

# REAL ROCK BOOK

2

by  
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**TITLES / Examples of famous recordings**

<b>2-4-6-8 Motorway</b>	<b>6</b>
<i>Tom Robinson Band : Power In The Darkness</i>	
<b>Addicted To Love</b>	<b>8</b>
<i>Robert Palmer : Addictions</i>	
<i>Tina Turner : Sixties To Nineties</i>	
<b>After Midnight</b>	<b>10</b>
<i>J.J. Cale : Troubadour</i>	
<i>Eric Clapton : The Cream Of Eric Clapton</i>	
<b>After The Gold Rush</b>	<b>17</b>
<i>Neil Young : After The Gold Rush</i>	
<i>Ben : Like A Wheel : Touching Ground</i>	
<i>Emmylou Harris/Linda Ronstadt/</i>	
<i>Dolly Parton : Trio II</i>	
<b>All Or Nothing</b>	<b>12</b>
<i>Small Faces : The Masters</i>	
<i>X : Ain't Love Grand</i>	
<b>Almost Saturday Night</b>	<b>18</b>
<i>Dave Edmunds : Chronicles</i>	
<i>John Fogerty : Premonition</i>	
<b>American Pie</b>	<b>14</b>
<i>Don McLean : American Pie</i>	
<i>Madonna : Music</i>	
<b>And She Was</b>	<b>20</b>
<i>Talking Heads : Little Creatures</i>	
<b>Aquarius</b>	<b>22</b>
<i>Soundtrack from "Hair"</i>	
<b>Around And Around</b>	<b>24</b>
<i>Chuck Berry : The Anthology</i>	
<i>The Rolling Stones : 12 x 5 1964</i>	
<b>Baby Love</b>	<b>31</b>
<i>Mother's Finest : The Definitive Collection</i>	
<b>Ballad Of Peter Pumpkinhead, The</b>	<b>26</b>
<i>XTC : Nonsuch</i>	
<b>Billie Jean</b>	<b>28</b>
<i>Michael Jackson : Thriller</i>	
<b>Black Dog</b>	<b>32</b>
<i>Led Zeppelin : IV</i>	
<b>Black Hole Sun</b>	<b>36</b>
<i>Soundgarden : Superunknown</i>	
<b>Black Night</b>	<b>38</b>
<i>Deep Purple : Very Best Of</i>	
<b>Black Velvet</b>	<b>40</b>
<i>Allanah Myles : Allanah Myles</i>	
<b>Blueberry Hill</b>	<b>47</b>
<i>Fats Domino : Legends Of The 20<sup>th</sup> Century</i>	
<b>Born To Be Wild</b>	<b>5</b>
<i>Steppenwolf : Born To Be Wild</i>	
<b>Boys Are Back In Town, The</b>	<b>42</b>
<i>Thin Lizzy : Jailbreak</i>	
<b>Brown Eyed Girl</b>	<b>44</b>
<i>Van Morrison : At His Best</i>	

<b>Bye Bye Love</b>	<b>46</b>
<i>Everly Brothers : Rock 'n Roll Ballads</i>	
<i>Simon &amp; Garfunkel : Bridge Over</i>	
<i>Troubled Water</i>	
<b>California Dreaming</b>	<b>48</b>
<i>Mamas And The Papas : Greatest Hits</i>	
<b>Children Of The Revolution</b>	<b>50</b>
<i>T Rex : Very Best Of</i>	
<b>Cocaine</b>	<b>61</b>
<i>J.J. Cale : Troubadour</i>	
<i>Eric Clapton : Crossroads</i>	
<b>Crocodile Rock</b>	<b>52</b>
<i>Elton John : Don't Shoot Me, I'm Only</i>	
<i>The Piano Player</i>	
<b>Cryin'</b>	<b>54</b>
<i>Aerosmith : Get A Grip</i>	
<b>Dancing In The Streets</b>	<b>56</b>
<i>Martha Reeves : Universal Masters Collection</i>	
<b>Davy's On The Raod Again</b>	<b>226</b>
<i>Manfred Mann's Earth Band : Watch</i>	
<b>Desperado</b>	<b>58</b>
<i>Eagles : Desperado</i>	
<b>Do You Wanna Dance</b>	<b>72</b>
<i>Del Shannon : Very Best Of</i>	
<i>David Lindley : Very Greasy</i>	
<b>Don't Get Me Wrong</b>	<b>62</b>
<i>Pretenders : Packed</i>	
<b>Down On The Corner</b>	<b>64</b>
<i>Creedence Clearwater Revival :</i>	
<i>Willie And The Poor Boys</i>	
<b>End Of The Line</b>	<b>66</b>
<i>Traveling Wilburys : Volume One</i>	
<b>Everybody Needs Somebody To Love</b>	<b>68</b>
<i>The Blues Brothers : Best Of</i>	
<b>Final Countdown, The</b>	<b>70</b>
<i>Europe : The Final Countdown</i>	
<b>Gloria</b>	<b>74</b>
<i>Them : Story Of Them</i>	
<i>The Doors : The Doors In Concert</i>	
<i>Patti Smith : Horses</i>	
<b>God Save The Queen</b>	<b>73</b>
<i>Sex Pistols : Never Mind The Bollocks</i>	
<b>Good Golly Miss Molly</b>	<b>76</b>
<i>Little Richard : All The Hits</i>	
<i>Jerry Lee Lewis : The Collection</i>	
<i>Creedence Clearwater Revival :</i>	
<i>Bayou Country</i>	
<b>Great Pretender, The</b>	<b>80</b>
<i>The Platters : Golden Greats</i>	

<b>Handle With Care</b>	<b>82</b>
<i>Traveling Wilburys : Volume One</i>	
<b>Heart Of Gold</b>	<b>84</b>
<i>Neil Young : Harvest</i>	
<b>Heartbreaker</b>	<b>77</b>
<i>Led Zeppelin : II</i>	
<b>Here Comes The Night</b>	<b>86</b>
<i>Them : Story Of Them</i>	
<i>Fabulous Thunderbirds : Roll Of The Dice</i>	
<b>Here Comes The Sun</b>	<b>88</b>
<i>The Beatles : Abbey Road</i>	
<b>Highway Star</b>	<b>91</b>
<i>Deep Purple : Machine Head</i>	
<b>Highway To Hell</b>	<b>94</b>
<i>AC/DC : Highway To Hell</i>	
<b>Hold On Tight</b>	<b>96</b>
<i>ELO : All The Greatest Hits</i>	
<b>Hoochie Koochie Man</b>	<b>98</b>
<i>Muddy Waters : Blues Legend</i>	
<i>Jimi Hendrix : BBC Sessions</i>	
<i>Allman Brothers : Beginnings</i>	
<b>Hooked On a Feeling</b>	<b>100</b>
<i>Björn Skifs : Hooked On A Feeling</i>	
<b>Human Touch</b>	<b>102</b>
<i>Bruce Springsteen : Human Touch</i>	
<b>I Get Around</b>	<b>242</b>
<i>Beach Boys : Greatest Hits</i>	
<b>I Heard It Through The Grapevine</b>	<b>104</b>
<i>Marvin Gaye : Greatest Hits</i>	
<i>Creedence Clearwater Revival :</i>	
<i>Cosmo's Factory</i>	
<b>Imagine</b>	<b>218</b>
<i>John Lennon : Imagine</i>	
<b>I Put A Spell On You</b>	<b>90</b>
<i>Creedence Clearwater Revival : More Gold</i>	
<i>Screaming Jay Hawkins : I Put A Spell</i>	
<i>On You</i>	
<b>I Want It All</b>	<b>106</b>
<i>Queen : Platinum Collection</i>	
<b>I Will Survive</b>	<b>110</b>
<i>Gloria Gaynor : Most Famous Hits</i>	
<b>I Won't Back Down</b>	<b>114</b>
<i>Tom Petty</i>	
<b>Into The Great Wide Open</b>	<b>112</b>
<i>Tom Petty : Into The Great Wide Open</i>	
<b>Isn't She Lovely</b>	<b>115</b>
<i>Stevie Wonder : Song Review</i>	
<b>I'm A Real Man</b>	<b>118</b>
<i>John Hiatt : Warming Up The Ice Age</i>	
<i>Robben Ford : Robben Ford And</i>	
<i>The Blue Line</i>	

<b>Jambalaya</b> Hank Williams : 40 Greatest Hits Willie Nelson : Live In Amsterdam John Fogerty : Blue Ridge Rangers	119	<b>No Particular Place To Go</b> Chuck Berry : 20 Super Hits	145	<b>Superstition</b> Stevie Wonder : Talking Book	176
<b>Jesus Just Left Chicago</b> Z.Z. Top : The Best Of ZZ Top	120	<b>Not Fade Away</b> Buddy Holly : Very Best Of Rolling Stones : Big Hits 1964-66	150	<b>Surfin' U.S.A.</b> The Beach Boys : Greatest Hits	178
<b>Joker, The</b> Steve Miller : The Best Of	222	<b>Nutbush City Limits</b> Tina Turner : Simply The Best	238	<b>Sweet Dreams</b> Eurythmics : Sweet Dreams	180
<b>Josie</b> Steely Dan : Aja	116	<b>Our House</b> Madness : The Rise And Fall	152	<b>Take It Easy</b> The Eagles : Very Best Of	182
<b>Keep On Running</b> Spencer Davis Group : Best Of	121	<b>Paranoid</b> Black Sabbath : Paranoid	154	<b>That'll Be The Day</b> Buddy Holly : Very Best Of	184
<b>Knutsford City Limits</b> Robbie Williams : Sing While You're Winning	122	<b>Passenger, The</b> Iggy Pop : Lust For Life	224	<b>This Hammer</b> Spencer Davis Group : Best Of	204
<b>La Bamba</b> Ritchie Valens : Very Best Of Los Lobos : Non Stop Latin Party	130	<b>Pictures Of Lily</b> The Who : Meaty, Beaty, Big And Bouncy	156	<b>Till The End Of The Day</b> The Kinks : The Singles Collection	186
<b>La Grange</b> Z.Z. Top : The Best Of ZZ Top	124	<b>Pride And Joy</b> Stevie Ray Vaughan : Texas Flood	158	<b>Time Is On My Side</b> Rolling Stones : Big Hits 1964-66	188
<b>Last Night</b> Traveling Wilburys : Volume One	126	<b>Psycho Killer</b> Talking Heads : 77	160	<b>T.N.T.</b> AC/DC : T.N.T.	190
<b>Let's Dance</b> Chris Montez : The Hits Ola & The Janglers : Spotlight	128	<b>Rebel Rebel</b> David Bowie : Diamond Dogs	240	<b>Unbelievable</b> EMF : Schubert Dip	192
<b>Let's Dance</b> David Bowie : Let's Dance	234	<b>R.E.S.P.E.C.T.</b> Aretha Franklin : The Best Of Otis Redding : Very Best Of	232	<b>Up Around The Bend</b> Creedence Clearwater Revival : Cosmo's Factory	194
<b>Life on Mars</b> David Bowie : Hunky Dory	236	<b>Rock And Roll Hoochie Koo</b> Johnny Winter : The Masters	162	<b>Victoria</b> The Kinks : The Singles Collection	196
<b>Living In The Past</b> Jethro Tull : Very Best Of	131	<b>Roll Away The Stone</b> Mott The Hoople : Super Hits	164	<b>Waterloo Sunset</b> The Kinks : The Singles Collection	198
<b>London Calling</b> The Clash : London Calling	132	<b>Ruby Baby</b> Dion & The Belmonts : Greatest Hits Donald Fagen : The Nightfly	166	<b>Way, The</b> Fastball : All The Pain Money Can Buy	200
<b>Losing My Religion</b> R.E.M. : Of Out Time	134	<b>Save Tonight</b> Eagle-Eye Cherry : Desireless	168	<b>We Are The Champions</b> Queen : Greatest Hits Volume 1	202
<b>Love Is The Drug</b> Roxy Music : Siren	136	<b>Sir Duke</b> Stevie Wonder : Songs In The Key Of Life	170	<b>When Tomorrow Comes</b> Eurythmics : Revenge	206
<b>Love Potion No. 9</b> The Searchers : The Greatest Hits Collection	144	<b>(Sittin' On The) Dock Of The Bay</b> Otis Redding : Very Best Of	230	<b>While My Guitar Gently Weeps</b> The Beatles : White Album Jeff Healey : Hell To Pay	208
<b>Maggie May</b> Rod Stewart : The Best Of	138	<b>Somewhere In My Heart</b> Aztec Camera : Love	220	<b>Who'll Stop The Rain</b> Creedence Clearwater Revival : Cosmo's Factory	210
<b>Me And Bobby McGee</b> Janis Joplin : Pearl Kris Kristofferson : Super Hits	140	<b>Soul Man</b> Sam And Dave : Best Of	228	<b>You Got It</b> Roy Orbison : Mystery Girl	212
<b>Messin' With The Kid</b> Johnny Winter : White Hot Blues Blues Brothers : Definitive Collection	142	<b>Stand By Me</b> Ben E. King : Greatest Hits The Rolling Stones : Flowers	172	<b>Your Cheatin' Heart</b> Hank Williams : 40 Greatest Hits	205
<b>Molina</b> Creedence Clearwater Revival : More Gold	146	<b>Strange Kind Of Woman</b> Deep Purple : Fireball	174	<b>Your Song</b> Elton John : Elton John	214
<b>Money Money Money</b> ABBA : Arrival	148	<b>Sunny Afternoon</b> The Kinks : The Singles Collection	173	<b>You've Got A Friend</b> Carole King : Natural Woman (Very Best Of)	216

# INTRO

This is the second collection with more than 130 of the most loved and well known rock hits of all times – from the 1950's to the turn of the century.

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 *Messin' With The Kid*) or an example of a typical rhythm part (as in *Born To Be Wild*). Important riffs (*Black Dog*) and some famous solos (*That'll Be The Day*) are also included.

Most of these songs have been recorded several times, 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 *Paranoid*, 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!

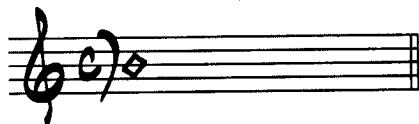
For songs where the *form* seemed important, the form from one of the most famous recordings has been written out, with intro, solos and so on. That, too, is just suggestions. If it feels better to play the song with fewer verses or longer solos, just do so!

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:



... or a keyboard playing pads:



Try such ideas and see what happens!

Here are some explanations for the written music.

*Drums* are written like this:



Hi-hat  
Snare  
Bass drum



Small tom  
Middle tom  
Floor tom

*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!



# Born To Be Wild

Verse

E (E7+9)

Mars Bonfire

Get your mot - or run - ning  
Our luck's mak - ing light - ning

head out on the high - way  
hea - vy me - tal thun - der

look - in' for ad - ven - ture  
ra - cin' with the wind

and what - ev - er comes our way  
and the feel - in' that I'm under

yeah dar - ling gon - na make it hap - pen take the world in a love em - brace

fire all of the guns at once and ex - plode in - to space

Like a true na - ture's child we were born born to be wild

we can climb so high I nev - er wan - na die

Chorus

Born to be wild (Instr)

Rhythm example

# 2-4-6-8 Motorway

Tom Robinson

**Prelude** **Intro**

A A E/G<sup>#</sup> D/F<sup>#</sup> E A

**Verse**

A E/G<sup>#</sup> D/F<sup>#</sup> E

Drive my truck mid-way to the mo-tor-way sta-tion Fair-lane crui-ser com-ing up on the left hand

A E/G<sup>#</sup>

side— Head-lights shin-ing, driv-ing rain on the win-dow frame

D/F<sup>#</sup> E A **Chorus** A

Litt-le young la-dy star-dust hitch-ing a ride And it's two, four, six, eight,

E/G<sup>#</sup> D/F<sup>#</sup> E/G<sup>#</sup> A

ne-ver too late me and my ra-dio trucking on through the night

E/G<sup>#</sup> D/F<sup>#</sup> E/G<sup>#</sup> A

three, five, se-ven, nine, on a litt-le white line mo-tor-way sun com-ing up with the mor-ning light

**Rhythm example**

**Gtr** **Prelude**

**Bass** A

**Dr** Fill

**Intro/Verse**

**Chorus**

**Bridge** Sparse fills (A major pentatonic)

VERSE 2: Whizz-kid sitting pretty on your two wheels stallion  
 This old ten ton lorry got a bead on you  
 Ain't no use setting up with a bad companion  
 Ain't nobody got the better of you know who

CHORUS: Two, four, six.....

BRIDGE: Well, there ain't no route you can choose to lose the two of us  
 Ain't nobody know when you're acting right or wrong  
 No one knows if a roadway's leading nowhere (SAME MELODY AS VERSE)  
 Gonna keep on driving on the road I'm on

CHORUS: Two, four, six..... (with repeat)

# Addicted to Love

Robert Palmer

**Verse** A

The lights are on but you're not home your mind — is not your own your heart

D A

sweats, your bo- dy shakes, a- not- her kiss is what it takes You can't

A G

sleep you can't eat there's no doubt — you're in deep — your throat is

D A

tight you can't breathe — a- not- her kiss is all you need oh — you

**Chorus** F#m D A

like to think that you're im - mune — to the stuff, oh yeah — It's clos -

F#m D D (Break)

er to the truth to say you can't get e- nough you know you're gon- na have to face — it, you're ad -

1. D D 2. D D **Bridge** A

dic- ted to love 2. You see the dic- ted to love — You might as well face it, you're ad -

G

dic- ted to love — You might — as well face it you're ad - dic- ted to love — you might —

D A

— as well face it you're ad- dic- ted to love — you might — as well face it you're ad- dic- ted to love 3. The lights are

D.S. then REPEAT CHORUS  
FADE ON BRIDGE

Gtr Verse

Synth

Bass A G D

Dr

Chorus

1. 2.

A F#m D

1. 2.

A F#m D

VERSE 2: You see the signs, but you can't read  
 You're running at a different speed  
 Your heart beats in double time  
 Another kiss and you'll be mine  
 A one-track mind, you can't be saved  
 Oblivion is all you crave  
 If there's some left for you  
 You don't mind if you do

VERSE 3: The lights are on, but you're not home  
 Your will is not your own  
 Your heart sweats, your teeth grind  
 Another kiss and you'll be mine

# After Midnight

J. J. Cale

Intro

D G/D D G/D D



Verse

D F G D



Af - ter mid - night we're gon - na let it all hang out

D F G D



af - ter mid - night we're gon - na chug - a - lug and shout

D F



we're gon - na cause talk and su - spi - cion give an ex - hi - bi - tion

G A D



find out what it is all a - bout after mid - night

F G D



we're gon - na let it all hang out

VERSE 2: After midnight, gonna shake your tambourine  
 After midnight, it's gonna be peaches and cream  
 we're gonna cause talk and suspicion  
 Give an exhibition  
 After midnight, we're gonna let it all hang out

VERSE 3: SOLO (over first 8 bars, sing next 8 bars)

VERSE 4: Repeat Verse 1 and Fade

547011A

Rhythm example

Intro

Gtr

Piano

Bass

Dr

D G/D D G/D D

Verse

Gtr

Piano

Bass

Dr

D F G D G/D D G/D D

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# All Or Nothing

Ronnie Lane  
Steve Marriott

## Intro

D

(Guitar)

## Verse

A D

I thought you'd lis - ten — to my rea - son - ing —

A D D A G

but now I see — you don't hear a thing —

G D A A A D

tried to make you see — how it's got - ta be — and it's

## Chorus

D Bm G

All — or noth - ing All — or noth - ing All — or noth -

D (Intro figure)

ing for me

VERSE 2: Things could work out just like I want them, yeah  
If I could have the other half of you  
Yes you know I would, if I only could  
I said it's alright

VERSE 3: Bap-bap-bap-babap, baba-bababap  
Bap-bap-bap-babap, baba-bababap  
I ain't telling no lies  
So don't you sit there and cry

(End by repeating CHORUS)



Rhythm example

Gtr Verse

Organ

Bass A D

Dr

2.

D D A G G D A

# American Pie

(Madonna version)

Don McLean

Slow and freely, vocal and piano

Intro

$A^b$   $E^b/G$   $Fm$   $B^b m$   $D^b$   $Fm$

A long, long time a-go I can still re-mem-ber how that mu-sic used to

$E^b$   $A^b$   $E^b/G$   $Fm$

make me smile And I knew that if I had my chance

$B^b m$   $D^b$   $Fm$   $D^b$   $E^b$

I could make— those peop-le dance and may-be, they'd be hap-py for a while

A tempo

Riff

Synth

Verse

$A^b$   $B^b m$   $D^b$   $B^b m$

Did you— write the book of love?— And do you— have faith in God a-bove—

$Fm$   $E^b$   $E^b$  sus  $E^b$   $A^b$   $E^b/G$

if the Bi-ble tells— you so (Vibraphone) Now do you— be-lieve— in

$Fm$   $B^b m$   $D^b/A^b$   $Fm$

rock and roll— and can mu-sic save your mor-tal soul?— And can you teach— me

$D^b$   $E^b$   $Fm$

how to dance— real slow— Well, I know that you're in

$E^b$   $Fm$   $E^b$

love with him— 'cause I saw you danc-ing in the gym— You

*D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>m D<sup>b</sup> E<sup>b</sup>*

both kicked off your shoes — Man, I dig those rhy-thm and blues I was a

*A<sup>b</sup> E<sup>b</sup>/G Fm B<sup>b</sup>m*

lone - ly teen - age bronc - in' buck — with a pink car - na - tion and a

*D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/G Fm D<sup>b</sup>*

pick - up truck — but I knew that I was out — of luck — the day the

*E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> Chorus A<sup>b</sup> D<sup>b</sup>*

mu - sic died I start - ed sing - in' Bye, bye, Miss A -

*A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>*

me - ri - can Pie — Drove my Che - vy to the lev - ee but the lev - ee was dry — Them

*A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> Fm*

good ol' boys — were drink - in' whis - key and rye — sing - in' "This - 'll be the day that I

*B<sup>b</sup> Fm 1. E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> Cm E<sup>b</sup>7/B<sup>b</sup>*

die This - 'll be the day that I die

*E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> Cm E<sup>b</sup>7/B<sup>b</sup> 2. E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> Cm E<sup>b</sup>7/B<sup>b</sup>*

*E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> Cm E<sup>b</sup>7/B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> Cm E<sup>b</sup>7/B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> Cm E<sup>b</sup>7/B<sup>b</sup>*

D. S. al CODA

**Coda**

die

A<sup>b</sup>

**VERSE 2:**

I met a girl who sang the blues  
 And I asked her for some happy news  
 But she just smiled and turned away  
 I went down to the sacred store  
 Where I heard the music years before  
 But the man there said the music wouldn't play  
 And in the streets the children screamed  
 The lovers cried and the poets dreamed  
 But not a word was spoken  
 The church bells were all broken  
 And the three men I admire most  
 The Father, Son, and Holy Ghost  
 They caught the last train for the coast  
 The day the music died  
 And they were singin'

**Rhythm example**

Vibra

Synth

Synthbass A<sup>b</sup>

Dr

# After the Gold Rush

Intro

Piano

Neil Young

Well, I

Verse

dreamed I saw the knights— in ar - mor com - ing, say-in' some-thing a - bout— a queen—

— There were peas-ants sing - in' and drum-mers drum - min' and the

arch - er split the tree— There was a fan - fare blow-in' to the sun— that was

float - ing— on the breeze— Look at Mot-her Na - ture on—

— the run— in the nine - teen se - ven - ties— Look at Moth - er Na - ture on—

— the run— in the nine - teen— se - ven - ties— 2. I was

VERSE 2: I was lyin' in a burned out basement, with the full moon in my eyes  
I was hoping for replacement when the sun burst through the sky  
There was a band playin' in my head and I felt like getting high  
I was thinkin' about what a friend had said, I was hopin' it was a lie  
Thinkin' about what a friend had said, I was hopin' it was a lie

VERSE 3: Melody played on french horn

VERSE 4: Well, I dreamed I saw the silver spaceships, flyin' in the yellow haze of the sun  
There were children cryin' and colors flyin' all around the chosen ones  
All in a dream, all in a dream, the loading had begun  
Flyin' Mother Nature's silver seed to a new home in the sun  
Flyin' Mother Nature's silver seed to a new home

# Almost Saturday Night

John Fogerty

Intro

C Guitar with band



Verse



Out side my win-dow



I can hear the ra - di - o - and I know — that mo - tor wa - gon is rea - dy to fly —



— 'cause it's al - most Sa - tur - day night — Bye bye to - mor - row



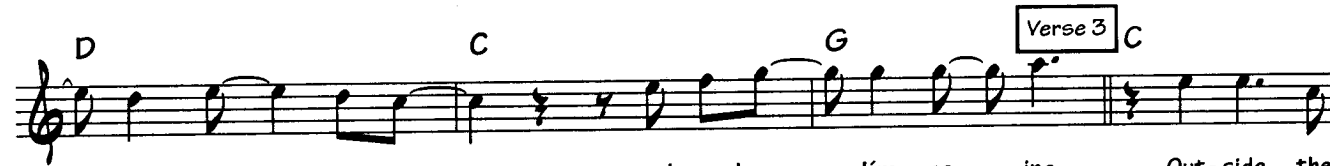
Jo - dy's gone to the ro - de - o - and you know — some good old boys — are rea - dy to ride —



— 'cause it's al - most Sa - tur - day night Gon - na push —



— the clouds — a - way — let the mu - sic have — it's way — let it steal —



— my heart — a - way — and you know — I'm go - ing Out - side the

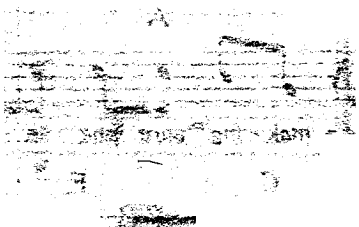


ring - ing the night train is bring - ing me home when you hear — that lo - co - mo -

Am Em G

tion get rea - dy to ride — 'cause it's al - most Sa - tur - day night

Repeat: INTRO  
BRIDGE  
VERSE 3  
INTRO



Rhythm example

Gtr Intro Play written melody Verse/Bridge

Gtr

Bass C C

Dr

Handwritten notes and markings at the bottom right of the page, including some illegible scribbles and possibly a signature.

# And She Was

D. Byrne/ C. Frantz/  
T. Weymouth/ J. Harrison

**Intro** E A E E A E **Verse** E A

And she was ly- ing in the  
grass and she could hear the high- way brea- thing— and she could see a near-by  
fac- to-ry she's mak- ing sure she is- n't dream- ing—

**Pre-chorus** B<sup>b</sup> F C F B<sup>b</sup> C

See the lights of a neigh- bors house now she's star- ting to rise—  
— take a mi- nute to con- cen- trate and she o- pens up her eyes—

**Chorus** C E A D A E A

The world was mo- ving she was right there with it and she was  
the world was mo- ving she was floa- ting a- bove it and she was—

**Bridge** D A Bm

and she was Glad a- bout it no doubt a- bout it  
she is- n't sure about where she's gone no time to think a- bout—  
what to tell— them— no time to think a- bout what she's done and she was

VERSE 2: And she was drifting thru the backyard, and she was taking off her dress  
And she was moving very slowly rising up above the earth

PRE-CH 2: Moving into the universe, drifting this way and that  
not touching the ground at all up above the yard

VERSE 3: And she was looking at herself, and things were looking like a movie  
She had a pleasant elevation, she's moving out in all directions

REPEAT: INTRO  
VERSE (3rd verse)  
PRE-CHORUS  
CHORUS  
CHORUS



Rhythm example

Intro/Verse

Gtr  
Keyb  
Bass  
Dr

E A E

Detailed description: This section contains the first four measures of the piece. The guitar (Gtr) and keyboard (Keyb) parts are in treble clef with a key signature of three sharps (F#, C#, G#). The bass (Bass) part is in bass clef with the same key signature. The drum (Dr) part is in a 4/4 time signature, indicated by a common time signature 'C' on the first measure. The bass line consists of quarter notes E, A, and E. The guitar and keyboard parts play a rhythmic melody of eighth notes. The drums play a consistent pattern of quarter notes.

Pre-chorus

Chorus

B<sup>b</sup> F C F E A D A

Detailed description: This section contains measures 5 through 8. The first two measures are labeled 'Pre-chorus' and the last two are labeled 'Chorus'. The bass line consists of quarter notes B<sup>b</sup>, F, C, F, E, A, D, and A. The guitar and keyboard parts continue the rhythmic melody. The drums continue the 4/4 pattern. The key signature remains three sharps.

Bridge

Bm G

Detailed description: This section contains measures 9 through 11. The first measure is labeled 'Bridge'. The bass line consists of quarter notes Bm and G. The guitar and keyboard parts continue the rhythmic melody. The drums continue the 4/4 pattern. The key signature remains three sharps.

# Aquarius

G. Mac Dermot/G. Ragni  
J. Rado

**Verse**

When the moon is in the Se-venth House and  
 Ju - pi - ter a - ligs with Mars then peace  
 will guide the pla - nets and love will steer the stars,

**Chorus**

(Break) This is the dawn - ing of the Age of A - qua - ri - us Age of A -  
 qua - ri - us A - qua - ri - us

**Bridge**

Har - mo - ny and un - der - stand - ing sym - pa - thy and trust a - bound - ing  
 no more false - hoods or de - ri - sions gol - den liv - ing dreams of vi - sions, my - stic  
 cry - stal re - ve - la - tion and the mind's true li - be - ra - tion A -

Gm Dm

qua - ri - us A - qua - ri - us

D.S. al Coda

When the

Coda

G

A - qua - ri - us A -

Dm

qua - ri - us

Rhythm example

<p style="border: 1px solid black; padding: 2px;">Verse</p> <p>Gtr</p> <p>Keyb</p> <p>Bass</p> <p style="text-align: center;">Dm<sup>7</sup> <span style="margin-left: 100px;">G/D</span></p> <p>Dr</p>	<p style="border: 1px solid black; padding: 2px;">Chorus</p> <p>B<sup>b</sup></p>
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# Around And Around

(Rolling Stones version)

Chuck Berry



**Intro** (A) **Verse 1** A7

(Guitar) I said the joint was rock-in'

(Break) A7 (Break) D7

a - go - in' round and round a reel - in' and a rock-in'

(Break) A7 (Break) E7

what a cra - zy sound and they nev - er stopped rock-in'

(Break) A7 (Break) **Verse 2** A7 (Break)

'til the moon went down With sounds so sweet I had to take a

A7 (Break) D7 (Break) A7

chance rose out - a my seat I just had to dance

(Break) E7 A7

start to move my feet and clap-pin' my hands

(Break) **Chorus** A7

I say the joint was rock - in' a - go - in' round and round

D7 A7

a - reel-in' and a - rock-in' what a cra - zy sound

E7 A7

and they ne-ver stopped rock - in' 'til the moon went down

10 ballads

VERSE 3: Yeah, twelve o'clock  
 You know the place was packed  
 Both doors were locked  
 Yeah, the place was packed  
 When the police knocked  
 Both doors blew back

Rhythm example

Gtr Verse 1

Bass A7

Dr

Detailed description: This block contains the musical notation for the first verse. It features three staves: guitar (Gtr), bass, and drums (Dr). The guitar staff has a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff has a bass clef and the same key signature. The drum staff has a double bar line and a common time signature. The guitar part consists of a series of chords. The bass part has a steady eighth-note rhythm. The drum part has a simple backbeat pattern.

Verse 2

A7

Detailed description: This block contains the musical notation for the second verse. It features three staves: guitar (Gtr), bass, and drums (Dr). The guitar staff has a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff has a bass clef and the same key signature. The drum staff has a double bar line and a common time signature. The guitar part consists of a series of chords. The bass part has a steady eighth-note rhythm. The drum part has a simple backbeat pattern.

Chorus

A7

Detailed description: This block contains the musical notation for the chorus. It features three staves: guitar (Gtr), bass, and drums (Dr). The guitar staff has a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff has a bass clef and the same key signature. The drum staff has a double bar line and a common time signature. The guitar part consists of a series of chords. The bass part has a steady eighth-note rhythm. The drum part has a simple backbeat pattern.

FORM in Stones version:

- INTRO
- VERSE 1
- VERSE 2
- CHORUS
- GUITAR SOLO
- GUITAR SOLO
- VERSE 3
- CHORUS
- CHORUS (with guitar solo)
- CHORUS (with guitar solo)
- GUITAR SOLO to FADE

# The Ballad Of Peter Pumpkinhead

(1x: Guitar, 2x: add drums and harmonica fills)

Andrew Partridge

**Intro**

(Open strings) D D

G6

**Verse**

Pe - ter Pump - kin - head came to town spread - ing

wis - dom and cash a - round fed the starv - ing and

housed the poor showed the Va - ti - can what gold's

for But he made too ma - ny en - e - mies of the peop -

le who would keep us on our knees hoo - ray for Pe -

ter Pump - kin who'll pray for Pe - ter Pump - kin - head

(Harmonica fills)

Go to CODA in last chorus

**Coda**

Hoo - ray for Pe - ter Pump - kin who'll pray for Pe - ter Pump - kin

hoo - ray for Pe - ter Pump - kin - head (Harmonica fills)

Bm      A      G      D/F#      Em      A      D

VERSE 2: Peter Pumpkinhead pulled them all  
 Emptied churches and shopping malls  
 Where he spoke, it would raise the roof  
 Peter Pumpkinhead told the truth

CHORUS:

VERSE 3: Peter Pumpkinhead put to shame  
 Governments who would slur his name  
 Plots and sex scandals failed outright  
 Peter merely said  
 Any kind of love is alright

CHORUS:

VERSE 4: Peter Pumpkinhead was too good  
 Had him nailed to a chunk of wood  
 He died grinning on live TV  
 Hanging there he looked a lot like you  
 And an awful lot like me

CHORUS:

CODA:

Rhythm example

Intro/Verse

Chorus

# Billie Jean

Michael Jackson

Intro Dm (14x)

Verse Dm

She was more like a beau - ty queen from a mo - vie scene

Gm

I said don't mind, but what do you mean I am the one who will dance

Dm

on the floor in the round she said I am the one

Gm Dm

who will dance on the floor in the round

Dm

She told me her name was Bil - lie Jean as she caused a scene then ev' - ry head turned with eyes

Gm

that dreamed of be - ing the one who will dance on the floor in the round

Dm Pre-chorus B<sup>b</sup> Dm

Peo - ple al - ways told me be care - ful what you do and don't

B<sup>b</sup> Dm B<sup>b</sup>

go a - round break - in' young girls hearts and mot - her al - ways told me be

Dm B<sup>b</sup>

care - ful who you love and be care - ful of what you do 'cause the

A7 Chorus Dm

lie be - comes the truth hey, Bil - lie Jean is not my lo - ver



Gm

she's just a girl who claims that I am the one, but the

Dm

Gm

kid is not my son she says I am the one but the

Dm

kid is not my son

VERSE 2: For forty days and forty nights, law was on her side  
 But who can stand when she's in demand, her scheme and plans  
 'cause we danced on the floor, in the round  
 So take my strong advice, just remember to always think twice  
 She told my baby we danced till three, and she looked at me  
 Then showed a photo, my baby cried, his eyes were like mine  
 Can we dance on the floor, in the round?

PRE-CH 2: People always told me, be careful of what you do  
 And don't go around breakin' young girls hearts  
 But you came and stood right by me, just a smell of sweet perfume  
 This happened much too soon, she called me to her room, hey

Rhythm example

Gtr Verse

Synth

Bass Dm Gm

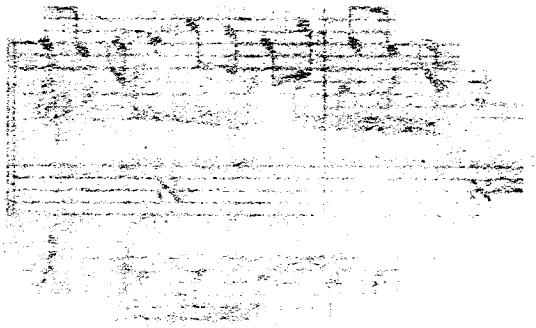
Dr (Simile throughout song)

Gtr Pre-chorus

Musical score for the Pre-chorus section, featuring four staves: Gtr, Synth 1, Synth 2, and Bass. The Gtr staff contains diamond-shaped symbols. Synth 1 has a melodic line with a quarter rest in the second measure. Synth 2 has a melodic line with a triplet of eighth notes in the first measure. The Bass staff includes chord symbols: B<sup>b</sup>, Dm, B<sup>b</sup>, and A7.

Gtr Chorus

Musical score for the Chorus section, featuring four staves: Gtr, Synth 1, Synth 2, and Bass. The Gtr staff contains diamond-shaped symbols. Synth 1 has a melodic line with a quarter rest in the second measure. Synth 2 has a melodic line with a quarter rest in the second measure. The Bass staff includes chord symbols: Dm and Gm.



# Baby Love

Murdock / Kennedy / Keck /  
Seay / Moore / Boorden

**Verse** F Gm

There is no ot - her to com - pare to you you got me  
rea - sons to be a fool for you but I don't

F Gm F

blind - ly giv - ing all I have to you You show me feel - ings that I've  
care a - bout fool - ish things when it's con - cerning you, I'll be your slave — Yes I

Gm F E<sup>b</sup> F

ne - ver found but those feel - ings aren't com - plete when you're not there all the time Oh ba - by  
will give me your com - mand or - der me to stay a - round you all I can

**Chorus** Gm

love ear - ly in the mor - ning you come creep - in' in my mind oh ba - by love oh ba - by

1.

love I wake up with a year - ning — bur - nin' for your touch, oh ba - by love You give me

2. Gm C7 F

bur - nin' for your touch bur - nin' for your touch bur - nin' for your touch oh ba - by

Gm **Bridge** Gm F E<sup>b</sup> F Gm F E<sup>b</sup> F

love All I do is think a - bout — you ba - by love all I do is think a - bout — you

Gm F E<sup>b</sup> F Gm F E<sup>b</sup> F

ba - by love I want your love, I need your love, I want your love come on!

**Solos**

**Gtr** Verse Chorus

**Keyb**

**Bass** Gm Gm

**Dr**

# Black Dog

J. Page/R. Plant/J. Jones

**A**

Hey hey ma - ma said the way you move-gon-na make you sweat-gon-na make you grove\_\_\_\_\_

Gtr

Bass

Dr

Oh oh girl \_\_\_\_\_ way you shake that thing \_\_\_\_\_ gon-na

(A7)

3

3

make you burn \_\_\_\_\_ gon-na make you sting \_\_\_\_\_

(A7)

3

3

**B**

Hey hey ba - by when you walk that way - watch your ho - ney drip - I can't keep a - way

This system contains a vocal line and piano accompaniment. The vocal line starts with a boxed letter 'B' above the first measure. The lyrics are written below the vocal staff. The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff (piano and bass clef) at the bottom.

This system continues the piano accompaniment from the first system. It features a right-hand treble staff, a left-hand bass staff, and a grand staff at the bottom. A chord symbol '(A7)' is placed above the bass staff in the second measure. There are also some numerical markings (possibly '3') above the bass staff in the second and third measures.

This system continues the piano accompaniment. It features a right-hand treble staff, a left-hand bass staff, and a grand staff at the bottom. Chord symbols '(E7)' and 'A7' are placed above the bass staff in the first and third measures, respectively. There are also numerical markings (possibly '3') above the bass staff in the third and fourth measures. The system ends with two double bar lines in the grand staff.

Ah yeh Ah— yeh Ah— ah— ah— Ah

This system contains the first four measures of the piece. The vocal line starts with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Chords C and A are indicated in the piano part.

- yeh Ah— yeh Ah— ah— ah— (I got to)

This system contains measures 5 through 8. The vocal line continues the melodic phrase, ending with the lyrics "(I got to)". The piano accompaniment maintains the same rhythmic pattern. Chords A7, C, and A are indicated.

REPEAT A

C  
Ah ah ah ah ah ah ah ah ah ah ah ah ah— Hey

This system contains measures 9 through 12. Measure 9 is marked with a 'C' in a box. The vocal line consists of a series of eighth notes, each with the syllable 'ah', followed by a long note for 'Hey'. The piano accompaniment is mostly rests, with some notes in the final measure.

ba - by Oh— ba-by Pret - ty ba-by gonna get you mov-in' now Hey— ba - by Oh— ba-by Pret -

A7 # C A7 G/E D A7 # C A7

ty ba - by gon-na get you mov - in' now

G/E D A7 # C A7 G/E D A

FORM: A1 - B1 - A2 - C - A3 - B2 - A4 - C

A 2: I gotta roll, can't stand still  
 Got a flame in my heart, can't get my fill  
 Eyes that shine burning red  
 dreams of you all thru my head

A 3: Didn't take long 'fore I found out  
 what people mean by down and out  
 Spent my money, took my car  
 started telling her friends she wants to be a star

B 2: I don't know, but I've been told  
 a big-legged woman ain't got no soul  
 Ah yeh.....

A 4: All I ask for when I pray  
 steady rollin' woman won't come my way  
 Need a woman gonna hold my hand  
 and tell me no lies, make me a happy man

# Black Hole Sun

Chris Cornell

**Intro** Asus Cadd9 G(no3) F#(no3)

(Guitar)

**Verse** Fsus E(no3) A C

In my eyes in - dis - posed in dis -

guise as no - one knows — hides the face — lies the snake — in the sun —

A G F#m Fsus Esus

- in my dis - grace — boil - ing heat sum - mer stench 'neath the

G F#m Fsus Esus

black the sky — looks dead — call my name — thru the cream — and I'll hear —

A G B<sup>b</sup> (Break) **Chorus** 1. Fsus Esus

- you scream a - gain — Black hole sun won't you come — and

A G Cadd9 Fsus Esus

wash a - way — the rain — black hole sun — won't you come — won't you come —

D E (Break) 2. **Chorus 2** Fsus Esus

- won't you come — Stut - ter - ing won't you come — and

A G Cadd9 Fsus Esus

wash a - way — the rain — black hole sun — won't you come — won't you come —

D C 1. E(sus) D C E(sus) (3x)

(Black hole sun) won't you come — won't you come



**Solo** **On cue:**

Hang my head

drown my fear till you all just dis - ap - pear

VERSE 2: Stuttering cold and damp  
 Steal the warm wind tired friend  
 Times are gone, honest men  
 And sometimes far too long for snakes  
 In my shoes walking sleep  
 And my youth I pray to keep  
 Heaven send hell away  
 No one sings like you anymore

CHORUS 2; SOLO TO ENDING

**Rhythm example**

Bass A C G F#m

Dr

**Verse**

Guit/Keyb A 8va C G F#m

F Esus A G B<sup>b</sup>

**Chorus**

F#sus Esus A G Cadd9

F#sus Esus D E

# Black Night

Jon Lord / Richie Blackmore /  
Ian Gillan / Roger Glover / Ian Paice

Intro

(Bass+Drums)

Riff unison

Verse

Em

Black night                      Not right \_\_\_\_\_                      Don't feel                      so bright                      Don't care  
 Don't need                      Dark tree \_\_\_\_\_                      Don't want                      Rough sea                      Can't feel

N.C. (unison with melody)

to sit tight \_\_\_\_\_                      May - be I'll find on the way down the line that I'm free  
 Can't see \_\_\_\_\_

G                      Em                      A                      G

free \_\_\_\_\_ to be me                      Black night is a long way from

B

home

Riff

Em

Guitar solo

N.C.                      Am

(unis.)                      Organ solo

Repeat RIFF

VERSE 3: Black night, black night  
I don't need, black night  
Can't see, dark light  
Maybe I'll find on the way down the line...

GUITAR SOLO (12 bars of Em)

End by repeating RIFF

Rhythm example

The musical score is arranged in four staves: Gtr (Guitar), Organ, Bass, and Dr (Drums). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into four measures.

- Measure 1:** Gtr and Organ play a rhythmic pattern of eighth notes. Bass plays a steady eighth-note pattern. Dr plays a consistent eighth-note pattern. Chord: Em.
- Measure 2:** Gtr and Organ play a similar pattern. Bass continues. Dr continues. Chord: A.
- Measure 3:** Gtr and Organ play a similar pattern. Bass continues. Dr continues. Chord: G.
- Measure 4:** Labeled "Fill ad lib.". Gtr and Organ play a pattern of slanted lines. Bass continues. Dr continues. Chord: Em. The word "sim." is written below the bass staff.

# Black Velvet

David Tyson  
Christopher Ward

Intro



Em



Verse

Em



Miss-iss-ip-pi in the mid-dle of a dry spell Jim-mie Rod-gers— on the



Vic-tro-la up— high ma-ma's dan-cin' with ba-by on her shoul-der

Pre-chorus

Bsus

B



the sun is sett-in' like mo-las-ses in the sky the boy could sing, know how to

Asus A

Gsus

Dsus

D



Chorus

move

eve-ry-thing

- al-ways want-ing more—

he'd leave you long-ing for—

Am7

Dsus

D

Am7



Black vel-vet— and that litt-le boy's— smile— black vel-vet with that

F

C

Am7

Dsus

D



slow south-ern style a new re-li-gion— that'll bring you— to your knees

C7

(Break)

B7(sus)

1. Em



black vel-vet— if you please

2. Em

Bridge

Am

B7



please Eve-ry word— of eve-ry song— that he sang— was for you—

Em

Am

F



In a flash— he was gone— it hap-pened so

C                      B7                      Em                      Solo Em

soon—                      what could you do—

REPEAT CHORUS

Rhythm example

Gtr                      Verse/Chorus/Bridge                      Pre-chorus

Keyb

Bass                      Em                      Bsus                      B

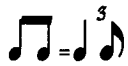
Dr

VERSE 2: Up in Memphis, the music's like a heartwave  
 White lightning bound to drive you wild  
 Mama's baby's in the heart of every schoolgirl  
 Love me tender leaves them cryin' in the aisle

PRE-CH 2: The way he moved it was so sweet and true  
 always wanting more he'd leave you longing for

# The Boys Are Back In Town

Phil Lynott



Intro

A5

B5

D5

A5

2.

Verse

A5

E/G#

D

Guess who just got back to-day them wild eyed boys

F#m

C#m

F#m

that had been a-way have - n't changed had much to say

Bm

D/E

A5

but man I still think them cats are great they were ask - ing if you

E

D

F#m

were a-round how you was, where you could be found

C#m

F#m

Bm

I told them you were liv - ing down - town dri - vin' all the old men

D/E

Chorus A

(D/A)

A

B5

- cra - zy The boys are back in town, the boys are back in town

D5

A5

B5

I said, the boys are back in town the boys are back in town

D5

A5

the boys are back in town, the boys are back in town, the

B5

D5

Interlude 1

A

boys are back in town, the boys are back in town

A/B A/C# D A A/B

A/C# D Dsus D

**Bridge**

C#m F#m Bm D/E

Spread the word — a-round guess — who's back in town —

F#m Dsus D C#m

F#m Bm D/E F#m F#5

Repeat VERSE (3) and CHORUS

**Interlude 2**

A G F#m G F#m D5 E5

**VERSE 2:**  
 You know that chick who used to dance a lot  
 Ev'ry night she'd be on the floor shakin' what she'd got  
 Man, when I tell you she was cool, she was red hot  
 I mean she was steamin'  
 And that time over at Johnny's place  
 When this chick got up and she slapped Johnny's face  
 Man, we just fell about the place  
 Now that the boys are here again

**VERSE 3:**  
 Friday night they'll be dressed to kill  
 Down at Dino's Bar  
 The drink will flow and blood will spill  
 And if the boys want to fight you'd better let 'em  
 The jukebox in the corner blatin' out my favourite song  
 The nights are gettin' warmer, it won't be long  
 Won't be long till summer comes  
 Now that the boys are here again

**Rhythm example**

Gtr A E/G# D

Bass

Dr

# Brown Eyed Girl

Van Morrison

Intro

Guitar (8va)

Verse

Hey, where did we go days when the rain came

down in the hol-low play-in' a new game laugh-in' and a-

run-ning, hey, hey skip-ping and a - jump-ing in the mis - ty morn-

ing fog with our hearts a - thump - in' and you

my Brown-Eyed Girl you, my Brown Eyed Girl

Chorus

Do you re - mem - ber when we used to sing

sha - la - la - la - la - la - la - la - la - la - ti - da

Sha - la - la - la - la - la - la - la - la - la - ti - da la - ti - da

Interlude

(Bass and drums)



VERSE 2:

Whatever happened to Tuesday and so slow  
Going down the old mine with a transistor radio  
Standing in the sunlight laughing  
Hiding behind a rainbow's wall  
Slipping and a-sliding all along the waterfall  
With you my Brown Eyed Girl  
You, my Brown Eyed Girl

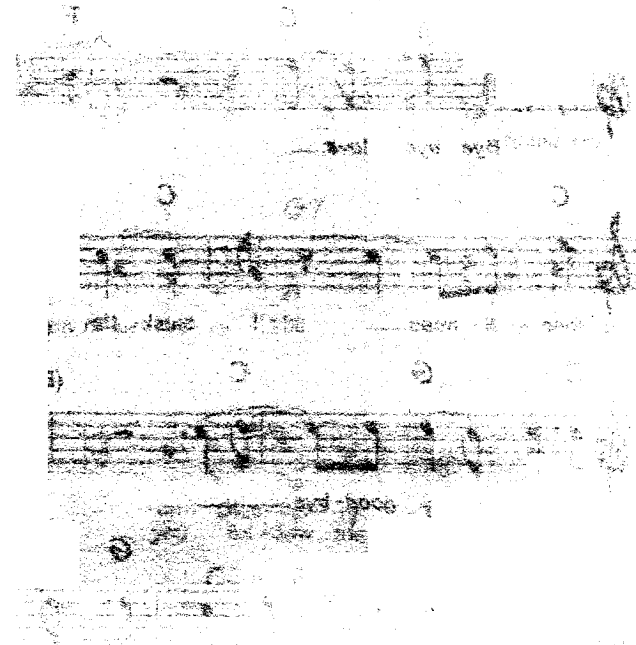
CHORUS

INTERLUDE

VERSE 3:

So hard to find my way now that I'm all on my own  
I saw you just the other day, my, how you have grown  
Cast my memory back there, Lord  
Sometimes I'm overcome thinking about  
Making love in the green grass behind the stadium  
With you, my Brown Eyed Girl  
With you, my Brown Eyed Girl

CHORUS



Rhythm example

Gtr Fills, fragments of intro riff, or in similar style

The musical score consists of four staves. The top staff is labeled 'Gtr' and contains a treble clef, a key signature of one sharp (F#), and a series of rhythmic patterns. The second staff is also labeled 'Gtr' and contains a treble clef, a key signature of one sharp, and a series of rhythmic patterns. The third staff is labeled 'Bass' and contains a bass clef, a key signature of one sharp, and a series of rhythmic patterns with chord symbols G, C, G, and D above it. The bottom staff is labeled 'Dr' and contains a drum set icon and a series of rhythmic patterns.

# Bye Bye Love

Felice Bryant/  
Bordeleaux Bryant

**Chorus**

Bye bye love — bye bye hap - pi - ness — hel - lo  
 lone - li - ness — I think I'm gon - na cry — Bye bye —  
 — my love — good-bye — (Break) **Verse** G  
 There goes my ba - by — with some-one  
 new she sure looks hap - py — I sure am blue she was my  
 ba - by — 'til he stepped in good-bye to ro - mance —  
 that might have been

## Rhythm example

Gtr  
 Keyb  
 Bass C  
 Dr

VERSE 2: I'm thru with romance  
 I'm thru with love  
 I'm thru with counting  
 The stars above  
 And here's the reason  
 That I'm so free  
 My loving baby  
 Is thru with me

# Blueberry Hill

Al Lewis/Larry Stock /  
Vince Rose

**Intro** 

**(Break)**  
I found my

**A**  
F C G7  
thrill on Blue-ber-ry Hill on Blue-ber-ry Hill when I found  
C C7 F C  
you The moon stood still on Blue-ber-ry Hill  
part you fol-low me still  
G7 C Fm<sup>6</sup> C G7  
and linge-red un-til my dream-came true The wind in the  
for you were my thrill on Blue-ber-ry Hill

**B**  
C F G7 C C7 B7  
wil-low played love's sweet me-lo-dy but all of the  
Em B7 Em B7 E G7 C7  
vows we made were ne-ver to be Though we're a -

## Rhythm example

**Gtr** **A** **B**

**Piano**

**Bass** F C F G7

**Dr**



# California Dreaming

John Phillips  
Michelle Gilliam

Am G F G Bm<sup>7</sup>  
All the leaves are brown (All the leaves are brown ) and the sky is grey— (and the sky is grey)

E7 F C E7 Am F E E7  
I've been for a walk on a wint-er's day— I'd be safe and if I did-n't

Am G F G Bm<sup>7</sup> E7 Am G  
warm— tell her if I was in L.-A.— Ca-li-for-nia dream-ing

F G Bm<sup>7</sup> E7 Am G F G  
on such a wint-er's day stopped in-to a church I passed a-long the

Bm<sup>7</sup> E7 F C E7 Am F E  
way oh I got down on my knees and I pre-tend to pray—

E7 Am G F G Bm<sup>7</sup>  
you know the prea-cher likes the cold— he knows I'm gon-na stay

E7 Am G F G Bm<sup>7</sup>  
Ca-li-for-nia dream-ing on such a wint-er's day

E7 Dal  al CODA  
All the leaves are

Coda

F G Am G F G Am G

On such a wint-er's day on such a wint-er's day

F G FΔ G CΔ

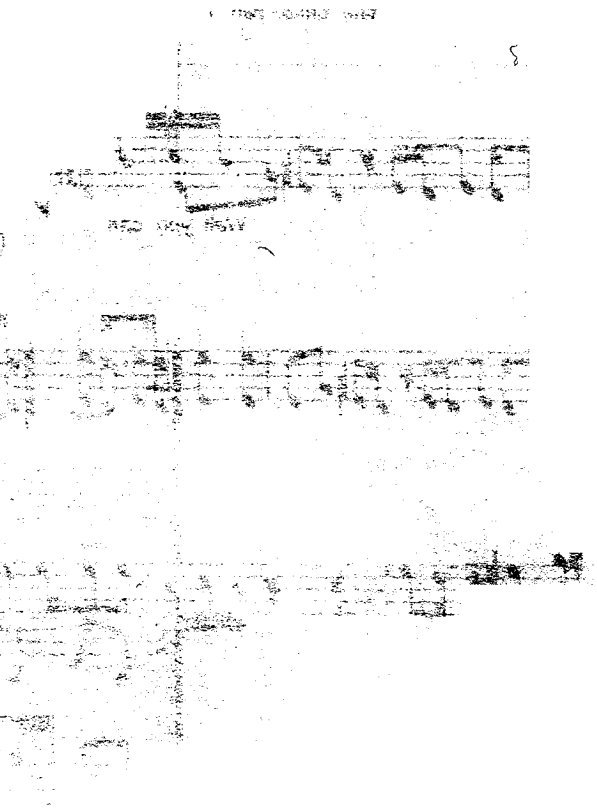
on such a wint-er's day on such a wint-er's day

Rhythm example

Gtr

Bass Am G

Dr



# Children Of The Revolution

M. Bolan

**Intro**

E

(Guitar) (add strings)

**Verse**

E

Well you can bump and grind it is

good for your mind well you can twist and shout let it all

**Chorus**

G

C

A

hang out, but you Won't fool the child-ren of the re-vo-lu - tion, no you

won't fool the child-ren of the re-vo-lu - tion, no, no, no (Guitar)

2 E

**Intro**

E

Well you can (Drum fill)

**Solo**

E

(Strings)

But you

Repeat CHORUS twice, INTRO, End on E-chord

Rhythm example

Intro

Gtr

Strings

Bass E

Dr

Detailed description: This musical score block represents the 'Intro' section. It consists of four staves: Guitar (Gtr), Strings, Bass, and Drums (Dr). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part features a melodic line with eighth and sixteenth notes. The strings play a similar melodic line. The bass line is a simple eighth-note pattern, with an 'E' chord indicated above the first measure. The drum part consists of a steady eighth-note pattern. The section ends with a double bar line and a repeat sign.

VERSE 2:  
 Well, you can tear a plane  
 In the falling rain  
 I drive a Rolls Royce  
 'Cos it's good for my voice

Verse

Verse

E

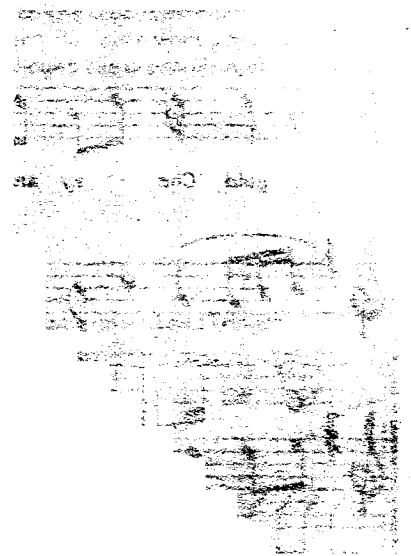
Detailed description: This musical score block represents the 'Verse' section. It consists of four staves: Guitar, Strings, Bass, and Drums. The key signature is three sharps and the time signature is 4/4. The guitar and strings parts are melodic, with the strings playing a more active line. The bass line is an eighth-note pattern, with an 'E' chord indicated above the first measure. The drum part is a steady eighth-note pattern. The section ends with a double bar line and a repeat sign.

Chorus

Chorus

G C A

Detailed description: This musical score block represents the 'Chorus' section. It consists of four staves: Guitar, Strings, Bass, and Drums. The key signature is three sharps and the time signature is 4/4. The guitar and strings parts are melodic, with the strings playing a more active line. The bass line is an eighth-note pattern, with chords 'G', 'C', and 'A' indicated below the first three measures. The drum part is a steady eighth-note pattern. The section ends with a double bar line and a repeat sign.



# Crocodile Rock

Elton John  
Bernie Taupin

Intro

Piano solo:

G C/E F# G B+ Em

C D

I re-mem -

Verse

G Bm

ber when rock was young me and Su - sie had so much fun -

C

hold - ing hands and skimm - in' stones had an old -

D G

- gold Che - vy and a place of my own but the big - est kick I ev - er got -

Bm

was do - ing the thing called the cro - co - dille rock while the oth -

C D

er kids were rock - in' round the clock we were hop - pin' and bop - pin' to the

Chorus Em D Em D Em D Em

cro - co - dille rock, Well Cro - co - dille rock - in' is some - thing shock - in' when your

A7 D7

feet just can't keep still I ne - ver knew me a bet - ter time and I guess -



G E A7

I ne - ver will Oh Law-dy ma-ma those Fri-day nights when Su-sie wore here

D7

dress - es tight and the cro - co - die rock - in' was out of

C Bridge G (Synth+voice) Em

sight

C D 1. 2.

But the years I re - mem -

Rhythm example

After repeat: Repeat VERSE 1, CHORUS, repeat BRIDGE to FADE

Gtr Verse

Piano

Bass G

Dr

VERSE 2: But the years went by and rock just died  
 Susie went and left us for some foreign guy  
 Long nights cryin' by the record machine  
 Dreamin' of my Chevy and my old blue jeans  
 But they'll never kill the thrills we've got  
 Burnin' up to the crocodile rock  
 Learning fast till weeks went past  
 We really thoght the crocodile rock would last

Chorus

Bridge (Arpeggio on muted strings)

Em D Em D Em D Em D Em A7 G

## Cryin'

Steven Tyler  
Joe Perry  
Taylor Rhodes

## Intro



There was a time when I was so brok - en heart - ed



love was - n't much of a friend of mine — the tab - les have turned



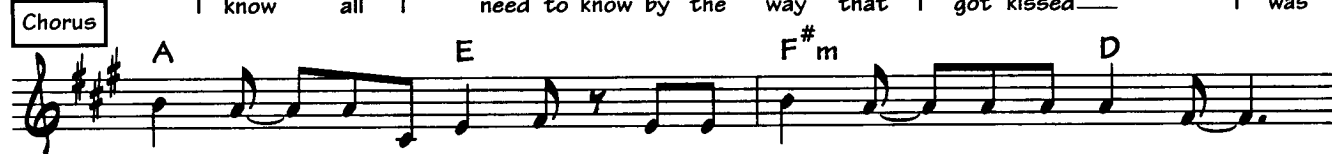
'cos me and them ways have part - ed that kind of love was the



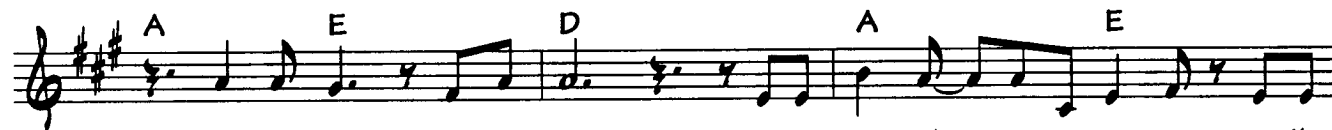
kill - in' kind — All I want is some - one I can't re - sist



I know all I need to know by the way that I got kissed — I was



cry - in' — when I met you now I'm try - in' — to for - get you —



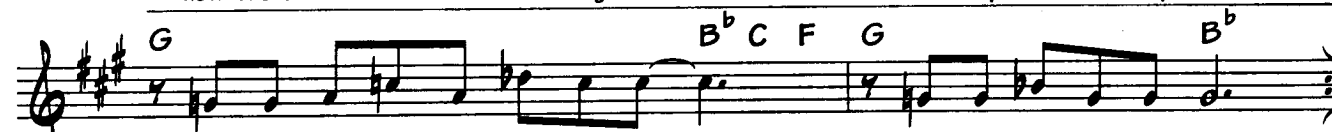
love is sweet mys - te - ry I was cry - in' — just to get you now I'm



dy - in' — 'cos I let you — do what you do down on me



now there's not ev - en breath - ing room — bet - ween plea - sure and pain



yeh, you cry when we're mak - in' love — must be one and the same

2. **G** **B<sup>b</sup>C F** **G** **B<sup>b</sup>** **Bridge** **E<sup>b</sup>5** **B<sup>b</sup>5**

'cos what you got in-side ain't

**E<sup>b</sup>5** **B<sup>b</sup>5** **A<sup>b</sup>5** **E<sup>b</sup>5**

where your love should stay our love, sweet love, ain't love till you

**E5** Repeat CHORUS, CHORUS (Solo), CHORUS

give your heart a-way I was

VERSE 2: It's down on me, I got to tell you something, it's been on my mind girl I gotta say  
 We're partners in crime, you got that certain something, what you give to me takes my breath away  
 Now the word out on the street is the devil in your kiss  
 If our love goes up in flames, it's a fire I can't resist

Rhythm example

**Intro/Interlude**

Gtr

Gtr

Bass **B<sup>b</sup>5 C5 F5** **G5** **B<sup>b</sup>5 C5 F5** **G5** **B<sup>b</sup>5**

Dr

**Verse 1** (Chord arpeggios) **Rest of song** **Bridge** (and other climactic parts)

("Pads")

**A** **E** **A** **E** **G** **D**

(Bass enter after 4 bars)

(Tambourine)

# Dancing in the Streets

Ivo Jo Hunter /  
Williams Stevenson and Marvin Gaye

**A7** **Verse** **A7**

Horns Call - ing out a - round the world are you

rea - dy for a brand new beat? Sum - mer's here and the time is right for

dan - cing in the streets They're dan - cing in Chi - ca - go down in

New Or - leans in New York Ci - ty All we need is mu -

**D** sic sweet mu - sic there'll be mu - sic ev' - ry - where -

**A7** There'll be swing - ing and sway - ing and re - cords play - ing

**Bridge** **C#7**

dan - cing in the streets Oh it does - n't mat - ter what

**F#m** **Bm**

you wear just as long as you are there so come on ev' - ry guy

**E7sus** **A**

grab a girl ev' - ry - where a - round the world They'll be dan - cing

they're dan - cing in the street (Dan - cing in the street) 1. 2. This is an

2. A

Way down in L. - A. ev'-ry day — they're dan- cing in the street —

- (Dan- cing in the street) — Here comes a big strong man — Get in time — me and you —

Repeat and fade

- they're dan- cing in the street — (Dan- cing in the street) — A- cross the o- cean blue  
 - we're dan- cing in the street — (Dan- cing in the street) —

Rhythm example

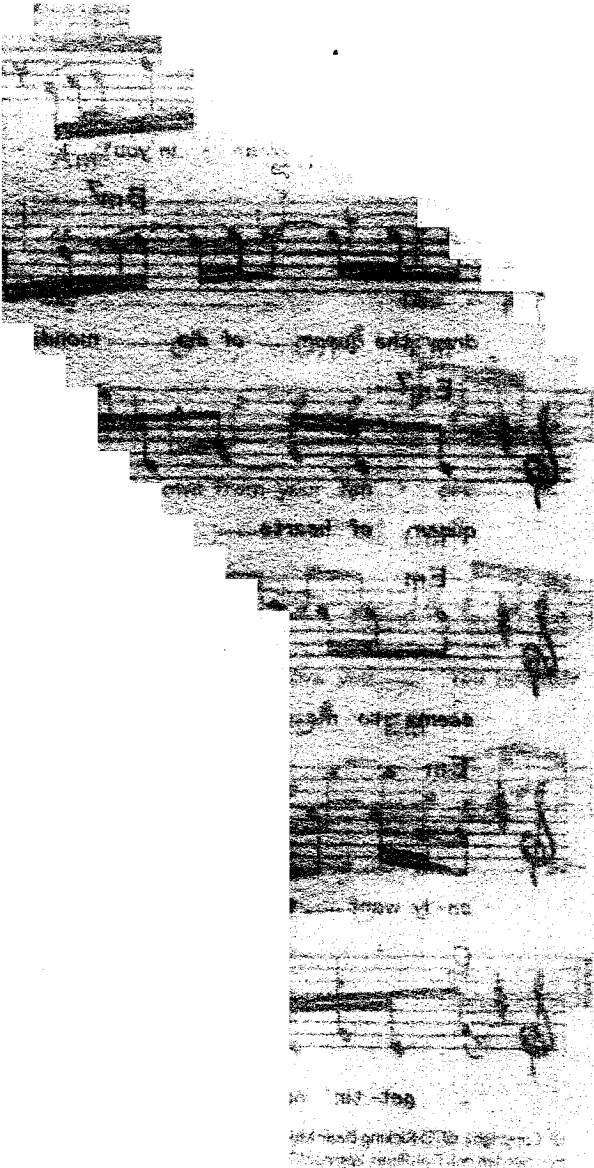
Guit/Keyb

Bass A (G/A)(A)

Dr

VERSE 2: This is an invitation across the nation  
 a chance for folks to meet  
 There'll be laughing, singing and music swinging,  
 dancing in the street  
 Philadelphia, P.A., Baltimore and D.C.  
 now can't forget the Motor City

All we need is music, sweet music.....



# Desperado

Don Henley  
Glenn Frey

**Intro** Piano

Des-pe-ra -

**Verse 1**

do why don't you come to your sen - ses? You been out ri - din' fen - ces for  
so long now — Oh, you're a hard one I know that you got your rea - sons these  
things that are pleas - in' you can hurt you some-how — Don't you

**Bridge 1**

draw the queen — of dia — monds boy — she'll beat you if she's a - ble — you know the  
queen of hearts — is al - ways your best bet — Now it  
seems to me — some fine things — have been laid up-on — your ta - ble but you

**Verse 2**

on - ly want — the ones — that you can't — get — Des - pe - ra - do oh, you ain't —  
— get - tin' no young - er — your pain and your hun - ger — they're

A7 D7 G G11

dri - vin' you home — And free - dom oh, — free - dom — well, that's just

C BmAm G B7/F# Em A7 D7

some peo - ple talk - in' your pri - son is walk - in' through this world all a - lone —

G D/F# **Bridge 2** Em Bm7

— Don't your feet get cold in the win - ter time? — The

C G D/F# Em C

sky won't snow and the sun won't shine — it's hard to tell — the night — time from the

G D/F# Em Bm7

day — You're los - in' all — your highs — and lows — Ain't it

C G Am7 D11 D D7

fun - ny how — the feel - in' goes — a - way — Des - pe - ra -

**Verse 3** G F/A G/B C Cm6 G D/F# Em

do why don't — you come to your sen - ses Come down from your fen - ces —

A7 D7 G F/A G/B C Cm6

o - pen the gate — It may be rain - in' but there's a rain - bow a - bove you — You bet - ter

G B7/F# Em C G/B Am G/D B7/D# Em

let some - bo - dy love — you you — bet - ter let some - bo - dy love — you — be -

D11 G G7 C Cm6 G

fore it's too — late —

Rhythm example

Stringpad

Piano

Bass G G7 C Cm<sup>6</sup>

Dr

Strings enter at BRIDGE 1

Bass and drums enter at BRIDGE 2



# Cocaine

J. J. Cale

**Verse**

The first verse is written on three staves of music in the key of D major (one sharp) and 4/4 time. The melody is in the treble clef. The lyrics are: "If you wan-na hang out you got-ta take her out co-caine if you wan-na get down down on the ground co-caine she don't lie, she don't lie, she don't lie co-caine". Chord symbols are placed above the notes: D, C, D, C, D, C, D, C, D, C, B<sup>b</sup>, A, D, C.

If you wan-na hang out you got-ta take her out co-caine if you  
wan-na get down down on the ground co-caine she don't lie,  
she don't lie, she don't lie co-caine

VERSE 2: If you got bad blues, you want to kick them blues

Cocaine  
When your day is done and you got to run  
Cocaine  
She don't lie, she don't lie., she don't lie  
Cocaine

VERSE 3: If your thing is gone, and you wanna ride on

Cocaine  
Don't forget this fact, you can't get it back  
Cocaine  
She don't lie, she don't lie, she don't lie  
Cocaine

## Rhythm example

The rhythm example is written on three staves: Gtr (Guitar), Bass, and Dr (Drums). The Gtr staff shows chords: D, CD, C, D, C, B<sup>b</sup>, A. The Bass staff shows a bass line with eighth and quarter notes. The Dr staff shows a drum pattern with eighth and quarter notes.

# Don't Get Me Wrong

Chrissie Hynde

**Intro** C Am Dm7 G7 **Verse** C

Don't get me wrong

Am Dm7

if I'm look-ing kind of daz-zed I see ne-on - lights

G7 C

when - ev - er you walk by Don't get me wrong

Am

If you say hal-lo and I take a ride up - on a sea where the

Dm7 1. FIG

mys-tic moon is play-ing ha-voc with the tide Don't get me

C 2.G C **Bridge** Dm G7

wrong a-cross a moon-lit mile Once in a while

Dm G7 Dm G7 Dm G7

two peop-le meet seem-ing-ly for no rea-son, they just pass on the street

Dm G7 Dm G7 FIG G FIG G

Sud-den-ly thun - der show-ers eve-ry-where who can ex - plain the thun-der and rain but there's

FIG G FIG **Solo** C Am Dm7

some-thing in the air

G7 C Am

**Dm<sup>7</sup>** **F/G**

Repeat VERSE to CODA

Don't get me

**Coda** **G** **Am** **Dm<sup>7</sup>**

but let's not say so - long

It might just be fan - tas - tic

**G** **Am**

Don't get me wrong

VERSE 2: Don't get me wrong if I'm acting so distracting  
 I'm thinking about the fireworks that go off when you smile  
 Don't get me wrong if I split like light refracted  
 I'm only off to wander across a moon lit mile

VERSE 3: Don't get me wrong if I come and go like fashion  
 I might be great tomorrow but hopeless today  
 Don't get me wrong if I fail the mood of passion  
 It might be unbelievable let's not say so long

**Rhythm example**

**Intro/Verse** (Same notes for all chords)

**Bridge** (Arpeggio, chord tones)

**Last 2 bars of bridge** (Arpeggio)

**Gtr** (Same notes for all chords)

**Keyb**

**Bass** **C** **Dm** **G7**

**Dr**

(Arpeggio)

**F/G** **G** **F/G** **G**

**Fill**

# Down On The Corner

John Fogerty

**Intro**

C G C C G C

F C G C

**Verse**

C G C C

Ear - ly in the eve - ning just a - bout sup - per time ov - er by the court - house they're

G C F C

start - ing to un - wind Four kids on the cor - ner try - ing to bring you up

G C Chorus F C

Wil - ly picks a tune out and he blows it on the harp Down on the cor - ner

G C F C G C

out in the street Wil ly and the Poor Boys are playin' bring a nick el, tap your feet

VERSE 2: Rooster hits the washboard and people just got to smile  
Blinky thumps the gut bass and solos for a while  
Poorboy twangs the rhythm out on his kalamazoo  
Willy goes into a dance and doubles on kazoo

CHORUS:

INTRO:

CHORUS:

INTERLUDE: (First four bars of verse, played by drums and guitar 2 only!)

VERSE 3: You don't need a penny just to hang around  
But if you've got a nickel, won't you lay your money down  
Over on the corner there's a happy noise  
People come from all around to watch the magic boys

CHORUS: (Repeat)

Rhythm example

Intro/Verse

Musical score for the Intro/Verse section, featuring four staves: Gtr1, Gtr2, Bass, and Dr. The Gtr1 staff contains a melodic line with eighth and sixteenth notes. The Gtr2 staff shows a rhythmic pattern of eighth notes. The Bass staff provides a bass line with chords C, G, C, C, G, C. The Dr staff shows a drum pattern with eighth notes and rests.

Musical score for the second system, featuring four staves: Gtr1, Gtr2, Bass, and Dr. The Gtr1 staff continues the melodic line. The Gtr2 staff continues the rhythmic pattern. The Bass staff provides a bass line with chords F, C, G, C. The Dr staff continues the drum pattern.

Chorus

Musical score for the Chorus section, featuring two staves: Gtr1 and Bass. The Gtr1 staff contains a melodic line with eighth and sixteenth notes. The Bass staff provides a bass line with chords F, C, G, C, F, C, G, C.

# End Of The Line

Bob Dylan / G Harrison /  
J Lynne / Tom Petty /  
Roy Orbison

Intro

Chorus

Well it's all - right

ri - din' a - round — in the breeze, — well it's all - right

if you live the life you please — well — it's — all - right

do - in' the best — you can, well it's all - right as long as you lend a

Verse

hand You can sit a - round and wait for the

phone to ring — wait - ing for some - one to tell you

eve - ry - thing — sit a - round and won - der what — to - mor - row —

.. will bring — may - be a dia - mond ring — 2. Well it's all -

CHORUS 2: Well it's all right, even if they say you're wrong  
 Well it's all right, sometimes you've got to be strong  
 Well it's all right, as long as you get somewhere to lay  
 Well it's all right, everyday is judgement day

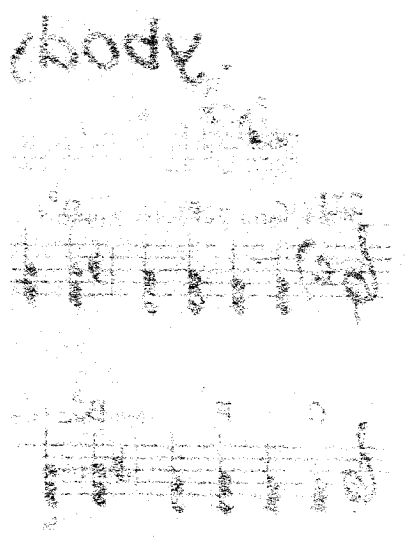
VERSE 2: Maybe somewhere down the road aways  
 You think of me and wonder where I am these days  
 Maybe somewhere down the road when somebody plays  
 Purple Haze

CHORUS 3: Well it's all right, even when push come to shove  
 Well it's all right, if you've got someone to love  
 Well it's all right, everything'll work out fine  
 Well it's all right, we're going to the end of the line

VERSE 3: Don't have to be ashamed of the car I drive  
 I'm glad to be here, happy to be alive  
 It don't matter if you're by my side  
 I'm satisfied

CHORUS 4: Well it's all right, even if you're old and gray  
 Well it's all right, you still got something to say  
 Well it's all right, remember to live and let live  
 Well it's all right, the best you can do is forgive

CHORUS 5: Well it's all right, riding around in the breeze  
 Well it's all right, if you live the life you please  
 Well it's all right, even if the sun don't shine  
 Well it's all right, we're going to the end of the line

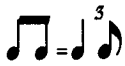


Rhythm example

Elec.gtr.  
 Ac.guit.  
 Bass D  
 Dr

The rhythm example consists of four staves of music. The top staff is for Electric Guitar (Elec.gtr.), the second for Acoustic Guitar (Ac.guit.), the third for Bass (labeled with a 'D' chord), and the fourth for Drums (Dr). The music is written in a 4/4 time signature with a key signature of one sharp (F#). The rhythm is a simple rock pattern: a quarter note followed by a quarter note, then a quarter note followed by an eighth note and a quarter note, and finally a quarter note followed by an eighth note and a quarter note.

# Everybody Needs Somebody To Love



B. Berns/S. Burke/J. Wexler

## Intro

C F B<sup>b</sup> F C F B<sup>b</sup> F C F B<sup>b</sup> F

(Spoken part starts)

C F B<sup>b</sup> F Verse C F B<sup>b</sup> F C F

(8x) Ev - er - y bo - dy — needs — some —

B<sup>b</sup> F C F B<sup>b</sup> F C F B<sup>b</sup> F

bo - dy — ev - er - y - bo - dy — needs — some - bo - dy — to love —

C F B<sup>b</sup> F C F B<sup>b</sup> F C F

— ho - ney to love — su - gar to kiss —

B<sup>b</sup> F C F B<sup>b</sup> F C F B<sup>b</sup> F

ba - by to miss — you ba - by to tease — some - times to

C F B<sup>b</sup> F Chorus C F B<sup>b</sup> F C F

please — and I need You, you, you — you I need you, you, you —

B<sup>b</sup> F C F B<sup>b</sup> F C F B<sup>b</sup> F C F

— you I need you, you, you, — you I need you, you, you, — you I need you, you, you, —

B<sup>b</sup> F Bridge Am F

— you Some - times — I feel — like I feel a litt - le sad — in - side —

Am G7 Interlude C

my ba - by mis - treats me and I can't get a litt - le, litt - le love (Horns)



Repeat BRIDGE and CHORUS

Spoken during INTRO:

I'm so glad to be here tonight, so glad to be in your wonderful city  
 And I have a little message for you, and I wanna tell every woman and every man tonight  
 If you've ever needed someone to love, if you've ever had somebody to love  
 If you've ever had somebody to understand, if you've ever had someone that needs your love all the time  
 Someone that's with you when you're up, someone that's with you when you're down  
 If you've ever had yourself somebody like this, you'd better hold on to him, so let me tell you something  
 Sometimes you get what you want, and you lose what you have, there's a song I sing  
 And I believe that if everybody was to sing this song, it would save the whole world, listen to me!

Rhythm example

(Fill ad lib.)

# The Final Countdown

Joey Tempest

**Intro** Em C Am D (4x) Em D/F#

(Synt)

G C B<sub>sus</sub> B Em C

Am D Em D/F# G C B<sub>sus</sub>

B Em Verse Em

We're leav - ing to - get - her  
We're head - ing for Ve - nus (Ve - nus)

Am Em

but still it's fare - well  
and still we stand tall

and may - be we'll come back  
'cos may - be they've seen us

Em D/F# G C D

to earth, who can tell?  
and wel - come us all

I guess there is no - one to blame  
with so ma - ny light - years to go

G G/F# Em Em/D C

we're leav - ing ground  
and things to be found

(leav - ing ground)  
(to be found)

will things e - ver  
I'm sure that we

B<sub>m</sub> D (Break) Chorus Em

be the same a - gain  
all miss her so

It's the fi - nal count - down

C Am D Em C

the fi - nal count-down

Am D Em D/F# G C Bsus

B F#m Solo Am G C

(Drumbreak)

F Dm G Am <sup>1</sup>Em <sup>2</sup>Bm

REPEAT CHORUS

Rhythm example

Gtr Verse/Chorus Break before chorus

Keyb

Bass Em D

Dr

# Do You Wanna Dance

Bobby Freeman

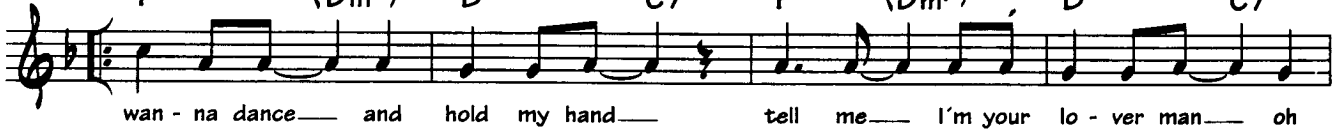
## Intro

C7



Do you

## Verse

F (Dm7) B<sup>b</sup> C7 F (Dm7) B<sup>b</sup> C7

wan - na dance — and hold my hand — tell me — I'm your lo - ver man — oh

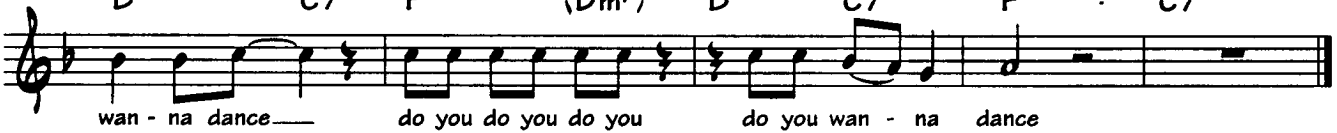
F (Dm7) B<sup>b</sup> C7 F (D<sup>b</sup>7) C7

ba - by — do you wan - na dance Do you

## Chorus

F (Dm7) B<sup>b</sup> C7 F (Dm7)

Do you do you do you do you wan - na dance — do you do you do you do you

B<sup>b</sup> C7 F (Dm7) B<sup>b</sup> C7 F C7

wan - na dance — do you do you do you do you wan - na dance

## Rhythm example

VERSE 2: Do you wanna dance and make romance  
Squeeze me all through the night, oh baby  
Do you wanna dance

VERSE 3: Do you wanna dance under the moonlight  
Kiss and squeeze, mmm, yes, oh baby  
Do you wanna dance

# God Save the Queen

G. Matlock / J. Rotten /  
S. Jones / P. Cook

**Intro**

G#A G#A G#A A

**Verse**

D C#D (3x) A A D C#D

God save the queen the  
God save the queen she

A D C#D A D C#D

fas - cist re - gime they made you a mo - ron po -  
ain't no human being there is no fu - ture in

**Bridge**

G#A G#A E B D#E D#E E B

ten - tial H - bomb Don't be told what you want don't be told  
Eng - land's dream

E E B D#E D#E E B E

what you need there's no fu - ture no fu - ture, no fu - ture for you

**VERSE:** God save the queen, we mean it, man, We love our queen - God saves  
God save the queen, 'cos tourists are money, And our figurehead is not what she seems  
Oh God save history, God save your mad parade, Oh Lord God have mercy, all crimes are paid

**BRIDGE:** When there's no future, how can there be sin, We're flowers in the dustbin  
We're the poison in your human machine, We're the future, your future

**VERSE:** God save the queen, we mean it, man, We love our queen - God saves

(SOLO)

**VERSE:** God save the queen, we mean it, man, There is no future in England's dreaming

**Coda**

D C# B D C# B D C# B E

No fu - ture no fu - ture no fu - ture for you  
me

**Rhythm example**

Gtr

Bass A D C# D

Dr

## Gloria

Van Morrison

E D A E D A E D A

Like to tell you 'bout my ba-by y' know she comes a-round—

E D A E D A E D A

she 'bout five feet four—

E D A E D A E D A

a-from her head to the ground— y' know she comes a-round here—

E D A E D A E D A

a-just a-bout mid-night—

E D A E D A E D A

she make me feel so good— Lord she make me feel al-

E D A E D A E D A E D A

right and her name is G - L - O -

E D A E D A E D A E D A

R - I - I - I - A G - L - O - R - I - A (Glo - ri - a) G - L - O - R - I - A—

E D A E D A E D A

(Glo - ri - a) I'm gon - na shout it all night—

E D A E D A E D A

I'm gon - na shout it ev - ry day (Glo - ri - a) Yeh, yeh

E D A E D A E D A E D A

VERGE 2: She comes around here  
 Just about midnight  
 She make me feel so good Lord  
 I wanna say she make me feel alright  
 She comes walkin' down the street  
 A-well she comes to my house  
 She knock upon my door  
 And then she comes to my room  
 Then she make me feel alright

Rhythm example

The musical notation for the rhythm example consists of three staves. The top staff is labeled 'Gtr' and shows a guitar part in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of four quarter notes: F#4, G4, A4, and B4. The middle staff is labeled 'Bass' and shows a bass line in bass clef with the same key signature and time signature. The bass line consists of four quarter notes: E2, D2, C2, and B1. The bottom staff is labeled 'Dr' and shows a drum part with a simple four-beat pattern: quarter, quarter, quarter, quarter.

# Good Golly Miss Molly

J. Marascalco/  
R. Blackwell

C7

Good gol - ly miss Mol - ly you sure - like to ball -

F7 C7

good gol - ly miss Mol - ly you sure - like to ball -

G7 F7 C7

when you rock - in' and a - rol - lin' can't you hear - your ma - ma call

(G7) C7 (Break)

Well from the ear - ly ear - ly mor - nin' to the ear - ly ear - ly night, you could  
Well now - ma - ma pa - pa told me "Son you'd bet - ter watch your step, from the

(Break)

see miss Mol - ly roc - kin' at the house of blue light! - Good gol - ly miss  
way I know miss Mol - ly, bet - ter watch my dad my - self Good gol - ly miss

Piano **Rhythm example**

Piano C7

Bass

Dr



# Heartbreaker

J. Page/ R. Plant  
J. P. Jones/J. Bonham

Intro

Riff in A (Bass and drums enter)



Verse

Am C D Am C

Hey fel-las, have you heard the news? You know that An-nie's back in town It

Am C D 3 Am 3 C

won't take long, just— watch and see and the fel-las lay their mo-ney down— Her

Am C D Am C

style is new— but the face is the same as it was so long a-go— but

Am C D Am C D

from her eyes— is a diff'-rent smile— like that— of one— who knows—

Bridge

A D A D A Riff in C

Peo-ple talk - in' all a-round— 'bout the

Riff in C

way you left— me flat I don't care— what the peo-ple say, I

Riff in D

know where the jive is at One thing I do have on my mind,— if you can

Riff in E

clar-i-fy,— please do— is the way you call— me by a-not-herguy's name, when I

E Vocal wail ad lib. (Break)

try to make love to you

Guitar solo Free time, no backing

Guitar solo with backing On cue: A D A

Repeat VERSE (Verse 3) to CODA

Coda Am C D ADAD A D ADA DA

Go a-way heart - break - er

Riff in A

Heart-break - er heart-brek - er heart

VERSE 2: It's been ten years and maybe more  
 since I first set eyes on you  
 The best years of my life gone by  
 Here I am alone and blue  
 Some people cry and some people die  
 by the wicked ways of love  
 But I'll just keep on rolling along  
 With the grace from the Lord above

VERSE 3: Work so hard I couldn't unwind  
 Get some money saved  
 Abuse my love a thousand times  
 However hard I tried  
 Heartbreaker, your time has come  
 Can't take your evil ways  
 (To Coda)

## Rhythm example

Gtr Riff in A

Bass

Dr

Verse

Am C D Am C A D A D A

Guitar solo

A7 A7 A7

2

2

# The Great Pretender

Buck Ram

**Intro** **Verse**

Piano

Oh, oh, oh, yes I'm the great pre -

Bass

E A B C B E A

Dr

Ah...

E E7 A E E7

ten - der pre - ten - din' that I'm do - in' well my

A B E A E B7 E B7

need is such I pre - tend too much I'm lone - ly but no - one can tell Oh, oh, oh,

**Bridge**

2. E E7 A E E7

lone Too real is this feel - ing of make be - lieve too

A E B7

real when I feel what my heart can't re - veal

(cont.)

E A6 E E7 A  
 Yes I'm the great pre - ten - der just laugh - ing and gay like a  
 E E7 A B E A  
 clown I seem to be what I'm not you see I'm  
 E B7 G#7 N.C. (Break) B7 E  
 wear - ing my heart like a clown Pre - ten - ding that you're still a round

VERSE 2: Yes I'm the great pretender  
 Adrift in a world of my own  
 I play the game but to my real shame  
 You've left me to dream all alone

# Handle With Care

Bob Dylan / G Harrison /  
J Lynne / Tom Petty /  
Roy Orbison

## Verse

D D/C G/B G D D/C G/B G

Been beat up and bat-tered round— been sent up but I've been shot down—

C G/B Em C D G (Break)

you're the best thing I've ev - er found— hand - le me with care—

D D/C G/B G D D/C G/B G

Re - pu - ta - tion's change - a - ble ei tu - a - tion's to - le - rable—

C G/B Em C D

but ba - by you're a - dor - a - ble— hand - le me with care—

## Bridge

G G+ C D G G+ C D

I'm so tired of be - ing lone - ly I still have some love to give—

G G+/B C D G G7

won't you show me that you real - ly care— ev' - ry - bo -

## Chorus

C G

dy's got some - bo - dy to lean— on— put your bo -

C D

dy next to mine— and dream— on—

VERSE 2: I've been fubbed off and I've been fooled  
 I've been robbed and ridiculed  
 In day care centers and night schools  
 Handle me with care

SOLO (four first bars of VERSE)

VERSE 3: Been stuck in airports, terrorized  
 Sent to meetings, hypnotized  
 Overexposed, commercialized  
 Handle me with care

VERSE 4: I've been uptight and made a mess  
 But I've cleaned it up myself, I guess  
 Oh, sweet smell of success  
 Handle me with care

Rhythm example

The musical score for the 'Rhythm example' consists of four staves. The top two staves are for guitar (Gtr) in treble clef, and the bottom two are for bass (Bass) and drums (Dr) in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The guitar parts feature a melodic line in the first staff and a rhythmic accompaniment in the second. The bass part includes a line with notes and a line with chord symbols: D, D/C, G/B, and G. The drum part shows a consistent rhythmic pattern of eighth notes.

# Heart of Gold

Neil Young

Intro

Em D Em

Em C D G Em C D G Em C D G

(Harmonica solo)

Em D Em Verse Em C D G

I wan-na live I wan-na give

Em C D G Em C D G

I've been a mi-ner for a heart of gold It's these ex-pres-sions I ne-ver give

Em G C C G

that keep me search-in' for a heart of gold and I'm get-tin' old

Em G C C G

Keep me search-in' for a heart of gold and I'm get-tin' old

Em C D G

Em D Em Em D Em

Keep me search-in' for a heart of gold You keep me search-in' and I'm grow-in' old

D Em Em

Keep me search in' for a heart of gold I've been a mi-ner for a

G C C G

heart of gold



VERSE 2: I've been to Hollywood, I've been in Redwood  
I'd cross the ocean for a heart of gold  
I've been in my mind,  
It's such a fine line  
that keeps me searchin' for a heart of gold  
and I'm gettin' old  
Keeps me searchin' for a heart of gold  
and I'm gettin' old

Rhythm example

Pedal steel  
Fills ad lib.

Ac.guit.

Bass  
Em C D G

Dr

The musical score is arranged in four staves. The top staff is for Pedal steel, showing a series of slanted lines representing fills. The second staff is for Acoustic guitar, with a melodic line of eighth notes. The third staff is for Bass, with a line of eighth notes and chord symbols Em, C, D, and G. The bottom staff is for Drums, with a line of eighth notes and a double bar line with a repeat sign at the end.

# Here Comes The Night

Bert Berns

**Intro** (snare fill) E (Guitar) A Chorus E (Guitar)

Wow! Here it comes—

here comes— the night— here comes— the

night— wow, wow,— wow, yeah—

**Verse** E B

I can see right out my win- dow walk- ing down the street my girl— with an -

ot- her guy— his arm a- round her like it used to be with

me— oh— it makes me want to die— yeah,— yeah,— yeah, well here it

After repeat, repeat CHORUS

**Solo** E A E B E B

Repeat VERSE(verse 3), repeat CHORUS to FADE

VERSE 2: There they go, funny how they look so good together  
 Wonder what is wrong with me  
 Why can't I accept the fact she's chosen him  
 And simply let them be?

VERSE 3: Oh, she's with him they're turning down the lights  
 Now he's holding her the way I used to do  
 I can see her closing her eyes and telling him lies  
 Exactly like she told me too

Rhythm example

Chorus/Solo

Musical score for 'Rhythm example' featuring Gtr, Organ, Bass, and Dr. The score is in 4/4 time and consists of two systems of four staves each. The key signature has three sharps (F#, C#, G#). The first system includes a Gtr staff with a melodic line, an Organ staff with a rhythmic accompaniment, a Bass staff with a walking bass line, and a Dr. staff with a drum pattern. The second system continues the same parts, with a 'fill' section in the drum staff and a double bar line at the end.

Verse

Musical score for 'Verse' featuring Gtr, Organ, Bass, and Dr. The score is in 4/4 time and consists of two systems of four staves each. The key signature has three sharps (F#, C#, G#). The first system includes a Gtr staff with a melodic line, an Organ staff with a rhythmic accompaniment, a Bass staff with a walking bass line, and a Dr. staff with a drum pattern. The second system continues the same parts, with a 'fill' section in the drum staff and a double bar line at the end.

# Here Comes The Sun

George Harrison

**Intro** Ac.guit. A D E7

A (Add synth for melody) D E7

A DΔ B7/D#

Here comes — the sun — doo da doo doo here comes — the sun — and I say

A D A/C# Bm7 A E7 Verse A

"It's al - right (Guitar; add bass and drums) Litt - le dar - ling

D E A

it's been — a long — cold lone - ly win - ter Litt - le dar - ling

D E7 Chorus A

it feels — like years — since it's — been here — Here comes — the sun —

DΔ B7 A

he comes — the sun — and I say "It's al - right"


D A/C# Bm7 A E7 A 1. E7

2. E7 Synth C G D

A E7 C G D

Sun, sun, sun, here it

A 1 E7 2 E7 E7sus

comes 

E7 D.S. al Coda A DΔ

Here comes — the sun — here comes — the sun —

B7 A D A/C# Bm7 A E7 A

it's al - right — it's al - right

D A/C# Bm7 A E7 C G D A

VERSE 2: Little darling  
 The smiles returning to their faces  
 Little darling  
 It seems like years since it's been here

VERSE 3: Little darling  
 I feel that ice is slowly melting  
 Little darling  
 It seems like years since it's been clear

Rhythm example

Gtr

Synth

Bass A

Dr

# I Put A Spell On You

(Creedence version)

S. Hawkins

**Intro** Em **Verse** Em Am Em

I put a spell on you — be-cause you're mine —

Am

you bet-ter stop the thing — that you do I said-a watch-out, I ain't

B7 Em

ly-ing yeah — I ain't gon-na take none of your

Am

fool-in' a-round I ain't gon - na take none of your —

C Em B7

put-tin' me down I put a spell on you — be-cause you're

1. Em Am B7 2.3.4. Em Am B7 C

mine — (4x: mine\_)

F D G Am Am Em

VERSE 2 and 3: GUITAR SOLO  
 VERSE 4: Repeat VERSE 1

**Rhythm example**

Gtr

Bass Em

Dr

# Highway Star

Jon Lord / Richie Blackmore /  
Ian Gillan / Roger Glover / Ian Paice

**Intro**

G F/G C/G F/G G

G (organ) (5x) G C B<sup>b</sup>

**Verse**

G B<sup>b</sup> C B<sup>b</sup>

No - bo - dy gon - na take my car — gon - na race it to the ground —

G B<sup>b</sup> C B<sup>b</sup>

No - bo - dy gon - na beat my car — it's gon - na break the speed of sound —

F N.C. unison D Dsus

Oh — it's a kill - ing ma - chine — it's got eve - ry - thing Like a

D Dsus D Chorus Am<sup>7</sup>

driv - ing power - big fat tyres — eve - ry - thing I love it and I need it

Am<sup>7</sup> C D C

I bleed it. Yeah it's a wild hur - ri - cane al - right — hold —

D C D F G A

— tight — I'm — a — high - way — star —

(Drum fill) C B<sup>b</sup> Organ solo Dm (3x)

Am E/G<sup>#</sup> G D/F<sup>#</sup> F

Dm A

Break

unison

C C B<sup>b</sup>

Guitar solo

D7 A7

Repeat VERSE 3 and CHORUS, then GUITAR SOLO

Dm Gm C

A7 (4x)A7 C B<sup>b</sup>

Repeat VERSE 1 and CHORUS to CODA

Coda

F G A C D F G A C

way — star — I'm a — high — way — star — I'm —

D F G A

a — High — way — star —



VERSE 2: Nobody gonna take my girl, I'm gonna keep her to the end  
Nobody gonna have my girl, she stays close on every bend  
Oh, she's a killing machine, she's got everything  
Like a moving mouth, body control and everything

CHORUS: I love her, and I need her, I seed her  
Yeah, she turns me on, al right.....

VERSE 3: Nobody gonna take my head, I got speed inside my brain  
Nobody gonna steal my head, now that I'm on the road again  
Oh, I'm in heaven again, I've got everything  
Like a moving ground, throttle control and everything

CHORUS: I love it, and I need it, I seed it  
Eight cylinders all mine, al right...

Rhythm example

Organ/Guit Verse

The musical notation for the Verse rhythm example consists of three staves. The top staff is labeled 'Organ/Guit' and features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. A chord symbol 'G' is placed below the first note. The middle staff is labeled 'Bass' and features a bass clef and the same key signature. The bass line consists of eighth notes: G2, A2, B2, C3, B2, A2, G2. The bottom staff is labeled 'Dr' and features a drum clef. The drum pattern consists of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.

Chorus

The musical notation for the Chorus rhythm example consists of three staves. The top staff is labeled 'Chorus' and features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. A chord symbol 'Am7' is placed below the first note. The middle staff is labeled 'Bass' and features a bass clef and the same key signature. The bass line consists of eighth notes: G2, A2, B2, C3, B2, A2, G2. The bottom staff is labeled 'Dr' and features a drum clef. The drum pattern consists of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.

# Highway To Hell

A. Young / R. Scott / M. Young

**Intro**

(Guitar) (2nd time add drums)

A D/F# G D/F# G D/F# G D A

**Verse**

A D/F# G D/F# G D/F# G D A

Liv - in' ea - sy liv - in' free - sea-son tick-et on a

A D/F# G D/F# G

one-way ride ask-in' no - thin' leave me be -

D/F# G D A A D/F# G

tak-in' ev'-ry-thing in my stride don't need rea-son

D/F# G D/F# G D A

don't need rhyme there ain't no - thin' I would rat-her do -

A D/F# G D/F# G D A

go - in' down par - ty time my friends are gon - na

**Chorus** A D/A G D/F# A D/A

be there too I'm on the high-way to hell high-way to hell-

G D/F# A D/F# G D/F# A D

**Bridge**

1. I'm on the high-way to hell I'm on the high-way to hell

2. D G D (Break) D G D G D G

Don't stop me

SOLO on chorus, repeat CHORUS

VERSE 2: No stop signs, speed limit, nobody's gonna slow me down  
 Like a wheel, gonna spin it, nobody's gonna mess me around  
 Hey Satan, payin' my dues, playin' in a rockin' band  
 Hey Mumma, look at me, I'm on my way to the promised land

Rhythm example

Gtr Intro/Verse

D/F# G D/F# G D/F# G D A

Dr

Detailed description: This section shows the first four bars of the Intro/Verse. The guitar part (Gtr) features a melodic line with eighth and quarter notes. The bass part (Bass) provides a simple harmonic accompaniment with chords D/F#, G, D/F#, G, D/F#, G, D, and A. The drum part (Dr) has a consistent eighth-note pattern in the first two bars, followed by a double bar line and a repeat sign in the last two bars.

(2 last bars before chorus)

E

Fill

Detailed description: This section covers the final two bars before the chorus. The guitar part (Gtr) plays a steady eighth-note pattern. The bass part (Bass) plays a similar eighth-note pattern. The drum part (Dr) continues with the eighth-note pattern. A 'Fill' is indicated in the final bar of the section.

Chorus

(play 3x)

A G D/F# A D

Detailed description: The Chorus section consists of six bars. The guitar part (Gtr) has a melodic line with quarter and eighth notes. The bass part (Bass) provides accompaniment with chords A, G, D/F#, A, and D. The drum part (Dr) has a consistent eighth-note pattern. A double bar line and repeat sign are placed after the second bar, and the section is marked '(play 3x)'. The final bar of the section has a fermata over the last note.

Bridge

D G D D G D G D G

Fill

Detailed description: The Bridge section consists of six bars. The guitar part (Gtr) has a melodic line with quarter and eighth notes. The bass part (Bass) provides accompaniment with chords D, G, D, D, G, D, G, D, G. The drum part (Dr) has a consistent eighth-note pattern. A 'Fill' is indicated in the first bar of the section.

# Hold On Tight

Jeff Lynne

(D) G

(Guitar) (Rhythm section)

**Verse**

G D G C

Hold on tight to your dream yeah, hold on tight.

G C G

to your dream when you see your ship go sailing

C G D

when you feel your heart is breaking hold on tight.

<sup>1.</sup>G <sup>2.</sup>G

to your dream Umm... When you

**Chorus**

Em Bm Em Bm Am D Am D

got so down that you can't get up and you want so much but you're all out of luck when you're

Em Bm Em Bm Am Bm C D

so down-hearted and misunderstood just over and over and over you could

oh

Repeat VERSE(verse 3) and CHORUS

**Coda**

D G D

Hold on tight to your dream.

G C G

yeah, hold on tight to your dream.

C G C

yeah — when you see the sha - dows fall - ing when you hear the cold —

G D G

- wind call - ing hold — on tight — to your dream — oh yeah

D G

hold — on tight — to your dream — yeah — hold — on tight.

D G D G G<sup>6</sup><sub>9</sub>

to your dream —

VERSE 2: It's a long time to be gone  
 Hold on tight to your dream  
 When you need a shoulder to cry on  
 When you get sick of trying  
 Just hold tight to your dream

VERSE 3: Accroches-toi a ton reve  
 Accroches-toi a ton reve  
 Quand tu vois ton bateau se briser  
 Quand tu sents - ton coeur se briser  
 Accroches-toi a ton reve

Rhythm example

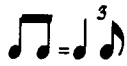
Gtr Intro/Verse Chorus

Piano

Bass G Em Bm Em Bm Am D Am D

Dr

# Hoochie Koochie Man



Willie Dixon/  
Mc Morganfield

Intro

Musical notation for the first line of the intro, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written on a single staff. Chords A7 and bass lines with triplets are indicated below the staff.

Musical notation for the second line of the intro, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written on a single staff. Chords A7 and a flat (b) are indicated above the staff. A triplet is marked with a '3'.

The gyp-sy wo-man told my mot-her be-fore I was born

Musical notation for the third line of the intro, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written on a single staff. Chords A7 and a flat (b) are indicated above the staff. A triplet is marked with a '3'.

I got a boy-child com-in' gon-na be a son of a gun

Musical notation for the fourth line of the intro, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written on a single staff. Chords A7 and a flat (b) are indicated above the staff. A triplet is marked with a '3'.

he gon-na make pret-ty wo-men jump and shout

Musical notation for the fifth line of the intro, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written on a single staff. Chords A7 and a flat (b) are indicated above the staff. A triplet is marked with a '3'. A box labeled 'Chorus' is placed above the staff.

then the world wan-na know what this all a-bout, but you know I'm here—

Musical notation for the sixth line of the intro, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written on a single staff. Chords A7 and a flat (b) are indicated above the staff. A triplet is marked with a '3'.

eve - ry - bo - dy knows I'm here well— I'm your

Musical notation for the seventh line of the intro, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written on a single staff. Chords E7, D7, A7, and E7 are indicated above the staff. A triplet is marked with a '3'.

hoo-chie koo-chie man— eve - ry - bo - dy knows I am



VERSE 2: I got a black cat bone  
 I got a mojo too  
 I got a John the Conquer-root  
 I'm gonna mess with you  
 I'm gonna make you girls  
 Lead me by the hand  
 Then the world gonna know  
 I'm the Hoochie Koochie man

CHORUS: But you know I'm here.....

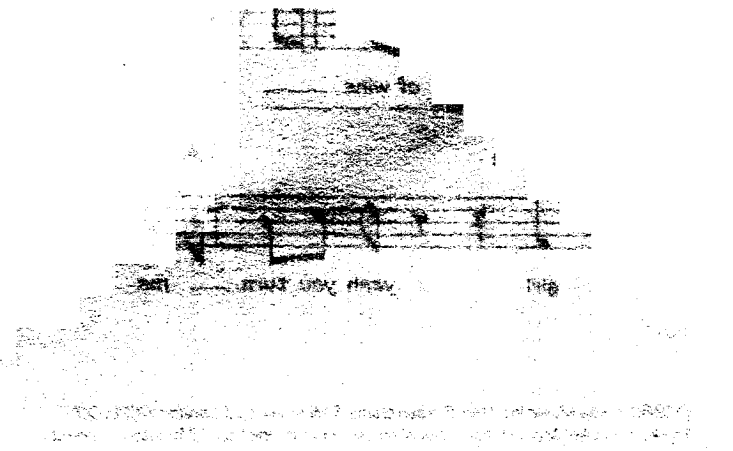
VERSE 3: On the seventh hour  
 On the seventh day  
 On the seventh month  
 The seven doctors say  
 He was born for good luck  
 And that you'll see  
 I got seven hundred dollars  
 And don't you mess with me

CHORUS: But you know I'm here.....

Rhythm example

The musical score is arranged in four staves. The top staff is for Guitar (Gtr), the second for Piano, the third for Harmonica, and the bottom for Drums (Dr). The key signature has three sharps (F#, C#, G#). The score is divided into two main sections: 'Intro/Verse' and 'Chorus'. In the 'Intro/Verse' section, the Harmonica part is marked with an A7 chord. In the 'Chorus' section, the Harmonica part is marked with a D7 chord and includes the instruction 'Fills ad lib.'. The Piano part features triplet markings in the chorus. The Drums part shows a consistent rhythmic pattern throughout.

Note - No bass on original recording



# Hooked On a Feeling

Mark James

Verse 1 N.C.

Oo-ga-cha-ka, oo-ga, oo-ga I can't stop this feel - in'

deep in - side of me girl you just don't re - a - lize what you do

Pre-chorus A A+5

to me When you hold me in your arms so tight, you let me

A6 A7 D E7

know eve - ry - thing's al - right I'm Hooked on a feel -

Chorus A/E E D E A C#

in' I'm high on be - liev - ing that you're in love with me

D E7 E7 Verse 2-3 A E

Lips as sweet as can - dy it's  
Got a bug from you girl but

A7 D Dm A

taste is on my mind girl you got me thir - sty for a - not -  
I don't need no cure I should stay a vic - tim if I can

E7sus E7 Pre-chorus 2 A C#+5

her cup of wine All the good love when we're all a - lone keep it up  
for sure

F#m A7 D E7

girl yeah you turn me on I'm Hooked on a feel -

REPEAT CHORUS,  
then SOLO



**Solo**      A                  E                  A7                  D                  Dm                  (Break)

All the good

REPEAT PRECHORUS 2 and CHORUS

**Rhythm example**

**Gtr**      **Pre-chorus**                      **Chorus**

**Organ**

**Bass**      A                  A+5                  A/E                  E

**Dr**

**Verse 2-3**

**A**                  **E**

# Human Touch

Bruce Springsteen

**Intro**

G F C G F C

**Verse**

G F C G F C

You and me we were the pre-ten - ders — we let it all slip — a way —

G F C F F C G

in the end what you don't — sur - ren - der — well the world just strips a - way —

G F C G

Girl ain't no kind-ness in the face — of stran - gers — ain't gon - na find no

F C G F C

mi - ra - cles here — well you can wait on your bles-sings my dar - ling

F F C G **Chorus** F C

I got a deal for you right here — I ain't look-ing for prayers or pi - ty —

F C F

I ain't com - in' round sear-chin' for — a crutch I just want

C F F C G

some-one to talk — to — and a litt - le of that hu - man touch —

F F C G <sup>1</sup>G F C G

just a litt - le of that hu - man touch —

F C <sup>2.</sup> **Interlude** G F C G F C (3x)

**Bridge**

Oh girl that fee-ling of safe - ty you price — well it comes with a hard — hard  
price you can't shut off the risk — and the pain — with-out  
los-ing the love — that re - mains we're all ri-ders on this train

REPEAT VERSE (verse 3),  
then CHORUS 3 and 4

**Rhythm example**

Gtr  
Bass  
Dr

VERSE 2: Ain't no mercy on the streets of this town  
Ain't no bread from heavenly skies  
Ain't nobody drawing wine from this blood  
It's just you and me tonight

CHORUS 2: Tell me in a world without pity  
Do you think what I'm asking too much  
I just want something to hold on to  
and a little of that human touch

INTERLUDE - BRIDGE - SOLO

VERSE 3: So you've been broken and you've been hurt  
Show me somebody who ain't  
Yeah I know I'm nobody's bargain  
But hell, a little touch-up and a little paint

CHORUS 3: You might need something to hold on to  
When all the answers, they don't amount to much  
Somebody that you can just talk to  
And a little of that human touch

CHORUS 4: Baby in a world without pity  
Do you think what I'm askin' too much  
I just want to feel you in my arms  
And share a little of that human touch

# I Heard It Through The Grapevine

(Creedence version)

Norman Whitfield  
Barrett Strong

**Intro**

Dm (3x) sim. Ooh\_\_\_\_\_ |

**Verse**

Guitar Tune 6th string down to D

Dm A G7

bet you're won-d'rin' how I knew 'bout your plans\_\_\_\_\_ to make me blue\_\_\_\_\_

Dm (A)

with some ot-her guy\_\_\_\_\_ you knew be-fore be-tween the two of us guys\_\_\_\_\_

A G7 Bm7 G7

- you know I love you more\_\_\_\_\_ it took me by sur-prise\_\_\_\_\_ I must say\_\_\_\_\_ when I found\_\_\_\_\_

Dm G7 Chorus Dm G7 Dm

out yes-ter-day\_\_\_\_\_ Don't you know that I heard it through the grape-vine

G7 Dm G7 Dm

not much lon-ger would you be\_\_\_\_\_ mine Oh, I heard\_\_\_\_\_ it through the grape-vine

G7

oh,\_\_\_\_\_ I'm just\_\_\_\_\_ a-bout to lose\_\_\_\_\_ my mind\_\_\_\_\_ ho-ney, ho-ney, yeah\_\_\_\_\_

Dm (Guitar plays intro riff)

I know a man

VERSE 2: I know a man ain't supposed to cry  
 But these tears I can't hold inside  
 Losing you would end my life, you see  
 'Cause you mean that much to me  
 You could have told me yourself  
 That you loved someone else  
 Instead I heard.....

VERSE 3: People say believe half of what you see  
 Son, and none of what you hear  
 But I can't help bein' confused  
 If it's true please tell me dear  
 Do you plan to let me go  
 For the other guy you loved before  
 Don't you know I heard....

Rhythm example

Gtr  
 Tune 6th string down to D

Bass Dm

Dr (During intro riff)

# I Want It All

Freddie Mercury / Roger Taylor /  
John Deacon / Brian May

**Intro** (Bm) (G) (A) (Bm) A

**Solo1** Bm A Bm G D/F#G A G A B<sub>sus</sub> Bm A

**Verse** Bm A Bm G D/F#G A G A Ad-ven-ture

seek-er on an emp-ty street just an al-ley creep-er light on his

B<sub>sus</sub> B A Bm A Bm G D/F#G

feet a young figh-ter scream-ing with no time— for doubt with the pain and the

A G A B<sub>sus</sub> Bm A **Pre-chorus** D G

an-ger can't see a way out It ain't much I'm ask-ing I heard him

A G A G

say got to find me a fu-ture move out of my way I want it

**Chorus** Bm A Bm G D/F#G A G A B<sub>sus</sub> Bm A

all I want it all I want it all and I want it now I want it

Bm A Bm G D/F#G A G A B<sub>sus</sub> Bm A

all I want it all I want it all and I want it now List-en all you

<sup>2.</sup>B<sub>5</sub> E/B F#/E **Bridge** B

now I'm a man with a one track mind—

E/B F#/E B

so much to do in one life-time Not a man for com-pro-mise— and  
Peo-ple do you hear

E/B F#/E G/B

where's and why's— and liv-ing lies so I'm liv-ing it all— yes I'm liv-ing it all,— and I'm

A/B Solo 2 Bm A Bm G D/F# G

giv-ing it all— and I'm giv-ing it all,— ooh—

A G A Bm 1. A Bm 2. Interlude G D/F# G

Bm G D/F# G Faster, Double tempo feel

Solo 3 Bm G A

E Bm G A E 1. 2. G D/F# G D/F# A/G D.S. al CODA

It ain't much I'm

Coda Bm A Solo 4 Bm A Bm G D/F# G A G A

now I want it

Bsus Bm A (Break) G

all I want it I want it

VERSE 2:  
 Listen all you people, come gather round  
 I gotta get me a game plan  
 gotta shake you to the ground  
 Just give me, Oh, what i know is mine  
 People do you hear me?  
 Just give me the sign

PRE-CHORUS 2:  
 It ain't much I'm asking, if you want the truth  
 Here's to the future for the dreams of youth

PRE-CHORUS 3:  
 It ain't much I'm asking if you want the truth  
 Here's to the future, hear the cry of youth

Rhythm example

Chorus/Solo

Gtr

Synth

Bass

Dr

Fills ad lib.

Bm A Bm G D/F# G A G A B<sub>sus</sub> Bm A

Verse 1

Pre-chorus

Bm A Bm G D/F# G D G A G

Verse 2

Bm G A Bm A



**Bridge** **Interlude**

The Bridge section (measures 1-4) features a treble clef with a key signature of one sharp (F#) and a common time signature. The first measure contains a diamond-shaped chord symbol. The second measure contains a diamond-shaped chord symbol and a guitar-specific instruction: a sixteenth-note chord with a '6' above it and 'sim.' below it. The bass clef part consists of a steady eighth-note accompaniment. The Interlude section (measures 5-8) features a treble clef with a key signature of one sharp (F#) and a common time signature. The first measure contains a diamond-shaped chord symbol. The second measure contains a diamond-shaped chord symbol. The bass clef part consists of a steady eighth-note accompaniment.

6  
sim.

B E/B F#/E Bm G D/F# G

**Solo 3** Solo ad lib.

The Solo 3 section (measures 9-12) features a treble clef with a key signature of one sharp (F#) and a common time signature. The first measure contains a diamond-shaped chord symbol. The second measure contains a diamond-shaped chord symbol. The bass clef part consists of a steady eighth-note accompaniment. The guitar-specific instruction 'Solo ad lib.' is written above the first measure.

Bm G

# I Will Survive

Freely, Vocal and piano

Dino Fekaris  
Freddie Ferren

**Verse 1**

F7-9 B<sup>b</sup>m7 E<sup>b</sup>m7

First I was a-fraid I was pet-ri-fied kept think-in'

A<sup>b</sup>7 D<sup>b</sup>Δ G<sup>b</sup>Δ

I could ne-ver live with-out you by my side— but then I spent so ma-ny nights think-in'

Cm7-5 F7sus F7

how you did me wrong, and I grew strong and I learned how to get a-long,— And so you're

**Verse 2** Band A tempo B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7

back from ou-ter space— I just walked in to find— you here— with that— sad

D<sup>b</sup>Δ G<sup>b</sup>Δ

look up-on— your face— I should have changed— that stu-pid look I should have made—

Cm7-5 F7sus

— you leave— your key— if I'd yet known for just— one se - cond you'd be

1. F7 2.

back to bot - her me, Go on— now lay down and die?— Oh no not

**Chorus** B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7

I I will sur-vive— for as long as I know how to love— I

D<sup>b</sup>Δ G<sup>b</sup>Δ

know I'll stay a - live— I've got all my life to live,— I've got

Cm7-5 F7sus F7 (free time break 2nd x)

all my love to give— and I'll sur-vive— I will sur-vive— Hey! hey!

**Solo**

*Strings*

$B^b m7$   $E^b m7$   $A^b 7$   $D^b \Delta$

$G^b \Delta$   $Cm7-5$   $F7sus$   $F7$

It took

Repeat:  
 VERSE (3 times)  
 CHORUS (with free time break)  
 VERSE (verse 7)  
 CHORUS to FADE

VERSE 3: Go on now go, walk out the door  
 Just turn around now, 'cause you're not welcome anymore  
 Weren't you the one who tried to hurt me with goodbye  
 Did you think I'd crumble, did you think I'd lay down and die

VERSE 4: It took all the strength I had not to fall apart  
 Kept tryin' hard to mend the pieces of my broken heart  
 And I spent oh, so many nights just feelin' sorry for myself  
 I used to cry, but now I hold my head up high

VERSE 5: And you see me, somebody new  
 I'm not that chained up little person still in love with you  
 And so you felt like droppin' in and just expect me to be free  
 Well, now I'm saving all my loving for someone who's loving me

VERSE 6: (Repeat verse 3)

VERSE 7: (Repeat verse 3)

**Rhythm example**

*Gtr*

*Piano* Ad lib.

*Bass*  $B^b m7$   $E^b m7$   $A^b 7$   $D^b \Delta$

*Dr*

# Into The Great Wide Open

Tom Petty  
Jeff Lynne

## Intro

Em Em $\Delta$  Em<sup>7</sup> Em<sup>6</sup> Em Em $\Delta$  Em<sup>7</sup> Em<sup>6</sup>

(Guit. Bva)

## Verse

Em Em $\Delta$  Em<sup>7</sup> Em<sup>6</sup> Em Em $\Delta$  Em<sup>7</sup> Em<sup>6</sup>

Ed-die wait-ed 'til he fi-nished high school— he went to Hol-ly-wood got a tat-too

Am<sup>7</sup> Am/G Am/F<sup>#</sup> Am/G G F C G

he met a girl out there with a tat-too too— the fu-ture was wide o-pen

C G Em Em $\Delta$  Em<sup>7</sup> Em<sup>6</sup> Em Em $\Delta$

They moved in-to a place they both could af-ford— he found a night-club he could

Em<sup>7</sup> Em<sup>6</sup> Am<sup>7</sup> Am/G Am/F<sup>#</sup> Am/G G F

work at the door— she had a gui-tar and she taught him some chords— the sky was the

C G C G C G D Chorus G C

li-mit In-to the great— wide

D G Em D Am G C

o-pen un-der the skies— of blue out in the great— wide

D G F Em A<sup>add9</sup> G C G C G

o-pen a re-bel with-out— a clue—

## Solo

Em Em $\Delta$  Em<sup>7</sup> Em<sup>6</sup> Em Em $\Delta$  Em<sup>7</sup> Em<sup>6</sup>

D.S al Coda

Coda

Em A<sup>add9</sup>

REPEAT CHORUS

## Rhythm example

Gtr **Basic pattern** **Verse endings**

Bass Em EmΔ C G C G C G D

Dr

Detailed description: This block shows the rhythmic accompaniment for the first part of the song. It consists of three staves: Guitar (Gtr), Bass, and Drums (Dr). The guitar part is divided into two sections: 'Basic pattern' and 'Verse endings'. The 'Basic pattern' section has two measures with chords Em and EmΔ. The 'Verse endings' section has four measures with chords C, G, C, G, C, G, and D. The bass line follows the chords with a consistent eighth-note rhythm. The drum part features a steady eighth-note pattern throughout.

Gtr **Verse**

Em EmΔ Em7 Em6

Am7 Am/G Am/F# Am/G G F C G

C G C G D **Chorus** G C D

G Em D Am G C D

G F Em Aadd9 G C G C G D

Detailed description: This block contains the main melody and accompaniment for the verse and chorus. It features five staves of guitar (Gtr) notation. The first staff is labeled 'Verse' and contains the main melodic line with chords Em, EmΔ, Em7, and Em6. The second staff continues the melody with chords Am7, Am/G, Am/F#, Am/G, G, F, C, and G. The third staff shows the transition to the 'Chorus' with chords C, G, C, G, D, G, C, and D. The fourth staff continues the chorus melody with chords G, Em, D, Am, G, C, and D. The fifth staff provides a final melodic line with chords G, F, Em, Aadd9, G, C, G, C, G, and D. The bass and drum parts from the previous block are implied to continue with the same rhythmic patterns.

VERSE 2: The papers said Ed always played from the heart  
 He got an agent and a roadie named Bart  
 They made a record and it went in the charts  
 The sky was the limit  
 His leather jacket had chains that would jingle  
 They both met moviestars, partied and mingled  
 Their A. and R. man said "I don't hear a single"  
 The future was wide open

# I Won't Back Down

Tom Petty  
Jeff Lynne

**Intro** Em D G Em D G **Verse** Em D G

Well I won't back down no I  
stand my ground won't be

Em D G Em D C Em D

won't back down you can stand me up at the gates of hell but I won't back  
turned a - round and I'll keep this world from drag - gin' me down gon-na stand my

G Em D G D C **Chorus** G D

down gon-na won't back down, I won't back down Hey ba - by -  
ground and I

G C G D G C G D

there ain't no ea - sy way out I won't back down Hey I'll -

Em D G Em D G

stand my ground and I won't back down well I

**Rhythm example**

Gtr

Keyb

Bass Em D G

Dr

VERSE 3: Know what's right, I got just one life  
In a world that keeps on  
pushin' me around  
but I'll stand my ground  
and I won't back down

CHORUS

SOLO (on verse, no repeat)

CHORUS

# Isn't She Lovely

Stevie Wonder

**Intro**

**Verse**

Is - n't she  
 love - ly is - n't she won - der - ful is - n't she  
 pre - cious less than one mi - nute old I ne - ver thought -  
 - thru love we'd be - mak - ing one as love - ly as she but is - n't she  
 love - ly made from love Is - n't she

**Chords:** F#m9, B13, E11, A, DΔ9, C#7-9, F#m9, B13, E11, A (Break)

**VERSE 2:** Isn't she pretty, truly the angel's best  
 Boy, I'm so happy, we have been heaven blessed  
 I can't believe what God has done  
 thru us he's given life to one  
 but isn't she lovely, made from love

**VERSE 3:** Isn't she lovely, life and love are the same  
 Life is Aisha, the meaning of her name  
 Londie, it could have not been done  
 without you who conceived the one  
 that's so very lovely, made from love

**Gtr** **Intro/Verse** **Break**

**Piano**

**Bass** F#m9 B13

**Dr** Fill

# Josie

Walter Becker  
Donald Fagen

Intro

Hi-hat

F $\Delta$  D $\Delta$  G $\Delta$  A $\flat$  $\Delta$  (Drumfill)

PI/Guit | 2x  
Em<sup>7</sup> We're gon - na

Verse

break out the hats and hoo - ters when Jo - sie comes home — we're gon - na  
Em<sup>7</sup>

rev up the mo - tor - scoo - ters when Jo - sie comes home to stay — we gon - na park in the street —  
D $\Delta$  G/C D/G C/F

sleep on the beach and make — it throw down the jam till the girls say when  
Em<sup>7</sup> A<sup>7</sup> G/C D/G C/F



lay down the law and break — it when Jo-sie comes home      When Jo-sie comes

Em<sup>7</sup>      D/G    E/A      Em<sup>7</sup>      Em<sup>7</sup>    C/F

Chorus

home      so good — she's the pride — of the neigh- bour- hood      she's the

F<sup>#</sup>7+9    B7+5      Em<sup>7</sup>    C/F      F<sup>#</sup>7+9    B7+5      Em<sup>7</sup>    Am<sup>7</sup>

blue      flame — the      live      wire — she      prays like a ro- man with her

Am<sup>7</sup>      D7      GΔ      CΔ      F<sup>#</sup>7+9

Bridge

eyes on fi- re

B7+5      Em<sup>7</sup>      Em<sup>7</sup>

1.      2. Bva

F<sup>#</sup>7+9      B7+5

(bass fill)

VERSE 2: Jo would you like to scapple, she'll never say no  
 Shine up the battle apple we'll shake them all  
 Down tonight, we gonna mix in the street  
 Strike at the stroke of midnight  
 Dance on the bones till the girls say when  
 Pick up what's left by daylight  
 When Josie comes home

SOLO on verse, repeat CHORUS; end with INTRO

# I'm a Real Man

J. Hiatt

**Verse** G7

I'm a real man got some real gui-tar I'm a real man I don't ev-en know where the  
 boys are I don't mean to frigh-ten you litt-le girl 'cos you're so— sweet and nice—

**Chorus** C7

(Break)

I don't need to tell you twice I'm a real man have to rock like a real man—

G7 D7

— don't get no shock from the e - le - va - tor mu - sic in your com -

C7 G7 (Break) **Bridge** C7

pu - ter pro - gram how'd you like to rock with a real — man Eve - ry dol - lar I earn —

G7 C7

I turn a - round and I burn — and if I land in jail —

A7 D7

I know a whole lot - ta wo - men wan - na pay my bail —

**Rhythm example**

Gtr

Keyb

Bass G7

Dr

VERSE 2: Real man baby, I ain't lying, Just thirty-one years old  
 and I don't mind dying  
 You can put the voodoo on me girl, ain't nothing I can dodge  
 Check out this Lincoln in my garage

VERSE 3: Kids these days, talkin' about these young folks  
 They're just about as wild as Pollyanna, after she grew up  
 Man, after a hard day in the coal mine, I sure don't want to live  
 just about as dangerous as a junior executive

CHORUS

BRIDGE

VERSE 4: You might think I'm just some fool on a boast  
 But people are already talkin' now, from coast to coast  
 This ain't Dan Rather talking, I ain't no president's son  
 But I know how to have my fun

CHORUS

SOLO (on VERSE)

BRIDGE

VERSE 4

CHORUS

# Jambalaya

Hank Williams

Verse

Good - bye Joe me got-ta go me oh my oh me got-ta  
 go pole the pi - rogue down the ba - you My Y -  
 vonne the sweet-est one me oh my oh son of a  
 gun we'll have big fun on the ba - you Jam - ba -

Chorus

la - ya and a craw - fish - pie and fil-let gum - bo 'cause to -  
 night I'm gon - na see my-ma shaz - a - mi - o pick gui -  
 tar fill fruit - jar and be gay - o son of a  
 gun we'll have big fun on te ba - you

Gtr **Rhythm example**

Elec.gtr. (pizz)

Bass C

Dr

VERSE 2: The Thibodeaux, the Fontaineaux, the place is buzzin'  
 Kinfolk come to see Yvonne by the dozen  
 Dress in style, go hogwild, me oh my oh  
 Son of a gun we'll have big fun on the bayou

VERSE 3: Settle down, far from town, get me a pirogue  
 And I'll catch all fish in the bayou  
 Swap my mon to buy Yvonne what she need-o  
 Son of a gun we'll have big fun on the bayou

# Jesus Just Left Chicago

D. Hill / F. Beard / B. Gibbons

Je- sus just left Chi- ca- go — and he's bound for New Or - leans (well now)  
 Je- sus just left Chi- ca- go — and he's bound for New Or - leans hey —  
 hey work-ing from one in- to the ot- her and all points — in bet- ween

Gtr Rhythm example

Bass G CIG C FIC G CIG

Dr

A C G

VERSE 2: Took a jump through Mississippi  
 where muddy water turned to wine  
 Took a jump through Mississippi  
 where muddy water turned to wine  
 Then out to California, to the boys and the pine

VERSE 3: You may not see him in person  
 but he'll see you all the same  
 You may not see him in person  
 but he'll see you all the same  
 You don't have to worry, taking care of business is his name

# Keep On Running

Jackie Edwards

**Intro**

Bass

Dist.guit:

(A) (D)

E7+9

Keep on run -

**Verse**

A E F#m

ning keep on hi - ding one fine day I'm gon-na be the one -  
run-ning from my arms

D A D A

- to make you un-der-stand - oh yeah, I'm gon-na be your man -

1. E7+9 2. A A A/G# F#m Bridge

Keep on run - Hey, hey, hey ev'-ry-one is talk -

E E E# F#m

ing a-bout me it makes me feel so bad - Hey, hey, hey - ev'-ry-one is laugh -

E

ing at me - it makes me feel so sad - so keep on run-ning

Repeat INTRO, VERSE (2nd ending), BRIDGE, VERSE to CODA. Coda is intro with wail.

**Rhythm example**

Gtr Verse Bridge

Fills like:

Gtr

Bass A F#m

Dr

# Knutsford City Limits

Robert Williams /  
Guy Chambers /  
Kelvin Andrews

## Intro

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup> Verse B<sup>b</sup> E<sup>b</sup>

You said I was north - ern scum—

B<sup>b</sup>7/F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

- I was wound-ed ba-by That's fight-ing talk where I'm from—

B<sup>b</sup>7/F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup> Pre-chorus G<sup>b</sup>

- and I'm not mov-ing ba-by Spent my life—

E<sup>b</sup> G<sup>b</sup>

dan-cing with sha-dows in strobe lights— it's all-right—

A<sup>b</sup>

eve-ry-thing mel-lows in sun-light— And now

Chorus B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup>

Lon-don's got it's gim-micks and New York's had it's mi-nute but

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup>

Knuts-ford ci-ty li-mits I'll ne-ver change— I've been

Repeat VERSE, CHORUS, CHORUS

## Bridge

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup>

run-ning near-ly all my life— it left me brok-en ba-by when the

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup>

met-er ran out— of life— I used my to-kens ba-by you

B<sup>b</sup> E<sup>b</sup> G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> G<sup>b</sup> A<sup>b</sup>

said I was north - ern scum I was wound-ed ba - by that's

B<sup>b</sup> E<sup>b</sup> G<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

fight-ing talk where I'm from and I'm not mov-ing ba - by

Repeat CHORUS, then TAG

Tag

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup>

One trans mis sion on the te - le - vi - sion say-ing I can't do my job Well I

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup>

just kept dan - cing don't hate me 'cause I'm hand-some and the beat will ne - ver stop saw

Lyrics in 2nd verse: Same as first 8 bars of bridge

Rhythm example

Gtr

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7/F E<sup>b</sup>

Bass

Dr





Interlude

(Gtr)

Musical notation for guitar solo featuring sixteenth-note triplets and a final triplet leading to a chord.

Repeat INTRO RIFF (8 bars)  
SOLO on INTRO RIFF to FADE

Rhythm example

Intro/Verse 1

Gtr

Am

Bass

Dr

(vary rhythms ad lib.)

Musical notation for Intro/Verse 1 showing guitar, bass, and drums. The guitar part has a specific rhythmic pattern, and the drums are marked with 'x' symbols and the instruction '(vary rhythms ad lib.)'.

Verse 2/Outro solo

Solo 1

Am (C D) C (E<sup>b</sup> F)

Musical notation for Verse 2/Outro solo and Solo 1. The guitar part features a melodic line with a solo section. Chords are indicated as Am, (C D), C, and (E<sup>b</sup> F). The bass and drums provide accompaniment.

Interlude

Fill

Musical notation for Interlude, similar to the first interlude but with a 'Fill' label at the end. It includes guitar, bass, and drums parts.

# Last Night

G. Harrison / Bob Dylan /  
J. Lynne / Roy Orbison /  
Tom Petty

**Intro** C F C G C F C G **Verse** C F

She was there in the bar

C G C F C G C F

she heard my gui - tar She was long and tall

C G **Chorus** C F C/E G/D

she was the queen of them all Last night think-in' bout

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

last night last night think-in' bout last night

C/E G/D **Bridge** Am

(She was) Down be - low they danced and sang in the street (oh - oh

oh - oh) while up a - bove the wall was steam - ing with heat (oh - )

REPEAT VERSE (verse 3),  
CHORUS, BRIDGE (bridge 2),  
VERSE (verse 4),  
CHORUS to FADE

VERSE 2: She was dark and discreet, she was light on her feet  
We went up to her room, and she lowered the gloom

VERSE 3: I was feeling no pain, feeling good in my brain  
I looked in her eyes, they were full of surprise

BRIDGE 2: I asked her to marry me, she smiled and pulled out a knife  
"The party's just beginning", she said, "your money or your life"

VERSE 4: Now and back at the bar, she went a little too far  
She done me wrong, all I've got is this song

Rhythm example

Gtr Verse Chorus

Synth

Bass C F C G C F C/E G/D

Dr

Gtr Bridge

Bass Am

Dr

# Let's Dance

Jim Lee

**Intro** (Drums)

**Verse** F

Hey ba-by won't you

**Chorus** B<sup>b</sup>

take a chance — say that you'll let me have this dance, — Let's dance

F C

let's dance we'll do the twist, the stomp, — the mashed po -

B<sup>b</sup> C B<sup>b</sup> F

ta - toes too — a - ny old dance that you wan - na do, — but let's dance

let's dance

VERSE 2: Hey baby yeah you thrill me so  
Hold me tight, don't you let me go

VERSE 3: Hey baby if you're all alone  
Maybe you'll let me walk you home

VERSE 4: Hey baby things are swingin' right  
Yes I know that this is the night

## Rhythm example

Gtr Verse

Organ

Bass

Dr

Chorus

B<sup>b</sup>

F

(For C and B<sup>b</sup> bars organ plays long chords)

# La Bamba

R. Valens

(G7) C F G7 C F

Pa - ra bai - lar la bam - ba Pa - ra bai - lar la bam - ba se ne - ce -

G7 C F G7 C F G7

si - ta un po - ca de gra - cia u - na po - ca de gra - cia para mi para ti y a - ri - ba a -

C F G7 C F G7 C F

ri - ba y'a - ri - ba a - ri - ba por ti - se - re por ti se - re por ti se -

G7 C F G7 C F G7

re, yo no soy ma - ri - ne - ro yo no soy ma - ri - ne - ro soy ca - pi - tan soy ca - pi -

C F G7 C F G7 C F G7

tan soy ca - pi - tan Bam - ba bam - ba Bam - ba bam - ba

## Rhythm example

Gtr (riff)

Gtr

Bass C F G7

Dr

# Living In The Past

Ian Anderson

Cm F Cm F Intro Cm F Cm F Cm F Cm F

F E<sup>b</sup> B<sup>b</sup> Cm F E<sup>b</sup> B<sup>b</sup> Cm Cm To Coda

(Break)

F G FIG G FIG G FIG G D G

D G D G D Verse C B<sup>b</sup> F C B<sup>b</sup> F

Hap-py and I'm smil-ing walk-ing

C B<sup>b</sup> F C B<sup>b</sup> F C B<sup>b</sup> F C B<sup>b</sup> F C B<sup>b</sup> F

miles to drink your wa-ter You know I love to love you and a-bove you there's no

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

ot-her we'll go walk-ing out while ot-hers shout of war's dis-as-ter

C B<sup>b</sup> F C B<sup>b</sup> F C B<sup>b</sup> F 1. C 2. C

oh keep on giv-ing let's go liv-ing in the past— past—

D.S. al Coda

Coda C B<sup>b</sup> F C B<sup>b</sup> F C B<sup>b</sup> F C B<sup>b</sup> F

Oh keep on giv-ing let's go liv-ing in the past—

Gtr Rhythm example

Bass Cm F

Dr

VERSE 2: Once I used to join in  
 Every boy and girl was my friend  
 Now there's revolution  
 But they don't know what they're fighting  
 Let us close our eyes  
 Outside the lies goes on much faster  
 Oh keep on giving, let's go living in the past

# London Calling

Joe Strummer / Mick Jones /  
Paul Simonon / Topper Headon

**Intro**

Em FΔ9 Em FΔ9 Em FΔ9

(Guitar and drums) (Bass) 3

**Verse**

Em FΔ9 Em FΔ9

Lon - don call - ing to the far a - way towns— Now,  
 war is de - clared— and batt - le come down— Lon - don call - ing to the  
 un - der - world— come out of the cup - board you boys and girls—  
 Lon - don call - ing now, don't look to us— Pho - ney Beat - le - ma - ni - a has  
 bit - ten the dust— Lon - don call - ing see, we ain't got no swing ex -  
**Chorus** Em G D  
 cept for the ring— of the trun - cheon thing— The ice age is com - ing the sun's zoom - ing in—  
 Em G D Em G D  
 melt - down ex - pec - ted the wheat is grow - ing thin— en - gines stop run - ning but I have no fear 'cause  
 Em D  
 Lon - don is drown - ing and I live by the riv - er live by the riv - er

**Interlude** Em FΔ9 Em/G G (4x)

37 37 37

Repeat CHORUS, repeat INTRO (8 bars), then CODA



**Coda**

Em FΔ9 Em FΔ9

Lon-don call - ing yes I was there too — and you know what they said? Well some of it was true

Em FΔ9 Em FΔ9

Lon-don call - ing at the top of the dial — and af-ter all this won't you give me a smile —

Em FΔ9 Em FΔ9 Em

Lon-don call - ing I nev-er felt so much a-like

**VERSE 2:** London calling to the imitation zone  
 Forget it brother you can go it alone  
 London calling to the zombies of death  
 Quit holding out and draw another breath  
 London calling and I don't want to shout  
 But while we were talking I saw you nodding out  
 London calling, see we ain't got no highs  
 Except for that one with the yellow eyes

**CHORUS 2:** The ice age is coming  
 The sun's zooming in  
 Engines stop running  
 The wheat is growing thin  
 A nuclear error but I have no fear  
 'Cause London is drowning  
 And I live by the river

**Rhythm example**

**Verse**

Gtr *sim.*

Bass Em FΔ9 Em/G G

Dr

**Chorus**

Gtr

Bass Em G D Em D

Dr

# Losing My Religion

M. Stipe / B. Berry /  
P. Buck / M. Mills

**Intro** F Dm G Am ( /B /C /D /E ) F

(Mandolin)

Dm G Am G **A** Am  
Oh life is big-ger

Em Em/G Em Am  
is big-ger than you and you are not me The lengths that I would go

Em Am Em  
- to the dis-tance in your eyes Oh no I've

Dm G  
said too much I've said it all That's me in the cor-

**B** Am Em Am  
ner that's me in the spot - light lo-sing my re-li - gion

Em Am  
try - in' to keep up you and I don't know if I can do it

Em Dm G  
oh no I've said too much I have-n't said e-nough I

F Dm G Am ( /B  
thought that I heard you laugh-ing I thought that I heard you sing

IC /D /E) F Dm G Am G To Coda

I think I thought I saw you try In e - ve - ry whis -

C Am Am/G Am/F Am/G

(Mandolin) but

Am/C Am/D Am/C Am/D D.S. al Coda

that was just a dream — that was just a dream — That's me in the cor -

Coda F Am

that was just a dream — Try cry why try

F Am G

that was just a dream — just a dream — just a dream — dream —

REPEAT C

Rhythm example

Gtr

Keyb (stringpad)

Bass Am

Dr

A2: In every whisper, of every waking hour  
 I'm choosing my confession  
 Trying to keep an eye on you  
 Like a hurt, lost and blinded boy, oh  
 Oh no, I've said too much, I set it up

B2: Consider this  
 The hint of the century  
 Consider this  
 The slip that brought me  
 To my knees failed  
 What if all these fantasies  
 Come flailing around  
 Now I've said too much  
 I thought that I heard you laughing  
 I thought that I heard you sing  
 I think I thought I saw you try

# Love Is The Drug

B. Ferry  
A. Mackay

**Intro**

Dm Dm F Am Dm Dm C

Am

1. 2.

**Verse**



Dm Dm F

Ain't no big thing to wait for the

Am Dm Dm C Am

bell to ring 'tain't no big thing the toll of the bell

Dm Dm F Am

Agg - ra - vat - ed spare for days I troll down - town the red light place—

Dm Dm C Am

Jump up bubb - le up what's in store love is the drug and I need to score—

Dm Dm F F

Throw - ing out, show - ing out hit and run boy meets girl where beat goes on—

**Pre-chorus**

E G Am

Stiched up tight can't break free— love is the drug got a book on me—

Dm Dm F Am

oh oh— catch that buzz— love is the drug I'm think - ing of—

E E G G (Drumfill) To Coda

oh oh— can't you see— love is the drug for me

**Chorus**

C G F Em Dm C C G F Em Dm C

Oh— (instr.) Oh— (instr.) D.S. al Coda

**Coda**

C G F Em Dm C G

Oh \_\_\_\_\_ (Instr.) Oh \_\_\_\_\_

F Em Dm F Em Dm F Em Dm C

love is \_\_\_\_\_ love is \_\_\_\_\_ love is \_\_\_\_\_ the drug

**Rhythm example**

**Gtr** **Intro/Verse** **Pre-chorus**

**Keyb**

**Bass** Dm Dm F Am E E G

**Dr**

**Chorus**

Am C G F Em Dm C

VERSE 2: Late that night I parked my car  
 stake my place in the singles bar  
 face to face, toe to toe  
 heart to heart as we hit the floor  
 lumber up, limbo down  
 the locked embrace, the stumble round  
 I say go, she say yes  
 dim the lights, you can guess the rest

PRE-CHORUS 2: Oh, oh catch that buzz  
 Love is the drug I'm thinking of  
 Oh, oh can't you see  
 Love is the drug, got a hook in me

# Maggie May

Rod Stewart  
Martin Quittenton

**Intro**

D Em G D

(Drums 2nd x)

**Verse**

A G D

Wake up Mag-gie I think I got some-thing to say to you— it's

A G D

late Sep - tem-ber and I real - ly should be back at school I

G D G A

know I keep you a-mused— but I feel I'm be - ing used oh

Em F#m Em

Mag-gie I could-n't have tried— a - ny - more— You

**Chorus**

Em A Em A

lured me a - way from home just to save you from be - ing a - lone you

Em A D (3x)

stole my heart— and that's what real - ly hurts 2. The

**Solo**

Em A D G

Em G D

Repeat VERSE (verse 3)  
and CHORUS (ch., 4)  
End with SOLO

VERSE 2: The morning sun when it's in your face really shows your age  
 But that don't worry me none, in my eyes you're everything  
 I laughed at all your jokes, my love you didn't need no coax  
 Oh Maggie I couldn't have tried anymore

CHORUS 2: You led me away from home  
 Just to save you from being alone  
 You stole my heart and that's a pain I could do without

VERSE 3: All I needed was a friend to lend a guiding hand  
 You turned into a lover and mother what a lover, you wore me out  
 All you did was wreck my bed, and in the morning kick me in the head  
 Oh Maggie I couldn't have tried anymore

CHORUS 2: You led me away from home  
 Just to save you from being alone  
 You stole my heart, I couldn't leave you if I tried

VERSE 4: I suppose I could collect my books and get on back to school  
 Or steal my daddy's cue and make a living out of playing pool  
 Find myself a rock'n'roll band that needs a helping hand  
 Oh Maggie I wish I'd never seen your face

CHORUS 4: You made a first class fool out of me  
 But I'm as blind as a fool can be  
 You stole my heart but I love you anyway

Rhythm example

The image shows a musical score for a rhythm example. It consists of four staves: Gtr (Guitar), Organ, Bass, and Dr (Drum). The key signature is one sharp (F#) and the time signature is 4/4. The Gtr staff has a treble clef and contains four quarter notes, each with a circled 'v' above it. The Organ staff has a treble clef and contains a single diamond-shaped chord symbol. The Bass staff has a bass clef and contains a sequence of notes: a quarter note, a quarter note, a quarter note, and a quarter note, with a chord symbol 'A' above the first two notes. The Dr staff has a drum clef and contains a sequence of four quarter notes, each with an 'x' above it, indicating a specific drum sound.

# Me and Bobby McGee

Kris Kristofferson  
Fred Foster

Intro Ac.guit. C F/C C F/C C Verse C

Bust-ed flat in

G7

Ba - ton Rouge, head-in' for the trains feel-in' near-ly fad-ed as my jeans

Bob - by thumped a die - sel down just be-fore it rained

C

took us all the way to New Or - leans I took my har - poon out of my

C7 F

dir - ty red ban - dan-na and was blow-in' sad while Bob-by sang the blues With them

C G7

wind-shields wi - pers slap-pin' time and Bob-by clap-pin' hands we fin' - ly sang up ev' - ry

C Chorus F

song that dri - ver knew Free-dom's just an - oth - er word for

C G7 C

no - thin' left to lose no - thin' ain't worth no - thin' but it's free

F C

Feel-in' good was ea - sy Lord when Bob-by sang the blues



G7

and feel-in' good was good e-nough for me

C

me and Bob-by Mc - Gee

From the Gee

VERSE 2: From the coalmines of Kentucky to the California sun  
 Bobby shared the secrets of my soul  
 Standing right beside me, Lord, though everything I done  
 and every night she kept me from the cold  
 Then somewhere near Salinas, Lord, I let her slip away  
 Looking for the home I hope she'll find  
 And I'd trade all of my tomorrows for a single yesterday  
 Holding Bobby's body next to mine

CHORUS: Freedom's just another word for nothing left to lose  
 Nothing left is all she left for me  
 Feeling good was easy, Lord, when Bobby sang the blues  
 And buddy that was good enough for me  
 Good enough for me and Bobby McGee

Rhythm example

Elec.gtr. Ad lib. country style

Ac.guit.

Piano Ad lib. country style

Bass C

Dr

# Messin' With The Kid

M. London

Intro

(Band)

Verse A7

What's this I'm hear - ing go - ing

on a - round town tell eve - ry - bo - dy you put the kid down, oh

D7 A7

Lord some - bo - dy look at what you did you can

E7 D7 A7

call it what you wan - na I call it mess - in' with the kid

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves of music. The first staff is an introduction labeled 'Intro' and '(Band)'. The second staff is the beginning of the verse, labeled 'Verse A7', with lyrics 'What's this I'm hear - ing go - ing'. The third staff continues the verse with lyrics 'on a - round town tell eve - ry - bo - dy you put the kid down, oh'. The fourth staff continues with lyrics 'Lord some - bo - dy look at what you did you can'. The fifth staff continues with lyrics 'call it what you wan - na I call it mess - in' with the kid'. Chord symbols D7, A7, E7, and D7 are placed above the notes in the third and fifth staves.

VERSE 2: Well you spend the kid's money, like it come as a gift  
 Don't even mind he's doin' eight hour shifts  
 Oh Lord, look at what you did  
 You can call it what you wanna  
 I call it messin' with the kid

VERSE 3: Well you can take the kid's car and drive around the block  
 You tell everybody to look what you got  
 Oh Lord, look at what you did  
 You can call it what you wanna  
 I call it messin' with the kid

VERSE 4: Well the kid don't jive, he don't play  
 He say what he mean, bet he mean what he say  
 Oh Lord, look at what you did  
 You can call it what you wanna  
 I call it messin' with the kid

Rhythm example

Gtr

Bass A7

Dr

# Love Potion No. 9

Jerry Leiber / Mike Stoller

**Verse**

Em A7 Em

I took my trou-les down to Mad - am Ruth— you know rhat gyp - sy with that

A7 G

gold capped tooth— she's got a pad down at Thir - ty four and Vine

A7 B7 (Break) 1. Em 2. Em

sel - lin' litt - le bott - les of Love Po - tion num - ber nine nine

**Bridge**

A7

She bent down and turned a - round and gave me a wink— she

F#m A7

said I'm gon - na mix it up right here in the sink— it smelled like tur - pen - tine and looked like

B7 (Break) D.C. (VERSE 3)

In - di - an ink— I held my nose, I closed my eyes I took a drink

**Rhythm example**

Gtr Em Bass Dr

VERSE 2: I told her that I was a flop with chicks  
 I've been that way since nineteen-fifty-six  
 She looked at my palm and she made a magic sign  
 She said: "What you need is, Love Potion No. 9"

VERSE 3: I didn't know if it was day or night  
 I started kissin' everything in sight  
 but when I kissed the cop down at Thirty-four and Vine  
 He broke my little bottle of Love Potion No. 9

# No Particular Place To Go

Chuck Berry

Intro

D+

Verse G7

Rid- ing a- long in my au- to- mo - bile

(Break) 3 G7 (Break) 3 C7

my ba- by be- side me at the wheel I stole a kiss at the turn of a mile

(Break) 3 G7 (Break) 3 D7

my cu- ri- o- si- ty run- ning wild cruis- ing and play- ing the ra- di- o

(Break) 3 G7 (Break) 3 3 3

with no par- ti- cu- lar place to go Rid- ing a- long in my au- to- mo

**VERSE 2:**

Running along in my automobile  
 I was anxious to tell her the way I feel  
 So I told her softly and sincere  
 And she leaned and whispered in my ear  
 Cuddling more and driving slow  
 With no particular place to go

**VERSE 3:**

No particular place to go  
 So we parked way out on the cocamo  
 The night was young and the moon was gold  
 So we both decided to take a stroll  
 Can you imagine the way I felt  
 I couldn't unfasten her safety belt

**VERSE 4:**

Riding along in my Calboose  
 Still trying to get her belt unloose  
 All the way home I held a grudge  
 For the safety belt that wouldn't budge  
 Cruising and playing the radio  
 With no particular place to go

Rhythm example

Gtr

Gtr

Bass G7

Dr

# Molina

John Fogerty

**Intro** Guitar (with drums) **Chorus**

(open strings)

na where you go - in' to? Mo - li - i - i - i - na

**Verse**

where you go - in' to? She's daugh - ter to the may - or,

mes - sin' with the she - riff, driv - in' in a blue car, she don't need no red light, Mo -

CHORUS:

VERSE 2: She's comin' in the mornin'  
 Lookin' a disaster  
 Drivin' in the prowler  
 Spent the night in jail

CHORUS:

SAX SOLO: E/E/E/E/B/A/E/E (repeat)

VERSE 3: Sheriff gonna go far  
 Drivin' to the state house  
 If she makes a million  
 Papa can retire

CHORUS:

SAX SOLO (on E major chord) to FADE

Rhythm example

Intro

Gtr (open strings)

Bass E

Dr

Fill

Chorus/Solo

E

C#m B

Verse

E

(Ride cymbal)

Fill

# Money Money Money

Benny Andersson  
Björn Ulvaeus

**Intro** Am F7 Dm E7+5 Am

Am Verse Am

I work all night I work all day to

E/G# Am

pay the bills I have to pay— ain't it sad and still there ne-ver seems to be a

E/G# Am Pre-chorus Am

sing-le pen-ny left for me— that's too bad In my dreams— I

Am Am/G F Dm

have a plan— if I got me a weal-thy man— I would-n't have to work at all I'd

D#° E E

fool a-round and have a ball—

**Ch.** Am F7 E7 E7+5 Am

Mo-ney, mo-ney, mo-ney must be fun-ny in the rich man's world—

Am F7

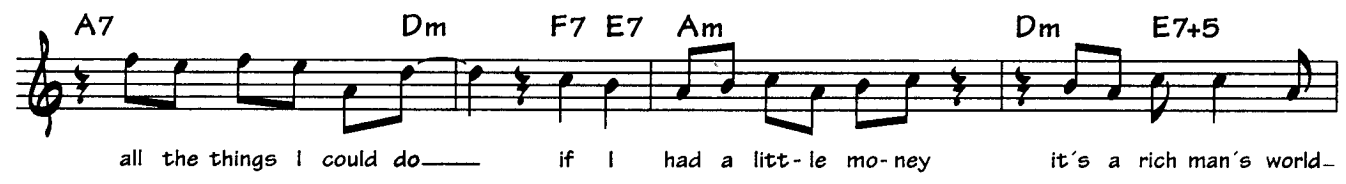
Mo-ney, mo-ney, mo-ney al-ways sun-ny

E7 E7+5 Am Dm E7

in the rich man's world— a-ha - a-ha—



A7 Dm F7 E7 Am Dm E7+5



all the things I could do — if I had a little mo-ney it's a rich man's world—

Am 1. F7 Dm E7+5 Am



2. F7



Repeat CHORUS in Bb-minor


VERSE 2: A man like that is hard to find  
 But I can't get him off my mind  
 Ain't it sad  
 And if he happens to be free  
 I bet he wouldn't fancy me  
 That's too bad

PRE-CH: So I must leave, I have to go  
 To Las Vegas or Monaco  
 And win a fortune in a game  
 My life would never be the same

CHORUS

Rhythm example


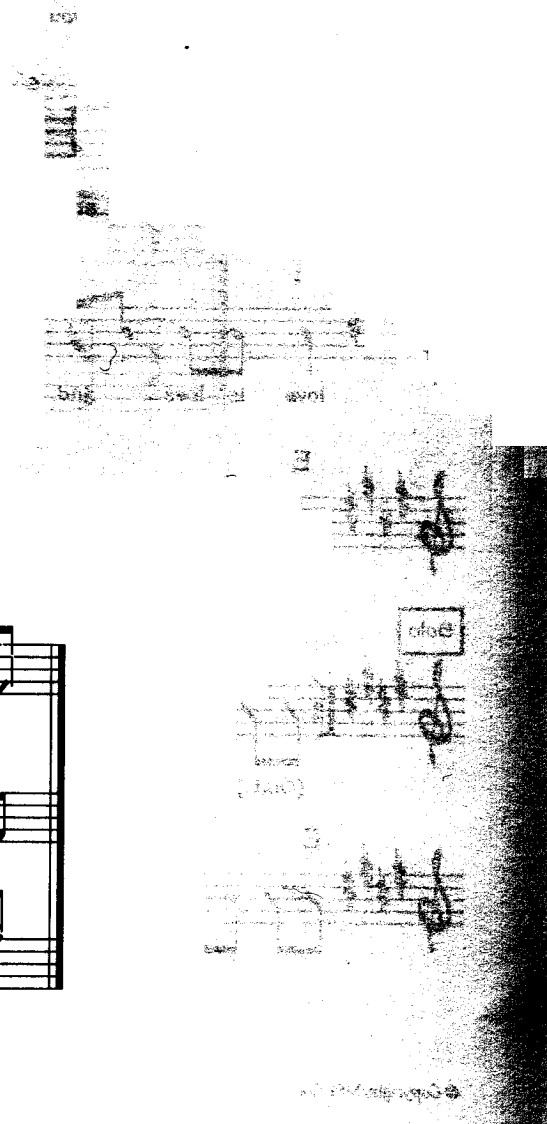
Keyb



Bass Am

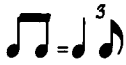


Dr

# Not Fade Away

Norman Petty  
Buddy Holly



**Intro**

E A E A E E A E

(12-str.ac.guit) (Band)

E Verse E E A A

(Harmonica fill)

I wan-na tell you how it's gon-na be

A D A E E A E E E A E

you're gon-na give your love to me—

E E A A A D A

I'm gon-na love you night and day—

E E A E E E A E

love is love— and not fade a-way— well

E E A E E E A E

love is love— and not fade a-way— well

E E A E E E A E

love is love— and not fade a-way—

**Solo**

A D/A A A D A

(Guit.) (Harmonica)

E A E E A E

(Harmonica)

After solo: Repeat VERSE (Verse 3)  
End by repeating last four bars of verse

VERSE 2: My love is bigger than a Cadillac  
 I try to show it, then you drive me back  
 Your love for me has got to be real  
 I want you to know just how just how I feel  
 Love a-real and not fade away

VERSE 3: I'm gonna tell you how it's gonna be  
 You're gonna give my love to me  
 Love will last more than one day  
 well, love is love and not fade away

Rhythm example

Elec.guit

Ac.guit.

Bass E E A E

Dr

# Our House

Christopher Foreman /  
Cathal Smyth

**Intro** Bass

Horns

**Verse**

C Gm Dm

Fa - ther wears — his Sun - day best mo - ther's tired — she needs a rest, — the

Fm C Gm

kids are play - ing up — down - stairs sis - ter's sigh - ing in — her sleep

Dm Fm **Chorus** D Am

bro - ther's got — a date — to keep he can't hang a - round Our house

Em Gm D Am Em Gm

in the mid - dle of — our street, our house in the mid - dle of — our

VERSE 2: Our house it has a crowd  
 There's always something happening  
 And it's usually quite loud  
 Our Mum she's so house-proud  
 Nothing ever slows her down  
 And a mess is not allowed

CHORUS: (Repeat)

CHORUS: (Repeat) + Something tells you that you've  
 got to get away from it  
 (Chords: B / F#m / C#m / Em)

VERSE 3: Father gets up late for work  
 Mother has to iron his shirt  
 Then she sends the kids to school  
 Sees them off with a small kiss  
 She's the one they're going to miss  
 in lots of ways

### Interlude



VERSE: (Instr)

CHORUS: (Repeat)

MIDDLE: I remember way back then when everything was true and when  
 (Verse We would have such a very good time, such a fine time  
 chords) Such a happy time  
 And I remember how we'd play simply waste the day away  
 Then we'd say nothing would come between us two dreamers

VERSE 1: (Repeat)

CHORUS: (Repeat)

CHORUS: (Repeat) (Chords: C / Gm / Dm / Fm)

CHORUS: Our house, was our castle and our keep  
 Our house, in the middle of our street  
 (Chords: C / Gm / Dm / Fm)

CHORUS: Our house, that was where we used to sleep  
 Our house, in the middle of our street

REPEAT TILL FADE

### Rhythm example

Piano Verse Chorus

## Paranoid

Ward / Butler / Iommi / Osbourne

**Intro** Em

**A** Em D G D Em

Fi-nished with— my wo - man 'cos— she could-n't help— me with my mind

Em D G D Em

peo- ple think— I'm in - sane be - cause I am frown - ing all the time

**B** Em C D Em **A** Em

All day long— I think— of things— but

D G D Em Em

no- thing seems— to sa-tis - fy think I'll lose— my mind— if I— don't

D G D Em **C** Em D

find some - thing— to pa-ci - fy Can you help— me

Em D

are— you for— my brain— oh— yeah—

A: INSTRUMENTAL

A: I need someone to show me, the things in life that I can't find out  
I can't see the things that make true happiness, I must be blind

A: SOLO

A: SOLO

A: INSTRUMENTAL

A: Make a joke and I will sigh, and you will laugh and I will cry  
Happiness I cannot feel, and love to me is so unreal

B: (With repeat)

A: And so as you hear these words, telling you no-ow of my state  
I tell you to enjoy life, I wish I could but it's too late

A: INSTRUMENTAL

Rhythm example

Intro

Gtr

Bass

Dr

Detailed description: This section is an 8-measure introduction. The guitar part (Gtr) starts with a series of eighth notes in the treble clef, moving from a higher register down to a lower register. The bass part (Bass) and drum part (Dr) are in the bass clef. The bass line consists of a few notes, with a '2.' indicating a second ending. The drum part features a simple rhythmic pattern with a '2.' indicating a second ending. The key signature has one sharp (F#).

A

E5

D5

G5 D5 E5 (harm.)

Detailed description: Section A is an 8-measure phrase. The guitar part (Gtr) is in the treble clef and features a series of eighth notes. The bass part (Bass) and drum part (Dr) are in the bass clef. The guitar part has chord markings: E5, D5, and G5 D5 E5 (harm.). The bass line consists of eighth notes. The drum part features a simple rhythmic pattern. The key signature has one sharp (F#).

B

E5

C5

D5

E5

Detailed description: Section B is an 8-measure phrase. The guitar part (Gtr) is in the treble clef and features a series of eighth notes. The bass part (Bass) and drum part (Dr) are in the bass clef. The guitar part has chord markings: E5, C5, D5, and E5. The bass line consists of eighth notes. The drum part features a simple rhythmic pattern. The key signature has one sharp (F#).

C

E5

D5

Detailed description: Section C is an 8-measure phrase. The guitar part (Gtr) is in the treble clef and features a series of eighth notes. The bass part (Bass) and drum part (Dr) are in the bass clef. The guitar part has chord markings: E5 and D5. The bass line consists of eighth notes. The drum part features a simple rhythmic pattern. The key signature has one sharp (F#).

# Pictures of Lily

Pete Townshend

**Intro** G



**Verse** C Em/B Am C/G



I used to wake up in the mor - ning —

G C Em/B Am C/G



I used to feel so bad — I got so sick of hav - ing sleep - less nights —

G Am G F E



I went and told my dad — he said son now here's some litt - le some - thing —

Am G C Em/B



and stuck them on my wall — and now my nights ain't quite so

Am C/G G G7



lone - ly — in fact I I don't do bad at all — I don't do bad at all —

**Chorus** C Em/B Am C/G F C/E D G



Pic - tures of Li - ly made my life so won - der - ful

C Em/B Am C/G F C/E D E



Pic - tures of Li - ly helped me sleep at night —

<sup>1</sup>A E/G# F#m E D C#m B E



Pic - tures of Li - ly solved my child - hood prob - lems

A E/G# F#m E D E



Pic - tures of Li - ly made me feel all - right —



**Bridge**

E D E (Break) E D E

Pic - tures of Li - ly

(Break) A G A (Break) A G A

Li - ly oh Li - ly Li - ly oh Li - ly

D C D G F G G

Pic - tures of Li - ly

**2<sup>A</sup> Coda** E/G# F#m E D C#m B E

'cause me and Li - ly are to - get - her in my dreams

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

and I ask you, hey mis - ter have you ev - er seen pic - tures of Li - ly

VERSE 2: And then one day when things weren't quite so fine  
 I fell in love with Lily  
 I asked my dad where Lily I could find, he said  
 "Son, now don't be silly"  
 She's been dead since nineteen-twenty-nine  
 Oh how I cried that night  
 If only I'd been born in Lily's time  
 I would have been alright  
 I would have been alright

**Rhythm example**

Gtr

Bass C Em/B Am C/G

Dr

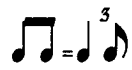
Simile

(Lots of fills, Keith Moon style)

# Pride And Joy

Stevie Ray Vaughan

**Intro**



(Guit)

Gtr

Bass

Dr

Gtr

Bass

B7

A

E

(B7)

Well you

**Verse**

Gtr

heard a-bout love giv-ing sight to the blind— my ba-by's lov-ing cause the sun to shine,—she's my sim.

E

**Chorus**

sweet litt-le thing she's my pride and joy— she's my

A7

E

sweet litt-le ba-by I'm her litt-le lov-er boy

2. Yeah, I

B7 A7 E (B7)

Break

Gtr love my la-dy to be long and lean you mess with her, you see a man get-tin' mean she's my

E

Bass

Dr

VERSE 2: Yeah, I love my baby, my heart and soul  
 Love like our's won't never grow old, she's my

CHORUS

BREAK 2: Well I love my baby like the finest wine  
 Stick with her until the end of time, she's my

CHORUS

# Psycho Killer

D. Byrne  
C. Frantz  
T. Weymouth

**Intro 1**

Gtr **Harm. XII, open strings!**

Bass (Am)

Dr

**Intro 2**

(Am)

sim. throughout

**Verse**

Gtr I can't seem to face up to the facts— I'm tense and ner-vous and I can't re-lax—

Bass A G

A G A G

**Chorus** I can't sleep 'cos my bed's on fire— don't touch me I'm a real live wire—

Gtr Psy-cho kil-ler quést-ce quecést fa fa fa fa fa fa fa fa fa fa bet-ter

Bass F G Am

Gtr run run— run run— run run— run a - way (Oh oh oh) oh ay ay ay ay ay

Bass F G C F G

REPEAT FROM INTRO 2

Bridge

ce que j'ai fait ce soir la ce qu'elle a

Bm G Bm

dit ce soir la re - a - li - sant mon es - poir—

Bass G A

Verse

je me lance vers la gloire, O. K. ya ya ya ya ya ya ya ya ya ya ya

G A G

we are vain and we are blind— I hate peo - ple when they not po - lite

VERSE 2: You start a conversation, you can't even finish it  
 You're talking a lot, but you're not saying anything  
 When I have nothing to say my lips are sealed  
 Say something once why say it again?

REPEAT CHORUS  
 END WITH INTRO 2

# Rock And Roll Hoochie Koo

Rick Derringer

**Intro**

F G A F C G A (Break. Guit:)

(Guitar solo)

(E)

(Guitar)

**Verse**

A C D C A

Could-n't stop mov-ing when it first first took hold unis. fill it was a

A C D C A

warm spring night in the ol' town hall unis. fill there was a

A C D C A

group called the Jok-ers, they were lay-in' it down unis. fill don't you

A C D C A

know I'm ne-ver gon-na lose that fun-ky sound unis. fill

**Chorus**

F G A F C G A

Rock and roll, Hoo-chie Koo law-dy ma - ma light my fuse

F F C G

rock and roll Hoo-chie Koo truck on out and spread the

A (Break. Guit:)

**Interlude**

news

VERSE 2: The skeeters start buzzing 'bout this time of year  
 I'm goin' round back, she said she'd meet me there  
 We were rollin' in the grass that grows behind the barn  
 When my ears started ringin' like a fire alarm

CHORUS:

SOLO: (On verse)

VERSE 3: Hope ya'll know what I'm talkin' about  
 The way they wiggle that thing, it really knocks me out  
 I'm gettin' high all the time, hope y'all are too  
 Well come-on a little close, gonna do it to you

CHORUS:

ENDING: That I'm tired of payin' dues  
 Done said goodbye to all my blues  
 Lawdy mama light my fuse

(Repeat last 2 bars of chorus for ending)

Rhythm example

Gtr Intro/Chorus (Fill)

Bass F G A

Dr

Verse

A C D C A

# Roll Away The Stone

Ian Hunter

**Intro** Am Am/G Am/F Am E Am Am/G

Am/F Am E **Verse** C G/B E

Ba-by if you just say you care I'll fol-low you—

Am F C G F

— most a - ny- where — roll a - way the stone, — roll a - way — the stone —

C G/B E Am

and — in the dark - est night — I'll keep you safe — and all — right

F C G F **Chorus** C G/B

roll a - way the stone — roll a - way — the stone — Won't you roll a - way the stone —

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

— why be cold and so — a - lone won't you roll a - way the stone — don't let it die

Am Am/G Am/F Am E **Bridge** E<sup>b</sup>

There's a roc - ka - bil - ly par - ty on

A<sup>b</sup> E<sup>b</sup>

Sa - tur - day night, are you gon - na be there? I got my in - vite — Gon - na bring your re - cords?

Gsus G Gsus G

Oh! Will do (Ha ha! Made it!) CHORUS and FADE

VERSE 2: No matter if fools say we can't win  
 I know I'll fall in love again  
 Roll away the stone, roll away the stone  
 Sing, we still got a chance  
 Baby for love and sweet romance  
 Roll away the stone, roll away the stone



Rhythm example

Gtr Intro

Piano

Bass Am Am/G Am/F Am E Am Am/G

Dr

Verse

Am/F Am E C G/B E Am F C

1. 2.

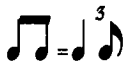
Chorus

Bridge

G F G F C G/B F/A G E<sup>b</sup>

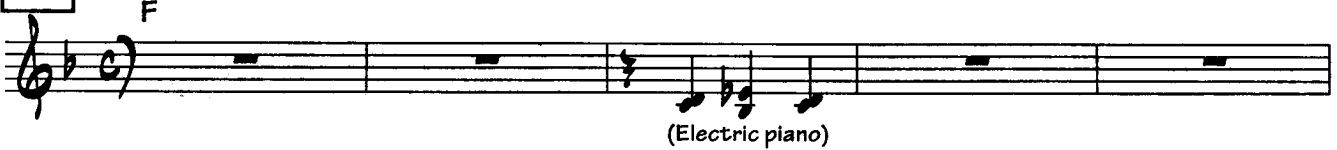
# Ruby Baby

J. Leiber  
M. Stoller



Intro

F



Verse

F11



To Coda



PIANO SOLO ON VERSE - REPEAT INTRO - VERSE 3 (Up a minor second) - TO CODA

VERSE 2: Each time I see you baby my heart cries  
I'm gonna steal you away from all those guys  
from the sunny day I met you  
made a bet that I would get you  
Ruby, Ruby, when will you be mine

VERSE 3: I got a girl and Ruby is her name  
I'd give the world just to set her heart aflame  
Got some lovin' money too  
Gonna give it all to you  
Ruby, Ruby when will you be mine

**Coda**

$B^b m7-5$   $B^b m7-5$   $E^b 7+9$   $C^{\# 11}$   $G^{\# m7}$   $A^{\# m7}$   $B11$   $C^{\# 11}$   
 mine all mine — Ru - by Ru - by when — will you be mine -  
 $F^{\# 11 add D^{\#}}$   $C^{\# 11}$   $B11$   
 $F^{\# 11}$   
 Ru - by Ru - by Ru - by Ru - by -

**Rhythm example**

Gtr Ad lib. on chords

Piano Ad lib. on chords

Bass F

Dr

# Save Tonight

Eagle-Eye Cherry

1x Acoustic guitar  
2x Add band

**Intro** Am F C G Am F C G **Verse** Am F

Go on and close the

C G Am F C G Am F

cur - tains — 'cause all we need is cand - le light you and me and a

C G Am F C G Am F

bott - le of — wine gon - na hold you to - night Well, we know I'm

C G Am F C G Am F

go - ing a - way — and how I wish I wish it weren't — so so take this wine — and

C G Am F C G **Chorus** Am F

drink with me — let's de - lay our mi - se - ry Save to - night and

C G Am F C G

fight the break — of dawn come — to - mor - row to - mor - row I'll — be gone, save —

Am F C G Am F

- to - night and fight the break — of dawn come — to - mor - row to -

1. C G 2. C G **Solo** Am F C G

mor - row I'll — be gone There's a mor - row I'll — be gone (Slide guitar)

Am F C G Am F C G Am F C G

To -

**Bridge**

Am F C G Am F C G

mor-row comes — to take me a-way I wish that I that I could stay —

Am F C G Am F C G

girl you know I've got to go Lord, I wish it was-n't so Save to -

D.S. and Fade

VERSE 2: There's a log on the fire  
 And it burns like me for you  
 Tomorrow comes with one desire  
 To take me away, it's true  
 It ain't easy to say goodbye  
 Darling please, don't start to cry  
 'cause girl, you know I've got to go  
 Lord, I wish it wasn't so

**Rhythm example**

**Intro/Verse/Chorus**

Gtr

Bass

Dr

Am F C G

**Bridge**

Am F C G

(Maraccas)

# Sir Duke

Stevie Wonder

**Intro**

1, (BD)

**Verse** C Am<sup>7</sup>

Mu - sic is a world with - in it - self with a

A<sup>b</sup>7 G7 C Am<sup>7</sup>

lan - guage we all un - der - stand With an e - qual op - por - tu - ni - ty for all to

A<sup>b</sup>7 G7 F<sup>#</sup>7 **Pre-chorus** F7 E7 E<sup>b</sup>7 D7

sing, dance and clap their hands but just be - cause a re - cord has a groove don't

E<sup>b</sup>7 E7 F7 F7 E7 E<sup>b</sup>7 D7

make it in the groove but you can tell right a - way at let - ter A when the

E<sup>b</sup>7 E7 F7 F<sup>#</sup>7 G7 C **Chorus** F<sup>#</sup>m<sup>7</sup> FΔ E7

peo - ple start to move They can feel it all o - ver they can feel it all

Dm<sup>7</sup> G11 C F<sup>#</sup>m<sup>7</sup> FΔ E7

o - ver peo - ple They can feel it all o - ver They can feel it all

Dm<sup>7</sup> G11 **Interlude** N.C.

o - ver peo - ple, Go!

## VERSE 2 - CHORUS - CHORUS - INTERLUDE - CHORUS - CHORUS - INTERLUDE

Rhythm example

Gtr Verse

Keyb (muted)

Bass C Am<sup>7</sup>

Dr

Pre-chorus

F<sup>7</sup> E<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> E<sup>b7</sup> E<sup>7</sup> F<sup>7</sup>

Chorus

Chorus

C F<sup>#m7</sup>

Dr

VERSE 2: Music knows it is and always will  
 be one of the things that life just won't quit  
 but here are some of music's pioneers  
 that time will not allow us to forget  
 for there's Basie, Miller, Satchmo and the king of all, Sir Duke  
 and with a voice like Ella's ringing out  
 there's no way the band can lose

# Stand By Me

J. Lieber  
M. Stoller  
B. E. King

**Verse**

When the night has come and the land is dark and the moon is the  
 on - ly light — you'll see No I won't be a - fraid no — I —  
 won't be a - fraid just as long as you stand stand by me oh

**Chorus**

dar - ling dar - ling stand — by me oh — stand — by me oh  
 stand by me stand by — me stand by — me 2. If the

## Rhythm example

Gtr

Bass

Dr

Bass

VERSE 2: If the sea that we look upon  
 should tumble and fall  
 or the mountains, should crumble in the sea  
 I won't cry, I won't cry  
 No I won't shed a tear  
 Just as long as you stand, stand by my  
 So darling, darling



# Sunny Afternoon

Ray Davies

**Intro** (Dm) **Verse** Dm

unis.  $\text{♪} = \text{♪} \text{ } ^3$

The tax-man's tak - en all -  
 - my dough - and left me in my state - ly home - la - zing on a sun - ny af - ter - noon -  
 and I can't sail - my yacht - he's ta - ken eve - ry - thing I've got -  
 all I've got this sun - ny af - ter - noon -

(Bass line)

**Chorus** D G7

Save me save me save me from this squeeze - I got a  
 big fat ma - ma try - in' to break me and I love to live so  
 plea - sant - ly - live this life of lux - u - ry - la - zing on a  
 sun - ny af - ter - noon - in sum - mer time -  
 in sum - mer - time - in sum - mer - time -

(Bassline like intro)

(Bassline like intro)

**Rhythm example**

Gtr

Bass Dm

Dr

# Strange Kind of Woman

J. Lord/ R. Blackmore/  
I. Gillan/ R. Glover/  
I. Paice

**Intro** F#7+9

There

**Verse**

Bm A Em

once was a wo-man, a strange kind of wo-man, the kind that gets writ-ten down in

Bm

hi-sto-ry— Her name was Nan-cy, her face was no-thing fan-cy, she

A Em Bm **Verse** Bm

left a trail of hap-pi-ness and mi-se-ry— I loved her, ev-ry-bo-dy loved her, she

A Em Bm

loved ev-ry-one and gave them good re-turn— I tried to take her, I

A Em Bm

ev-en tried to break her, she said, I ain't for tak-in' won't you e-ver learn— I

**Chorus**

N.C. (riff unison with melody) A Em

want you I need you I got-ta be near you I spent my mo-ney as I

Bm N.C.

took my turn— I want you I need you I got-ta be near you, oh—

A Em Bm

got a strange kind of wo-man

1. 2. G (Half tempo feel)

(Break w. drum fill) Oh....

D A Bm G D A

Bm A E

oh, my soul I love you

SOLO over VERSE, Repeat CHORUS with third ending

3. Bm F#7+9

Repeat VERSE and CHORUS (first ending). End with SOLO over VERSE

VERSE 3: She looked like a raver, but I could never please her  
 on Wednesday mornings, boy you can't go far  
 I couldn't get her, but things got better, she said  
 "Saturday nights from now on you're my star"

VERSE 4: She finally said she loved me, I wed her in a hurry  
 No more callers and I glowed with pride  
 I'm dreaming, I feel like screaming  
 I won my woman just before she died

Rhythm example

Gtr

Organ

Bass Bm A Em Bm

Dr

# Superstition

Stevie Wonder

**Intro**  $E^b m^7$  **Verse**  $E^b m^7$

(Bass) (7x) (Bass cont.)

Ve - ry su - per - sti - tious —

writ - ings on the wall — ve - ry su - per - sti - tious —

lad - ders 'bout — to fall — Thir - teen month — old ba -

by — broke — the look - ing glass —

sev - en years — of bad — luck — the good things in your past —

**Chorus**  $B^b$   $C^b$

When you be - lieve — the things that you don't

$B^b$   $A^o$   $A^b$   $B^b$  (Break)

un - der - stand — then you suf - fer — su - per - sti - tion ain't the way —

$E^b m^7$

hey, — hey, hey — Oh, ve - ry su - per - sti -

After 2nd CHORUS, play INSTRUMENTAL CHORUS, then 3rd VERSE and CHORUS

# Blue

VERSE 2: Very superstitious, wash your face and hands  
 Rid me of the problem, do all that you can  
 Keep me in a daydream, keep me goin' strong  
 You don't wanna save me, sad is my song

VERSE 3: Very superstitious, nothing more to say  
 Very superstitious, the devil's on his way  
 Thirteen month old baby, broke the lookin' glass  
 Seven years of bad luck, the good things in your past

### Rhythm example

**Verse**

The Verse section consists of four staves: Gtr, Clavinet, Bass, and Dr. The Gtr part features a melodic line with eighth notes. The Clavinet part has a similar rhythmic pattern. The Bass part starts with an  $E^b m7$  chord and includes a section marked "(fills)". The Dr part shows a consistent eighth-note pattern.

**Chorus**

The Chorus section consists of four staves: Gtr, Clavinet, Bass, and Dr. The Gtr part has a melodic line with some rests. The Clavinet part has a similar rhythmic pattern. The Bass part includes chord changes:  $B^b$ ,  $C^b$ ,  $B^b$ ,  $A^\circ$ ,  $A^b$ , and  $B^b$ . The Dr part includes a section marked "sim." and a section marked "(fills)".

## Surfin' U.S.A.

Brian Wilson  
Chuck Berry

Intro (Guitar) (E<sup>b</sup>) (Break) Verse B<sup>b</sup>7

If ev'-ry-bo-dy had an o-cean—  
a-cross the U. S. A. then ev'-ry-bo-dy'd be surf-in'—  
like Ca-li-for-ni-a you'd see them wear-ing their bag-gies—  
huar-a-chi san-dals too a bush-y bush-y blond hair do—  
surf-in' U.-S.-A. You'll catch 'em surf-in' at Del Mar—  
Ven-tu-ra Coun-ty Line San-ta Cruz and Tress-els—  
Aus-tra-lia's Nar-a-bine all ov-er Man-hat-tan—  
and down Do-he-ny way Ev'-ry-bo-dy's gone surf-in'—  
surf-in' U.-S.-A. We'll all be plan-nin' out a

E<sup>b</sup> B<sup>b</sup>7  
E<sup>b</sup> A<sup>b</sup>  
E<sup>b</sup> B<sup>b</sup>7  
A<sup>b</sup> E<sup>b</sup> Chorus B<sup>b</sup>7  
E<sup>b</sup> B<sup>b</sup>7  
E<sup>b</sup> A<sup>b</sup>  
E<sup>b</sup> B<sup>b</sup>7  
A<sup>b</sup> E<sup>b</sup>

After second chorus: Organ solo (first 8 bars of chorus)  
Guitar solo (next 4 bars)  
Vocal: repeat last 4 bars of chorus to fade

VERSE 2: We'll all be planning that route  
 We're gonna take real soon  
 We're waxing down our surfboards  
 We can't wait for June  
 We're all be gone for the summer  
 We're on surfari to stay  
 Tell the teacher we're surfin'  
 Surfin' U.S.A.

CHORUS 2: Haggerties and Swamies  
 Pacific Palisades  
 San Anofree and Sunset  
 Redondo Beach L.A.  
 All over La Jolla  
 At Waimia Bay  
 Everybody's gone surfin'  
 Surfin' U.S.A.

Rhythm example

Backing voc Verse

Gtr Ooh.. Ooh..

Gtr

Bass B<sup>b</sup>7 E<sup>b</sup>

Dr

Detailed description: This musical score block shows the instrumental accompaniment for the Verse. It consists of five staves. The top staff is for backing vocals, with the word 'Verse' in a box above it. The second staff is for guitar (Gtr), featuring a melodic line with 'Ooh..' lyrics. The third staff is also for guitar (Gtr), showing a rhythmic accompaniment. The fourth staff is for bass (Bass), with chords B<sup>b</sup>7 and E<sup>b</sup> indicated. The fifth staff is for drums (Dr), showing a steady 4/4 drum pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Chorus

In - side out - side U. S. A. In - side out - side U. S. A.

B<sup>b</sup>7 E<sup>b</sup> b<sup>e</sup> b<sup>e</sup>

Dr

Detailed description: This musical score block shows the instrumental accompaniment for the Chorus. It consists of five staves. The top staff is for backing vocals, with the lyrics 'In - side out - side U. S. A.' repeated. The second staff is for guitar (Gtr), featuring a melodic line. The third staff is also for guitar (Gtr), showing a rhythmic accompaniment. The fourth staff is for bass (Bass), with chords B<sup>b</sup>7, E<sup>b</sup>, and b<sup>e</sup> indicated. The fifth staff is for drums (Dr), showing a steady 4/4 drum pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

# Sweet Dreams Are Made Of This

A. Lennox  
D. Stewart

**Intro** (Play 4x) **Verse**

Cm A<sup>b</sup> G<sub>sus</sub> Cm A<sup>b</sup> G<sub>sus</sub>

Synth

Sweet dreams are made \_\_\_\_\_ of this \_\_\_\_\_

Cm A<sup>b</sup> G<sub>sus</sub> Cm

who am \_\_\_\_\_ I \_\_\_\_\_ to dis - a - gree? \_\_\_\_\_ I tra - vel the world \_\_\_\_\_ and the

A<sup>b</sup> G<sub>sus</sub> Cm A<sup>b</sup> G<sub>sus</sub>

se - ven seas \_\_\_\_\_ ev - 'ry - bo - dy's look - ing for some - thing

**Chorus** 1. Cm A<sup>b</sup> G<sub>sus</sub> Cm A<sup>b</sup> G<sub>sus</sub>

Some of them want to use \_\_\_\_\_ you some of them want to get used \_\_\_\_\_ by you \_\_\_\_\_

Cm A<sup>b</sup> G<sub>sus</sub> Cm A<sup>b</sup> G<sub>sus</sub>

Some of them want to a - buse \_\_\_\_\_ you some of them want to be \_\_\_\_\_ a - bused \_\_\_\_\_

**Interlude** A<sup>b</sup> G Cm Cm/E<sup>b</sup> Fm A<sup>b</sup> G

Ooh...

**Interlude** 2. A<sup>b</sup> G C C/E Fm A<sup>b</sup> G G/B

Ooh...

**Bridge** Cm F Cm

Hold your head up keep your head up mov - in' on \_\_\_\_\_ hold your head up mov - in' on \_\_\_\_\_

F Cm F

keep your head up mov - in' on \_\_\_\_\_ hold your head up mov - in' on \_\_\_\_\_ keep your head up mov - in' on \_\_\_\_\_

Cm<sup>7</sup> F (Break) **Solo** Cm

hold your head up mov - in' on keep your head up (Lead synth)



A<sup>b</sup> G<sup>sus</sup> Cm A<sup>b</sup> G<sup>sus</sup> Cm

Repeat CHORUS, VERSE to FADE

Rhythm example

Intro/Verse/Chorus/Solo

Synth

Synth Cm A<sup>b</sup> G<sup>sus</sup>

Dr

Interlude

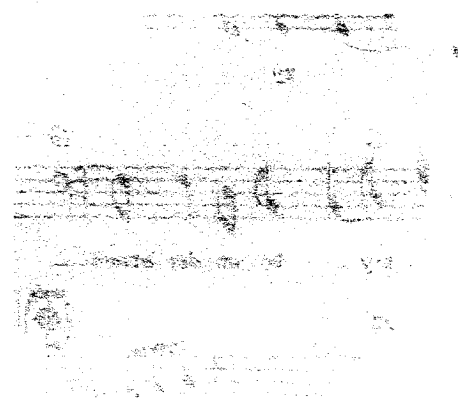
A<sup>b</sup> G Cm Cm/E<sup>b</sup> Fm

Piano Bridge

Synth

Bass Cm

Dr



# Take It Easy

Jackson Browne  
Glenn Frey

Intro Ac.guit. G C/G 1. Am7/G

2. Am7/G G Elec.gtr.

Verse G D Well, I'm a -

run-nin' down the road try'n' to loos-en my load— I've got se - ven wo-men on my—

C (Am7 in 3rd verse) G D

mind four— that wan - na own me, two— that wan - na stone me, one—

C G Em (D in verse 2)

- says she's a friend— of mine— Take it ea - sy— take it ea -

C G Am C

sy— don't let the sound of your— own wheels— drive you cra -

Em Bridge C G

zy— Light-en up while you still— can— don't e - ven

C G Am C

try— to un-der stand— just find a place to make— your stand— and take it ea -

G 1. 2. Solo G

D sy C G D Well I'm a C G

Em      D      C      G      Am      C      Em

D.S. al Coda

VERSE 2: Well, I'm a standing on a corner in Winslow, Arizona  
 And such a fine sight to see  
 It's a girl my Lord, in a flat bed Ford  
 Slowin' down to take a look at me  
 Come on baby, don't say maybe  
 I gotta know if your sweet love is gonna save me

BRIDGE 2: We may lose and we may win, though we will never be here again  
 So open up, I'm climbin' in, so take it easy

VERSE 3: Well I'm a runnin' down the road try'n' to loosen my load  
 Got a world of trouble on my mind  
 Lookin' for a lover who won't blow my cover  
 She's so hard to find  
 Take it easy, take it easy  
 Don't let the sound of your own wheels make you crazy

BRIDGE 3: Come on baby, don't say maybe  
 I gotta know if your sweet love is gonna save me

Coda

Oh      Oh      Oh      Oh

Oh, we got it ea - sy we ought-a take it

ea - sy

Rhythm example

Elec.gtr. Fills ad lib.

Ac.guit.

Bass G

Dr

# That'll Be The Day

J. Allison  
N. Petty  
B. Holly

**Intro** A E **Chorus** D

(Guitar) 3 3 3 Well — that'll be the day when

you say good-bye, yes — that'll be the day when you make me cry - y, you

say you're gon na leave you know it's a lie — 'cause that' - ll be the day —

**Verse** D A

when I die, — Well you give me all your lov - in' and your tur - tle dov-in' a

all your hugs and kiss - es and your mo - ney too, — Well — a you know you love me ba-by

A B7 E7 **Chorus** D

still — you tell me may-be that some-day, well I'll be blue Well — that'll be the day when

you say good-bye, ye - e - es - that'll be the day, when you make me cry — You

D A

say you're gon - na leave, you know it's a lie — 'cause that' - ll be the day —

E A **Solo** A 3 3 3 3 3 3 3

when I die — (Guitar)

D

A E7

Well  
Dal  al Coda

Coda

E A D A

when I die Well that'll be the day ooh that'll be the day ooh

D A

that'll be the day ooh that'll be the day (Gtr)

VERSE 3: When Cupid shot his dart, he shot it at your heart  
So if we ever part then I'll leave you  
You sit and hold me and you tell me boldly  
that some day, well, I'll be through

Rhythm example

Gtr

Bass

Dr

D A

# Till The End Of The Day

Ray Davies

**Intro**

Dm C Am C Dm F C Dm

Ba - by I feel good

N.C. C Dm F C Dm N.C. F G

from the mo - ment I rise feel good from mor - ning

B<sup>b</sup> A C Dm F C Dm N.C. C Dm F C Dm

till the end of the day till the end of the day

N.C. C N.C. **Verse** Dm C F C Dm C

yeah You and me we love this life

F C Dm C F

from when we get up till we go sleep at night

A **Chorus** Dm C Dm

You and me we're free we do as we

C F G B<sup>b</sup> A C Dm F C Dm

please yeah from morn - ing till the end of the day

N.C. C Dm F C Dm N.C. **Bridge** Dm

till the end of the day yeah

C Dm C

Till the end of the day till the end of the day

SOLO ON VERSE - REPEAT CHORUS - REPEAT BRIDGE

**Ending**

Dm      C      G      B<sup>b</sup>      Dm<sup>add9</sup>

**Rhythm example**

**Intro, and end of Chorus**      **Verse**

Gtr

Bass      C      Dm      F      C      Dm      Dm      C

Dr

**Bridge**      (Build to eight-note rhythm!)

Dm      C

VERSE 2: I get up, and I see the sun go up  
 and I feel good yeah  
 'cause my life has begun

# Time Is On My Side

Jerry Ragovoy / Norman Meade

**Intro** B<sup>b</sup> Dm G7 C7 **Verse** F

(Guitar solo, free time)

Time \_\_\_\_\_ is on my—

B<sup>b</sup> C F B<sup>b</sup> C

— side Yes it is Time \_\_\_\_\_ is on my— side Yes it is \_\_\_\_\_

Dm C Dm G

Now you al-ways say \_\_\_\_\_ That you want to be free

C B<sup>b</sup> C B<sup>b</sup>

You'll come run-ning back You'll come run-ning back

C B<sup>b</sup> 1. C 2. C7

You'll come run-ning back to me \_\_\_\_\_ Yeah! me \_\_\_\_\_

**Bridge** B<sup>b</sup> F B<sup>b</sup> F

(Guitar solo)

Spoken: Go ahead baby, go ahead. Go ahead and light up the town. And baby do anything your heart desires. Remember, I'll always be 'round and I know I know,

B<sup>b</sup> Dm G7 C

like I told you so many times before, You're gonna come back, Knockin', yeah, knockin' at my door, yeah

Repeat VERSE to CODA

**Coda** F B<sup>b</sup> C (3x)

Time time time is on my— side Yes it is \_\_\_\_\_



VERSE 2: You're searching for good times  
But just you wait and see  
You'll come running back....

VERSE 3: 'Cause I've got the real love  
The kind that you need  
You'll come running back...

Rhythm example

The musical score is arranged in four staves. The top staff is for Gtr (Guitar) in treble clef, showing a rhythmic pattern of eighth notes. The second staff is for Organ in treble clef, with a few notes and rests. The third staff is for Bass in bass clef, with notes and rests, and includes chord markings 'F', 'B<sup>b</sup>', and 'C'. The bottom staff is for Dr (Drums) in a standard drum notation, showing a consistent rhythmic pattern. The score is divided into two measures by a vertical bar line.

# T.N.T.

A. Young / R Scott / M Young

**Intro**

E(m) (Guitars and bass) E(m) G

Drums: sim.

A G A G E G A G A G E **Verse** E G A G A G E

sim.

See me Ride out of the sun - set on your

G A G A G E G A G A G E

oil

co-lour T - V - screen out for all that I can get

G A G A G E G

if you know what I mean there's wo-men to the left

A G A G E G A G A G E G

- of me and wo-men to the right ain't got no gun

A G A G E G A (Break)

**Chorus** got no knife don't you start no fight 'cos I'm

A G E A G E

T. N. T. I'm dy - na - mite T. N. T. and I'll win the fight

A G E A G E G A

T. N. T. I'm a po - wer load T. N. T. just watch me ex - plode

(Break) E G A G A G E

(Guitar)

After repeat: Solo on VERSE, repeat CHORUS

Ending

E F F# G G# A A# B

C C# D D# E F F# G G# A A# B E

(Noise)

Rhythm example

Gtr Intro

Bass E5

Dr

VERSE 2:

I'm dirty, mean and  
mighty unclean  
I'm a wanted man  
Public enemy number one  
Understand  
So lock up your daughter  
Lock up your wife  
Lock up your back door  
And run for your life  
The man is back in town  
So don't you  
mess me 'round

Verse

E G A G A G E

(Variation)

Chorus

1.2.3. 4.

A G E G A

# Unbelievable

Atkin, Dench,  
Foley, Declodet,  
Brownson

**Intro** G C D G C D **Verse** G

You bur-den me— with your ques-tions You'd

C D G  
have me tell— no lies You're al - way ask - ing what it's all a - bout don't

C D G  
lis - ten to— my re - plies You say to me— I don't talk e - nough— But

C D G  
when I do— I'm a fool These times I've spent, I've re - a - lized I'm gon - na

C D **Pre-chorus** G C D  
shoot thru and leave you, The things you say Your purp - le prose— just gives you a - way, the

G C (Break) **Chorus** G B<sup>b</sup> B C B<sup>b</sup> A<sup>b</sup>  
things you say you're un - be - liev - ab - le

G B<sup>b</sup> B C B<sup>b</sup> A<sup>b</sup> **Bridge** G  
Seem - ing - ly last - less don't mean you can ask— us

Push - ing down the re - la - tive, bring - ing out your high - er self, think of the fine— times push - ing down the bet - ter few

'stead of bring - ing out the clues to what the world and eve - ry - thing you an - ger to, brace your - self with

grace of ease, I know this world ain't what it seems **Repeat VERSE, PRE-CH, CHORUS**

Rhythm example

Intro/Verse

Musical score for the Intro/Verse section, featuring four staves: Gtr (Guitar), Piano, Bass, and Dr (Drums). The key signature is one sharp (F#) and the time signature is 4/4. The Gtr part has a melodic line with a repeat sign. The Piano part has a simple accompaniment. The Bass part has a rhythmic line with a repeat sign. The Dr part has a consistent drum pattern with a repeat sign.

Pre-chorus

Musical score for the Pre-chorus section, featuring four staves: Gtr, Piano, Bass, and Dr. The key signature is one sharp (F#) and the time signature is 4/4. The Gtr part has a melodic line with a repeat sign. The Piano part has a simple accompaniment. The Bass part has a rhythmic line with a repeat sign. The Dr part has a consistent drum pattern with a repeat sign.

Chorus

Musical score for the Chorus section, featuring four staves: Gtr, Piano, Bass, and Dr. The key signature is one sharp (F#) and the time signature is 4/4. The Gtr part has a melodic line with a repeat sign. The Piano part has a simple accompaniment. The Bass part has a rhythmic line with a repeat sign. The Dr part has a consistent drum pattern with a repeat sign.

# Up Around The Bend

John Fogerty

Intro

1st time: Elec. guitar  
2nd time: Add Band

Verse

There's a place — up a-head and I'm go - in' just as fast — as my feet —

— can fly — come a - way — come a - way — if you're go - in'

leave the sink - in' ship — be - hind — Come on the ris - in' wind — we're

go - in' up a-round the bend — Bring a song — and the smile —

— for the ban - jo bet - ter get — while the get - tin's good —

hitch a ride — to the end — of the high - way where the ne - ons turn

to wood — Come on the ris - in' wind — we're go - in' up a-round the bend —

— You can pon - der per - pe - tu - al mo - tion

fix your mind — on a crys - tal day — al - ways time — for a good —

Repeat: SOLO and INTRO. Then  
 SOLO on Chorus  
 VERSE (verse 4)  
 CHORUS  
 CODA

VERSE 4: Catch a ride to the end of the highway  
 And we'll meet by the big red tree  
 There's a place up ahead and I'm goin'  
 Come along, come along with me

Rhythm example

Chorus

## Victoria

Ray Davies

## Intro

(Elec.guit) (2 elec.guitars)

## Verse

Long a-go life was clean sex was bad and ob-scene  
and the rich were so mean state-ly homes for the lords  
cro-quet lawns vill-age greens Vic-tor-la was my queen

## Chorus

Vic-tor-i-a Vic-tor-i-a Vic-tor-ia tor-i-a  
(Vic-tor-i-a was born tor-i-a Vic-tor-i-a  
Vic-tor-ia tor-i-a

## Bridge

Land of hope and glor-i-a land of my Vic-tor-i-a land of hope and  
glor-i-a land of my Vic-tor-i-a



D D/E D/F# Interlude G

SOLO ON VERSE

Chorus G G/E G/D G/B D

Vic - tor - i - a

Em Em/D Em/B Em/A Bm D

tor - i - a Vic - tor - ia tor - i - a

REPEAT: INTERLUDE  
 VERSE (3rd verse)  
 CHORUS  
 CHORUS

Rhythm example

Gtr Intro/Verse Chorus

Bass G G D Dadd9 D Em

Dr

VERSE 2: I was born, lucky me  
 in a land that I love  
 Though I am poor, I am free  
 When I grow, I shall fight  
 For this land I shall die  
 Let her sun never set

VERSE 3: Canada to India, Australia to Cornwall  
 Singapore to Hong Kong  
 From the west, to the east  
 From the rich to the poor  
 Victoria loved them all

# Waterloo Sunset

Ray Davies

Intro

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

E B A

Dir - ty old ri -

Verse

E B A

ver must you keep rol - ling rol-ling in-to the night peo-ple so bu -

E B A

sy make me feel diz - zy tax - i lights shine so bright but I don't

F#m C#/E# F#m/E B

need no friend as long as I gaze

E B A A E/G#

- on Wa-ter-loo Sun - set I am in pa-ra-dise Sha-la - la

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

- eve-ry day I look at the world from my win-dow Sha-la - la

F# F#/E B/D# F#/C# B B/A

- the chil - ly chil - li - est eve - ning time Wa - ter - loo Sun - set's fine,

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

Wa - ter - loo Sun - set's fine Ter - ry meet Ju -

**Coda**

A Elec.guit E B A

E B

Wa-ter-loo Sun - set's fine, — Wa-ter-loo Sun - set's fine

REPEAT TO FADE

**Rhythm example**

Elec.guit

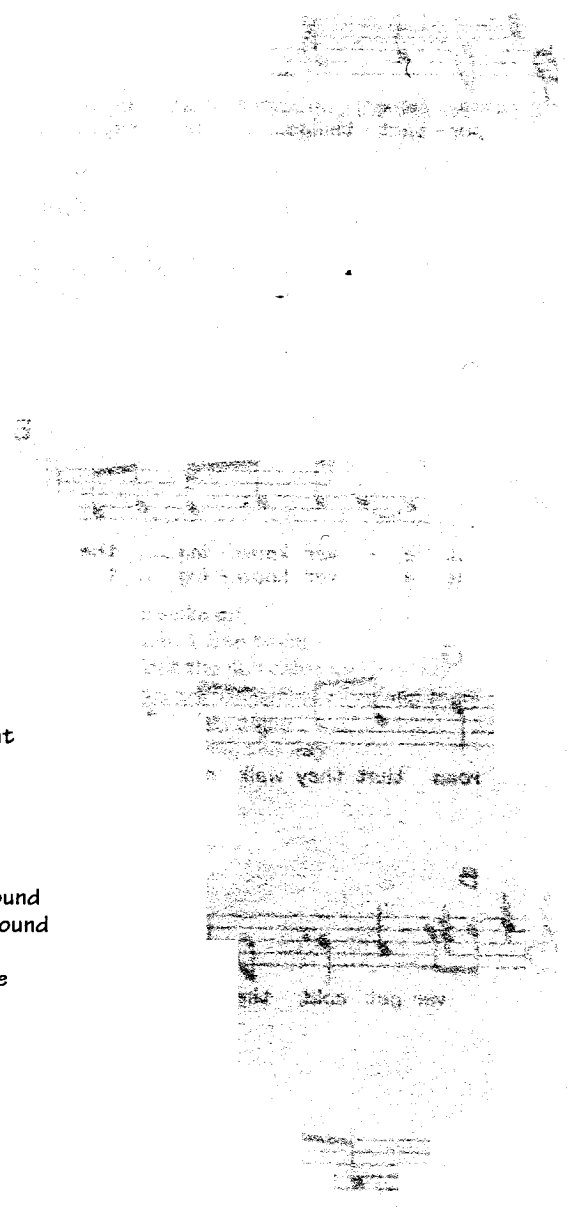
Ac.guit Fills

Bass E

Dr

**VERSE 2:** Terry meet Julie, Waterloo Station, every Friday night  
 But I am so lazy, don't want to wander, I stay at home at night  
 But I don't feel afraid  
 As long as I gaze on Waterloo Sunset, I am in paradise  
 Every day I look at the world from my window  
 The chilly chilliest evening time, Waterloo Sunset's fine

**VERSE 3:** Millions of people swarming like flies round Waterloo underground  
 Terry and Julie cross over the river where they feel safe and sound  
 And they don't need no friends  
 As long as they gaze on Waterloo Sunset, they are in paradise



# The Way

Tony Scalzo

**Intro** Em

**Verse** Em

They made up their minds  
drank up their wine

Am B7

and they start - ed pack - ing  
and they got to talk - ing

they left be - fore the  
they now had more im -

Em E7

sun came up that day  
por - tant things to say

an ex - it to e - ter -  
when the car broke down

Am Em

nal sum - mer slack - ing  
they start - ed walk - ing

but where were they go - ing with -  
but where were they go - ing with -

B7 Em

out e - ver know - ing the way  
out e - ver know - ing the way

They - A - ny - one can see the

**Chorus** G D Em

road that they walk on is paved with gold  
it's al - ways sum - mer, they'll ne -

B C G D

ver get cold, they ne - ver get hung - ry, they'll ne - ver get old and grey

G D

You can see their sha - dows wan - de - ring off some - where they

Em B C

won't make it home but they real - ly don't care, they want-ed the high - way, they're

G D B

hap - pi - er here — to - day to - day

3:rd VERSE then REPEAT CHORUS

Solo Em Am Em B7 Em D

REPEAT CHORUS, REPEAT SOLO

Rhythm example

Gtr

Piano

Bass Em

Dr

3rd Verse: Their children woke up  
 and they couldn't find them  
 they left before the sun came up that day  
 They just drove off and left it all behind them  
 but where were they going  
 without ever knowing the way

# We Are The Champions

Freddie Mercury

**Verse** Cm B<sup>b</sup> Cm B<sup>b</sup>

I've paid my dues time af-ter time I've done my—

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

- sen-tence but com-mit-ted no— crime And bad mis-takes

A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> **Pre-chorus** E<sup>b</sup> B<sup>b</sup>/D

I've made a few— I've had my share of sand - kicked in my—

Cm F7 B<sup>b</sup> B<sup>b</sup><sub>2</sub> C **Chorus** F

face but I've come through, and I need to go on and on and on and on We— are the

Am<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup> C F Am<sup>7</sup>

cham-pions— my friend— and we'll— keep on fight-ing— till the

B<sup>b</sup> F<sup>#</sup> Gm C B<sup>b</sup> E<sup>o</sup>

end (Guitar) We are the cham-pions we are the cham-pions

F Gm<sup>9</sup> A<sup>b</sup><sub>6</sub> B<sup>b</sup><sub>7</sub> C7sus *Fine*

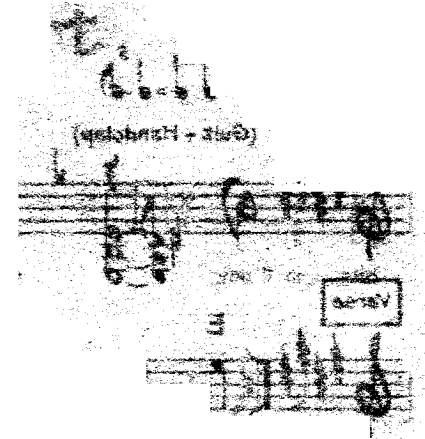
no time for los-ers 'cause we are the cham-pions— of the

Fm B<sup>b</sup> Fm B<sup>b</sup> Fm C7sus <sup>2.</sup> C7sus

world— I've tak-en my of the

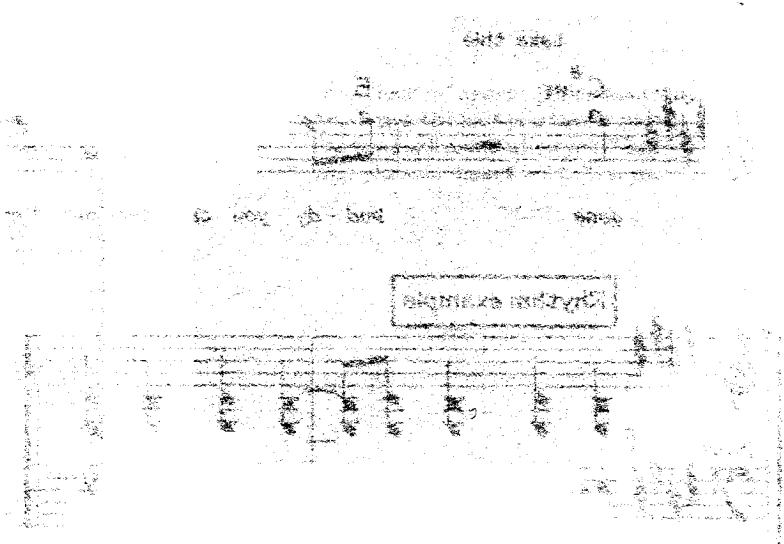
Dal al FINE

VERSE 2: I've taken my bows and my curtain calls  
 You've brought me fame and fortune  
 and ev'rything that goes with it, I thank you all  
 But it's been no bed of roses, and no pleasure cruise  
 I consider it a challenge before the whole human race  
 and I ain't gonna lose



Rhythm example

Verse		Pre-chorus	Chorus
Gtr (fills)			
Piano			
Bass	Cm B <sup>b</sup>	E <sup>b</sup> B <sup>b</sup> /D	F
Dr (fills)			



# This Hammer

Arr: Steve Winwood / Peter York / Muff Winwood / Spencer Davis

**Intro**

(Guit + Handclap)

**Verse**

**Rhythm example**

VERSE 2: If he ask you, was I laughing  
 If he ask you, was I laughing  
 If he ask you, was I laughing  
 Tell him I cried  
 Buddy you can tell him I cried



# Your Cheatin' Heart

Hank Williams

**Verse**

C F

Your chea- tin' heart will make you weep you'll cry and

G7 C C

cry and try to sleep but sleep won't come the whole night

F G7 C

thru your chea- tin' heart will tell on you When tears come

**Bridge**

F C D7

down like fal- lin' rain you'll toss a - round and call my

**Verse**

G7 C F

name you'll walk the floor the way I do your chea- tin'

G7 C

heart will tell on you 3. Your chea - tin'

### Rhythm example

Gtr

Elec.guit (pizz.)

Bass C

Dr

VERSE 3: Your cheatin' heart will fine someday  
 And crave the love you threw away  
 The time will come when you'll be blue  
 Your cheatin' heart will tell on you

# When Tomorrow Comes

Patrick Seymour /  
Annie Lennox /  
David Stewart

## Intro

F Dm Am

(Synt)

B<sup>b</sup> F C

## Verse

B<sup>b</sup> Dm

Un-der-neath your dream - lit eyes - shades of sleep - have dri-ven you - a-way -

B<sup>b</sup> F Am

- the moon is pale - out - side - and you are far from

B<sup>b</sup> Dm

here breath-ing shifts - your care - less head - un-trou-bled by the cha-os of - our lives -

B<sup>b</sup> F Am

a-not-her day - a-not-her night - has ta - ken you - a-gain - my dear

## Pre-chorus

B<sup>b</sup> C

and you know - that I'm gon - na be - the one - who'll - be there -

B<sup>b</sup> C

when you need - some-one - to de-pend - up-on - when to-mor - row

## Chorus

F B<sup>b</sup> B<sup>b</sup> C

comes - (Wait till to - mor-row comes - yeah yeah) - When to-mor - row

F B<sup>b</sup> C C

comes - (Wait till to - mor-row comes - yeah yeah) - when to-mor - row

VERSE 2: Last night, while you were lying in my arms  
And I was wondering where you were  
You know you looked just like a baby  
fast asleep in this dangerous world  
Every star was shining brightly  
just like a million years before  
and we were feeling very small, underneath the universe

PRE-CH: And you know, that I'm gonna be the one, who'll be there  
When you need someone to depend upon, when tomorrow comes

CHORUS

SOLO (On Intro)

PRE-CH.

CHORUS

Rhythm example

Musical notation for a rhythm example. It consists of three staves: Gtr (Guitar), Bass, and Dr (Drums). The Gtr staff shows a treble clef with a key signature of one flat and a 4/4 time signature. The Bass staff shows a bass clef with the same key signature and time signature. The Dr staff shows a drum set with a consistent eighth-note pattern. The Gtr staff has diamond-shaped notes in the first three measures, corresponding to the chords F, Dm, and Am in the Bass staff. The Bass staff has a melodic line with eighth notes and rests. The Dr staff has a consistent eighth-note pattern. The notation ends with a double bar line and repeat dots.

Chorus

Musical notation for the chorus. It consists of two staves: Bass and Gtr. The Bass staff shows a bass clef with a key signature of one flat and a 4/4 time signature. The Gtr staff shows a treble clef with the same key signature and time signature. The Bass staff has a melodic line with eighth notes and rests. The Gtr staff has diamond-shaped notes corresponding to the chords F, B<sup>b</sup>, B<sup>b</sup>, and C in the Bass staff. The notation ends with a double bar line and repeat dots.

# While My Guitar Gently Weeps

George Harrison

**Intro** Am Am/G D/F<sup>#</sup> Dm/F Am

(Piano)

G D E (Guit.fill) **Verse** Am Am/G

I look at you all, see the

D/F<sup>#</sup> Dm/F Am G D

love there that's sleeping While my guitar gently weeps

E Am Am/G D/F<sup>#</sup>

I look at the floor and I see it needs

Dm/F Am G C E

sweeping Still my guitar gently weeps

**Bridge** A C<sup>#</sup>m F<sup>#</sup>m C<sup>#</sup>m

I don't know why no body told you  
don't know how some one controlled you

Bm E

how to unfold your love  
they bought and sold your love  
you

REPEAT VERSE (v. 2), SOLO ON VERSE, BRIDGE, VERSE (v. 3)

VERSE 2: I look at the world  
and I notice it's turning  
while my guitar gently weeps  
With every mistake  
we must surely be learning  
still my guitar gently weeps

BRIDGE: I don't know how  
you were diverted  
you were perverted too  
I don't know how  
you were inverted  
no one altered you

VERSE 3: I look at you all  
see the love here that's sleeping  
while my guitar gently weeps

ENDING SOLO ON VERSE

Elec.guit Verse 1

Verse 2-3

Ac.guit.

Keyb

sim.

sim.

Bass

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

(H.H.)

Elec.guit Bridge

Ac.guit.

Keyb

Bass

A C#m F#m C#m

Dr

Elec.guit

Ac.guit/Keyb

Bass

Bm E

# Who'll Stop The Rain

John Fogerty

## Intro

G G / / D/F# Em Em / / D/F# G

## Verse

G C G

Long as I re - mem - ber the rain been com - in' down  
I went down Vir - gin - ia seek - in' shel - ter from the storm

(Bm second verse) C G

clouds of mys - t'ry pour - in' con - fu - sion on the ground  
caught up in the fa - ble I watched the tow - er grow

C G C G C

good men though the ag - es tryin' to find the sun and I won - der  
five year plans and new deals wrapped in gol - den chains

D Em G

still I won - der who'll stop the rain

## Interlude

G D Am C Em D

## Verse

G C G

Heard the sing - ers play - in' how we cheered for more the

C G

crowd had rushed to - get - her try - in' to keep warm

C G C G

still the rain kept pour - in' fall - in' on my ears

D Em (Break)

and I won - der still I won - der who'll stop the rain

**Coda**

G                      G / / D/F# Em                      Em / / D/F#

**Rhythm example**

(Play fills)

Gtr

Gtr

Bass G

Dr

# You Got It

Tom Petty / Jeff Lynne / Roy Orbison

Intro

G F C G F C A G

Eve-ry-time I look in -

F C G F C G F C

to your love - ly eyes

I see a love that mo - ney just can't

D F B G Em Bm

buy —

One look

from you

I drift

a - way

D G Em Bm D

I pray

that you

are here

to stay

C

G B7 Em C G B7 Em C

A - ny - thing you want — you got it

a - ny - thing you need — you got it

G B7 Em C G/D D7

a - ny - thing at all — you got it

ba - by —

D

D

A - ny - thing you want — you got it

a - ny - thing you need — you got it

a - ny - thing at all —

REPEAT C (instrumental) B C C



**E**

A - ny- thing you want — you got it ba - by you got it

**Rhythm example**

**Intro - A** **B**

Gtr

Keyb

Bass

Dr

**C** **Last 2 bars of C, and D**

Gtr

Keyb

Bass

Dr

A 2 : Everytime I hold you, I begin to understand  
Everything about you tells me I'm your man

B 2 : I live my life to be with you  
No one can do the things you do

# Your Song

Elton John  
Bernie Taupin

**Intro**

E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>7/E<sup>b</sup> A<sup>b</sup>

(Piano)

**Verse** E<sup>b</sup> A<sup>b</sup>Δ Dm Gm

It's a litt-le bit fun-ny— this feel - ing in - side—

Cm Cm/B<sup>b</sup> Cm/A A<sup>b</sup>6

I'm not— one of those— who— can ea - si - ly hide—

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

don't— have much mo - ney— but boy if— I did—

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

I'd buy— a big house where— we both— could live—

<sup>2.</sup>E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> **Chorus** B<sup>b</sup> Cm

And you— can tell eve - ry - bo - dy—

Fm A<sup>b</sup> B<sup>b</sup> Cm

this— is your song— it may— be quite— simp - le but—

Fm A<sup>b</sup> Cm Cm/B<sup>b</sup>

now that it's done— I hope you don't mind I hope you don't mind

Cm/A A<sup>b</sup>Δ E<sup>b</sup> A<sup>b</sup>6

that I put down the words how won - der - ful life is— while

B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

you're in— the world—

*E<sup>b</sup>* *A<sup>b</sup>* D.S. al CODA

**Coda** *Cm* *Cm/B<sup>b</sup>* *Cm/A* *A<sup>b</sup>Δ* *E<sup>b</sup>*

I hope you don't mind I hope you don't mind that I put down the words how won-der - ful

*A<sup>b</sup>6* *B<sup>b</sup>* *B<sup>b</sup>7sus* *B<sup>b</sup>7* *E<sup>b</sup>*

life is while you're in the world

*A<sup>b</sup>* *E<sup>b</sup>* *A<sup>b</sup>* *E<sup>b</sup>*

VERSE 2: If I was a sculptor, but then again no  
 Or a man who makes potions in a travelling show  
 Know it's not much but it's the best I can do  
 My gift is my song and this one's for you (to CHORUS)

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

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

Rhythm example

Gtr

Piano (Like intro)

Bass *E<sup>b</sup>*

Dr

# You've Got a Friend

Carole King

**Intro** A<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> Gm C7

When you're down

**Verse** Fm C7/G Fm C7/G Fm/A<sup>b</sup> Gm<sup>7</sup> Fm

and trou - led and you need — some lo - vin' care — and

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>

no - thing no - thing is go - ing right —

Gm<sup>7</sup> C7 Fm C7/G Fm/A<sup>b</sup> C7/G Fm

Close your eyes — and think of me and soon I — will be there — to

B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

bright - en up e - ven your dark - est night — You just call

**Chorus** A<sup>b</sup> D<sup>b</sup>

out my — name — and you know — wher - e - ver I am — I'll come run -

A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>

ning to see you a - gain — Win - ter, spring, sum - mer or fall.

A<sup>b</sup>Δ9 D<sup>b</sup>Δ9 D<sup>b</sup>6 Fm<sup>7</sup> A<sup>b</sup>7/E<sup>b</sup> D<sup>b</sup> Cm<sup>7</sup>

— all you have to do is call — and I'll be — there —

$B^b m$   $D^b/E^b$   $A^b$   $D^b/A^b$   $D^b/A^b A^b$   $Gm^7 C7$

- you've got a friend ————— 2. If the sky

**Bridge**

$G^b$   $D^b$   $A^b$   $A^b \Delta 9$

Ain't it good to know — that you've — got a friend when peop-le can be so cold — They'll hurt —

$D^b \Delta$   $G^b 7$   $Fm$

- you yes, and de-sert — you and take your soul — if you let

$B^b 7$   $D^b/E^b 8$   $E^b$

them Oh, but don't you let — them You just call

REPEAT CHORUS; then ENDING WAIL on  $A^b$  and  $D^b$

**Rhythm example**

Gtr Ad lib. on chords

Keyb Ad lib. on chords

Bass  $Fm$   $C7/G$

Bongos

VERSE 2: If the sky above you  
 grows dark and full of clouds  
 and that old north wind begins to blow  
 keep your head together  
 and call my name out loud  
 soon you'll hear me knockin' at your door

# Imagine

John Lennon

## Intro

C F/C C F/C

Piano

## Verse

C (CA) F C F

I - ma - gine there's no hea - ven — it's ea - sy if you try —

C F C F

No hell — be - low — us — a - bove us on - ly sky

## Chorus

F Am/E Dm<sup>7</sup> Dm<sup>7</sup>/C G C/G G<sup>7</sup>

I - ma - gine all the peo - ple — liv - ing for to - day — a - ha —

## Verse

C F C F

I - ma - gine there's no coun - tries — it is - n't hard to do —

C F C F

no - thing to kill — or die — for — and no re - li - gion too —

## Chorus

F Am/E Dm<sup>7</sup> Dm/C G C/G G<sup>7</sup>

I - ma - gine all the peo - ple — liv - ing life in peace — yu - huh —

F G C E F G C E

- You may say — I'm a dream - er — but I'm not the on - ly one —

F G C E F G <sup>1</sup>C <sup>2</sup>C

I hope some day — you'll join us — and the world — will be as one — live as one —

VERSE 3: Imagine no possessions, I wonder if you can  
No need for greed and hunger  
A brotherhood of man

CHORUS: Imagine all the people  
Sharing all the world, yu-huh  
You may say I'm a dreamer  
But I'm not the only one  
I hope some day you'll join us  
And the world will live as one

Rhythm example

Stringpad

Piano

Bass C

Dr

Strings, bass and drums enter after first CHORUS

# Somewhere In My Heart

Roddy Frame

Intro

(Saxes) (Snare drum)

Verse C

Sum-mer in the ci-ty where the  
Star a-bove the ci-ty in the

F

air is still — a ba-by be-ing born to the o-ver-kill — but who cares what  
north-ern chill — a ba-by be-ing born to the o-ver kill — no say no

C

peop- le say — we walk down love's mo- tor-way — am- bi- tion and love — wear- ing  
place to go — A. T. V. and ra- di- o —

Chorus F

box- ing gloves — and sing- ing hearts and flo- wers But some- where in my heart —

E7 F

— there is — a star — that shines for you — sil- ver splits the blue —

C F

love will see you through — and some- where in my heart — there is — the will —

E7 F Fm C

— to set you free — all you — got to be is true

Bridge

G

Who could heal what's ne- ver been as one — and our

Fm E7

hearts have been torn — since the day we were born — just like a - ny - one

A<sup>b</sup>

from West- wood to Hol - ly- wood — the one thing that's un - der- stood — is that you



G

can't buy time — but you can sell your soul — and the clos-est thing to hea-ven is to rock and roll —

Solo

F C F E7

After solo: Repeat CHORUS till FADE

Rhythm example

Last 4 bars of Bridge

Gtr

Bass

Dr

Fill

Keyb Verse C (Pads) F

Chorus F E7 Piano

F C F E7

F Fm C 2x Bridge G (Pad cont.)

Fm E7 A<sup>b</sup>

Solo F C

F E7

# The Joker

Steve Miller  
Ahmet Ertegun  
Eddie Curtis

Verse

F B<sup>b</sup> C B<sup>b</sup>

Some peo - ple call me the Space Cow - boy yeah—

F B<sup>b</sup> C B<sup>b</sup> F B<sup>b</sup>

some call me the gang-ster of love— some peo-ple call me Mau -

C B<sup>b</sup> F B<sup>b</sup> 1. C B<sup>b</sup>

rice 'cause I speak of the pom-pa-tus of love—

2. C B<sup>b</sup> Chorus F B<sup>b</sup>

'Cause I'm a pick-er I'm a grin-ner I'm a

F B<sup>b</sup> F B<sup>b</sup> C B<sup>b</sup>

lo-ver and I'm a sin-ner I play my mu-sic in the sun— I'm a

F B<sup>b</sup> F B<sup>b</sup> 1. F B<sup>b</sup>

jok-er I'm a smok-er I'm a mid - night— tok - er I sure don't want to hurt no

C B<sup>b</sup> 2. F B<sup>b</sup> C

one— I get my lov - in' on the run

VERSE 2: People talk about me, baby  
 Say I'm doing you wrong  
 Well, don't you worry baby  
 'Cause I'm right here at home

AFTER FIRST CHORUS: Guitar solo on VERSE

REPEAT VERSE (3): You're the cutest thing that I ever did see  
 I really love your peaches, want to shake your tree  
 Lovey-dovey all the time  
 Ooh, baby, I'll sure show you a good time

REPEAT CHORUS: (1st ending both times), lyric: "I get my lovin' on the run" sung first time  
 "I sure don't want to hurt no one" sung second time

GUITAR SOLO ON CHORUS: (No repeat, 2nd ending)

REPEAT VERSES 2 - 3 TO FADE

Rhythm example

Verse

The Verse section is written for guitar (Gtr), bass, and drums (Dr). It consists of two measures. The guitar part features a rhythmic pattern of eighth notes and quarter notes. The bass part provides a harmonic foundation with chords F, B<sup>b</sup>, C, and B<sup>b</sup>. The drum part has a simple, steady rhythm. The notation includes a double bar line with a repeat sign at the end of the second measure.

Chorus

The Chorus section is written for guitar (Gtr), bass, and drums (Dr). It consists of two measures. The guitar part features a rhythmic pattern of eighth notes and quarter notes. The bass part provides a harmonic foundation with chords F, B<sup>b</sup>, F, and B<sup>b</sup>. The drum part has a simple, steady rhythm. The notation includes a double bar line with a repeat sign at the end of the second measure.

# The Passenger

James Osterberg  
Ricky Gardiner



Intro

Am

F

C

G

Am

F

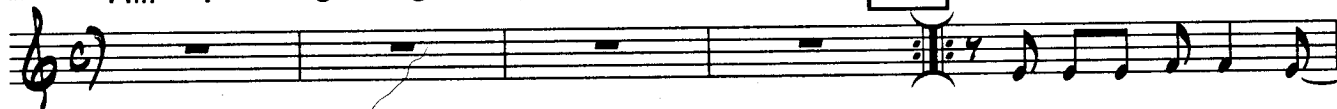
C

E

Verse

Am

F



I am the pas-sen - ger—

C

G

Am

F

C

E

Am

F



and I ride— and I ride—

I ride thru the

C

G

Am

F

C

E

Am

F



ci-ty's back-side—

I see the stars come out of the sky—

yeah the bright and

C

G

Am

F

C

E

1. Am

F

C

G



hol-low— sky— you know it looks so good to-night—

Am

F

C

E

2.

Am

F

C

G

Am

F



and eve-ry-thing looks good to-night—

C

E

Chorus

Am

F

C

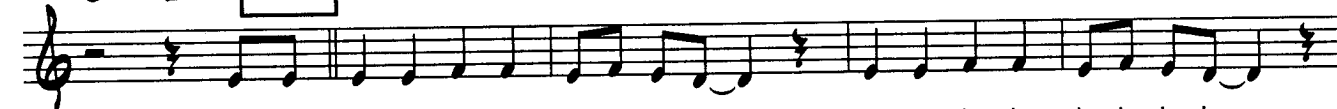
G

Am

F

C

E



Sing-ing la la la la la la la— la la la la la la la—

Am

F

C

G

Am

F

C

E



la la la la la la la la— la la la—

VERSE 2: I am the passenger  
 I stay under glass  
 I look through my window so bright  
 I see the stars come out tonight  
 I see the bright and hollow sky  
 Over the city's ripped backsides  
 And everything looks good tonight

CHORUS: Singing la la la.....

VERSE 3: Get into the car  
 We'll be the passenger  
 We'll ride through the city tonight  
 We'll see the city's ripped backsides  
 We'll see the bright and hollow sky  
 We'll see the stars that shine  
 So bright stars made for us tonight

VERSE 4: Oh the passenger  
 And all of it is yours and mine  
 So let's ride and ride and ride and ride

CHORUS: Singing la la la ..... ,,,,,

Rhythm example

The musical notation is arranged in three staves. The top staff is for Guitar (Gtr) in treble clef, showing a sequence of eighth notes: G4, A4, B4, C5, G4, F4, E4, D4. The middle staff is for Bass in bass clef, showing a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The bottom staff is for Drums (Dr) in a drum clef, showing a consistent eighth-note pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. The piece concludes with a double bar line and a repeat sign.

# Davy's On The Road Again

R. Robertson  
J.S. Simon

Intro

$A^b$   $E^b/A^b$   $G^b/A^b$   $D^b/A^b$   $F^b/A^b$   $G^b/A^b$

(Organ)

$A^b$  sus  $A^b$  **Chorus**  $A^b$   $E^b/A^b$

Da - vy's on the road — a - gain

$G^b/A^b$   $D^b/A^b$   $F^b/A^b$

wear - ing diff - rent clothes a - gain — Da - vy's turn - ing hand -

$A^b$   $Fm$   $B^b m$   $E^b$   $A^b$

outs down — to keep his pock - ets clean — All his goods are sold —

$E^b/A^b$   $G^b/A^b$   $D^b/A^b$   $F^b/A^b$

- a - gain his words — as good as gold a - gain — says: If you — see Jean, —

$A^b$   $Fm$   $B^b m$   $E^b$   $A^b$  **Verse**  $E^b 7$

- now ask — her please to pi - ty me — Jean and I we moved —

$D^b 7$

- a - long since the day down — in the hol - low when the mind went drift -

$E^b 7$  **Bridge**  $A^b$

ing on and the feet were soon to fol - low Shut the door —

$Cm/G$   $G^b$   $D^b/F$

cut the light — Da - vy won't — be home — to - night —

$A^b$   $Cm/G$   $E^b$   $G^b$   $D^b/F$

you can wait — till the dawn rolls in you won't see — our Da - vy — a - gain

Repeat INTRO with full band

Repeat INTRO twice, with synth and first vocal phrase from chorus

Repeat CHORUS (Chorus 1)

Repeat VERSE (Verse 1)

Fade on CHORUS (Chorus 2)

Rhythm example

Chorus

(Enter in repeat)

Organ

Bass A<sup>b</sup> (Enter in 9th bar of Chorus 1)

Dr (Enter at last bar of Chorus 1)

Detailed description: This block contains musical notation for the Chorus 1 section. It features three staves: Organ, Bass, and Drums. The Organ part starts with a sequence of eighth notes. The Bass part enters in the 9th bar with a chord of A<sup>b</sup> and plays a steady eighth-note pattern. The Drums enter in the final bar of the chorus with a simple rhythmic pattern.

CHORUS 2: Davy's on the road again  
 Wearing different clothes again  
 Davy's turning handouts down  
 To keep his pockets clean  
 Saying his good-byes again  
 Wheels are in his eyes again  
 Says: If you see Jean  
 Now ask her please pity me

VERSE 2: Down town in the big town  
 Gonna set you back on your heels  
 With a mouth-ful of memories  
 And a lot of stickers for my windscreen

Verse

Bridge

E<sup>b</sup>7

A<sup>b</sup>

Cm/G

Detailed description: This block contains musical notation for the Verse and Bridge sections. The Verse section is marked with a box labeled 'Verse' and features a melody in the treble clef and a bass line in the bass clef. The Bridge section is marked with a box labeled 'Bridge' and features a melody in the treble clef and a bass line in the bass clef. Chord symbols E<sup>b</sup>7, A<sup>b</sup>, and Cm/G are indicated below the bass line.

# Soul Man

Isaac Hayes  
David Porter

**Intro** G F B<sup>b</sup> C D (Break)

(Guitar, &va) (Horns)

G C D G C D G C D Verse G C D

Com-in' to ya on a

G C D G C D G C D

dus - ty road — good lov - in' I got a trunk - load — and

G C D G C D G C D

when you give it you got soul — so don't wor - ry 'cause

G C D Chorus G F

I'm com - in' I'm a soul man — (Horns) I'm a

G F

soul man — (Guitar, &va) I'm a soul man — (Horns) I'm a

G 1.2 C D 3. C D

soul man — (unison) That's

**Bridge** E<sup>b</sup> B<sup>b</sup> C

Grab a rope — and I'll pull you in — give you hope and

C/D Intro G F

be your on - ly boy friend yeah — (Guitar, &va)

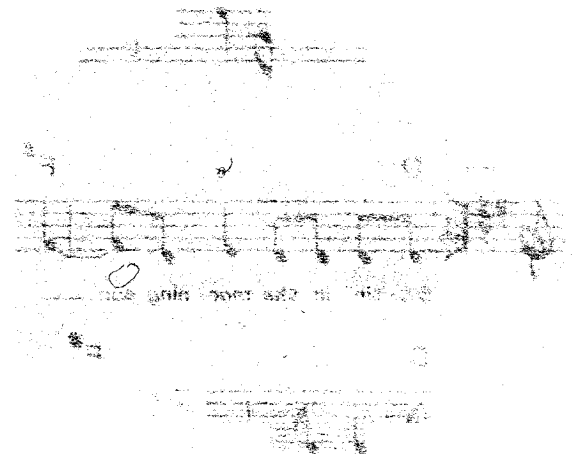


B<sup>b</sup> C D Coda G C D G C D

I'm a soul man — soul man — I'm a

VERSE 2: That's what I got the hard way  
 And I'll make it better each and every day  
 So honey don't you fret now  
 'cause you ain't seen nothin' yet

VERSE 3: I was brought up on the southstreet  
 I learned how to love before I could eat  
 I was educated at Woodstock  
 When I start lovin', oh, I can't stop



Rhythm example

Intro Verse Chorus Bridge

Gtr Play written melody

Piano

Bass G G C D G E<sup>b</sup>

Dr

# Sittin' On The Dock Of The Bay

Otis Redding  
Steve Cropper

Gtr Intro

Bass

D

The introduction consists of two staves: a guitar staff and a bass staff. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and the same key signature. The guitar part starts with a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass part starts with a series of eighth notes: D2, G2, F#2, G2, A2, B2, C3, D3. Both parts end with a double bar line and a repeat sign.

Verse

D F# G F# F E

Sit-tin' in the mor-ning sun — I'll be sit-tin' when the ev-e-ning come —

D F# G F# F E

watch-ing the ships roll in — then I watch'-em roll a-way a - gain — I'm

The verse consists of two staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The lyrics are written below the notes. The first staff has a D chord above the first measure, and F#, G, F#, F, and E chords above the subsequent measures. The second staff has a D chord above the first measure, and F#, G, F#, F, and E chords above the subsequent measures.

Chorus

D B D

sit-tin' on the dock of the bay — watch-ing the tide — roll a-way —

B D E 1. D

Oh — sit-tin' on the dock of the bay — wast - ing time —

B D B A

Looks — like

The chorus consists of three staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The lyrics are written below the notes. The first staff has a D chord above the first measure, and B and D chords above the subsequent measures. The second staff has a B chord above the first measure, and D, E, and D chords above the subsequent measures. The third staff has a B chord above the first measure, and D, B, and A chords above the subsequent measures.

Bridge

B A

no-thin' gon-na change — ev' - ry-thing still re-mains the same — I — can't do what

G D A G D A

ten peo-ple tell me to do — so I guess I'll re-main — the same —

The bridge consists of two staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and the same key signature. The lyrics are written below the notes. The first staff has a B chord above the first measure, and A chords above the subsequent measures. The second staff has a G chord above the first measure, and D, A, G, D, and A chords above the subsequent measures.

VERSE 2: I left my home in Georgia  
 Headed for the Frisco Bay  
 I have nothing to live for  
 Looks like nothing's gonna come my way  
 So, I'm just gonna sit at the dock of the bay.....

VERSE 3: Sitting here resting my bones  
 And this loneliness won't leave me alone  
 Two thousand miles I roam  
 Just to make this dock my home  
 Now, I'm just gonna sit at the dock of the bay..

END: by whistling on D - B - D - B, etc.

Rhythm example

The musical score for the 'Rhythm example' is written for four instruments: Guitar (Gtr), Piano, Bass, and Drums (Dr). The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into four measures. The first measure shows the initial rhythmic pattern for all instruments. The second and third measures contain repeat signs (slashes with dots) for the guitar and drums, indicating that their rhythmic parts are repeated. The piano part continues with a melodic line, and the bass part provides a steady accompaniment. The bass line in the third measure includes chord symbols: D, F#, G, F#, F, E.

# Respect

(Aretha Franklin version)

Otis Redding

**Intro**

Guitar

Horns C7 F7 C7 F7

**Verse**

G F G F G

What you want ba-by I got what you need you know I got it all I'm ask-in'

F C7 F

is for a litt-le re - spect, when you come home ba - by when you come home—

C7 F G F

- - re - spect I ain't gon-na do you wrong while you gone

G F G

I ain't gon-na do you wrong 'cause I don't wan-na all I'm ask-in'

F C7 F

is for a litt-le re - spect, when you come home ba - by when you come home—

C7 F G F

- - re - spect I'm out— to give you all my mo-ney

G F G

but all I'm ask - in' in re-turn ho - ney is to give me

F C7 F C7 F

my pro-per re-spect when you get home yeah ba-by when you get home

**Solo**

F#m Saxsolo with horn background B7 F#m



## Let's Dance

David Bowie

Intro D

Ah...

Gtr Verse

Bass Am (D7)

Dr

F Am Let's

Am (D7)

dance Let's

F Am Let's

dance Let's

Am (D7)

dance put on your red shoes and dance the blues Let's

F Am Let's

dance to the song they're play - ing on the ra - di - o

Am (D7)

dance while co - lor lights up your face let's

F Am

dance sway thru the crowd to an emp - ty space

Bridge G C D C D

if you say run I'll run with you

G D

if you say hide we'll hide be -

8 G Em7 C D (like intro)

cause my love for you would break my heart in two if

you should fall in - to my arms and trem - ble like a

(flower)

VERSE 2: Let's dance, let's dance, let's dance  
 For fear your grace should fall, let's dance  
 For fear tonight is all, let's dance  
 You could look into my eyes, let's dance  
 Under the moonlight, serious moonlight

Rhythm example

Gtr Bridge

Bass G C D C D

Dr

Intro and end of Bridge

D

## Life On Mars

David Bowie

Verse

It's a god-aw-ful small af-fair to the girl with the mou-sy hair—  
 but her mum-my is yel-ling "no" and her dad-dy has told her to go—  
 but her friend is no-where to be seen now she  
 walks through her sunk-en dream to the seat with the clear-est view—  
 and she's hooked to the sil-ver screen but the  
 film is a sadden-ing bore for she's lived it ten times or more—  
 she could spit in the eyes of fools as they  
 ask her to fo-cus on Sai-lors fight-ing in the dance hall Oh man  
 look at those cave-men go it's the freak-i-est show—  
 take a look at the law man beat-ing up the wrong guy oh man  
 won-der if he'll ev-er know he's in the best-sel-ling show—

Chorus



(2x: Bb  
C7)

C7/E Verse F

Fine

F<sup>o</sup> Gm D<sup>o</sup> Am B<sup>b</sup> B<sup>b</sup>m

F F/E Cm/E<sup>b</sup>

D Gm Gm/F

C7/E C7 F

F/E Cm/E<sup>b</sup> D

Gm Gm/F C7/E C7

D.S. al Fine

Rhythm example

Piano

Ad lib, "Classical style"

Stringpad

Bass B<sup>b</sup> E<sup>b</sup>

Dr

(Drums enter at CHORUS)

# Nutbush City Limits

Tina Turner

Intro

(Guitar)

(Horns)

(Add drums)

Verse A  
 A church house, gin house a  
 school-house, out-house on High - way Num-ber Nine - teen the

Chorus C

peop - le keep the ci - ty clean they call it Nut-bush oh  
 Nut-bush they call it Nut-bush ci - ty li-mits Nut-bush ci - ty

Verse A

Twen-ty five was the speed li-mit mo-tor - cyc - le not al-owed in it  
 you go to store on Fri - day you go to church on Sun-days

Chorus C

They call it Nut-bush oh Nut-bush said they call it  
 Nut-bush ci - ty li-mits Nut-bush ci - ty 3. You go t'the

Rhythm example

**Verse**

Gtr

Clavinet (with wah-wah)

Bass A

(Bass enter in Verse 2)

Dr

VERSE 3: You go t' the fields on week days  
 And have a picnic on Labour Day  
 You go to town on Saturday  
 But go to church every Sunday  
 CHORUS: They call it Nutbush....

VERSE 4: Solo ad lib.

VERSE 5: No whiskey for sale  
 You get drunk, no bail  
 Salt pork and molasses  
 It's all you get in July  
 CHORUS: They call it Nutbush....

Chorus

Sample horn fills (verse 3)

A

C

G A

# Rebel Rebel

David Bowie

## Intro

Do do do do— do do do do

## Verse

Got your moth-er in a whirl— she's not sure if you're a

boy or a girl— Hey babe— your hair's al- right— Hey babe, let's

go out to-night— You like me and I like it all— we like danc- ing and we

look di- vine— You love bands when they play it hard— you want more and you

## Pre-chorus

want it fast— Put you down and say I'm wrong— you tack-y thing and

## Chorus

put them on— Re- bel re- bel you've torn your dress— re- bel re- bel your

face is a mess— re- bel re- bel how could they know— hot tramp I

love you so— Don't you?

VERSE 2: (Same lyrics as Verse 1)

PRE-CHORUS: Put you down....

CHORUS: Rebel rebel....

VERSE 3: You've torn your dress, your face is a mess  
 You can't get enough, but enough ain't the test  
 Transmission and a live wire  
 You got your cue lines and a handful of ludes  
 You wanna danger when they count out the pews  
 But you love your dress  
 You're a juvenile success  
 Because your face is a mess  
 So how could they know, I said  
 How could they know

PRE-CHORUS: Put you down....

CHORUS: Rebel rebel....

CHORUS: Rebel rebel....

ENDING: (Wail on D - E)

Rhythm example

The image shows a musical score for a rhythm example, consisting of three staves: Guitar (Gtr), Bass, and Drums (Dr). The key signature is two sharps (F# and C#), and the time signature is 4/4. The guitar part features a melodic line with eighth and quarter notes, and a chord progression from D major to E major. The bass part provides a steady eighth-note accompaniment. The drum part features a consistent eighth-note pattern. The notation includes a repeat sign at the end of the drum part.

# I Get Around

Brian Wilson  
Mike Love

**Intro** A capella

oo - ee - uu -

Round, round, get a-round, I get a-round— yeah, get a-round, round, round

**Chorus**

uu I get a round from town to

I get a-round— Get a-round, round, round, I get a-round—

town I'm a real cool head

get a-round, round, round, I get a-round— get a-round, round, round,

- I'm mak-ing real good bread I'm get-tin'

I get a-round— get a-round, round, round I get a-round—

**Verse** 1. N.C.

bugged driv-in' up and down the same old strip I got-ta find a new place where the

kids are— hip my bud-dies and me— are get-ting

real well known— Yeah, the bad guys know us and they leave us a-lone— I get a -

<sup>2</sup> E Solo A D

A E F

I'm get-ting

Key change to Ab. Repeat VERSE and CHORUS

Bridge

We - uu - uu - uu We - uu - uu - uu

F Eb Ab

round, round— round, round, get a-round

Uu - ee - uu - uuh

F7 B<sup>b</sup>m G<sup>b</sup> E<sup>b</sup>7

I get a-round,— yeah, get a-round, round, round, I get a-round—

Repeat CHORUS to FADE

VERSE 2: We always take my car because it's never been beat  
 And we've never missed yet with the girls we meet  
 None of the guys go steady 'cause it wouldn't be right  
 To leave your best girl home on a Saturday night

Rhythm example

Chorus

Musical score for the Chorus section. It consists of four staves: Gtr (Guitar), Organ, Bass, and Dr (Drums). The key signature is one sharp (F#). The Gtr part has a simple rhythmic pattern of eighth notes. The Organ part has a simple harmonic accompaniment. The Bass part has a more complex rhythmic pattern with eighth and sixteenth notes. The Dr part has a consistent rhythmic pattern of eighth notes. There are repeat signs at the end of the first and second measures.

Verse

(Unison with clavinet)

Musical score for the Verse section. It consists of four staves: two treble clefs, one bass clef, and a drum staff. The key signature is one sharp (F#). The first two staves are unison with a clavinet. The third staff is labeled "NO CHORDS". The drum staff has a consistent rhythmic pattern of eighth notes.

Musical score for the Verse section, continuing from the previous block. It consists of four staves: two treble clefs, one bass clef, and a drum staff. The key signature is one sharp (F#). The first two staves are unison with a clavinet. The third staff is labeled "NO CHORDS". The drum staff has a consistent rhythmic pattern of eighth notes.



# "NOTE FINDER" (Guitar)

This table shows how different notes are found on the fretboard. As you can see, many notes can be found in several different places, i.e. on different strings.

The table only shows notes from the first to the 12th fret.

Low E-string: A-string:

0	1	2	3	4	5	6	7	8	9
E	F	F# Gb	G	G# Ab	A	A# Bb	B	C	C# Db

D-string: G-string:

0	1	2	3	4	5	6	7	8	10	11	12
D	D# Eb	E	F	F# Gb	G	G# Ab	A	A# Bb	G	G# Ab	A

B-string: High E-string:

4	5	6	7	8	9	10	11	12	13	14	0	1	2	3	4	5
B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A	E	F	F# Gb	G	G# Ab	A

11	12	13	14	15	16	17	12	13	14	15	16	17
A# Bb	B	C	C# Db	D	D# Eb	E	E	F	F# Gb	G	G# Ab	A

# "NOTE FINDER" (Bass)

This table shows how different notes are found on the fretboard. As you can see, many notes can be found in several different places, i.e. on different strings.

The table only shows notes from the first to the 12th fret.

E-string:

E	F	F# Gb	G	G# Ab
0	1	2	3	4

A-string:

A	A# Bb	B	C	C# Db
0	1	2	3	4

D-string:

D	D# Eb	E	F	F# Gb
0	1	2	3	4

G-string:

G	G# Ab	A	A# Bb	B	C
0	1	2	3	4	5

C# Db	D	D# Eb	E	F	F# Gb	G
6	7	8	9	10	11	12