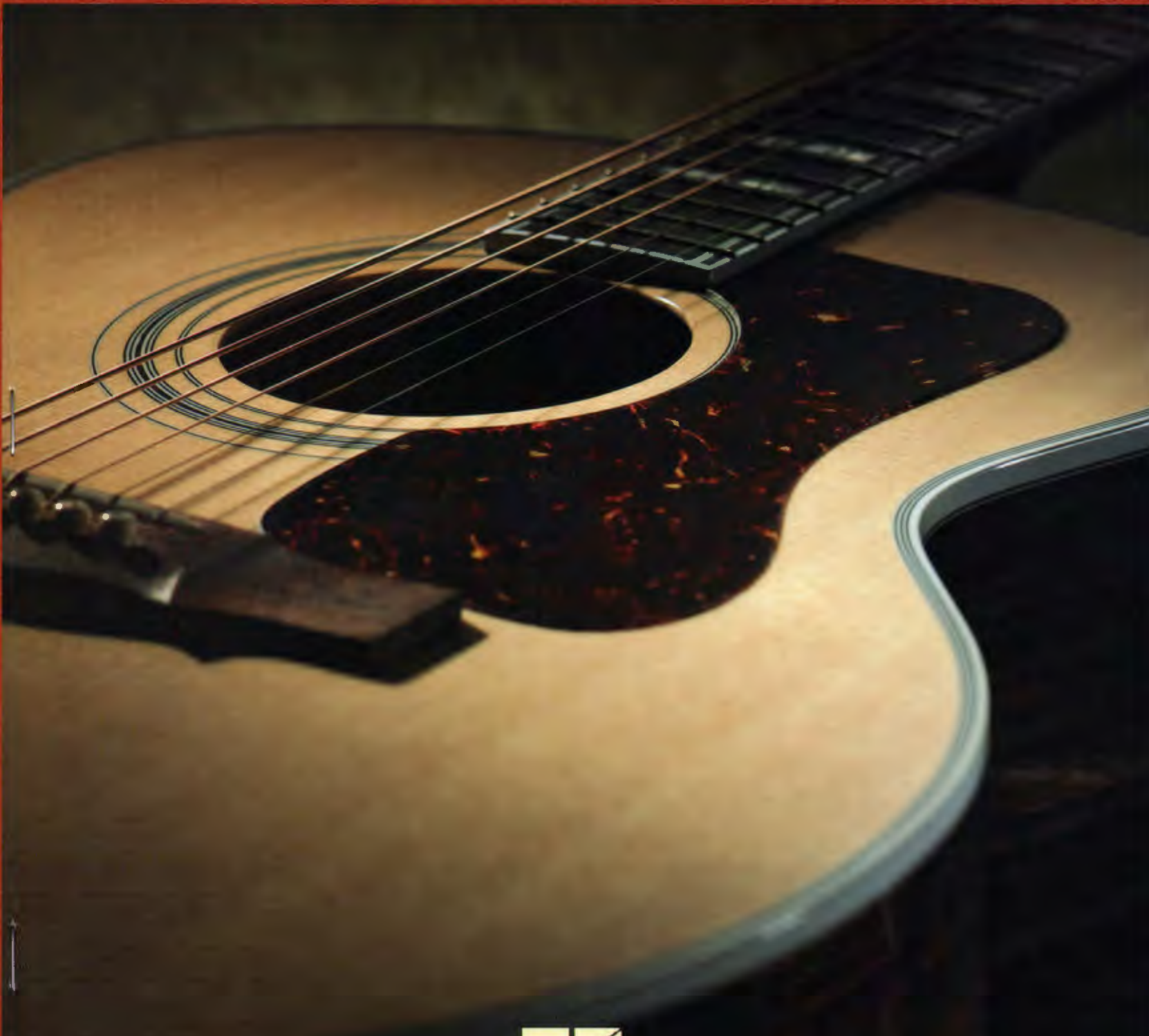


# FINGERPICKING

# Acoustic ROCK

14 Songs Arranged for Solo Guitar in Standard Notation & Tablature



HAL•LEONARD®

FINGERPICKING ACOUSTIC ROCK

SOLO GUITAR

# 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 below:



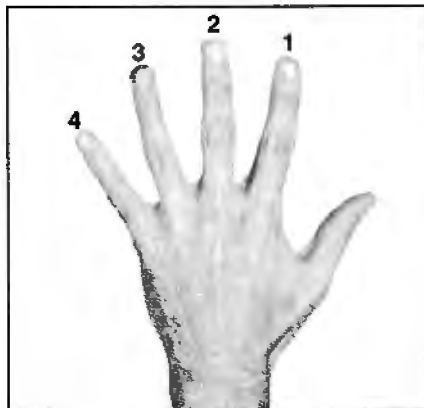
Use a high wrist; arch your palm as if you were holding a ping-pong ball. Keep the thumb outside and away from the fingers, and let the fingers do the work rather than lifting your whole hand.

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.



# FINGERPICKING

# Acoustic ROCK

14 Songs Arranged for Solo Guitar in Standard Notation & Tablature

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ISBN-13: 978-1-4234-0728-7



7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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# Angie

Words and Music by Mick Jagger and Keith Richards

Intro  
Slowly  
Am

Verse

G Dm Am C F

lov - ing in our souls and no mon - ey in our coats, you can't say we're sat - is -

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

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

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

G Am E7

fied. But An - gie, An - gie,

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

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

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

G Gsus2 Bb/F F C Em/B Am

you can't say we nev - er tried. An - gie, you're

3 3 3 3 1 1 3 0 3 1 1 3 0 3 0 0 1 0 0 1 1

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

3 3 3 3 1 1 3 0 3 1 1 3 0 3 0 0 1 0 0 1 1

E7 G Gsus2 Bb/F F C

beau - ti - ful, but ain't it time we said good - bye?

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

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

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

# Babe, I'm Gonna Leave You

Words and Music by Anne Bredon, Jimmy Page and Robert Plant

**Intro**  
Moderately slow

Am Am/G D/F# F E

The Intro section consists of four measures. The first measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The second measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The third measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The fourth measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2.

**Verse**

Am Am/G D/F# F E

1. Babe, ba - by, ba - by, I'm gon-na

The Verse section consists of four measures. The first measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The second measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The third measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The fourth measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2.

Am Am/G D/F# F E

leave you. I said.

The Verse section consists of four measures. The first measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The second measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The third measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2. The fourth measure has a treble clef and a 4/4 time signature. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a single note C2.

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Am Am/G D/F# F6 Esus4

ba - by, you know — I'm gon-na

Detailed description: This system contains the first four measures of a musical piece. The vocal line starts with 'ba - by,' in the first measure, followed by a rest, then 'you know —' in the third measure, and 'I'm gon-na' in the fourth measure. The guitar accompaniment features a consistent eighth-note pattern in the bass line. Chords are indicated above the staff: Am, Am/G, D/F#, F6, and Esus4.

Am Am/G D/F# F Esus4

leave you. I'll

Detailed description: This system contains the next four measures. The vocal line continues with 'leave you.' in the first measure, a rest in the second, and 'I'll' in the fourth measure. The guitar accompaniment continues with the same eighth-note pattern. Chords are indicated above the staff: Am, Am/G, D/F#, F, and Esus4.

F E F E

leave you when the sum - mer - time, — leave you when the sum - mer comes a

Detailed description: This system contains the next four measures. The vocal line continues with 'leave you when the sum - mer - time, —' in the first measure, a rest in the second, and 'leave you when the sum - mer comes a' in the fourth measure. The guitar accompaniment continues with the same eighth-note pattern. Chords are indicated above the staff: F, E, F, and E.

Am Am/G D9/F# Fmaj7 F6 E7

roll - in'. Leave you when the sum - mer comes a -

Detailed description: This system contains the final four measures. The vocal line continues with 'roll - in'.' in the first measure, a rest in the second, and 'Leave you when the sum - mer comes a -' in the fourth measure. The guitar accompaniment continues with the same eighth-note pattern. Chords are indicated above the staff: Am, Am/G, D9/F#, Fmaj7, F6, and E7.

Bridge

Am

Dm

Am

Am7 Dm

Play 4 times

long. \_\_\_\_\_

The Bridge section consists of four measures. The first measure has a vocal line with a long note and a guitar melody. The second measure continues the guitar melody. The third and fourth measures feature a complex guitar fretboard diagram with many notes and fingerings.

Verse

Am

Am/G

D9/F#

F6

2. Ba - by, \_\_\_\_\_ ba - by, \_\_\_\_\_ ba - by, \_\_\_\_\_ ba - by, \_\_\_\_\_ ba-by.

The first line of the Verse has four measures. The vocal line has lyrics: "2. Ba - by, \_\_\_\_\_ ba - by, \_\_\_\_\_ ba - by, \_\_\_\_\_ ba - by, \_\_\_\_\_ ba-by." The guitar melody and fretboard diagram follow.

Am

Am/G

D9/F#

F6

I don't wan-na leave\_ you. I ain't jok-in' wom - an, I got to

The second line of the Verse has four measures. The vocal line has lyrics: "I don't wan-na leave\_ you. I ain't jok-in' wom - an, I got to". The guitar melody and fretboard diagram follow.

Am

Am/G

D/F#

F6

E

ram - ble. Oh, yeah, \_\_\_\_\_

The third line of the Verse has four measures. The vocal line has lyrics: "ram - ble. Oh, yeah, \_\_\_\_\_". The guitar melody and fretboard diagram follow.



Am Am/G D/F# F6 E

ba - by, ba - by, — I won't be there. Real - ly got to

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes 'ba - by, ba - by, —', a quarter rest, eighth notes 'I won't be there.', and eighth notes 'Real - ly got to'. The guitar melody follows the vocal line with chords Am, Am/G, D/F#, F6, and E. The guitar chord diagram shows fingerings for the first four measures: (0, 2, 1, 0, 0, 0), (2, 0, 2, 2, 2, 2), (2, 0, 2, 0, 0, 0), (3, 2, 0, 2, 1, 3).

F E F E

ram - ble. I can hear it call-in' me the way it

Detailed description: This system contains measures 5-8. The vocal line has 'ram - ble.' in measure 5, a quarter rest in measure 6, and 'I can hear it call-in' me the way it' in measures 7-8. The guitar melody features chords F, E, F, and E. The guitar chord diagram shows fingerings for measures 5-8: (1, 2, 1, 2, 3, 2), (2, 1, 0, 2, 1, 0), (3, 2, 1, 2, 2, 2), (1, 3, 0, 3, 0, 3).

Am D9/F# F6 E Am Am7 Dm

used to do. I can hear it call - in' me back home.

Detailed description: This system contains measures 9-14. The vocal line has 'used to do.' in measure 9, a quarter rest in measure 10, and 'I can hear it call - in' me back home.' in measures 11-14. The guitar melody features chords Am, D9/F#, F6, E, Am, and Am7 Dm. The guitar chord diagram shows fingerings for measures 9-14: (1, 2, 2, 2, 1, 0), (2, 0, 2, 2, 2, 2), (2, 0, 2, 1, 1, 1), (0, 0, 0, 0, 0, 0), (0, 0, 0, 0, 0, 0), (0, 0, 0, 0, 0, 0).

Outro  
Am Am7 Dm Am

*sim.*

Detailed description: This system contains the final measures of the piece. The guitar melody consists of arpeggiated chords for Am, Am7 Dm, and Am. The guitar chord diagram shows fingerings for the final measures: (1, 0, 0, 0, 0, 0), (0, 0, 0, 0, 0, 0), (0, 0, 0, 0, 0, 0), (0, 0, 0, 0, 0, 0), (0, 0, 0, 0, 0, 0), (0, 0, 0, 0, 0, 0).

# Band on the Run

Words and Music by Paul and Linda McCartney

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

## Intro

Moderately slow

Chords: Dmaj7, D, Dmaj7, G6, D, Gm6/D, D

Verse

Chords: Gm6/D, Dmaj7

1. Stuck in - side these four walls. —

Chords: G6, G/A, Dmaj7

sent in - side for - cv - er. — Nev - er see - ing no one —

1/2CII--7

G A Dmaj7

nice a - gain like you.

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 two sharps (F# and C#). The lyrics 'nice a - gain like you.' are written below the notes. The guitar part features a melody in the treble clef and a bass line in the bass clef. The chords are G, A, and Dmaj7.

Gm Dmaj7 Gm

Ma - ma. you. Ma - ma.

Detailed description: This system contains the next three measures. The vocal line continues with 'Ma - ma. you. Ma - ma.'. The guitar part includes a triplet of eighth notes in the treble clef. The chords are Gm, Dmaj7, and Gm.

Dmaj7 Gm Interlude Am

you.

Detailed description: This system contains the next three measures, including an interlude. The vocal line ends with 'you.'. The guitar part features a melodic line with triplets and a key change to A minor for the interlude. The chords are Dmaj7, Gm, and Am.

D Am

Detailed description: This system contains the final two measures. The guitar part continues with a melodic line. The chords are D and Am.

D Am

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

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

**Bridge**

Am D

If I ev - er get out \_\_\_ of here. thought of giv - ing it all \_\_\_ a - way

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

0 2 0 0 3 0 0 0

Am D

to a reg - is - tered char - i - ty. All I need is a pint \_\_\_ a day. If I

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

0 2 0 0 3 0 0 0

Am

ev - er get out \_\_\_ of here. \_ (If we ev - er get out \_\_\_ of here.)

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

0 2 0 2 0 2 0 2 2

**Interlude**  
Moderately fast  
N.C.

Musical notation for the first system of the Interlude. The treble clef staff shows a melody starting with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3'. The guitar staff shows chords for D5 (x02321) and C5 (x02321). Fingering numbers 5, 0, 3, 0, 2, 0 are shown below the guitar staff.

Musical notation for the second system of the Interlude. The treble clef staff continues the melody with chords D5, C5, and C. The guitar staff shows chord diagrams for D5, C5, and C. Fingering numbers 5, 0, 3, 5, 0 are shown below the guitar staff.

Musical notation for the third system of the Interlude. The treble clef staff shows chords Fmaj7 and C. The guitar staff shows chord diagrams for Fmaj7 and C. The instruction 'sim.' is written above the guitar staff. Fingering numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0 are shown below the guitar staff.

2. Well, the

**Verse**

Musical notation for the Verse. The treble clef staff shows the melody with lyrics: "rain ex-plod - ed with a migh-ty crash \_ as we fell in - to \_ the sun. \_ \_ \_ And the". The guitar staff shows chords C, Fmaj7, F, and C. Fingering numbers 0 0 0, 0 0 0, 0 0 0, 1 1, 5 5 5, 0, 0 0 0, 0 0 0 are shown below the guitar staff.

rain ex-plod - ed with a migh-ty crash \_ as we fell in - to \_ the sun. \_ \_ \_ And the  
3., 4. See additional lyrics

Fmaj7 F Em

first one said to the sec-ond one there\_ I hope you're hav - ing fun.

0 0 0 0 0 | 0 0 0 0 | 8 8 8 0 | 3

0 2 0 | 3 2 3 2 | 8 7 8 | 0 0 0 0 0

3 | 3 | 8 7 8 | 2 2

**Chorus**

G C Em C

Band on the run, \_ band on the run. \_

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

5 | 3 2 2 3 | 2 3

Am F C

\_ And the jail - er man. \_ and Sail - or Sam \_ were

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

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

Fmaj7 C

search - ing ev - 'ry one \_ for the band on \_ the run, \_

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

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



band on the run.

Band on the run, band on the run.

1., 2. 3. Em G5 C  
3., 4. Well, the

*Additional Lyrics*

- 3. Well, the undertaker drew a heavy sigh  
Seeing no one else had come.  
And a bell was ringing in the village square  
For the rabbits on the run.
- 4. Well, the night was falling as the desert world  
Began to settle down.  
In the town, they're searching for us ev'rywhere  
But we never will be found.

# Bridge Over Troubled Water

Words and Music by Paul Simon

## Verse

Moderately

Chords: G C/G G

1. When you're wea - ry, feel - in' small,  
2. See additional lyrics

Chords: C F/C G/B Am7

when tears are in your eyes, I'll

Chords: G C G C G D/F# Em

dry them - all. I'm on your

D/F# G

side. Oh, when times get rough

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

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

G7 C A D G D

and friends just can't be found, like a

1/3CV-----

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

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

C D C#°7 G/D E7 C B7/D#

bridge o - ver trou - bled wa - ter, I will lay me

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

2 0 0 0 2 0 0 0 0 1 2 0 0 4 6

Em G D C D C#°7 1. G/D E7 C B7/D#

down. Like a bridge o - ver trou - bled wa - ter, I will lay me

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

0 0 0 0 4 2 0 0 2 0 0 0 0 1 2 0 0 4 6

G G7 C G G7

down.

C G G7 C

2. When you're

2. G/D Em C B7#5 B7 Em Em/D# Em/D

trou-bled wa-ter, I will lay me down.

Interlude

A/C# Amaj7 A7 G/D C Em

C/E Cm/Eb G G7 C

G G7 C G G7

Verse  
C G C/G

3. Sail on sil - ver girl, sail on

G C F/C C G/B

by. Your time has come to

1/3C17

Am7 G C G C/G G D/F# Em

shine. All your dreams are on their way. See how they

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

D/F# G

shine. Oh, if you need a friend,

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

G7 C A D G D C D C#o7

I'm sail - ing right be - hind. Like a bridge o - ver

1/3CV

3 0 0 0 3 7 0 5 0 3 0 1 0 5 6 5 6 5 7 7 7 0 5 3 3 0 1 2 0  
 3 0 0 0 2 0 0 0 6 5 6 0 7 7 7 0 4 2 0 0 0 2 0 4

G/D Em C B7#5 B7 Em G

trou - bled wa - ter, I will ease your mind. Like a

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



C A/C# G Em C B7/D#

bridge o - ver trou - bled wa - ter, I will ease your

2/3CV

Em Em/D# Em/D A/C# Amaj7 A7 G/D D

mind.

C Em C Cm G

*Additional Lyrics*

2. When you're down and out, when you're on the street,  
 When evening falls so hard, I'll comfort you.  
 I'll take your part. Oh, when darkness comes and pain is all around,  
 Like a bridge over troubled water, I will lay me down.  
 Like a bridge over troubled water, I will lay me down.

# Every Rose Has Its Thorn

Words and Music by Bobby Dall, Brett Michaels,  
Bruce Johansson and Rikki Rockett

Intro  
Moderately slow

G5 Cadd9

TAB

Verse

G C

1. We both stood si - lent and still \_ in the dead of the night. \_ Al-though we  
2. See additional lyrics

G C

both lie close to - geth - er, \_ we feel miles a - part \_ in - side. \_ Was it

G C G C

some-thing I said or some-thing I did? Did my words not come out right? \_ Though I

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♩ Chorus

D/F# C G

tried not to hurt you, though I tried. But I guess that's why they say, ev - 'ry rose has its thorn,

Cadd9 G C

just like ev - 'ry night has its dawn. Just like ev -

G D/F# C G To Coda 1. Cadd9

- 'ry cow - boy sings a sad, sad song, ev - 'ry rose has its thorn.

G C G

C 2. Cadd9 **Bridge** Em D

2. 1 —      Though it's been a - while - now, I can

Cadd9      G      Em      D      C

still feel so much pain. —      Like the knife that cuts — you, the wound heals, but the scar, that scar re -

**Interlude**  
G5      Cadd9      G5

mains.

*sim.*

**Verse**  
Cadd9      G

3. I know I could have saved a love that night - if I'd

C Cadd9 G C Cadd9

known what to say. — In-stead of mak-ing love, — we both made our sep-'rate ways. — And now I

G C G C D/F#

hear you found some-bod - y new \_ and that I nev-er meant that much to you. \_ To hear that tears me up in - side, \_ and to

*D.S. al Coda*

C

see you cuts me like a knife. \_ I guess

**⊕ Coda**

Cadd9 D/F# G5

*rit.*

*Additional Lyrics*

2. I listen to our fav'rite song  
 Playin' on the radio.  
 Hear the D.J. say,  
 "Love's a game of easy come and easy go."  
 But, I wonder, does he know?  
 Has he ever felt like this?  
 And I know that you'd be right here now  
 If I coulda let you know somehow.  
 I guess...

# I'd Love to Change the World

Words and Music by Alvin Lee

## Intro Moderately

Em G Am C B7

## Verse

Em G Am

1. Ev - 'ry-where is freaks\_ and hair - ies, dykes\_ and fair - ies.  
2. See additional lyrics

C B7 Em G

Tell \_ me, where is san - i - ty?

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Am C B7 Em

Tax — the rich, —

G Am C B7

feed — the poor, — 'til — there are no rich — no more. —

Em G Am C B7

I'd

**Chorus**  
Em G Am C B7

love to change the world, — but I don't — know what — to do. —

Em G Am C B7

So I leave it up to you.

Detailed description: This system contains the first four measures of a musical piece. The vocal line starts with a whole rest in the first measure, then sings "So I leave it up to you." across the next three measures. The guitar accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as Em, G, Am, C, and B7.

Em G Am *To Coda* C B7

Detailed description: This system contains the next four measures. The vocal line has a long note in the first measure followed by rests. The guitar accompaniment continues with the same rhythmic pattern. A "To Coda" symbol is placed above the fourth measure. Chords are Em, G, Am, C, and B7.

**Bridge**

Em G Am

World pol - lu - tion is no so - lu - tion. In - sti - tu - tion,

Detailed description: This system contains the first three measures of the bridge. The vocal line sings "World pol - lu - tion is no so - lu - tion. In - sti - tu - tion,". The guitar accompaniment uses a similar eighth-note pattern. Chords are Em, G, and Am.

C B7 Em G

e - lec - tro - cu - tion. There's black or white. rich or poor.

Detailed description: This system contains the next three measures of the bridge. The vocal line continues with "e - lec - tro - cu - tion. There's black or white. rich or poor.". The guitar accompaniment remains consistent. Chords are C, B7, Em, and G.

Am C B7 Interlude Em

Gov - er - nors, ... stop the war. ...

G Am C B7

1. C B7

2. C B7 D.S. al Coda

I'd

⊕ Coda C B7 Em

What's go - ing on?

*Additional Lyrics*

- 2. Population keeps on breeding.
- Nation bleeding, still more feeding economy.
- Life is funny; skies are sunny.
- Bees make honey; who needs money?
- Monopoly.
- No, not for me.

# Knockin' on Heaven's Door

Words and Music by Bob Dylan

Intro  
Moderately

D A Em

*sim.*

T  
A  
B

Verse

D A Em

1. Ma-ma, take this badge off of me. \_\_\_\_  
2., 3. See additional lyrics

*sim.*

D A G

I can't use it an - y - more. \_\_\_\_

*sim.*

D A Em

It's get-tin' dark, — too dark \_ to see.

This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "It's get-tin' dark, — too dark \_ to see." The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The chords are D, A, and Em.

D A G

I feel I'm knock-in' on heav-en's door. \_

This system contains the second line of music. The vocal line continues with the lyrics "I feel I'm knock-in' on heav-en's door. \_". The guitar accompaniment and tablature continue. The chords are D, A, and G.

**Chorus**

D A Em

Knock, knock, knock-in' on heav-en's door.

This system contains the first part of the chorus. The vocal line starts with "Knock, knock, knock-in' on heav-en's door." The guitar accompaniment and tablature continue. The chords are D, A, and Em.

D A G

Knock, knock, knock-in' on heav-en's door. \_

This system contains the second part of the chorus. The vocal line continues with "Knock, knock, knock-in' on heav-en's door. \_". The guitar accompaniment and tablature continue. The chords are D, A, and G.

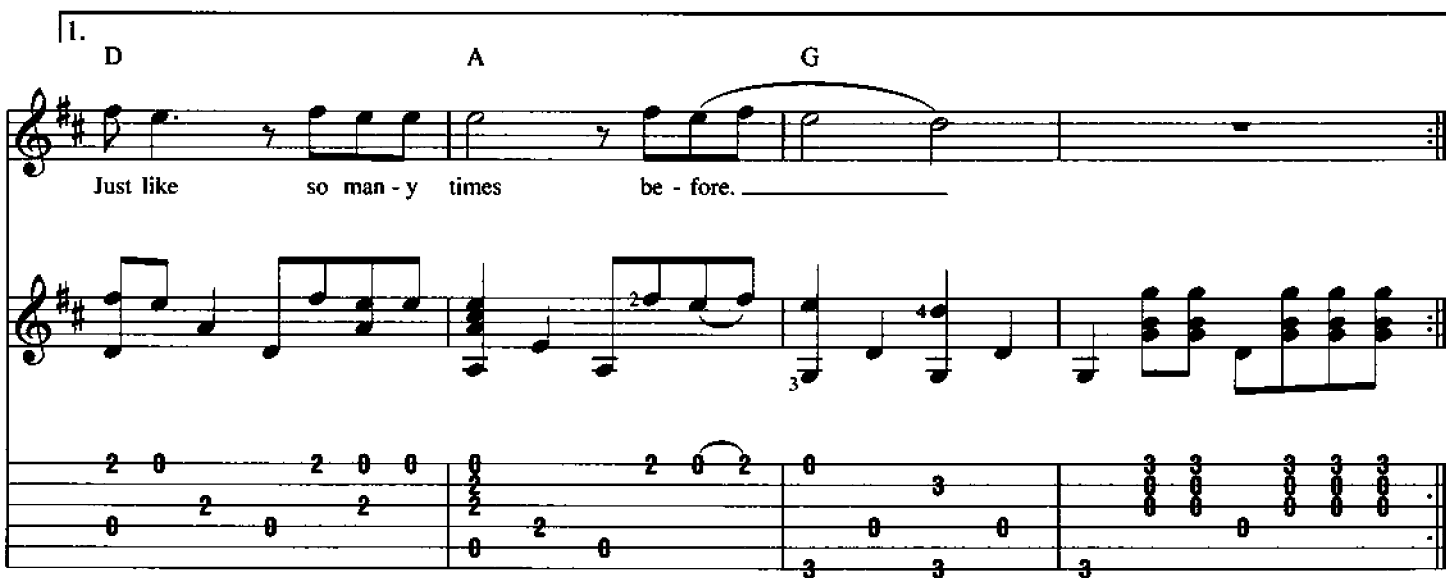
D A Em

Knock, knock, knock-in' on heav-en's door.



1. D A G

Just like so man - y times be - fore.



2. D A Em

Just like so man - y times be - fore.

1/2CII-----

*D.S. al Coda*





⊕ Coda

D A G

Just like so man-y times be - fore.

Detailed description: This block contains the musical notation for the Coda section. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Just like so man-y times be - fore." The guitar accompaniment is shown in two staves: the top staff is in treble clef with a key signature of one sharp, and the bottom staff is in bass clef. Chords D, A, and G are indicated above the vocal line. The guitar part includes various fret numbers and techniques like bends and slides.

Outro

D A Em

Detailed description: This block shows the first part of the Outro section. It consists of a guitar line in treble clef with a key signature of one sharp. Chords D, A, and Em are indicated above the staff. The guitar part includes various fret numbers and techniques like bends and slides.

|| 2. G D

Detailed description: This block shows the second part of the Outro section. It consists of a guitar line in treble clef with a key signature of one sharp. Chords G and D are indicated above the staff. The guitar part includes various fret numbers and techniques like bends and slides.

*Additional Lyrics*

2. Mama, wipe the blood out of my face.  
I just can't see through it anymore.  
Got a long black feelin' and it's hard to trace,  
And I feel like I'm knockin' on heaven's door.
3. Mama, lay them guns onto the ground.  
I just can't fire them anymore.  
That long black cape is pulling on down,  
And I feel like I'm knockin' on heaven's door.

# Landslide

Words and Music by Stevie Nicks

Intro  
Moderately

Chords: C, G/B, Am7, G/B

Verse

Chords: C, G/B, Am7, G/B

1. I took my love, — took it down. —

Chords: C, G/B, Am7, G/B

I climbed a moun - tain and I turned a - round. —

Chords: Cmaj7, G/B, Am7, G/B

saw my re - flec - tion in the snow cov - ered hills — till the

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C G/B Am7 G/B

land - slide brought me down. 2. Oh.

Detailed description: This system contains the first four measures of music. The vocal line is in treble clef with lyrics 'land - slide brought me down. 2. Oh.'. The guitar melody is in treble clef with fingerings 1, 2, 3, 4, 2. The guitar chords are shown on a six-string bass staff with fingerings: Measure 1 (C): 5 0 3 0 3 3; Measure 2 (G/B): 3 0 0 0 2 0; Measure 3 (Am7): 0 2 0 0 2 0; Measure 4 (G/B): 1 5 3 0 2 2.

Verse C G/B Am7 G/B

mir - ror in the sky, what is love? Can the child

Detailed description: This system contains the next four measures. The vocal line has lyrics 'mir - ror in the sky, what is love? Can the child'. The guitar melody has fingerings 1, 3, 4, 1, 1, 2. The guitar chords are: Measure 1 (C): 3 3 3 3 5 0; Measure 2 (G/B): 3 0 3 3 2 0; Measure 3 (Am7): 1 0 1 0 2 0; Measure 4 (G/B): 3 5 3 0 0 0.

C G/B Am7 G/B

with - in my heart rise a - bove? Can I

Detailed description: This system contains the next four measures. The vocal line has lyrics 'with - in my heart rise a - bove? Can I'. The guitar melody has fingerings 1, 4, 1, 1. The guitar chords are: Measure 1 (C): 3 3 5 0 3 0; Measure 2 (G/B): 3 0 3 3 2 0; Measure 3 (Am7): 1 0 1 0 2 0; Measure 4 (G/B): 5 3 0 0 0 0.

Cmaj7 G Am7 G

sail through the chang - ing o - cean tides? Can I

2/3CV

Detailed description: This system contains the final four measures. The vocal line has lyrics 'sail through the chang - ing o - cean tides? Can I'. The guitar melody has fingerings 3, 3, 4, 1, 2, 2, 1, 4. The guitar chords are: Measure 1 (Cmaj7): 7 5 5 8 7 5; Measure 2 (G): 5 3 0 3 10 0; Measure 3 (Am7): 7 0 0 0 0 0; Measure 4 (G): 8 5 8 0 0 0. A '2/3CV' marking with a dashed line is above the first measure.

Cmaj7 G Am7 G/B

han - dle the sea - sons of \_\_\_\_\_ my life? \_\_\_\_\_

2/3CV-----

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'han', followed by quarter notes 'dle', 'the', 'sea - sons', a half note 'of', a quarter note 'my', and a half note 'life?'. The guitar melody consists of eighth and quarter notes, with some triplets. The guitar chords are Cmaj7, G, Am7, and G/B.

C G/B Am7 G/B

Detailed description: This system contains measures 5 through 8. The vocal line continues with quarter notes 'of', 'my', and 'life?'. The guitar melody continues with eighth and quarter notes. The guitar chords are C, G/B, Am7, and G/B.

C G/B Am7 D/F#

Mm. \_\_\_\_\_ Well, I've \_\_\_\_\_

Detailed description: This system contains measures 9 through 12. The vocal line has a measure rest 'Mm.' followed by 'Well, I've'. The guitar melody continues with eighth and quarter notes. The guitar chords are C, G/B, Am7, and D/F#.

**Chorus**  
G D/F# Em

\_\_\_\_\_ been a - fraid of chang - ing 'cause I've \_\_\_\_\_

Detailed description: This system contains the first three measures of the chorus. The vocal line starts with a measure rest, followed by 'been a - fraid of chang - ing 'cause I've'. The guitar melody continues with eighth and quarter notes. The guitar chords are G, D/F#, and Em.

C G/B Am7 D/F#

built my life a-round you. But time

2/3CV

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

G D/F# Em

— makes you bold - er; e - ven child - ren — get old - er, — and

3 3 5 3 0 3 0 0 10 7 7 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
3 3 2 2 0 0 0 0 0 0 0 0 0 0 0

C G/B Am7 G/B

I'm get - tin' old - er too.

To Coda

2/3CV

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

Interlude

C G/B Am7 G/B

1.

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

2.

D7/F#

*D.S. al Coda*

Well, I've —

Am7

**Coda**

G/B

C

G/B

Oh, I'm get - tin' old - er too. —

**Outro-Verse**

C

G/B

Ah, — take my love, take it down. —

Am7

G/B

C

G/B

Ah, — climbed a moun - tain and I turned a - round. —

Am7

G/B

Cmaj7

G

And if you see my — re - flec - tion in the

Am7 G/B C G/B

snow cov-ered hills, ... well, the land - slide - 'll bring you down. ...

1/2CV-----

Am7 G/B Cmaj7

And if you see my re - flec - tion in the

2/3CV-----

Am7 C G/B

snow cov - ered hills, ... well, the land - slide - 'll bring you down. ...

Am7 G C G Am

Oh, oh, the land - slide - 'll bring it down.

1/2CV<sub>1</sub>

# Layla

Words and Music by Eric Clapton and Jim Gordon

1., 2., 3. | 4.

Intro  
Moderately slow (♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$ )

Intro guitar notation in D major, 4/4 time. Chords: D5, Bb5, C5, D5, C5, A5, C5. Includes a triplet of eighth notes marked with a star and a bar line. Fingering: T (3), A (2), B (0) for the first measure.

Verse

\*Roll 3rd finger

Verse guitar notation in D major, 4/4 time. Chords: C#m, G#, C#m, C, D, E, E7. Includes lyrics: "1. What will you do when you get lone - ly? No one wait-ing by your side. 2., 3. See additional lyrics". Fingering: 2 2 2 2 0 1, 4 6 5, 2 2 2 0, 0 4 2 1 3 2 1 2.

Verse guitar notation in D major, 4/4 time. Chords: F#m, B7, E, A, F#m, B7, E, A. Includes lyrics: "You've been run - nin', and hid - in' much too long. You know it's just your fool - ish pride. Lay - la, —". Fingering: 2 2 2 0 0, 1 2, 1 1 4 2 2 0, 2 2 2 0 0 2 0, 1 2 2 3.

Chorus

Chorus guitar notation in D major, 4/4 time. Chords: D5, Bb5, C5, D5, Bb5, C5, D5. Includes lyrics: "got me on my knees. Lay-la, — beg - gin' dar - lin', please. Lay-la, —". Fingering: 0 2 3 3 3 3, 0 0 3 2 0 3 0, 3 3 1 3 3, 0 0 3 2 0 3 0.

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B $\flat$ 5 C5 D5 D5 B $\flat$ 5 1., 2. C5 A5 C5

dar- lin', won't you ease my wor-ried mind?

3. C5 D5 D5 B $\flat$ 5 C5 D5 B $\flat$ 5

Outro

Lay - la, — got me on my knees. Lay-la, —

C5 D5 B $\flat$ 5 C5 Dm

beg- gin' dar- lin', please. — Lay-la, — dar- lin', won't you ease my wor-ried mind?

*rit.*

*Additional Lyrics*

2. Tried to give you consolation,  
Your old man had let you down.  
Like a fool, I fell in love with you.  
You turned my whole world upside down.
3. Make the best of the situation,  
Before I fin'ly go insane.  
Please don't say we'll never find a way.  
Tell me all my love's in vain.

# More Than Words

Words and Music by Nuno Bettencourt and Gary Cherone

Verse  
Moderately slow

G C Am7 C D7

1. Say-ing "I \_\_\_ love \_\_\_ you" is not the words I want \_\_\_ to \_\_\_ hear \_\_\_ from you. \_  
2. See additional lyrics

The first system of the verse consists of three measures. The vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. The guitar line features a G major chord (000330) in the first measure, a C major chord (x32010) in the second, and an Am7 chord (x02010) in the third. The bass line plays a simple accompaniment with notes G2, B2, and D3.

G C Am7 C D7

\_\_\_ It's not that I \_\_\_ want \_\_\_ you not to say, \_\_\_ but if \_\_\_ you \_\_\_ on - ly \_\_\_ knew. \_

The second system continues the verse with three measures. The vocal line has a quarter rest, followed by a half note G3, and a quarter note A3. The guitar line uses the same chord progression as the first system. The bass line continues with notes G2, B2, and D3.

Em Am7 D/F# G D/F#

\_\_\_ how \_\_\_ eas - y \_\_\_ it would be \_\_\_ to \_\_\_ show \_\_\_ me how \_\_\_ you feel. \_

The third system concludes the verse with three measures. The vocal line has a quarter rest, followed by a half note G3, and a quarter note A3. The guitar line uses the same chord progression. The bass line continues with notes G2, B2, and D3.

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Chorus

Em Am7 D G7

More than words is all you have to do to make it real.

C Cm G D/F# Em G

Then you would-n't have to say that you love me, 'cause

Am7 D G G/B

I'd already know. What would you do

D D7 Em Bm C

if my heart was torn in two? More than words to show you feel

Am D7 G G/B

— that your love — for me — is real. — What would you say —

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

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

D D7 Em Bm C

— if I took — those words — a - way? — Then you could - n't make — things new —

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

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

To Coda  $\oplus$  Interlude

Am D7 G C

— just by say - ing "I — love — you." — La. dee, da. — la, dee, da. —

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

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

Am7 C D G C

— dee, dai. — dai. — da. — More — than — words. — La. dee, da. — dai. —

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

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

D.C. al Coda

Coda

Am11 D7

da.

\* Slap body of gr.

D7

ing "I love

Outro

G G/B C Am7

you." La, dee, da, dai, dai, dee, dai, dai, da.

C G C 1., 2. Am7

More than words. La, dee, da dai, dai, dee, dai, dai, da.

C D 3. Am7 D

More than words. More than words.

G G/B D G7 G7/F

Ooh. \_\_\_\_\_

E Am D N.C.

Ooh. \_\_\_\_\_ More than \_

1/2CV

G G/B Csus2 rit. G/B Gm/Bb Am7 G

words. \_\_\_\_\_

rit.

*Additional Lyrics*

2. Now that I've tried to talk to you  
 And make you understand,  
 All you have to do is close your eyes  
 And just reach out your hands and touch me.  
 Hold me close, don't ever let me go.

# Seven Bridges Road

Words and Music by Stephen T. Young

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

## Verse

Moderately

D/A C G/D D D/A

1. There are stars in the southern sky, southward  
3. See additional lyrics

C G/D D D/A C

as you go. There is moonlight and

G/D D D/A C G/D

moss in the trees down the Seven Bridges Road.

To Coda

Interlude

D

D

Verse

D

C

G

D

C



G D

child. \_\_\_\_\_ And

This system contains the first two measures of music. The vocal line starts with a long note on 'child.' followed by a rest and then a note on 'And'. The guitar melody consists of eighth-note patterns. The guitar chords are G major and D major.

C G

I have loved you in a

This system contains the next two measures. The vocal line continues with 'I have loved you in a'. The guitar melody continues with eighth-note patterns. The guitar chords are C major and G major.

D C

tame way, and I have loved

This system contains the next two measures. The vocal line continues with 'tame way, and I have loved'. The guitar melody continues with eighth-note patterns. The guitar chords are D major and C major.

G D

wild. \_\_\_\_\_ Some

This system contains the final two measures. The vocal line starts with a long note on 'wild.' followed by a rest and then a note on 'Some'. The guitar melody continues with eighth-note patterns. The guitar chords are G major and D major.

Bridge

C D

times there's a part of

The first system of the bridge features a vocal line with lyrics "times there's a part of". The guitar accompaniment consists of a melody line and a bass line with fret numbers. Chords C and D are indicated above the staff.

C

me has to turn from

The second system of the bridge features a vocal line with lyrics "me has to turn from". The guitar accompaniment continues with a melody line and a bass line with fret numbers. Chord C is indicated above the staff.

D

here and go.

The third system of the bridge features a vocal line with lyrics "here and go.". The guitar accompaniment continues with a melody line and a bass line with fret numbers. Chord D is indicated above the staff.

C

Run-nin' like a child from

The fourth system of the bridge features a vocal line with lyrics "Run-nin' like a child from". The guitar accompaniment continues with a melody line and a bass line with fret numbers. Chord C is indicated above the staff.

D

these warm stars down the

C

Seven Bridges Road

G D5

Road.

*D.C. at Coda*

Coda

*Additional Lyrics*

3. There are stars in the southern sky,  
And if ever you decide you should go,  
There is a taste of time sweet and honey  
Down the Seven Bridges Road.

# Norwegian Wood

(This Bird Has Flown)

Words and Music by John Lennon and Paul McCartney

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

Verse  
Moderately

D C/D G D

1. I once had a girl, or should I say she once had me.

3. Instrumental

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

C/D G D

She showed me her room, is - n't it good, Nor - we - gian wood. She She

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

## Bridge

Dm G

asked me to stay, and she told me to sit an - y - where, So,  
told me she worked in the morn - ing and start - ed to laugh. 1

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

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Dm Em A7

I looked a - round and I no - ticed there was - n't a chair.  
told her I did - n't and crawled off to sleep in the bath.

Verse D C/D G D

2. I sat on a rug, bid - ing my time, drink - ing her wine.  
4. And when I a - woke I was a - lone. this bird had flown.

C/D G D

We talked un - til two, and then she said, "It's time for bed."  
So, I lit a fire, is - n't it good, Nor - we - gian wood.

Outro D C/D G D

*rit.*

# Wanted Dead or Alive

Words and Music by Jon Bon Jovi and Richie Sambora

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

Intro

Moderately slow

N.C.(D5)

The first system of the guitar intro consists of a treble clef staff in D major with a 4/4 time signature. The melody features eighth and quarter notes with triplets and slurs. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. Fingerings are indicated by numbers 1-4. The fret numbers are: T (13, 12, 10, 8, 5, 3, 1), A (0, 14, 14, 0, 12, 12, 0, 10, 10, 0, 9, 9), and B (0, 5, 5, 0, 4, 4, 4, 2, 0).

The second system of the guitar intro continues the melody from the first system. The fretboard diagram shows the same string layout (T, A, B) with fingerings and fret numbers: T (13, 12, 10, 8, 5, 3, 1), A (0, 14, 14, 0, 12, 12, 0, 10, 10, 0, 9, 9), and B (0, 5, 5, 0, 4, 4, 4, 2, 0, 0).

Play 3 times

The 'It's' lyric section begins with a treble clef staff in D major. The first line of music shows a whole note rest followed by a quarter note G4. The second line of music shows a melody of eighth and quarter notes. The guitar fretboard diagram below shows fingerings and fret numbers: T (3, 0, 3, 0, 3, 3, 2, 0, 0, 3, 3, 2, 0), A (0, 3, 3, 2, 0, 0, 3, 3, 2, 0), and B (3, 3, 3, 2, 0, 3, 3, 2, 0). A circled '3' is shown in the B string diagram.

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Verse

D C G

all the same, — on - ly the names — will change. —

2., 3. See additional lyrics

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

0 0 0 0 0 3 3 5 5

C G F D

Ev - 'ry day — it seems we're wast - ing a - way. — An -

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

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

5 0

C G

oth - er place — where the fac - es are — so cold; I'd

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

0 0 0 0 3 3 0 0 0 0

3 3 3 0 0 0

C G F D

drive all night — just to get back — home. — I'm a

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

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

3 3 0 0 3 0 0

Chorus

C G F D

cow - boy, on a steel \_ horse \_ I ride. I'm

The Chorus section consists of two measures. The first measure has a C chord and the lyrics "cow - boy,". The second measure has G, F, and D chords and the lyrics "on a steel \_ horse \_ I ride. I'm". The guitar part features a melody in the treble clef and a bass line in the bass clef with fret numbers 1, 3, 0, 0, 0, 3, 3 in the first measure and 5, 3, 1, 3, 2, 3, 3 in the second measure.

To Coda

C G C D

want - ed dead or a - live. \_

The first part of the To Coda section consists of two measures. The first measure has a C chord and the lyrics "want - ed". The second measure has G, C, and D chords and the lyrics "dead or a - live. \_". The guitar part features a melody in the treble clef and a bass line in the bass clef with fret numbers 1, 3, 0, 0, 0, 3, 3 in the first measure and 1, 3, 1, 3, 0, 2, 3, 2, 3 in the second measure.

C G C D

Want - ed dead or a - live. \_

The second part of the To Coda section consists of two measures. The first measure has a C chord and the lyrics "Want - ed". The second measure has G, C, and D chords and the lyrics "dead or a - live. \_". The guitar part features a melody in the treble clef and a bass line in the bass clef with fret numbers 1, 3, 0, 0, 0, 3, 3 in the first measure and 1, 3, 1, 3, 0, 2, 3 in the second measure.

Interlude  
N.C.(D5)

The Interlude section is a guitar solo in the treble clef. The bass line in the bass clef has fret numbers 13, 12, 10, 8, 5, 3, 1 in the first measure and 14, 12, 10, 9, 5, 4, 4, 2, 0 in the second measure.



1.

2. Some -

2.

Chorus

C G

I'm a cow - boy, on a

F D C G

steel - horse - I ride. I'm want - ed. (Want - ed.)

*D.S. al Coda*

C D

dead or a - live. 3. And 1

⊕ Coda

C D

dead or a - live. 'Cause I'm a

C G F D

cow - boy, I got the night on my side. And I'm

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

3 3 0 0 0 0 | 3 0 2 0

C G C D

want - ed, (Want - ed.) dead or a - live, dead or a -

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

3 0 3 0 0 0 | 3 0

C G C D

live, dead or a - live, dead or a - live. I still

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

3 0 0 0 0 0 | 3 0

C G C D

drive, I still drive dead or a - live,

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

3 0 0 0 0 0 | 3 0 0 2

C G C D C G

dead or a - live, \_ dead or a - live, \_ dead or a - live, \_

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

3 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 5

Outro  
N.C.(D5)

C D

dead or a - live. \_

1 3 1 3 0 2 3 2 0 13 12 10 8 0 14 14 0 12 12 0 10 10 0 9 9

3 0

5 3 1 13 12 10 8 5 3 2 14 14 12 12 10 10 9 9 0 5 5 0 4 4 4 2 0

0 5 5 0 4 4 4 2 0 14 14 12 12 10 10 9 9 0 5 5 0 4 4 4 2 0

*Additional Lyrics*

2. Sometimes I sleep, sometimes it's not for days.  
The people I meet always go their sep'rate ways.  
Sometimes you tell the day by the bottle that you drink.  
And times when you're alone, all you do is think.
3. And I walk these streets, a loaded six-string on my back.  
I play for keeps, 'cause I might not make it back.  
I been ev'rywhere, still I'm standing tall.  
I've seen a million faces, and I've rocked them all.

# Suite: Judy Blue Eyes

Words and Music by Stephen Stills

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

**Intro**  
Moderately fast  
D

1. It's

**Verse**

get-ting to the point where I'm no fun an - y -  
2., 4. See additional lyrics

more. I am sor - ry.

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D C D

Some - times it hurts — so bad - ly I must cry — out

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Some - times it hurts — so bad - ly I must cry — out". The guitar accompaniment is in the same key and time, with a bass line in the lower register. The guitar tablature below the staff shows fingerings for the strings, including triplets and various chord shapes.

A G

loud, I am — lone - ly. I am yours, -

The second system continues the vocal line with the lyrics "loud, I am — lone - ly. I am yours, -". The guitar accompaniment and tablature continue, featuring a mix of chords and melodic lines.

D A G

— you are mine, — you are what — you are. You make it —

2/3CII

The third system has the lyrics "— you are mine, — you are what — you are. You make it —". A bracket labeled "2/3CII" spans the first two measures of the guitar accompaniment. The tablature shows complex fingerings, including a 4-finger pull-off.

To Coda ⊕

D G

hard. 2. Re -

The fourth system begins with a double bar line and a "To Coda" symbol. The lyrics are "hard. 2. Re -". The guitar accompaniment features a series of chords and a melodic line that ends with a double bar line and repeat dots.

Verse

D

G

3. Tear - ing your - self \_ a - way from me

D

A

G

now, you \_ are free, \_ and I \_ am cry - ing. \_

D

G

This does not mean \_ I don't love you, I

D

A

G

do, that's \_ for - ev - er, yes, and \_ for al - ways. \_

D A G

I am yours, — you are mine. — you are what — you are.

2/3CII-----1

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

D G *D.S. al Coda*

You make it — hard. —

5 0 0 0 5 4 2

**Coda** G

— And you make it —

5

D G D G

hard, — and you make it — hard, — and you make it —

0 0 0 5 0 0 0 2 0 0 0 5

**Interlude**  
**Half-time**  
D

D

hard. —

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

Bridge

D G

1. Fri - day eve - ning, Sun - day in the, af - ter - noon. - }  
 2. Tues - day morn - ing, please - be gone, I'm tired of you. - }  
 3., 4. See additional lyrics

D 1., 3. || 2.

What have you got to lose? \_\_\_\_\_ Can I

C G

tell it like - it is? \_\_\_\_\_ But lis - ten to me, ba - by.

C G

It's my heart - that's a suf - f'rin, it's a dy - in'. That's - what I - have to



D | 4. **End Half-time**

lose. \_\_\_\_\_

8va<sub>1</sub>  
Harm.

**Interlude** **Verse**

D C D

*loco*

5. Chest-nut brown - ca - nar - y,  
6., 7. See additional lyrics

C D C/D D C/D D

ru - by throat - ed spar - row, sing a — song, don't be — long,

C/D D *Play 3 times*

thrill me to — the mar - row.

**Outro**

G Am Em Am7 D

Do, do, do, do, do, do, do, do, do, do, do.

G Am Em Am7 D Am7 D N.C.

Do, do, do, do, do, do, do, do, do.

1. do, do, do.

2. do, do, do.

*Additional Lyrics*

2. Remember what we've said and done and felt about each other.

Oh babe, have mercy.  
 Don't let the past remind us of what we are not now.  
 I am not dreaming.  
 I am yours, you are mine, you are what you are.  
 You make it hard.

4. Something inside is telling me that I've got your secret.

Are you still list'ning?  
 Fear is the lock, and laughter the key to your heart.  
 And I love you.  
 I am yours, you are mine, you are what you are.  
 You make it hard.  
 And you make it hard.

*Bridge* 3. I've got an answer.

I'm going to fly away.  
 What have I got to lose?

*Bridge* 4. Will you come and see me

Thursdays and Saturdays?  
 What have you got to lose?

6. Voices of the angels,

Ring around the moonlight,  
 Asking me, said she's so free,  
 "How can you catch the sparrow?"

7. Lacy, lilting lyric,

Losing love, lamenting,  
 Change my life, make it right,  
 Be my lady.

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