DUST HEY! I'M GONNA GET YOU TOO AN-

SIMILE

B 4x 8x 6x

OTHER ONE BITES THE DUST (GTR) (HANDCLAPS) SIMILE (6: AN-)

OTHER ONE BITES THE DUST AN- REPEAT INTRO + VERSE TO CODA

(HANDCLAPS)

Em Am C G C G

VERSE RIFF + GUITAR! VERSE RIFF CONT.

C G Am B Em

# ARE YOU GONNA GO MY WAY?

## INTRO 1

GTR (Em7)

DR

REPEAT THESE 4 BARS IN INTRO - NOT ON REPEAT!

## INTRO 2

GTR

BS (Em7)

DR

REPEAT THESE 4 BARS IN INTRO - NOT ON REPEAT!

## VERSE

VOX

1. I WAS BORN LONG A GO I AM THE CHOSEN, I'M THE ONE  
 2. I DON'T KNOW WHY WE ALWAYS CRY THIS WE MUST LEAVE AND GET UN- DONE

GTR

BS Em7

DR

Em7

Gm7

I HAVE COME TO SAVE THE DAY AND I WON'T LEAVE UNTIL I'M DONE  
 WE MUST ENGAGE AND RE-ARRANGE AND TURN THIS PLANET BACK TO ONE

SO THAT'S WHY YOU GOT TO TRY YOU GOTTA BREATHE AND HAVE SOME FUN  
 SO TELL ME WHY WE GOT TO DIE AND KILL EACH OTHER ONE BY ONE

Em7

**CH** THOUGH I'M NOT PAID I PLAY THIS GAME AND I WON'T STOP UNTIL I'M DONE }  
WE GOT TO HUG AND RUB-A-DUB WE GOTTA DANCE AND BE AS ONE

BUT WHAT I REALLY WANNA KNOW IS ARE YOU GONNA GO MY WAY?

G F#m7 E (GTR.) DE E GE

AND I GOT TO GOT TO KNOW

G F#m7 (BREAK)

**SOLO** GTR: ALL TIMES BUT LAST TIME

E D D A D A D SIMILE

**BS** SIMILE

**DR** SIMILE

**LAST TIME** REPEAT G F#m7 G A

(D) (8 BARS)

ARE YOU GONNA GO MY WAY 'COS BABY GOTTA KNOW

E DE E GE G F#m7

# BACK IN THE HIGH LIFE AGAIN

- STEVIE WINWOOD / WILL JENNING'S

## INTRO

A D

A D A E

## VERSE

1. IT  
2. YOU

A D A E

USED TO SEEM TO ME THAT MY LIFE RAN ON TOO FAST AND I  
USED TO BE THE BEST TO MAKE LIFE BE LIFE TO ME AND I

A D A E A D

HAD TO TAKE IT SLOWLY JUST TO MAKE THE GOOD PARTS LAST BUT WHEN YOU'RE BORN TO RUN IT'S SO  
HOPE THAT YOU'RE STILL OUT THERE AND YOU'RE LIKE YOU USED TO BE WELL HAVE OURSELVES A TIME AND WE'LL

A E A D A E

HARD TO JUST SLOW DOWN SO DON'T BE SURPRISED TO SEE ME BACK IN THAT BRIGHT PART OF TOWN I'LL BE  
DANCE TILL THE MORNING SUN AND WE'LL LET THE GOOD TIMES COME IN AND WE WON'T STOP TILL WE'RE DONE WE'LL BE

## CH

A Bm A/C# D A/E E

BACK IN THE HIGH LIFE A-GAIN ALL THE DOORS I CLOSED ONE TIME WILL OPEN UP AGAIN I'LL BE  
ALL THE EYES THAT WATCHED ME ONCE WILL SMILE AND TAKE ME

A A A D A E A D A

IN AND I'LL DRINK AND DANCE WITH ONE HAND FREE LET THE WORLD BACK INTO ME OH I'LL BE A SIGHT TO SEE

A/C# D A/E E A

BACK IN THE HIGH LIFE A-GAIN

REPEAT **INTRO** **VERSE** **CH**

## BRIDGE

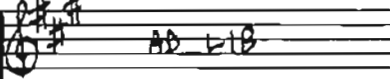



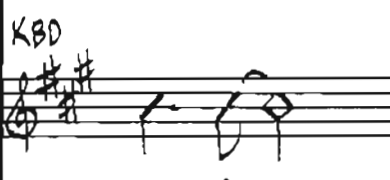
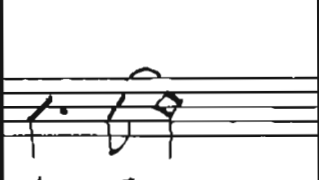


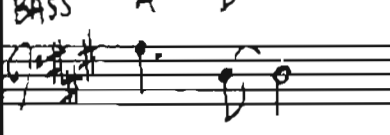
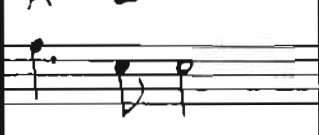


A A/C# D C/E F C C/E F Bb G

REPEAT **VERSE** (INSTRUMENTAL) - **CHORUS**

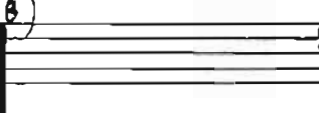
# BACK IN THE HIGH LIFE - rhythm examples

## INTRO-VERSE

MANDOLIN

<p>AD LIB</p> 			
<p>KBD</p> 		<p>(VOICINGS:)</p> 	
<p>BASS</p> <p>A D</p> 	<p>A E</p> 	<p>SIMILE</p>	
<p>DR</p> 		<p>SIMILE</p>	

## CH

<p>(AD LIB)</p> 			
	<p>SIMILE</p>		
<p>A Bm7</p> 	<p>A/C# D</p> 	<p>A/E E</p> 	<p>A E</p> 
		<p>SIMILE</p>	

**INTRO**

**VERSE**

# BAD

-MICHAEL JACKSON

Am7

8

YOUR BUTT IS MINE GONNA TELL YOU RIGHT JUST SHOW YOUR FACE IN BROAD DAYLIGHT I'M

TELLING YOU ON HOW I FEEL GONNA HURT YOUR MIND DON'T SHODY TO KILL COME ON

1. COME ON LAY IT ON ME ALL RIGHT I'M  
2. INSTR THE

GIVING YOU ON A- COUNT OF THREE TO SHOW YOUR STUFF OR LET IT BE I'M  
WORD IS OUT YOU'RE DOING WRONG GONNA LOCK YOU UP BEFORE TOO LONG YOUR

TELLING YOU JUST A- WATCH YOUR MOUTH I KNOW YOUR GAME WHAT YOU'RE ABOUT WELL THEY  
LYING EYES GONNA TELL YOU RIGHT SO LISTEN UP DON'T MAKE A FIGHT WE CAN

**PRE-CH**

SAY THE SKYS THE LIMIT AND FOR ME THAT'S REALLY TRUE BUT MY FRIEND YOU HAVE SEEN NOTHING JUST WANT TILL I GET THRU BECAUSE I'M  
CHANGE THE WORLD TOMORROW WE CAN MAKE A BETTER PLACE IF YOU DONT LIKE WHAT I'M SAYING THEN WONT YOU SLAP MY FACE BECAUSE I'M

**CH**

BAD I'M BAD COME ON YOU KNOW I'M BAD I'M BAD YOU KNOW IT YOU KNOW I'M  
(KOR. BAD BAD) (REALLY REALLY BAD)

BAD I'M BAD COME ON YOU KNOW AND THE WHOLE WORLD HAS TO ANSWER RIGHT NOW TELL YOU ONCE AGAIN I'M BAD  
JUST TO

**ORGAN**

**VERSE**

**PRE-CH**

BASS

DR

(SIMILE)

**ORGAN IN CH**

**BASS IN CH**

# BAD MOON RISING

-JOHN FOGERTY

## VERSE

1. I SEE A BAD MOON A- RISING  
2. I HEAR HURRICANES A- BLOWING  
3. HOPE YOU GOT YOUR THINGS TO- GETHER

I SEE KNOW THE TROUBLE ON THE WAY  
HOPE YOU ARE ARE QUITE PREPARED TO SOON DIE

I SEE FEAR WE'RE EARTH- QUAKES AND LIGHTNING  
LOOKS LIKE RIVERS IN FOR OVER- NASTY FLOWING WEATHER

I SEE HEAR THE BAD VOICE OF TIMES TO- DAY  
ONE HEAR EYE IS TAKEN FOR AN RUIN EYE

DON'T GO 'ROUND TO- NIGHT IT'S BOUND TO TAKE YOUR LIFE

THERE'S A BAD MOON ON THE RISE

## GUITAR

BASS

DRUMS

# BALLROOM BLITZ

## INTRO

8

(DRUMS) ARE YOU READY STEVE? A-HA! ANDY? YEAH! MICK? OKAY! ALLRIGHT, LET'S GO!

## VERSE A

E 8

(BAND) WELL IT'S BEEN GETTING SO HARD LIVING WITH THE THINGS YOU DO TO  
REACHING OUT FOR SOMETHING TOUCHING NOTHING'S ALL I EVER

E

ME DO A-HA HA MY

A

DREAMS ARE GETTING SO STRANGE I'D LIKE TO TELL YOU EVERY-THING I  
SOFTLY CALL YOU SO- O- VER WHEN YOU APP- EAR THERE'S NOTHING LEFT OF

E

SEE YOU A-HA HA I SEE A NOW THE

## PRE-CH

(DRUMS ONLY)

MAN AT THE BACK AS A MATTER OF FACT HIS EYES ARE AS RED AS THE SUN AND THE  
MAN IN THE BACK IS READY TO CRACK AS HE RAISES HIS HANDS TO THE SKY AND THE

GIRL IN THE CORNER THAT NO ONE IGNORES SHE THINKS SHE'S THE PASSIONATE ONE  
GIRL IN THE CORNER IS EVERYONE'S MOANER SHE CAN KILL YOU WITH A WINK OF HER EYE

E F#

YEH YEH 'T WAS LIKE LIGHTNING EVERYBODY WAS  
YEH YEH 'T WAS E- LECTRIC SO FRANTIC'LY

A C# F#

FIGHTING AND THE MUSIC WAS SOOTHING EVERYBODY WAS  
HECTIC AND THE BAND STARTED LEAPING COS THEY ALL STOPPED

E

GROOVIN' BREATHEIN' YEH YEH YEH YEH AND THE

## CH

F# A B E

MAN IN THE BACK SAID EVERYONE ATTACK AND IT TURNED INTO A BALLROOM BLITZ AND THE



Handwritten musical notation for the first staff, including notes and chord symbols: F#, A, B, E, D, D#.

GIRL IN THE CORNER SAID BOY I WANNA ROCK IT IT WILL TURN INTO A BALLROOM BLITZ BALL ROOM

Handwritten musical notation for the second staff, including notes and chord symbols: E, D, D#, E, D, D#.

BLITZ BALL ROOM BLITZ BALL ROOM

Handwritten musical notation for the third staff, including notes and chord symbols: E, D, D#, E.

BLITZ BALL ROOM BLITZ

Handwritten musical notation for the fourth staff, including notes and chord symbols: E, D, D#, E.

E BREAK (GUITAR ONLY) (BAND)

SOLO - THEN D.S. \$ !

**RHYTHM EXAMPLE**

**VERSE**

Handwritten musical notation for the Verse section, including staves for GTR, BASS, and DR with notes, rests, and dynamic markings like > and >>.

**CHORUS**

Handwritten musical notation for the Chorus section, including staves for GTR and DR with notes, rests, and chord symbols: F#, A, B.

# BASKET CASE

GREEN DAY  
(B. ARMSTRONG  
P. WRIGHT III  
M. PRITCHARD)

## VERSE

E B C#(m) G#(m)

DO YOU HAVE THE TIME TO LISTEN TO ME WHINE  
I WENT TO A SHRINK TO ANALYZE MY DREAMS A-SHE

A E B

BOUT NOTHING AND EVERYTHING ALL AT ONCE  
SAYS IT'S LACK OF SEX THAT'S BRINGING ME DOWN

E B C# G#

I AM ONE OF THOSE MELODRAMATIC FOOLS  
I WENT TO A WHORE HE SAID MY LIFE'S A BORE AND

A E B

ROTTIC TO THE BONE NO DOUBT ABOUT IT  
QUIT MY WHINING 'COS IT'S BRINGING HER DOWN

## PRE-CH

A B E

SOMETIMES I GIVE MYSELF THE CREEPS

A B E

SOMETIMES MY MIND PLAYS TRICKS ON ME IT

## CH

A B E D C#(m)

ALL KEEPS ADDING UP I THINK I'M CRACKIN' UP AM

A B E5 B5 C#5 B5 E5

I JUST PARANOID I'M JUST STONED

B5 C#5 B5 E5 B5 C#5 B5 E5

## BRIDGE

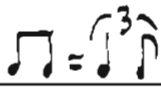
A B (BREAK) D.C. al (Instrumental Verse!)

GRASPING TO CONTROL SO I BETTER HOLD ON

E Esus E/C# Esus/C# A E B (4x) A E B

## DRUMS

## BS/OTR



# BE-BOP-A-LULA

- GENE VINCENT  
SHERIFF TEX DAVIS!

## INTRO

WELL BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE

## CHORUS

BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE

## VERSE

BE-BOP-A-LULA SHE'S MY BABY DOLL MY BABY DOLL MY BABY- DOLL

SHE'S THE WOMAN IN-A RED BLUE JEANS A-SHE'S THE WOMAN THAT'S THE QUEEN OF THE TEENS  
SHE'S THE WOMAN THAT'S A-GOT THAT BEAT A-SHE'S THE WOMAN WITH THE FLYING FEET

A-SHE'S THE ONE-A-WOMAN THAT I KNOW A-SHE'S THE WOMAN THAT A- LOVES ME SO, WELL

## RHYTHM EXAMPLE

GTR

BASS E7

DRUMS

# BLACK MAGIC WOMAN

- PETER GREEN

GOT A BLACK MAGIC WOMAN GOT A BLACK MAGIC  
WOMAN I GOT A BLACK MAGIC WOMAN GOT ME SO BLIND I CAN'T  
SEE THAT SHE'S A BLACK MAGIC WOMAN, SHE'S  
TRYIN' TO MAKE A DEVIL OUT OF ME (TURN YOUR BACK ON ME)

Chords: Dm, Am, Gm, Am(Bb), (Am), Dm, (Dm), (C), (BREAK)

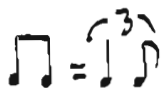
Don't turn your back on me baby  
Don't turn your back on me baby  
Yes, don't turn your back on me baby  
Stop messin' round with your tricks  
Don't turn your back on me baby  
You just might pick up my magic sticks

Got your spell on me baby  
Got your spell on me baby  
Yes, you got your spell on me baby  
Turning my heart into stone  
I need you so bad, magic woman,  
I just can't leave you alone

## RHYTHM EXAMPLE

GUITAR  
BASS  
DRUMS

Chord: Dm



# BLUE SUEDE SHOES

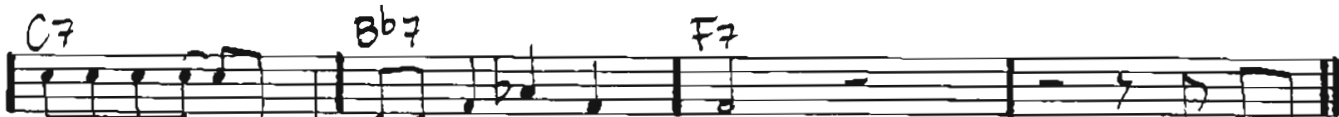
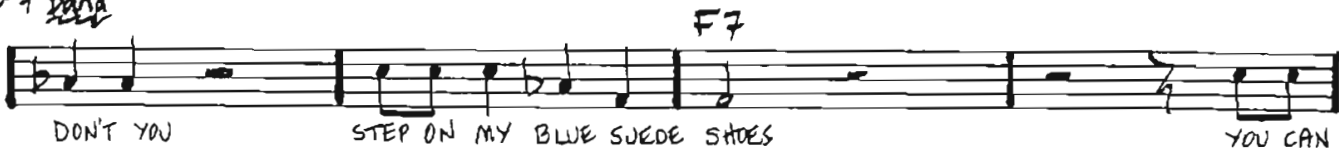
-CARL PERKINS

## VERSE

F7 break:



Bb7 band

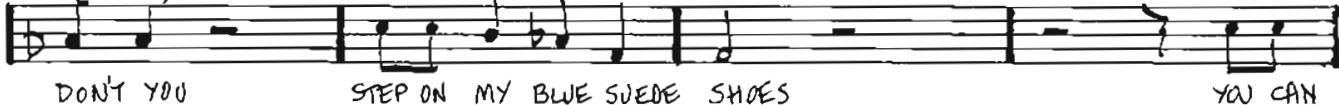


## VERSE

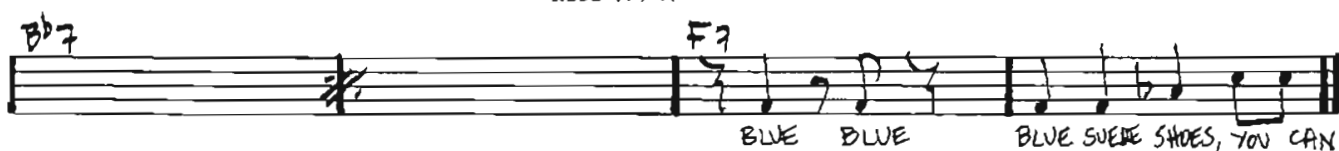
DO ANY-THING BUT LAY OFF OF MY BLUE SUEDE SHOES WELL YOU CAN



Bb7 (band)



F7 komp



GUITAR F F6 F

BASS F7

DRUMS



# BORN IN THE U.S.A.

- BRUCE  
SPRINGSTEEN

VOX A A

BORN DOWN IN A DEAD MAN'S TOWN THE FIRST KICK I TOOK WAS WHEN I HIT THE GROUND

DRUMS 8

Detailed description: This system shows the first four measures of the song. The vocal line (VOX) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "BORN DOWN IN A DEAD MAN'S TOWN THE FIRST KICK I TOOK WAS WHEN I HIT THE GROUND". The guitar part (A) is in the same key and time. The drum part (DRUMS) is in 4/4 time, with a '8' indicating an eighth note pattern. There are two bar lines in the drum part, one after the second measure and one after the fourth measure.

D

END UP LIKE A DOG THAT'S BEEN BEAT TOO MUCH... TILL YOU SPEND HALF YOUR LIFE JUST COVERING UP

Detailed description: This system shows the next four measures. The vocal line (D) is in treble clef. The lyrics are: "END UP LIKE A DOG THAT'S BEEN BEAT TOO MUCH... TILL YOU SPEND HALF YOUR LIFE JUST COVERING UP". The guitar part (D) is in the same key and time. The drum part (D) is in 4/4 time. There is one bar line in the drum part, after the second measure.

(CHORUS) A

BORN IN THE U. S. A. I WAS BORN IN THE U. S. A. I WAS

Detailed description: This system shows the first two measures of the chorus. The vocal line (A) is in treble clef. The lyrics are: "BORN IN THE U. S. A. I WAS BORN IN THE U. S. A. I WAS". The guitar part (A) is in the same key and time. The drum part (A) is in 4/4 time. There are two bar lines in the drum part, one after the second measure and one after the fourth measure.

D

BORN IN THE U. S. A. — BORN IN THE U. S. A. — (FILL)

Detailed description: This system shows the final two measures of the chorus. The vocal line (D) is in treble clef. The lyrics are: "BORN IN THE U. S. A. — BORN IN THE U. S. A. — (FILL)". The guitar part (D) is in the same key and time. The drum part (D) is in 4/4 time. There is one bar line in the drum part, after the second measure.

- B** Got into a little hometown jam, so they put a rifle in my hand  
Sent me off to a foreign land, to go and kill the yellow man  
./ Born in the U.S.A., I was born in the U.S.A. ./  
Come back home to the refinery, hiring man says, "Son, if it was up to me"  
Went down to see my V.A. man, he said, "Son, don't you understand now"  
(8 bars pause in vocals)  
Had a brother at Khe Sahn, fighting off the Viet Cong  
They're still there, he's all gone (2 bars pause)  
He had a woman he loved in Saigon, I got a picture of him in her arms now  
(4 bars pause in vocals)
- A** Down in the shadow of the penitentiary, out by the gas fires of the refinery  
I'm ten years burning down the road, nowhere to run, ain't got nowhere to go
- B** ./ Born in the U.S.A., I was born in the U.S.A. ./

# BORN IN THE U.S.A. - rhythm

KEYBOARD (throughout)

Musical notation for the keyboard part of 'Born in the U.S.A.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The piece is divided into two sections, A and B, separated by a double bar line. Section A starts with a half note A in the treble and a half note G in the bass. Section B starts with a half note D in the treble and a half note G in the bass. The notation includes various rhythmic values and accidentals.

GUITAR **A** **B** A

Musical notation for the guitar part of 'Born in the U.S.A.'. It consists of a single treble clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The piece is divided into two sections, A and B, separated by a double bar line. Section A features a series of eighth notes. Section B features a series of eighth notes with a different rhythmic pattern. The notation includes various rhythmic values and accidentals.

BASS **A** **B** A

Musical notation for the bass part of 'Born in the U.S.A.'. It consists of a single bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The piece is divided into two sections, A and B, separated by a double bar line. Section A features a series of eighth notes. Section B features a series of eighth notes with a different rhythmic pattern. The notation includes various rhythmic values and accidentals.

DR **A** **B**

Musical notation for the drums part of 'Born in the U.S.A.'. It consists of a single bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The piece is divided into two sections, A and B, separated by a double bar line. Section A features a series of eighth notes. Section B features a series of eighth notes with a different rhythmic pattern. The notation includes various rhythmic values and accidentals.



BRUCE SPRINGSTEEN.

Sony Music

# CAROL

- CHUCK BERRY

## INTRO - CH

VOX

GTR

BAND

OH, CAROL

C7 F7 C7 (FILL →)

VOX

GTR

KBD F7

BASS

DR

OL, DON'T LET HIM STEAL YOUR HEART AWAY I'M GON-

SIMILE

C7

G7 C7

- NA LEARN TO DANCE IF IT TAKES ME ALL NIGHT AND DAY - CLIMB AND IF YOU

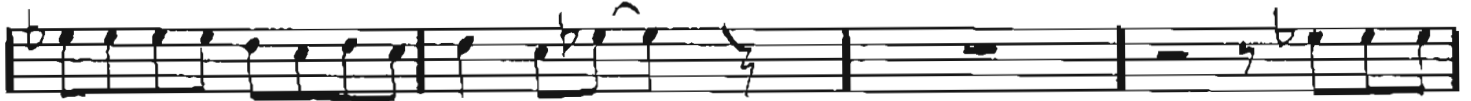
VERS C7

INTO MY MACHINE SO WE CAN CROISE ON OUT, I KNOW A HOLD  
WANNA HEAR SOME MUSIC LIKE THE BOYS ARE PLAY'N

SWINGIN' LITTLE JOINT WHERE WE CAN JUMP AND SHOUT IT'S NOT TOO  
TIGHT, PAT YOUR FOOT, DON'T LET HIM CARRY IT AWAY DON'T LET THE



F7



FAR BACK OFF THE HIGHWAY NOT SO LONG A RIDE —  
HEAT D- VERCOME YOU WHEN THEY PLAY SO LOUD —

YOU PARK YOUR  
OH, DON'T THE

C7



CAR OUT IN THE OPEN, YOU CAN WALK INSIDE —  
MUSIC INTRIGUE — YOU WHEN THEY GET A CROWD —

A LITTLE  
IF YOU

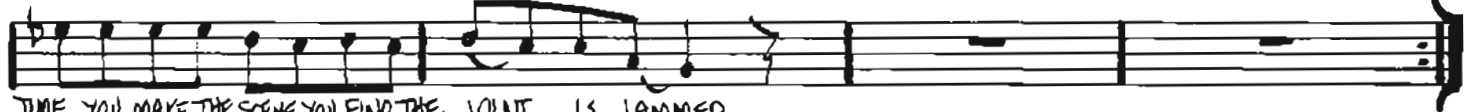
G7



CUTIE TAKES YOUR HAT 'N' YOU CAN THANK HER, MA'AM  
CAN'T DANCE I KNOW YOU WISH YOU COULD

YEAH, EVERY  
I GOT MY

C7



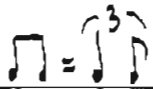
TIME YOU MAKE THE SCENE YOU FIND THE JOINT — IS JAMMED  
EYES ON YOU, BABY, 'COS YOU DANCE SO GOOD

(SOLOS OVER INTRO-CHORUS)



CHUCK BERRY.

Foto: Sharon Smith/Pressens Bild



# BOOM BOOM

- JOHN LEE HOOKER

## INTRO

GTR

F7

Musical notation for the Intro section, featuring three staves: GTR, BASS, and DR. The GTR staff has a treble clef and a 4/4 time signature. The BASS and DR staves have bass clefs and a 4/4 time signature. The GTR staff includes a triplet of eighth notes. The BASS staff includes the instruction "(ORGAN:)" and "SIMILE". The DR staff includes the instruction "SIMILE".

(GTR) Bb7 F7

Musical notation for the first line of the verse, featuring a single staff with a bass clef and a 4/4 time signature. It includes the chords Bb7 and F7.

C7 Bb7 F7 VOX:

Musical notation for the second line of the verse, featuring a single staff with a bass clef and a 4/4 time signature. It includes the chords C7, Bb7, and F7, and the instruction "VOX:".

1. BOOM BOOM BOOM

## VERSE

F7

Musical notation for the first line of the verse, featuring a single staff with a bass clef and a 4/4 time signature. It includes the chord F7.

BOOM  
HOW  
WALK

GONNA SHOOT YOU RIGHT DOWN  
MM MM MM MM  
AND TALK THAT TALK

WAY OFF OF YOUR  
I LOVE TO SEE YOU  
AND WHISPER IN MY

Bb7 F7

Musical notation for the second line of the verse, featuring a single staff with a bass clef and a 4/4 time signature. It includes the chords Bb7 and F7.

FEET  
STRUT  
EAR

TAKE YOU HOME WITH ME  
UP AND DOWN THE FLOOR  
TELL ME THAT YOU LOVE ME

PUT YOU IN MY  
WHEN YOU'RE TALKING TO  
I LOVE THAT

C7 Bb7 F7

Musical notation for the third line of the verse, featuring a single staff with a bass clef and a 4/4 time signature. It includes the chords C7, Bb7, and F7.

HOUSE  
ME  
TALK

BOOM BOOM BOOM BOOM  
THAT BA-BY TALK  
WHEN YOU TALK LIKE THAT

2. OW HOW HOW  
3. WHEN YOU WALK THAT

# BORN UNDER A BAD SIGN

-BOOKER T. JONES  
WILLIAM BELL

## CHORUS

D7

BORN UNDER A BAD SIGN I BEEN DOWN SINCE I BEGAN TO CRAWL

A7

G7

D7

AND IF IT WASN'T FOR BAD LUCK, I WOULD'NT HAVE NO LUCK AT ALL

## VERSE

D7

BAD LUCK AND TROUBLE MY ONLY FRIEND BEEN ON MY OWN EVER SINCE I WAS TEN

VERSE 2: I can't read, I can hardly write  
My whole life has been one big fight

VERSE 3: Wine and women, all I crave  
Big-legged woman carry me to my grave

## RHY. EXAMPLE

GTR (FILLS - OR PLAY RIFF !)

BS D7

DR

# CINNAMON GIRL

- NEIL YOUNG

## INTRO

GTR

BASS

DRUMS

C D (unis.) F G C D (unis.) F

SIMILE

## VERSE

VOX

GTR

BASS

DR.

HARMONY CONT. SIMILE

I WANNA LIVE — WITH A DREAMER OF PIC — TURES 1

CINNAMON GIRL — RUN IN THE NIGHT — YOU

I COULD BE HAP — PY THE SEE US TOGET — HER

D Am C

SIMILE

SIMILE

SIMILE

REST OF MY LIFE — WITH A CHASIN' THE MOON — LIGHT MY

CINNAMON GIRL — CINNAMON GIRL —

G

F G C D (unis.) Am

SIMILE

REPEAT INTRO - VERSE - INTRO

**BRIDGE**

MA SEND ME MO-NEY NOW — I'M GONNA MAKE IT SOMEHOW — I NEED ANOT-HER CHANCE

*Simile*

*Simile*

*Simile*

— YOU SEE YOUR BABY LOVE TO DANCE — YEH YEH YEH

Gm7 A7

REPEAT VERSE (solo) - INTRO

# CHANGE YOUR MIND

- NEIL YOUNG

## VERSE

Am F Am F osv.

1. WHEN YOU GET WEAK AND YOU NEED TO TEST YOUR WILL  
 2. WHEN YOU'RE CONFUSED AND THE WORLD HAS GOT YOU DOWN  
 3. YOU HEAR THE SOUND YOU WANT AROUND AND GET THE WORD  
 4. THE MORNING COMES THERE'S AN ODOOR IN THE ROOM

**PRECH**

WHEN LIFE'S COMPLETE BUT THERE'S SOMETHING MISSING STILL  
 WHEN YOU FEEL USED AND YOU JUST CAN'T PLAY THE CLOWN  
 YOU SEE THE PICTURE CHANGING EVERYTHING YOU HEARD  
 THE SCENT OF LOVE MORE THAN A MILLION ROSES BLOOM

DISTRACTING YOU FROM THIS MUST BE THE ONE YOU LOVE - MUST BE THE ONE WHOSE MAGIC TOUCH CAN CHANGE YOUR  
 PROTECTING YOU FROM THIS }  
 DESTROYING YOU WITH THIS }  
 EMBRACING }  
 C G/F Em Dm Fm

MIND DON'T LET AN- OTHER DAY GO BY - WITHOUT THE MAGIC

**CHORUS**

G C

TOUCH DIST- RACTING YOU (CHANGE YOUR MIND) SUP-  
 RE - VEALING YOU SOO-  
 DEST- ROYING YOU EM-

C F C F

PORTING YOU EM- BRACING YOU CON-  
 THING YOU PRO- TECTING YOU REC-  
 BRACING YOU PRO- TECTING YOU CON-

VINCING YOU (CHANGE YOUR MIND)  
 TORING YOU  
 FINING YOU

(CHORUS 3 IS DOUBLE. LYRICS SUNG FREELY!)

## RHYTHM EXAMPLE

### VERSE

### PRE-CHORUS

### CHORUS

Am F (G, F, C, Em) (Dm, Fm) (C, F)

# CROSSCUT SAW

- R. G. FORD  
W. SANDERS  
W. MOSS  
C. WALKER  
F. INGRAM

I'M A CROSSCUT SAW JUST DRIVE ME ACROSS YOUR LOG I'M A  
CROSSCUT SAW JUST DRIVE ME ACROSS YOUR LOG I'LL CUT YOUR  
WOOD SO EASY FOR YOU YOU CAN'T HELP BUT SAY "HOT DOG"!

*VERSE 2: Now, some call me woodchoppin' Sam  
Some call me woodcuttin' Bill  
The last girl I cut the wood for,  
you know, she want me back again  
I'm a crosscut saw...*

*VERSE 3: I've got me a double-bladed axe  
that really cuts good  
But I'm a crosscut saw,  
just bury me in your wood  
I'm a crosscut saw...*

GTR  
PIANO  
BASS  
DR

# COME TOGETHER

-LENNON/MCCARTNEY

## INTRO 1 D7+9



## VERSE 1 SHO!



2. HERE COME OLD FLY-TOP HE COME GROOVIN UP SLOWLY HE GOT JU-JU EYEBALLS HE ONE HOLY ROLLER HE GOT

A

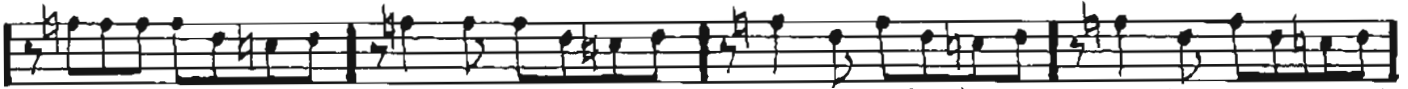


HAIR DOWN TO HIS KNEES GOT TO BE A JOKER HE JUST DO AS HE PLEASE

## INTRO 2 D7+9



## VERSE SHO!



2. HE WEAR NO SHOES HE GOT TDE JAM FOOTBALL HE GOT MONKEY FINGER HE SHOOT COCA-COLA HE SAY  
3. HE BAG PRODUCTION HE GOT WALRUS GUMBOOT HE GOT ONO SIDEBARD HE ONE SPINAL CRACKER HE GOT  
4. HE ROLLERCOASTER HE GOT EARLY WARNING HE GOT MUDDY WATER HE ONE MOJO FILTER HE SAY



" I KNOW YOU FEET DOWN BELOW YOU KNOW ME HIS KNEES IS THREE"  
ONE AND ONE AND ONE



GETHER RIGHT NOW OVER ME

## SOLO D7+9 (PIANO)



## A (GUITAR)



## REPEAT VERSE (VERSE 4)



ENDING JAM ON D7+9



INTRO

COME TOGETHER - rhythm

GTR

BASS D7 + 9

JR

VERSE

D7 + 9

A

G

SOLO

B5 A5 G5 A5

D7 + 9

SIMILE

SIMILE

SIMILE

# CROSSROADS

- ROBERT JOHNSON

(CREAM'S VERSION)

## INTRO

GTR

BASS A7

DR C C O C C O (closed/open hi-hat)

SMILE

D7

(BASS)

A7

E7

D7/F#

A7

VOX: I WENT DOWN

## VERSE

A7 D7 A7

TO THE CROSSROADS FELL DOWN ON MY KNEES DOWN

D7 A7

TO THE CROSSROADS FELL DOWN ON MY KNEES

E7 D7/F# A7

ASKED THE LORD ABOVE FOR MERCY SAVE ME IF YOU PLEASE

VERSE 2:

I went down to the crossroads, trying to flag a ride ./.  
Nobody seemed to know me, everybody passed me by

VERSE 3:

Well I'm going down to Rosedale, take my rider by my side ./.  
We can still barrelhouse baby, on the riverside

(SOLO – two choruses)

VERSE 4 (som 3):

Well I'm going down to Rosedale, take my rider by my side ./.  
We can still barrelhouse baby, on the riverside

(SOLO – three choruses)

VERSE 5:

You can run, you can run, tell my friendboy Willie Brown ./.  
And I'm standing at the crossroads, believe I'm sinking down

**ENDING**

STANDING AT THE CROSSROADS, BELIEVE I'M SINKING DOWN

VOX

GTR

BASS E7 D7 A7 A7

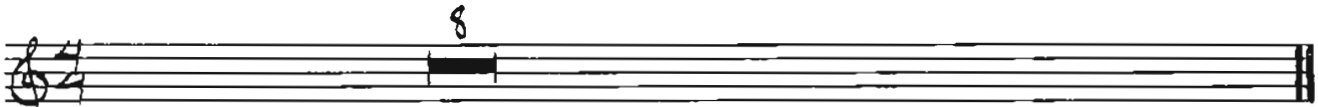
DR

The musical score is written on four staves. The top staff is for the voice (VOX) and contains the lyrics. The second staff is for guitar (GTR) and shows a sequence of chords: E7, D7, A7, and A7. The third staff is for bass (BASS) and the fourth staff is for drums (DR). The music is in 4/4 time and features a bluesy, rhythmic feel.

# DANCING DAYS

- JIMMY PAGE/  
ROBERT PLANT

## INTRO



## VERSE

Csus C Csus C D<sup>b</sup>+11 D<sup>b</sup> D<sup>b</sup>+11 D<sup>b</sup> Csus C (cont. simile) D<sup>b</sup> C

DANCING DAYS ARE HERE\_ AGAIN SUMMER EVE\_NINGS GROW\_

I GOT MY FLOWER I GOT\_ MY POWER I GOT A WOMAN WHO KNOWS\_

## CHORUS

B<sup>b</sup> (+11, osv.) A C

I SAID IT'S ALRIGHT\_ YOU KNOW IT'S ALRIGHT\_ I GUESS IT'S ALL IN MY HEART\_

YOU'LL BE MY ON\_ LY MY ONE AND ON\_ LY IS THAT THE WAY WE SHOULD START\_?

**VERSE 2:**  
Crazy ways are evident, in the way you're wearing your clothes  
Sippin' booze is precedent, as the evening starts to grow

## CHORUS

repeat **INTRO**

**VERSE 3:**  
You told your mama I'd get you home, but you didn't say I had no car  
I saw a lion, he was standing alone, with a tadpole in a jar

## CHORUS

**VERSE 4:**  
Said dancing days are here again, as the summer evenings grow  
You are my flower, you are my power, you are my woman who knows

## CHORUS

end on **INTRO**

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# DANCING DAYS - rhythm

## INTRO

Handwritten musical score for the Intro section. It consists of four staves: GTR (top), GTR (second), BASS (third), and DR (bottom). The GTR staves contain melodic lines with a first ending bracket at the end. The BASS staff contains a bass line starting with a G chord. The DR staff contains a drum pattern with 'x' marks for accents. A 'SIMILE' instruction is written below the drum staff. A first ending bracket is marked with a '1' above it.

## VERSE - CHORUS

Handwritten musical score for the Verse - Chorus section. It consists of three staves: GTR (top), BASS (middle), and DR (bottom). The GTR staff shows a rhythmic pattern of eighth notes. The BASS staff contains a bass line with chord symbols: C sus, C sus, C, Db7, Db, Db, C sus. A 'SIMILE' instruction is written to the right of the bass staff. The DR staff contains a drum pattern with 'x' marks for accents. A second ending bracket is marked with a '2' above it.

# DIVIN' DUCK BLUES

- SLEEPY JOHN ESTES

Musical notation for the first verse of "Divin' Duck Blues". The music is written in G major, 4/4 time. The lyrics are: "IF THE RIVER WAS WHISKY I WAS A DIVIN' DUCK IF THE RIVER WAS WHISKY I WAS A DIVIN' DUCK WELL I'D DIVE TO THE BOTTOM AND I'D NEVER COME UP". The chords are: G7, C7, G7, D7, C7, G7, D7.

VERSE 2: The sun is gonna shine, thru my back-door some day (2x)  
The wind is gonna rise, and blow my natch 'l blues away

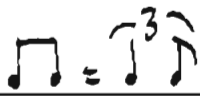
VERSE 3: Let me be your sidetrack, honey, to your natch 'l mainline (2x)  
I'm a doe rollin' daddy, rollin' from sun to sun

## RIFF FOR BASS/GTR:

Musical notation for the riff for bass/guitar. The music is written in G major, 4/4 time. The riff consists of a sequence of chords: G7, C7, G7, D7, C7, G7, D7. The notation includes a double bar line and a repeat sign. The label "L (INTRO)" is written below the riff.

## DRUMS

Musical notation for the drums. The notation shows a sequence of drum hits, including a snare drum and a bass drum, in 4/4 time.



# DUST MY BROOM

- ROBERT JOHNSON  
(AND ELMORE JAMES!)

Musical score for the first three lines of the song. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes guitar chords (A7, D7, E7) and lyrics: "I'M GONNA GET UP IN THE MORNING, BE- LIEVE I'LL DUST MY BROOM I'M GONNA GET UP IN THE MORNING BE- LIEVE I'LL DUST MY BROOM I'M GONNA LEAVE MY BABY - AIN'T GOT NO TIME TO LOSE I'M GONNA".

### Another Elmore James verse:

I don't want no woman, gotta treat me wrong all the time (2x)  
I'm tired of the way she treat me, just about to lose my mind

### And some Robert Johnson verses:

I'm gonna get up in the morning, I believe I'll dust my broom (2x)  
Girlfriend, the black man you've been lovin' - girlfriend, can get my room

I'm gonna write a letter, telephone every town I know (2x)  
If I can't find her in West Helena, she must be in East Monroe, I know

I don't want no woman, want every downtown man she'll meet (2x)  
She's a good doney, they shouldn't allow her on the street

I believe, I believe I'll go back home (2x)  
You can mistreat me here baby, but you can't when I get home

I'm going call up China, see is my good girl over there (2x)  
If I can't find her on Philippine's Islands, she must be in Ethiopia somewhere

Musical score for guitar and piano accompaniment. It features three staves: GTR/PIANO, BS (Bass), and DR (Drums). The key signature is two sharps and the time signature is 4/4. The guitar part includes a section titled "THE ELMORE JAMES-LICK" and an alternative "OR:" section. The bass part provides a steady accompaniment, and the drums play a simple pattern.

-BOB MARLEY-  
PETER TOSH

# GET UP, STAND UP

## INTRO (DRUMS+SPEAKING CHOIR)

Musical notation for the Intro section, featuring a speaking choir and drums. The notation is on a single staff with a 4/4 time signature. It consists of four measures of music, with the first two measures containing the lyrics 'WE WANT THE TRUTH!' and the last two measures containing a double bar line and a repeat sign.

## CHORUS G m → THROUGHOUT!

Musical notation for the first part of the Chorus section. It consists of two staves: a vocal line and a bass line. The vocal line has the lyrics 'GET UP STAND UP' and 'STAND UP FOR YOUR RIGHTS'. The bass line has a circled '2' and the label '(STRINGMAN)'. The second measure of the bass line has a circled '2' and the label '(HORNS)'. The notation is on a single staff with a 4/4 time signature.

Musical notation for the second part of the Chorus section. It consists of two staves: a vocal line and a bass line. The vocal line has the lyrics 'GET UP STAND UP' and 'DON'T GIVE UP THE FIGHT'. The bass line has a circled '2' and the label '(STRINGMAN)'. The second measure of the bass line has a circled '2' and the label '(HORNS)'. The notation is on a single staff with a 4/4 time signature.

## VERSE

Musical notation for the first part of the Verse section. It consists of two staves: a vocal line and a bass line. The vocal line has the lyrics 'PREACHER MAN DON'T TELL ME' and 'HEAVEN IS UNDER THE EARTH'. The bass line has a circled '2' and the label '(HORNS)'. The notation is on a single staff with a 4/4 time signature.

Musical notation for the second part of the Verse section. It consists of two staves: a vocal line and a bass line. The vocal line has the lyrics 'I KNOW YOU DON'T KNOW' and 'WHAT LIFE IS REALLY WORTH IT'S NOT'. The bass line has a circled '2' and the label '(HORNS)'. The notation is on a single staff with a 4/4 time signature.

Musical notation for the third part of the Verse section. It consists of two staves: a vocal line and a bass line. The vocal line has the lyrics 'ALL THAT GLIMERS IS GOLD' and 'AND HALF THE STORY HAS NEVER BEEN TOLD'. The bass line has a circled '2' and the label '(HORNS)'. The notation is on a single staff with a 4/4 time signature.

Musical notation for the fourth part of the Verse section. It consists of two staves: a vocal line and a bass line. The vocal line has the lyrics 'AND NOW THE CHILDREN HAVE SEEN THE LIGHT, THEY GONNA STAND UP FOR THEIR RIGHTS'. The bass line has a circled '2' and the label '(HORNS)'. The notation is on a single staff with a 4/4 time signature.



# GET UP, STAND UP - rhythm

The image shows a handwritten musical score for a piece titled "GET UP, STAND UP - rhythm". The score is written on four staves, each representing a different instrument: SYNTH, GTR (Guitar), BASS, and DR (Drums). The music is in 4/4 time and features a mix of eighth and sixteenth notes, rests, and dynamic markings like *p*. The GTR staff includes the word "SIMILE" in two places. The BASS staff includes the chord "Gm" and two "FILL" markings. The DR staff includes a "SAMPLE FILL" marking. The score is divided into four measures by vertical bar lines.

VERSE 2: Pastor deacon we're tired a-hearing  
Great God gonna come from the sky  
Taking away every living things  
That's a whole bag a-lie  
Cause if you knew what life is worth  
You would look for yours on earth  
And now that the children have seen the light  
They're gonna stand up for their rights (CHORUS)

VERSE 3: We're sick and tired of your common game  
Dying and go to heaven in lord Jesus name  
We know and we've come to understand  
That the Creator is a living one  
You could have fooled some people sometime  
But you can't fool all the people all the time  
And now that the children have seen the light  
They're gonna stand up for their rights (CHORUS)

# GET BACK

- LENNON -  
MCCARTNEY

## VERSE

JO-JO WAS A SWEET LORETTA    MAN WHO THOUGHT HE WAS A MARTIN THOUGHT SHE WAS A WOMAN    LOWER BUT HE KNEW IT COULDN'T BUT SHE WAS ANOTHER    LAST MAN

JO-JO LEFT HIS HOME IN TUCSON ARI - ZONA    FOR SOME CALI - FORNIA    GRASS } GET BACK

**CH** ALL THE GIRLS A-ROUND HER    SAY SHE'S GOT IT COMING    BUT SHE GETS IT WHILE SHE CAN

GET BACK    GET BACK - TO WHERE YOU ONCE BE - LONGED    GET BACK

GET BACK    GET BACK - TO WHERE YOU ONCE BE - LONGED

## RHYTHM EXAMPLE

## BAR 5 AND 6 OF CHORUS

**GTR**    E    (E7)

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# HEY JOE

- BILLY ROBERTS

## INTRO

E7 GUITAR:

(ADD BASS & DRUMS)

Musical notation for the Intro of 'Hey Joe'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, starting with a G4 and moving through various intervals. The guitar part is indicated as E7.

## VERSE

Musical notation for the Verse of 'Hey Joe'. It features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: HEY JOE WHERE YOU GONNA GO WITH THAT GUN IN YOUR HAND I'M GOIN' DOWN TO SHOOT MY OLD LA-DY YOU KNOW I CAUGHT HER MESSIN' ROUND TOWN WITH AN- OTHER MAN. Chords C, G, D, and A are indicated above the staff.

Hey Joe, I heard you shot your woman down  
Hey Joe, I heard you shot your woman down  
Yes, I did, I shot her, you know I caught her runnin' around town  
Yes, I did, I shot her, you know I caught her runnin' around town  
(Solo)  
Hey Joe, where you gonna run to now  
Well, I think I'll go down to my favorite place, Mexico  
Ain't no hangman gonna put no rope around me  
Hey Joe, you better run, run down...

## RHYTHM EXAMPLE

Musical notation for the Rhythm Example of 'Hey Joe'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is divided into three systems: GUITAR, BASS, and DRUMS. Chords C, G, D, A, and E are indicated above the guitar staff. The drum part includes a 'SIMILE' marking and a '(FILL)' marking.

# GET IT ON (BANG A GONG) -MARC BOLAN

## INTRO

GTR1 1 3 1 3 1 3 1 3 1

BASS

DRUMS:

KBD SIMILE

GTR2 SIMILE

## GTR2 (GTR. 1 CONTINUES!)

KBD SIMILE

BASS SIMILE

DR

WELL YOUR DIR

## VERSE

VOX

... TY AND SWEET CLAD IN BLACK - DON'T LOOK BACK AND I LOVE - YOU - YOU'RE DIRTY AND SWEET OH YEAH

GTR1 (GT. 2 PLAYS FILLS, SIMILE TO INTRO!)

KBD SIMILE

BASS E A E A SIMILE

DR SIMILE

E E A

WELL YOU'RE SLIM AND YOU'RE WEAK YOU GOT THE TEEM OF A HY-DRA UP ON

E A E

YOU YOU'RE DIRTY SWEET AND YOU'RE MY GIRL GET IT ON

G A E

BANG A GONG GET IT ON GET IT ON

G A E

BANG A GONG GET IT ON

3 INTERLUDE

NO DRUMS - GTR. 1 PLAYS SIMILE TO INTRO!

DR: [snare] [hi-hat]

REPEAT BARS 5-8 OF INTRO!

REPEAT **VERSE**

**CHORUS** (3x4 BARS)

**INTERLUDE** (4 BARS)

**SAX SOLO** (4 BARS, OVER INTRO RIFF)

**CHORUS** (4x4 BARS)

2. Well, you're built like a car, you got a hub cap diamond star halo  
 You're built like a car, oh yeah  
 Well, you're an untamed youth, that the truth, with your cloak full of eagles  
 You're dirty sweet and you're my girl (CHORUS)

3. Well, you're windy and wild, you got the blues in your shoes and your stockings  
 You're windy and wild, oh yeah  
 Well, you're built like a car, you got a hub cap diamond star halo  
 You're dirty sweet and you're my girl (CHORUS)

4. Well, you're dirty and sweet, clad in black, don't look back, and I love you  
 You're dirty and sweet, oh yeah  
 Well, you dance when you walk, so let's dance, take a chance, understand me  
 You're dirty sweet and you're my girl (CHORUS)

# GIMME ALL YOUR LOVIN'

-GIBBONS/  
HILL/  
BEARD

## INTRO

DRUMS 4 BARS      RIFF 8 BARS

## VERSE C

1. HAVE A SHOT      OF WHAT YOU GOT IS OH SO SWEET      YOU GOT TO  
 2. WHIP IT UP      AND HIT ME LIKE A TON OF LEAD      IF I  
 3. MOVE IT UP      AND USE IT LIKE A SCREWBALL WOULD      YOU GOT TO

MAKE IT HOT  
 BLOW MY TOP  
 PACK IT UP

LIKE A BOOMERANG I NEED A REPEAT  
 WILL YOU LET IT GO TO YOUR HEAD  
 WORK IT LIKE A NEW BOY SHOULD

## CH

Bb      F      C

GIMME ALL YOUR LOVIN'      ALL YOUR HUGS AND KISSES TOO

Bb      F

GIMME ALL YOUR LOVIN'      DON'T LET UP UNTIL WE'RE THROUGH

2. YOU GOT TO  
 3. YOU GOT TO

## SOLO Bb/c

GITs

C

F      G      C

Bb/c      C

(GUIT. FILL)

REPEAT VERSE/ CHORUS TO

Bb/c      C

(SOLO TO FADE)

# GIMME ALL YOUR LOVIN' - rhythm

## RIFF/VERSE

GTR C F/C B $\flat$ /C F/C C

Musical notation for the Riff/Verse section, consisting of three staves: GTR, BASS, and DR.

**GTR:** Treble clef, 4/4 time. Chords: C, F/C, B $\flat$ /C, F/C, C. The notation shows a rhythmic pattern of eighth and quarter notes. The word "SIMILE" is written above the staff.

**BASS:** Bass clef, 4/4 time. The notation shows a rhythmic pattern of eighth and quarter notes. The word "SIMILE" is written below the staff. A note in the third measure is marked with a fermata and the instruction "(BASS IN VERSE 3:)", indicating a change in the bass line for the verse.

**DR:** Bass clef, 4/4 time. The notation shows a rhythmic pattern of eighth and quarter notes. The word "SIMILE" is written below the staff.

## CHORUS

Musical notation for the Chorus section, consisting of three staves: GTR, BASS, and DR.

**GTR:** Treble clef, 4/4 time. Chords: (B $\flat$ 5), (F5). The notation shows a rhythmic pattern of eighth and quarter notes. The word "SIMILE" is written below the staff.

**BASS:** Bass clef, 4/4 time. Chords: B $\flat$ , F, C. The notation shows a rhythmic pattern of eighth and quarter notes.

**DR:** Bass clef, 4/4 time. The notation shows a rhythmic pattern of eighth and quarter notes. The word "SIMILE" is written below the staff.



ZZ TOP.

Foto: Pressens Bild.

# GIMME SOME LOVIN'

- STEVIE WINWOOD  
MUFF WINWOOD  
SPENCER DAVIS

## INTRO 1

VOX

ORGAN

BASS/GUITAR

DRUMS

SIMILE - THROUGHOUT!

## INTRO 2

ORGAN

BS/GTR

E7

E A/E

E A/E

WELL, MY TEM

SIMILE

SIMILE

## VERSE

PERATURE RISING AND MY FEET ON THE FLOOR TWENTY PEOPLE KNOCKIN' ON MY DOOR WANTING SOME MORE

BAND

SIMILE

LET ME IN BABY I DON'T KNOW WHAT YOU GOT BUT YOU BETTER TAKE IT EASY THIS PLACE IS HOT AND I'M

BAND

SIMILE



**PRE-CHORUS**

SO GLAD WE MADE IT

SO GLAD WE MADE IT YOU GOTTA

ORGAN

BS/GTR E G A C

**CHORUS**

GIMME SOME OF LOVIN'

LOVIN' E-VE-RY DAY

ORGAN

BS/GTR E A/E

7 SIMILE

REPEAT FROM

**INTRO 2 !**

2. Well, I feel so good, everything is sounding hot,  
 Better take it easy, 'cos the place is on fire  
 Been a hard day and I don't know what to do,  
 Wait a minute baby, it could happen to you  
 And I'm so glad we made it...

3. Well, I feel so good, everybody's getting high,  
 Better take it easy, 'cos the place is on fire  
 Been a hard day, nothing went too good,  
 Now I'm gonna relax, honey, everybody should  
 And I'm so glad we made it...

# GIVE IN TO ME

-MICHAEL JACKSON  
-B. BOITRELL

## INTRO

Em C D Em C D

## VERSE

Em C D Em C D

SHE ALWAYS TAKES IT WITH A HEART OF STONE YOU ALWAYS KNEW JUST HOW TO MAKE ME CRY  
DOES ALL SHE DOES IS THROW IT BACK TO ME AND NEVER DID I ASK YOU QUESTIONS WHY

Em C D Bm

I'VE SPENT A LIFETIME LOOKING FOR SOMEONE DON'T TRY TO UNDERSTAND IT SEEMS YOU GET YOUR KICKS FROM HURTING ME

## BREAK

## CHORUS

Am Bm D

ME ME JUST SIMPLY DO THE THINGS I ENOUGH SAY LOVE IS A BECAUSE YOUR WORDS JUST AREN'T ENOUGH

Em C D Em C D

FEELING "GIVE IT WHEN I WANT IT I'M ON FIRE QUENCH MY DESIRE GIVE IT WHEN I

Em C D Em C B

WANT IT TALK TO ME WOMAN GIVE IN TO ME GIVE IN TO ME

## BRIDGE

Am G Em

DO WHAT YOU FEEL WHEN I BEEN UNDER YOUR TOP (?) BUT IT'S O. K. AND IT'S O. K.

Am G F B7

YOU WON'T BE LAUGHIN' GIRL WHEN I'M NOT AROUND I'D BE O. K. AND I'D I'D NEVER FIND BETTER

B7

THAN PEACE OF MIND

## VERSE

(solo) VOCAL FROM BAR #7:

DON'T TRY TO TELL ME BECAUSE YOUR WORDS JUST AREN'T ENOUGH

## CHORUS

## CHORUS

(solo)

GTR/KBD

**INTRO**

**VERSE**

**RHYTHM**

SYNTH PAD

BASS

DR.

Em C D Bm Am

SIMILE (simplified patterns)

OSV. OSV. OSV.

**CHORUS**

(DIST!)

Em C D

SIMILE

**BRIDGE**

(CLEAN)

Am

SIMILE

# GOT MY MIND SET ON YOU

-RUDY CLARK

## INTRO

DRUMS:



## CH

I GOT MY MIND  
SET ON YOU I GOT MY MIND SET ON YOU I GOT MY MIND  
SET ON YOU I GOT MY MIND SET ON YOU I GOT MY MIND

## VERSE

SET ON YOU I GOT MY MIND SET ON YOU BUT IT'S GONNA TAKE  
MONEY A WHOLE LOTTA SPENDING MO\_NEY IT'S GONNA TAKE

PLENTY OF MONEY TO DO IT RIGHT CHILD IT'S GONNA TAKE

TIME WHOLE LOTTA PRECIOUS TIME IT'S GONNA TAKE

PATIENCE AND TIME MM-MM TO DO IT TO DO IT TO DO IT TO DO IT TO

DO IT TO DO IT RIGHT CHILD I GOT MY MIND AND

## BRIDGE

THIS TIME YOU KNOW IT'S FOR REAL THE FEELING THAT I FEEL I

KNOW IF I GOT MY MIND TO IT I KNOW THAT I REALLY CAN DO IT I GOT MY MIND

REPEAT CH // VERSE // CH (INSTRUMENTAL) // CH // BRIDGE // VERSE // CH TO FADE!

# GOT MY MIND... rhythm examples

## CHORUS

GTR

PIANO

BASS

Am E7 Am C G7 C

SMILE THROUGHOUT!

## VERSE

GTR

PIANO

BASS

C F G7

## BRIDGE

GTR

PIANO

BASS

C F

# GREAT BALLS OF FIRE

- JACK HAMMER / OTIS BLACKWELL

## VERSE

(BREAK) G7 (BREAK) C7

YOU SHAKE MY NERVES AND YOU RATTLE MY BRAIN TOO MUCH LOVE DRIVES A MAN INSANE  
I LAUGHED AT LOVE 'COS I THOUGHT IT WAS FUNNY YOU CAME ALONG AND MOVED ME HONEY

D7 C7 (BR) G7 (BR)

## BRIDGE

YOU BROKE MY WILL BUT WHAT A THRILL } GOODNESS GRACIOUS GREAT BALLS OF FIRE!  
I CHANGED MY MIND THAT LOVE IS FINE

C7 (band) G7

KISS ME BABY OH YO! IT FEELS GOOD

C7 D7 (BREAK)

HOLD ME BABY I WANNA LOVE YOU LIKE A LOVER SHOULD

D7 (BR) D7 (BR) D7 (BR) D7 (band)

## VERSE

YOU'RE FINE SO KIND GONNA TELL THE WORLD THAT YOU'RE MINE MINE MINE MINE

G7 (band) C7

I CHEW MY NAILS AND I TWIDDLE MY THUMBS I'M REAL NERVOUS BUT IT SURE IS FUN!

D7 C7 G7 (BREAK)

OH BABY YOU'RE DRIVIN' ME CRAZY GOODNESS GRACIOUS GREAT BALLS OF FIRE!

(REPEAT ENTIRE FORM)

PIANO

GTR G7

BASS

DR

# HALLELUJAH, I LOVE HER SO

**VERSE**

G G/B C C#0 G G/B C C#0

LET ME TELL YOU 'BOUT A GIRL I KNOW SHE IS MY BABY AND I LOVE HER SO  
 WHEN I'M IN TROUBLE AND I HAVE NO FRIENDS I KNOW SHE'LL GO WITH ME UN-TIL THE END

G G7/B C C#0

EV'RY MORNING WHEN THE SUN COMES UP SHE BRINGS ME COFFEE IN MY FAVORITE CUP THAT'S WHY I  
 EV'RY-BODY ASKS ME HOW I KNOW I SMILE AT THEM AND SAY SHE TOLD ME SO THAT'S WHY I }

G B7(F#) Em C7 A7 D11 G

KNOW YES I KNOW HALLE- LUJAH I JUST LOVE HER SO

**BRIDGE**

C C#0 G G7

NOW IF I CALL HER ON THE TELEPHONE AND TELL HER THAT I'M ALL ALONE

C7 Bb7 Am D7

BY THE TIME I COUNT FROM ONE TO FOUR I HEAR HER ON MY DOOR

**VERSE**

G G/B C C#0 G G/B C C#0

IN THE EVENIN' WHEN THE SUN GOES DOWN AND THERE AIN'T NOBODY ELSE AROUND

G G7/B C C#0

SHE KISSES ME AND SHE HOLDS ME TIGHT SHE TELLS ME "BABY, EV'RY- THINGS ALL RIGHT" THAT'S WHY I

G B7 Em C7 A7 D11 G

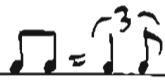
KNOW YES I KNOW HALLE- LUJAH I JUST LOVE HER SO

**GTR/ KBD**

GTR/ KBD

BASS G G/B C C#0

TR



# HEARTACHE TONIGHT

- DON HENLEY /  
GLENN FREY /  
BOB SEGER /  
J.D. SOUTHER

## INTRO

B $\flat$  F F C F $\sharp$  G

## VERSE

G (1x drums only!) Em G Em

SOMEBODY'S GONNA HURT SOMEONE BEFORE THE NIGHT IS THRU  
SOME PEOPLE LIKE TO STAY OUT LATE SOME FOLKS CAN'T HOLD OUT THAT LONG

G C G D F $\sharp$

SOMEBODY'S GONNA COME UNDONE THERE'S NOTHING WE CAN DO  
BUT NOBODY WANTS TO GO HOME NOW THERE'S TOO MUCH GOING ON

G Em F $\sharp$  G Em F $\sharp$

EVERYBODY WANTS TO TOUCH SOMEBODY IF IT TAKES ALL NIGHT  
THIS NIGHT IS GONNA LAST FOR-EVER LAST ALL LAST ALL SUMMER LONG

G B C F $\sharp$  G C $\sharp$  D

EVERYBODY WANTS TO TAKE A LITTLE CHANGE MAKE IT COME OUT RIGHT  
SOME TIME BEFORE THE SUN COMES UP THE RADIO IS GONNA PLAY THAT SONG

## CH

C7 $\flat$  b f G7

HEARTACHE TONIGHT A HEARTACHE TONIGHT I KNOW THERE'S GONNA BE A

C7 $\flat$  b f A D

HEARTACHE TONIGHT A HEARTACHE TONIGHT I KNOW LORD I KNOW

2: (THERE'S GONNA BE A)  
3: WE CAN

## BRIDGE

G $\flat$  b f C $\flat$  D $\flat$  G

HEARTACHE TONIGHT THE MOON'S SHINING BRIGHT SO TURN OUT THE LIGHT AND WE'LL GET IT RIGHT THERE'S GONNA BE A  
BEAT AROUND THE BUSHES, WE CAN GET DOWN TO THE BONE, WE CAN LEAVE IT IN THE PARKING LOT, BUT EITHER WAY THERE'S GONNA BE A

G $\flat$  D $\flat$  G

HEARTACHE TONIGHT A HEARTACHE TONIGHT I KNOW  
HEARTACHE TONIGHT A HEARTACHE TONIGHT I KNOW

B $\flat$  F F C F $\sharp$  G

REPEAT **INTRO** **VERSE** **CH** **BRIDGE**; END WITH **INTRO**



# GTR **INTRO** HEARTACHE --- rhythm

(F5 F5 ETC.)

**GTR** (F#) (F5 F5 ETC.)

**BASS** Bb F F C F# G

**DR**

## **VERSE**

**GTR** 7 (F#5 G5) (E5) (F#5 G5)

**BASS** 7 F# G Em F# G

**DR** SIMILE

## **CH**

**GTR** C SIMILE

**BASS** C SIMILE

**DR** SIMILE

## **BRIDGE**

**GTR** G SIMILE

**BASS** G SIMILE

**DR** SIMILE

# HAVE YOU EVER SEEN THE RAIN?

- JOHN FOGERTY

## INTRO (GUIT.)

C F C G C (bass)

Handwritten guitar notation for the intro. It starts with a C chord and a rhythmic pattern of eighth notes. The second measure has an F chord and the word 'SIMILE' written above it. The third measure has a C chord, the fourth a G chord, and the fifth a C chord. A bass line is indicated with '(bass)' above the staff.

## VERSE

Am

Handwritten guitar notation for the verse. It begins with an Am chord. The melody is written on a treble clef staff. There are two verses of lyrics. The first verse is: "1. SOMEONE TOLD ME LONG AGO THERE'S A CALM BEFORE THE STORM I KNOW 2. YESTERDAY AND DAYS BEFORE SUN IS COLD AND RAIN IS HARD I KNOW". The second line of the verse has lyrics: "AND IT'S BEEN CO-MIN' FOR SOME TIME BEEN THAT WAY FOR ALL MY TIME". The third line has lyrics: "WHEN IT'S OVER SO THEY SAY IT'LL RAIN A SUN NY DAY I KNOW 'TIL FORE-VER ON IT GOES THRU THE CIRCLE FAST AND SLOW I KNOW". The fourth line has lyrics: "SHININ' DOWN LIKE WATER AND I CAN'T STOP I WONDER".

## CH

F G C C/B Am Am/G

Handwritten guitar notation for the chorus. It starts with an F chord. The melody is on a treble clef staff. The lyrics are: "I WANNA KNOW HAVE YOU EVER SEEN THE RAIN". The second line of the chorus has the same lyrics: "I WANNA KNOW HAVE YOU EVER SEEN THE RAIN". The third line has lyrics: "COMIN' DOWN ON A SUNNY DAY". Chords F, G, C, C/B, Am, and Am/G are indicated above the staff.

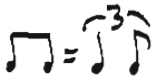
## REPEAT CH

## GUITAR:

## BASS:

## DRUMS:

AS INTRO



# HEARTBREAK HOTEL

- MAE BOREN AXTON,  
TOMMY DURDEN,  
ELVIS PRESLEY

VOX

NOW SINCE MY BABY LEFT ME I GOT A NEW PLACE TO DWELL DOWN AT THE END OF LONELY STREET AT HEARTBREAK HOTEL I'M SO

GTR/PIANO

BASS C7

DRUMS BRUSHES!

LONELY I'M SO LONELY I'M SO LONELY THAT I COULD DIE (2. AND)

FILLS AD LIB

F7 G7 C7

SMILE

SMILE

Now, since my baby left me, I've found a new place to dwell  
Down at the end of Lonely Street, at Heartbreak Hotel  
I'm so lonely, I'm so lonely, I'm so lonely that I could die

And though it's always crowded, you can still find some room  
For brokenhearted lovers to cry there in the gloom  
I'm so lonely...

The bell hop's tears keep flowing, the desk clerk's dressed in black  
They've been so long on Lonely Street, they never will go back  
I'm so lonely...

So, if you baby leaves you, and you have a tale to tell  
Just take a walk down Lonely Street, to Heartbreak Hotel  
You'll be so lonely...

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# HEY HEY, MY MY

- NEIL YOUNG

Am G/D F/A  
HEY HEY MY MY

Am G/D F/A  
ROCK AND ROLL CAN NEVER DIE

C G Am F/A  
THERE'S MORE TO THE PICTURE THAN MEETS THE EYE

Am G/D F/A  
HEY HEY MY MY

*Out of the blue and into the black  
They give you this but you pay for that  
And once you're gone, you can't come back  
When you're out of the blue and into the black*

*The king is gone but he's not forgotten (Johnny Rotten! Johnny Rotten!)  
Is this the story of Johnny Rotten (Rotten Johnny! Rotten Johnny!)  
It's better to burn out, cos rust never sleeps  
The king is gone but he's not forgotten*

## RHYTHM EXAMPLE

GUITAR

BASS Am G/D F/A

DRUMS

# HOLD ON, I'M COMING

- ISAAC HAYES / DAVID PORTER

## INTRO HORNS:

HORN RIFF ALSO PLAYED DURING CHORUSES!

DON'T YOU

## VERSE

## CH

## BRIDGE

REPEAT 1ST VERSE & CHORUS TO FADE!

	INTRO-	VERSE	BRIDGE
PIANO	[Musical notation]	SIMILE	SIMILE
GTR	[Musical notation]	SIMILE	SIMILE
BASS	G [Musical notation]	G [Musical notation]	C [Musical notation]
DR	[Musical notation]	[Musical notation]	SIMILE

**INTRO**

# HEART-SHAPED BOX

-KURT COBAIN

GTR: A5 F5 D5 A5 F5 D(7)

CLEAN SOUND

**VERSE**

VOX: SHE EYES ME LIKE A DISCES WHEN I AM WEAK  
 I'VE BEEN LOCKED INSIDE YOUR HEART-SHAPED BOX FOR A WEEK  
 I WAS DRAWN INTO YOUR MAGNET TAP PIT TRAP  
 I WISH I COULD EAT YOUR CANCER WHEN YOU TURN BLACK

BS: SIMILE

TR: A F D (GUITAR PLAYS LIKE INTRO!) SIMILE

SIDE STICK!

(4 x)

**CHORUS**

VOX: (1,3) HEY! WAIT! I GOT A NEW COMPLAINT FOR EVER IN DEBT TO YOUR PRICELESS ADVICE  
 (2) HATE! HAIGHT!

GTR: DIST!

BS: A5 F5 D A5 F5 D5

TR: SIMILE

(3 x)

ICE YOUR ADVICE

GTR: F D F D

BASS:

REPEAT VERSE CHORUS

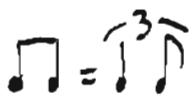
**BRIDGE (GTR. SOLO)**

Am G F A5

RPT. VERSE CH

VERSE 2: MEAT-EATING ORCHIDS FORGIVE NO-ONE JUST YET  
 CUT MYSELF ON ANGEL'S HAIR AND BABY'S BREATH  
 BROKEN HYMEN OF YOUR HIGHNESS I'M LEFT BLACK  
 THROW DOWN YOUR UMBILICAL NOOSE SO I CAN CLIMB RIGHT BACK

VERSE 3 = VERSE 1!



# THE HOUSE OF THE RISING SUN

- TRAD.  
- ALAN PRICE

## INTRO

Am C D F Am E Am E

## VERSE

Am C D F Am C E

IS A HOUSE IN NEW OR- LEANS THEY CALL THE RI- SING SUN AND IT'S

Am C D F Am E Am E

BEEN THE RUIN OF MANY POOR BOYS AND GOD I KNOW I'M ONE

Am Dm Am Dm Am Dm Am

(ORGAN SOLO)

2: My mother was a tailor, She sewed my new blue jeans  
My father was a gambling man, down in New Orleans

3: Now, the only thing a gambler needs, is a suitcase and a trunk  
And the only time when he is satisfied, is when he's all drunk

4: ORGAN SOLO ( VERSE )

5: O mothers, tell your children, Not to do what I have done  
Spend your lives in sin and misery, in the House of the Rising Sun

6: Well with one foot on the platform, the other on the train  
I'm going back to New Orleans, to wear that ball and chain

7: repeat 1st verse

## "CLIMAX"

GTR LIKE INTRO

ORGAN or: ("PADS")

BASS Am C

DR. SIMPLE

REPEAT INTRO AFTER EACH VERSE. AFTER LAST VERSE: INTRO TO CODA!

# HOTEL CALIFORNIA

- FELDER /  
HENLEY /  
FREY

## INTRO

(COOL VERSE W/ REPEAT) 16

## VERSE

Em B7

ON A DARK DESERT HIGHWAY COOL WIND IN MY HAIR  
THERE SHE STOOD IN THE DOORWAY I HEARD THE MIS- SION BELL

D A

WARM SMELL OF CO- LITAS RISING UP THRU THE AIR  
AND I WAS THINKING TO MYSELF THIS COULD BE HEAVEN OR THIS COULD BE HELL

C G

UP A- HEAD IN THE DISTANCE I SAW A SHIMMERING LIGHT  
THEN SHE LIT UP A CANDLE AND SHE SHOWED ME THE WAY

Am B7

MY HEAD GREW WEARY AND MY SIGHT GREW DIM I HAD TO STOP FOR THE NIGHT  
THERE WERE VOICES DOWN THE CORRIDOR I THOUGHT I HEARD THEM SAY

CH C G

WELCOME TO THE HOTEL CALIFOR NIA SUCH A

B7 Em

LOVELY PLACE (SUCH A LOVELY PLACE) SUCH A LOVELY FACE

C G

PLENTY OF ROOM AT THE HOTEL CALIFOR NIA ANY

Am B7

TIME OF YEAR (ANY TIME OF YEAR) YOU CAN FIND IT HERE



# HOTEL CALIFORNIA - Komplexempel

**COOL VERSE**                      **VERSE, CH**

GTR #4/4

KBD #4/4 ARPEGGIOS AD LIB SIMILE

BASS #4/4 Em Em

DR. #4/4 CYMBALS AD LIB

BASS FILL, BAR 4 OF CHORUS: C

*VERSE: Her mind is Tiffany-twisted, she got the Mercedes Benz  
She got a lot of pretty, pretty boys, that she calls friends  
How they dance in the courtyard, sweet summer sweat  
Some dance to remember, some dance to forget*

*So I called up the Captain, "Please bring me my wine"  
He said, "We haven't had that spirit here since nineteen-sixty-nine"  
And still those voices are calling from far away,  
Wake you up in the middle of the night, just to hear them say*

*CHORUS: Welcome to the Hotel California, such a lovely place (such a lovely face)  
Livin' it up at the Hotel California, what a nice surprise, bring your alibies*

*COOL VERSE: Mirrors on the ceiling, the pink champagne on ice  
And she said "We are just prisoners here, of our own device"  
And in the master's chambers, they prepared for the feast  
They stab it with their steely knives, but they just can't kill the beast*

*VERSE: Last thing I remember, I was running for the door  
I had to find the passage back to the place I was before  
"Relax", said the night man, "we are programmed to receive,  
You can check out any time you want, but you can never leave"*

*(SOLO over VERSE)*

# HUNGRY HEART

- BRUCE SPRINGSTEEN

## INTRO

KBD

PIANO PLAYS HIGH VOICINGS!

PIANO/GTR

BASS

DR

SIMILE

C Am Dm G7

## VERSE

C Am Dm G7 (cont. simile)

1. GOT A WIFE AND KIDS IN BALTIMORE JACK I WENT OUT FOR A RIDE AND I NEVER CAME BACK  
 2. I MET HER IN A KINGSTOWN BAR WE FELL IN LOVE, I KNEW IT HAD TO END  
 3. EV'RY BODY NEEDS A PLACE TO REST EV'RYBODY WANTS TO HAVE A HOME

## CH

LIKE A RIVER THAT DON'T KNOW WHERE IT'S FLOWING TOOK A WRONG TURN AND I JUST KEPT GO-ING  
 WE TOOK WHAT WE HAD AND WE RIPPED IT A PART NOW HERE I AM DOWN IN KINGSTOWN A- GAIN  
 DON'T MAKE NO DIFFERENCE WHAT NO-BODY SAY AIN'T NOBODY LIKE TO BE A- LONE

EV'RYBODY'S GOT A HUNGRY HEART EV'RYBODY'S GOT A HUNGRY HEART

LAY DOWN YOUR MONEY AND YOU PLAY YOUR PART EV'RYBODY'S GOT A HU- U- U-UNGRIY HEART

## 1

(interlude)

## 2 SOLO

E<sup>b</sup> Cm Fm B<sup>b</sup>7

E<sup>b</sup> Cm Fm G7

# I GOT A WOMAN

-RAY CHARLES

**E**  
I GOT A WOMAN KISSES WOMAN WAY OVER AND ALL MY WAY OVER TOWN HUGGIN' TOWN SHE'S GOOD TO JUST FOR SHE'S GOOD TO

**A7**  
ME HER ME OH OH OH YEH YEH YEH WELL I GOT A I SAVE MY SOMEDAY WE'LL

**A7**  
WOMAN KISSES MARRY WAY OVER AND ALL MY WAY OVER TOWN HUGGIN' TOWN SHE'S GOOD TO JUST FOR SHE'S GOOD TO

**B7**  
ME HER ME OH OH OH YEH YEH YEH NOW SHE'S MY WHEN I SAY SOMEDAY WE'LL

**E7**  
DREAMBOAT BABY MARRY OH YES IN- PLEASE TAKE MY DONT YOU UNDER- DEED HAND STAND SHE'S JUST THE SHE HOLDS ME 'CAUSE SHE'S MY

**A7**  
KIND OF TIGHT ON- LY GIRL I SHE'S MY LOVER NEED LOVER GIRL GIRL I FOUND A

**E**  
WOMAN WAY OVER TOWN SHE'S GOOD TO

**A7**  
ME OH YEH

2. I SAVE MY  
3. I GOT A

**CHORD INSTR.**  
(+ HORNS!)

**BASS**

**DRUMS**

# HYSTERIA

- CLARK / COLLEN / ELLIOTT / LANGE / SAVAGE

## INTRO

GTR: D (add G)

G (maj 7)

Em (add 9)

G

D

(SIMILE)

OUT OF TOUCH  
OUT OF ME

## VERSE

D

G

OUT OF REACH IN- TO YOU YEAH YEAH

YOU COULD TRY YOU CAN'T HIDE

Em

G

D

TO GET A PIECE OF ME IT'S JUST A ONE WAY STREET

I'M IN LOVE I BELIEVE

D

G

I'M IN DEEP ONLY YOU CAN

GIVE ME GO FOR A

Em

G

D

TIME RIDE

I'M SINKIN' TO MY KNEES TAKE ME OFF MY FEET

## PRE-CH

C

D

Dsus

Bm

I GOTTA KNOW TONIGHT

IF YOU'RE ALONE TONIGHT

C

C

G

D

CAN'T STOP THIS FEELING

CAN'T STOP THIS THOUGHT OH! I GET HY-

## CH

Em

C

D

Dsus

D

Dsus

D

STERICAL

HY- STERI- A

WHY CAN'T YOU FEEL IT

CAN YOU BELIEVE IT

IT'S SUCH A

Em

C

D

Dsus

D

Dsus

D

MAGICAL

MY- STERI- A WHEN YOU GET THAT FEELING

AND YOU START BELIEVING

'COS IT'S A

Em

C

D

D - BREAK - DRUM FILL

MIRACLE

OH SAY YOU WILL OH BABY

HY- STERI- A WHEN YOU'RE NEAR

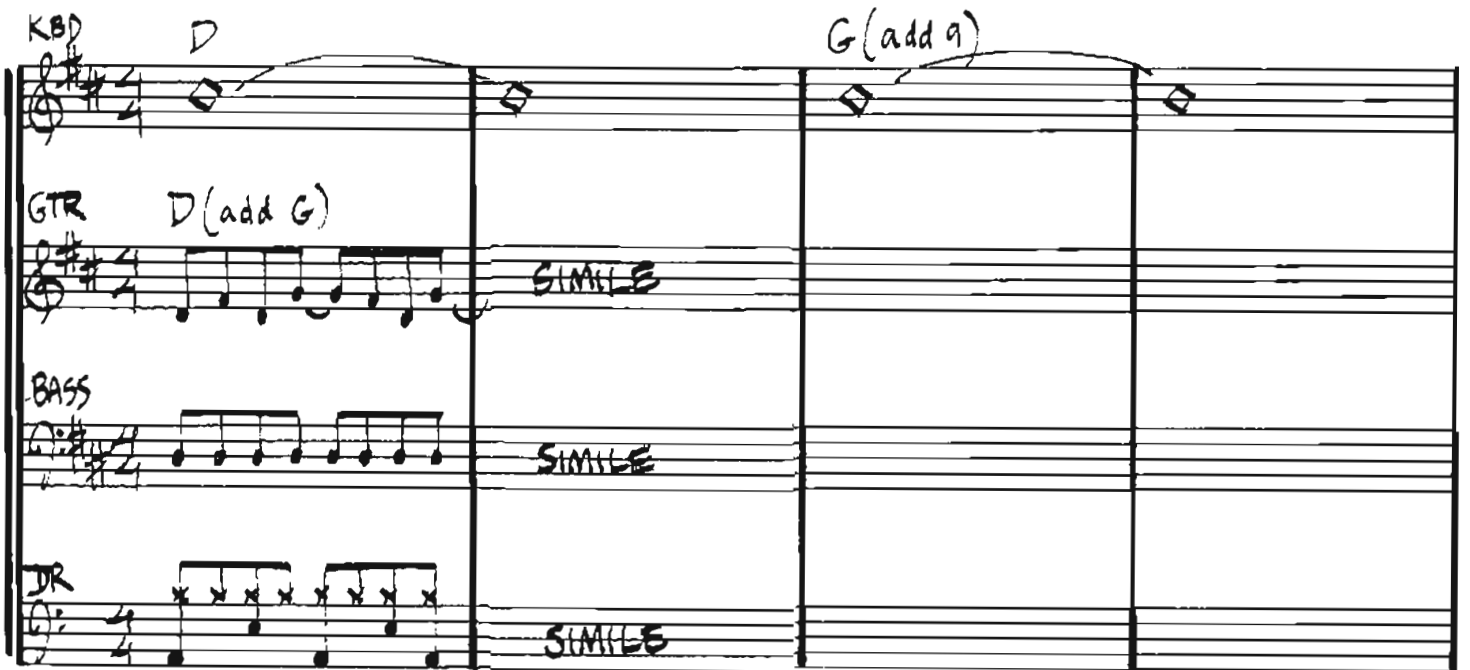
- REPEAT ENTIRE FORM FOR 2nd VERSE

**SOLO**



- REPEAT **PRE-CH**, **CH**, **CH**, END BY FADING ON **VERSE**

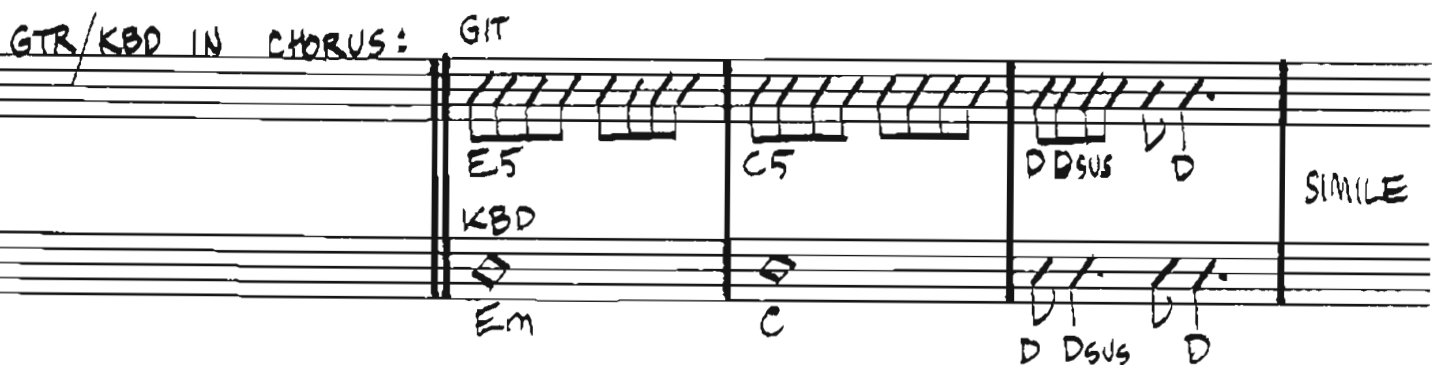
**RHYTHM EXAMPLE**

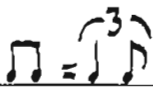


GTR/KBD IN PRE-CH: C



GTR/KBD IN CHORUS: GIT





# I.G.Y.

- DONALD FAGEN

## INTRO A

Am Dm7 FA F/G F#b7

## INTRO B

Am Dm7 FA F/G

## INTRO C

Am7 Dm7 FA F/G

Am7 Dm7 3 FA F/G G6 C#m7 F#m7

## VERSE

F#m7 D# Δ E/F# Bm7 3

1. STANDING TOUGH UNDER STARS AND STRITES WE CAN TELL THIS DREAMS IN SIGHT  
 2. GET YOUR TICKET TO THAT WHEEL IN SPACE WHILE THERE'S TIME THE FIX IS IN  
 3. INSTRUMENTAL →

F#m7 3 D# Δ C#m7 Bm7 3

1. YOU GOTTA ADMIT IT AT THIS POINT IN TIME THAT IT'S CLEAR THE FU-TURE LOOKS BRIGHT  
 2. YOU'LL BE A WITNESS TO THAT GAME OF CHANCE IN THE SKY YOU KNOW WE'VE GOTTA WIN

## ME-CH

CA/G 3 C7/G FA CA/G 3 C7/G F/G

1. 3. ON THAT TRAIN ALL GRAPH- ITE AND GLITTER UNDER-SEA BY RAIL  
 2. HERE AT HOME WE'LL PLAY IN THE CITY POWERED BY THE SUN

CA/G 3 C7/G F# Δ FA 3 Fm6

1. 3. NINETY MINUTES FROM NEW- YORK TO PARIS WE'LL BE SEVENTY-SIX WE'LL BE A. O. K. } WHAT A  
 2. PERFECT WEATHER FOR A STREAMLINED WORLD THERE'LL BE SPANDEX JACKETS ONE FOR EVERYONE }

## CH

Am7 Dm7 FA F/G

BEAUTIFUL WORLD THIS WILL BE WHAT A GLORIOUS TIME TO BE FREE WHAT A

Am7 Dm7 FA F/G

BEAUTIFUL WORLD THIS WILL BE WHAT A GLORIOUS TIME TO BE FREE 2x D.S. al

## CODA

F# Δ FA Em7 Am7 Am/D F/G C/G C7/G

YORK TO PARIS (MORE LEISURE FOR- AR- TISTS EV'-RY- WHERE) A JUST MACHING TO MAKE

FA CA/G C7/G FA CA/G C7/G  
 BIG DECISIONS, PROGRAMMED BY FELLOWS WITH COMPASSION AND VISION WE'LL BE CLEAN WHEN THEIR  
 F#m FA FmG  
 WORK IS DONE, WE'LL BE ETERNALLY FREE, YES, AND ETERNALLY YOUNG OH WHAT A  
 REPEAT DOUBLE **CH** AND **INTRO C**

**KEYBOARD** **INTRO A** **INTRO B-C** AND **CHORUS**  
 Am Dm FA F/G  
**VERSE** **BRIDGE** CA/G C7/G FA  
 F#m7 D

**GUITAR** **INTRO A** **INTRO B-C** **CHORUS**  
 Am Dm FA F/G  
 SIMILE  
**VERSE** **PRE-CH** CA/G C7/G FA  
 F#m7 D  
 (muted chord tones)

**BASS** **INTRO A** **INTRO B-C** AND **CHORUS**  
 Am Dm FA F/G Am Dm FA F/G  
**VERSE** DA E/F#  
 (G6) (C#m7) (F#m7)  
**PRE-CH** CA/G C7/G FA

**DRUMS** **INTRO A** **SONG PATTERN**  
 x x x x x x x x

# I GOT YOU (I FEEL GOOD) - JAMES BROWN

## VERSE

1. I FEEL GOOD  
 I FEEL GOOD NICE  
 I KNOW THAT I SHOULD NOW  
 A SUGAR AND SPICE  
 NOW  
 FEEL GOOD  
 FEEL NICE  
 SO GOOD  
 SO NICE  
 GOT-A YOU-  
 GOT-A YOU-  
 U!

Chords: D7, G7, A7, HRNS

## BRIDGE

2. WHEN I  
 HOLD YOU IN MY ARMS  
 MY LOVE CAN'T DO YOU NO HARM  
 WHEN I  
 HOLD YOU IN MY ARMS  
 MY LOVE CAN'T DO YOU NO HARM  
 AND I FEEL GOOD

Chords: G7, D7, A7, HRNS

JAMES BROWN'S VERSION: VERSE // V // BRIDGE // V // BR // V // V

## RHYTHM EXAMPLE

GUITAR  
 BASS  
 DRUMS

Chords: D7, (D9), G7

Section: BRIDGE



# I SAW HER STANDING THERE

- LENNON/MCCARTNEY

## VERSE

WELL SHE WAS JUST SEVENTEEN — YOU KNOW WHAT I MEAN — AND THE  
 WAY SHE LOOKED WAS WAY BE-YOND COM- PARE — SO  
 HOW COULD I DANCE — WITH AN-OT — HER OOH! WHEN I  
 SAW HER STAN- DING THERE 2. WELL THERE WELL MY

## BRIDGE

HEART WENT BOOM WHEN SHE CROSSED THAT ROOM AND I  
 HELD HER HAND IN MINE — OH — WELL WE

2: Well she looked at me, and I, I could see  
 That before too long, I'd fall in love with her  
 She wouldn't dance with another, ooh  
 When I saw her standing there  
 (Stick)

3: Well we danced thru the night  
 And we held each other tight  
 And before too long, I fell in love with her  
 Now I'll never dance with another, ooh  
 Since I saw her standing there  
 (Solo på versen — stick — ta om vers 3)

## RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

# I SHOT THE SHERIFF - BOB MARLEY

**CH** Am Dm Am

**VERSE** F Em Am F Em Am

I SHOT THE SHE-RIFF BUT I DIDN'T SHOOT THE DEPUTY OH NO NO

ALL AROUND IN MY HOMETOWN THEY TRYING TO TRACK ME DOWN THEY

F Em Am F Em Am

SAY THEY WANNA BRING ME IN GUILTY FOR THE KILLING OF A DE-PU-TY FOR THE

F Em Am UNISON FIGURE (DRUM FILL)

LIFE OF A DE-PU-TY BUT I SAY

**CHORUS 2:** I shot the sheriff, but I swear it was in self-defense  
I shot the sheriff, and they say it is a capital offense

**VERSE 2:** Sheriff John Brown always hated me, for what, I don't know  
Every time I plant a seed, he say kill it before it grow,  
He say kill them before they grow, and so...  
(CHORUS 2)

**VERSE 3:** Freedom came my way one day, and I started out of town, yeh  
All of a sudden I see sheriff John Brown, aiming to shoot me down  
So I shot, I shot, I shot him down, and I say  
(extra bar:) If I am guilty I will pay  
(CHORUS 1)

**VERSE 4:** Reflexes had the better of me, but what is to be must be  
Every day the bucket a-go-a-well, one day the bottom have a dropout  
One day the bottom have a dropout, so I say...  
(CHORUS 1)

**DRUMS** **GUITAR** **ORGAN**

**BASS (CH)** Am Dm Am

**BASS (VERSE)** F Em Am

# I WANT TO TAKE YOU HIGHER

- SYLVESTER STEWART

## INTRO

(UNISON)

(simile)

## VERSE

HEY! HEY! HEY! HEY!

BEAT IS GETTIN' STRONGER  
BEAT IS NITTY GRITTY  
BEAT IS THERE TO HELP YOU GROOVE

MUSIC GETTIN' LONGER TOO-  
MUSIC'S IN YOUR CITY TOO-  
SOUND IS THERE TO HELP YOU GROOVE

DR/KS

BAS Am7

TR

SIMILE

## CHORUS

MUSIC IS A FLASHIN' ME — I WANT TO I WANT TO I WANT TO TAKE YOU

HIGHER — I'M GONNA TAKE YOU HIGHER — BABY BABY BABY LIGHT MY

FIRE — I'M GONNA TAKE YOU HIGHER — BOOM! LAKA LAKA LAKA BOOM! LAKA LAKA LAKA

SOLO AFTER 2nd VERSE (ON Am7)

# JOHNNY B. GOODE

- CHUCK BERRY

## INTRO

GUITAR = (N. C.)

A7 (BREAK)

D7 (band)

A7

2

## VERSE

1. DEEP

DOWN IN LOUISIANA CLOSE TO NEW ORLEANS WAY BACK UP IN THE WOODS AMONG THE EVERGREENS THERE  
 2. CARRY HIS GUITAR IN A GUNNY SACK GO SIT BENEATH THE TREE DOWN THE RAILROAD TRACK OLD  
 3. MOTHER TOLD HIM SOMEDAY YOU WILL BE A MAN AND YOU WILL BE THE LEADER OF A BIG OLD BAND

STOOD AN OLD CABIN MADE OF EARTH AND WOOD WHERE LIVED A COUNTRY BOY NAMED JOHNNY B. GOODE WHO'D  
 ENGINEER IN THE TRAIN SITTING IN THE SHADE STRUMMIN' WITH THE RHYTHM THAT THE DRIVERS MADE THE  
 MANY PEOPLE COMIN' FROM MILES A-ROUND TO HEAR YOU PLAY YOUR GUITAR TILL THE SUN GOES DOWN MAY-

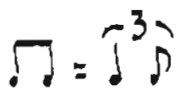
NEVER EVER LEARNED TO READ OR WRITE SO WELL BUT HE COULD PLAY HIS GUITAR JUST LIKE A RINGIN' A BELL GO, GO!  
 PEOPLE PASSING BY THEY WOULD STOP AND SAY MY, BUT THAT LITTLE COUNTRY BOY COULD PLAY!  
 CH BE SOMEDAY YOUR NAME'LL BE IN LIGHTS SATIN' JOHNNY B. GOODE TONIGHT

GO, JOHNNY GO! GO! GO JOHNNY GO! GO!

GO JOHNNY GO GO! GO JOHNNY GO! GO!

JOHNNY B. GOODE! 2. HE USED TO  
 3. HIS

## RHYTHM EXAMPLE



# KEY TO THE HIGHWAY

-BIG BILL BROONZY,  
CHARLES SEGAR

1 GOT THE KEY TO THE HIGHWAY BILLED OUT AND BOUND TO GO GONNA  
 BACK TO THE BORDER WHERE I'M BETTER KNOW THOUGH YOU  
 ONE MORE KISS MAMA JUST BEFORE I GO CAUSE WHEN I

A7 E7 D7

A7 E7 A A7 D F/D# A/E E7

LEAVE HERE RUNNIN' WALKIN' IS MUCH TOO SLOW 2. I'M GOIN'  
 HAVEN'T DONE NOTHIN' DROVE A GOOD MAN AWAY FROM HOME 3. OH, GIVE ME  
 LEAVE THIS TIME I WON'T BE BACK NO MORE

## RHYTHM EXAMPLE

"TURNAROUND" (LAST TWO BARS):

4

4

4

A7 A A7 D F/D# A/E E7

QUIT

BASS

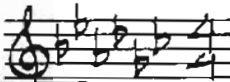
DR

# I WISH

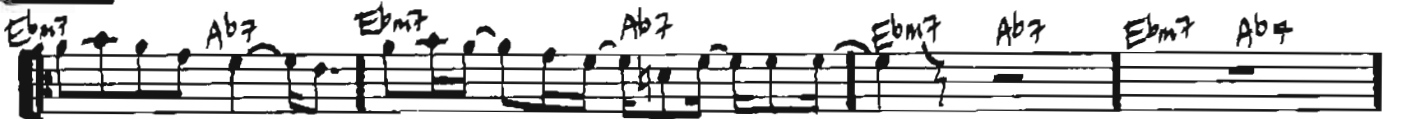
## INTRO

4 (BASS)

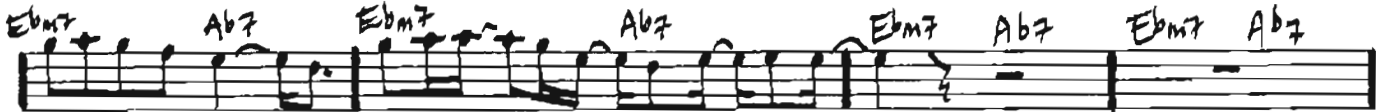
4 (BAND)



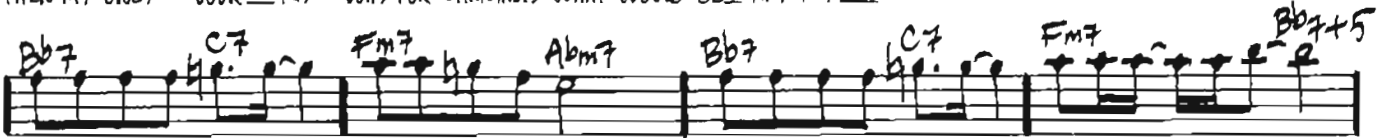
## VERSE



LOOKIN' BACK ON WHEN I WAS A LITTLE NAPPY HEADED BOY



THEN MY ONLY WORRY WAS FOR CHRISTMAS WHAT WOULD BE MY TOY



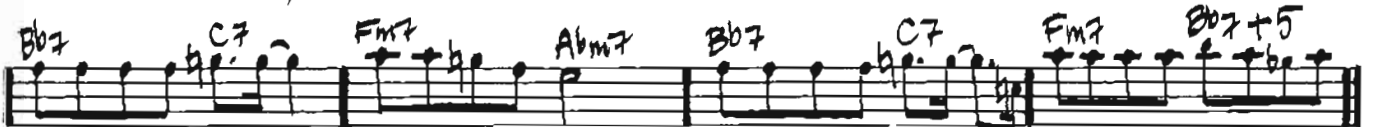
EVEN THOUGH WE SOMETIMES WOULD NOT GET A THING WE WERE HAPPY WITH THE JOY THE DAY WOULD BRING



SNEAKIN' OUT THE BACKDOOR TO HANG OUT WITH THOSE HOODLUM FRIENDS OF MINE



GREETED AT THE BACKDOOR WITH 'BOY I THOUGHT I TOLD YOU NOT TO GO OUTSIDE''



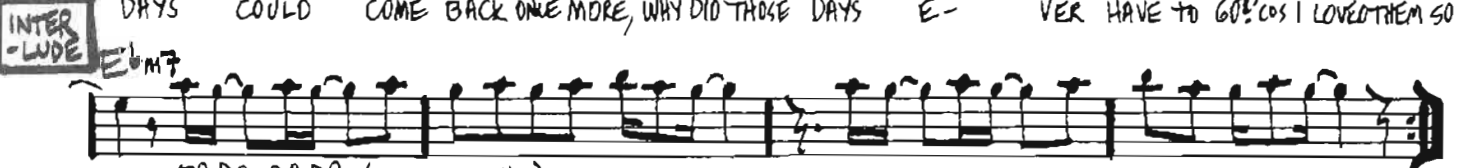
TRYIN' YOUR BEST TO BRING THE WATER TO YOUR EYES THINKIN' IT MIGHT STOP HER FROM WHIPPIN' YOUR BEHIND I WISH THOSE



DAYS COULD COME BACK ONE MORE, WHY DID THOSE DAYS EVER HAVE TO GO? I WISH THOSE



DAYS COULD COME BACK ONE MORE, WHY DID THOSE DAYS EVER HAVE TO GO? COS I LOVED THEM SO



DO DO DO DO (cont. simile)

AFTER SECOND CHORUS: ENDING JAM ON Ebm7 - Ab7

**VERSE 2:**

Brother says he's tellin'  
'Bout you playin' doctor with that girl  
Just don't tell I'll give you  
Anything you want in this whole wide world  
Mama gives you money for Sunday school  
You trade yours for candy after church is through

Smokin' cigarettes and writing something nasty on the wall (you nasty boy)  
Teacher sends you to the principal's office down the hall  
You grow up and learn that kinda thing ain't right  
But while you were doin' it - it sure felt outta sight

**CHORUS and ending jam**

**RHYTHM EXAMPLE**

PIANO

BASS/GTR Ebm7 Ab7 Ebm7 Ab7

DR

SIMILE

SIMILE



STEVIE WONDER.

Foto: Pressens Bild.

# JANIE'S GOT A GUN

- STEVEN TYLER / TOM HAMILTON

## INTRO

E5 (GUITAR AND PERCUSSION!)

DUM DUM DUM HONEY WHAT HAVE YOU DONE? DUM DUM DUM IT'S THE SOUND OF MY GUN

E5 B5 B7 (sus)

NYAH NYAH NYAH NYAH NYAH NYAH

## CH 1

E F#m Bsus E F#m Bsus

JANIE'S GOT A GUN HER

E F#m Bsus E F#m Bsus

WHOLE WORLD'S COME UNDONE FROM LOOKIN' STRAIGHT AT THE SUN

## VERSE

E A B E A B

WHAT DID HER DADDY DO? WHAT DID HE PUT YOU THROUGH? THEY SAY WHEN

C#5 A5 E5 (D5/E) (G5/E) (D5/E) E5

JANIE WAS ARRESTED THEY FOUND HIM UNDERNEATH A TRAIN BUT

C#5 A5 F#5 B5

MAN HE HAD IT COMIN' NOW THAT JANIE'S GOT A GUN SHE AWAY NEV ER GONNA BE THE SAME

## CH 2

E F#m Bsus E F#m Bsus

JANIE'S GOT A GUN HER

E F#m Bsus E F#m Bsus

DOG DAY'S JUST BEGUN NOW EVERY BODY IS ON THE RUN

## VERSE

E A B E A B

2. TELL ME NOW IT'S UNTRUE WHAT DID HER DADDY DO? HE JACKED A  
 3. WHAT DID HER DADDY DO? IT'S JANIE'S LAST I. O. U. SHE HAD TO

C#5 A5 E5 (D5/E) (G5/E) (D5/E) E5

LITTLE BITTY BABY THE MAN HAS GOT TO BE INSANE TAKE HIM DOWN EAST AND PUT A BULLET IN HIS BRAIN THEY SAY THE SHE SAID, "CAUSE



C#5 A5 F#5

SPELL THAT HE WAS UNDER THE LIGHTNING AND THE THUNDER KNEW THAT SOMEONE HAD TO STOP THE RAIN  
NOBODY BELIEVES ME. THE MAN WAS SUCH A SLEAZE. HE AINT NEVER GONNA BE THE SAME

**BRIDGE**

C5 D5 E5 D/E

RUNAWAY RUN AWAY FROM THE PAIN YEAH YEAH YEAH YEAH YEAH

C5 D5 E5 D/E

RUN-AWAY RUN AWAY FROM THE PAIN YEAH YEAH YEAH YEAH YEAH YEAH

C5 D5 A5 B7 sus

RUN-AWAY RUN-AWAY

**SOLO**

E5 D5 G5 A5 B5 D5

(6 gr)

REPEAT **CH 2** - **VERSE 3** - **BRIDGE** - **CH** (TO FADE)

**RHYTHM EXAMPLE** (bridge)

GTR. C5

BASS

DR

# JUMP

- EDDIE VAN HALEN  
ALEX VAN HALEN  
DAVID LEE ROTH  
MICHAEL ANTHONY

## INTRO A

SYNTH

(DR. FILL)

## INTRO B

SYNTH

BASS (+GTR) G/C C F/C G/C C F/C C/F Gsus

DR SIMILE

## INTRO C

SYNTH

BASS (+GTR) F/C C F/C C/F Gsus

VOX: I GET

## VERSE (band = INTRO B)

UP AND NOTHIN' GETS ME DOWN YOU GOT IT

TOUGH I'VE SEEN THE TOUGHEST SOUL A-ROUND 2. AND I KNOW

2. BABY JUST HOW YOU FEEL  
3. OLD (ARE YOU, WHO SAID THAT?) BABY HOW YOU BEEN YOU GOT TO SAY YOU DON'T

ROLL WITH THE PUNCHES TO GET TO WHAT'S REAL CAN'T YOU KNOW YOU WON'T KNOW UNTIL YOU BEGIN

**PRE-CHORUS**

SEE ME STANDIN HERE I GOT MY BACK AGAINST THE RECORD MACHINE I AIN'T THE WORST THAT YOU SEEN

GTR Am7 F Em Dm

SYNTH/BASS

DR

Tomms

OH CAN'T YOU SEE WHAT I MEAN I MIGHT AS WELL

RHYTHM SIM.; 2

GTR: F Em G

SIMILE

**CH** (band = **INTRO B**)

JUMP (JUMP!) MIGHT AS WELL JUMP GO AHEAD

JUMP (JUMP!) GO AHEAD JUMP

1: ( )

3: HOW

**SOLO** (GUITAR) Bb m7 Gb Ab Db 2

(SYNTH) /C 2 /F

/G /Bb /A 2

/Ab /G REPEAT

2 L3 L3 L3 L3

**INTRO A** AND **CHORUS**

# KISS

- PRINCE

## VERSE

1. U DONT HAVE 2 BE BEAUTIFUL 2. DIRTY BABY 2 TURN ME ON IF U WANNA IMPRESS ME 1 JUST NEED YOUR U CANT BE 2

BODY BA BY FLIRTY MA MA U KNOW HOW 2 UNDRESS FROM DUSK TILL DAWN ME U DONT NEED EX- I WANT 2 BE YOUR

PERIENCE FANTASY 2 TURN ME OUT MAYBE U COULD BE MINE U JUST LEAVE IT ALL U JUST LEAVE IT ALL

UP 2 ME UP 2 ME I'M GONNASHOW U WHAT IT'S ALL ABOUT WE COULD HAVE A GOOD TIME } U DONT HAVE 2 BE

RICH 2 BE MY GIRL U DONT HAVE 2 BE COOL 2 RULE MY WORLD AWNT NO PARTICULAR SIGN

I'M MORE COMPATIBLE WITH I JUST WANT YOUR EXTRA TIME AND YOUR... (DA) BREAK KISS!

1. BREAK 2. U GOT 2 NOT TALK

**SOLO** 8

REPEAT VERSE AND CHORUS!

## RHYTHM EXAMPLE

## 3rd VERSE:

GTR/KBD A7 (A9)

BASS

DR

WOMEN, NOT GIRLS, RULE MY WORLD, I SAID RULE MY WORLD  
 ACT YOUR AGE, NOT YOUR SHOESIZE,  
 MAYBE WE COULD DO THE TWIRL.  
 YOU DONT HAVE TO WATCH DYNASTY,

TO HAVE AN ATTITUDE,  
 YOU JUST LEAVE IT ALL UP TO ME,  
 MY LOVE WILL BE YOUR FOOD.  
 YOU DONT HAVE TO BE...

# THE KIDS ARE ALRIGHT - PETE TOWNSHEND

## INTRO

## VERSE

VOX

I DON'T MIND OTHER GUYS DANCIN WITH MY GIRL THAT'S BELL

TIMES I FEEL I GOTTA GET A WAY

GTR. D SIMILE

BS D NO BREAK G A D G A

DR ON REPEAT! SIMILE

FINE CHIME I KNOW THEM ALL PRETTY WELL BUT I KNOW I GOTTA GET A WAY AND I

Em A G D/F#

KNOW SOMETIMES I MUST GET OUT IN THE LIGHT BETTER LEAVE

Em A D A

HER BEHIND WITH THE KIDS ARE AL- RIGHT THE KIDS ARE AL-

## CHORUS

D A A (GUITAR) SIMILE

RIGHT

## BRIDGE 1

A G/A

I KNOW IF I GO THINGS WILL BE A LOT BETTER FOR HER

## BR. 2

A G

I HAD THINGS PLANNED BUT HER FOLKS WOULDN'T LET HER

TO VERSE - THEN BR. 2

REPEAT VERSE - END BY REPEATING CHORUS TWICE!

# LADY MADONNA

- LENNON/  
MCCARTNEY

## VERSE

LADY WHO FINDS THE MA- DONNA MONEY CHILDREN WHEN YOU PAY THE FEET RENT

WONDER DID YOU HOW THINK YOU THAT MANAGE MONEY TO WAS MAKE ENDS VEN- MEET SENT ? ?

## BRIDGE

FRIDAY NIGHT AR- RIVES WITHOUT A SUIT- CASE

SUNDAY MORNING CREEPING LIKE A NUN

MONDAY'S CHILD HAS LEARNT TO TIE HIS SHOE- LACE

SEE HOW THEY RUN

VERSE: Lady Madonna, baby at your breast, Wonder how you manage to feed the rest?

VERSE: instrumental

BRIDGE: instrumental

VERSE: Lady Madonna, lying on the bed, Listen to the music playing in your head

VERSE: instrumental

BRIDGE: Tuesday afternoon is never ending, Wednesday morning papers didn't come

Thursday night your stockings needed mending, See how they run

VERSE: Lady Madonna, children at your feet, Wonder how you manage to make ends meet?

## RHYTHM EXAMPLE

PIANO (8 bassa) DRUMS (brushes) RIFF (gtr, bass, sax)

# LAYLA

- CLAPTON/  
GORDON

## INTRO

GUITAR, 8VA:

## VERSE

WHAT WILL YOU DO, WHEN YOU GET LONELY? WHEN NOBODY'S WAITING BY YOUR SIDE?

CH YOU BEEN RUNNING AND HIDING MUCH TOO LONG YOU KNOW IT'S JUST YOUR FOOLISH PRIDE. LAY-

LA YOU GOT ME ON MY KNEES, LAY- LA I'M BEGGIN' DARLING PLEASE, LAY-

LA DARLING WON'T YOU EASE MY WORRIED MIND

*Tried to give you consolation, Your old man won't let you down  
Like a fool I fell in love with you, Turned the whole world upside down  
Layla...*

*Let's make the best of the situation, Before I finally go insane  
Please don't say we'll never find a way, And tell me all my love's in vain  
Layla...*

GUITAR

RHYTHM EXAMPLE

BASS

DRUMS

SIMILE

# KNOCK ON WOOD

EDDIE FLOYD/  
STEVE CROPPER

## INTRO

E G A B D B

## VERSE

I DON'T WANNA  
LOSE THIS GOOD THING ABOUT YOU BABY THAT I'VE GOT IF I DO  
STITIOUS ABOUT YOU BUT I CAN'T TAKE NO CHANCE YOU GOT ME SPIN-  
NOW I WILL SURE LY I GOT TO I GOT TO LOSE A LOT 'CAUSE YOUR LOVE  
NING SPIN NING BABY BABY I'M IN A TRANCE }  
IS BETTER THAN ANY LOVE I KNOW IT'S LIKE THUN-  
DER LIGHTNING THE WAY YOU LOVE ME IS FRIGHT'NING I THINK I BETTER

## BREAK

E G A  
KNOCK (SNARE DR.) ON WOOD

## BRIDGE

F# G# A C B  
B A E A

BAND : D.S. al Coda

(VOCAL AD LIB)

VERSE 3: Ain't no secret that a woman can feel my love come up  
You got me seeing, she really sees that I get enough  
Just one touch from you, baby, you know it means so much  
It's like thunder, lightning... (continue)



# KNOCK ON WOOD - rhythm

## INTRO

GUIT

Handwritten musical notation for the Intro section. It consists of three staves. The top staff is for guitar (GUIT) in G major (one sharp) and 4/4 time, with notes E, G, A, B, D, B. The middle staff is for bass (BASS) with notes E, G, A, B, D, B. The bottom staff is for drums (DR) with a rhythmic pattern of eighth notes and rests. The word "SIMILE" is written below the drum staff in the second measure.

## VERSE

Handwritten musical notation for the Verse section. It consists of three staves. The top staff is for guitar (GUIT) with notes A, B, D, B. The middle staff is for bass (BASS) with notes A, B, D, B. The bottom staff is for drums (DR) with a rhythmic pattern of eighth notes and rests. The word "A" is written below the guitar staff in the first measure. The word "CONT. SIMILE!" is written in the second measure.

- CHRIS KENNER /  
FATS DOMINO

# LAND OF A THOUSAND DANCES

## INTRO

N.C. Bm D GTR:

ONE TWO THREE! ONE TWO THREE!

## VERSE

VOX: OH! UH! YOU GOTTA

HORNS SIMILE

GTR D7 SIMILE

BASS SIMILE

DR SIMILE

D7

KNOW HOW TO PO- NY LIKE BONY MARO- NEY  
DANCE WITH ME HO- NEY LIKE LONG TALL SAL- LY

MASHED PO- TATO DO THE ALLI- GATOR PUT YOUR  
TWISTIN' WITH LUCY DOIN' THE WA- TUSI GOTTA

HANDS ON YOUR HIPS LET YOUR BACKBONE SLIP  
HOLD OF YOUR BACK I LIKE IT LIKE THAT

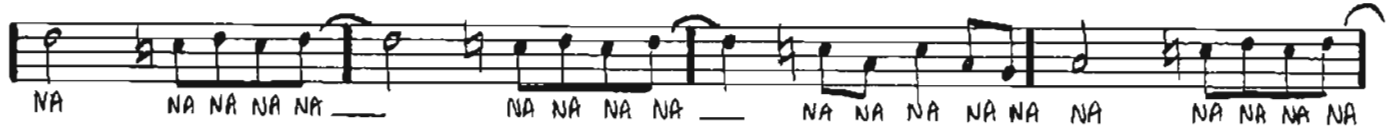
DO THE WA- TUSI LIKE MY LITTLE LUCY  
DO THE JERK WATCH ME WORK

## DRUMS SOLO:

## VOX + DRUMS :

SIMILE

NA NA NA NA NA NA NA NA



FORM IN WILSON PICKETT'S RECORDING:

AFTER REPEAT:

16 BARS SAX SOLO

VOX + DRUMS (REPEATED)

2nd VERSE

FADS ON VERSE

# LEARNING TO FLY

- TOM PETTY / JEFF LYNN

## INTRO

F C Am G F C Am

2. ETC. WELL 1

## VERSE

STARTED OUT DOWN A DIRTY ROAD

STARTED OUT ALL ALONE AND THE

## VERSE

SUN WENT DOWN GOOD OLD DAYS AS I MAY CROSSED THE HILL AND THE AND THE

TOWN LIT UP ROCKS MIGHT MELT THE AND THE WORLD GOT STILL I'M I'M

## CH

LEARNIN TO FLY BUT I AIN'T GOT WINGS ROUND THE CLOUDS

COMING DOWN WHAT GOES UP IS THE HARDEST THING MUST COME DOWN 3. WELL THE

LEARNIN TO FLY G (G6/4) G (6/4) G (6/4) G (6/4) G (6/4) G

## SOLO

F C Am G F C Am G

F C Am G F C Am G

4th VERSE: WELL SOME SAY LIFE, WILL BEAT YOU DOWN  
(NO BASS/DRUMS) BREAK YOUR HEART, STEAL YOUR CROWN

5th VERSE: SO I'VE STARTED OUT, FOR GOD KNOWS WHERE  
(FULL BAND) I GUESS I'LL KNOW, WHEN I GET THERE

**CHORUS** (2nd ENDING)

**INTERLUDE (FOUR BARS):**

END BY **CHORUS**

**RHYTHM**

GTR

BASS F C Am G

DR

GUITAR - **VERSE:**

**CH:**

# LET'S TWIST AGAIN

-MANN/  
APPELL

## INTRO

(DRUMS AND RAP:)

WELL, COME ON EVERYBODY, CLAP YOUR HANDS

OH, YOU'RE LOOKING GOOD

I'M GONNA SING MY SONG, AND IT WON'T TAKE LONG

WE'RE GONNA DO THE TWIST, AND IT GOES LIKE THIS:

## VERSE

1.3. LET'S TWIST AGAIN MEMBER WHEN LIKE WE DID LAST THINGS WERE REALLY SUMMER HUMMIN' YEAH LET'S LET'S

2. TWIST AGAIN LIKE WE DID LAST YEAR DO YOU RE-

1. TWISTIN' TIME IS HERE OH NOW LIKE WE DID LAST YEAR

3. TWISTIN' TIME IS HERE OH NOW LIKE WE DID LAST YEAR

## BRIDGE

ROUND 'N' A-ROUND 'N' A- UP' N' DOWN WE GO A- GAIN OH

BABY MAKE ME KNOW YOU LOVE ME SO AND THEN LET'S

AFTER 3RD ENDING: VERSE (8 BARS) WITH SAX SOLO

VERSE (8 BARS) WITH RAP:

WHO'S THAT FLYING UP THERE?  
IS IT A BIRD? NO!  
IS IT A PLANE? NO!  
IS IT A TWISTER? YEAH!

THEN REPEAT ENTIRE FORM (VERSE - VERSE - BRIDGE - VERSE)

GUITAR

BASS

DRUMS

RHYTHM EXAMPLE

# THE LETTER

-WAYNE CARSON THOMPSON

## INTRO

(RIM SHOTS) (GTR.)

## VERSE

AM F G D

GIMME A TICKET FOR AN AERO PLANE  
I DONT CARE HOW MUCH MONEY I GOTTA SPEND

ANY GOT TIME TO TAKE A FAST TRAIN  
GOTTA GET BACK TO MY BABY AGAIN }

Am F Eb Am

LONELY DAYS ARE GONE I'M A GOIN' HOME MY BABY JUST WROTE ME A LETTER

WELL SHE

## CH

C G F C G

WROTE ME A LETTER SAID SHE COULDN'T LIVE WITHOUT ME NO MORE

C G F C G Eb

LISTEN MISTER CANT YOU SEE! GOTTA GET BACK TO MY BABY AGAIN ANY - WAY

REPEAT **VERSE 1** **CH** **VERSE 2** TO CODA

E7 Am

BABY JUST WROTE ME A LETTER

C# G# F# C# G#

(TO FADE)

GTR

ORGAN IN CHORUS: C G

BASS Am F

CHORUS: C G

DR

# LET'S GO CRAZY

- PRINCE

## INTRO 1 ORGAN:

Chords: Gb/D<sup>b</sup>, G<sup>b</sup> sus 4/D<sup>b</sup>, G<sup>b</sup>/D<sup>b</sup>, E<sup>b</sup>m, B<sup>b</sup>m/D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup>, C<sup>b</sup>, D<sup>b</sup>7, D<sup>b</sup> sus 4, G<sup>b</sup>/D<sup>b</sup>

SPOKEN: DEARLY BELOVED WE R GATHERED HERE TODAY THAN- LIFE ELECTRIC WORD LIFE-FOREVER AND THAT'S-  
 - THIS THING CALLED - IT MEANS - A MIGHTY LONG TIME

BUT I'M HERE 2 TELL U THERE'S THE AFTERWORD A WORLD OF- HAPPINESS- SEE THE SUN DAY OR NIGHT SO WHEN U- SHRWK IN BEVERLY HILLS-  
 SOMETHING ELSE - NEVER ENDING - U CAN ALWAYS - CALL UP THAT - U KNOW THE ONE DOCTOR

## INTRO 2 Gb/D<sup>b</sup> (DRUMS BEGIN)

Chords: G<sup>b</sup> sus 2/D<sup>b</sup>, G<sup>b</sup>/D<sup>b</sup>, G<sup>b</sup> sus 4/D<sup>b</sup>

EVERYTHING'LL BE ALRIGHT INSTEAD OF ASKIN' HIM HOW MUCH OF YOUR TIME IS LEFT ASK HIM HOW  
 MUCH OF YOUR MIND BABY 'COS IN THIS LIFE THINGS ARE MUCH HARDER THAN IN THE  
 AFTERWORLD IN THIS LIFE YOU'RE ON YOUR OWN

## INTRO 3

Chords: G<sup>b</sup> (GUITAR BEGINS), E, G<sup>b</sup>, E, G<sup>b</sup>, E, E, G<sup>b</sup>, E, E

(ORGAN OUT)

AND IF THE ELEVATORS TRIES 2 BRING U DOWN  
 GO CRAZY PUNCH THE HIGHEST FLOOR

## VERSE

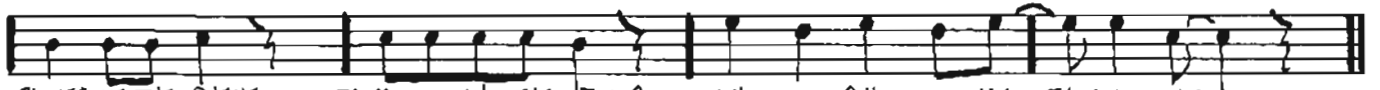
(RHYTHM SECTION BEGINS)

Chords: G<sup>b</sup>, E, E, G<sup>b</sup>, E, E, G<sup>b</sup>, E, E, G<sup>b</sup>, E, E, G<sup>b</sup>, E, E

IF U DONT LIKE ALL EXCITED THE WORLD U'RE LIVIN' IN BUT WE DONT KNOW WHY  
 TAKE A LOOK AROUND U MAY BE IT'S 'COS AT LEAST U GOT FRIENDS U SEE I AND  
 WE'RE ALL GONNA DIE  
 CALLED MY OLD LADY WHEN WE DO 4 A FRIENDLY WORD SHE JUST  
 WHAT'S IT ALL 4

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PICKED UP THE PHONE BETTER LIVE NOW DROPPED IT ON THE FLOOR AH AH WAS THAT I HEARD BE-FORE THE GRM REAPER COME KNOCKIN' ON YOUR DOOR TELL ME

**PRE-CH**

Db Ebm Cb Db (N.C.)

R WE GONNA LET THE ELEVATOR BRING US DOWN (OH NO LET'S GO)

**CHORUS**

LET'S GO CRA-ZY LET'S GET NUTS LET'S

LOOK 4 THE PURPLE BA-NA-NA TILL THEY PUT US IN THE TRUCK - LET'S GO



**BRIDGE**

2. COME ON BA-BY LET'S GET NUTS  
YEAR

16 BARS SOLO (VERSE) - PRE-CH - DOUBLE CHORUS - 16 BARS "1ST ENDING" - GUITAR FILL - "BLUES ENDING"!

**RHYTHM (EXCEPT PRE-CH, 1ST ENDING AND BRIDGE!)**

GUIT. SYNTH BASS DRUMS

Gb E Gb E

SIMILE

# LIGHT MY FIRE

-JIM MORRISON  
ROBBIE KRIEGER

## INTRO

## VERSE

5

Am(7) F#m(7)

YOU KNOW THAT IT WOULD BE UNTRUE  
TIME TO HESI- TATE IS THROUGH

YOU NO

Am F#m Am

KNOW THAT I WOULD BE A LIAR  
TIME TO WALLOW IN THE MIRE

IF I WAS TO SAY TO YOU  
TRYIN' A WE COULD ON LY LOSE

F#m Am F#m

## CHORUS

AND OUR GIRL WE COULDN'T GET MUCH HIGHER  
LOVE BECAME A FUNERAL PYRE

G A D G A

COME ON BABY LIGHT MY FIRE

D B G D E

TRY TO SET THE NIGHT ON FIRE (THE)

## SOLO

Am Bm Am Bm

REPEAT 2nd VERSE - CHORUS  
- 1st VERSE

## CHORUS

G A D G A D

COME ON BABY LIGHT MY FIRE

F C D 3x7 F C D

TRY TO SET THE NIGHT ON FI RE

TRY TO SET THE NIGHT ON FIRE

REPEAT INTRO

# LIGHT MY FIRE - Komp

## INTRO

ORGAN

Handwritten musical score for the Intro section. It consists of four staves: Organ, Guitar, Bass, and Drums. The Organ staff has a melodic line in 4/4 time. The Guitar staff shows chords: G, D, F, Bb, Eb, Ab, A, and a final A with a sharp sign. The Bass staff has a simple bass line. The Drums staff shows a simple drum pattern. The word "SIMILE" is written in the Organ, Guitar, and Drums staves.

## VERSE

## CHORUS

Handwritten musical score for the Verse and Chorus sections. It consists of four staves: Organ, Guitar, Bass, and Drums. The Organ staff has a melodic line. The Guitar staff shows chords: Am(7), F#m(7), G, and A. The Bass staff has a simple bass line. The Drums staff shows a simple drum pattern. The word "SIMILE" is written in the Organ, Guitar, and Drums staves.

## SOLO

BASS

Handwritten musical score for the Solo section. It consists of two staves: Bass and Drums. The Bass staff has a melodic line. The Drums staff shows a simple drum pattern. The word "SIMILE" is written in the Bass and Drums staves.

# LIKE A HURRICANE

- NEIL YOUNG

## VERSE

Am G

ONCE I THOUGHT I SAW YOU IN A CROW-DED, HAZY BAR  
 FAR ACROSS THE MOON BEAMS I KNOW THAT'S WHO YOU ARE

F Em G

DANCING ON THE LIGHT FROM STAR TO STAR  
 SAW YOUR BROWN EYES TURN AND WATCH THE FIRE

CH C G F+ G C G F+ G

YOU ARE LIKE A HURRICANE THERE'S CALM IN YOUR EYES

C G F+ G FA

AND I'M GETTIN' BLOWN AWAY TO SOMEWHERE SAFER WHERE THE FEELINGS STAY

FA Am (GUITAR INTERLUDE OVER VERSE CHORD PATTERN)

I WANNA LOVE YOU BUT I GET SO BLOWN AWAY

*I am just a dreamer, but you are just a dream  
 You could have been anyone to me  
 Before that moment you touch my lips  
 A perfect feeling, when time just slips away on our foggy trip*

*You are like a hurricane...*

GTR/KBD

RHYTHM EXAMPLE

BASS

DRUMS

Am

# LONG TALL SALLY

- JOHANSON/  
PENNINGMAN/  
BLACKWELL

## VERSE

C7 (BREAK) C7 (BREAK) C7 (BREAK)

GONNA TELL AUNT MARY A- BOUT UNCLE JOHN HE CLAIM HE GOT THE MIS'RY BUT HE GOT A LOTTA FUN OH

F7 BABY F7 YEH C7 BABY F7 OH

G7 BABY F7 HAVIN' ME SOME FUN TO- NIGHT C7 YEAH!

## ENDING VERSE

C7

WE GONNA HAVE SOME FUN TONIGHT GONNA HAVE SOME FUN TONIGHT OH!

F7 HAVE SOME FUN TONIGHT C7 EV' RYTHING'S ALL- RIGHT

G7 HAVE SOME FUN F7 HAVE ME SOME FUN TONIGHT C7 (1.) (WE GONNA)

**VERSE 2:** Well, I saw Uncle John with Long Tall Sally,  
He saw Aunt Mary coming and he ducked back in the alley,  
Oh baby...  
(SOLO)

**VERSE 3:** Well, Long Tall Sally she's built for speed,  
She got everything that Uncle John need,  
Oh baby...  
(SOLO)

## (ENDING VERSE)

GUITAR

BASS

DRUMS

C7

# LIVIN' ON A PRAYER

-JON BON JOVI  
-RICHEL SAMBORA  
-DESMOND CHILD

## VERSE

Am

TOMMY USED TO WORK ON THE DOCKS UNION'S BEEN ON STRIKE HE'S DOWN ON HIS LUCK, IT'S  
TOMMY'S GOT HIS SIXSTRING IN HOCK NOW HE'S HOLDING IN WHAT HE USED TO MAKE TALK SO

F/A G/A

TOUGH TOUGH SO IT'S TOUGH TOUGH

Am

GINA WORKS THE DINER ALL DAY WORKIN' FOR HER MAN SHE BRINGS HOME HER PAY, FOR  
GINA DREAMS OF RUNNIN' AWAY WHEN SHE CRIES IN THE NIGHT, TOMMY WHISPERS: BABY, IT'S

F/A G/A

LOVE O.K. FOR LOVE SOMEDAY SHE SAYS WE GOTTA WE GOTTA

## PRE-CH

F G(sus) G(sus) Am F G G Am

HOLD ON TO WHAT WE GOT IT DOESN'T MAKE NO DIFFERENCE IF WE MAKE IT OR NOT WE

F G G Am F G

GOT EACH OTHER AND THAT'S A LOT FOR LOVE WE'LL GIVE IT A SHOT

## CHORUS

Am F G C F G(sus)

OH WE'RE HALFWAY THERE OH LI-VIN' ON A PRAYER

Am F G C F G(sus)

TAKE MY HAND WE'LL MAKE IT I SWEAR OH LI-VIN' ON A PRAYER

1. Am 2. F

LIVIN' ON A PRAYER

## SOLO

Am F G C F G

INSTR →

Am F G C F Am

OH -

WE GOTTA HOLD ON READY OR NOT, YOU LIVE FOR THE FIGHT WHEN IT'S

**CHORUS** in C minor: Cm Ab | Bb | Eb Ab | Bb :

ALL THAT YOU'VE GOT

**RHYTHM EXAMPLES**

**INTRO** **VERSE** **PRE-CHORUS** (3x)

KBD

Am F G(sus) Am F

BASS

SIMILE

**CHORUS**

SIMILE

Am F G C F G(sus) F

SIMILE

SIMILE

2.

# LONG TRAIN RUNNIN'

-TOM JOHNSTON

## INTRO

GUITAR:

BAND:

Gm7

Gm7

## VERSE

Gm7

DOWN AROUND THE CORNER A HALF A MILE FROM HERE YOU

SEE THEM OLD TRAINS RUNNING AND YOU WATCH THEM DISAPPEAR WITHOUT

## CH

SEE THEM OLD TRAINS RUNNING AND YOU WATCH THEM DISAPPEAR WITHOUT

LOVE WHERE WOULD YOU BE NOW WITHOUT

LOVE WITHOUT

## VERSE

Gm7

1. KNOW I SAW MISS LUCY DOWN ALONG THE TRACKS SHE

LOST HER HOME AND HER FAMILY AND SHE WON'T BE COMIN' BACK WITHOUT

## CH

LOST HER HOME AND HER FAMILY AND SHE WON'T BE COMIN' BACK WITHOUT

LOVE WHERE WOULD YOU BE RIGHT NOW WITHOUT

LOVE 1. 2. WELL THE

## BREAK

Gm7 (BREAK)

F#m7

Gm7 (BREAK)

F#m7

IL-LI-NO-IS CENTRAL AND THE SOUTHERN CENTRAL FREIGHT GOTTA

Gm7 (BREAK)

F#m7

Gm7 (BREAK)

KEEP ON PUSHIN' MA MA 'COS YOU KNOW THEY'RE RUNNIN' LATE WITHOUT



**CHORUS**

Cm7 Cm6 Gm7

LOVE\_ WHERE WOULD YOU BE NOW\_ (NOW NOW...) WITHOUT

Eb Gm/D D7 Gm7

LOVE

2 Gm7

**BREAK 2**

Gm7 Gm7 Gm7 Gm7 F#m7 Gm7 Gm7 Gm7 Gm7 F#m7

PISTONS KEEP ON CHARMIN' AND THE WHEELS GO ROUND AND ROUND AND THE

Gm7 F#m7 Gm7 F#m7

STEEL RAILS ARE COLD\_ AND HARD\_ FOR THE MILES THAT THEY\_ GO DOWN\_ WITHOUT

**CHORUS**

Cm7 Cm6 Gm7

LOVE\_ WHERE WOULD YOU BE\_ RIGHT NOW WITHOUT

Eb Gm/D D7 (BREAK) Cm7

LOVE WHERE WOULD YOU BE NOW\_

Gm7

VOX AD LIB: GOT TO GET IT BABY, WON'T YOU MOVE IT DOWN,  $\frac{4}{8}$  c. to **FADE**

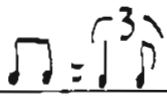
**RHYTHM**

GTR (Dm)(Gm) (Gm) (Dm)

BASS Gm7 Cm Eb Gm/D D7

DR SIMILE

SIMILE (VARY RHYTHMS!)



# LOVE ME TWO TIMES

- JIM MORRISON  
 - ROBBIE KRIEGER  
 - RAY MANZAREK  
 - JOHN DENSMORE

## INTRO

E7 GUITAR:

2 BASS:

Handwritten musical notation for the guitar and bass parts of the intro. The guitar part features a melodic line with triplet eighth notes and two trills (TR) on the second and third measures. The bass part provides a steady eighth-note accompaniment.

GTR.

Handwritten musical notation for the guitar part of the first system, showing the continuation of the melodic line and trills.

KBD

Handwritten musical notation for the keyboard part of the first system, which is mostly silent with some notes in the final measure.

BASS

Handwritten musical notation for the bass part of the first system, starting with an E7 chord and a steady eighth-note line. The notation includes the instruction "CONT. SIMILE".

DR

Handwritten musical notation for the drum part of the first system, featuring a triplet eighth-note pattern and the instruction "SIMILE".

## VERSE

VOX

Handwritten musical notation for the vocal line of the first system. The lyrics are: "1. LOVE ME TWO TIMES BA- B7 2. LOVE ME ONE TIME LOVE ME TWICE TODAY COULD NOT SPEAK LOVE ME TWO TIMES LOVE ME ONE TIME".

GTR.

Handwritten musical notation for the guitar part of the second system, showing a change in chord and accompaniment.

KBD

Handwritten musical notation for the keyboard part of the second system, showing a change in chord and accompaniment.

VOX

Handwritten musical notation for the vocal line of the third system. The lyrics are: "GIRL I'M GOIN' AWAY YEH MY KNEES GOT WEAR LOVE ME TWO TIME, GIRL LOVE ME TWO TIME, GRL".

GIT

Handwritten musical notation for the guitar part of the third system, featuring a melodic line with trills (TR) and a change in chord.

KBD

Handwritten musical notation for the keyboard part of the third system, showing a change in chord and accompaniment.

VOX

G#

GTR

G#

KBD

D

BASS

ONE FOR TOMORROW  
LAST ME

ONE JUST FOR TODAY  
ALL THRU THE WEEK

3 7 3 7

3 7 3 7

3 7 3 7

VOX

G#

GTR

KBD

BASS

LOVE ME TWO TIMES

I'M GOIN' AWAY

INTERLUDE

(DRUMS PLAY TRIPLET RHYTHM!)

3 7 3 7 3 7 3 7

G D C B7

Em

3 7 3 7 3 7 3 7

3 7 3 7 3 7 3 7

(DRUMS PLAY TRIPLET RHYTHM!)

VOX

G#

GTR

KBD

BASS

LOVE ME TWO TIMES

I'M GOIN' AWAY

AFTER INTERLUDE:  
KEYBOARD SOLO (VERSE).  
REPEAT 2ND VERSE TO REPEAT SIGN.

REPEAT 1st VERSE.  
END BY REPEATING INTERLUDE  
TWICE, + 1st BAR OF INTERLUDE  
ONE LAST TIME!

G D C B7

# MEMPHIS TENNESSEE

-CHUCK BERRY

## INTRO

GUITAR: G Dm G Dm

LONG

## VERSE

D

DISTANCE INFORMA TION GIVE ME MEMPHIS TENNESSEE

HELP ME FIND THE PAR TY TRYIN' TO GET IN TOUCH WITH ME SHE

G

COULD NOT LEAVE HER NUM BER BUT I KNOW WHO PLACED THE CALL 'COS MY

D G

UNCLE TOOK THE MESS AGE AND HE WROTE IT ON THE WALL

GIT (SVA):

2. Help me, information, get in touch with my Marie  
 She's the only one who'd call me here from Memphis, Tennessee  
 Her home is on the south side, high upon a ridge  
 Just a half-a-mile from the Mississippi Bridge

3. Help me, information, more than that I cannot add  
 Only that I miss her, and all the fun we had  
 But we were pulled apart because her mom did not agree  
 And tore apart our happy home in Memphis, Tennessee

4. Last time I saw Marie, she was waving me goodbye  
 With hurry-home-drops on her cheeks, that trickled from her eye  
 Marie is only six years old, information please  
 Try to put me through to her in Memphis, Tennessee

## RHYTHM EXAMPLE

GUITAR G GTR. (OR KBD) BASS G DR.

# MERCURY BLUES

- K. C. DOUGLAS  
- ROBERT GEDDINS

E7

IF I HAD MONEY, I TELL YOU WHAT I DO, I'D GO DOWNTOWN, BUY A MERCURY OR TWO. I'M

A7 E7

CRAZY 'BOUT A MERCURY CRAZY 'BOUT A MERCURY I'M GONNA

C#m B E7

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD

*The girl I love, I stole her from a friend, My friend got lucky, stole her back again  
'Cause she knowed he had a Mercury, knowed he had a Mercury  
I'm gonna buy me a Mercury and cruise it up and down the road*

*Hey there mama, you look so fine, Ridin' along in your Mercury thirty-nine  
I'm crazy 'bout a Mercury...*

*My baby went out, she didn't stay long, She bought herself a Mercury come a-cruisin' home  
I'm crazy 'bout a Mercury...*

C#m B A

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD I'M GONNA

C#m B E

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD

## RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

# (IN THE) MIDNIGHT HOUR

- WILSON PICKETT /  
STEVE CROPPER

**INTRO**

HORNS

Musical score for the Intro section. It consists of four staves: Horns, Guitar (GTR.), Bass (BS), and Drums (DR). The key signature is B-flat major (two flats) and the time signature is 4/4. The Horns part has a melodic line with some rests. The Guitar part has a rhythmic pattern of quarter notes. The Bass part has a similar rhythmic pattern. The Drums part has a simple drum pattern with 'x' marks for cymbals. There are some accidentals and dynamics markings throughout.

VOX:

Musical score for the Verse section. It features four staves. The top staff is the vocal line with lyrics. The second staff has accompaniment with the word 'SIMILE' written above it. The third staff has accompaniment with the word 'SIMILE' written above it. The bottom staff has accompaniment with the word 'SIMILE' written below it. The key signature is B-flat major and the time signature is 4/4. The lyrics are: "I'M GONNA".

**VERSE**

E<sup>b</sup> A<sup>b</sup> osv.

Musical score for the first line of the Verse. It features a vocal line with lyrics and an accompaniment line. The key signature is B-flat major and the time signature is 4/4. The lyrics are: "WAIT TILL THE MIDNIGHT HOUR THAT'S WHEN MY LOVE COMES TUMBLIN' DOWN I'M GONNA WAIT TILL STARS COME OUT AND SEE THAT TWINKLE IN YOUR EYES I'M GONNA".

Musical score for the second line of the Verse. It features a vocal line with lyrics and an accompaniment line. The key signature is B-flat major and the time signature is 4/4. The lyrics are: "WAIT TILL THE MIDNIGHT HOUR WHEN THERE'S NO ONE ELSE A-ROUND I'M GONNA WAIT TILL THE MIDNIGHT HOUR THAT'S WHEN MY LOVE BE-GINS TO SHINE I'M GONNA".

**CH**

Musical score for the Chorus. It features a vocal line with lyrics and an accompaniment line. The key signature is B-flat major and the time signature is 4/4. The lyrics are: "TAKE YOU GIRL AND HOLD YOU AND DO ALL THE THINGS I TOLD YOU IN THE MIDNIGHT".

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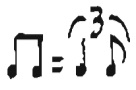
Eb Ab Eb Ab Eb Ab Db Bb 1.

**SOLO** HORNS

GTR. SIMILE  
 BASS Eb Ab Eb Ab Eb Db Bb  
 SIMILE

Eb Ab Eb Ab Eb Ab Bb

AFTER SOLO: WAIT ON VERSE!



# MONEY

- ROGER WATERS

**VERSE**

VOX

MONEY MONEY GET A- WAY  
MONEY IT'S A GAS

KBD

GTR/BASS Bm

DR

GET A GOOD JOB WITH MORE PAY AND YOU'RE O. KAY  
GRAB THAT CASH WITH BOTH HANDS AND MAKE A STASH

NEW CAR CAVIAR FOUR STAR DAYDREAM THINK I'LL BUY ME A FOOTBALL TEAM

F#m Em D.C. 2nd VERSE

D.C. 2nd VERSE



**SAX SOLO**

**BASS/GUITAR (RIFF)**

**GUITAR SOLO**

VERSE 2: Money, get back  
 I'm all right, Jack, keep your hands off my stack  
 Money, it's a hit  
 Don't give me that do goody good bullshit  
 I'm in the hi-fidelity first class travelling set, and I think I need a Lear jet

VERSE 3: Money, it's a crime  
 Share it fairly but don't take a slice of my pie  
 Money, so they say  
 Is the root of all evil today  
 But if you ask for a rise it's no surprise that they're giving none away

# MOONDANCE

- VAN MORRISON

## VERSE

Am7 Bm7 Am7 Bm7 osu.

WELL IT'S A MARVELOUS NIGHT FOR A MOON - DANCE WITH THE STARS UP ABOVE IN YOUR EYES - A FAN-  
TABULUDS NIGHT TO MAKE RO - MANCE 'NEATH THE COVER OF OC - TOBER SKIES AND ALL THE  
LEAVES ON THE TREES ARE FAL - LING TO THE SOUND OF THE BREEZES THAT BLOW - YEAH I'M  
TRYIN' TO PLEASE TO THE CAL - LING OF YOUR HEARTSTRINGS THAT PLAY SOFT AND LOW YOU KNOW THE

## PRE-CH

Dm7 Am7 Dm7 Am7

NIGHT'S - MA - GIC SEEMS TO WHIS - PER AND HUSH - YOU KNOW THE  
SOFT - MOON - LIGHT SEEMS TO SHINE - IN YOUR BLUSH - CAN I

Dm7 Am7 Dm7 E7(+9)

## CHORUS

Am7 Bm7 Am7 Bm7 osu.

JUST HAVE ONE-A-MORE - A MO-ON DAN-CE WITH-A YOU - MY LOVE  
SIMILE

CAN I JUST MAKE - SOME-A-MORE - A RO - MANCE - WITH YOU

MY LOVE WELL I WAN-

Am7 E7

Well I wanna make love to you tonight, I can't wait till the morning has come  
 And I know now the time is just right, and straight into my arms you will run  
 And when you come my heart will be waiting, to make sure that you're never alone  
 There and then all my dreams will come true, dear, there and then I will make you my own  
 (PRE-CHORUS:)

And everytime I touch you, you just tremble inside,  
 And I know how much you want me, that you can't hide  
 (CHORUS)

VAN MORRISON'S ENDING:

Am G F Em Dm (BREAK) Am9

(CAN) I JUST HAVE ONE MORE MOONDANCE WITH YOU MY LOVE

**RHYTHM EXAMPLE** GTR/KBD

BASS

DRUMS

(CYMBAL SIDE STICK)

# MUSTANG SALLY

- BONNY RICE

## INTRO

PIANO

AD LIB

VOX:

Musical score for the Intro section. It consists of four staves: Piano (top), Guitar (GTR), Bass, and Drums (TR). The piano part has a treble clef and a 4/4 time signature. The guitar part has a treble clef and a 4/4 time signature. The bass part has a bass clef and a 4/4 time signature. The drums part has a bass clef and a 4/4 time signature. The piano part includes the text 'AD LIB' and 'C7'. The guitar part includes the text 'C7' and 'SIMILE'. The bass part includes the text 'SIMILE'. The drums part includes the text 'SIMILE'. The vocal part (VOX) is on the right side of the piano staff, with the lyrics 'MUSTANG SAL-'.

## VERSE

C7

Musical score for the Verse section. It consists of six lines of music. Each line has a guitar staff with a treble clef and a 4/4 time signature. The lyrics are written below the guitar staff. The first line has the lyrics 'BOUGHT YOU A BRAND NEW MUSTANG' and 'NINETEEN - SIXTY - FIVE'. The second line has the lyrics 'SLOW THAT MUSTANG DOWN' and 'NOW YOU COMIN' ROUND'. The third line has the lyrics 'SIGNIFYING WOMAN' and 'GIRL YOU WON'T LET ME RIDE'. The fourth line has the lyrics 'GUESS YOU BETTER'. The fifth line has the lyrics 'SLOW THAT MUSTANG DOWN' and 'YOU BEEN'. The sixth line has the lyrics 'RUNNIN' ALL OVER TOWN' and 'OH I GUESS I BETTER PUT YOUR FLAT FEET'. The seventh line has the lyrics 'ON THE GROUND'. The guitar part includes the text 'C7', 'F7', and 'G7'.

**CHORUS**

C7 ( F b f f f f )  
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

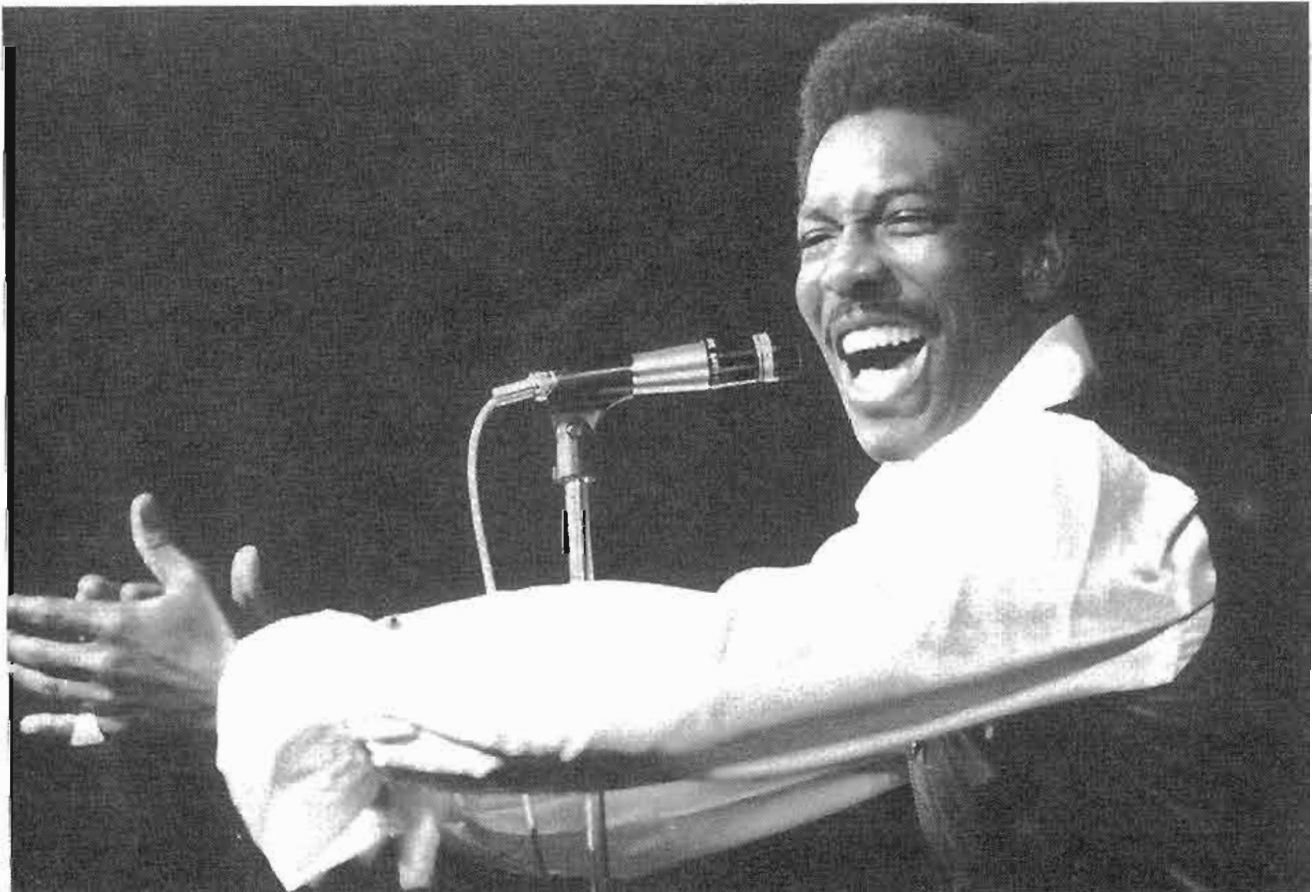
C7 ( F b f f f f )  
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

F7 ( F b f f f f )  
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

C7 ( F b f f f f )  
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

G7 F7 BREAK  
ONE OF THESE EARLY MOR \_ NINGS I'M GONNA BE WIPIN' THOSE WEEPING

C7  
EYES, YEH



WILSON PICKETT.

Foto: Pressens Bild.

# NEEDLES AND PINS

- JACK NITZSCHE/  
SONNY BONO

## INTRO

VOX

GTR 1

GTR 2

BASS

DR.

I SAW HER TODAY  
SMILE  
SMILE  
SMILE

## VERSE

D Bm

I SAW HER FACE WAS A FACE I LOVE AND I KNEW I HAD TO RUN A-  
I'D WON HER HEART DIDN'T THINK I'D DO BUT NOW I SEE SHE'S WORSE TO HIM THAN

D Bm

WAY-I-AY AND GET DOWN ON MY KNEES AND PRAY AY THAT THEY'D GO A-WAY STILL THEY'D BEGIN-  
ME LET HER GO A-HEAD TAKE HIS LOVE IN-STEAD AND ONE DAY SHE WILL SEE JUST HOW TO SAY

D Bm

A PLEASE NEEDLES AND PINS A BECAUSE OF ALL MY  
AND GET DOWN ON HER KNEES HEY THAT'S HOW IT BEGINS-

1. G A7

PRIDE THE TEARS I GOTTA HIDE HEY, I THOUGHT I WAS SMART

2. G A G# G

A SHELL FEEL THOSE NEEDLES AND PINS HURT'N HER HURT'N HER

## BRIDGE F#

E

WHY CAN'T I STOP AND TELL MYSELF I'M WRONG, SO WRONG, SO WRONG

D C#

WHY CAN I STAND UP AND TELL MYSELF I'M STRONG BECAUSE I SAW HER TODAY

REPEAT 1ST VERSE IN F# MAJOR:

F# - D#m7 - F# - D#m7 - F# - D#m7 - B - C#

then CODA

C# F#

A NEEDLES AND PINS A NEEDLES AND PINS A

GTRc F#add9 (sus4) F# (add9) F# (add9) F#

NEEDLES AND PINS A



SEARCHERS.

Foto. Pressens Bild.

# THE NIGHT THEY DROVE OLD DIXIE DOWN

## INTRO

## VERSE

INSTR. Am VIR- GIL CAINE

C F F/E

IS THE NAME AND I SERVED ON THE DAN- VILLE TRAIN

Dm Am 'TIL STONE - MAN'S

C F F/E

CA- VAL- RY CAME AND TORE UP THE TRACKS AGAIN

Dm Am IN THE WINTER OF

F C Dm

SIXTY- FIVE WE WERE HUNGRY, JUST BARELY ALIVE

Am F

BY MAY THE TENTH RICHMOND HAD FELL IT'S A TIME

C Dm D

I RE- MEMBER OH SO WELL THE

## CHORUS

C Fmaj7 C

NIGHT THEY DROVE OLD DIX- IE DOWN AND THE

Fmaj7 C Fmaj7

BELLS WERE RING- IN', THE NIGHT THEY DROVE OLD DIXIE DOWN

C Fmaj7 C

AND THE PEOPLE WERE SINGIN', THEY WENT LA, LA, LA,

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Am                      Gsus4                      F

LA, LA, LA —                      LA, LA, LA, LA, LA, LA —                      LA, LA —

C

**VERSE 2:**

Back with my wife in Tennessee  
 When one day she called to me  
 "Virgil, quick, come see,  
 There goes Robert E. Lee!"  
 Now, I don't mind choppin' wood  
 And I don't care if the money's no good  
 Just take what you need and leave the rest  
 But they should never have taken  
 The very best

The night they drove old Dixie down...

**VERSE 3:**

Like my father before me  
 I will work the land  
 And like my brother above me  
 Who took a rebel stand  
 He was just eighteen, proud and brave,  
 But a Yankee laid him in his grave  
 I swear by the mud below my feet  
 You can't raise a Caine back up  
 When he's in defeat

The night they drove old Dixie down...  
 (Double CHORUS)

**RHYTHM EXAMPLE**

GTR/KBD

BASS C

DR.

# NO WOMAN NO CRY

-VINCENT FORD

## INTRO

ORGAN:

BAND:

Chords: C G/B Am F C F C G7 (4x)

## CHORUS

NO WOMAN NO CRY NO WOMAN NO CRY

NO WOMAN NO CRY NO WOMAN NO CRY SAID SAID

## VERSE

1, 2, 3. SAID I REMEMBER WHEN WE USED TO SIT IN THE GOVERNMENT YARD OF TRENCHDOWN

1. HUBBA HUBBA SERVING THE HYPOCRITES AS THEY WOULD MINGLE WITH THE GOOD PEOPLE WE MET  
2, 3. AND THEN GEORGIE WOULD MAKE A FIRELIGHT AS IT WAS LOG WOOD BURNIN' THRU THE NIGHT

GOOD FRIENDS WE HAD OH GOOD FRIENDS WE LOST ALONG THE WAY  
THEN WE WOULD COOK CORN-MEAL PORRIDGE OF WHICH I'LL SHARE WITH YOU

IN THIS BRIGHT FUTURE YOU CAN'T FORGET YOUR PAST MY FEET IS MY ONLY CARRIAGE  
SO DRY YOUR TEARS I SAY AND I GOTTA PUSH ON THROUGH BUT WHILE I'M GONE, I MEAN

## BRIDGE

EVERYTHING'S GONNA BE ALLRIGHT

WOMAN NO CRY NO NO WOMAN NO WOMAN NO CRY

OH MY LITTLE SISTER DON'T SHED NO TEARS NO WOMAN NO CRY

## SOLO

Chords: C G/B Am F C F C G (4x)

# CODA

C G/B Am F C F C G

NO WOMAN NO CRY NO WOMAN NO CRY

C G/B Am F C F C G

OH MY LITTLE DARLIN' I SAY DON'T SHED NO TEARS NO WOMAN NO CRY YEAH

C G/B Am F C F C G (3x)

1.2. LITTLE DARLIN' DON'T SHED NO TEARS NO WOMAN NO CRY  
3. INSTR →

C G/B Am F C F C G

# RHYTHM EXAMPLE

KBD/GTR

VARY FIGURE!

BS C G/B Am F C F C G7

DR SIMILE

# BRIDGE

C G/B Am F (G)

SIMILE

SIMILE

SIMILE

# OOH I LIKE IT

## INTRO

Musical notation for the Intro section, showing a treble clef, key signature of two sharps (F# and C#), and a 4-measure rest.

## VERSE

A7 D7 A7 D7 A7 D7 A7 D7 A7 D7

EVERYTHING IS COOL AND MELLOW  
WHY YOU GOT THAT BIG UMBRELLA

YOUR FACE IS TURNING GREEN AND YELLOW  
'CO THE SPACE IS IN MY FACE YOU TELL HER

A7 D7 A7 D7 D C G

GRL IS SAYIN' HELLO HELLO  
HEAD IS FULL OF JUMPIN' JELLO

WELL SHUCKS! YOU THINKIN' WELL OH WELL OH  
SHE SAYS BABY YOU'RE MY KIND OF FELLOW

A7 D7 A7 D7 A7 D7 A7 D7

GOIN' UP THE ESCALATOR  
ON THE MOON AND IN A CRATER

GOODY GOODY GENERATOR  
LIVES A FUNKY OPERATOR

A7 D7 D C G

BUBBLEGUM IS WHAT IT'S MADE OF  
GROWIN' GIANT BLUE TOMATO

DROPS HER DRESS HO-LY CREATOR  
LET'S MAKE LOVE AND EAT IT LATER

YOU SAYIN'

## CH

A7 D7 A7 D7

OOH \_\_\_\_\_ I LIKE IT

Musical notation for the Chorus section, showing a treble clef, key signature of two sharps, and a 2-measure rest.

AFTER REPEAT: SOLO OVER **CHORUS** - **CHORUS** TO FADE

# OOH I LIKE IT - rhythm

## INTRO

ORGAN

GTR

BASS A G E D (CAG)

DR

## VERSE

(3 x)

A7 D7 A7 D7 D C G

## CHORUS

A7 D7 A7 D7

SIMILE

# OWNER OF A LONELY HEART

-RABIN/  
ANDERSON/  
SQUIRE/  
HORN

## INTRO

G (DISTORTED GUIT. PLAYS RIFF)      G (ENTIRE BAND PLAYS RIFF)

## VERSE

A B(w/s) C D      G      A B C D      G cont. sim

MOVE YOURSELF      YOU ALWAYS LIVE YOUR LIFE      NEVER THINKING OF THE FUTURE  
 SAY YOU DON'T WANNA CHANGE IT      YOU'VE BEEN HURT SO BEFORE

PROVE YOURSELF      YOU ARE THE MOVE YOU MAKE      TAKE YOUR CHANCES WIN OR LOSE  
 WATCH IT NOW      THE EAGLE IN THE SKY      HOW HE DANCIN' ONE AND ONLY

SEE YOURSELF      YOU ARE THE STEPS YOU TAKE      YOU AND YOU AND THAT'S THE ONLY WAY  
 YOU      LOSE YOURSELF      NO NOT FOR PITY'S SAKE      THERE'S NO REAL REASON TO BE LONELY

SHAKE SHAKE YOURSELF      YOU'RE EVERY MOVE YOU MAKE      SO THE STORY GOES  
 BE YOURSELF      GIVE YOUR FREEDOM A CHANCE      YOU GOT TO WANT TO SUCCEED

## CHORUS

OWNER OF A LONELY HEART      OWNER OF A LONELY HEART      MUCH BETTER THAN AN

OWNER OF A BROKEN HEART      OWNER OF A LONELY HEART

(BREAK W/ FINGER SNAPS)

## BRIDGE

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

2. (OWNER OF A LONELY HEART)

cont. sim.

AFTER MY OWN INDECISION THEY CONFUSED ME SO MY LOVE SAID  
 SOONER OR LATER EACH CONCLUSION WILL DECIDE THE LONELY HEART

NEVER QUESTION YOUR WILL AT ALL      IN THE END YOU GOT TO GO LOOK BEFORE YOU LEAP AND  
 IT WILL EXCITE IT WILL DELIGHT IT WILL GIVE

## (BREAK)

Ab13 (DR. FILLS)      Ab13

DON'T YOU HESITATE AT ALL      NO NO

A<sup>b</sup>13 E13 F13 F#13 G13 G#13

**SOLO**

A BC D G A BC D G (4x)

**INTERLUDE**

1x GTR. SOLO, 2x GTR + DRUMS!

**DOUBLE CHORUS** (1st ENDING WITHOUT BREAK, THEN 2nd ENDING)

**BRIDGE** TO CODA



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

A BETTER START DON'T DE-CEIVE YOUR FREE WILL AT ALL — DON'T DECEIVE YOUR FREEWILL AT ALL — DON'T DE-  
GTR/KDR **VERSE CH**

BASS A B(sus) C D G

DR (SAME PATTERN FOR INTERLUDE!)

(DURING 1st VERSE, GUITAR PLAYS INTERLUDE FIGURE!)

**BRIDGE**

A C/A G/A C/G F# E F E/F

# PAPA'S GOT A BRAND NEW BAG

- JAMES BROWN

## INTRO

B7

## VERSE

COME HERE

VOX

E7

HORNS

1. SISTER
2. MAMA
3. SISTER
4. PAPA

HE'S DOING THE JERK

PAPA'S IN THE AND DIG THIS CRAZY PAPA'S IN THE

SWING SCENE SWING PAPA HE'S DOING THE JERK

AIN'T TOO NOT TOO AIN'T TOO HE'S DOING THE

A7

E7

HIP FANCY HIP NOW TWIST JUST LIKE THIS

ABOUT THAT NEW BREED BUT THIS LINE IS PRETTY BUT I CAN DIG THAT NEW BREED HE'S DOING THE

BABE CLEAN BABE FLY EVERY DAY AND EVERY NIGHT

AIN'T NO AIN'T NO AIN'T NO THE

B7

A7 (BREAK)

B7

1. DRAG 4. THING'S

PAPA'S GOT A BRAND NEW BAG LIKE THE BOOME- RANG

E9 (GUITAR)

B7 (BAND)

2. COME HERE STICK HE'S DOING THE OH

## BRIDGE

E7

3

JERK HE'S DOING THE FLY DON'T PLAY HIM CHEAP 'COS YOU KNOW HE AIN'T SHY HE'S DOING THE

3

MONKEY THE MASHED POTATOES JUMP BACK JACK SEE YOU LATER ALLIGATOR 3. COME HERE

AFTER BRIDGE: **VERSE 3** **VERSE 4** FADE ON **BRIDGE**



# PAPA'S GOT... rhythm example

GTR (E9)

BASS E7

DR

The image shows three staves of handwritten musical notation. The top staff is for guitar (GTR) in treble clef, with a key signature of two sharps (F# and C#) and a 7/8 time signature. It features a single note on the first string, second fret, with a circled 'E9' above it. The middle staff is for bass in bass clef, with a key signature of two sharps and a 7/8 time signature. It shows a sequence of notes: G2, F#2, E2, D2, C2, B1, A1, G1. The bottom staff is for drums (DR) in bass clef, with a 7/8 time signature. It shows a rhythmic pattern of eighth notes: G, A, B, C, D, E, F, G.



JAMES BROWN.

Foto: Lorne Resnick/Pressens Bild

# PEGGY SUE

- J. ALLISON,  
N. PETTY,  
B. HOLLY

## INTRO

INTRO

GTR #GTR

BASS A D

SIMILE

A E A D A E

SIMILE

SIMILE

## VERSE

VERSE

A D A D A

IF YOU KNEW PEGGY SUE I LOVE YOU PEGGY SUE PEGGY SUE THEN YOU'D KNOW WHY I FEEL BLUE ABOUT PEGGY SUE OH HOW MY HEART RAKE AND TRUE OH PE- OH

D A D A

PEGGY HEG-GY ABOUT MY PEGGY SUE MY PE- HEG-GY SUE 1.2.3.OH WELL 1

E7 D7 A D A E

LOVE YOU GAL 1.2. YES I LOVE YOU PEG GY SUE 3. AND I WANT YOU PEG GY SUE

## BRIDGE

BRIDGE

A F A

PEGGY SUE PEGGY SUE PRETTY PRETTY PRETTY PRETTY PEGGY SUE OH MY

D A D A

PEGGY MY PEGGY SUE OH WELL 1

E7 D7 A D A E

LOVE YOU GAL AND I WANT YOU PEG GY SUE

REPEAT **VERSE** (3rd VERSE)  
**SOLO** OVER VERSE  
 REPEAT **BRIDGE**  
 REPEAT **VERSE** (3rd VERSE)  
 END BY REPEATING LAST 4 BARS!

# PEOPLE GET READY

- CURTIS  
MAYFIELD

## VERSE

**G** **Em** **C** **G**  
 PEOPLE GET REA...DY, THERE'S A TRAIN A- COM...ING, YOU  
**G** **Em** **C** **G** **G** **Em**  
 DON'T NEED NO BAG...GAGE, YOU JUST GET ON BOARD... ALL YOU NEED IS FAITH... TO HEAR THE  
**C** **G** **Em** **Am** **C/D** **G**  
 DIE- SELS HUM...MING DON'T NEED NO TICK...ET, YOU JUST THANK THE LORD

## INTERLUDE

**Em** **C** **G**  
 (Guitar melody, 8 bars)

People get ready for the train to Jordan  
 Picking up passengers from coast to coast  
 Faith is the key, open the doors and board them  
 There's room for all, among the loved the most

(Guitar melody, 8 bars)  
 (Double INTERLUDE, 4 bars)

There ain't no room for the hopeless sinner  
 Who would hurt all mankind just to save his own  
 Have pity on those, whose chances grow thinner  
 'Cos there's no hiding place from the kingdom's throne

(Repeat VERSE 1)

## RHY. EXAMPLE

**KEYBOARD/GTR**  
**BASS**  
**DRUMS**

(Musical notation for Keyboard/Gtr, Bass, and Drums in 4/4 time, showing chords G, Em, C, G and drum patterns with 'x' marks for accents.)

SIMILE

# PROUD MARY

- JOHN FOGERTY

## INTRO

G E G E G E D C A A

## VERSE A

LEFT A GOOD JOB IN THE CITY WORKIN' FOR THE MAN EV'RY NIGHT AND DAY

AND I NEVER LOST ONE MI\_NUTE OF SLEEPING WORRYN' 'BOU THE WAY THINGS COULD HAVE BEEN

## CH

BIG WHEELS KEEP ON TURNING PROUD MARY KEEP ON BUR\_NING ROLL-

- IN' ROLL - IN' ROLL - IN' ON THE RIVER

2. Cleaned a lot of plates in Memphis  
Pumped a lot of pain down in New Orleans  
But I never saw rhe good side of the city  
Until I hitched a ride on the river boat queen  
Big wheels keep on turning...

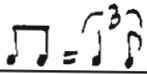
3. If you come down to the river  
Bet you gonna find some people who live  
You don't have to worry, 'cos you have no money,  
People on the river are happy to give  
Big wheels keep on turning...

## RHYTHM EXAMPLE

GTR  
BASS  
DR

G E G E G E D C A





# ROADHOUSE BLUES

-JIM MORRISON  
ROBBIE KRIEGER  
RAY MANZAREK  
JOHN DENSMORE

## INTRO

GUITAR:  
(E7)

1. KEEP YOUR

## VERSE

E7

1. EYES ON THE ROAD YOUR HANDS UP- ON THE WHEEL  
2. BACK OF THE ROADHOUSE THEY GOT SOME BUNGALOWS

AH- KEEP YOUR

EYES ON THE ROAD YOUR HANDS UP- ON THE WHEEL  
BACK OF THE ROADHOUSE THEY GOT SOME BUNGALOWS

YEAH WE'RE BUT

GOIN' TO THE ROADHOUSE GONNA HAVE A REAL  
THAT'S FOR THE PEOPLE WHO LIKE TO GO DOWN SLOW

A GOOD TIME

YEAH, IN LET IT

## CH

A7

ROLL BA- BY ROLL LET IT ROLL BA- BY ROLL LET IT

ROLL BA- BY ROLL LET IT ROLL ALL NIGHT

## SOLO

E7

GUITAR SOLO (OPEN, ON E7)

LONG

VERSE 3: Ashen lady, ashen lady  
Give up your vow, give up your vow  
Save our city, save our city  
Right now!

When I woke up this morning, I got myself a beer  
When I woke up this morning, I got myself a beer  
The future is uncertain, and the end is always near  
Let it roll ...

(CHORUS to ENDING)

# ROADHOUSE BLUES- rhythm

**VERSE**

Musical notation for the Verse section, featuring four staves: GTR, KB, BASS, and DR. The GTR part includes a 2-measure phrase with a triplet of eighth notes and a 3-measure phrase with a triplet of eighth notes. The KB part has a triplet of eighth notes followed by a rest and the instruction "SIMILE (VARY!)". The BASS part starts with an E7 chord and a rhythmic pattern of eighth notes. The DR part has a rhythmic pattern of eighth notes with the instruction "SIMILE".

**CH**

Musical notation for the CH section, featuring four staves: GTR, KB, BASS, and DR. The GTR part has a 2-measure phrase with a triplet of eighth notes and a 3-measure phrase with a triplet of eighth notes. The KB part has a 2-measure phrase with a triplet of eighth notes and a 3-measure phrase with a triplet of eighth notes. The BASS part has a 2-measure phrase with a triplet of eighth notes and a 3-measure phrase with a triplet of eighth notes. The DR part has a 2-measure phrase with a triplet of eighth notes and a 3-measure phrase with a triplet of eighth notes. The instruction "SIMILE" is present in the first measure of the DR part.

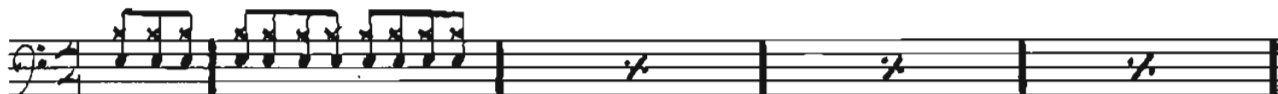
ENDING:  $\downarrow$  B7 C7  $\sharp$ 7 D7  $\sharp$ 7 E7 E7

Musical notation for the ending section, featuring a single staff with a rhythmic pattern of eighth notes. The instruction "ENDING:" is followed by a series of chords: B7, C7,  $\sharp$ 7, D7,  $\sharp$ 7, E7, E7. The instruction "GTR FILL" is written below the staff.

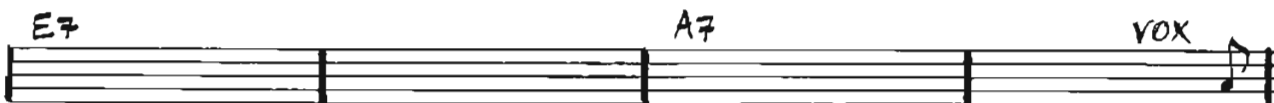
# ROCK AND ROLL

- JIMMY PAGE /  
ROBERT PLANT /  
JOHN PAUL JONES  
JOHN BONHAM

## DRUM INTRO



## INTRO



## VERSE





E7

D7 (BREAK- DRUMS CONTINUE!)

A7 (BAND)

**VERSE 2:**

*It's been a long time since the book of love  
 I can't count the tears of a life with no love  
 Carry me back, carry me back, carry me back, baby where I come from, oh  
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

*Solo: 1 chorus 12-bar blues with intro riff  
 1 chorus 12-bar blues with this backing, also played during verses:*

GTR

BASS

A7

**VERSE 3:**

*Seems so long since we walked in the moonlight  
 Making vows that just can't work right  
 Oh yeah, open your arms, open your arms, open your arms, baby let my love come running in  
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

**VERSE 4:**

*Yeah, hey  
 Yeah, hey  
 etc.  
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

# ROCK AND ROLL MUSIC

- CHUCK BERRY

## CHORUS A7



## VERSE

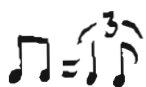


I took my loved one over cross the tracks  
 So she can hear my man a-wail a sax  
 I must admit they have a rockin' band  
 Man, they were goin' like a hurricane! That's why I go for that... (CHORUS)

Way down South they gave a jubilee  
 The jokey folks they had a jamboree  
 They're drinking homebrew from a water cup  
 The folks are dancing till they're all shook up! And started playing that... (CHORUS)

Don't care to hear them play a tango  
 I'm in no mood to take a mambo  
 It's way too early for the congo  
 So keep on rockin' that piano! And let me hear some of that... (CHORUS)





# ROCK AROUND THE CLOCK

MAX FREEDMAN/  
JIMMY DeKNIGHT

## INTRO

1 2 3 O'CLOCK 4 O'CLOCK ROCK 5 6 7 O'CLOCK 8 O'CLOCK ROCK

SNARE DRUM:

BASS, GTR., SAX

9 10 11 O'CLOCK 12 O'CLOCK ROCK WE GONNA ROCK AROUND THE CLOCK TONIGHT PUT YOUR

B7

## VERSE

GLAD RAGS ON JOIN ME HON' WE'LL HAVE SOME FUN WHEN THE CLOCK STRIKES 1, WE GONNA

TENOR SAX

GUITAR:

BASS

DRUMS

E

SIMILE

SIMILE

SIMILE

ROCK AROUND THE CLOCK TONIGHT WE GONNA ROCK ROCK ROCK TILL BROAD DAYLIGHT WE GONNA

A E

B7 E

ROCK A- ROUND THE CLOCK TONIGHT

When the clock strikes two, three and four, if the band slows down we'll yell for more. We're gonna...

When the chimes ring five, six and seven, we'll be rockin' in seventh heaven. We're gonna...

When it's eight, nine, ten, eleven, too, I'll be going strong and so will you. We're gonna...

When the clock strikes twelve, we'll cool off and, start a-rockin' round the clock again. We're gonna...

# ROCKIN' ALL OVER THE WORLD

-JOHN FOGERTY

## INTRO

PIANO

GTR C

BASS

DR

SIMILE

SIMILE

SIMILE

SIMILE

## VERSE

C F

1 HERE WE ARE AND HERE WE ARE AND HERE WE GO — GLORY BOUND — AND A - HITTIN' THE ROAD } HERE WE  
 2 GIDDY UP AND GIDDY UP AND GET A - WAY — WE'RE GOING CRAZY AND WE'RE GOING TODAY }

C G C C

GO — ROCKIN' ALL O - VER THE WORLD —

C F

LIKE IT I LIKE IT I LIKE IT I LIKE IT I LA-LA-LA LIKE IT LA-LA-LA LIKE IT, HERE WE

C G C

GO — ROCKIN' ALL O - VER THE WORLD

## VERSE 3:

I'M GONNA TELL YOU MAMA WHAT YOU GONNA DO  
 COME ON OUT GET YOUR DANCING SHOES  
 HERE WE GO...

# ROCKIN' IN THE FREE WORLD

- NEIL YOUNG

## INTRO

Em D/E C/E 2 2 2

## VERSE

Em D C Em D C (simile)

COLORS ON THE STREET  
WOMAN IN THE NIGHT  
THOUSAND POINTS OF LIGHT

RED WITH A  
FOR THE

WHITE AND BLUE  
BABY IN HER HAND  
HOMELESS MAN

PEOPLE  
NEAR A

SLEEPIN' IN THEIR SHOES  
GAR- BAGE CAN

THERE'S  
I SEE A  
WE GOT A

PEOPLE  
THERE'S AN  
WE GOT A

SHUFFELIN' THEIR FEET  
OLD STREET LIGHT  
KIND- ER GENTLER MACHINE GUN HAND

WARNING SIGN ON THE ROAD AHEAD, THERE'S A  
PUTS THE KID AWAY AND SHE'S GONNA GET A HIT, SHE  
PARTMENT STORES AND TOILET PAPER, OOT

LOT OF PEOPLE SAYIN' WED BE BETTER OFF DEAD, DON'T  
HATES HER LIFE AND WHAT SHE'S DONE TO IT, THERE'S  
STYROFOAM BOXES FOR THE O- ZONE LAYER, GOT A

## CH

G D C C C/B Em G

FEEL LIKE SATAN BUT I AM TO THEM SO I TRY TO FORGET IT ANY WAY I CAN  
ONE MORE KID WHO WILL NEVER GO TO SCHOOL NEVER GET TO FALL IN LOVE NEVER GET TO BE COOL  
MAN OF THE PEOPLE SAYS KEEP HOPE ALIVE GOT FUEL TO BURN GOT ROADS TO DRIVE

KEEP ON ROCK - IN' IN THE FREE WORLD

4 4 4 A

## RHY. EXAMPLE

### INTRO

### CHORUS

GTR

BASS Em D/E C/E G D

JR

SIMILE

# ROCK'N ME

- STEVE MILLER

## INTRO

GUIT/BS A A D A (D) A

DR (FILL) SMILE

A D A N.C. (8va bassa) VOX: 1. WELL I'VE BEEN

## VERSE

A G 2. LOOKIN' REAL HARD AND I'M TRYIN' A FIND A JOB, BUT IT JUST KEEPS GETTING TOUGHEN EVERY DAY BUT I

D A GOTTA DO MY PART, 'COS I KNOW IN MY HEART, I GOTTA PLEASE MY SWEET'N BABY, YEAH 2. WELL I AIN'T

A G 2. SUPERSTI-TIOUS AND I DON'T GET SUSPI-CIOUS, BUT MY WOMAN IS A FRIEND OF MINE AND I KNOW  
3. PHOENIX, ARIZONA, ALL THE WAY TO TACO MA, PHILA-DELPHIA, PIT-LANTA, L. A.

D A - THAT IT'S TRUE THAT ALL THE THINGS THAT I DO - WILL COME BACK TO ME IN MY SWEET'N TIME SO KEEP ON  
NORTHERN CALIFORNIA WHERE THE GIRLS ARE WARM SO I COULD BE WITH MY SWEET BABY YEH

CH A G ROCKIN' ME BA BY KEEP ON ROCKIN' ME BA BY KEEP ON

D A ROCKIN' ME BA BY KEEP ON ROCKIN' ME BA BY 3. I WENT FROM

REPEAT **INTRO** **VERSES 2,3** **CHORUS**

DR BASS GUIT A

# ROLLIN' AND TUMBLIN' -MUDDY WATERS

WELL I ROLL AND I TUMBLE CRIED THE WHOLE NIGHT LONG WELL I  
 ROLL AND I TUMBLE CRIED THE WHOLE NIGHT LONG WHEN I  
 WOKE UP THIS MORNING DIDN'T KNOW RIGHT FROM WRONG WELL I

Chords: D7, A7, E7

*Well I roll and tumble, cried the all night long .I.  
 When I woke up this morning, didn't know right from wrong*

*Well I told my baby, before I left the town .I.  
 Well don't you let nobody tell nothing bad of our love*

*Well if the river was whisky, and I was a divin' duck .I.  
 Well I would dive to the bottom, and I'd never come up*

*Well I could have had a religion this very old same day .I.  
 Well now whisky and women would not let me be*

## GUITAR (w/slide)

BASS A7 D7 E7

DR SMILE

# ROLL OVER BEETHOVEN

- CHUCK BERRY

## INTRO

GIT: D(BREAK)

D(BREAK)

G(BAND)

## 1st VERSE

WELL I'M A

1. WRITE A LITTLE LETTER GONNA MAIL IT TO MY LOCAL D. J. \_\_\_\_\_

YEAR THERE'S A

JUMPIN' LITTLE RECORD I WANT MY JOCKEY TO PLAY \_\_\_\_\_

ROLL O-

VER BEETHO VEN I GOTTA HEAR IT AGAIN TODAY \_\_\_\_\_

YOU KNOW MY

## VERSE

2. TEMPERATURE RI SIN' THE JUKEBOX BLOWIN' A FUSE \_\_\_\_\_

3. ROCKIN' PNEUMONIA I NEED A SHOT OF RHYTHM AND BLUES \_\_\_\_\_

MY I CAUGHT THE

HEART BEATIN' RHYTHM AND MY SOUL KEEP A-SINGIN' THE BLUES \_\_\_\_\_

ROLLIN' ARTHUR IT'S SITTIN' DOWN AT A RHYTHM REVIEW \_\_\_\_\_

A- ROLL O-  
A- ROLL O-

## BRIDGE

VER BEETHO VEN TELL TCHAIKOWSKY THE NEWS \_\_\_\_\_

VER BEETHO VEN THEY'RE ROCKIN' IN TWO BY TWO \_\_\_\_\_

3. I GOT THE  
STICK: WELL IF YOU'RE

FEELIN' LIKE IT GO GET YOUR LOVER, THEN REEL AND ROCK IT ROLL IT OVER, THEN

MOVE ON UP JUST A TRIFLE FURTHER THEN REEL AND ROCK WITH ONE ANOTHER, ROLL O-



A (solo pickup)

— VER BEETHO — VEN — DIG THESE RHYTHM AND BLUES —

(2. A-ROLL OVER, BEET-)

**SOLO** — THEN **VERSES** 4 AND 5:

**VERSE 4:**

Well, early in the morning and I'm giving you my warning,  
 don't you step on my blue suede shoes  
 Hey, diddle diddle, I'm a playin' my fiddle, ain't got nothing to lose  
 Roll over, Beethoven, tell Tchaikowsky the news.

**VERSE 5:**

You know she wiggle like a glow-worm, dance like a spinning top  
 She got a crazy partner, you ought to see them reel and rock  
 Long as she got a dime, the music won't never stop

REPEAT **BRIDGE** TO CODA:

D

HO-VEN — A-ROLL O-VER BEET- HOVEN — A-ROLL O-VER BEET-

HO-VEN — A-ROLL OVER BEET- HO- VEN — A-ROLL O-VER BEET-

HO-VEN DIG THESE RHYTHM AND BLUES —

PIANO

GTR D

BASS

DR

# ROUTE 66

- BOBBY TROUP

## INTRO

(ROLLING STONES)

A7 2 VOX:

1. WELL IF

## VERSE

A7 D7 A7

1. YOU EVER PLAN TO MOTOR WEST TRAVEL  
 2. WINDS FROM CHI- CAGO TO L. A. MORE THAN  
 3. YOU GET HIP TO THIS TIMELY TIP WHEN YOU

D7 A7

MY WAY THE HIGHWAY THAT'S THE BEST } GET YOUR KICKS  
 TWO MILES THOUSAND MILES ALL THE WAY  
 MAKE THAT CA- LI- FOR- NIA TRIP

E7 D7 A7

ON ROUTE SIX- TY- SIX !

2. IT  
BRIDGE: IT

## BRIDGE

A7 BREAK D7 BREAK A7 BREAK

GOES THRU S:IT LOUIS JOPLIN MISSOURI OKLAHOMA CITY IS OH- SO PRETTY YOU'LL

D7 A7

SEE A- MA- RILLO AND GALLUP, NEW- MEXICO

E7

FLAGSTAFF ARI- ZONA, DONT- FORGET WI- NONA, KING- MAN, BAR- STOW, SAN- BERNARDINO, WELL IF

(TO VERSE 3)

## RHY. EXAMPLE

GTR A7

BASS

DR



# SEE YOU LATER ALLIGATOR

## VERSE

**E7**

WELL I SAW MY BABY WALKING WITH ANOTHER MAN TO-DAY WELL I SAW MY BABY

**A7** **E7**

WALKING WITH ANOTHER MAN TO-DAY WHEN I ASKED HER WHAT'S THE

**B7** **E7**

MATTER THIS IS WHAT I HEARD HER SAY SEE YOU LATER ALLI-

**CH** **E7**

GATOR (SUNSHINE) AFTER WHILE, CROCO-DILE SEE YOU LATER ALLI-

**A7**

GATOR AFTER WHILE CROCO-DILE CAN'T YOU SEE YOU'RE IN MY

**B7** **E7**

WAY NOW? DON'T YOU KNOW YOU CRAMP MY STYLE? 2. WHEN I THOUGHT OF WHAT SHE

## RHYTHM EXAMPLE

**GTR**

**GTR E7**

**BS**

**DR**

- 2. When I thought of what she told me  
Nearly made me lose my head (2x)  
But the next time that I saw her  
Reminded her of what she said (CHORUS)
- 3. She said, "I'm sorry, pretty daddy  
You know my love is just for you" (2x)  
Won't you say that you'll forgive me  
And say your love for me is true (CHORUS)
- 4. I said, wait a minute, 'gator,  
I know you meant it just for play (2x)  
Don't you know you really hurt me  
And this is what I have to say (CHORUS)

# RUNAWAY

- DEL SHANNON /  
MAX CROOK

## INTRO

GTR  
KBD  
BS  
DR

simile  
simile  
simile  
simile

## VERSE

Am G  
AS I WALK ALONG I WONDER WHAT WENT WRONG WITH  
F E (UNISON RHYTHM)  
OUR LOVE A LOVE THAT WAS SO STRONG  
Am G  
AND AS I STILL WALK ON I THINK OF THE THINGS WE'VE DONE TO-  
F E  
GETHER WHILE OUR HEARTS WERE YOUNG

## PRE-CH 1

A F#m  
I'M A WALKIN' IN THE RAIN TEARS ARE FALLIN' AND I FEEL A PAIN

A F#m  
A-WISHIN YOU WERE HERE BY ME TO END THIS MISE-RY AND I

## PRE-CH 2

A F#m  
WONDER WO-WO-WO-WO-WONDER

band: } { } (simile)

A F#m

WHY- WHY- WHY- WHY- WHY SHE RAN A- WAY AND I

CH

D E

WONDER WHERE SHE WILL STAY MY LITTLE

A D A E

RUN- A- WAY RUN- RUN- RUN- RUN RUN- A- WAY

SOLO

G

(SQUEAKY ORGAN!)

F E

tr

Am G

tr

E

tr

REPEAT PRE-CHORUS 1-2 AND CHORUS

BASS in verses (unison w/ tenor sax!)

Am G F E

BASS pre-ch 1: A pre-ch 2: A chorus: D

DRUMS in pre-ch 2:

# RUNAWAY TRAIN

## INTRO

GTR:

## VERSE

CALL YOU UP IN THE MIDDLE OF THE NIGHT  
CAN YOU HELP ME RE-MEMBER HOW TO SMILE?  
LIKE A FIREFLY WITH OUT A LIGHT  
MAKE IT SOMEHOW ALL SEEM WORTHWHILE

YOU WERE THERE LIKE A BLOWTORCH BURNING  
HOW ON EARTH DID I GET SO JADED?  
I WAS A KEY THAT COULD USE A LITTLE TURNING  
LIFE'S MYSTERY SEEMS SO FADED

SO TIRED THAT I COULDN'T EVEN SLEEP  
I CAN GO WHERE NO ONE ELSE CAN GO  
SO MANY SECRETS I COULDN'T KEEP  
I KNOW WHAT NO ONE ELSE KNOWS

## PRE-CH

PROMISED MYSELF I WOULDN'T WEEP ONE MORE PROMISE I COULDN'T KEEP IT SEEMS  
HERE I AM JUST DROWNIN' IN THE RAIN WITH A TICKET FOR A RUNAWAY TRAIN EV-

NO ONE CAN HELP ME NOW I'M IN TO DEEP THERE'S NO WAY OUT THIS  
'RYTHING SEEMS CUT AND DRY DAY AND NIGHT EARTH AND SKY SOME-

TIME I HAVE REAL LY LED MYSELF ASTRAY  
HOW I JUST DON'T BELIEVE IT

## CH

RUNAWAY TRAIN NEVER GOING BACK WRONG WAY ON A ONE WAY TRACK

SEEMS LIKE I SHOULD BE GETTING SOMEWHERE SOMEHOW I'M NEITHER

HERE NOR THERE (BREAK - BASS FILL) HERE NOR THERE

## SOLO (CHORUS AND PRE-CHORUS)

**BRIDGE**

C C/B

BOUGHT A TICKET FOR A RUN-A-WAY TRAIN LIKE A MADMAN LAUGHING AT THE RAIN...

Am G

LITTLE OUT OF TOUCH LITTLE INSANE JUST EASIER THAN DEALING WITH THE PAIN...

REPEAT **CHORUS** TO FADE

**RHYTHM**

**VERSE - CHORUS**

KBD (AND DISTORTED GUITAR IN CHORUS!)

KBD

GTR

BASS C

DR

**BRIDGE**

C

**INTRO**

**VERSE**

# SHE'S NOT THERE

- ROD ARGENT

Am7 4/4

WELL NO ONE TOLD ME ABOUT HER \_\_\_\_\_

{ 1. THE WAY SHE LIED \_\_\_\_\_ }  
{ 2. WHAT COULD I DO \_\_\_\_\_ }

WELL NO ONE TOLD ME ABOUT \_\_\_\_\_ HER \_\_\_\_\_

{ HOW MANY PEOPLE CRIED \_\_\_\_\_ }  
{ THOUGH THEY ALL KNEW \_\_\_\_\_ }

BUT IT'S TOO

**PRE-CH**

D/F# Dm/F Am Em Am

LATE TO SAY YOU'RE SORRY HOW WOULD I KNOW WHY SHOULD I CARE PLEASE DON'T

D/F# Dm/F C E

BOTHER TRYIN' TO FIND HER SHE'S NOT THERE \_\_\_\_\_

WELL LET ME TELL YOU 'BOUT THE

**CH**

Am D Am F Am D Am F

WAY SHE LOOKED, THE WAY SHE ACTED, THE COLOR OF HER HAIR HER VOICE WAS SOFT AND COOL, HER EYES WERE

Am D A

CLEAR AND BRIGHT, BUT SHE'S NOT THERE

BREAK bass: Am7 INTERLUDE - 4 BARS

FINE

- SOLO OVER VERSE  
- REPEAT PRE-CHORUS AND CHORUS

**GUITAR**

**INTRO, VERSE**

**PRE-CH**

**CH**

D Dm Am osv. E Am D

**PIANO**

**INTRO, VERSE**

**PRE-CH**

**CH**

Am7 E Am D

**BASS**

**INTRO, VERSE**

**PRE-CH**

Am7 D/F# Dm/F Am Em

Am D/F# Dm/F C E

Am D F2 Am F A

**DRUMS**

**INTRO, VERSE**

**PRE-CH**

**CH**



# SIGNED, SEALED, DELIVERED

- STEVIE WONDER /  
SYREETA WRIGHT /  
LULA MAE HARDAWAY /  
LEE GARRETT

## INTRO

## VERSE

## BRIDGE

REPEAT **VERSES** (3,4) - **BRIDGE** - END BY WAITING ON BRIDGE!

## RHYTHM EXAMPLE

# SHOULD I STAY OR SHOULD I GO

— THE CLASH  
(J. STRUMMER, M. JONES,  
P. SIMONON, T. HEADON)

## INTRO

Musical notation for the Intro, featuring a guitar riff in G major with a 4/4 time signature. The chords are D, G, D, D, G, D.

## VERSE

Musical notation for the Verse, including lyrics and guitar chords. The chords are D, G, D, D, G, D, G, F, G, D, G, D, A7, D, G, D.

1. DARLING YOU GOTTA LET ME  
KNOW TEASE SHOULD I STAY OR SHOULD I GO IF YOU SAY THAT YOU ARE  
YOU'RE HAPPY WHEN I'M ON MY KNEES ONE DAY IS FINE AND NEXT IS  
MINE — I'LL BE HERE TO THE END OF TIME SO YOU GOTTA LET ME  
BLACK — SO IF YOU WANT ME OFF YOUR BACK WELL COME ON AND LET ME

KNOW SHOULD I STAY OR SHOULD I GO IT'S ALWAYS TEASE, TEASE, 2. SHOULD I STAY OR SHOULD I

## BRIDGE

Musical notation for the Bridge, including lyrics and guitar chords. The chords are D, G, D, D, G, D, G, F, G, D, G, D, A7, A7 (BREAK), D, G, D.

GO NOW? SHOULD I STAY OR SHOULD I GO NOW? IF I GO THERE WILL BE  
TROUBLE AND IF I STAY IT WILL BE DOUBLE SO COME ON AND LET ME

KNOW SHOULD I COOL IT OR SHOULD I BLOW? 3. THIS INDECISION'S BUGGIN'

VERSE: This indecision's bugging me  
If you don't want me, set me free  
Exactly who'm I s'posed to be?  
Don't know which clothes even fit me?  
Come on and let me know  
Should I cool it or should I blow?

(Undecision me molesta)  
(Si me no quieres libra me)  
(Diga me que tengo ser)  
(Saves que robas me querdá?)  
(Me tienes que desir)  
(Me debo ir o quedarme?)

VERSE: instrumental

BRIDGE: Should I stay or should I go now?  
Should I stay or should I go now?  
If I go, there will be trouble  
And if I stay, it will be double  
So you gotta let me know  
Should I cool it or should I blow?

(Me debo ir o quedarme?)  
(Me debo ir o quedarme?)  
(Si me voyva peligro)  
(Me quedoes doble)  
(Me tienes que desir)  
(Me debo ir o quedarme?)

# SHOULD I STAY OR SHOULD I GO - rhythm

## VERSE

GUITAR

BASS

D G D

G F G D G D

A7 D G D D (BREAK)

## BRIDGE

D G D G D

SIMILE

G F G D G D

SIMILE

A7 A7 (BREAK) D G D

DRUMS

VERSE

BRIDGE

# SMELLS LIKE TEEN SPIRIT

- COBAIN/  
GROHE/  
NOVOSÉLIC

## VERSE

F(sus) Bb Ab(sus) Db F(sus) (CHORDS CONT. SIMILE)

LOAD UP ON GUNS BRING YOUR FRIENDS IT'S FUN TO LOSE AND TO PRETEND

SHE'S SO VER-BORED AND SELF-ASSURED OH NO I KNOW A DIR-TY WORD

## PRE-CHORUS

HELLO HELLO HELLO HOW LOW? HELLO HELLO HELLO HOW LOW HELLO WITH THE LIGHTS

## CHORUS

OUT IT'S LESS DANGEROUS HERE WE ARE NOW ENTERTAIN US I FEEL STU-

PID AND CONTA-GIOUS HERE WE ARE NOW ENTERTAIN US A MULAT-

TO AN ALBI NO A MOS QUI TO MY LIBI DO YEAH!

YEAH

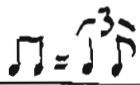
- 2: I'm worse at what I do best, and for this gift I feel blessed  
Our little group has always been, and always will, until the end. (PRE-CHORUS/CHORUS/SOLO)
- 3: And I forget just why I taste, oh yeah, I guess it makes me smile,  
I found it hard, it's hard to find, Oh well, whatever, nevermind. (PRE-CHORUS/CHORUS)

## RHYTHM EXAMPLE

GUIT. F(sus) Bb Ab(sus) Db

BASS F(sus) Bb Ab(sus) Db

DR.



# STATESBORO BLUES

- BLIND WILLIE  
MC TELL

E7

WAKE UP MA \_ MA      TURN YOUR LAMP DOWN      LOW

A7

WAKE UP MA \_ MA      TURN YOUR LAMP DOWN      LOW      HAVE YOU

B7

GOT THE NERVE TO DRIVE PAPA      MC TELL FROM YOUR DOOR \_

*My mother died and left me reckless, father died and left me wild ./.  
Lord I know I'm not good-looking, but I'm some sweet woman's angel child*

*Once I loved a woman, better than I've ever seen ./.  
Treated me like I was king, and she was a doggone queen*

*Sister tell your brother, brother tell your aunt  
Auntie tell your uncle, uncle tell your cousin  
Goin' up the country, mama don't you wanna go  
May take me a bad run, may take one or two more*

*Reach over in the corner mama, and hand me my travelling shoes ./.  
You know by God, I've got them Statesboro Blues*

*My sister got them, auntie got them  
Brother got them, I got them  
Woke up this morning, we had them Statesboro Blues  
I looked over in the corner, and Grandma and Grandpa had them too*

## RHY. EXAMPLE

GTR

BASS

DR.

# SMOKE ON THE WATER

- BLACKMORE/  
LORD/  
GILLAN/  
GLOVER/  
PRICE

## VERSE

G(no3) F G

WE ALL CAME DOWN TO MON-TREUX ON THE LAKE GE-NE-VA SHORE-LINE

G F G

TO MAKE RECORDS WITH THE MOBILE WE DIDN'T HAVE MUCH TIME

G F G

FRANK ZAPPA AND THE MOTHERS WERE AT THE BEST PLACE AROUND

G F G

BUT SOME STUPID WITH A FLAREGUN BURNED THE PLACE TO THE GROUND

## CH

C Ab G

SMOKE ON THE WA-TER A FIRE IN THE SKY

C Ab

SMOKE ON THE WA-TER

RIFF ; THEN TO VERSE

2. They burned down the gambling house, it died with an awful sound  
A funky Claude was runnin' in and out, pullin' kids out the ground  
When it all was over, we had to find another place  
But Swiss time was runnin' out, it seemed that we would lose the race

Smoke on the water...

(solo)

3. We ended up at the Grand Hotel, it was empty, cold and bare  
But with the Rolling Truck Stones thing outside, making our music there  
With a few red lights and a few old beds, we made a place to sweat  
No matter what we get out of this, I know we'll never forget

Smoke on the water...

# SMOKE ON THE WATER - rhythm

## RIFF

GTR/ORGAN

BASS

DRUMS

## VERSE

G (no 3)

## CHORUS

C

A<sup>b</sup>

G (no 3)

C

A<sup>b</sup>

SIMILE

# SOLSBURY HILL

- PETER GABRIEL

## INTRO

VOCAL

RIFF (KBD, GTR)

(HOME)

## VERSE

G NIGHT

CLIMBIN' UP ON SOLSBURY HILL  
HE WAS SOMETHING TO OBSERVE

I COULD SEE THE CITY LIGHT  
CAME IN CLOSE I HEARD A VOICE

Em

WIND WAS BLOWIN' TIME STAND  
STANDIN' STRETCHIN' EVERY

STILL NERVE

EAGLE FLEW OUT OF THE  
HAD TO LISTEN, HAD NO

C

CHOICE I DID NOT BELIEVE THE INFORMA - TION  
JUST HAD TO TRUST I - MAGI - NA -

Am

TION MY HEART GOING BOOM BOOM BOOM

"SON", HE SAID -

GRAB YOUR THINGS I COME TO TAKE YOU

Am Bm C D

(TO INTRO)



# SOLSBURY HILL - rhythm

## VERSE 1

## VERSES 2-3

The musical score is written on four staves. The top staff is labeled 'KBD+GTR' and contains a 'RIFF' for both Verse 1 and Verses 2-3. The second staff is labeled 'ACRUSTIC GTR' and contains a 'RIFF' for Verse 1 and a 'RIFF' for Verses 2-3. The third staff is labeled 'BASS' and contains a 'RIFF' for Verse 1 and a 'G' chord for Verses 2-3. The bottom staff is labeled 'DRUMS' and contains a 'RIFF' for both Verse 1 and Verses 2-3. The key signature is one sharp (F#) and the time signature is 7/4.

2. To keeping silence I resigned  
My friends would think I was a nut  
Turning water into wine  
Open doors would soon be shut  
So I went from day to day  
Though my life was in a rut  
Till I thought of what to say  
Which connection I should cut  
I was feeling part of the scenery  
I walked right out of the machinery  
My heart going boom, boom, boom  
"Hey", he said, "Grab your things, I've come to take you home."

3. When illusion spin her net  
I'm never where I want to be  
And liberty she pirouette  
When I think that I am free  
Watched by empty silhouettes  
Who close their eyes but still can see  
No one taught them etiquette  
I will show another me  
Today I don't need a replacement  
I'll tell them what the smile on my face meant  
My heart going boom, boom, boom  
"Hey", I said, "You can keep my things, they've come to take me home."

# SOMEBODY TO LOVE

- FREDDIE MERCURY

## INTRO

LEAD

Ab Eb/G Fm Db Eb7

BACKUP VOX

CAN ANY-BODY FIND ME SOMEBODY TO

VERSE



LEAD

BACKUP VOX LOVE

PIANO

Ab Eb/G Fm Db Eb7 Ab Eb/G Fm

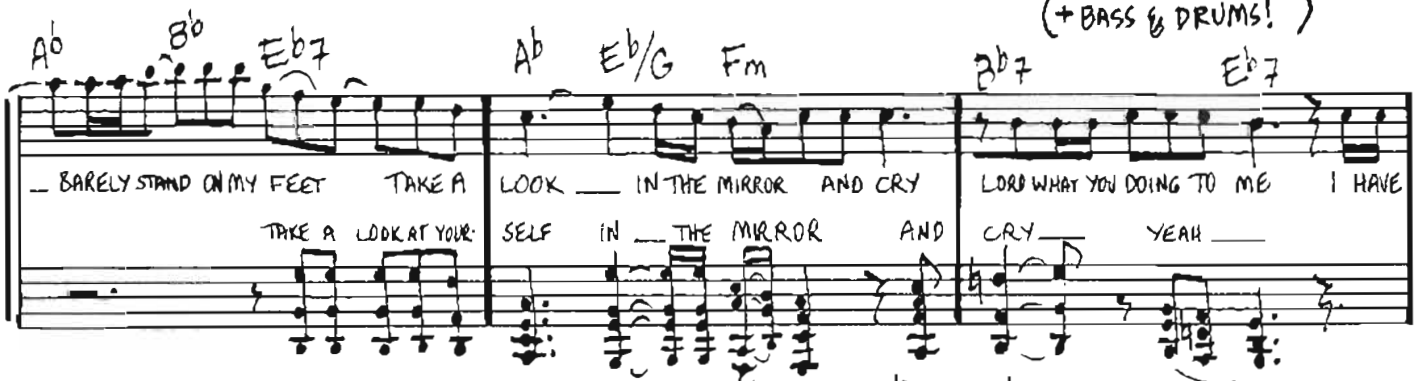
EACH MORNING I GET UP I DIE A LITTLE, CAN'T



Ab Bb Eb7 Ab Eb/G Fm Db7 Eb7

BARELY STAND ON MY FEET TAKE A LOOK IN THE MIRROR AND CRY LORD WHAT YOU DOING TO ME I HAVE

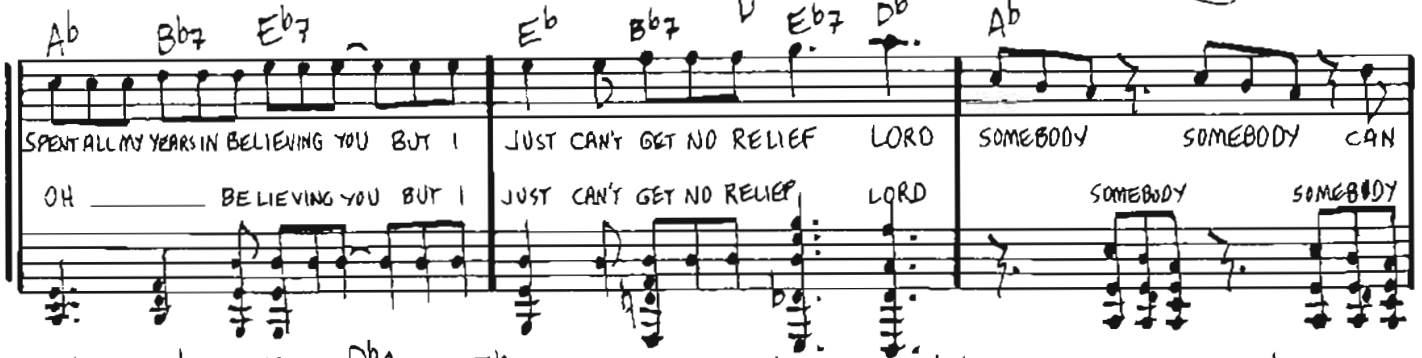
TAKE A LOOK AT YOUR SELF IN THE MIRROR AND CRY YEAH



Ab Bb7 Eb7 Eb Bb7 Eb7 Db Ab

SPENT ALL MY YEARS IN BELIEVING YOU BUT I JUST CAN'T GET NO RELIEF LORD SOMEBODY SOMEBODY CAN

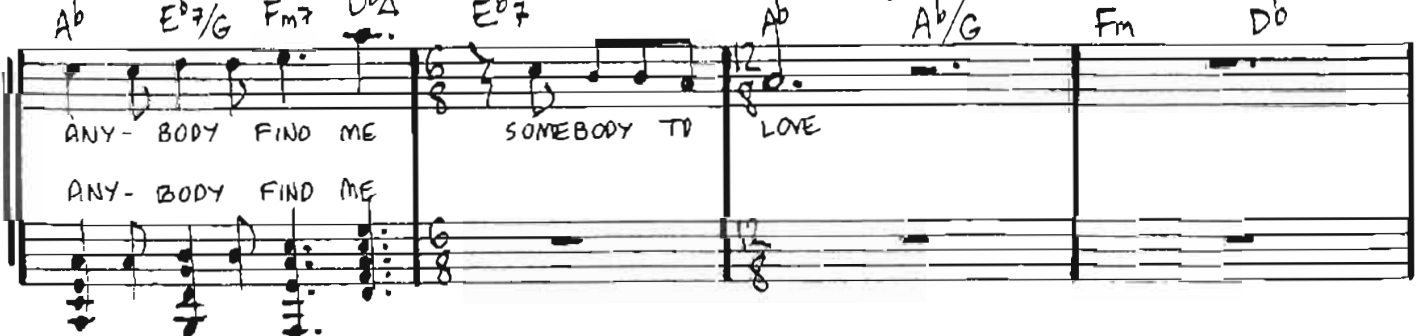
OH BELIEVING YOU BUT I JUST CAN'T GET NO RELIEF LORD SOMEBODY SOMEBODY



Ab Eb7/G Fm7 Db Ab Eb7 Ab/G Fm Db

ANY-BODY FIND ME SOMEBODY TO LOVE

ANY-BODY FIND ME



E<sup>b</sup>7      A<sup>b</sup>      E<sup>b</sup>/G Fm      A<sup>b</sup>      B<sup>b</sup>7 E<sup>b</sup>      A<sup>b</sup> E<sup>b</sup>/G Fm

I WORK HARD EV'RY DAY OF MY LIFE I WORK TILL I ACHE MY BONES AT THE END I TAKE HOME MY

HE WORKS HARD AT THE END OF THE DAY

B<sup>b</sup>7      E<sup>b</sup>7      A<sup>b</sup>      B<sup>b</sup>7 E<sup>b</sup>7      E<sup>b</sup>      B<sup>b</sup>7 E<sup>b</sup>      D<sup>b</sup>

HARD EARNED PAY ALL ON MY OWN I GET DOWN ON MY KNEES AND I START TO PRAY 'TIL THE TEARS RUN DOWN FROM MY EYES LORD

HOME TAKE ALL OF HIS OWN DOWN KNEES PRAISE THE LORD OH LORD

A<sup>b</sup>      A<sup>b</sup> E<sup>b</sup>/G Fm7      D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7      A<sup>b</sup>      A<sup>b</sup>7

SOMEBODY OH SOMEBODY CAN ANY-BODY FIND ME SOMEBODY TO LOVE

SOMEBODY PLEASE ANY-BODY FIND ME

**BRIDGE**

D<sup>b</sup>      D<sup>b</sup>7      G<sup>b</sup>

EVERY DAY I TRY AND I TRY AND I TRY BUT EVE-RYBODY WANTS TO PUT ME DOWN, THEY

HE WORKS HARD EVERY DAY TRY AND I TRY AND I TRY OH

G<sup>b</sup>m      B<sup>b</sup>7

SAY 'I'M GOIN' CRAZY THEY SAY I GOT A LOTTA WATER IN MY BRAIN I GOT NO COMMON SENSE I GOT NOBODY LEFT TO BE-

OH AH HE'S GOT NOBODY LEFT TO BE-

**SOLO**

E<sup>b</sup>7      A<sup>b</sup> E<sup>b</sup>/G Fm

LIEVE LIEVE YEAH

(GUITAR)

Ab Bb7 Eb7 Ab Eb/G Fm Bb7 Eb Db

Ab7 Bb7 Eb7 Eb7 Bb7 Eb7 Db Ab

OH SOMEBODY

OH LORD SOMEBODY SOMEBODY

Ab Eb/G Fm7 Db Eb7 Ab A/G

ANY-BODY FIND ME ANY-BODY FIND ME

SOME BODY TO LOVE CANT ANY-

Fm Db Eb7

**VERSE** Ab Eb/G Fm

BO-DY FIND ME GOT NO FEEL I GOT NO RHYTHM I

SOME-ONE TO LOVE

Ab7 Bb7 Eb7 Ab Eb/G Fm Bb7 Eb7

JUST KEEP LOSING MY BEAT I'M O, K. I'M ALLRIGHT I AIN'T GONNA FACE NO DEFEAT I JUST

YOU JUST KEEP LOSIN' AND LOSIN' HE'S ALLRIGHT HE'S AL: RIGHT YER

Ab Bb7 Eb7 Eb Bb7 Eb Db

GOTTA GET OUT OF THIS PRISONCELL SOME DAY I'M GONNA BE FREE LORD

OH THIS PRISONCELL SOME DAY I'M GONNA BE FREE LORD

**CODA**

N.C.

$A^b$   
(RHYTHM SECTION CRESCENDO)

5x 3x  
FIND ME SOMEBODY TO LOVE  
FIND ME SOMEBODY TO LOVE  
OH  
FIND ME SOMEBODY TO LOVE

SOMEBODY SOMEBODY SOMEBODY SOMEBODY  
SOMEBODY FIND ME SOMEBODY FIND ME SOMEBODY TO LOVE  
CAN

$A^b$   $E^b/G$   $F_m$   $D^b$  BREAK

N.C.

ANY-BODY FIND ME  
ANY-BODY FIND ME  
SOMEBODY TO LOVE

$A^b$   $A^b/G$   $F_m$   $D^b$   $E^b7$   $A^b$   $A^b/G$

FIND ME  
SOME-BODY TO  
LOVE  
FIND ME

**RHYTHM EXAMPLE**

**BRIDGE**

PIANO

BASS

DRUMS

$A^b$   $E^b/G$   $F_m$   $D^b$

# SPINNING WHEEL

- DAVID CLAYTON-THOMAS

## INTRO

D7+9 Horns:

## VERSE

(+ drums in unison rhythm!)

1. WHAT GOES UP MUST COME DOWN SPINNING WHEEL GOT TO GO 'ROUND  
 3. SOMEONE'S WAITING JUST FOR YOU SPINNING WHEEL SPINNING WHEEL SPINNING TRUE

TALKIN' 'BOUT YOUR TROUBLES, IT'S A CRYIN' SIN RIDE A PAINTED PONY, LET THE SPINNING WHEEL SPIN  
 DROP ALL YOUR TROUBLES BY THE RIVER-SIDE CATCH YOUR PAINTED PONY ON THE SPINNING WHEEL RIDE

2. YOU GOT NO MONEY AND YOU GOT NO HOME SPINNING WHEEL ALL A-LONE  
 4. SOMEONE'S WAITING JUST FOR YOU SPINNING WHEEL SPINNING TRUE

TALKIN' 'BOUT YOUR TROUBLES AND YOU NEVER LEARN RIDE A PAINTED PONY, LET THE SPINNING WHEEL TURN  
 DROP ALL YOUR TROUBLES BY THE RIVER-SIDE

## BRIDGE

DID YOU FIND A DI-RECTING SIGN ON THE STRAIGHT AND NARROW HIGHWAY

WOULD YOU MIND A RE-FLECTING SIGN JUST LET IT SHINE WITH-IN YOUR MIND AND

SHOW YOU THE COLORS THAT ARE REAL

UNISON RHY.

REPEAT 3rd VERSE; SOLO (4 BARS OF VERSE); 4th VERSE TO CODA!

SPINNING WHEEL FLY

# SPINNING WHEEL - rhythm

## VERSE 1

E7+9
A13
D7+9
G13
2

(KBD, BASS UNIS ON)  
 DR. SIMILE  
 DRUMS IN BRIDGE:

(KBD+BASS) E7+9
A13
D7+9
G13
D7+9 (BREAK)

## VERSES 2-4

HORNS
(VERSE 3!)

E7+9
A13
D7+9
G13
E7+9
A13
2
D7+9
G13

KBD+BASS

E7+9
A13
D7+9
G13
D7+9 (BREAK)

## BRIDGE

KBD

BASS
C add 9
Bb add 9
Ab add 9
G add 9

CONT. SIMILE  
 SIMILE

HORNS:

C add 9
Bb add 9
Ab add 9
G add 9

Ab add 9
Bb add 9
C add 9
C/D

C/D
F7+9
(3)
(3)

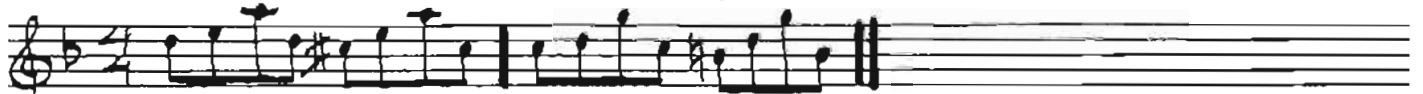
LUNISON RHY. → DR. FILL

# STONE ME INTO THE GROOVE

-NICLAS FRISK

## INTRO GUITAR:

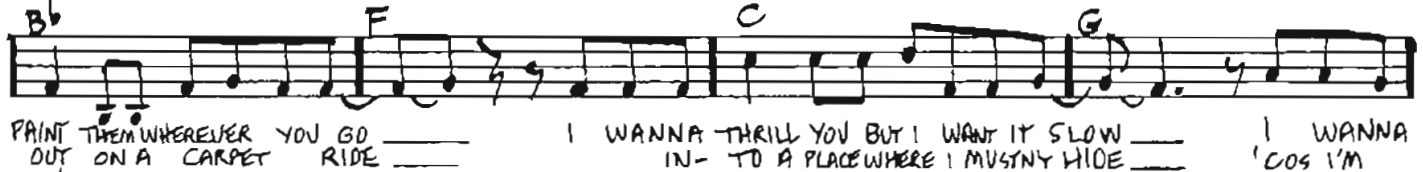
A sus A G sus G



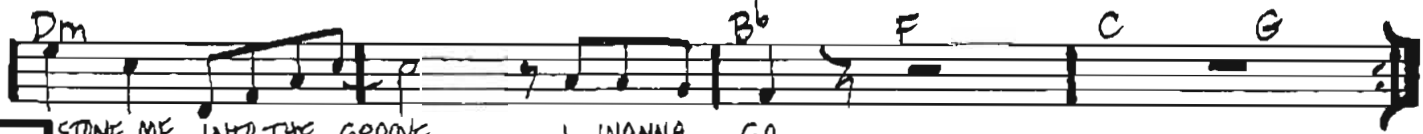
## INSTR. CH (GTR.)



## VERSE



## CH FLY IN THE ROOM OF YOUR ARMS \_\_\_\_\_ I WANNA ENJOY ALL OF YOUR CHARMS \_\_\_\_\_ BORED OF THE ANCIENT TRUTH \_\_\_\_\_ I AM A CAR CRASH IN THE BLUE \_\_\_\_\_



## SOLO



**3rd VERSE**

JUST NAME A PLACE JUST NAME A PLACE WHERE I WOULD NOT GO (2. 1 WANNA)

FLY LOVE MOVE CRY

FLY FLY LOVE LOVE EVERYTHING THAT YOU DO

REPEAT **CHORUS**, THEN **SOLO OVER CHORUS**

**RHYTHM EXAMPLE**

(CHORUSES: UNISON W/ VOCAL, LIKE BEGINNING CHORUS!)

GTR

ORGAN

BASS Dm

DR

- PAUL STANLEY /  
GENE SIMMONS

# STRUTTER

## INTRO

drums:

band:

B G D A 1. 2. D

## VERSE

B G D D

I KNOW A THING OR TWO ABOUT HER  
SHE WEARS HER SATINS LIKE A LA-DY

B G D A

I KNOW SHE GETS SHE'LL ONLY MAKE YOU CRY  
SHE GETS HER WAY JUST LIKE A CHILD

B G D D

SHE LETS YOU WALK THE STREET BESIDE HER  
YOU TAKE HER HOME AND SHE SAYS MAYBE BABY

B G D A

## PRE-CH

FOR WHAT SHE WANT SHE'LL PASS YOU BY  
SHE TAKES YOU DOWN AND DRIVES YOU WILD

Bm G Bm G

EV'RY BODY SAYS SHE'S LOOKIN' GOOD

AND THE LADY KNOWS IT'S UNDERSTOOD

## CH

B E D5 B5 A5 F#5

STRUTTER

B G5 C5 D5 A5

STRUTTER

2

B E D5 B5 A5 F#5

STRUTTER

B E D B A F# B E G C D A

STRUTTER

STRUTTER

## CODA

B B

# STRUTTER - rhythm

## INTRO

GT. 1

GT. 2 B G D A D

BASS

DR

SIMILE

1 2

2x

## VERSE

B G D D A

SIMILE

2x

1 2

## PRE-CH

GUITARS/BASS

Bm G

SIMILE

## CHORUS

GUITARS/BASS

A5 B5 A5 B5 A5 B5 D5 E5 D5 B5 A5 F#5 G5 C5 D5 A5

SIMILE

1 2

# SUMMER IN THE CITY

- SEBASTIAN/  
SEBASTIAN/  
BOONE

## INTRO



## VERSE



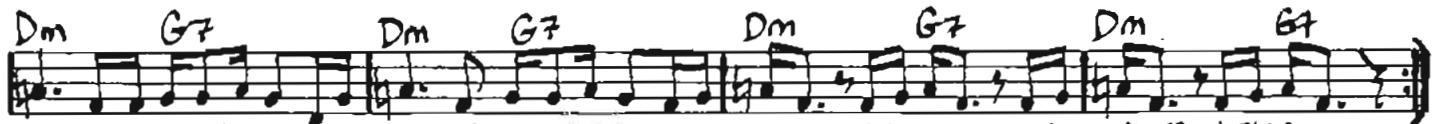
1. HOT TOWN, SUMMER IN THE CITY, BACK OF MY NECK GETTIN DIRTY AND GRITTY BEND DOWN, ISN'T IT A PITY, DOESN'T SEEM TO BE A SHADOW IN THE CITY  
2. COOL TOWN, EMBWING IN THE CITY, DRESS SO FINE AND YOU LOOK SO PRETTY COOL CAT, LOOKIN' FOR A KITTY, GONNA LOOK IN EV'RY CORNER OF THE C.ITY



ALL AROUND PEOPLE LOOKIN' HALF-DEAD, WALKIN' ON A SIDEWALK HOTTER THAN A MATCH, YEH  
'TILL I'M WHEEZIN' LIKE A BUS STOP, RUNNIN' UP STAIRS, GONNA MEET YOU AT THE ROOF TOP



BUT AT NIGHT A DIFF'RENT WORLD GO OUT AND FIND A GIRL C'MON C'MON AND DANCE ALL NITE JUST WHAT YOU NEED IT'LL BE ALRIGHT AND



BAHE DON'T YOU KNOW IT'S A PITY THE DAYS CAN'T BE LIKE THE NIGHT IN THE SUMMER IN THE CITY IN THE SUMMER IN THE CITY

## INTERLUDE



## RHY. EXAMPLE

KBD

### INTRO

### VERSE

GTR

BASS

DRUMS

Chords: Cm, Cm/Bb, Cm/A, Cm/Ab

Drums: SIMILE

# SUZIE Q

- D. HAWKINS,  
S. J. LEWIS,  
E. BROADBENT

OH SUSIE Q TRUE OH SUSIE Q TRUE OH SUSIE Q TRUE  
 SAY THAT YOU'LL BE TRUE SAY THAT YOU'LL BE TRUE SAY THAT YOU'LL BE TRUE

A7 C7 B7 E7  
 Q TRUE BABY I LOVE YOU SUSIE Q  
 NEVER LEAVE ME BLUE SUSIE Q  
 I LIKE THE WAY YOU TALK SAY THAT YOU'LL BE MINE

E7  
 I LIKE THE WAY YOU WALK MINE  
 SAY THAT YOU'LL BE SAY THAT YOU'LL BE

A7 C7 B7 E7  
 WALK I LIKE THE WAY YOU TALK SUSIE Q  
 MINE BABY ALL THE TIME SUSIE Q  
 SAY THAT YOU'LL BE

## RHYTHM EXAMPLE

GTR. 1  
 GTR. 2  
 BASS E7  
 DRUMS  
 SIMILE  
 SIMILE

SING OPTIONAL VERSES IN BETWEEN ENDLESS SOLOS!!

# TUSH

BEARD  
GIBBONS/  
HILL

Handwritten musical score for "Tush" by Beard Gibbons/Hill. The score is written on a single staff in G major, 4/4 time. It includes lyrics and guitar chord markings: G7, C7, D7, G7, C7, G7, and (D7).

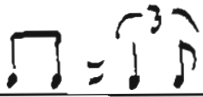
Lyrics: I'VE BEEN UP — I'VE BEEN DOWN — TAKE MY WORD — I'VE BEEN A-ROUND —  
I AIN'T ASKING FOR MUCH — I SAID LORD,  
TAKE ME DOWNTOWN — I'M JUST LOOKIN' FOR SOME TUSH —

*I've been bad, I've been good  
Dallas Texas, Hollywood  
I ain't asking for much  
I said Lord, take me downtown  
I'm just looking for some Tush*

*Take me back, way back home  
Not by myself, not alone  
I ain't asking for much  
I said Lord, take me downtown  
I'm just looking for some Tush*

## RHYTHM EXAMPLE

Handwritten musical score for a rhythm example. It shows three staves: GUITAR, BASS, and DRUMS. The key signature is G major and the time signature is 4/4. The guitar part features a G7 chord and a melodic line. The bass part features a steady eighth-note pattern. The drums part features a simple drum pattern.



# TUTTI FRUTTI

- R. PENNIMAN  
D. LA BOSTRIE  
JOE LUBIN

## INTRO

N.C.



A BOP- BOP- A-LOOM-OP A- LOP BOP BOOM! TUTTI

## CH



FRUTTI AU RUTTI TUTTI FRUTTI AU RUTTI TUTTI



FRUTTI AU RUTTI TUTTI FRUTTI AU RUTTI TUTTI

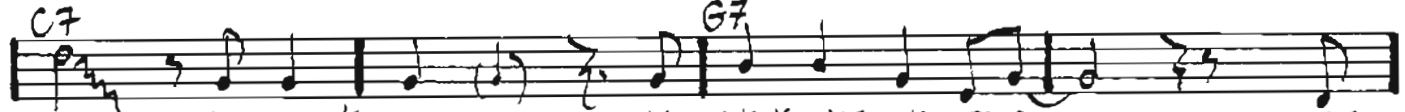


FRUTTI AU RUTTI A BOP- BOP- A-LOOM-OP A- LOP BOP BOOM! GOT A

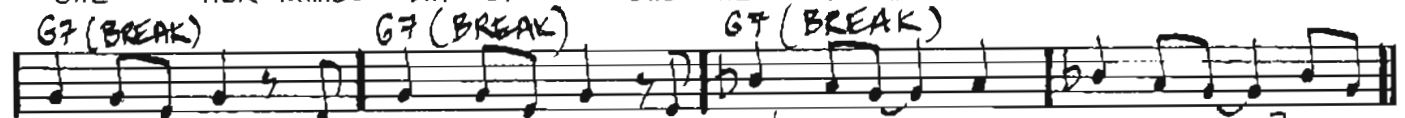
## VERSE



GAL HER NAME'S SUE SHE KNOWS JUST WHAT TO DO I GOT A  
GAL HER NAME'S DAI- SY SHE AL- MOST DRIVE ME CRA-ZY I GOT A



GAL HER NAME'S SUE SHE KNOWS JUST WHAT TO DO SHE  
GAL HER NAME'S DAI- SY SHE AL- MOST DRIVE ME CRA-ZY SHE



RUN TO THE EAST SHE RUN TO THE WEST BUT SHE'S THE GAL I LOVE THE BEST } TUTTI  
KNOWS HOW TO LOVE ME YES IN- DEED BOY YOU DON'T KNOW WHAT SHE DO TO ME }

## PIANO

PIANO

BASS G7

DRUMS

# SWEAT (A LA LA LA LA LONG) - I LEWIS

## INTRO

C Am Dm G7

## VERSE

I'VE BEEN WATCHING YOU A LA LA LA LA LONG A LA LA LA LA LONG LONG LI LONG LONG LONG

C Am Dm G7 (cont. smile)

STANDING ACROSS THE ROOM I SAW YOU SMILE

SAID I WANNA TALK TO YOU WOULD YOU FOR A LITTLE WHILE

BUT BEFORE I MAKE MY MOVE MY EMOTIONS START RUNNIN' WILD

MY TONGUE GETS TIED AND THAT'S NO LIE LOOKIN' IN YOUR

EYES LOOKIN' IN YOUR BIG BROWN

EYES OH YEAH I GOT THIS TO SAY TO YOU

## CH

GIRL I'M GONNA MAKE YOU SWEAT SWEAT TILL YOU CAN'T SWEAT NO MORE

AND IF YOU CRY OUT I'M GONNA PUSH SOME MORE

A LA LA LA LA LONG A LA LA LA LA LONG LONG LI LONG LONG LONG



**VERSE 2:**

*So I say to myself, if she loves me or not  
but, the dread done know is love is his to get*

*I put a little bit of this and a little bit of that  
the lyrics gone on the attack*

**BREAKS:**



*My tongue gets tied and that's no lie*

**BREAKS:**



*Looking in your eyes  
Looking in your big brown eyes  
Oh girl, I got this to say to you*

**CHORUS A**

**CHORUS B** (first two bars with just drums/guitar)!

**CHORUS B** (first two bars with just drums/guitar)!

**Orgelsolo** (4 bars)

*Looking in your eyes  
Looking in your big brown eyes  
Oh girl, I got this to say to you*

**CHORUS A**

**CHORUS B**

**CHORUS B**

**RHYTHM**

**GTR**

**KBD**

**BASS** C Am Dm G7

**DR**

**SIMPLE**

- RONNIE VAN ZANT  
GARY ROSSINGTON  
ED KING

# SWEET HOME ALABAMA

## INTRO

D Cadd9 G (Gtr 2) D Cadd9 G

(Gtr 1) + bass & drums

## VERSE

D C G D C G

BIG WHEEL KEEP ON TURNING CARRY ME HOME TO SEE MY KIN

D C G D C G

SINGIN' SONGS ABOUT THE SOUTHLAND I MISS ALABAMA ONCE AGAIN (AND I THINK IT'S A SIN)

## BRIDGE

D C G

## VERSE

D C G D C G

WELL I HEARD MR. YOUNG SANG A-BOU' HER NOW MUSCLE SHOALS HAS GOT THE SWAMPERS  
WELL I HEARD OLD NEIL PUT HER DOWN AND THEY'VE BEEN KNOWIN' TO PICK A SONG OR TWO

D C G D C G

WELL I HOPE NEIL YOUNG WILL RE-MEMBER LORD THEY GET ME OFF SO MUCH  
A SOUTHERN MAN DON'T NEED HIM A-ROUND ANYHOW THEY PICK ME UP WHEN I'M FEELIN' BLEE (NOW HOW ABOUT YOU)

## CH

D C G D C G

SWEET HOME A-LA-BAMA WHERE THE SKIES ARE SO BLUE

D C G D C G F C

SWEET HOME A-LA-BAMA LORD I'M COMIN' HOME TO YOU

## SOLO

D C G D C G

## VERSE

D C G F C D C G

IN BIRMINGHAM THEY LOVE THE GOV'NOR NO! NO! NO! NOW WE ALL DID WHAT WE COULD DO

D C G D C G

NOW WATER-GATE DOES NOT WORRY ME DOES YOUR CONSCIENCE BOTHER YOU (TELL THE TRUTH)

REPEAT **CHORUS** **SOLO** **BRIDGE**

♩ REPEAT **CH**

GUITAR

KBD

BASS

DRUMS

(intro) (song)



LYNARD SKYNYRD.

Foto: Tony Mottram/Pressens Bild



# SWEET HOME CHICAGO

- ROBERT JOHNSON

## INTRO (GUITAR SOLO=)

4/4

C7 F7 C7

F7 C7

G7 F7 C7 G7

## VERSE

C7 F7 C7

HI HI-DE-HO BABY DON'T YOU WANNA GO HI-DE-

F7 C7

HI HI-DE-HO BABY DON'T YOU WANNA GO BACK TO THAT

G7 F7 C7 G7

SAME OLD PLACE SWEET HOME CHICAGO

## BREAK

C7 F7 C7

TWO AND TWO IS FOUR, FOUR AND FOUR IS SIX, KEEP ON WITH YOUR FRIENDS, GET THROWN OUT IN THE STREET, HI-DE-  
SIX AND TWO IS EIGHT, EIGHT AND TWO IS TEN, SHE TRICK YOU ONE TIME SHE SURE'LL DO IT AGAIN, HI-DE-

F7 C7

HI HI-DE-HO BABY DON'T YOU WANNA GO BACK TO THAT

G7 F7 C7 G7

SAME OLD PLACE SWEET HOME CHICAGO (HI-DE-)

# SWEET HOME CHICAGO - rhythm

GTR

BASS C7 F7 G7

DR

SIMILE

Detailed description: This system contains three measures of music. The guitar part (GTR) is written in treble clef with a 4/4 time signature. The first measure has a C7 chord and a melody of eighth notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second measure has an F7 chord and a melody of eighth notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. The third measure has a G7 chord and a melody of eighth notes: G4, B4, D5, C5, B4, A4, G4, F4, E4, D4, C4. The bass part (BASS) is written in bass clef with a 4/4 time signature. The first measure has a C7 chord and a melody of eighth notes: C3, E3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. The second measure has an F7 chord and a melody of eighth notes: F3, A3, C4, B3, A3, G3, F3, E3, D3, C3. The third measure has a G7 chord and a melody of eighth notes: G3, B3, D4, C4, B3, A3, G3, F3, E3, D3, C3. The drum part (DR) is written in bass clef with a 4/4 time signature. The first measure has a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x. The second measure has a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x. The third measure has a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x. The word 'SIMILE' is written below the drum part in the second measure.

## BREAK

C7 F7 C7 F7

(FILL)

Detailed description: This system contains four measures of music. The first measure has a C7 chord and a melody of eighth notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second measure has an F7 chord and a melody of eighth notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. The third measure has a C7 chord and a melody of eighth notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The fourth measure has an F7 chord and a melody of eighth notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. The bass part is written in bass clef with a 4/4 time signature. The first measure has a melody of eighth notes: C3, E3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. The second measure has a melody of eighth notes: F3, A3, C4, B3, A3, G3, F3, E3, D3, C3. The third measure has a melody of eighth notes: C3, E3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. The fourth measure has a melody of eighth notes: F3, A3, C4, B3, A3, G3, F3, E3, D3, C3. The drum part is written in bass clef with a 4/4 time signature. The first measure has a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x. The second measure has a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x. The third measure has a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x. The fourth measure has a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x. The word '(FILL)' is written below the drum part in the third measure.

# SYMPHONY OF DESTRUCTION -DAVE MUSTAINE

## VERSE

F5 E5 F5 E5 E G F F5 E5  
 1. YOU TAKE A MORTAL MAN  
 2. ACTING LIKE A ROBOT  
 3. THE EARTH STARTS TO RUMBLE  
 AND PUT HIM IN CONTROL  
 ITS METAL BRAIN CORRODES  
 WORLD POWERS FALL  
 WATCH HIM BECOME A GOD  
 TRY TO TAKE ITS PULSE  
 WARRING FOR HEAVENS

## PRE-CH

Ab5/E G5/E A- ROLL  
 Ab5/G G5 A- ROLL  
 Watch PEOPLE'S HEADS A ROLL  
 BEFORE THE HEAD EXPLODES  
 A PEACEFUL MAN STANDS TALL  
 Ab5/C G5/C N.C.  
 Ab5/A G5/A

## CH

E5 D5 E C  
 JUST LIKE THE PIED PI PER LED RATS  
 D5 E5 D5 E  
 THROUGH THE STREETS WE DANCE LIKE THE MARI-O-NETTES  
 C 1. D5 F5 E5 F5 E5 FGF  
 SWAYING TO THE SYMPHONY OF DE-STRUCTION

2. D5 E5 (HALF TEMPO) D5 E  
 SYMPHONY JUST LIKE THE PIED PI PER  
 C5 D5 E5  
 LED RATS THROUGH THE STREETS WE DANCE LIKE THE

MARI- O- NETTES SWAYING TO THE SYMPHONY

D5 E C D5

SWAYING TO THE SYMPHONY OF DE-STRUCTION

SOLO

SOLO (PRE-CHORUS x 2), VERSE, PRE-CH, CHORUS

RHYTHM EXAMPLE

GTR VERSE

BASS F5 E5 F5 E5 (F G F) F5 E5

DR SIMILE

PRE-CH (LAST BAR:)

BASS A5/E G5/E

DR SIMILE

CH

DRUMS IN HALF-TEMPO:

**INTRO**

# UNDER THE BOARDWALK

- ARTIE RESNICK -  
KENNY YOUNG

bass:

**VERSE**

E B7

1. SUN BEATS DOWN AND BURNS THE TAR UP- ON THE ROOF AND YOUR  
 2. DARK YOU HEAR THE HAPPY SOUND OF A CA- ROU- SEL YOU CAN  
 3. INSTRUMENTAL →

E

A E

B7 E A E (break)

**CH**

C#m B

C#m B

C#m

1. 2. 3.

GUIT

GUIT E

BASS

DR

**CHORUS**

C#m



# WALK ON THE WILD SIDE

- LOU REED

*Candy came from out on the island  
In the backroom she was everybody's darling  
But she never lost her head, even when she was giving head  
I said hey babe, take a walk on the wild side...*

*(And the colored girls go tut-tut-tut...)*

*Little Joe never once gave it away  
Everybody had to pay and pay  
A hustle here and a hustle there, New York City is the place where they said  
Hey babe, take a walk on the wild side...*

*Sugarbum fairy came and hit the streets  
Looking for soulfood and a place to eat  
Went to the Apollo, you should have seen him go and go  
I said hey babe, take a walk on the wild side...*

*Jackie is just speedin' away  
Thought she was James Dean for a day  
Then I guess she had to crash, Valium would have helped that bash  
I said hey babe, take a walk on the wild side...*

# TWIST AND SHOUT

-BERT RUSSELL/  
PHIL MEDLEY

## INTRO

GTR D G A7 D G A7

## VERSE

(+band) SIMILE WELL SHAKE IT UP BA-  
BY NOW TWIST AND SHOUT COME ON COME ON COME ON COME ON BA BY NOW

### (CHORDS CONT. SIMILE)

COME ON AND WORK IT ALL OUT  
1. WELL WORK IT ON OUT HO NEY YOU KNOW YOU LOOK SO  
2.3. YOU KNOW YOU TWIST LITTLE GIRL YOU KNOW YOU TWIST SO

GOOD FINE YOU KNOW YOU GOT ME GOING NOW NOW JUST LIKE I KNEW YOU WOULD  
COME ON AND TWIST A LITTLE CLOSER NOW

WELL SHAKE IT UP BA- AND LET ME KNOW THAT YOU'RE MINE OH

## SOLO

D G A7

## BRIDGE

A7 AH OH! OH! YEH! SHAKE IT UP BA-

REPEAT **VERSE** (3rd VERSE) AND **BRIDGE** TO CODA

## CODA

GIT D9 BAS TR

# TWIST AND SHOUT - rhythm

## VERSE

GTR1

GTR2

BASS

DR

D G A7

SIMILE

Detailed description of the Verse score: The score is written on four staves. The key signature is D major (two sharps) and the time signature is 4/4.   
- **GTR1:** Melodic line starting with a quarter note D, followed by a quarter note E, a quarter note F#, and a quarter note G. The second measure contains a triplet of eighth notes: G, A, B.   
- **GTR2:** Rhythmic accompaniment consisting of eighth notes. The first measure has a quarter rest followed by eighth notes G, A, B, C. The second measure has eighth notes D, E, F#, G.   
- **BASS:** Bass line with chords D, G, and A7. The first measure has a quarter note D, a quarter note G, and a quarter note A. The second measure has a quarter note D, a quarter note G, and a quarter note A.   
- **DR:** Drum pattern with 'x' marks for cymbals. The first measure has a quarter note D, a quarter note G, and a quarter note A. The second measure has a quarter note D, a quarter note G, and a quarter note A. A 'SIMILE' marking is present in the second measure of the drum staff.

## BRIDGE

A

Detailed description of the Bridge score: The score is written on four staves. The key signature is D major (two sharps) and the time signature is 4/4.   
- **GTR1:** Melodic line starting with a quarter note D, followed by a quarter note E, a quarter note F#, and a quarter note G. The second measure contains a triplet of eighth notes: G, A, B.   
- **GTR2:** Rhythmic accompaniment consisting of eighth notes. The first measure has a quarter rest followed by eighth notes G, A, B, C. The second measure has eighth notes D, E, F#, G.   
- **BASS:** Bass line with chord A. The first measure has a quarter note D, a quarter note G, and a quarter note A. The second measure has a quarter note D, a quarter note G, and a quarter note A.   
- **DR:** Drum pattern with 'x' marks for cymbals. The first measure has a quarter note D, a quarter note G, and a quarter note A. The second measure has a quarter note D, a quarter note G, and a quarter note A.

# TWO GUNSLINGERS

-TOM PETTY

## INTRO GTR

C Csus

The intro consists of two measures of music in 4/4 time. The first measure contains a C major chord followed by a C sus4 chord. The second measure contains a C major chord. The notation is written on a single staff in treble clef.

## VERSE

C Csus % Am Asus %

TWO GUNSLINGERS WALKED OUT IN THE STREET AND ONE SAID "I DON'T WANNA FIGHT NO MORE" AND THE OT-

C Csus % Am Asus %

-HER GUNSLINGER THOUGHT ABOUT IT AND HE SAID, YEH "WHAT ARE WE FIGHTING FOR?"

The verse consists of two lines of music. The first line has two measures: the first measure contains a C major chord and a C sus4 chord, and the second measure contains an Am major chord and an Asus4 chord. The second line also has two measures with the same chord structure. The lyrics are written below the notes.

## CH

F G F G

I'M TAKIN' CONTROL OF MY LIFE I'M TAKIN' CONTROL OF MY LIFE

The chorus consists of two lines of music. The first line has two measures: the first measure contains an F major chord and a G major chord, and the second measure contains an F major chord and a G major chord. The second line also has two measures with the same chord structure. The lyrics are written below the notes.

F G Am C/E

I'M TAKIN' CONTROL OF MY LIFE NOW RIGHT NOW OH

The chorus continues with two more lines of music. The first line has two measures: the first measure contains an F major chord and a G major chord, and the second measure contains an Am major chord and a C/E chord. The second line also has two measures with the same chord structure. The lyrics are written below the notes.

G (sus) G (sus) G (sus) G (sus)

YEH 2. WELL THE CROWD YEH

The chorus concludes with two lines of music. The first line has two measures: the first measure contains a G sus4 chord and a G sus4 chord, and the second measure contains a G sus4 chord and a G sus4 chord. The second line also has two measures with the same chord structure. The lyrics are written below the notes.

## SOLO

G (sus) F G (sus)

A (sus) G (sus)

The solo consists of two lines of music. The first line has two measures: the first measure contains a G sus4 chord and an F major chord, and the second measure contains a G sus4 chord and a G sus4 chord. The second line also has two measures with the same chord structure. The notation is written on a single staff in treble clef.

*VERSE 2: Well, the crowd that assembled for the gunfight  
were let down, everyone hissed and booed  
And a stranger told his missus: that's the last one  
of these gunfights  
you're ever gonna drag me to"*

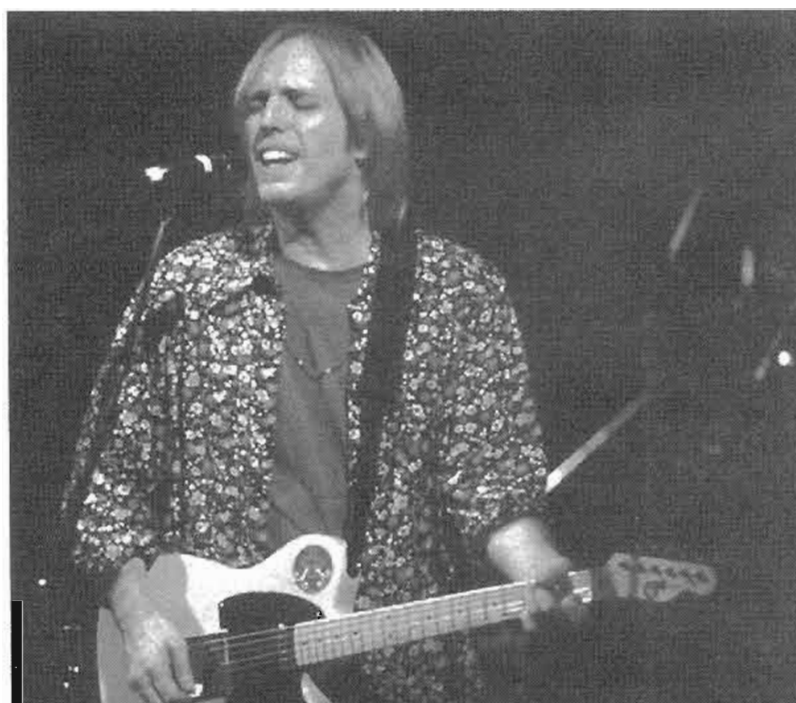
**CHORUS – SOLO**

*VERSE 3: Well, the two gunslingers  
went ridin' out of town  
and were never heard from no more  
And there ain't been a gunfight  
for a long time, maybe never,  
but nobody knows for sure*

**ENDING CHORUS**

**RHY. EXAMPLE**

Handwritten musical notation for guitar, bass, and drums. The notation is on three staves. The top staff is labeled 'GTR' and shows a 4/4 time signature. Above the staff are chord diagrams: 'C' (C4), 'C504' (C5), 'C' (C4), and 'C504' (C5). The middle staff is labeled 'BASS' and shows a 4/4 time signature with a bass clef. The bottom staff is labeled 'DR' and shows a 4/4 time signature with a drum clef. The notation includes rhythmic patterns for each instrument.



TOM PETTY.

Foto: Jay Blakesberg/Pressens Bild

# WE WILL ROCK YOU

- BRIAN MAY/  
FREDDIE MERCURY/  
JOHN DEACON/  
ROGER TAYLOR

**INTRO**

(FOOT STAMPS -  
HANDCLAPS) (4 x)

**VERSE**



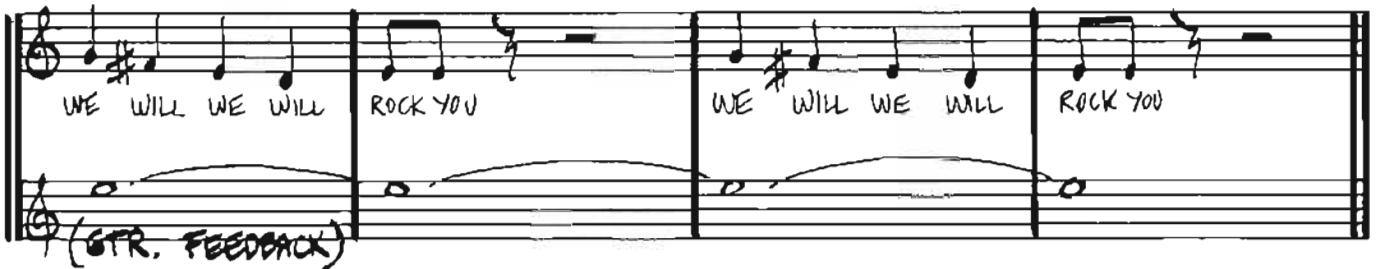
BUDDY YOU'RE A BOY MAKE A BIG NOISE PLUM IN THE STREET GONNA BE A BIG MAN SOME DAY YOU GOT  
BUDDY YOU'RE A YOUNG MAN HARD MAN SHOUTS IN THE STREET GONNA TAKE ON THE WORLD SOME DAY YOU GOT  
BUDDY YOU'RE AN OLD MAN POOR MAN PLEADIN WITH YOUR EYES GONNA MAKE YOU SOME PEACOCK SOME DAY YOU GOT



BLOOD ON YOUR FACE YOU BIG DISGRACE KICKIN' YOUR CAN ALL OVER THE PLACE SINGIN'  
BLOOD ON YOUR FACE YOU BIG DISGRACE WANIN' YOUR BANNER ALL OVER THE PLACE  
MUD ON YOUR FACE YOU BIG DISGRACE SOME-BODY BETTER PUT YOU BACK INTO YOUR PLACE (3x)



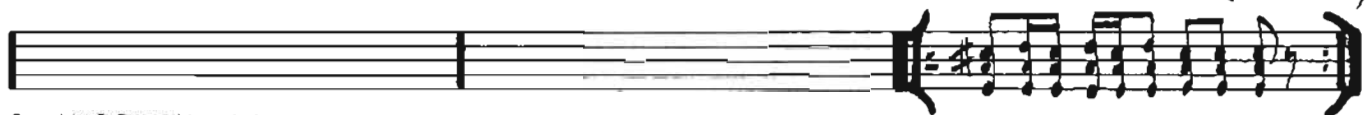
WE WILL WE WILL ROCK YOU WE WILL WE WILL ROCK YOU



GTR. SOLO ON A AND D CHORDS (BACKING IS ONLY DRUMS)



(3 times)



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QUEEN.

Foto: Pressens Bild

# WHAT'D I SAY

## VERSE

(BREAK)

(BREAK)

F7

HEY MAMA DON'T YOU TREAT ME WRONG SEE THE GIRL WITH THE DIAMOND RING TELL YOUR MAMA TELL YOUR PA

COME AND LOVE ME ALL NIGHT LONG SHE KNOWS HOW TO TWIST THAT THING I'M GONNA SEND YOU BACK TO ARKANSAS

Bb7

OH OH OH YES HEY HEY YOU DON'T DO HEY HEY RIGHT ALL ALL YOU DON'T DO

C7 Bb7 F7

RIGHT NOW RIGHT NOW (3) TELL ME WHAT'D I

## CH

F7

SAY KNOW TELL ME WHAT'D I WANNA SAY RIGHT NOW TELL ME WHAT'D I WANNA

Bb7 F7

SAY KNOW RIGHT NOW TELL ME WHAT'D I YES I WANNA SAY KNOW TELL ME WHAT'D I HONEY I WANNA

SAY KNOW TELL ME WHAT'D I YES I WANNA SAY KNOW (1:) YES, I WANNA

## PIANO EXAMPLE

### INTRO

### CHORUS

PIANO

BASS

DR

F7

F7

SIMILE

# WALKIN' THE DOG

- RUFUS THOMAS

## GUITAR INTRO (A7)

## VERSE

VOX

BABY'S BACK ASKED HER MOTHER FOR-A COME ON

DRESSED IN BLACK FIFTEEN CENTS BABY BABY

SILVERBUTTONS ALL TO SEE AN ELEPHANT COME ON

DOWN HER BACK JUMP THE FENCE BABY NOW

GTR

BASS A7

DR

SIMILE

HI-HO HE JUMPED SO HIGH THAT HE SILVER BELLS AND

TIP THE TIDE TOUCHED THE SKY TACO SHELLS AND

SHE BROKE THE NEEDLE AND NEVER GOT BACK TILL PRETTY MAIDS ALL IN A

SHE CAN'T SEW } WALKIN' THE FOURTH OF JULY ROW

GTR

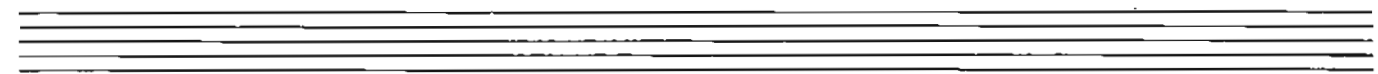
BASS A7



Handwritten musical score for the first system of "Walk the Dog". The score is in G major (one sharp) and 4/4 time. It consists of four measures. The lyrics are: "DOG", "I'M JUST-A WALKIN' THE", "DOG", and "AND IF YOU". The melody is written in the treble clef. The bass line is written in the bass clef with chords D7 and A7. There are slurs and accents over the notes in the melody.

DOG I'M JUST-A WALKIN' THE DOG AND IF YOU

D7 A7



Handwritten musical score for the second system of "Walk the Dog". The score is in G major (one sharp) and 4/4 time. It consists of four measures. The lyrics are: "DON'T KNOW HOW TO DO IT, I'LL", "SHOW YOU HOW TO WALK THE DOG", and "(HOOTING & WHISTLING!)". The melody is written in the treble clef. The bass line is written in the bass clef with chords E7, D7, A7, and E7. There is a "8va" marking above the melody in the third measure. There are slurs and accents over the notes in the melody.

DON'T KNOW HOW TO DO IT, I'LL SHOW YOU HOW TO WALK THE DOG (HOOTING & WHISTLING!)

8va

E7 D7 A7 E7

-SUNNY DAVID/  
-DAVID WILLIAMS

# WHOLE LOTTA SHAKIN' GOIN' ON

C7 G7

COME ON O-VER BA BY WHOLE LOTTA SHAKIN' GOIN' ON

C7 G7

COME ON OVER BA BY AND BABY YOU CAN'T GO WRONG

D7 G7

AIN'T NOBODY FAKIN' WHOLE LOTTA SHAKIN' GOIN' ON

C7 G7

COME ON OVER BA BY WHOLE LOTTA KICKIN' IN THE BARN

C7 G7

COME ON OVER BA BY WE GOT THE BULL BY THE HORN

D7 G7

EVERYTHING IS TAKIN' WHOLE LOTTA SHAKIN' GOIN' ON

**RYTH. EXAMPLE**

PIANO

GTR G7

BASS

DR



# WHEN DOVES CRY

- PRINCE

## VERSE

Am G

DIG IF YOU WILL - THE PIC - TURE

Am

YOU AND I ENGAGED IN A KISS THE

Am G

SWEAT OF YOUR BO - DY CO - VERS ME

Am

CAN YOU MY DAR - LING CAN YOU PIC - TURE THIS

Lyrics continue like this:

### VERSE:

*Dream if you can, a courtyard  
An ocean of violets in bloom  
Animals strike curious poses  
They feel the heat, the heat between me and you*

### CHORUS:

*How can you just leave me standing?  
Alone in a world that's so cold  
Maybe I'm just too demanding  
Maybe I'm just like my father, too bold  
Maybe you're just like my mother  
She's never satisfied  
Why do we scream at each other  
This is what it sounds like, when doves cry*

### VERSE:

*Touch if you will my stomach  
Feel how it trembles inside  
You've got the butterflies all tied up  
Don't make me chase you  
Even doves have pride*

### CHORUS:

*How can you just leave me standing...*

# WHEN DOVES CRY - rhythm

SYNTH

SYNTH

SYNTH (F G) (F G) RIFF FOR INTRO & INTERLUDES  
(ALSO USED BY M.C. HAMMER IN "PRAY!")

SNARE

DRUMS

The image shows a handwritten musical score for the song 'When Doves Cry'. It consists of five staves. The first staff is labeled 'SYNTH' and shows a treble clef, a 4/4 time signature, and a single diamond-shaped note on the G line of the staff. The second staff is also labeled 'SYNTH' and shows a treble clef, a 4/4 time signature, and a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff is labeled 'SYNTH (F G) (F G)' and shows a treble clef, a 4/4 time signature, and a sequence of chords: F major (F, A, C), G major (G, B, D), F major (F, A, C), and G major (G, B, D). To the right of this staff is the text 'RIFF FOR INTRO & INTERLUDES' and '(ALSO USED BY M.C. HAMMER IN "PRAY!")'. The fourth staff is labeled 'SNARE' and shows a treble clef, a 4/4 time signature, and a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fifth staff is labeled 'DRUMS' and shows a treble clef, a 4/4 time signature, and a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.



PRINCE.

Foto: Rande St. Nicholas/Warner Music

# WHOLE LOTTA LOVE

- PAGE / PLANT /  
JONES / BONHAM

## INTRO

GTR: E (BASS)

2 YOU NEED

## VERSE

COOLIN' LEARNIN' BABY I'M NOT FOOLIN' I'M GONNA SAY  
BA BY I MEAN LEARNIN' ALL THEM

IT YEAH GOOD TIMES BABY BABY GO BACK TO SCHOOL IN  
I'VE BEEN YEARNIN'

WAY DOWN INSIDE HONEY YOU NEED IT }  
WAY WAY DOWN INSIDE HONEY YOU NEED IT }

## CH

I'M GONNA GIVE YOU MY LOVE I'M GONNA GIVE YOU MY LOVE

(DRUMS ENTER)

OH WANNA WHOLE LOTTA LOVE WANNA WHOLE LOTTA LOVE

(1: YOU'VE BEEN

## NOISE SECTION

HIHAT W/PEDAL - PLUS SOUND EFFECTS

## BREAK

(GTR. FILL)

3. YOU'VE BEEN

VERSE 3:  
You've been coolin'  
Baby I've been droolin'  
All the good times baby I've been misusin'  
Way way down inside, I'm gonna give you my love  
I'm gonna give you every inch of my love  
Gonna give you my love

## CHORUS

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**BREAK 2**

WAY DOWN IN- SIDE WOMAN YOU NEED, YEAH

E A LOVE (DRUM FILL)

**ENDING WAIL ON VERSE:**

SHAKE FOR ME GIRL, I WANNA BE YOUR BACKDOOR MAN, HEY, HEY  
KEEP A-COOLIN BABY, (CONT. SIMILE)

**RHYTHM**

GTR

BASS E

DR



LED ZEPPELIN.

Foto: Globe Photos/Camera Press

# WHY CAN'T THIS BE LOVE

- VAN HALEN /  
HAGAR /  
ANTHONY /  
VAN HALEN

## INTRO

SYNTH BASS:

## C (BAND)

## VERSE

## PRE-CH

## CH



C/F F G C

CAN'T THIS BE LOVE STRAIGHT FROM THE HEART

Am Am Am/G C/F F G

OH TELL ME WHY CAN'T THIS BE LOVE

1. Am 2. Am

TELL MY-

BRIDGE

F G F G F G F G

BA DA BA DA (etc.)

F G F G Am

SOLO

Ab Bb Ab Bb Db Eb Gb Ab Gb Bb Ab Bb Db Bb

Ab Bb Ab Bb Db Eb Gb Ab Gb Bb Ab Gb F

REPEAT BRIDGE AND CHORUS

RHYTHM EXAMPLE

SYNTH

BASS C Am

TR

SIMILE

SIMILE

-IZZY STRADLIN/AXL ROSE  
SLASH/McKAGAN

# YOU COULD BE MINE

## INTRO 1 GUITAR:

F#(m) E(m)

## INTRO 2

F#m E(m)

E E sus UNISON

## VERSE

F# 2

E F# UNISON

VOCAL: I'M A

F#

COLD HEARTBREAKER FIT TO BURN AND I'LL RIP YOUR HEART IN TWO AND I'LL  
 HOLIDAYS COME AND THEY GO IT'S NOTHING NEW TODAY COL-

E F#

LEAVE YOU LYING ON THE BED WELL, I'LL BE  
 LEFT AN- OTHER ME-MORY WHEN

F

OUT THE DOOR BE-FORE YOU WAKE IT'S NOTHING NEW TO YOU 'COS I  
 I COME HOME LATE AT NIGHT DON'T ASK ME WHERE I BEEN JUST

E F#

CH THINK WE'VE SEEN THAT MOVIE TOO } 'COS  
 COUNT YOUR STARS I'M HOME AGAIN

A B F#

YOU COULD BE MINE BUT YOU'RE

A B F#

WAY OUT OF LINE WITH YOUR

A B F#

BITCH SLAP RAPPIN' AND YOUR COCAINE TONGUE YOU GET NO- THING DONE I SAID

A B 1. F# 2. C#

YOU COULD BE MINE MINE

INTRO 1 8 INTRO 2 8

(VOCAL FILLS: YOU COULD BE MINE)

**BRIDGE 1**

G F# G A D A

OH YOU'VE GONE SKETCHIN' TOO MANY TIMES

G F G A D A

OH WHY DON'T YOU GIVE IT A REST

G F# G B A G F# D A B

WHY MUST YOU FIND ANOTHER REASON TO CRY

**SOLO**

B D A B D A

A D A B D A B

**BRIDGE 2**

B C# D

BREAKIN' DOWN MY BACK AND I BE RACKIN' OUT MY BRAIN IT DONT MATTER HOW WE MAKE IT 'COS IT GET TO CALL MY LAWYERS WITH RI- DICOLOUS DEMANDS YOU CAN TAKE THE PITY SO FAR BUT IT'S

D C# B C#

ALWAYS ENDS THE SAME YOU CAN PUSH IT FOR MORE MILEAGE BUT YOUR FLAPS'R' WEARIN' THIN AND I COULD MORE THAN I CAN STAND 'COS THIS COUCHTRIPS GETTIN' OLDER TELL ME HOW LONG HAS IT BEEN 'COS

D C# (1x)

SLEEP ON IT 'TIL MORNIN' BUT THIS NIGHTMARE NEVER ENDS DONT FOR- 5 YEARS IS FOREVER AND YOU HAVEN'T GROWN UP YET

REPEAT CHORUS

DRUMS BASS GUITAR (+ WRITTEN FIGURES!)

# YOU REALLY GOT ME

- RAY DAVIES

**G**

1. GIRL, YOU REALLY GOT ME GOING, YOU GOT ME SO I DON'T KNOW WHAT I'M DOING  
2. SEE, DON'T EVER SET ME FREE - I ALWAYS WANNA BE BY YOUR SIDE

YEAH, GIRL, } 1. 2. YOU REALLY GOT ME GOING, YOU GOT ME SO I CAN'T SLEEP AT NIGHT

**A**

YEAH, YOU REALLY GOT ME NO-DW, YOU GOT ME SO I DON'T KNOW WHAT I'M DOING

**D**

YEAH, YOU REALLY GOT ME NO-DW, YOU GOT ME SO I CAN'T SLEEP AT NIGHT YOU REALLY GOT ME YOU

**D** **C**

REALLY GOT ME YOU REALLY GOT ME

(CODA) **D**

## RHYTHM EXAMPLE

**KBD**

**GTR**

**BASS**

**DRUMS**

**G**  
(GG F G F)

# MY GENERATION

- PETE TOWNSHEND

G F G F (CHORDS CONT. SIMILE!)

1. PEOPLE TRY TO GET US DOWN ( TALKING 'BOU MY GE- NE- RA- TION)  
 2. WHY DON'T YOU ALL FADE A- WAY

JUST BECAUSE WE GET AROUND ( TALKING 'BOU MY GE- NE- RA- TION)  
 DON'T TRY AND DIG WHAT WE ALL SAY

THINGS THEY DO LOOK AW- FUL COLD ( TALKING 'BOU MY GE- NE- RA- TION)  
 I'M NOT TRYING TO CAUSE A BIG SENSATION

HOPE I DIE BE- FORE GET OLD ( TALKING 'BOU MY GE- NE- ) MY GENE-  
 JUST TALKING 'BOU MY GENERATION

RA- TION THIS IS MY GENE- RA- TION BA- BY

- BASS SOLO

- VERSE 2 IN A

- VERSE 1 IN B

- SOLO IN C# TO ENDING

## RHYTHM EXAMPLE

GTR

BASS G F G

DRUMS SIMILE - LOTS OF FILLS!

# I HEAR YOU KNOCKING

- BARTHOLOMEW/  
KING

1. YOU WENT AWAY AND LEFT ME LONG TIME AGO — AND NOW YOU'RE KNOCKIN' ON MY DOOR } I HEAR YOU  
 2. BETTER GET BACK TO YOUR USE TO BE — 'CAUSE YOUR KINDA LOVE AIN'T GOOD FOR ME }

**C7**

**F7** **C7**

KNOCKIN' BUT YOU CAN'T COME IN I HEAR YOU

**F7** **G7**

KNOCKIN' GO BACK WHERE YOU'VE BEEN I

**C7**

BEGGED YOU NOT TO GO BUT YOU SAID GOODBYE AND NOW YOU TELL ME ALL YOUR LIES } I HEAR YOU  
 TOLD YOU WAY BACK IN FIFTY-TWO THAT I WOULD NEVER GO WITH YOU }

**F7** **C7**

'KNOCKIN' BUT YOU CAN'T COME IN I HEAR YOU

**F7** **G7**

KNOCKIN' GO BACK WHERE YOU'VE BEEN 2. YOU

## RHYTHM EXAMPLE

**GTR**

**BASS** **C7**

**DR**

# STAIRWAY TO HEAVEN

- PAGE /  
PLANT

**A** 8 **B** 8 **A** Am Am/G# Am/G D/F# FA

1. THERE'S A LA-DY WHO'S SURE ALL THAT GLITTERS IS GOLD AND SHE'S BUYING A STAIRWAY TO  
 2. TREE BY THE BROOK THERE'S A SONGBIRD WHO SINGS SOMETIMES ALL OF OUR THOUGHTS ARE MIS-  
 HEAVEN GIVEN WHEN SHE GETS THERE SHE KNOWS IF THE STORES ARE ALL CLOSED WITH A WORD SHE CAN GET WHAT SHE CAME FOR  
 INSTRUMENTAL

**B** 1. C D FA Am C G Dsus D

OH OH AND SHE'S BUY- ING A STAIR- WAY TO HEAVEN THERE'S A  
 C D FA Am C G FA  
 SIGN ON THE WALL BUT SHE WANTS TO BE SURE 'COS YOU KNOW SOMETIMES WORDS HAVE TWO MEANINGS (2.) IN A

**C** 2. Am7 Dsus D Am7 Em/D D C/D D

OH IT MAKES ME WONDER  
 Am7 Dsus D Am7 Em/D D C/D D  
 OH IT MAKES ME WONDER

**D** 1, 2. C G/B Am C G/B FA Am

FEELING I GET WHEN I LOOK TO THE WEST AND MY SPIRIT IS CRYING FOR LEA- VING IN MY  
 WHISPERED THAT SOON IF WE ALL CALL THE TUNE THEN THE PIPER WILL LEAD US TO REA- SON AND A  
 C G/B Am C G/B FA Am  
 THOUGHTS I HAVE SEEN RINGS OF SMOKE THRU THE TREES AND THE VOICES OF THOSE WHO STAND LOO- KING  
 NEW DAY WILL DRAW FOR THOSE WHO STAND LONG AND THE FORESTS WILL ECHO WITH LAUGH- TER


**D** 3. C G/B Am C G/B FA Am

IF THERE'S A BUSTLE IN YOUR HEDGEROW DON'T BE ALARMED NOW IT'S JUST A SPARKLING FOR THE MAY - QUEEN  
 YOUR HEAD IS HUMMING AND IT WON'T GO IN CASE YOU DON'T KNOW THE PIPER'S CALLING YOU TO JOIN - HIM  
 C G/B Am C G/B FA Am C G/B  
 YES THERE ARE TWO PATHS YOU CAN GO BY - BUT IN THE LONG RUN THERE'S STILL TIME TO CHANGE THE ROAD YOU'RE ON  
 DEAR LADY CAN YOU HEAR THE WIND BLOW AND DID YOU KNOW YOUR STAIRWAY LIES ON THE WHISPERING WIND


**C** 1. Am7 Dsus D Am7 Em/D D C/D D

AND IT MAKES ME WONDER

Am7          Dsus D          Am7          Em/D D C/O D



**E** 2. Dsus Dsus Dsus Dsus Dsus Dsus Dsus Dsus Dsus D C C+11 C C+11 C D D



Dsus D Dsus D Dsus D Dsus D C G/B



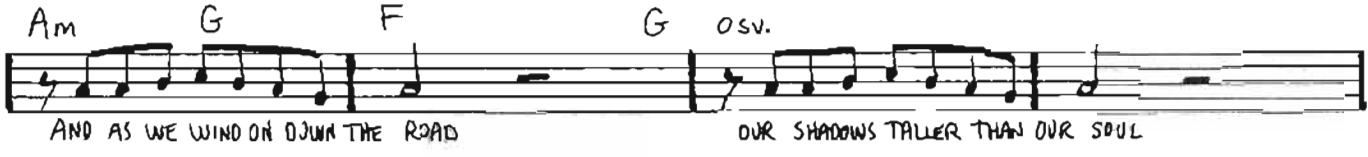
**F** Am G F G Am G F G

GUITAR SOLO

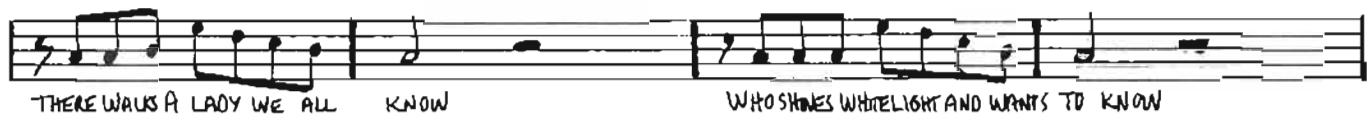


Am G F G osv.

AND AS WE WIND ON DOWN THE ROAD OUR SHADOWS TALLER THAN OUR SOUL



THERE WALKS A LADY WE ALL KNOW WHO SHAKES WHITE LIGHT AND WANTS TO KNOW



HOW EV'RYTHING STILL TURNS TO GOLD AND IF YOU LISTEN VERY HARD



THE TUNE WILL COME TO YOU AT LAST WHEN ALL ARE ONE AND ONE IS ALL



TO BE A ROCK AND NOT TO ROLL




Am G F

AND SHE'S BUY - ING A



STAIR - WAY - TO HEAVEN





# STAIRWAY TO HEAVEN - rhythm

**A** GTR Am Amadd9/G# Am/G D/F# FΔ G/B Am

**B** C D FΔ Am C G Dsus D 1. FΔ 2. FΔ

**C** GTR Am7 Dsus D Am7 Em/D D C/D D

BASS

**D** GTR C G/B Am C G/B FΔ Am C G/B

BASS

DR

**E** (BASS) Dsus Dsus D C D C G/B

**F** GTR/BASS Am G F G

ZEPPELIN - "IV"  
 - "THE SONG REMAINS THE SAME"

# WHEN A MAN LOVES A WOMAN

## INTRO

D A/C# Bm D/A G A D A

## VERSE

MAN LOVES A WOMAN CAN'T KEEP HIS MIND ON NO THIN' ELSE  
 HE'LL TRADE THE WORLD FOR THE GOOD THING HE FOUND IF SHE IS  
 BAD HE CAN'T SEE IT SHE CAN DO NO WRONG  
 TURN HIS BACK ON HIS BEST FRIEND IF HE PUT HER DOWN

2. WHEN A

## BRIDGE

GON- NA BE WHEN A MAN LOVES A  
 WOMAN WILL YOU GIVE ME EVERYTHING THE EARTH HAS  
 TRY TO HOLD ON TO YOUR PRECIOUS LOVE  
 BA- BY PLEASE DON'T TREAT ME BAD

3. WHEN A

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2. When a man loves a woman, spend his very last dime  
Tryin' to hold on to what he needs  
He gives up all his comforts, and sleep out in the rain  
If she say, "That's how it ought to be".

3. When a man loves a woman, deep down in his soul  
She can bring him such misery  
If she's playing him for a fool, he's the last one to know  
Lovin' eyes don't ever see

# WHEN A MAN... rhythm example

GUITAR (plays mostly in bridge)

ORGAN D A/C# Bm D/A

BASS

DRUMS

SIMILE

SIMILE

The image shows a handwritten musical score for the song 'When a Man...'. It consists of four staves: GUITAR, ORGAN, BASS, and DRUMS. The key signature is two sharps (F# and C#) and the time signature is 12/8. The GUITAR staff shows a series of chords represented by vertical lines. The ORGAN staff shows chords D, A/C#, Bm, and D/A. The BASS staff shows a rhythmic pattern of eighth notes. The DRUMS staff shows a rhythmic pattern of eighth notes. The word 'SIMILE' is written in the second measure of the GUITAR and DRUMS staves. A note '(plays mostly in bridge)' is written above the GUITAR staff.



PERCY SLEDGE.

Foto: Pressens Bild.

# LOVE HURTS

- B. BRYANT

## INTRO

Guitar: Band: F C (Hihat)

## VERSE

HURTS YOUNG LOVE I SCARS KNOW LOVE BUT WOUNDS E- AND VEN MARS SO A- NY I KNOW A  
HEART THING NOT OR TOUGH TWO OR I'VE STRONG LEARNED E NOUGH TO TAKE A LOT OF FROM YOU I'VE REALLY LEARNED A  
PAIN LOT TAKE A LOT OF PAIN LOVE IS LIKE A CLOUD HOLDS A LOT OF RAIN } LOVE  
REALLY LEARNED A LOT LOVE IS LIKE A FIRE BURNS YOU SO, IT'S HOT }

HURTS OH LOVE HURTS I'M

Band: Guitar:

## BRIDGE

SOME FOLKS RAVE OF HAPPY-NESS, BLISSFUL-NESS, TO GET-HERNESS  
SOME FOLKS FOOL THEM-SELVES I GUESS BUT THEY'RE NOT FOOLING ME I KNOW IT ISN'T

TRUE NO IT ISN'T TRUE LOVE IS JUST A LIE MADE TO MAKE YOU BLUE LOVE

HURTS OH LOVE HURTS

## SOLO

Handwritten musical score for a song. The score consists of four staves of music with lyrics written below the notes. The lyrics are: "I KNOW IT ISN'T TRUE KNOW IT ISN'T TRUE LOVE IS JUST A LIE MADE TO MAKE YOU BLUE LOVE HURTS OH LOVE HURTS OH LOVE HURTS".

Chords indicated above the staffs are: G, Em, C, D, C, G, B7, Em, C, D, D/C, G, F, C, G, F, C, G, F, C, G.

The word "VERSE" is written in a box at the top left of the second staff.

**RHYTHM EXAMPLE**

Handwritten musical score for a rhythm example. It consists of three staves of music. The first staff is labeled "GUIT." and shows a melodic line in treble clef with a key signature of one sharp (F#). The second staff is labeled "Bs." and shows a bass line in bass clef. The third staff is labeled "DR" and shows a drum pattern with 'x' marks indicating hits on the snare and tom-toms.

# UNDER THE BRIDGE

- KIEDIS  
FLEA  
FRUSCIANTE  
SMITH

## INTRO GUITAR:

## VERSE

## INTERLUDE

REPEAT VERSE AND CHORUS

## BRIDGE

**CODA**

A C/G G6 FΔ

UNDER THE BRIDGE DOWNTOWN —

IS WHERE I DREW SOME BLOOD  
 I COULD NOT GET ENOUGH  
 FORGOT ABOUT MY LOVE  
 I GAVE MY LIFE A-WAY  
 YEAH YEAH

NO NO NO YEAH YEAH  
 DOWNTOWN, I SAID, YEAH YEAH

(REPEAT **CODA** 4x WITHOUT VOCALS FOR ENDING)

**RHYTHM EXAMPLES**

**VERSE 1 - GUITAR:**

E B C#m/G B A E B C#m A

**CHORUS**

GTR. EΔ F#m E B F#m

BS. EΔ

DR. SIMILE

**INTERLUDE - VERSE 3**

**BRIDGE - CHORUS**

E B C#m/G# A E B C#m A A C/G G6 FΔ

# A WHITER SHADE OF PALE

-KEITH REID  
GARY BROOKER

## INTRO

ORGAN

GTR.

BASS

DR.

SIMILE

C C/B Am Am/G F F/E Dm Dm/C

SIMILE

SIMILE

ORGAN: G G/F Em Em/D C F G

## VERSE

WE SKIPPED THE LIGHT PAN - DANGO  
SHE SAID: "THERE IS NO REASON  
C/B (ORGAN MELODY:)

Am Am/G F F/E Dm Dm/C

AND TURNED CARTWHEELS CROSS THE FLOOR  
AND THE TRUTH IS PLAIN "TO SEE"

I WAS FEELIN' KIND OF SEASICK  
BUT I WANDERED THRU MY PLAYING CARDS

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

BUT THE CROWD CALLED OUT FOR MORE  
AND WOULD NOT LET HER BE



THE ROOM WAS HUMMING  
ONE OF SIXTEEN VESTAL

MAR-DER  
VIRGINS

AS THE CEILING FLEW A  
WHO WERE LEAVING FOR THE

-WAY-  
COAST-

F F/E Dm Dm/C G G/F Em Em/D

WHEN WE CALLED OUT FOR AN - OT- HER DRINK  
AND AL-THO' MY EYES WERE O PEN

THE WRITER BROUGHT A TRAY } AND SO IT  
THEY MIGHT AS WELL BEEN CLOSED }

C C/B Am Am/G F F/E Dm G7 3

**CHORUS**

WAS — THAT LA — TER

AS THE MILLER TOLD HIS TALE —

C C/B Am Am/G F F/E Dm Dm/C

THAT HER FACE AT FIRST JUST GHOSTLY TURNED A WHITER — SHADE OF PALE —

G G/F Em Em/D C F C G

AFTER 2ND VERSE: REPEAT **INTRO** AND **CHORUS**

# STILL GOT THE BLUES

- GARY MOORE

## INTRO

GUITAR,  
8va:

Dm7

F/G

C(maj7)

F(maj7)

Bm7b5

E7

Am

(BREAK)

(BASS + GTR)

## VERSE

Dm7

F/G

C(maj7)

F

USED TO BE SO EASY TO GIVE MY HEART AWAY TO FALL IN LOVE AGAIN

Bm7b5

E7

Am

BUT I FOUND OUT THE HARD WAY THERE'S A PRICE ROAD YOU HAVE TO PAY THAT LEADS TO PAIN

Dm7

F/G

C

F

I FOUND THAT LOVE WAS NO FRIEND OF MINE WAS MORE THAN JUST A GAME

Bm7b5

E7

I SHOULD HAVE KNOWN PLAYING TO WIN BUT YOU TIME LOSE AFTER ALL THE TIME SAME

## CHORUS

Am

Em7

Am

D9

SO LONG IT WAS SO LONG A-GO BUT I'VE

F9

E7+9

Am

(BREAK)

STILL GOT THE BLUES FOR YOU

## BRIDGE

Bm7

E7

Am

(Am/B)

(Am/C)

SO MANY YEARS SINCE I'VE SEEN YOUR FACE

Bm7

E7

F9

Em7

Dm7

Am (BREAK)

HERE IN MY HEART THERE'S AN EMPTY PLACE YOU USED TO BE

- SOLD ON **VERSE** - DOUBLE **CHORUS** - ENDLESS SOLOS ON **INTRO**

# STILL GOT THE BLUES - rhythm example

**GUITAR**

**SYNTH** Dm7 F/G

**BASS**

**DR.**

**GUITAR IN CHORUS:** Am Em7 (SIMILE)

**PIANO IN CHORUS:** Am Em7 (SIMILE)

# SOMETHING

- GEORGE HARRISON

## INTRO

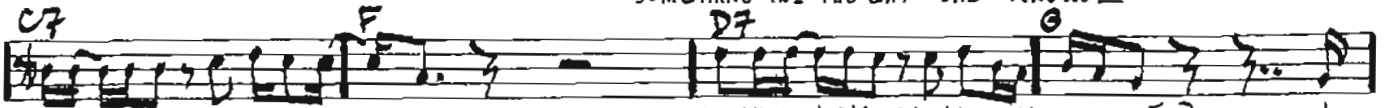
Guitar (8va):

## VERSE

Drums: 

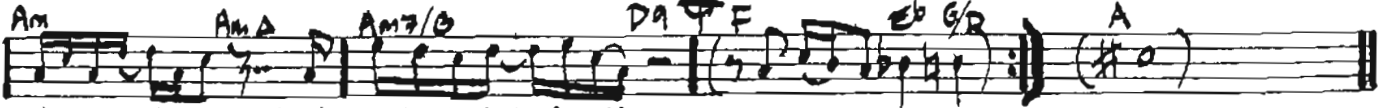


SOMETHING IN THE WAY SHE MOVES  
SOMETHING IN HER SMILE SHE KNOWS  
SOMETHING IN THE WAY SHE KNOWS



ATTRACTS ME LIKE NO OTHER LOVER  
THAT I DON'T NEED NO OTHER LOVER  
AND ALL I HAVE TO DO IS THINK OF HER

SOMETHING IN THE WAY SHE WINKS ME  
SOMETHING IN HER STYLE THAT SHOWS ME  
SOMETHING IN THE THINGS SHE SHOWS ME



DON'T WANT TO LEAVE HER NOW YOU KNOW I BELIEVE AND HOW

## BRIDGE

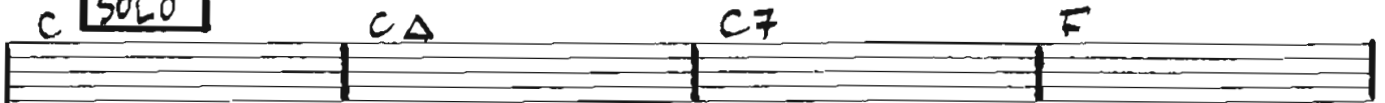


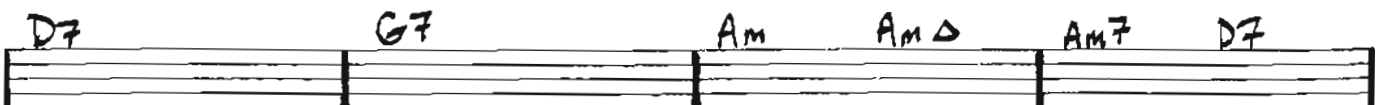
YOU'RE ASKIN' ME WILL MY LOVE GROW I DON'T KNOW I DON'T KNOW



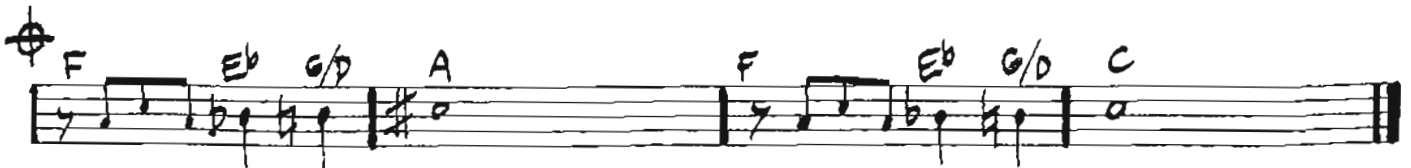
YOU STICK AROUND AND IT MAY SHOW I DON'T KNOW I DON'T KNOW

## SOLO









# SOMETHING - rhythm

## GUITAR VERSE

Handwritten musical notation for the guitar verse section. It consists of three staves: Guitar (top), Bass (middle), and Drums (bottom). The time signature is 4/4. The guitar part features a series of chords and melodic lines. The bass part provides a rhythmic accompaniment. The drum part is marked with 'SIMILE'.

**Guitar:** Chords include C, CΔ, and C7. The notation shows a sequence of chords and melodic lines.

**Bass:** Chords include C, CΔ, and C7. The notation shows a rhythmic accompaniment.

**DR:** Marked with 'SIMILE'.

Handwritten musical notation for the organ and bass parts of the verse section. It consists of two staves: Organ (top) and Bass (bottom). The time signature is 4/4. The organ part features a series of chords and melodic lines. The bass part provides a rhythmic accompaniment.

**GTR. (ORGAN:)** Chords include D7, G, Am, AmΔ, Am7, G, D, F, Eb, and G/D. The notation shows a sequence of chords and melodic lines.

**BS:** Chords include D7, G, Am, AmΔ, Am7, G, D, F, Eb, and G/D. The notation shows a rhythmic accompaniment.

## GTR BRIDGE

Handwritten musical notation for the guitar bridge section. It consists of two staves: Guitar (top) and Drums (bottom). The time signature is 4/4. The guitar part features a series of chords and melodic lines. The drum part provides a rhythmic accompaniment.

**GTR:** Chords include A, C#m/G#, F#m7, A/E, D, G, and A. The notation shows a sequence of chords and melodic lines.

**DR:** Chords include G. The notation shows a rhythmic accompaniment.

Handwritten musical notation for the final section of the piece. It consists of two staves: Guitar (top) and Bass (bottom). The time signature is 4/4. The guitar part features a series of chords and melodic lines. The bass part provides a rhythmic accompaniment.

**Guitar:** Chord C. The notation shows a sequence of chords and melodic lines.

**Bass:** The notation shows a rhythmic accompaniment.

# WHEN THE CHILDREN CRY

## INTRO (8va)

Chords: G, D/F#, Em, Bm, C, G

Melody: SIMPLE

## VERSE

Chords: G, D/F#, Em, Bm, C, G, Em, D

Lyrics:  
LITTLE CHILD — DRY YOUR CRYIN' — EYES  
LITTLE CHILD — YOU MUST SHOW — THE WAY —  
HOW CAN I — EXPLAIN — THE FEAR YOU FEEL INSIDE — ?  
TO A BETT — ER DAY — FOR ALL — THE — YOUNG —  
'CAUSE YOU WERE BORN — IN — TO THIS E — JIL WORLD  
'CAUSE YOU WERE BORN — FOR THE WORLD TO SEE

## PRE-CH

Chords: C, Bm, Em, Bm, C, G, Em, D, Dsus, D

Lyrics:  
WHERE MAN IS KILL — ING MAN LIVE — AND NO ONE KNOWS JUST WHY  
THAT WE ALL CAN LIVE — WITH LOVE AND AND PEACE —  
WHAT HAVE WE BEGUN — ? JUST — LOOK WHAT WE HAVE 'DONE  
NO MORE PRESIDENTS — AND ALL THE WARS WILL END

## CHORUS

Chords: Em, Bm, C, G, Em, Bm, C, 1. D, 2. D, Dsus, D

Lyrics:  
ALL THAT WE — DESTROYED — YOU MUST BUILD AGAIN — WHEN THE  
ONE UNIT — ED WORLD — UNDER GOD —  
CHILD- REN — CRY LET THEM KNOW WE — TRIED 'CAUSE WHEN THE CHILD- REN —  
SING THEN THE NEW WORLD BE- GINS — GINS — (GUITAR)

**SOLO**

Handwritten musical notation for a solo section. It consists of two staves of music. The first staff starts with a G chord and a D# key signature. The second staff ends with a D chord.

**PRE-CHORUS**

Handwritten musical notation for the pre-chorus section. It includes lyrics: "WHAT HAVE WE BEGUN? NO MORE PRESIDENTS - JUST LOOK WHAT WE HAVE DONE AND ALL THE WARS WILL END ALL THAT WE ONE UNIT- DESTROYED ED WORLD YOU MUST BUILD A- UNDER GAIN - GOD - WHEN THE".

**CH**

Handwritten musical notation for the chorus section. It includes lyrics: "CHILD- REN CRY LET THEM KNOW WE - TRIED 'CAUSE WHEN THE CHILD- REN FIGHT LET THEM KNOW IT AIN'T RIGHT WHEN THE CHILD- REN PRAY LET THEM KNOW THE - WAY 'CAUSE WHEN THE CHILD- REN SING THEN THE NEW WORLD BEGINS".

**RHYTHM** IS ACOUSTIC GUITAR (CF. INTRO) -  
 ADD LONG NOTES ON DISTORTED GUITAR  
 AND BASS AD LIB!

# PURPLE RAIN

-PRINCE

## INTRO

Fsus2

Dm7 add G

(KBD + GTR.)

SMILE

C

Bb(add 9)

(SNARE)

## VERSE

Fsus2

Dm7 add G

I NEVER MEANT TO CAUSE YOU ANY SORROW

C

Bb(add 9)

I NEVER MEANT TO CAUSE YOU ANY PAIN

Fsus2

Dm7 add G

I ONLY WANTED TO SEE YOU LAUGHING

C

F (BREAK)

ONLY WANT TO SEE YOU LAUGHING IN THE PURPLE RAIN

PURPLE RAIN PURP-LE RAIN

## CHORUS

Bb(add 9)

PURPLE RAIN PURP-LE RAIN

Fsus2

Dm7 add G

PURPLE RAIN PURP-LE RAIN

C

ONLY WANTED TO

SEE YOU BATHING IN THE PURP-LE RAIN I NEVER WANTED TO BE YOUR WEEKEND LOV-



**VERSE 2:**

*I never wanted to be your weekend lover  
I only wanna be some kind of friend  
Baby, I could never steal you from another  
It's such a shame our friendship had to end*

**(CHORUS)**

*(Purple rain, purple rain...)  
I only want to see you underneath the purple rain*

**VERSE 3:**

*Honey, I know, I know times are changing  
It's time we all reach out for something new  
You say you want a leader, but I can't seem to make up my mind  
I think you better close it,  
and let me guide you to the purple rain*

**(CHORUS)**

*(Purple rain, purple rain...)  
I only want to see you, only want to see you in the purple rain*

*(End by long solos over VERSE)*

**RHYTHM EXAMPLE**

The image shows a handwritten musical score for a rhythm example. It consists of four staves. The top staff is labeled "(GUITAR, KEYBOARD)" and contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a diamond-shaped chord symbol "F sus 2" and a whole note. The second measure has a quarter note, a half note, and a quarter rest. The third measure has a quarter note, a quarter rest, and a quarter note. The fourth measure has a quarter note, a quarter rest, and a quarter note. The second staff is labeled "(BASS)" and contains a bass clef, a key signature of one flat, and a 4/4 time signature. The first measure has a whole note. The second measure has a whole note. The third measure has a whole note. The fourth measure has a whole note. The third staff is labeled "(DRUMS)" and contains a bass clef, a key signature of one flat, and a 4/4 time signature. The first measure has a quarter note, a quarter note, a quarter note, and a quarter note. The second measure has a quarter note, a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff is empty.

# WHITE ROOM

JACK BRUCE  
PETE BROWN

## INTRO (2 GUITARS, 8 V2=)

Gm F Dm C Am7

## VERSE

D C G/B Bb C D C/F G Bb C

(1.) WHITE ROOM WITH BLACK CURTAINS NEAR THE STATION BLACK ROOF  
(2.) PARTY SHE WAS KINDNESS IN THE HARD CROWD CONSOL-

D C G/B Bb C D C/F G Bb C

COUNTRY NO GOLD PAVEMENTS TIRED STARLING'S SILVER  
ATION FROM THE OLD WOUND NOW FOR- GOTTEN YELLOW

D C G/B Bb C D C/F G Bb C

HORSES RUN DOWN MOONBEAMS IN YOUR DARK EYES DAWNLIGHT  
TIGERS CROUCH IN JUNGLES IN YOUR DARK EYES SHE'S JUST

D C G/B Bb C D C/F G Gm/Bb

SMILES ON YOUR LEAVING MY CON- TENTMENT I'LL  
DRESSING GOODBYE WINDOWS TIRED STARLINGS I'LL

## BR.

C G Bb A

WAIT — IN THIS PLACE WHERE THE SUN NEVER SHINES  
SLEEP — IN THIS PLACE WITH THE LO ONELY CROWD

C G Bb C D (BREAK)

WAIT — IN THIS PLACE } WHERE THE SHADOWS RUN FROM THEMSELVES YOU SAID  
LIE — IN THE DARK }

## VERSE

D C G/B Bb C D C/F G Bb C

NO STRINGS COULD SE- CURE YOU AT THE STATION PLATFORM

D C G/B Bb C D C/F G Bb C

TICKET RESTLESS DIESELS GOODBYE WINDOW I WALKED

D C G/B Bb C D C/F G Bb C

INTO SUCH A SAD TIME AT THE STATION AS I

D C G/B Bb C D C/F G Gm/Bb

WALKED OUT, FELT MY OWN NEED JUST BE- GINNING I'LL

**BRIDGE**

C G Bb A  
WAIT IN THE QUEUE WHEN THE TRAINS COME BACK

C G Bb C D  
WAIT FOR YOU WHERE THE SHADOWS RUN FROM THEMSELVES

REPEAT **INTRO** - **VERSE** (V.2) - **BRIDGE** - (BR. 2) - **INTRO**  
FADE ON **SOLOS** OVER VERSE

**RHYTHM EXAMPLES**

**INTRO**

BASS Gm F Dm C Am7  
DR 3 SIMILE

**VERSE**

GTR. BS. D C G/B Bb C D C/F G Bb C  
DR SIMILE

**BRIDGE**

GTR. BS. C G Bb A  
DR