

Acoustic Classics

for guitar



Ricordini Editions

More Than Words

G/Bb
 Am7
 D7
 D7(b9)
 G
 G/B
 C(9)
 D
 C
 Em
 D/F#
 Em/B

Tune down:

- ② = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

G7/B
 G/E
 D2
 D2/F#
 Bm7
 G/F

Lyrics and Music by
BETTENCOURT, CHERONE

Intro:

Ac. Moderate ♩ = 93

Gtr.

Intro: G G/B C(9) Am7 C D G

*Tap the top of the guitar on 2 and 4 of each measure with all four fingers of the right hand.

Rhy. Fig. 1 G/B C(9) Am7 C D (end Rhy. Fig. 1)

Verse 1: w/Rhy. Fig. 1 G/B C(9) Am7 C D G

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

w/Rhy. Fig. 1 (1st 3 bars) G/B C(9) Am7 C D Em

It's not that I want you not to say. But if you only knew.

Am7 D G

how eas - y it would be to show

Detailed description: This system contains the first three measures of the song. The vocal line starts with a whole note 'how' on a half note, followed by 'eas - y' on a half note, 'it' on a quarter note, 'would be' on a quarter note, 'to' on a quarter note, and 'show' on a quarter note. The piano accompaniment features a steady eighth-note bass line. The guitar part shows chord diagrams for Am7, D, and G.

D/F# Em Em/B Am7

me how you feel, more than words is

Detailed description: This system contains the next three measures. The vocal line continues with 'me' on a half note, 'how' on a half note, 'you' on a quarter note, 'feel,' on a quarter note, 'more than' on a quarter note, 'words' on a quarter note, and 'is' on a quarter note. The piano accompaniment continues with eighth notes. The guitar part shows chord diagrams for D/F#, Em, Em/B, and Am7.

D2 G7 G7/B C

all you have to do to make it real. Then you would -

Detailed description: This system contains the next three measures. The vocal line has 'all' on a half note, 'you have' on a half note, 'to do' on a quarter note, 'to' on a quarter note, 'make' on a quarter note, 'it' on a quarter note, 'real.' on a quarter note, 'Then you' on a quarter note, and 'would -' on a quarter note. The piano accompaniment continues. The guitar part shows chord diagrams for D2, G7, G7/B, and C.

Cm G Em7 Em7/B

n't have to say that you love me 'cause

Detailed description: This system contains the final three measures. The vocal line has 'n't' on a half note, 'have' on a half note, 'to' on a quarter note, 'say' on a quarter note, 'that you' on a quarter note, 'love' on a quarter note, 'me' on a quarter note, and ''cause' on a quarter note. The piano accompaniment continues. The guitar part shows chord diagrams for Cm, G, Em7, and Em7/B.

Am7 D7 *D7(b9) G G/B

I'd al - read - y know. What

*2nd time only.

D/F# D2/F# Em Bm7 C

would you do_ if my heart_ was torn_ in_ two?_

C/B Am7 D

More than words_ to show_ you feel_ that your love_

G G/B G G/B

for me_ is real_ What would you say_

D/F# D2/F# Em Bm7 C

if I took those words a way? Then you could -

2 0 0 2 0 2 1 (1) 1 1 1 1
 3 3 3 3 3 3 0 0 0 0 0 0
 2 2 0 2 2 4 3 3 3 3 3 3

Am7 D7

n't make things new just by say in, "I love you.

(1) 1 1 1 1 (1) 1 3 2
 0 0 0 0 0 0 0 0 2
 3 3 3 2 0 0 0 0 0

w/Rhy. Fig. 1 G G/B C(9) Am7 C

La di da da da di da da di dai dai da,

D G w/Rhy. Fig. 1 (1st 2 bars) G/B C(9)

more than words. La da da da di da.

Am7 D7 D

in "I love

2 2 2 2
 1 1 1 1
 0 0 0 0

you." *Am7* C
La di da da da da di da da da

D *G* *G/B* *C(9)* *Am7*
more than words. La di da da da

C *D* *G* *G/B* *C(9)*
di da da da, more than words.

Am7 *C* *D* *G*
La da da da da di da da da, more than words.

G/B *C(9)* *Am7* *C*
La da da da da la

D *G* *D/F#*
da da da da da
More than words.

let ring

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

G/F *Em* *Am7*
Ooh, ooh.

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

D Free time N.C.

2 0 5 17 5 0 2 0 5 15 5 3 2 3 5 17 5 3 2 3 5 15 5 3 2 3 5 14 5 3 2 3 5 15 5 3 2 3 5 12

Em

More than —

Harm. 8va

5 3 2 3 5 8 5 3 2 3 5 7 5 3 2 5 7 5 2 0 2 0 3 0 3 0 2 0 0 2 0 2 0

*Grab headstock and wobble it for tremolo.

a tempo

G C G/B G/Bb Am7 G

words. _____

hold

Verse 2:
 Now that I have 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.
 More than words is all I ever needed to show.
 Then you wouldn't have to say
 That you love me 'cause I'd already know.

Tears In Heaven

Words & Music by Eric Clapton & Will Jennings

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"Unplugged" CD Reprise 9362-45024

Played on a classical guitar in the 2nd position, the notes should be allowed to sustain wherever possible, especially through the bridge section. Note the inversions of the chords and the rhythm of the bass note (6th string) against each chord throughout the verse and chorus - take care to maintain this.

2 bar click count in

N.C.

A

E/G#

F#m7

F#m7/E

Nylon-str. acous. Gtr.
(Fingerstyle)

The first system of musical notation consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a whole note chord (N.C.), followed by a half note chord (A), and then a triplet of eighth notes (E/G#). The melody continues with a half note chord (F#m7) and a half note chord (F#m7/E). Below the treble staff is a bass staff with a bass clef, showing the bass line. The bass line starts with a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The bass line continues with a half note chord (H P) and a half note chord (H P). Below the bass staff is a guitar tablature staff with six lines. The tablature shows the fret numbers for each string. The first string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The second string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The third string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The fourth string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The fifth string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The sixth string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The tablature includes a triplet of eighth notes (2-3-2) and a whole note chord (5-5-2). The tablature also includes a whole note chord (2-2-2) and a whole note chord (2-2-2). The tablature ends with a whole note chord (2-2-2) and a whole note chord (2-2-2).

*Numbers in brackets indicate fingering

D/F#

E7sus4

E7

A

The second system of musical notation consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a whole note chord (D/F#), followed by a whole note chord (E7sus4), and then a whole note chord (E7). The melody continues with a whole note chord (A) and a whole note chord (A). Below the treble staff is a bass staff with a bass clef, showing the bass line. The bass line starts with a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The bass line continues with a half note chord (H P) and a half note chord (H P). Below the bass staff is a guitar tablature staff with six lines. The tablature shows the fret numbers for each string. The first string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The second string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The third string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The fourth string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The fifth string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The sixth string has a whole note chord (H), followed by a half note chord (H P), and then a half note chord (H P). The tablature includes a whole note chord (3-3-3) and a whole note chord (3-3-3). The tablature also includes a whole note chord (2-2-2) and a whole note chord (2-2-2). The tablature ends with a whole note chord (2-2-2) and a whole note chord (2-2-2).

A Verse:

♩ A E/G# F#m7 F#m/E

1. Would you know my name _____
See Block Lyrics for Verses 2&3

The first system of the verse consists of three staves. The top staff is the vocal line with the lyrics "1. Would you know my name _____" and a note indicating "See Block Lyrics for Verses 2&3". The middle staff is the guitar line, featuring a triplet of eighth notes on the G string (fingerings 2, 3, 2) and a half note on the E string (fingerings 4, 4). The bottom staff is the guitar TAB line, showing the fret numbers for each string: 0, 2, 2-3-2, 2, 4, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 0, 0.

D/F# A E A/E E7 A E/G# F#m7

if I saw you in hea - ven? Would it be the same _____

The second system of the verse consists of three staves. The top staff is the vocal line with the lyrics "if I saw you in hea - ven? Would it be the same _____". The middle staff is the guitar line, featuring a triplet of eighth notes on the G string (fingerings 3, 3, 2) and a half note on the E string (fingerings 2, 2). The bottom staff is the guitar TAB line, showing the fret numbers for each string: 3, 3, 2, 2, 0, 0, 2, 3, 2, 2-3-2, 5, 5, 2, 2, 2, 2, 2, 2, 0, 0, 2, 4, 4, 2.

F#m7/E D/F# A/E E A/E E7

If I saw you in hea - ven?

The third system of the verse consists of three staves. The top staff is the vocal line with the lyrics "If I saw you in hea - ven?". The middle staff is the guitar line, featuring a half note on the E string (fingerings 4, 4) and a half note on the G string (fingerings 2, 2). The bottom staff is the guitar TAB line, showing the fret numbers for each string: 2, 2, 2, 2, 2, 2, 2, 2, 0, 0, 2, 3, 2, 2, 2, 2, 2, 2, 0, 0, 2, 4, 4, 2.

B Chorus:

F#m7

C#7/E#

A7/E

I must be strong _____ and car - ry on. _____

TAB

2 2 2 2 1 1 1 1 0 0 0 0
 2 2 2 2 2 2 2 2 2 2 2 2
 2 2 2 2 1 1 1 1 0 0 0 0
 (4) (4) (4) (4) 0 1 1 1 1 1 0 0 0 0
 2 2 (4) 2 (4) 0 1 1 1 1 1 0 0 0 0

1.

D/E

F#7

F#7sus4

F#/A#

Bm7

'cause I know _____ I don't be - long _____ here in hea -

TAB

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

A

E/G#

F#m7

F#m7/E

ven.

TAB

2 2 3 2 5 5 2 2 2 2 2 2
 2 2 2 2 4 4 2 2 2 2 2 2
 0 4 4 2 (4) (4) 2 0 0 0 0
 2 2 3 2 5 5 2 2 2 2 2 2
 2 2 2 2 4 4 2 2 (4) (4) 2 0 0 0

D/F# G D/F# Em D/F# G

time can bend your knees.

TAB

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

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

Time can break your heart, have ya beg - gin' please, beg - gin' please.

TAB

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

A/E E7 **D** A E/G# F#m7

2nd gr solo

H P y y

H P

TAB

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

F#m7/E

D/F#

A

E

A/E

E7

Musical notation for the first system. It features a treble clef staff with a key signature of two sharps (F# and C#). Below the staff is a guitar tablature with six lines. The first line contains fret numbers: 2, 2, 2, 3, 3, 0, 2, 2-3-2, 0, 0, 2, 3. The second line contains fret numbers: 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2, 4. The third line contains fret numbers: (4), 2, 0, 0, 0, 2, 2, 0, 0, 0, 0, 0. Above the staff, there are chord diagrams for F#m7/E, D/F#, A, E, A/E, and E7. A triplet of eighth notes is marked with a '3' and a bracket. Dynamic markings 'HP' and 'HP' are placed above the staff. A 'y' symbol is placed above the staff between the A and E chords.

A

E/G#

F#m7

F#m7/E

D/F#

A

Musical notation for the second system. It features a treble clef staff with a key signature of two sharps. Below the staff is a guitar tablature with six lines. The first line contains fret numbers: 2, 2-3-2, 5, 5, 2, 2, 2, 2, 3, 3, 0, 2, 2-3-2. The second line contains fret numbers: 2, 2, 4, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2. The third line contains fret numbers: 0, 4, 4, 2, 4, 4, 0, 0, 0, 4, 4, 0, 0. Above the staff, there are chord diagrams for A, E/G#, F#m7, F#m7/E, D/F#, and A. A triplet of eighth notes is marked with a '3' and a bracket. Dynamic markings 'HP' and 'HP' are placed above the staff.

Chorus:

E

A/E

E7

F#m7

C#/E#

Musical notation for the chorus section. It features a treble clef staff with a key signature of two sharps. Below the staff is a guitar tablature with six lines. The first line contains fret numbers: 0, 0, 2, 3, 2, 2, 2, 2, 1, 1, 1, 1. The second line contains fret numbers: 1, 1, 2, 4, 2, 2, 2, 2, 2, 2, 2, 2. The third line contains fret numbers: 0, 0, 0, 0, 0, (4), (4), (4), (4), 0, 1, 1, 1, 1. Above the staff, there are chord diagrams for E, A/E, E7, F#m7, and C#/E#. The lyrics "Be - yond the door" are written below the staff, with a long horizontal line extending from the end of the phrase.

A7/E

F#

F#7sus4 F#/A#

Bm7

there's peace, I'm sure, _____ and I know there'll be no more. _____

TAB: 0 0 0 0 3 3 4 2 3 3 3 3

TAB: 2 2 2 2 2 2 2 1 4 4 4 4

TAB: 0 0 0 0 2 2 2 2 2 2 2 0

D/E

N.C.

A

E/G#

F#m7

tears in hea - ven.

TAB: 3 3 2 2 4 4 0 2 2 3 2 5 5 2

TAB: H H H P H P 2 4 4 2

TAB: 0 2 0 4 4 2

F#m7/E

D/F#

E7sus4 E7

A

D.S. al Coda No repeat

TAB: 2 2 2 2 3 3 3 3 2 2 2 2 2 2

TAB: 2 2 2 2 2 2 2 1 2 2 2 2 2 2

TAB: 2 2 (4) 2 0 0 0 2 2 2 0 0 0 0 0 2

⊕ Coda

A E/G# F#m F#m/E

-ven.

H P

H P

TAB

2 2-3-2 2 5 5 2 2 2 2

0 4 2 2 2 0 0 0

D/F# E7sus4 E7 A

rit. Rubato

H P Gliss

Let ring

rit. Rubato

H P Gliss

TAB

3 3 3 3 2 2-3-2-3-2 4-2-4-6 5-5

2 2 2 0 0 0 2

Verse 2:
 Would you hold my hand
 If I saw you in heaven?
 Would you help me stand
 If I saw you in heaven?

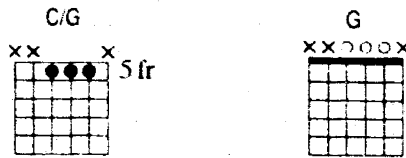
Chorus 2:
 I'll find my way
 Through night and day,
 'Cause I know I just can't stay
 Here in heaven.

Verse 3 (%):
 Would you know my name
 If I saw you in heaven?
 Would you do the same
 If I saw you in heaven?

Chorus 3 (%):
 I must be strong
 And carry on,
 'Cause I know I don't belong
 Here in heaven.

All Apologies

Nirvana



"Dropped D" tuning down one half-step (low to high: D \flat , A \flat , D \flat , G \flat , B \flat , E \flat)

A Intro
Moderate Rock $\text{♩} = 114$
N.C.
(D)

1 Gr. 1 (clean elec.)

let ring

5

B 1st and 2nd Verses

What else should I be
I wish I was like you

All apologies
Easily amused

What else could I say
Find my nest of salt

9 Rhy. Fig. 1

end Rhy. Fig. 1

Play Rhy. Fill 1 second time

* Gr. 2
Rhy. Fig. 1 (5 times)

Ev'ryone is gay
Ev'ry things my fault

What else could I write
I'll take all the blame

I don't have the right
Aqua sea from shame

14

Play lead Fig. 1 second time

20

What else should I be / Sunburn with freezer burn / All Choking on the ashes of her enemy

Gr. 1 plays Rhy. Fill 2 (on repeat) / Cello / Gr. 1 / Play Rhy. Fill 3 (on repeat)

C Chorus

In the sun / In the sun I feel as one / In the sun

C/G G C/G G C/G G C/G G

Gr. 3 / Gr. 1

Rhy. Fill 1 / Rhy. Fill 2 / Rhy. Fill 3

Gr. 1 / Gr. 1 / Gr. 1

Lead Fig. 1

* Gr. 2

pp wrist / mf

Cello arr. for gr.

1.

In the sun in the sun married buried

C/G G C/G G A5

29 (Gtr. 3 out)

2.

married married buried Yeah yeah yeah yeah

A5 A A5 A A5

35 let ring let ring

fbk. let ring

pitch: A

D Outro

(vocals enter 2nd time) All in all is all we are All in all is all we are

41 N.C. (D) (play 3 times)

All in all is all we are All in all is all we are

45

All in all is all we are All in all is all we are All in all is all

49

54

we are All in all is all we are All in all is all we are

continue simile

* pound guitar body w/fist on beats 2 and 4.

59

All in all is all we are All in all is all we are

67

All in all is all we are All in all is all we are

whissing noise and microphonic feedback

67

All in all is all we are All in all is all we are

whissing noise and microphonic feedback

71

All in all is all we are All in all is all we are All in all is all we are

MOOD FOR A DAY

As Recorded by Yes
(From the album FRAGILE/Atlantic Records)

Music by Steve Howe

Vivace ♩ = 138

G/D F#7/C# G/D F#7/C# G/D 1. F#7/C# 2. F#7/C#

mf

*Gently tap face of guitar.

Bm A G F#H G/B F#/A#

A(6) Bm G F#H G/B F#/A# N.C.

Allegretto ♩ = 92

Bm/D E7 G

(Grad. pick closed to sound hole)

D p Em/G Bm Gm/Bb Bb C Bb A/C#

**sul tasto*

H P P H P P w/nails

*Play over fingerboard.

D/A E7 G D/A Em/G

H P P H P P w/nails

sl.

Bm Gm/Bb N.C. sim. sl.

H P P H P P w/nails

f *mf*

♩ = 84

Esus4 H P P D P A G F#H Bm 1. F#/A# 2. F#/A# Bm/F# F#7/E Bm

cresc. poco a poco

F#7+5 Esus4 D C#m D E7/G#

f *rit. mf* *mf* *p* *rit.* *a tempo*

*T=thumb

A G D Gadd9 D Gadd9

♩ = 86

PPP P PP P HP PP P PP P HP

Tempo I

D.S. al Coda

F#7/C#

Coda

*Exaggerated rake with nails.

DUST IN THE WIND

As Recorded by Kansas

(From the album POINT OF KNOW RETURN/Kirshner Records)

Words and Music by
Kerry Livgren

Moderate ♩ = 96

Intro Rhy. Fig. 1

C

** (Acous. gtr.)

**m i m i m i m i* Cmaj7 Cadd9 C Asus2 Asus4

**t Let ring*

mf sim.

*Fingerpicking: m = middle; i = index; t = thumb (use thumb for all downstemmed notes).

**Doubled by 12 stg. gtr.

Am Asus2 Cadd9 C Cmaj7 Cadd9 Am Asus2

1st Verse

Asus4 Am G/B C G/B Am

I close my eyes, _____

(end Rhy. Fig. 1) Rhy. Fig. 2

G Dm7 Am G/B C G/B Am

on-ly for a mo-ment, and the mo - ment's gone... All my dreams _____

p

G Dm7 Am D/F# G

pass be-fore my eyes, a cu-ri-os-i-ty. Dust in the

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 "pass be-fore my eyes, a cu-ri-os-i-ty. Dust in the". The piano accompaniment features a consistent eighth-note pattern in the right hand and a more complex bass line in the left hand. Chord diagrams for guitar are shown below the piano part, with fret numbers indicated by circles and strings by numbers 1-6.

Am Am/G D/F# G Am G/B

wind. All they are— is dust in— the— wind.

(end Rhy. Fig. 2)

Detailed description: This system contains measures 4-6. The lyrics are "wind. All they are— is dust in— the— wind." Measure 6 includes the instruction "(end Rhy. Fig. 2)". The piano accompaniment continues with the established eighth-note pattern. Chord diagrams are provided for each measure.

2nd Verse w/Rhy. Fig. 2

C G/B Am G Dm7 Am G/B

Same old song,— just a drop of wa-ter in an end-less sea.—

C G/B Am G Dm7 Am

All we do crum-bles to the ground— though we re-fuse to see.—

D/F# G Am Am/G D/F# G

Ah. Dust— in the wind. All we are is dust in— the

Detailed description: This system contains the 2nd Verse, measures 7-11. The lyrics are "Same old song,— just a drop of wa-ter in an end-less sea.— All we do crum-bles to the ground— though we re-fuse to see.— Ah. Dust— in the wind. All we are is dust in— the". The piano accompaniment continues with the eighth-note pattern. Chord diagrams are provided for each measure.

Am add2 G/A F(#11)/A F6(#11)/A

wind. Oh, ho, ho.

Detailed description: This system contains the final measures of the piece. The lyrics are "wind. Oh, ho, ho." The piano accompaniment features a more complex bass line with some triplets. Chord diagrams for guitar are provided for each measure.

Violin solo (arr. for gtr.)

Vln. I Am add2

G/A F(#11)/A

Vln. II

Acous. gtr.

1. F6(#11)/A 2. F6(#11)/A w/Rhy. Fig. 1 C Cmaj7

Cadd9 C Asus2 Asus4 Am Asus2

Cadd9 C Cmaj7 Cadd9 Am Asus2 Asus4 Am G/B

(Vocal) Now,

3rd Verse
w/Rhy. Fig. 2

C
G/B
Am
G
Dm7
Am
G/B

don't hang on, ——— noth-ing lasts for - ev - er but the earth — and sky. It

C
G/B
Am
G
Dm7
Am

slips a way, ——— and all your mon - ey won't an - oth - er min - ute buy. ———

D/F#
G
Am
Am/G
D/F#
G

Dust — in the wind. All we are — is dust in — the wind. —

Am
Am/G
D/F#
G
Am
Am/G

— All we are — is dust in — the wind. ——— Dust ——— in — the wind. ——— Ev - 'ry - thing — is dust in — the

D/F#
G
Am
Asus2
Asus4b13
Am
Asus2
Asus4b13

Ev - 'ry - thing — is dust in the wind. The — wind. —

w/Ad lib vocal

Am
Asus2
Asus4b13
Am
Asus2
Asus4b13

Play 3 times and fade

DEE

As Recorded Ozzy Osbourne
(From the album BLIZZARD OF OZZ/Jet Records)

Music by Randy Rhoads

Slowly, in 1 $\dot{=}$ 48

The score is written for guitar and bass in the key of D major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble clef staff for guitar and a bass clef staff for bass. The guitar part includes various techniques such as harmonics (Harm.), slides (sl.), and triplets (3). The bass part includes fingerings and a 'Let ring' instruction. Chords are indicated above the staff, and dynamics like *mp* and *p* are used.

System 1: Chords: G, D6, Bm, G/B, A/C#. Techniques: Harm., *mp*, *sl.*, Let ring.

System 2: Chords: G(maj7), D/F#, A7/E, D, A/C#, Bm, G6. Techniques: Harm., *sl.*

System 3: Chords: A, D/F#, D add2/F# (overdub), B7/D#, B7. Techniques: H P P, *p*, *sl.*

System 4: Chords: Em, E7, A7. Techniques: H P P, Harm., *sl.*, 3.

System 5: Chords: D, G/B, D, A7. Techniques: H P, *p*, 3.

System 6: Chords: A/C#, Bm, Bm/A, A7, D/F#, A7 (overdub), A7/C#, D6 Harm. Techniques: *sl.*, *p*, *rit.*-4, Harm.

LITTLE MARTHA

As Recorded by The Allman Brothers
(From the album EAT A PEACH/Capricorn Records)

Music by Duane Allman

Moderately fast ♩ = 184

Tune both guitars to open E:

⑥ = E ③ = G#

⑤ = B ② = B

④ = E ① = E

Intro Rubato

Gtr. I

In tempo

Gtr. II

Musical notation system 1. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with notes and rests, and a guitar accompaniment line with chords and fingerings. Labels 'P' and 'H' are placed above the notes. The guitar line includes a circled '0' and a circled '2'.

Musical notation system 2. Treble clef, key signature of three sharps. The staff contains a melodic line and a guitar accompaniment line. Labels 'P' and 'H' are placed above the notes. The guitar line includes a circled '0' and a circled '4'.

Musical notation system 3. Treble clef, key signature of three sharps. The staff contains a melodic line and a guitar accompaniment line. Labels 'A', 'H', 'P', and 'H' are placed above the notes. The guitar line includes a circled '5' and a circled '5'.

Musical notation system 4. Treble clef, key signature of three sharps. The staff contains a melodic line and a guitar accompaniment line. Labels 'H', 'P', and 'H' are placed above the notes. The guitar line includes a circled '0' and a circled '2'.

Musical notation system 5. Treble clef, key signature of three sharps. The staff contains a melodic line and a guitar accompaniment line. Labels 'E', 'H', and 'P' are placed above the notes. The guitar line includes a circled '7' and a circled '0'.

Musical notation system 6. Treble clef, key signature of three sharps. The staff contains a melodic line and a guitar accompaniment line. Labels 'H' and 'P' are placed above the notes. The guitar line includes a circled '0' and a circled '2'.

To Coda

First system of musical notation. The treble clef staff contains a melodic line with notes and rests. The guitar staff below it shows fret numbers (0, 1, 2, 4) and bar lines. Chords H, B, and E are indicated above the staff. The system concludes with a double bar line and a Coda symbol.

Second system of musical notation. The treble clef staff contains a melodic line with notes and rests. The guitar staff below it shows fret numbers (0, 5, 7, 9) and bar lines. Chords C#m/B, A/B, B, C#m/B, A/B, and F#m/B are indicated above the staff.

Third system of musical notation. The treble clef staff contains a melodic line with notes and rests. The guitar staff below it shows fret numbers (0, 5, 7, 9) and bar lines. Chords C#m/B, A/B, B, and E are indicated above the staff. A first ending bracket is present, with a 'P' marking below the staff.

2. C Harm.-----, B C#m/B B A/B

(Sustain all notes)

This system contains the second ending of the piece. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of quarter notes: B4, C#5, B4, A4, G#4, F#4, E4, D4. Chords are indicated above the staff: B (B4), C#m/B (C#5, B4), B (B4), and A/B (A4). The bass staff shows a sequence of chords: B (B4), C#m/B (C#5, B4), B (B4), and A/B (A4). Fingerings are provided for the bass staff: 7, 7, 7, 0 for the first measure; 7, 9, 7, 7 for the second; 7, 9, 7, 7 for the third; and 5, 5, 5, 7 for the fourth. A 'Harm.' (harmonic) instruction is present at the beginning of the system.

B C#m/B B A/B B C#m/B B A/B

This system continues the musical notation with a treble clef staff and a bass staff. The treble staff shows the melody with chords: B (B4), C#m/B (C#5, B4), B (B4), A/B (A4), B (B4), C#m/B (C#5, B4), B (B4), and A/B (A4). The bass staff provides fingerings for these chords: 7, 9, 7, 7; 7, 9, 7, 7; 5, 5, 5, 5; 7, 9, 7, 7; 7, 9, 7, 7; 5, 5, 5, 5; 7, 9, 7, 7; and 5, 5, 5, 5. The notation includes 'H' and 'P' markings above the notes, likely indicating harmonic and pickup points.

1. F#m/B A/B B C#m/B A/B F#m/B

This system contains the first ending of the piece. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4. Chords are indicated above the staff: F#m/B (F#4, B4), A/B (A4), B (B4), C#m/B (C#5, B4), A/B (A4), and F#m/B (F#4, B4). The bass staff shows a sequence of chords: F#m/B (F#4, B4), A/B (A4), B (B4), C#m/B (C#5, B4), A/B (A4), and F#m/B (F#4, B4). Fingerings are provided for the bass staff: 2, 5, 7, 7; 2, 5, 7, 7; 2, 5, 7, 7; 2, 5, 7, 7; 2, 5, 7, 7; and 2, 5, 7, 7. The notation includes '1.' at the beginning, indicating the first ending.

D.S. al Coda

2. B E

P

P

Coda

E B E B E

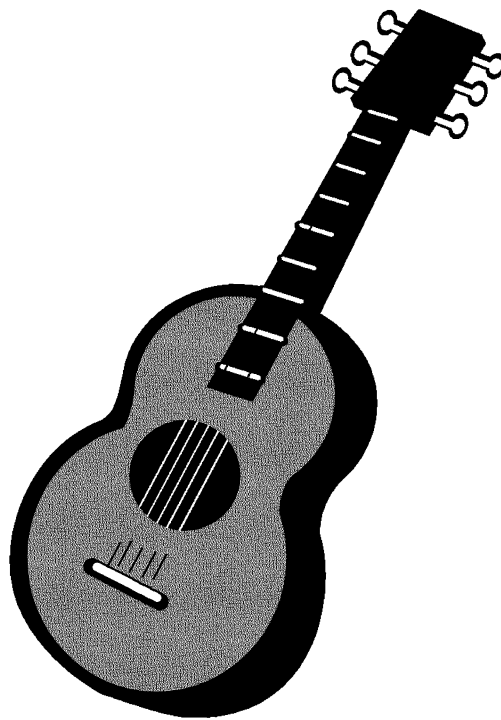
Harm.

Harm.

*Slowly pick strings from bottom to top.

Harm.

Harm.



BLACKBIRD

As Recorded by The Beatles
(From the album THE BEATLES (THE WHITE ALBUM)/Capitol Records)

Words and Music by
John Lennon and Paul McCartney

Moderate ♩ = 96

Intro (Acous. gr.)

G Am7 G/B G *

*mf **
Let ring

sl.

1st, 2nd, 3rd Verses

sl. *Strum upstemmed notes w/index fin. of pick hand whenever more than one upstemmed note appears.

G Am7 G/B G C C#° D D#°

1, 3. Black - bird sing - ing in the dead of night, take_ these bro - ken wings_ and learn_ to fly_.

2. Black - bird sing - ing in the dead of night, take_ these sunk - en eyes_ and learn_ to see_.

sl.

3rd time to Coda II

Em Eb D C#° C Cm

All your_ life, _____

All your_ life, _____

(3rd time) All your_ life, _____

sl.

1. G/B A7 D7(sus4) G C G/B A7 D7(sus4) G

you were on - ly wait - ing for the mo - ment to a - rise_

you were on - ly wait - ing for the mo -

2. Bridge

D7(sus4) G $\frac{3}{4}$ F(add2) Em Dm(add4) C Bb(6) C

ment to be free. Black bird fly,

F(add2) Em Dm(add4) C Bb(6) A7 2nd time to Coda I D(m)7(sus4) $\frac{3}{4}$ G Am7 G/B

black bird fly in - to the light of the dark black night...

G C C#o D D#o Em Eb

D C#o C Cm G/B A7 D7(sus4) G D.S. al Coda I

Coda I

G Am7 G/B G

night.

sl.

(strum-----)

sl.

sl.

sl.

D.S. al Coda II

Coda II

Am7 G/B C G/B A7 D7(sus4) % %

G/B A7

you were on - ly wait - ing for this mo -

D7(sus4) G C 3 G/B A7 D7(sus4) G

ment to a - rise... You were on - ly wait - ing for this mo - ment to a - rise...

C G/B A7 D7(sus4) G

You were on - ly wait - ing for this mo - ment to a - rise...

rit-----

EMBRYONIC JOURNEY

As Recorded by The Jefferson Airplane
(From the album SURREALISTIC PILLOW/RCA Records)

Music by Jorma Kaukonen

Moderate ♩ = 114

⑥ = D

The musical score is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Moderate' with a quarter note equal to 114 beats per minute. The guitar is tuned to D standard (E2, A2, D3, G3, B3, E4). The score includes various performance markings such as 'mf Let ring', 'H' (harmonic), and 'sl.' (slide). Fret numbers are indicated below the notes. The piece concludes with a first ending bracket and a final double bar line.

*Unintentional notes due to hand motion to next position.

2.

H H

sl. sl. sl. sl. sl. H

H H H H

H H H H H H H H

sl. sl. H sl. sl. sl. sl.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The music features eighth notes and slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers (0-11) and techniques like 'H' (hammer-on) and 'sl.' (slide).

Second system of musical notation. It includes a change in time signature from 3/4 to 4/4. The music continues with eighth notes and slurs. The guitar tablature includes techniques like 'H' and 'sl.', and a triplet of eighth notes is marked with a '-3-' and an 'H'.

Third system of musical notation, starting with a first ending bracket labeled '1.'. The music features eighth notes and slurs. The guitar tablature includes techniques like 'H' and 'sl.', and a triplet of eighth notes is marked with an 'H'.

Fourth system of musical notation, starting with a second ending bracket labeled '2.'. The music features eighth notes and slurs. The guitar tablature includes techniques like 'H' and 'sl.', and a triplet of eighth notes is marked with an 'H'.

Fifth system of musical notation, concluding the piece. The music features eighth notes and slurs. The guitar tablature includes techniques like 'H' and 'sl.', and a triplet of eighth notes is marked with an 'H'. The system ends with a 'rit.' (ritardando) marking and a fermata over the final note.

GREENSLEEVES

As Recorded by Jeff Beck
(From the album TRUTH/Epic Records)

Traditional

Slow ♩ = 66

Intro Dm Dm/C Dm/B (Bm7b5) Bbmaj7

mp Sustain notes to form chords

Moderate ♩ = 104

Asus4 Dm G(add9) C

molto rit. *rubato*

Am Dm E7 Am/E Am/G

Dm G(add9) C Am Dm Em H P Dm/F

A7 Dm F/C

*T=Thumb

Em/B Am Dm E7 Am

p. *dim.* *H*

Am/G F/C Em Am

p. *mf*

Dm Em Dm/F A7 Dsus2

poco rit.

Meno mosso (♩ = 84)

Dm G(add9) C Am Dm

poco accel.

E7 Am Am/G Dm G(add9)

(♩ = 96) *evenly* *sl.*

C Am Dm Em Dm/F A7 D H P

rit. *H P* *tr.* *P*

BLACK MOUNTAIN SIDE

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN/Atlantic Records)

Music by Jimmy Page

Tuning (low to high): DADGAD

Moderate ♩ = 120
Free time

The first system of musical notation for 'Black Mountain Side'. It features a guitar staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderate' with a quarter note equal to 120 beats per minute, and the initial section is in 'Free time'. The guitar part begins with a melodic line in the first measure, followed by a triplet of eighth notes. The bass staff shows the corresponding fretting, with fingerings 0, 2, 4, 2, 3, 0. A 'Harm.' (harmonic) section is indicated above the guitar staff. The system concludes with the instruction 'In time' and a triplet of eighth notes.

The second system of musical notation. It continues the guitar and bass parts from the first system. The guitar staff shows a triplet of eighth notes followed by a series of eighth notes. The bass staff shows the fretting for these notes. The system concludes with the instruction 'Tablas enter'.

The third system of musical notation. It continues the guitar and bass parts. The guitar staff features a triplet of eighth notes and a series of eighth notes. The bass staff shows the fretting. The system concludes with the instruction 'H P'.

The fourth system of musical notation. It continues the guitar and bass parts. The guitar staff features a triplet of eighth notes and a series of eighth notes with slurs. The bass staff shows the fretting. The system concludes with the instruction 'H P'.

The fifth system of musical notation. It continues the guitar and bass parts. The guitar staff features a triplet of eighth notes and a series of eighth notes with slurs. The bass staff shows the fretting. The system concludes with the instruction 'H P'.

System 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features triplets and slurs. The bass line includes fret numbers and dynamic markings. Labels: H P, H P, H P, sl., sl.

System 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features slurs and triplets. The bass line includes fret numbers and dynamic markings. Labels: sl., sl., P P, H P

System 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features triplets and slurs. The bass line includes fret numbers and dynamic markings. Labels: H P, H P, H P, sl., sl.

System 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features slurs and triplets. The bass line includes fret numbers and dynamic markings. Labels: sl., H P, sl.

System 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features triplets and slurs. The bass line includes fret numbers and dynamic markings. Labels: H P, H P, H P, sl.

sl. Let ring-----
 P P sl.
 sl.
 (7) 7 2 2 2 4 (4) 4 4 2 2 0 (2) 0 0 0 2 0 2 0 2 0 2 0 3 5
 (0) 0 0 0 0 (0) 0 0 2 2 3 0 2 4 0 0 4 0 2 0 3 5
 P P sl.

Rhy. Fig. 1-----

sl. H P 3 H P 3
 sl. H P H P
 (5) 0 5 2 2 3 0 0 2 0 2 0 2 0 2 3 0 0 2 3 0
 sl. H P H P

Solo (Rhy. Fig. 1 continues behind solo)

P P P P sl. P P P P 6 P P P P
 P P P P sl. P P P P 6 P P P P
 3 1 0 3 1 0 // // 5 3 3 1 0 3 1 0 // // 3 2 0 3 1 0
 P P P P
 P P P P

(End of solo)

sl. sl. sl. sl. sl. sl. sl. sl.
 sl. sl. sl. sl. sl. sl. sl.
 5 5 5 5 5 5 5 5 5 5 5 5 2 0 0 0 3 0

H P sl. sl. sl. sl. H P H P
 sl. sl. sl. sl. sl. sl. H P
 0 2 sl. 4 sl. 4 sl. 4 5 7 5 6 2 0 0 2 0 4 2
 0 0 5 0 0 5 0 0 0 0 0 0 0 0 0 0 0
 sl. sl. sl. (0) H P

First system of musical notation. Treble clef, key signature of one sharp (F#), and 5/8 time signature. The melody includes slurs and a 'sl.' (sustained) marking. The bass line consists of open strings and fretted notes with fingerings.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and 4/4 time signature. It includes triplets and 'H P' (hammer-on/pull-off) markings. The bass line includes fret numbers and fingerings.

Third system of musical notation. Treble clef, key signature of one sharp (F#), and 4/4 time signature. It includes slurs, 'sl.' markings, and a 'Let' instruction. The bass line includes fret numbers and fingerings.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and 4/4 time signature. It includes a 'ring---' instruction, slurs, 'sl.' markings, and 'H P' markings. The bass line includes fret numbers and fingerings.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and 4/4 time signature. It includes triplets and 'H P' markings. The bass line includes fret numbers and fingerings.

MIDSUMMER'S DAYDREAM

As Recorded by Triumph
(From the album THUNDER SEVEN/MCA Records)

Music by Rik Emmett,
Mike Levine and Gil Moore

Moderate ♩ = 88

⑥ = D

mp

T 7 7 7 7 12
A 7 7 7 7 12
B 5 7 7 12 7 7

mf

T 7 7 7 7(12) 12
A 7 7 7 7 12
B 5 5 7 7 12 7 7

mf

T 3 4 5 5 7 5 7
A 3 4 5 5 7 5 7
B 0 0 0 0 0 0 0

mf

T 3 4 5 7 6 7 2 2 3
A 3 4 5 7 6 7 2 2 3
B 0 0 0 0 0 0 0 0 0

HP HPP

Musical notation system 1: Treble and bass clefs, dynamic markings *H P*, *sl.*, *H P*, *Harm.*, and *mp*. Fingering numbers are present on the bass staff.

Poco più mosso

Musical notation system 2: Treble and bass clefs, dynamic markings *cresc.*, *mf*, and *H P P P*. Fingering numbers are present on the bass staff.

Musical notation system 3: Treble and bass clefs, dynamic markings *sl.*, *H P*, *P*, and *sl.*. Fingering numbers are present on the bass staff.

Musical notation system 4: Treble and bass clefs, dynamic markings *H P*, *H P*, *H P*, and *H P*. Fingering numbers are present on the bass staff.

Musical notation system 5: Treble and bass clefs, dynamic markings *H P*, *sl.*, *sl.*, and *sl.*. Fingering numbers are present on the bass staff.

Musical notation system 6: Treble and bass clefs, dynamic markings *mp* and *cresc.*. Fingering numbers are present on the bass staff.

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The piece begins in 3/8 and changes to 4/4. The notation includes dynamic markings such as *mf* and *mp*, and articulation like *sl. Harm.*. Fingerings are indicated by numbers 1-5.

Fingerings: 5 0 5 3 0 3 | 2 3 5 3 2 0 2 0 | 2 4 2 0 2 0 | 4 5 4 2 2 4 2 0 | 4 2 0 | 10 12 | 0 7 7 7 12 | 12 7 0 7 7

Musical notation for the second system, continuing the piece with various articulations and dynamics. The notation includes *Harm.*, *PP*, *HPP*, and *PP*.

Fingerings: 7 7 7 7 12 | 7 7 7 7 12 | 7 7 7 7 12 | 7 7 7 7 12 | 7 7 7 7 12 | 7 7 7 7 12 | 7 7 7 7 12 | 7 7 7 7 12

Musical notation for the third system, featuring sixteenth-note runs and slurs. The notation includes articulations like *H H P P*, *PP*, *HH*, and *HPP*.

Fingerings: 7 8 10 8 7 | 9 7 6 | 6 7 9 | 4 5 7 5 4 | 7 5 4 | 4 5 7 | 4 5 7 5 4 | 2 0 | 4 5 4 2 0 | 0 2 3 | 2 2 2 | 0 2 4 | 0 6 6

Articulations: H H P P, PP, HH, HPP, PP, HH, HH P P P, H

Wild World

Words and Music by
Cat Stevens

C#m 4fr. 1342(1) **F#7** 321 **F#** 3211 **B** 1930 **Emaj7(no3rd) E5** 132 7fr. **A** 134211 5fr. **F#m** 134111
G# 4fr. 134211 **G#sus4** 4fr. 13 411 **F#(type 2)** 134211 **B VII** 7fr. 134211 **E** 231 **A II** 111 **Asus2** 23

Tune up 1/2 step:
 ⑥ = F ③ = A₇
 ⑤ = B₇ ④ = C
 ④ = E₇ ① = F

Slowly ♩ = 76

Intro *Gtr.* **C#m** **F#7** **F#** **F#7** **B** **Emaj7(no3rd) E5** **Emaj7(no3rd)**

La la la la la la la la la la La la la la la la la la la

*Two acous. gtrs. arr. for one.

A **F#m** **G#** **G#sus4** **G#** **C#m**

La la la la la la la la la

1st Verse

Rhy. Fig. 1 **C#m** **F#(type 2)** **B VII** **Emaj7(no3rd) E5** **Emaj7(no3rd)**

Now that I've lost ev - 'ry-thing to you, you say you wan-na start some - thing -

F#m **G#** **G#sus4** **G#** **C#m**

new. And it's break-in' my heart you're leav - ing. Ba-by, I'm griev - ing.

F#(type 2) **B VII** **Emaj7(no3rd) E5** **Emaj7(no3rd)**

But if you wan-na leave, take good care. Hope you have a lot-ta nice things to wear.

(end Rhy. Fig. 1) w/Rhy. Fill 1
B VII N.C.

A **F#m** **G#**

But then a lot-ta nice things turn bad out there.

Rhy. Fill 1 (Gtr. I) (cont. in slashes)

Chorus
Rhy. Fig. 2
E

Ooh, ba - by, ba - by, it's a wild world.

B w/Fill 1 A^{II}

It's hard to get by just up-on a smile.

ⓐ 2fr. 4fr. ⓐ 2fr. ⓐ 4fr. 2fr.
B C# E C# B

Ooh, ba - by, ba - by, it's a wild world.

ⓐ open E E B w/Fill 1 A^{II} (end Rhy. Fig. 2)

I'll al-ways re-mem-ber you like a child, girl.

B Asus2 w/Rhy. Fill 2 E 2nd time to Coda

You know I've seen a lot of what the world can do, and it's break-in' my heart in two,

F#(type 2) B^{vii} Emaj7(no3rd) E5 Emaj7(no3rd)

cause I nev-er wan-na see you sad, girl. Don't be a bad girl.

A F#m G# G#sus4 G# C#m

cause I nev-er wan-na see you sad, girl. Don't be a bad girl.

Fill 1 (*Gtr. II)

*ACOUST.

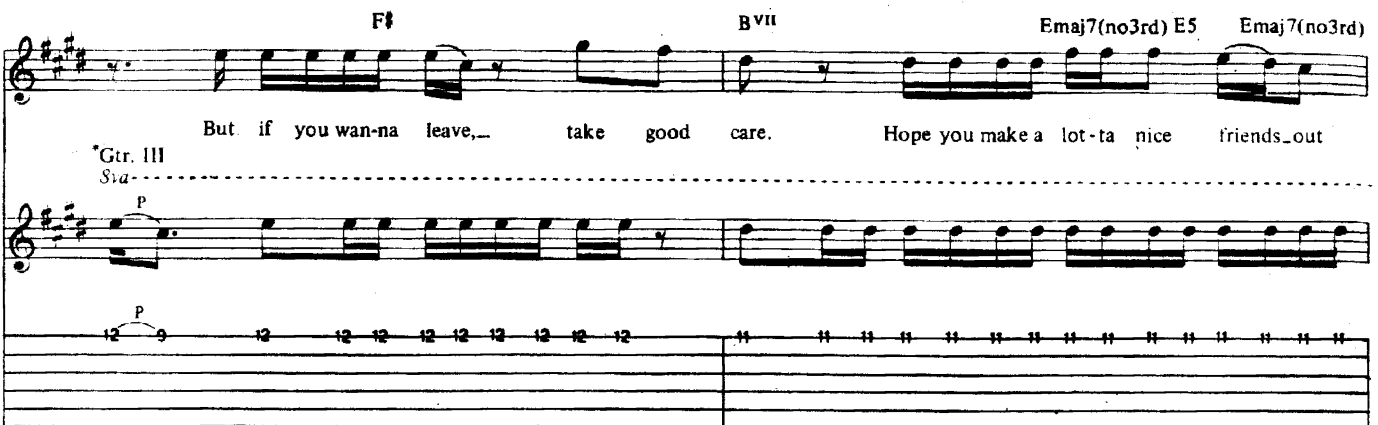
Rhy. Fill 2 (Gtr. I) (cont. in slashes)

let ring-- let ring-- let ring--

F# BVII Emaj7(no3rd) E5 Emaj7(no3rd)

But if you wan-na leave, take good care. Hope you make a lot-ta nice friends-out

*Gtr. III
Sta-----

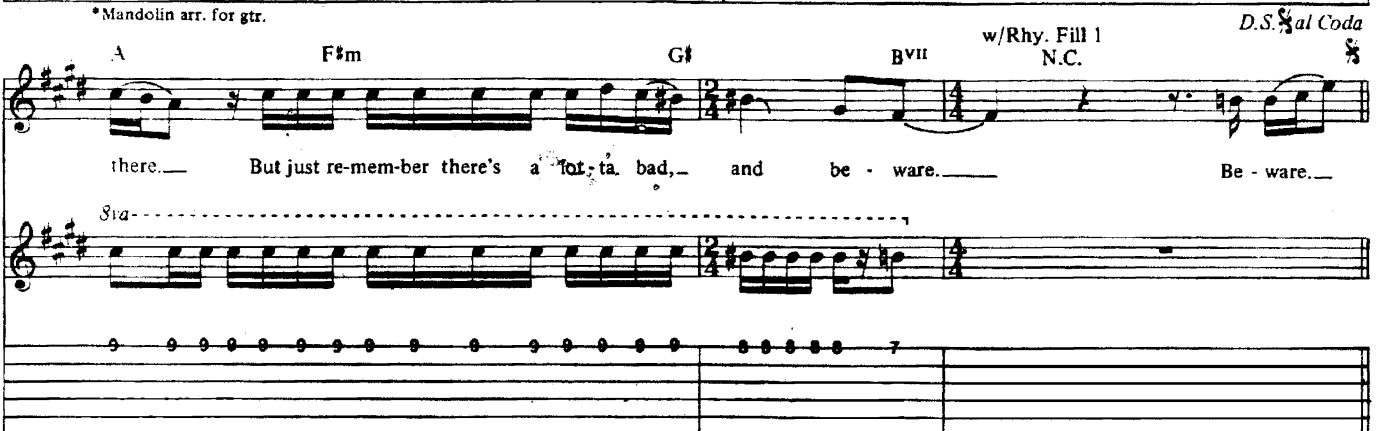


*Mandolin arr. for gtr.

A F#m G# BVII w/Rhy. Fill 1 N.C. D.S. al Coda

there. But just re-mem-ber there's a lot-ta bad, and be - ware. Be - ware.

Sta-----



Coda

C#m F# B Emaj7

La la la la la la la la la la

(Gtr. I)



A F#m G#

La la la la la la la. Ba-by, I love you.



3rd Verse
w/Rhy. Fig. 1 (last 4 bars only)
C#m

F# B^{vii} Emaj7(no3rd)E5 Emaj7(no3rd)

But if you wan-na leave, take good care. Hope you make a lot-ta nice friends_out

Gtr. III Sva-----

A F#m G# B^{vii} w/Rhy. Fill 1 N.C.

there. But just re-mem-ber there's a lot-ta bad, and be - ware.

Sva-----

Chorus
w/Rhy. Fig. 2
E

B w/Fill 1 Aⁱⁱ

Ooh, ba - by, ba-by, it's a wild world.

B Asus2 E 3 2fr. B 4fr. 2fr. C# E 4fr. 2fr. C# B

It's hard to get by just up-on a smile. Yeah, yeah, yeah.

6 open E E B w/Fill 1 (1st bar only) Aⁱⁱ

Ooh, ba - by, ba - by, it's a wild world. And I'll

(wild world.)

B Asus2 w/Rhy. Fill 3 E N.C.

al - ways re-mem-ber you like a child, girl. Oh, yeah...

Ⓞ open E B w/Rhy. Fig. 2 (last 5 bars only) & Fill 1 A¹¹

Ooh, ba - by, ba-by, it's a wild world...

B Asus2 E

Ⓞ 2fr. B 4fr. Ⓞ 2fr. C: E Ⓞ 4fr. 2fr. C: B

It's hard to get by just up-on a smile. Yeah...

Ⓞ open E B w/Fill 1 (1st bar only) A¹¹

Ooh, ba - by, ba-by, it's a wild world. And I'll...

B Asus2 E

al - ways re-mem-ber you like a child, girl.

Rhy. Fill 3 (Gtr. 1)

PATIENCE

Words and Music by
W. Axl Rose, Slash, Izzy Stradlin,
Duff "Rose" McKagan and Steven Adler

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Chord diagrams for various chords: C, G, A, D, G6, E, Em, Cadd9, D5, Dsus2, Dsus4, G (type 2), F6, Gx11(Harm.), and Dx11.

Moderate Rock Ballad (half-time feel) ♩ = 120

Intro Rhy. Fig. 1 C

Gtr. II

Gtr. I Riff A

mp
**let ring*

(Whistle)

A^v

I
A
B

*Let all arpeggiated figures ring throughout.

D (end Rhy. Fig. 1) w/Rhy. Fig. 1 and Riff A

C

(Gtr. III) (end Riff A)

sl. *sl.*

P H P P P H

P H P H

sl. *sl.*

G A D

Full Full *sl.*

Full Full *sl.*

Gtr. I

C G6 G C G^(type 2)

Gtr. II

sl. P

Em G^(type 2) C G6 G G6 D

1st, 2nd Verses

C G

1. Shed a tear 'cause I'm miss-in' you, I'm still al-right to smile.
 2. See additional lyrics

Gtr. I Rhy. Fig. 2

P

Gtr. II Rhy. Fig. 2A

A **D**

Girl, I think a - bout you ev' - ry day now. (end Rhy. Fig. 2)

Chord diagrams for guitar accompaniment:

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

Additional notation: *P*, *sl.*, *H*, *sl.*, (end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (both 1st 6 bars only)

C **G**

Was a time when I was - n't sure but you set my mind at ease.

A **D**

There is no doubt you're in my heart now.

Rhy. Fig. 3 Cadd9 G6 G G6 C G6 Em G6

Said, wom - an, take it slow, it -'ll work it - self out fine.

Rhy. Fig. 3A Gtr. II

Chord diagrams for guitar accompaniment:

```

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

Rhy. Fill 1 Gtr. I **D**

Gtr. II

C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6

All we need is just a lit - tle pa - tience.

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A

Cadd9 G6 G G6 C G6 Em G6

Said, sug - ar, make it slow and we come to - geth - er fine.

Rhy. Fig. 4 D D5 Dsus2 D D5 Dsus4

C G6 G

All we need is just a lit - tle pa - tience.

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D5 D D5 D

(Draw breath) (Whispered:) Pa - tience.

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D

1. D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B

Mm, yeah.

2. **Guitar solo**
w/Rhy. Fig. 3

D5 D D5 G^(typ 2) D5 C Cadd9

w/Rhy. Fig. 4

D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D w/Rhy. Fig. 3

Cadd9 G6 G 1/2 G6 C G6

w/Rhy. Fig. 4 (3 times)

D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D^{1/2} D5 Dsus2 D D5 Dsus4

D D5 Dsus2 D D5 Dsus4 D Dsus2 D

1/2 rit. poco a poco

Slow 4 ♩ = 64

Chords: D, D/F#, w/Fill 1, G, (end Rhy. Fig. 5), Gtr. II, D, D/F#, G

Annotations: Gtr. I, Rhy. Fig. 5, w/Rhy. Fig. 5 (9 times)

This system shows the beginning of the guitar part. It features two staves: a treble clef staff for the guitar and a six-string fretboard diagram below it. The guitar part starts with a series of chords and rhythmic figures. The fretboard diagram shows fingerings for the strings, with numbers 0-4 indicating fret positions.

Chords: D, D/F#, G, D, D/F#

Lyrics: ... lit - tle pa - tience, mm yeah, mm

Annotations: sl.

This system contains the second line of the song. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom staff is a fretboard diagram. Slurs and 'sl.' markings are present over the guitar notes.

Chords: G, D, D/F#, G

Lyrics: yeah. Need a lit - tle pa - tience, yeah, just a lit - tle

Annotations: sl., sl., sl.

This system contains the third line of the song. It follows the same format as the second system, with a vocal line, guitar accompaniment, and fretboard diagram. Slurs and 'sl.' markings are used to indicate phrasing and slurs in the guitar part.

Fill 1

A boxed-in section titled 'Fill 1' showing a short guitar solo. It consists of two staves: a treble clef staff with a melodic line and a six-string fretboard diagram below it. The fill includes a slur and 'sl.' markings.

D D/F# G D

pa - tience, yeah. Some more pa - tience, I been walk - in' the streets_ at night yeah.

sl. *sl.*

10 11 12 10 11 12 (12) 10 8 10 12 10 (10) 8 10 8 7

G D D/F#

just try - in' to get_ it right. Need some pa - tience, Hard to see with so man - y a - round, you

sl. *P* *H*

8 7 9 7 7 9 7 3 4 3 5 4 2 4 2 3 4 0 2 2 4 2

G D H D/F#

know I don't like be - ing stuck in the crowd and the streets don't change but ba - by the name_

Could use_ some pa - tience, yeah.

3 5 3 5 3 5 3 5 3 5 3 5

G D D/F#

I ain't got time for the game_ 'cause I need_ you, yeah, yeah, but I need_

Got - ta have some pa - tience.

sl.

3 5 5 3 5 3 5 3 5 5 3 5 3 3 3 3 2 3 2

you, oo, All it takes is pa - tience, I need - you, woh just a lit - tle I need -
 you, oo, this time. pa - tience is all - you need. *rit.*
 (Whispered:) Ah.

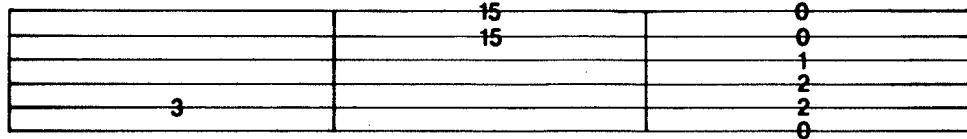
G F6
 G D
 XII(Harm.) Freely D^{XIV}
 P

Additional Lyrics

2. I sit here on the stairs 'cause I'd rather be alone.
 If I can't have you right now I'll wait, dear.
 Sometimes I get so tense but I can't speed up the time.
 But you know, love, there's one more thing to consider.
 Said, woman, take it slow and things will be just fine.
 You and I'll just use a little patience.
 Said, sugar, take the time 'cause the lights are shining bright.
 You and I've got what it takes to make it.
 We won't fake it, ah, I'll never break it 'cause I can't take it. *(To Gtr. solo)*

TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

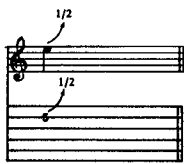


5th string, 3rd fret

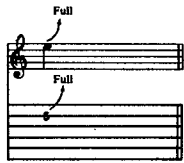
1st string, 15th fret,
2nd string, 15th fret,
played together

an open E chord

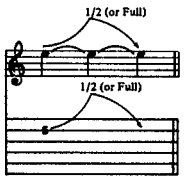
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



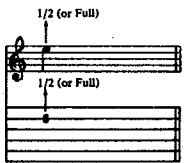
BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



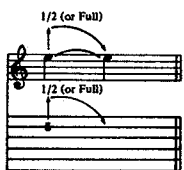
BEND: Strike the note and bend up a whole step (two frets).



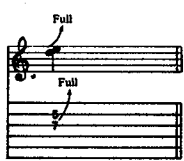
LEGATO BEND AND RELEASE: Strike the note. Bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



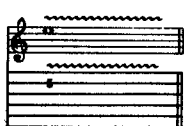
GHOST BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



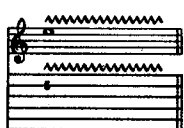
GHOST BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



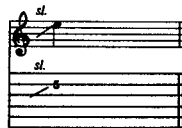
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



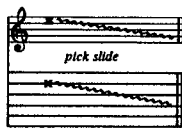
SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



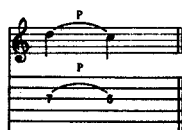
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



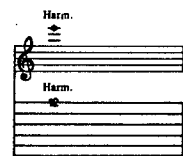
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



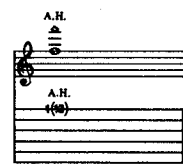
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



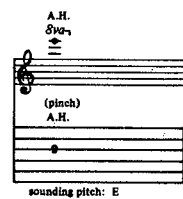
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



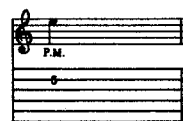
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



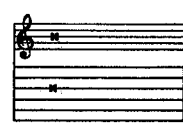
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

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