

# FINGERPICKING ACOUSTIC HITS

15

SONGS

ARRANGED FOR SOLO GUITAR  
IN STANDARD NOTATION  
& TABLATURE



HAL•LEONARD®

# FINGERPICKING ACOUSTIC HITS

Music arrangements by Chad Johnson

Print ISBN: 978-1-4950-6426-5  
ePub ISBN: 978-1-5400-1513-6  
Kindle ISBN: 978-1-5400-1514-3

 **HAL•LEONARD®**  
7777 W. Bluemound Rd. P.O.  
Box 13819 Milwaukee, WI 53213

In Australia Contact:  
**Hal Leonard Australia Pty. Ltd.**  
4 Lentara Court  
Cheltenham, Victoria, 3192 Australia  
**Email: [ausadmin@halleonard.com.au](mailto:ausadmin@halleonard.com.au)**

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording, Internet posting,

public performance, or other distribution of the printed music  
in this publication is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
**[www.halleonard.com](http://www.halleonard.com)**

# CONTENTS

Introduction To Fingerstyle Guitar

The A Team

Creep

Daughters

Elderly Woman Behind The Counter In A Small  
Town

Everybody Hurts

Fast Car

Hey There Delilah

I Will Follow You Into The Dark

I Won't Give Up

Iris

My Friends

To Be With You

Sunny Came Home

Wake Me Up When September Ends

Wonderwall

# INTRODUCTION TO FINGERSTYLE GUITAR

Fingerstyle (a.k.a. fingerpicking) is a guitar technique that means you literally pick the strings with your right-hand fingers and thumb. This contrasts with the conventional technique of strumming and playing single notes with a pick (a.k.a. flatpicking). For fingerpicking, you can use any type of guitar: acoustic steel-string, nylon-string classical, or electric.

## THE RIGHT HAND

The most common right-hand position is shown here.

Use a high wrist; arch your palm as if you were holding a ping-pong ball. Keep the thumb outside and away from the fingers, and let the fingers do the work rather than lifting your whole hand.



The thumb generally plucks the bottom strings with downstrokes on the left side of the thumb and thumbnail. The other fingers pluck the higher strings using upstrokes with the fleshy tip of the fingers and fingernails. The thumb and fingers should pluck one string per stroke and not brush over several strings.

Another picking option you may choose to use is called hybrid picking (a.k.a. plectrum-style fingerpicking). Here, the pick is usually held between the thumb and first finger, and the three remaining fingers are assigned to pluck the higher strings.

## THE LEFT HAND

The left-hand fingers are numbered 1 through 4.

Be sure to keep your fingers arched, with each joint bent; if they flatten out across the strings, they will deaden the sound when you fingerpick. As a general rule, let the strings ring as long as possible when playing fingerstyle.



# The A Team

Words and Music by Ed Sheeran

Verse  
Moderately

A E/G#

1. White lips, — pale face, — breath - ing in — snow - flakes. —  
2. Ripped gloves, — rain - coat, — tried to swim, — stay a - float. —

T  
A  
B

F#m Dsus2 A

— Burnt lungs, — sour taste. —  
— Dry house, — wet clothes. —

\*T-----|

\*T=Thumb on 6th string

E/G#

Light's gone, — day's end. — Strug - gl - ing — to pay — rent. —  
Loose change, — bank notes. — Wea - ry - eyed, — dry — throat. —







F#m Dmaj7 A E

It's too cold \_\_\_\_\_ out - side \_\_\_\_\_ for an - gels to fly. —

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It starts with a quarter rest, followed by a series of eighth notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4. There are slurs over the first four notes and the last four notes. The lyrics "It's too cold \_\_\_\_\_ out - side \_\_\_\_\_ for an - gels to fly. —" are written below the notes. The piano accompaniment is in treble clef, starting with a quarter rest, followed by eighth notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4. The guitar part is in standard tuning, with chord diagrams for F#m (4 2 0 2 4 4), Dmaj7 (0 0 2 0 2), and E (0 2 0 2 2 2).

1.

F#m Dmaj7 A

For an - gels to fly. —

Detailed description: This system contains the second line of music. The vocal line starts with a quarter rest, followed by eighth notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4. The lyrics "For an - gels to fly. —" are written below. The piano accompaniment and guitar part continue with similar patterns to the first system, with guitar diagrams for F#m, Dmaj7, and E.

To Coda

F#m Dmaj7 A

Detailed description: This system contains the third line of music. The vocal line starts with a quarter rest, followed by eighth notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4. The lyrics "To Coda" are written above the first measure. The piano accompaniment and guitar part continue with similar patterns, with guitar diagrams for F#m, Dmaj7, and E. The system ends with a double bar line and repeat dots.



# Creep

Words and Music by Albert Hammond, Mike Hazlewood, Thomas Yorke,  
Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

**Intro**  
Moderately slow

C E

T  
A  
B

Esus4 E F Fsus4 F

Fm Verse C

1. When you were here be - fore, \_\_\_\_\_

CI -----

E

could-n't look you in the eye. \_\_\_\_\_ You're just like an an -  
I wan-na have con-trol. \_\_\_\_\_ I want a per-fect bod -

CI -

F Fm

- gel. Your skin makes me cry. —  
 - y. I want a per - fect soul. —

CI----- CI-----

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

§ C

You float like a feath - er in a beau - ti - ful world. -  
 I want you to no - tice when I'm not a - round. -  
 - py. What - ev - er you want. -

CI----- CI-----

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

E F

(1.) I wish I was spe - cial.  
 (2., 3.) You're so fuck - ing spe - cial.

1/2CI----- CI-----

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

Fm

You're so fuck - ing spe - cial, }  
 I wish I was spe - cial, } but I'm a creep.

CI----- CI-----

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

Chorus

C

E

I'm a \_\_\_\_\_ wierd - o. \_\_\_\_\_

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

F

What the hell \_ am I do - ing here? \_ I don't be - long \_

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

1.

To Coda

2.

Fm

Fm

\_\_\_\_\_ here. 2. I don't care if it hurts. \_ here. Oh, \_

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

Bridge

C

\_\_\_\_\_ oh. \_\_\_\_\_ She's run - ning out \_ a - gain. \_\_\_\_\_

1 3 1 | 0 0 9 0 0 9 0 | 10 0 0 10 9 0 9

E

F

Musical staff showing a melodic line starting on E and moving to F.

She's

2/3CIX

CVIII

Musical staff with a bass line featuring triplets and a 3-measure rest.

Fingerings for the first system of the bass line.

Fm

Musical staff with a melodic line and lyrics: "run - ning out. She run, run, run, run."

CVIII

Musical staff with a bass line featuring a 4-measure rest and accidentals.

Fingerings for the second system of the bass line.

C

E

Musical staff with a melodic line starting on C and moving to E.

1/3CVIII

2/3CIX

Musical staff with a bass line featuring a 3-measure rest and a sharp sign.

Fingerings for the third system of the bass line.

F

Run. \_\_\_\_\_

2/3CIX-----

5/6CVIII-----

9 9 9 9 | 10 10 10 10 10 | 0 10 10 10 10

0 0 | 0 10 0 10 | 0 10 0 10

*D.S. al Coda*  
*(take 1st ending)*

Fm

3. What - ev - er makes you hap -

5/6CVIII-----

8 9 9 9 | 8 10 8 10 | 8 9 9 9 9 | 8 3 3 1 0 1

⊕ Coda

C

*rit.*

I don't be - long \_\_\_\_\_ here.

C17

*rit.*

1 3 1 0 | 1 0 0

# Daughters

Words and Music by John Mayer

Verse

Slow (♩ = ♩)

Em

1. I \_\_\_\_\_ know a girl; \_\_\_\_\_ she puts the col -

Am7

T 0 0 0 3 0 | 0 0 0 0

A 0 2 0 0 0 | 2 0 2 0 2 0 2 0

B 0 0 0 0 0 | 0 2 0 0 0 2

D

G

Em

- or in - side of my world. \_ But she's just like a

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

0 2 0 0 0 | 0 0 0 0 0 | 0 2 0 2

2 3 3 0 0

Am7

D

G

maze \_\_\_\_\_ where all of the walls \_ all con - tin - u' l - ly change. \_ And

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

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

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

2 3 3



Em Am7 D

I've done all I can to stand on her steps — with my heart in my hand. —

G Em Am7

— Now I'm start - ing to see may - be it's got —

**✂ Chorus**

Dsus4 G Em Am7

noth - ing to do with me. — Fa - thers, be good — to your  
fa - thers, be good — to your

D G Em A7 D G

daugh - ters. } Daugh - ters will love — like you do. —  
daugh - ters. }

To Coda 1

To Coda 2

Em A7 D G Em A7

Girls be - come - lov - ers who turn in - to moth - ers. So, moth - ers, be good - to your

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

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

0 2 3 0

Verse

D G Em Am7

daugh - ters, - too. 2. Oh, - you see that skin? - It's the same -

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

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

0 0 0 0 0 3

D G Em

- she's been stand - ing in - since - the day she saw him

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

0 0 0 | 0 0 0 0 2 | 0 2

2 3 3 0 0

Am7                                  D                                  G

walk - ing a - way. Now she's left clean-ing up the mess he made. So,

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

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

♠ Coda 1

**Bridge**

D                                  G                                  Dm/G                                  Cm/G                                  G

daugh - ters, \_ too.                                  Boys, \_ you can break. \_                                  You'll

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

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

D7    Em    Am7

find out how much \_ they can take. \_                                  Boys will be strong, \_                                  and boys sol - dier on. \_

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

0 0 0 0 0 0 | 0 2 0 2 2 0 | 0 2 0 0 2 2 |

0 0 | 0 0 | 0 0

G Cm D7

But boys would be gone with - out warmth from a wom - an's

2/3 C1-----

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the lyrics: "But boys would be gone with - out warmth from a wom - an's". The second staff is the guitar melody in treble clef, featuring a triplet of eighth notes marked "2/3 C1-----". The third staff shows the guitar chord progression: G (000201), Cm (331301), and D7 (322022).

**Interlude**

Em A7 D7 G Em A7

good, good heart.

The interlude section consists of three staves. The top staff is the vocal line with the lyrics: "good, good heart.". The second staff is the guitar melody in treble clef. The third staff shows the guitar chord progression: Em (020200), A7 (033202), D7 (023100), G (023000), Em (033200), and A7 (030022).

D7 G Em A7

On be - half of ev - 'ry man look - ing out for

The second system of the musical score consists of three staves. The top staff is the vocal line with the lyrics: "On be - half of ev - 'ry man look - ing out for". The second staff is the guitar melody in treble clef. The third staff shows the guitar chord progression: D7 (212003), G (5500), Em (030300), and A7 (030300).

*D.S. al Coda 2*

Dsus4 G Em A7 D G  
 ev - 'ry girl, you are the god and the weight\_ of her world.\_ So,

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

**⊕ Coda 2**

D G Em A7 D G  
 daugh - ters, \_ too. So, moth - ers, be good\_ to your daugh - ters, \_ too. So,

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

Em A7 D G  
 moth - ers, be good\_ to your\_ daugh - ters, too.

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

# Elderly Woman Behind the Counter in a Small Town

Words by Eddie Vedder

Music by Eddie Vedder, Jeff Ament, Stone Gossard, Mike McCready and Dave Abbruzzese

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

Verse  
Moderately

D Cadd9 G Cadd9 G/B G

1. I seem to rec-og-nize your face. \_\_\_

D Cadd9 G Cadd9 G/B G

Haunt - ing, fa - mil - iar, yet I can't seem to \_\_\_ place it. \_\_\_

D Cadd9 G Cadd9 G/B G

Can-not \_\_\_ find a can - dle of thought to light your \_\_\_ name.

D Cadd9 G Cadd9 G/B G

Life - times are catch - ing up with me. —

**Pre-Chorus**  
Cadd9 A Cadd9 A

All these chang - es tak - ing place. — I wish I'd seen — the

Cadd9 A Em

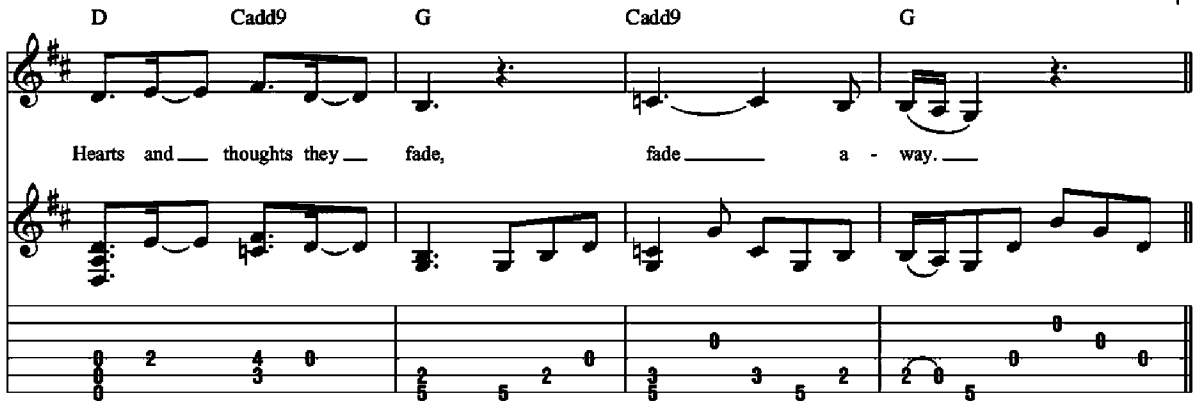
place, — but no one's ev - er tak - en — me.

**Chorus**  
D Cadd9 G Cadd9 G

Hearts and — thoughts they — fade, fade — a - way. —

To Coda 

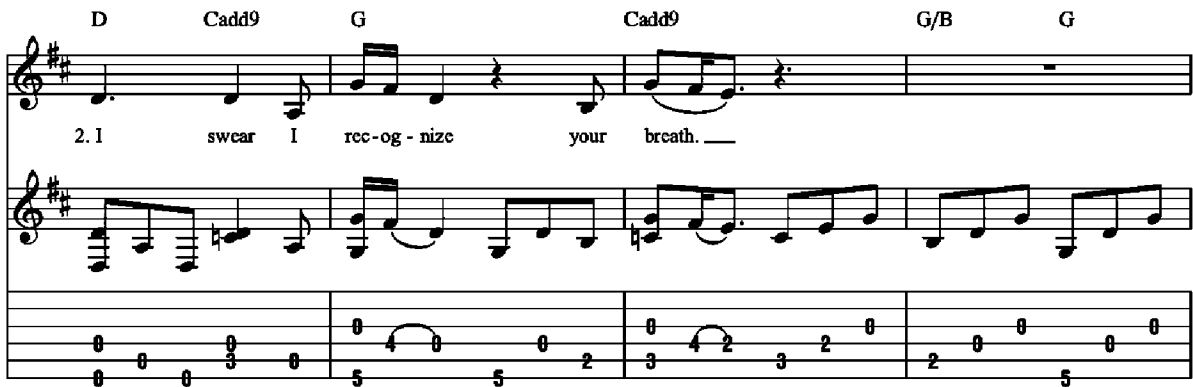
D Cadd9 G Cadd9 G



Hearts and thoughts they fade, fade a way.

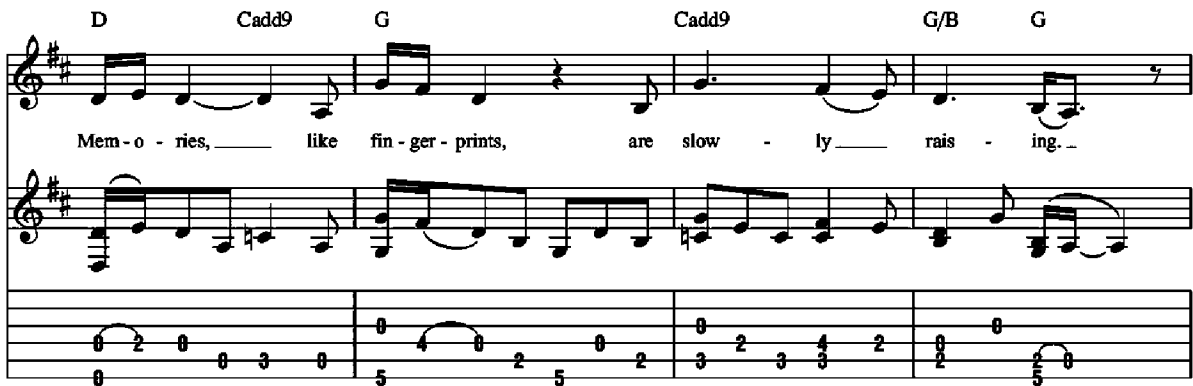
Verse

D Cadd9 G Cadd9 G/B G



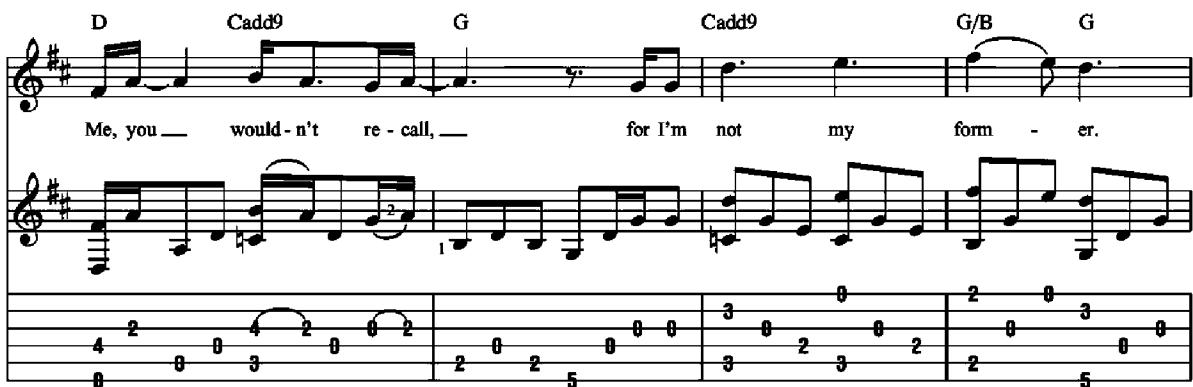
2. I swear I recognize your breath.

D Cadd9 G Cadd9 G/B G



Memories, like fingerprints, are slowly raising.

D Cadd9 G Cadd9 G/B G



Me, you would-n't recall, for I'm not my former.



D Cadd9 G Cadd9 G/B G

It's hard when you're stuck up on the shelf.

Detailed description: This system contains the first line of music. The top staff is the vocal line in G major, with lyrics 'It's hard when you're stuck up on the shelf.' The second staff is the piano accompaniment. The third staff shows guitar chord diagrams for D, Cadd9, G, Cadd9, G/B, and G.

**Pre-Chorus**  
Cadd9 A Cadd9 A

I changed by not changing at all. Small town pre-dicts my

Detailed description: This system contains the Pre-Chorus. The top staff is the vocal line with lyrics 'I changed by not changing at all. Small town pre-dicts my'. The second staff is the piano accompaniment. The third staff shows guitar chord diagrams for Cadd9, A, Cadd9, and A.

Cadd9 A Em

fate. Perhaps that's what no one wants to see.

Detailed description: This system contains the second line of the Pre-Chorus. The top staff is the vocal line with lyrics 'fate. Perhaps that's what no one wants to see.' The second staff is the piano accompaniment. The third staff shows guitar chord diagrams for Cadd9, A, and Em. A '1/2CII' marking is present above the final measure of the piano accompaniment.

**Verse**  
D Cadd9 G Cadd9 G/B

3. I just wanna scream, "Hello."

Detailed description: This system contains the Verse. The top staff is the vocal line with lyrics '3. I just wanna scream, "Hello."'. The second staff is the piano accompaniment. The third staff shows guitar chord diagrams for D, Cadd9, G, Cadd9, and G/B.

D Cadd9 G/B Cadd9 G/B

My God, it's been so long; nev-er dreamed you'd re - turn.

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

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

D Cadd9 G Cadd9

But now, here you are, and here I

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

0 0 3 | 5 5 | 3 2 3 2

G/B D Cadd9 G/B G

am. Hearts and thoughts, they fade a -

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

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

Cadd9 G/B

way.

*D.S. at Coda*

3 0 3 2 0 | 2 0 0 0 0

3 2 3 2 0 | 2 0 0 0 0

**Coda** D

5 5 5 5 5 5

5 5 5 5 5 5

# Everybody Hurts

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

## Intro Slow

D G5

## Verse

D G5

1. When your day is long — and the night —  
2., 3. See additional lyrics

\*2nd time only.

D G5

the night is yours — a - lone. —

D G5

When you're sure you've had e - nough of this life, -

Detailed description: This system contains the first four measures of the first system. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The guitar chords are D (0 2 3 2 2) and G5 (0 2 0 3 0 3).

D G5 G5/F#

well, hang on. —

Detailed description: This system contains the next four measures. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The guitar chords are D (0 2 3 2 2), G5 (0 2 0 3 0 3), and G5/F# (0 0 3 0 0 0).

**Chorus**  
Em A

Don't let your - self go, —

Detailed description: This system contains the first four measures of the chorus. The vocal line starts with a whole rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The guitar melody consists of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The guitar chords are Em (0 2 0 0 0) and A (0 2 2 2 2).

Em A

'cause ev - 'ry - bod-y cries. —

Detailed description: This system contains the next four measures of the chorus. The vocal line has a whole rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The guitar melody continues with eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The guitar chords are Em (0 2 0 0 0) and A (0 2 2 2 2).

To Coda 1 To Coda 2

**Em** **A**

And ev - 'ry - bod - y hurts some -

**D** **G5**

- times. \_\_\_\_\_ Some-times ev - 'ry-thing is

**D** **G5** *D.S. al Coda 1*

wrong. \_\_\_\_\_ Now it's time \_\_\_\_\_ to sing a - long \_\_\_\_\_

**Coda 1** **Bridge**

**F#** **Bm**

Don't throw \_\_\_\_\_ your hand. \_\_\_\_\_

1/3CII -----, 1

C G

When you feel like \_\_\_\_\_ you're a - lone, \_\_\_\_\_

*D.S. al Coda 2*

C G/B Am

no, no, no, you are not a - lone. \_\_\_\_\_

⊕ Coda 2

D G5 D *rit.*

. times. \_\_\_\_\_ So hold \_\_\_\_\_ on. \_\_\_\_\_

*rit.*

*Additional Lyrics*

2. When your day is night alone.  
 If you feel like letting go.  
 If you think you've had too much of this life,  
 Well, hang on.

3. If you're on your own in this life,  
 The days and nights are long.  
 When you think you've had too much of this life,  
 To hang on.

*Chorus:* 'Cause ev'rybody hurts.  
 Take comfort in your friends.  
 Ev'rybody hurts.

*Chorus:* Well, ev'rybody hurts.  
 Sometimes ev'rybody cries.  
 Ev'rybody hurts sometimes.

# Fast Car

Words and Music by Tracy Chapman

**Intro**  
Moderately

Dmaj7 A5 F#m Eadd4 Dmaj7 A5 F#m Eadd4

1/2CII-----, 2/3CII-----, 1/2CII-----, 2/3CII-----,

T  
A  
B

**Verse**

Dmaj7 A5 F#m Eadd4

1. You got a fast car. I want a ticket to anywhere.

2.-7. See additional lyrics

4th time, skip to Interlude

7th time, To Coda

Dmaj7 A5 F#m Eadd4

May-be we make a deal; \_ may-be to-gether we can get some-where. \_

Dmaj7                      A5                      F#m                      Eadd4

An - y place is bet - ter. —                      Start - ing from ze - ro, got noth - ing to lose.

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

0 0 0 0 2                      4 4 2 2 2 2

Dmaj7                      A5                      F#m                      Eadd4

May - be we'll make some - thing;                      me, my - self, I got noth - ing to prove. —

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

0 0 0 0 2                      4 4 2 2 2

**Interlude** 1., 2., 3.

Dmaj7    A5                      F#m    Eadd4                      Dmaj7    A5                      F#m    Eadd4

1/2CII-----,                      2/3CII-----,                      1/2CII-----,                      2/3CII-----,

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

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



4., 5., 6.

Chorus

F#m

Eadd4

D

I re - mem - ber when we were driv - ing, driv - ing in your car, — the

A

F#m

speed so fast — I felt like — I was drunk. Cit - y lights lay out be - fore — us; your

E

D

F#m

arm felt nice wrapped 'round my shoul - der and I \_\_\_\_\_ had a

E

D

F#m

feel - ing that I \_\_\_\_\_ be - longed. — I \_\_\_\_\_ had a

1st & 2nd times, D.C.  
3rd time, D.C. al Coda

Chords: E, D, E

feel - ing I \_\_\_\_\_ could be some - one, \_\_\_ be some - one, \_\_\_ be some - one. \_\_\_

⊕ Coda

Outro

Chords: Dmaj7, A5, F#m, Eadd4, Dmaj7, A5

1/2CII ----- 1, 2/3CII ----- 1, 1/2CII ----- 1

Additional Lyrics

2. You got a fast car.  
I got a plan to get us out of here.  
Been working at the convenience store,  
Managed to save just a little bit of money.  
Won't have to drive too far,  
Just cross the border and into the city.  
You and I can both get jobs,  
Finally see what it means to be living.
3. You see, my old man's got a problem.  
He live with the bottle, that's the way it is.  
He says his body's too old for working;  
His body's too young to look like his.  
My mama went off and left him;  
She wanted more from life than he could give.  
I said somebody's got to take care of him.  
So I quit school and that's what I did.
4. You got a fast car,  
But is it fast enough so we can fly away?  
We gotta make a decision:  
Leave tonight or live and die this way.  
(To Interlude)
5. You got a fast car.  
We go cruising to entertain ourselves.  
You still ain't got a job  
And I work in the market as a checkout girl.  
I know things will get better;  
You'll find work and I'll get promoted.  
We'll move out of the shelter,  
Buy a big house and live in the suburbs.
6. You got a fast car.  
I got a job that pays all our bills.  
You stay out drinking late at the bar,  
See more of your friends than you do of your kids.  
I'd always hoped for better,  
Thought maybe together you and me'd find it.  
I got no plans, I ain't going nowhere,  
So take your fast car and keep on driving.
7. You got a fast car.  
Is it fast enough so you can fly away?  
You gotta make a decision:  
Leave tonight or live and die this way.

# Hey There Delilah

Words and Music by Tom Higgenson

## Intro Moderately

D F#m D F#m

1/2CII-----, 1/2CII-----,

T  
A  
B

## Verse

D F#m

1. Hey there, De - li - lah, what's it like in New - York Cit - y? I'm a  
2. See additional lyrics

D F#m

thou - sand miles a - way, — but, girl, to - night — you look so pret - ty. Yes, you

Bm Bm/A G A

do. Times Square can't shine as bright as

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

Bm A D

you; I swear it's true. Hey there, De - li - lah, don't you  
3. See additional lyrics

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

F#m D

wor - ry a - bout the dis - tance. I'm right there if you get lone - ly, give this

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

F#m Bm Bm/A

song an - oth - er lis - ten. Close your eyes. \_\_\_\_\_

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

G A Bm A

Lis - ten to my voice; it's my dis - guise. I'm by your side.

Detailed description: This system contains the first line of music. The top staff is a vocal line in G major with lyrics 'Lis - ten to my voice; it's my dis - guise. I'm by your side.' The second staff is a guitar line. The third staff is a guitar tablature with fret numbers: 0 0 0 4 4 2 0 2 | 4 2 4 2 4 4 0 | 2 0 2 2 2 2.

**Chorus**

D D/A Bm A/C#

Oh, it's what you do to me.

5/6CII

Detailed description: This system contains the first chorus line. The top staff is a vocal line with lyrics 'Oh, it's what you do to me.' The second staff is a guitar line with a 5/6CII barre indicated by a dashed line. The third staff is a guitar tablature with fret numbers: 3 2 0 3 2 | 3 2 4 4 4 2 | 0 2 0 0 0 | 2 4 4 2 4.

D D/A Bm A/C#

Oh, it's what you do to me.

Detailed description: This system contains the second chorus line. The top staff is a vocal line with lyrics 'Oh, it's what you do to me.' The second staff is a guitar line. The third staff is a guitar tablature with fret numbers: 2 2 2 0 4 2 4 | 2 4 2 4 2 4 4 | 0 0 0 0 0 | 2 4 2 4 2 4 4.

D D/A Bm A/C#

Oh, it's what you do to me.

5/6CII

Detailed description: This system contains the third chorus line. The top staff is a vocal line with lyrics 'Oh, it's what you do to me.' The second staff is a guitar line with a 5/6CII barre indicated by a dashed line. The third staff is a guitar tablature with fret numbers: 3 2 0 3 2 | 3 2 4 4 4 2 | 0 2 0 0 0 | 2 4 2 4 2 4.

1.

To Coda

D D/A Bm A/C# D D/A

Oh, it's what you do to me. \_\_\_ What you do to me. \_\_\_

2.

Bridge

Bm Bm/A G

\_\_\_ A thou - sand miles \_\_\_ seems pret - ty far, \_\_\_ but

A D D/A

they've got planes and trains \_\_\_ and cars. \_\_\_ I'd walk to you \_\_\_ if I had no oth - er way. \_\_\_

Bm Bm/A G

Our friends would all make fun of us, and

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

3 3

A D D/C#

we'll just laugh a - long be - cause we know that none of them have felt this

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

0 0 0 0 2 0 0 4 4

Bm Bm/A G

way. De - li - lah, I can prom - ise you that

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

2 2 2 2 0 0 3 3

A Bm

by the time — that we get through — the world — will nev - er ev - er be the same, —

A

\_\_\_\_\_ and you're to blame. \_\_\_\_\_

*D.S. al Coda*  
(take 1st ending)

⊕ Coda

D D/A D

*Additional Lyrics*

2. Hey there, Delilah, I know times are gettin' hard.  
But just believe me, girl, someday I'll pay the bills with this guitar.  
We'll have it good.  
We'll have the life we knew we would; my word is good.  
Hey there, Delilah, I've got so much left to say.  
If every simple song I wrote to you would take your breath away,  
I'd write it all.  
Even more in love with me you'd fall; we'd have it all.
3. Hey there, Delilah, you be good and don't you miss me.  
Two more years and you'll be done with school, and I'll be making history like I do.  
You know it's all because of you.



# I Will Follow You Into the Dark

Words and Music by Benjamin Gibbard

## Intro Moderately

C

The Intro section consists of a single staff of music in 4/4 time, starting with a treble clef. The melody is a simple, repetitive eighth-note pattern. Below the staff is a guitar accompaniment with three staves (T, A, B) showing fingerings: 1 0 1, 3 2 3 2, 3 2 3 2, 3 2 3 2, 3 2 3 2.

## Verse

C Am

The Verse section begins with a treble clef and 4/4 time signature. The melody is written on a single staff, with lyrics underneath. The guitar accompaniment is shown on three staves (T, A, B) with fingerings: 3 0 0, 3 0, 3 0 0 1, 2 1 3 0, 3 2 3 2 0, 3 2 3 0 0, 0 2 0 2, 0 2 0.

1. Love of \_\_\_ mine, some day you will \_\_\_ die, but I'll be  
2., 3. See additional lyrics

F C G5

The Verse section continues with a treble clef and 4/4 time signature. The melody is written on a single staff, with lyrics underneath. The guitar accompaniment is shown on three staves (T, A, B) with fingerings: 3 1 1, 3 2, 2 3 0 2 0 3, 3 2 0 3, 3 0 0 0 0, 1 1, 1 1, 3 3, 3 3.

close be - hind. I'll fol - low you \_\_\_ in - to the dark. \_\_\_ No

\*T=Thumb on 6th string

C Am

blind - ing light or tun - nels to gates of white, just our hands

Detailed description: This system contains the first four measures of music. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The guitar accompaniment features a steady eighth-note pattern. The tablature shows fingerings for the guitar, including triplets and bends.

F C G5

clasped so tight wait - ing for the hint of a spark. If

Detailed description: This system contains the next four measures. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The guitar accompaniment maintains the eighth-note pattern. The tablature includes a trill (T) and various fingerings.

**Chorus**  
Am C F C

heav - en and hell de - cide that they both are sat - is - fied, il -

Detailed description: This system contains the first four measures of the chorus. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The guitar accompaniment features a steady eighth-note pattern. The tablature shows fingerings for the guitar, including triplets and bends.

Am C G5

lum - i - nate the no's on their va - can - cy signs. If

Detailed description: This system contains the final four measures. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The guitar accompaniment maintains the eighth-note pattern. The tablature includes a trill (T) and various fingerings.

Am C E7 Am G

there's no one be - side — you when your — soul em - barks, — then

F Fm 1., 2. C

I'll fol - low you — in - to the dark. 2. In

1/2C1-----

3. C Am F Fm C

And I'll fol - low you — in - to the dark.

T-----

*Additional Lyrics*

2. In Catholic school, as vicious as Roman rule,  
I got my knuckles bruised by a lady in black.  
And I held my tongue as she told me, "Son,  
Fear is the heart of love." So I never went back.
3. You and me have seen everything to see  
From Bangkok to Calgary, and the soles of your shoes  
Are all worn down; the time for sleep is now.  
But it's nothing to cry about,  
'Cause we'll hold each other soon.

# I Won't Give Up

Words and Music by Jason Mraz and Michael Natter

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

Intro  
Slow (♩ = ♪♪)

G/D D

G/D D G/D D

Asus4 A

1. When I look in - to —

Verse

G/D

D

G/D

D

your old eyes, stars, it's like watch - ing the night — I see that you've come — so — far sky far

G/D

D

or a beau - ti - ful sun - rise. Oh, there's so much they hold. —  
to be right where you are. How old is your soul? —

1.

A

2.

A

Asus4

2. And just like them Well, I won't give

Chorus

G

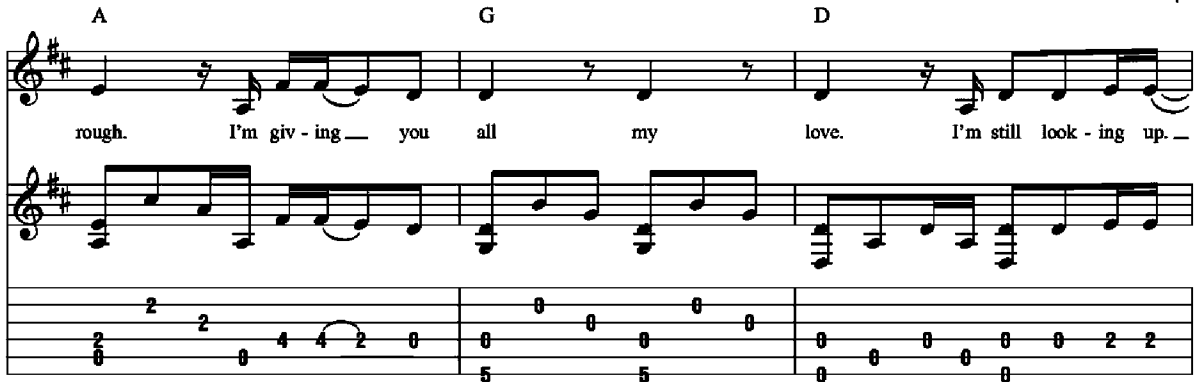
D

Bm7

up on us e - ven if the skies get

To Coda 

A G D



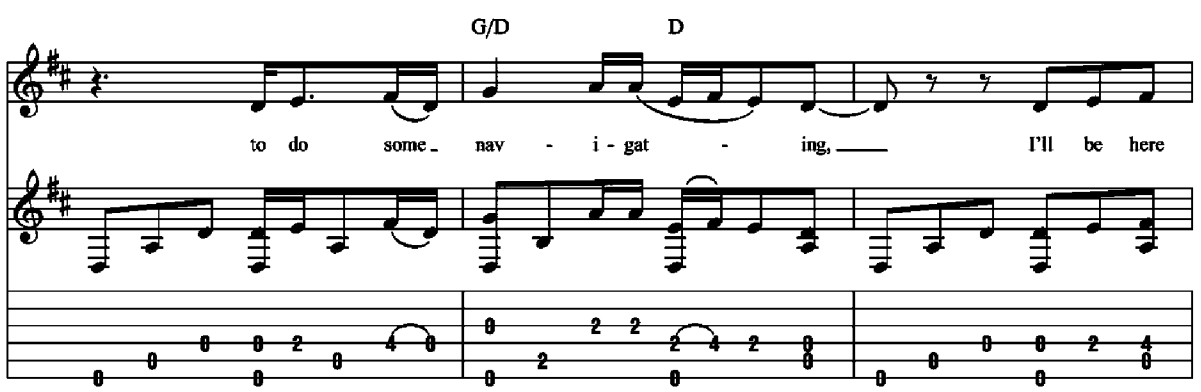
rough. I'm giv - ing — you all my love. I'm still look - ing up. —

Asus4 Verse G/D D



3. And when you're need - ing your space

G/D D



to do some - nav - i - gat - ing, — I'll be here

G/D D Asus4



pa - tient - ly wait - ing — to see what you find.

Chorus

A G D

'Cause e - ven — the stars, they burn. Some e - ven

1/2CII - 7

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

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

Bm A G

fall to the earth. — We got — a lot to

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

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

D Asus4 A

learn. God knows we're worth — it. — No, — I — won't give up. —

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

4 2 4 2 | 0 2 0 2 | 0

Gmaj7

I don't

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

5 5 | 5 5

Bridge

Em

wan - na be some-one who walks a - way so eas - i - ly. I'm here to stay and make the dif - fer - ence that

The first system of the bridge features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "wan - na be some-one who walks a - way so eas - i - ly. I'm here to stay and make the dif - fer - ence that". Below the vocal line is a guitar accompaniment line in treble clef, and below that is a guitar tablature line. The tablature consists of two measures, each with two lines of numbers. The first measure has fret numbers 0, 4, 0, 4, 0, 4, 0, 4, 0, 4 on the top line and 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 on the bottom line. The second measure has fret numbers 0, 4, 0, 4, 0, 4, 0, 4, 0, 4 on the top line and 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 on the bottom line.

A

Asus4

I can make. \_\_\_\_\_ Our

The second system of the bridge features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I can make. \_\_\_\_\_ Our". Below the vocal line is a guitar accompaniment line in treble clef, and below that is a guitar tablature line. The tablature consists of two measures, each with two lines of numbers. The first measure has fret numbers 0, 2, 2, 2, 3, 2, 2 on the top line and 0, 2, 2, 0, 2, 2 on the bottom line. The second measure has fret numbers 2, 2, 2, 2, 2, 2, 4 on the top line and 0, 2, 0, 2, 2, 4 on the bottom line.

Em

dif - f'renc - es, they do a lot to teach us how to use the tools and gifts we got. Yeah, we got a lot \_

The third system of the bridge features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "dif - f'renc - es, they do a lot to teach us how to use the tools and gifts we got. Yeah, we got a lot \_". Below the vocal line is a guitar accompaniment line in treble clef, and below that is a guitar tablature line. The tablature consists of two measures, each with two lines of numbers. The first measure has fret numbers 0, 4, 0, 4, 0, 4, 0, 4, 0, 4 on the top line and 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 on the bottom line. The second measure has fret numbers 0, 4, 0, 4, 0, 0, 0, 0, 4, 0 on the top line and 2, 2, 2, 2, 2, 2, 4, 0 on the bottom line.

A

Asus4

\_\_\_\_\_ at stake. \_\_\_\_\_ And in the

The fourth system of the bridge features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "\_\_\_\_\_ at stake. \_\_\_\_\_ And in the". Below the vocal line is a guitar accompaniment line in treble clef, and below that is a guitar tablature line. The tablature consists of two measures, each with two lines of numbers. The first measure has fret numbers 2, 2, 2, 3, 2, 2 on the top line and 0, 2, 2, 0, 2, 2 on the bottom line. The second measure has fret numbers 2, 2, 2, 2, 2, 2 on the top line and 0, 0, 2, 2, 2, 2 on the bottom line.

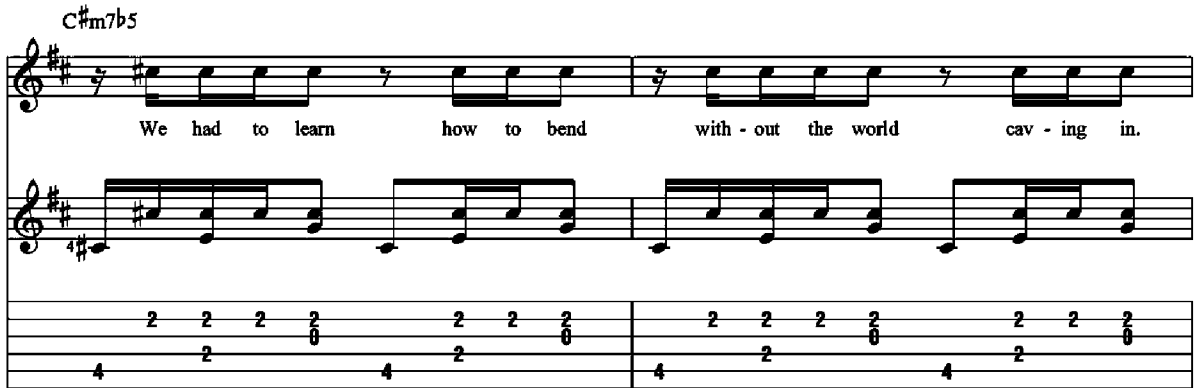


C



end, you're still my friend; at least we did in - tend for us to work. We did - n't break; we did - n't burn.

C#m7b5



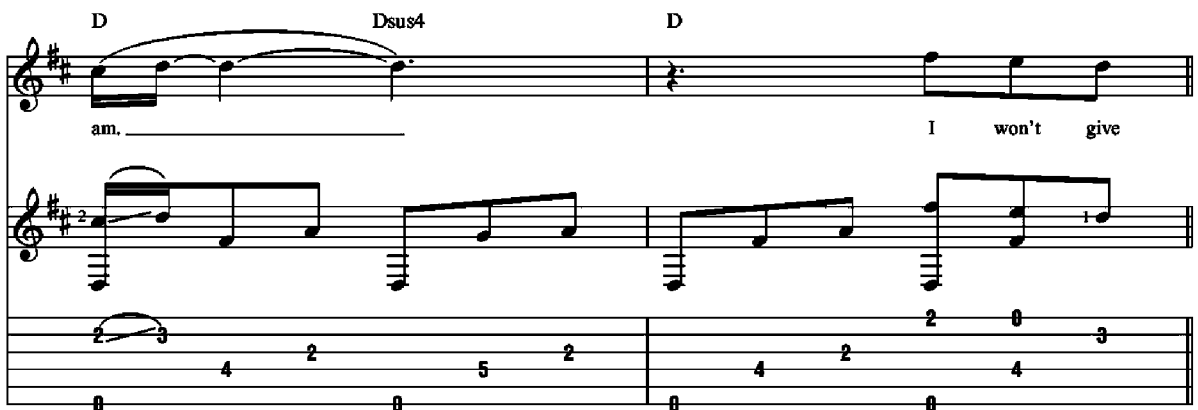
We had to learn how to bend with - out the world cav - ing in.

C C#m7b5



I had to learn what I got and what I'm not and who I

D Dsus4 D



am. I won't give

Chorus

G D Bm

up on us e - ven if the skies get  
up on us. God knows I'm tough e -

A G D

rough. I'm giv - ing you all my love. I'm still look - ing up.  
nough. We got a lot to learn. God knows we're worth

1. Bm7 A Asus4

I'm still look - ing up. Well, I won't give it.

5/6CII-----

A

*D.S. al Coda*

I won't give

*Coda* A

# Iris

from the Motion Picture CITY OF ANGELS  
Words and Music by John Rzeznik

**Intro**  
Moderately slow

Bm      D5/C#      D5      G5      Gmaj7 G5      Bm      D5/C#      D5

T  
A  
B

**Verse**

G5      Gmaj7      G5      (♩=♩) D      Em      G

1. And I'd give up for-ev - er to touch \_ you, 'cause I

T  
A  
B

Bm      A      G      D      Em

know that you feel \_ me some - how.      You're the clos - est to heav - en that I'll \_

T  
A  
B

G Bm A G

— ev - er be, and I don't wan - na go — home right now. 2. And all —

Verse

D Em G Bm A

— I can taste — is this mo - ment, and all — I can breathe — is your life. —  
 — fight the tears — that ain't com - ing, or the mo - ment of truth — in your lies. —

G D Em G

— Well, soon - er or lat - er, it's o - ver. I just  
 — When ev - 'ry - thing feels — like the mov - ies, yeah, you

Bm A G

don't wan - na miss — you to - night. — }  
 bleed just to know — you're a - live. — } And I

Chorus

Bm

A

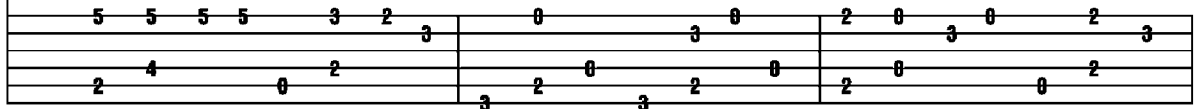
G

Bm

A



don't want the world \_\_\_\_\_ to see \_\_\_\_\_ me 'cause I don't think that they'd\_ un - der -



G

Bm

A

G



stand. When ev-'ry - thing's made to be bro - ken, I just



To Coda ⊕

Bm

A

G

Interlude

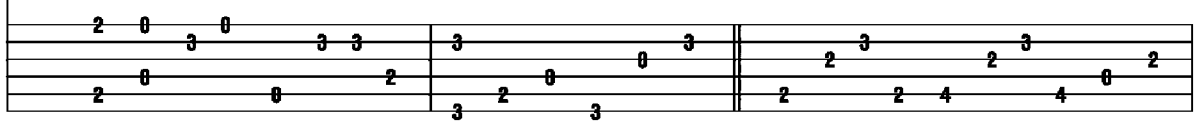
(♩=♩)  
Bm

D5/C#

D5



want you to know\_ who I am.



*D.S. al Coda*

G5 Gmaj7 G5 Bm D5/C# D5 G5

(♩=♩)

3. And you can't —

Musical notation for the first system. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, a guitar staff with chords, and a guitar tablature staff. The chords are G5, Gmaj7, G5, Bm, D5/C#, D5, and G5. The tablature shows fingerings for the strings, including triplets and various fret numbers.

⊕ Coda

Outro

G Bm A

am. I just want you to know — who I

Musical notation for the Coda section. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, a guitar staff with chords, and a guitar tablature staff. The chords are G, Bm, and A. The lyrics are "am. I just want you to know — who I". The tablature shows fingerings for the strings, including triplets and various fret numbers.

G Bm A Bm  
am. I just want you to know — who I am.

Musical notation for the final system. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, a guitar staff with chords, and a guitar tablature staff. The chords are G, Bm, A, and Bm. The lyrics are "am. I just want you to know — who I am.". The tablature shows fingerings for the strings, including triplets and various fret numbers.

# My Friends

Words and Music by Anthony Kiedis, Flea, Chad Smith and David Navarro

## Intro

Moderately slow

Dsus2      Dm(add9)/F      G/B      C

## Verse

Dsus2      Dm/F      G/B      C      D      Dm/F

1. My friends are so de-pressed.      I feel      the ques-tion of your lone-li-ness.  
 2., 3., 4. See additional lyrics

G/B      C      D      Dm/F      G/B      C

Con-fide 'cause I'll be on your side.      You know I will. \_

1.

2., 3., 4.

Dsus2

Dm/F

G/B

C

Chorus

C

Cmaj7



You know I will. \_

I love



Asus2

C

D

Aadd9



all of you \_

hurt by the cold. \_



To Coda 1

To Coda 2

C

Cmaj7

Asus2

C

D



So hard and lone - ly, \_

when you don't know \_





*D.S. al Coda 1  
(take 3rd ending)*

⊕ Coda 1

A

your - self.

2 0 2 2 2

A

your - self.

2 0 2 2 2

**Guitar Solo**

D Dm(add9)/F G/B C

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

1. D Dm/F G/B C

5 7 7 7 7 7 6 10 10 10 10 12 8 0 0 0 10 10 0 0 7

2.

**Bridge**

G/B Dm/F E G

I - mag - ine me

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

F# F C

taught by trag - e - dy. Re - lease is

*D.S. al Coda 2  
(take 4th ending)*

Bsus4 F

peace.

⊕ Coda 2

A

your - self.

Outro  
Dsus2 Dm(add9)/F

G/B C Dsus2 Dm/F D5

*rit.*  $\frac{1}{2}$

*Additional Lyrics*

- |  |   |   |
|--|---|---|
| <p>2. Ex-girlfriend called me up<br/>Alone and desperate on a prison phone.<br/>They want to give her seven years<br/>For being sad.</p> | <p>3. My friends are so distressed.<br/>They're standing on the brink of emptiness.<br/>No words I know of to express<br/>This emptiness.</p> | <p>4. I heard a little girl<br/>And what she said was something beautiful.<br/>To give your love no matter what<br/>Is what she said.</p> |
|--|---|---|

# To Be with You

Words and Music by Eric Martin and David Grahame

## Verse

Moderately slow

Am C F#sus2 C

1. Hold on, — lit - tle girl. — Show me what — he's done to you. —  
2. See additional lyrics

Am C F#sus2 C

Stand up, — lit - tle girl. — A bro - ken heart — can't be that bad. — When

⌘

F#sus2 C F#sus2 C

it's through, — it's through. — Fate will twist — the both — of you. — So,

Bb G

come on, ba - by, come on o - ver. Let me be the one to show you.

5/6CI<sub>7</sub> 5/6CI<sub>7</sub>

Detailed description: This system contains the first line of music. The top staff is a vocal line in treble clef with lyrics: "come on, ba - by, come on o - ver. Let me be the one to show you." Above the staff are two chord symbols: Bb and G. The middle staff is a guitar line in treble clef with a key signature of one flat (Bb). It features two chords labeled 5/6CI<sub>7</sub>. The bottom staff is a bass line with fingerings: 1 0 0 3 1 0 0 3 | 0 1 0 3 3 0 3 1.

**Chorus**

C F G C F

I'm the one who wants to be with you. — Deep in - side I hope you

Detailed description: This system contains the chorus. The top staff is a vocal line in treble clef with lyrics: "I'm the one who wants to be with you. — Deep in - side I hope you". Above the staff are five chord symbols: C, F, G, C, F. The middle staff is a guitar line in treble clef with a key signature of one flat (Bb). The bottom staff is a bass line with fingerings: 2 3 0 1 2 0 | 0 2 2 3 3 | 2 3 0 1 2 0.

G C F G C

feel it, too. — Wait - ed on a line of greens and blues. —

Detailed description: This system contains the second part of the chorus. The top staff is a vocal line in treble clef with lyrics: "feel it, too. — Wait - ed on a line of greens and blues. —". Above the staff are five chord symbols: G, C, F, G, C. The middle staff is a guitar line in treble clef with a key signature of one flat (Bb). The bottom staff is a bass line with fingerings: 3 1 1 2 0 | 2 3 0 1 2 0 | 0 2 2 3 3.

To Coda

F G C

Just to be the next to be with you.

Bridge

Fsus2

Am

Why be a-lone when we can be to-gether, ba-by?

E $\flat$

You can make my life worth-while. I can make you start to

2/3CI

**Guitar Solo**

C F G C F G C

smile.

*D.S. al Coda*  
(take 1st lyrics)

F G Am C F G C

When

**⊕ Coda**

F G C

Just to be the next to \_\_\_ be with you. \_\_\_

*Additional Lyrics*

2. Build up your confidence  
 So you can be on top for once.  
 Wake up; who cares about  
 Little boys that talk too much?  
 I've seen it all go down.  
 Your game of love was all rained out.  
 So, come on, baby, come on over.  
 Let me be the one to hold you.

# Sunny Came Home

Words and Music by Shawn Colvin and John Leventhal

Verse  
Moderately

Am G F Em

1. Sun - ny came home to her fa - v'rite room. —

Am G C G F#m7b5 G

Sun - ny sat down in the kitch - en. — She o - pened a book and a

F Em Dm7 Am F

box of tools. — Sun - ny came home with a mis - sion. She says, "Days —

**Chorus**

C G Dm7 F C G

— go by; — { I'm hyp - no - tized. — } I'm walk - ing on — a wire. —  
 { I don't know why — }

Dm7 F C G Dm7 Am

— I — close — my eyes — and fly — out — of — my mind —

**To Coda**

D/F# G Fmaj7 Verse Am G

— in - to the fire." 2. Sun - ny came home with a



C G Am G C Em

list of names. — She did - n't be - lieve — in tran - scen - dence.

The first system of music features a vocal line in treble clef and a piano accompaniment in treble clef. The guitar part is shown as a six-string fretboard with fingerings. Chords are indicated above the staff: C, G, Am, G, C, and Em. The lyrics are: "list of names. — She did - n't be - lieve — in tran - scen - dence."

F G Am G Dm7 Am

"And it's time for a few small re - pairs," she — said. — Sun - ny came home with a

The second system of music continues the vocal line and piano accompaniment. The guitar part includes chord diagrams for F, G, Am, G, Dm7, and Am. The lyrics are: "And it's time for a few small re - pairs," she — said. — Sun - ny came home with a

*D.S. al Coda*

Fsus2 F

ven - geance. She says, "Days —

The third system of music is marked *D.S. al Coda*. It features a vocal line and piano accompaniment. The guitar part shows chords Fsus2 and F. The lyrics are: "ven - geance. She says, "Days —

**⊕ Coda**

Fmaj7

fire." Get —

The Coda section is marked with a circled cross symbol and the word "Coda". It features a vocal line and piano accompaniment. The guitar part shows a chord Fmaj7. The lyrics are: "fire." Get —

Bridge

G/B Em F G/B Em

— the kids — and bring — a sweat - er. Dry — is good, — and wind —

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

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

F G/B Em F

— is bet - ter. Count — the years; — you al - ways knew — it. Strike —

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

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

Chorus

G/B Em F G C G

— a match; — go on — and do — it. — "Days — go by; — I'm hyp -

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

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

Dm7 F C G Dm7 F

- no - tized. — I'm walk - ing on — a wire. — I — close —

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

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

C G Dm7 F C G

— my eyes — and fly — out — of — my mind in - to — the fire.” —

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

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

**Outro-Chorus**

Dm7 C G Dm7 F

— Oh, — light — the — sky — and — hold — on — tight; — the world —

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

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

C G Dm7 C G

— is burn - ing down. — She's — out — there on — her own, —

3 6 3 0 2 0 2 1 2 0 1 1 3 0 3

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

Dm7 F D/F# G Fmaj7 Am

— and she's — al - right. — Sun - ny came home.

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

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

# Wake Me Up When September Ends

Words by Billie Joe  
Music by Green Day

Intro  
Moderately

G5

Verse

G

G/F#

Em

1. Sum - mer has come and passed; the in - no - cent can nev -  
3., 5. See additional lyrics

G/D

C

Cm

- er last. Wake me up when Sep - tem - ber ends.

G5

Like my fa - ther's

3 3 3 3 3 3

G/F#

Em

G/D

come to pass, sev - en years has gone so fast.

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

To Coda

C

Cm

G5

Wake me up when Sep - tem - ber ends.

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

Chorus

D/F# Em Bm

Here comes the rain a - gain,

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

C G5 D/F# Em

fall - ing from the stars. Drenched in my

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

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

Bm C D

pain a - gain, be - com - ing who we are.

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

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

Verse

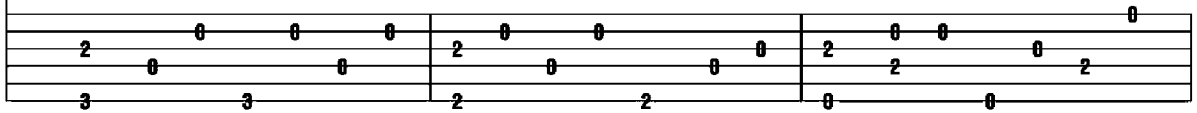
G

G/F#

Em



2. As my mem - o - ry rests, but nev - er for - gets what  
4. See additional lyrics



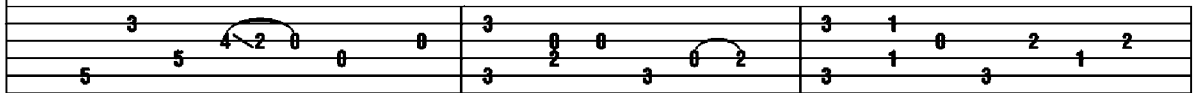
G/D

C

Cm



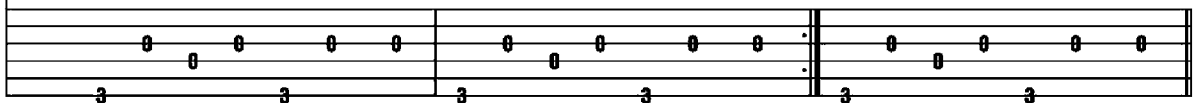
I lost. Wake me up when Sep - tem - ber ends



1. || 2.

*D.S. al Coda*

G5



♣ Coda

Outro

C Cm

Wake me up — when Sep-tem - ber ends. —

G5 C

Wake me up —

Cm G5 rit. G

when Sep - tem - ber ends. —

Additional Lyrics

3. Summer has come and passed; the innocent can never last.  
Wake me up when September ends.  
Ring out the bells again, like we did when Spring began.  
Wake me up when September ends.
4. As my memory rests, but never forgets what I lost.  
Wake me up when September ends.
5. Summer has come and passed; the innocent can never last.  
Wake me up when September ends.  
Like my father's come to pass, twenty years has gone so fast.  
Wake me up when September ends.



# Wonderwall

Words and Music by Noel Gallagher

## Intro Moderately

Em7                      G                      Dsus4                      A7sus4

T  
A  
B

## Verse

Em                      G                      D                      A7(no3rd)

1. To - day is gon - na be the day that they're gon - na throw it back to you. —

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

Em                      G                      D                      A7(no3rd)

By now, you should have some - how re - al - ized what you got - ta do. —

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

Em G D A7(no3rd)

I don't be - lieve\_ that an - y - bod - y feels the way I do\_ a - bout you now.\_

Cadd9 Dsus4 A7sus4

Verse

Em G D A7(no3rd)

2. Back - beat, the word is on the street that the fire\_ in your heart is out.\_  
 3. To - day was gon - na be the day, but they'll nev - er throw it back to you.\_

Em G D A7(no3rd)

I'm sure you've heard it all be - fore, but you nev - er real - ly had a doubt.\_ }  
 By now, you should have some - how re - al - ized what you're not to do.\_ }

Em G D A7(no3rd)

I don't be - lieve\_ that an - y - bod - y feels the way I do\_ a - bout you now.\_

Em7 G Dsus4 A7sus4

{ And all\_  
And all\_

**Pre-Chorus**

C D Em7

— the roads\_ we have\_ to walk\_ are wind - ing, and all\_  
— the roads\_ that lead\_ you there\_ were wind - ing, and all\_

C D Em7

— the lights\_ that lead\_ us there\_ are blind - ing.)  
— the lights\_ that light\_ the way\_ are blind - ing.)

C D G D/F# Em G

There are man - y things - that I - - - would like to say to you, - but I don't know how. -

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

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

A7sus4

{ Be-cause }  
{ I said }

0 2 0 2 0 2 0 0

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

**Chorus**

Cadd9 Em7 G Em7

may - be - - - you're gon - na be the one that

0 2 0 2 0 2 0 0 | 0 2 0 2 0 2 0 0

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

Cadd9 Em7 G Em7

saves me. - - - And af - ter all, -

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

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



The arrangements in this book are carefully written for intermediate-level guitarists. Each solo combines melody and harmony in one superb fingerpicking arrangement.

The book also includes an easy introduction to basic fingerstyle guitar.

## 15 SONGS INSIDE!

THE A TEAM

ED SHEERAN

CREEP

RADIOHEAD

DAUGHTERS

JOHN MAYER

ELDERLY WOMAN BEHIND THE  
COUNTER IN A SMALL TOWN

PEARL JAM

EVERYBODY HURTS

R.E.M.

FAST CAR

TRACY CHAPMAN

HEY THERE DELILAH

PLAIN WHITE T'S

I WILL FOLLOW YOU  
INTO THE DARK

DEATH CAB FOR CUTIE

I WON'T GIVE UP

JASON MRAZ

IRIS

GOO GOO DOLLS

MY FRIENDS

RED HOT CHILI PEPPERS

SUNNY CAME HOME

SHAWN COLVIN

TO BE WITH YOU

MR. BIG

WAKE ME UP WHEN  
SEPTEMBER ENDS

GREEN DAY

WONDERWALL

OASIS

