


# FINGERPICKING STANDARDS

**17**  
SONGS

ARRANGED FOR  
SOLO GUITAR IN  
STANDARD NOTATION  
& TABLATURE

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# 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.



# Can't Help Falling in Love

from the Paramount Picture BLUE HAWAII

Words and Music by George David Weiss, Hugo Peretti and Luigi Creatore

Intro  
Moderately slow

F G Am Dm C G C

T  
A  
B

Verse

C Em Am Dm C G

1. Wise men say on - ly fools rush in, but  
2. Shall I stay? Would it be a sin, if

T  
A  
B

F G Am Dm C G C

I can't help fall - ing in love with you.  
I can't help fall - ing in love with you?

T  
A  
B

Bridge

Em B7 Em B7 Em B7

Like a riv - er flows sure - ly to the sea; dar - ling, so it goes.

0 0 7 5 4 4 4 4 | 0 0 7 5 4 4 4 4 | 0 0 7 5 4 4 4 4

Verse

Em A7 Dm G7 C Em

Some things \_\_\_\_\_ are meant to be. 3., 4. Take my

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

Am Dm C G

hand, take my whole life too, for

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

1.

F G Am Dm C G C

I can't help fall-ing in love with you.

Detailed description: This system contains the first line of music. The top staff is the vocal line with lyrics 'I can't help fall-ing in love with you.' and a first ending bracket over the final measure. The middle staff is the guitar melody, featuring a triplet of eighth notes in the 'fall-ing' phrase. The bottom staff shows the guitar chord progression: F (2 0 3 3 3), G (0 0 0), Am (1 2 2 2 0), Dm (0 1 0 3), C (0 1 0 3), G (1 0 2 2 3), and C (1 0 2 2 3).

2. **Outro**

C F G Am Dm

you. For I can't help fall - ing in

Detailed description: This system contains the second line of music, labeled '2. Outro'. The top staff has lyrics 'you. For I can't help fall - ing in' and a triplet of eighth notes in the 'fall - ing' phrase. The middle staff is the guitar melody. The bottom staff shows the guitar chord progression: C (1 2 0 2 3), F (2 0 0 0), G (1 3 3 3), Am (0 2 2 2 0), and Dm (0 1 0 3).

C G C

love with you.

Detailed description: This system contains the third line of music. The top staff has lyrics 'love with you.' and a long note for 'you.' with a fermata. The middle staff is the guitar melody. The bottom staff shows the guitar chord progression: C (0 1 0 1 0), G (3 0 0 0 0), C (1 0 1 0), and C (1 2 0 2 3).

# Fly Me to the Moon

(In Other Words)

featured in the Motion Picture ONCE AROUND

Words and Music by Bart Howard

Verse  
Moderately

Em Am7 D7

1. Fly me to the moon... and let me play a-mong the

TAB: 3 0 2 0 3 1 | 0 2 0 3 0 0 | 0 2 1 0 3 2 1 2

G G7 C F#m7b5 B7

stars. Let me see what spring is like on Ju - pi - ter and

TAB: 0 0 0 0 0 0 | 0 3 1 0 0 0 | 2 0 1 0 0 0 | 4 1 0 2 1 1

Em E7 Am7 D7 Gmaj7

Mars. In oth - er words... hold my hand.

TAB: 0 2 2 0 2 0 2 | 0 2 0 2 0 1 | 0 2 1 2 2 2 | 3 4 4 0 4 4

Bm7 E7 C Am7 D7 Gsus4 G

In oth - er words, darl - ing kiss me.

Detailed description: This system contains the first three measures of the song. The vocal line starts with a whole rest in the first measure, followed by the lyrics 'In oth - er words, darl - ing kiss me.' The guitar melody consists of eighth-note patterns. The chord diagrams below show the fretting for each measure: Bm7 (2-0-2-0-1-4), E7 (3-2-0-2-2), C (0-2-1-2-3-2), Am7 (1-0-0), D7 (3-0-0), Gsus4 (3-2-0), and G (3-3-0-3).

Verse  
F#m7b5 B7 Em Am7 D7

2. Fill my heart with song — and let me sing for-ev - er

Detailed description: This system contains the second three measures of the song. The vocal line begins with a double bar line and the lyrics '2. Fill my heart with song — and let me sing for-ev - er'. The guitar melody continues with eighth-note patterns. The chord diagrams are: F#m7b5 (2-2-2-1-2-0), B7 (3-0-0-2-0-3-1), Em (0-2-0-3-0-0), Am7 (0-2-1-0-3-2-1-2), and D7 (0-2-0-0-0).

G G7 C F#m7b5

more. You are all I long for, all I

Detailed description: This system contains the final three measures of the song. The vocal line starts with a whole rest and the lyrics 'more. You are all I long for, all I'. The guitar melody concludes with eighth-note patterns. The chord diagrams are: G (0-0-0-3-0-0), G7 (0-0-3-1-0-0), C (2-2-0-1-2-2), and F#m7b5 (3-2-3-2-2-2).

B7 Em E7 Am7

wor - ship and a - dore. In oth - er words,

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "wor - ship and a - dore. In oth - er words,". The guitar line features a series of eighth-note chords. The bass line is shown with fret numbers on a six-string guitar.

D7 Bm7b5 E7 Am7

please be true, in oth - er words,

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics "please be true, in oth - er words,". The guitar line continues with eighth-note chords, including a Bm7b5 chord. The bass line continues with fret numbers.

D7 D13 D13b9 G Em Am7 D7sus4 G

I love you!

Detailed description: This system contains the final three measures. The vocal line concludes with the lyrics "I love you!". The guitar line features a D7sus4 chord and ends with a double bar line. The bass line concludes with fret numbers.



# I Just Called to Say I Love You

Words and Music by Stevie Wonder

Intro  
Moderately

Verse

G

1. No New Year's Day rain;

to cel - e - brate;  
no flow - ers bloom;

no choc - 'late cov - ered can - dy  
no wed - ding Sat - ur - day - with -

Am

hearts to give a - way.  
in the month of June.

No first of spring;  
But what it is

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Am7

no song to sing,  
is some-thing true, In fact here's just an-oth-er  
made up of these three words\_ that

1. D G 2. G

or-di-nar-y day. I must say to 2. No A-pril you: I just

Chorus Am7 D G Am7

called \_\_\_\_\_ to say \_\_\_\_\_ I love \_\_\_\_\_ you. I just called \_\_\_\_\_ to

D Em G Am7 D

say how much I care. I just called \_\_\_\_\_ to say \_\_\_\_\_ I

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

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

0 0 0 3

Em Am7 D

love \_\_\_\_\_ you. \_\_\_\_\_ And I mean it from \_\_\_\_\_ the bot - tom of my

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

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

0 0 0 0

G Eb F G

heart.

0 0 0 | 3 3 3 3 | 5 5 5 7 | 0 0 0 3

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

3 0 0 0

# Georgia on My Mind

Words by Stuart Gorrell  
Music by Hoagy Carmichael

Verse  
Slowly

C E7 Am Dm Fm6 C B7

1., 2. Geor-gia, \_\_\_\_\_ Geor-gia, \_\_\_\_\_ the whole day through. Just an old sweet song keeps

TAB: 0 3 0 3 0 5 0 3 1 3 0 3 7 5  
A: 5 5 5 5 4 0 0 2 1 1 3  
B: 3 2 2 0 2 4 0 0 2 1 3 6

Dm G7 C C#o7 Dm7 G+ C

Geor-gia on my mind. (Geor-gia on my mind.) Geor-gia, \_\_\_\_\_

TAB: 6 5 0 3 3 5 5 5 5 4 0 3  
A: 0 0 0 3 2 4 2 0 0 0 0 2 2  
B: 0 0 3 4 2 0 0 0 3 3

E7 Am Dm Fm6 C B7 Dm G7

Geor-gia, \_\_\_\_\_ a song of you comes as sweet and clear as moon-light through the

TAB: 0 3 0 5 0 3 1 3 0 3 7 5 1 0 0  
A: 5 5 3 2 1 1 3 0 2 1 1 3 0 2 0  
B: 0 2 4 0 0 3 6 0 2 0 3

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**Bridge**

C Fm6 C E7#5 Am Dm Am F7 Am Dm

pin- es. Oth- er arms reach out to me, oth- er eyes smile

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

Am D7 Am Dm Am B7 Em A7b9 Dm9 G

ten- der - ly. Still in peace - ful dreams I see the road leads back to you.

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

**Outro**

C E7 Am Dm Fm6 C B7

Geor- gia, Geor- gia, no peace I find, just an old sweet song keeps

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

1. 2.

Dm G7 C Fm6 C G+ C Fm6 C

Geor- gia on my mind. mind.

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

# I Could Write a Book

from PAL JOEY

Words by Lorenz Hart  
Music by Richard Rodgers

Verse  
Moderately

G D G D G D

1. If they(2.)asked me I could write a book \_\_\_\_\_ a - bout the way you walk and

G Am7 D7 C Am7 D

whis - per and look. \_\_\_\_\_ I could write a pre - face on

G D G D Em7 A D Am7 D7

how we met, so the world would nev - er for - get. \_\_\_\_\_ And the

G D G D G D G

sim - ple se - cret of the plot \_\_\_\_\_ is just to tell them that I love you a

Am7 D7 G Am7 D G7 Am7

lot. \_\_\_\_\_ Then the world dis - cov - ers as my book ends, how to

G Am7 D7 1. G Am7 G Am7 2. G

make two lov - ers of friends. 2. If they friends. \_\_\_\_\_

# I've Grown Accustomed to Her Face

from MY FAIR LADY

Words by Alan Jay Lerner  
Music by Frederick Loewe

## Verse

Slowly

A Amaj7 A6 A Bm7 E7

1. I've grown ac - cus-tomed to her face, she al-most makes the day be-gin.  
cus-tomed to her face, she al-most makes the day be-gin.

D D#o7 A6 A

I've grown ac - cus - tomed to the tune she whist - les night and noon, her  
I've got - ten used to hear her say: "Good morn - ing" ev - 'ry day. Her

D C#o7 Bm7 E7 A Amaj7

smiles, her frowns, her ups, her downs are sec - ond na - ture to me now;  
joys, her woes, her highs, her lows are sec - ond na - ture to me now;



A6 Bm7 E7

like breath - ing out and breath - ing in. I was se -  
like breath - ing out and breath - ing in. I'm ver - y

D G#7 C#m F#+ Bm E7

rene - ly in - de - pen - dent and con - tent be - fore we met; sure - ly I could al - ways be that  
grate - ful she's a wom - an and so eas - y to for - get; rath - er like a hab - it one can

C# F#7#5 N.C. B9 A C#m7

way a - gain and yet, I've grown ac - cus - tomed to her looks; ac - cus - tomed to her voice; ac -  
al - ways break and yet, I've grown ac - cus - tomed to the trace of some - thing in the air; ac -

B9 D/E A A

cus - tomed to her face. 1. I've grown ac - face.  
cus - tomed to her 2. I've grown ac - face.

# In a Sentimental Mood

Words and Music by Duke Ellington, Irving Mills and Manny Kurtz

## Verse

With expression  
N.C.

Em Em(maj7) Em7 Em6

1. In a sen - ti - men - tal (2.) mood, I can see the stars come

Am Am(maj7) Am7 D9 Em E7

through my room, while your lov - ing at - ti - tude is like a flame that

Am7 Ab7 G9 Em Em(maj7)

lights the gloom. On the wings of ev - 'ry kiss

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Em7 Em6 Am Am(maj7) Am7 D9

drifts a mel - o - dy so strange and sweet. In this sen - ti - men - tal

Em E7 Am7 Ab7 G Bb7

bliss, you make my par - a - dise com - plete.

**Bridge**  
Ebmaj7 Cm7 Fm9 Bb7 Eb C7

Rose pe - tals seem to fall, it's all like a dream to call you mine.

F Bb9 Ebmaj7 Cm7 Fm9 Bb7

My heart's a light - er thing since you made this night a thing di -

D7 G **Outro**  
Em Em(maj7)

vine. In a sen - ti - men - tal mood,

Detailed description: This system contains the first two measures of music. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The first measure starts with a D7 chord and the word 'vine.'. The second measure starts with a G chord and the lyrics 'In a sen - ti - men - tal mood,'. The bass clef staff shows the guitar accompaniment with fingerings: 0 0 2 0 0 2 4 for the first measure, and 3 0 0 2 0 3 0 3 for the second measure. The 'Outro' section begins in the third measure with an Em chord and continues with an Em(maj7) chord in the fourth measure, indicated by a slur over the notes.

Em7 Em6 Am Am(maj7) Am7 D9 Em

I'm with - in a world so heav - en - ly, for I nev - er dreamt that you'd be lov - ing

Detailed description: This system contains the next two measures of music. The treble clef staff continues the melody with lyrics 'I'm with - in a world so heav - en - ly, for I nev - er dreamt that you'd be lov - ing'. The bass clef staff shows the guitar accompaniment with chords: Em7, Em6, Am, Am(maj7), Am7, D9, and Em. Fingerings are provided for each measure, such as 3 3 5 2 2 0 3 for the first measure and 0 0 0 3 1 3 2 0 for the second measure.

E7 Am7 Ab7 G G

sen - ti - men - tal me. 2. In a sen - ti - men - tal me.

Detailed description: This system contains the final two measures of music. The treble clef staff has a first ending (1.) and a second ending (2.). The first ending leads to a G chord, and the second ending leads to another G chord. The lyrics are 'sen - ti - men - tal me. 2. In a sen - ti - men - tal me.'. The bass clef staff shows the guitar accompaniment with chords: E7, Am7, Ab7, G, and G. Fingerings are provided for each measure, such as 0 2 1 0 0 for the first measure and 0 0 2 0 3 0 3 for the second measure.

# Just the Way You Are

Words and Music by Billy Joel

## Intro

Moderately  
N.C.

## Verse

A

F#m

1. Don't go chang - in'  
2. Don't go try - in'

1/3CIV  
1/2CII

T  
A  
B

Dmaj7

F#m

A7

Dmaj7

Dm

to try to please me, you nev - er let me down... be -  
some new fash - ion, don't change the col - or of your

1/2CII

A

Em7

A7

Dmaj7

Dm

fore. hair. Mm. Don't im - ag - ine Mm. You al - ways have my

A F#m B7

you're too fa - mil - iar and I don't see you an - y -  
 un - spok - en pas - sion, al-though I might not seem to

1/2CII-----

Esus4 A F#m

more. I \_\_\_\_\_ would not leave you  
 care. I \_\_\_\_\_ don't want clev - er  
 said I love you

1/2CII-----

Dmaj7 F#m A7 Dmaj7 Dm

in times of trou - ble, we nev - er could have come\_ this  
 con - ver - sa - tion, I nev - er want to work\_ that  
 and that's for - ev - er, and this I prom - ise from\_ the

1/2CII-----

A Em7 A Dmaj7 Dm

far. hard. heart. Mm. Mm. Mm. I took the good times, I just want some - one I could not love you

A F#m D B7 E To Coda

I'll take the bad times; I'll take you just the way\_ you  
 that I can talk to; I want you just the way\_ you  
 an - y bet - ter; I love you just the way\_ you

1/2CII

A N.C.

are. are. 2/3CII

Bridge

D E C#m F#

I need to know that you will al - ways be

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

0 0 2 0 0 | 2 5 4 2 0 3 | 5 6 5 6 4 2 | 3 2 3 3 2 3

Bm E A A7

the same old some - one that I knew.

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

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

Dm G Em A7

What will it take till you be - lieve in me

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

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



Dm G Esus4

the way that I be - lieve in you? I \_\_\_\_\_

This system contains the first three measures of the piece. The vocal line starts with the lyrics "the way that I be - lieve in you?". The guitar accompaniment features a melody with various techniques like triplets and slurs. Chords Dm, G, and Esus4 are indicated above the staff.

⊕ Coda

F G/F Em7

are. \_\_\_\_\_ Co. \_\_\_\_\_

This system contains the Coda section, measures 4-6. The vocal line continues with "are." and "Co.". The guitar accompaniment includes a melodic line with slurs and a bass line with chords F, G/F, and Em7.

A7 Dm7 Esus4 Amaj7

rit. rit.

1/3CII

This system contains the final four measures of the piece. The vocal line ends with a long note. The guitar accompaniment features a melodic line with a 1/3CII technique and a bass line with chords A7, Dm7, Esus4, and Amaj7. The piece concludes with a double bar line and a final chord.

# Misty

Words by Johnny Burke  
Music by Erroll Garner

Intro  
Moderately slow

Chords: Dm G7 C Dm7b5 C G7

1. Look at

Verse

Chords: Cmaj7 Gm9 C7 Fmaj7 Fm9 Bb13

me. I'm as help-less as a kit-ten up a tree and I feel like I'm cling-ing to a cloud. I

2., 3. See additional lyrics

To Coda

Chords: C Am Dm G7 E A7 D9 G7

can't un-der-stand, I get mis-ty just hold-ing your hand.

2. Walk my

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2. C Dm7b5 C Bridge Gm7 C7 C7b9

near. You can say that you're lead-ing me on, but it's just what I

Fmaj7 F F#m7 B7 D7

want you to do. Don't you no-tice how hope-less-ly I'm lost? That's why I'm fol-low-ing

Em7 A7 Dm7 G7 *D.S. al Coda*

you. 3. On my

*Coda* C Dm7b5 *rit.* Cmaj7

love. *rit.*

*Additional Lyrics*

- |   |  |
|---|--|
| <p>2. Walk my way,<br/>And a thousand violins begin to play,<br/>Or it might be the sound of your hello,<br/>That music I hear,<br/>I get misty the moment you're near.</p> | <p>3. On my own,<br/>Would I wander through this wonderland alone,<br/>Never knowing my right foot from my left,<br/>My hat from my glove?<br/>I'm too misty and too much in love.</p> |
|---|--|

# Moon River

from the Paramount Picture **BREAKFAST AT TIFFANY'S**

Words by Johnny Mercer

Music by Henry Mancini

## Verse

Moderately slow

G Em C G C

1., 2. Moon riv - er, wid - er than a mile: I'm cross - in' you in

G F#m7b5 B7 Em G7 C

style some day. Old dream - mak - er, you heart

F13b5 Em7 E°7 F#7/A# Bm E7 Am7 D G

break - er, where - ev - er you're go - in', I'm go - in' your way. Two

Em C G C G F#m7b5

drift - ers, off to see the world. There's such a lot of world to see.

B7 Em C#m7b5 C9 G

We're af - ter the same rain - bow's end,

C G C G Em

wait - in' 'round the bend, my Huck - le - ber - ry friend, Moon

Am D G Am7 D G

1. riv - er and me. 2. me.



Verse

A

D/F#

3. Girls in white dress - es with blue sat - in sash - es, snow-flakes that stay on my nose and eye -

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

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

Dm

G9

C

F

C

F

lash - es, sil - ver white win - ters that melt in - to springs: These are a few of my

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

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

Bridge

Dm6

E7b9

Am

Dm6

E7

fa - vor - ite things. When the dog bites, when the bee stings,

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

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

Am F

when I'm feel - ing sad, I sim - ply re - mem - ber my

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "when I'm feel - ing sad, I sim - ply re - mem - ber my". The second staff is a piano accompaniment line in treble clef. The third staff is a guitar chord diagram with two lines of strings. The diagram shows the following fret numbers: 1 1 | 2 0 2 | 3 1 0 | 1 2 1 | 0 2 0 | 0 2 0.

D7 C F F°7 G

fa - vor - ite things and then I don't feel so

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "fa - vor - ite things and then I don't feel so". The second staff is a piano accompaniment line in treble clef. The third staff is a guitar chord diagram with two lines of strings. The diagram shows the following fret numbers: 1 3 1 | 3 2 1 | 0 1 0 | 1 2 1 | 3 1 0 | 0 0 0.

C F C G C

bad.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "bad.". The second staff is a piano accompaniment line in treble clef. The third staff is a guitar chord diagram with two lines of strings. The diagram shows the following fret numbers: 1 2 0 | 1 0 2 | 1 3 2 | 1 2 3 | 1 2 0 | 0 0 0 | 1 0 0.



# Unchained Melody

from the Motion Picture UNCHAINED

Lyric by Hy Zaret  
Music by Alex North

Chorus  
Slowly

C Am Fmaj7 G

Oh, my love, my dar - ling, I've hun - gered for your

TAB: | 1 0 3 | 1 2 3 | 0 1 2 1 | 0 0 3 0 |

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

C Am G C

touch a long, lone - ly time. Time goes

TAB: | 1 0 3 | 1 2 3 | 0 0 2 0 | 1 2 0 3 |

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

Am Fmaj7 G C Am

by so slow - ly and time can do so much. Are you still

TAB: | 1 2 3 | 0 1 2 1 | 0 0 3 0 | 1 0 3 | 1 2 2 1 |

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

Em G7 C G/B Am

mine? \_\_\_\_\_ I need your love. \_\_\_\_\_ I need your love. \_\_\_\_\_

Em Dm G C Fine

\_\_\_\_\_ God speed your love \_\_\_\_\_ to me. \_\_\_\_\_

**Bridge**  
F G F Eb

{ Lone - ly riv - ers flow gaze to the sea, to the sea,  
Lone - ly moun - tains gaze at the stars, at the stars,

F G C

to the o - pen arms of the sea. \_\_\_\_\_  
 wait - ing for the dawn of the day. \_\_\_\_\_

F G F Eb

Lone - ly riv - ers sigh, "Wait for me, wait for me!  
 All a - lone I gaze at the stars, at the stars,

F G C

I'll be com - ing home, wait for me!" \_\_\_\_\_  
 dream - ing of my love far a - way. \_\_\_\_\_

1. 2. *D.C. al Fine*

# The Way We Were

from the Motion Picture THE WAY WE WERE

Words by Alan and Marilyn Bergman

Music by Marvin Hamlisch

Verse  
Slowly

G Bm Cmaj7 Em Em/D

1. Mem - 'ries light the cor - ners of my mind.  
2., 3. See additional lyrics

Cm7 Bm B Em Em/D To Coda Cmaj7 D

Mis - ty wa - ter col - or mem - 'ries of the way we

1. G Em Am7 D7 2. G C/G

were. 2. Scat - tered were.

**Bridge**

G Cmaj7 Am7

Can it be that it was all so sim - ple then,

Bm7 E7 Am Am/G#

or has time re - writ - ten ev - 'ry line? If we had the chance to do it

Am/G D9/F# G D *D.C. al Coda*

all a - gain, tell me, would we? \_\_\_\_\_ Could we? \_\_\_\_\_

**Coda**

C B7 Em Em/D C

we sim - ply choose to for - get. So it's the

**Outro**  
Bm Cmaj7 Bm Cmaj7

laugh - ter we will re - mem - ber, when - ev - er we re -

Bm Am D G

mem - ber the way we were.

Cmaj7 G Cmaj7 rit. G

the way we were.

*rit.*

*Additional Lyrics*

2. Scattered pictures of the smiles we left behind;  
Smiles we gave to one another  
For the way we were.
3. Memories may be beautiful and yet,  
What's too painful to remember,  
We simply choose to forget.

# What a Wonderful World

Words and Music by George David Weiss and Bob Thiele

Verse  
Slowly

C Em7 F Em7 Dm7 C

1. I see trees of green, red ros-es too, I see them bloom

T  
A  
B

E7 Am Ab G7sus4 G7 C C+

for me and you, and I think to my-self, what a won-der-ful world.

Verse

Fmaj7 G7 C Em7 F Em7

2. I see skies of blue and clouds of white, the  
3. See additional lyrics

Dm7
C
E7
Am
Ab
G7sus4
G7

bright bless-ed day, the dark sa-cred night, and I think to my-self, what a won-der-ful

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

0 3 | 0 4 0 | 4 6 4 6 | 3

**Bridge**

C F C G

world. The col - ors of the rain - bow, so

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

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

C G C

pret - ty in the sky are al - so on the fac - es of peo - ple go - in' by. I see

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

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



Am G Am G Am C#07

friends shak - in' hands, say - in', "How do you do?" They're real - ly say - in',

Detailed description: This system contains the first three measures of the song. The vocal line is in 4/4 time, with lyrics: "friends shak - in' hands, say - in', 'How do you do?' They're real - ly say - in'". The guitar accompaniment features chords Am, G, Am, G, Am, and C#07. The bass line shows fingerings: 5 5 5 3 0 3 | 5 5 5 3 0 0 0 | 5 5 5 3 3 2.

**Coda**

*D.S. al Coda*

Dm7 G7

"I love you." 3. I hear

Detailed description: This system contains the fourth and fifth measures. The vocal line has lyrics: "I love you." 3. I hear. The guitar accompaniment has chords Dm7 and G7. The bass line shows fingerings: 1 0 3 0 | 0 0 3 0.

C Gm6/Bb A7

world. Yes, I

Detailed description: This system contains the sixth and seventh measures. The vocal line has lyrics: "world. Yes, I". The guitar accompaniment has chords C, Gm6/Bb, and A7. The bass line shows fingerings: 0 1 0 3 0 | 0 2 0 0.

Dm7 G7sus4 G7 C rit. F C

think to my - self what a won - der - ful world.

*rit.*

Detailed description: This system contains the eighth and ninth measures. The vocal line has lyrics: "think to my - self what a won - der - ful world." The guitar accompaniment has chords Dm7, G7sus4, G7, C (rit.), F, and C. The bass line shows fingerings: 0 1 3 1 2 2 | 1 1 0 1 3 | 1 0 0 1 2 2 | 1 0 0 0.

*Additional Lyrics*

3. I hear babies cry, I watch them grow;  
 They'll learn much more than I'll ever know.  
 And I think to myself, what a wonderful world.  
 Yes, I think to myself, what a wonderful world.

# When I Fall in Love

Words by Edward Heyman  
Music by Victor Young

Verse  
Slowly

C Dm7 G C

1., 2. When I fall in love, it will be for - ev - er, or I'll nev - er

TAB: 0 1 1 0 | 1 0 2 0 | 0 1 1 0 | 1 2 3 | 0 1 0 3

A7#5 A7 Dm D°7 C Fm

fall in love. In a rest - less world like this is, love is

TAB: 1 2 0 0 | 3 2 3 2 | 1 0 1 3 | 3 1 1 1 | 0 3 0 1

C Gm A7 Dm A7

end - ed be - fore it's be - gun, and too man - y moon - light kiss - es seem to

TAB: 3 0 1 3 0 1 | 3 2 1 3 | 5 3 3 3 | 1 0 6 8

Dm G C

cool in the warmth of the sun. When I give my heart, it will be com -

5 6 8 5 6 5 | 3 0 1 1 0 | 1 0 2 0 | 0 1 1 0

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

Dm7 G C A7#5 A7 Dm D°7

plete - ly, or I'll nev - er give my heart. And the

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

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

C Dm A7 Dm C

mo - ment I can feel that you feel that way too, is when I fall in

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

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

Dm7 G C Am7 Dm7 G C F C

love with you. you.

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

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

# You Are So Beautiful

Words and Music by Billy Preston and Bruce Fisher

Verse

Slowly

C Cmaj7 C7 Fmaj7 Bb9

1. You are so (2.) beau-ti-ful to

C Cmaj7 C7 Fmaj7 Bb9

me. You are so beau-ti-ful to

C Cmaj7 Gm C9 F

me. Can't you see? You're ev-'ry-thing I

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1.

E E+ E Am7 D7

hope for. You're ev - 'ry - thing I need. —

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

C Cmaj7 C7 F Bb9 C Cmaj7 C7 C Cmaj7 C7

You are so beau - ti - ful to me. — 2. You are so

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

2.

Am D9 C Cmaj7 C7

ev - 'ry - thing I need. You are so

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

Fmaj7 Bb9 C Cmaj7 C7 Fmaj7 Bb9 rit. Cmaj7

beau - ti - ful to me.

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

# Yesterday

Words and Music by John Lennon and Paul McCartney

**Intro**  
Moderately slow  
G5

**Verse**

1. Yes - ter - day,  
2. Sud - den - ly,

F#m B7 Em C D

all my trou - bles seemed so far a - way, — now it looks as though they're  
I'm not half the man I used to be, — there's a shad - ow hang - ing

Gsus4 G D Em A C G

here to stay, — oh, I be - lieve — in yes - ter - day. — }  
o - ver me, — oh, yes - ter - day — came sud - den - ly. — }

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Bridge

F#m7 B7 Em D C Am D

Why she had to go I don't know, she would - n't

Detailed description: This system contains the first three measures of the bridge. The vocal line starts with a half note on G4, followed by a quarter note on A4, and then a quarter note on B4. The guitar melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar chords are F#m7, B7, Em, D, C, Am, and D.

G F#m7 B7 Em D C

say. I said some - thing wrong, now I

Detailed description: This system contains the next three measures of the bridge. The vocal line starts with a half note on G4, followed by a quarter note on A4, and then a quarter note on B4. The guitar melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar chords are G, F#m7, B7, Em, D, and C.

Am D G Verse G

long for yes - ter - day. 3., 4. Yes - ter - day,

Detailed description: This system contains the final three measures of the bridge. The vocal line starts with a half note on G4, followed by a quarter note on A4, and then a quarter note on B4. The guitar melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar chords are Am, D, G, and Verse G.

**F#m** **B7** **Em** **C** **D**

love was such an eas - y game to play. — Now I need a place to

Detailed description: This system contains the first three measures of the song. The vocal line starts with a half note G4 (F#m), followed by quarter notes A4, B4, and C5 (B7), then quarter notes D5, E5, and F#5 (Em), and finally quarter notes G5, A5, and B5 (C). The guitar accompaniment features a descending eighth-note pattern in the treble clef and a steady bass line in the bass clef. The guitar tablature shows fingerings: 0-2-4-0-2-3 for the first measure, 2-0-0-0-0-0 for the second, and 0-0-3-1-0-2 for the third.

**Gsus4** **G** **D** **Em** **A** **C** **G**

hide a - way, — oh, I be - lieve — in yes - ter - day. —

Detailed description: This system contains the next three measures. The vocal line starts with a half note G4 (Gsus4), followed by quarter notes A4, B4, and C5 (G), then quarter notes D5, E5, and F#5 (D), and finally quarter notes G5, A5, and B5 (Em). The guitar accompaniment continues with a similar pattern. The guitar tablature shows fingerings: 1-0-0-2 for the first measure, 0-0-2-0-2 for the second, and 0-0-0-0-0-0 for the third.

**Outro**  
**G**  
*rit.*

**A** **C** **G**

Mm, mm, mm, mm, mm. —

*rit.*

Detailed description: This system contains the final three measures of the song. The vocal line consists of five measures of 'mm' sounds, each with a half note G4 (G), followed by a half note A4 (A), and finally a half note G4 (G). The guitar accompaniment features a descending eighth-note pattern in the treble clef and a steady bass line in the bass clef. The guitar tablature shows fingerings: 0-0-2-2 for the first measure, 0-0-0-0 for the second, and 0-0-0-0 for the third.



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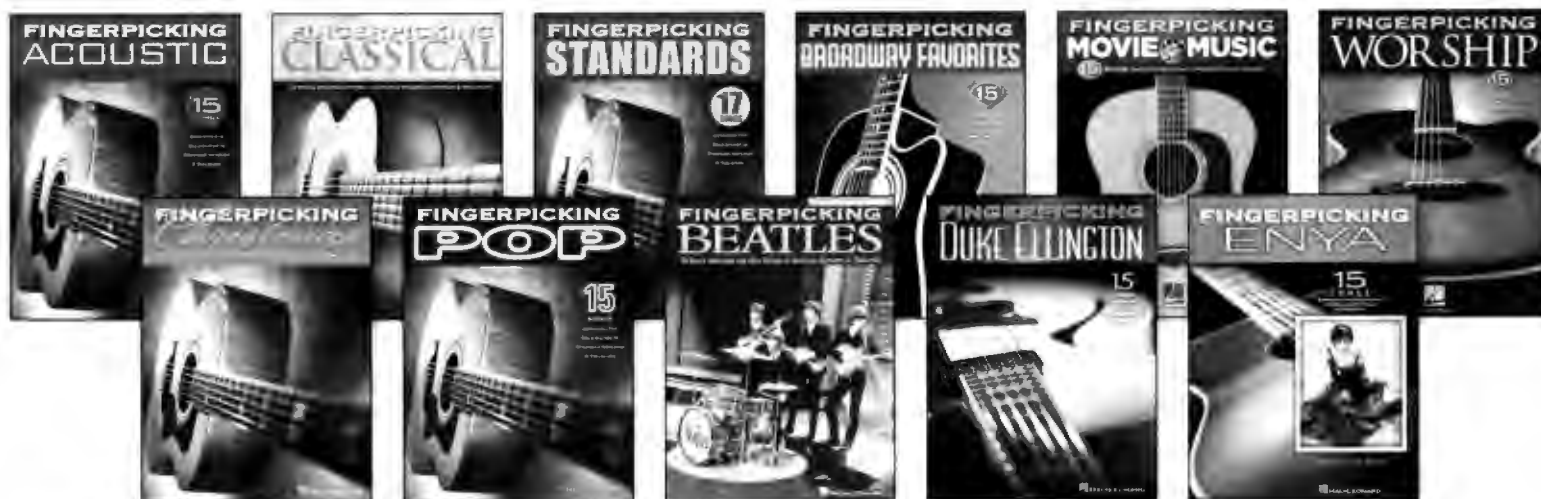
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