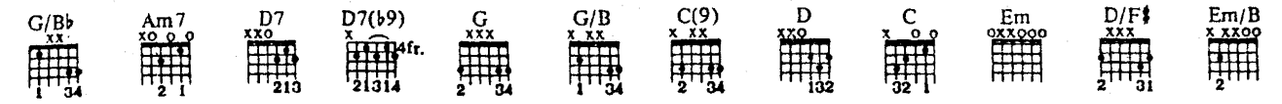
Acoustic Classics

for guitar

Ricordini Editions

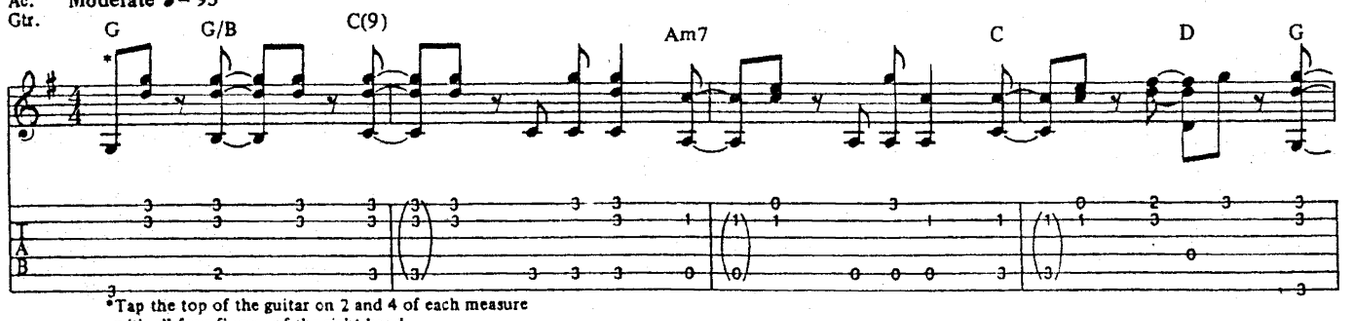
More Than Words



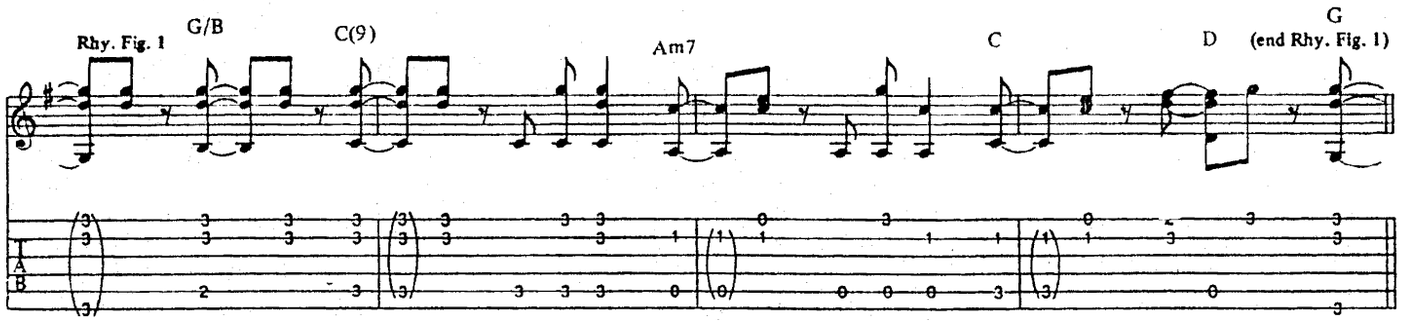
Tune down:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Lyrics and Music by
BETTENCOURT, CHERONE

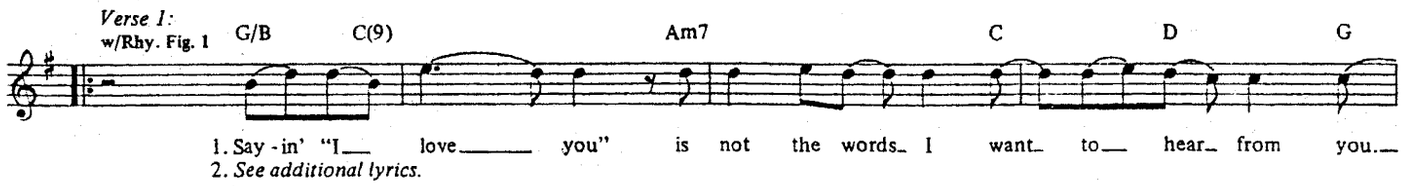
Intro:
Ac. Gtr. **Moderate** ♩= 93



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

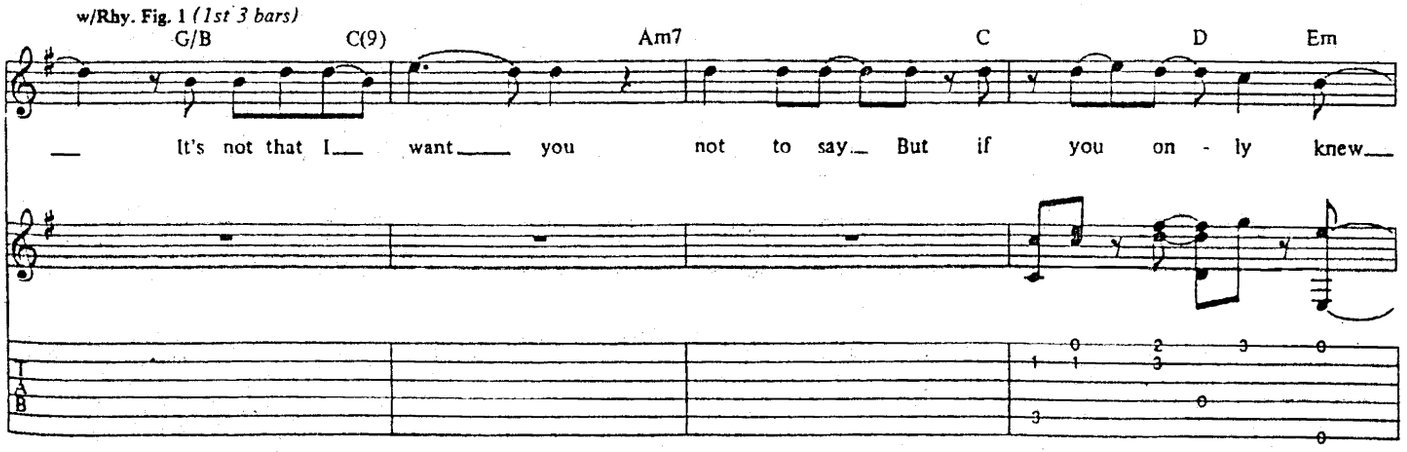


Verse 1:
w/Rhy. Fig. 1

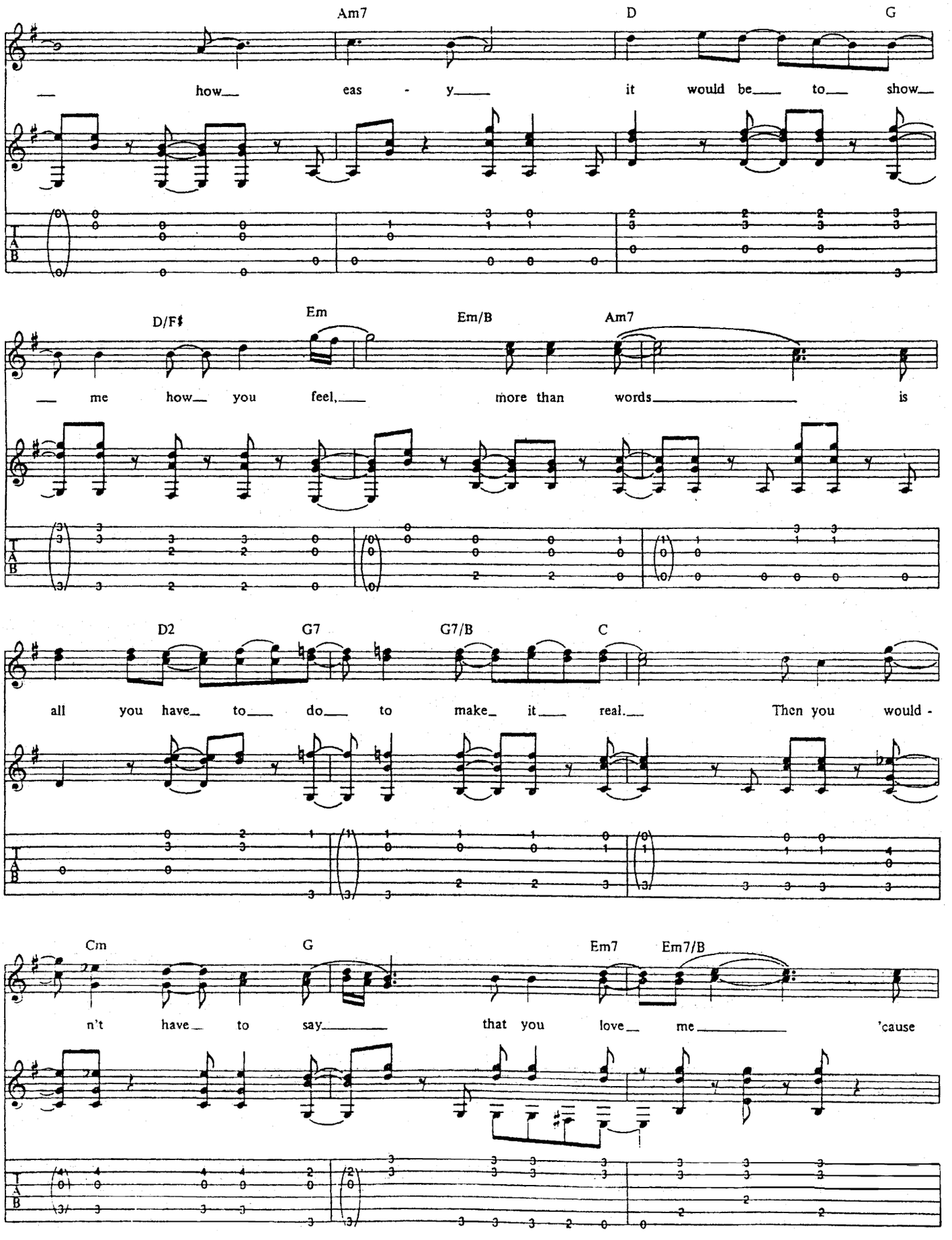


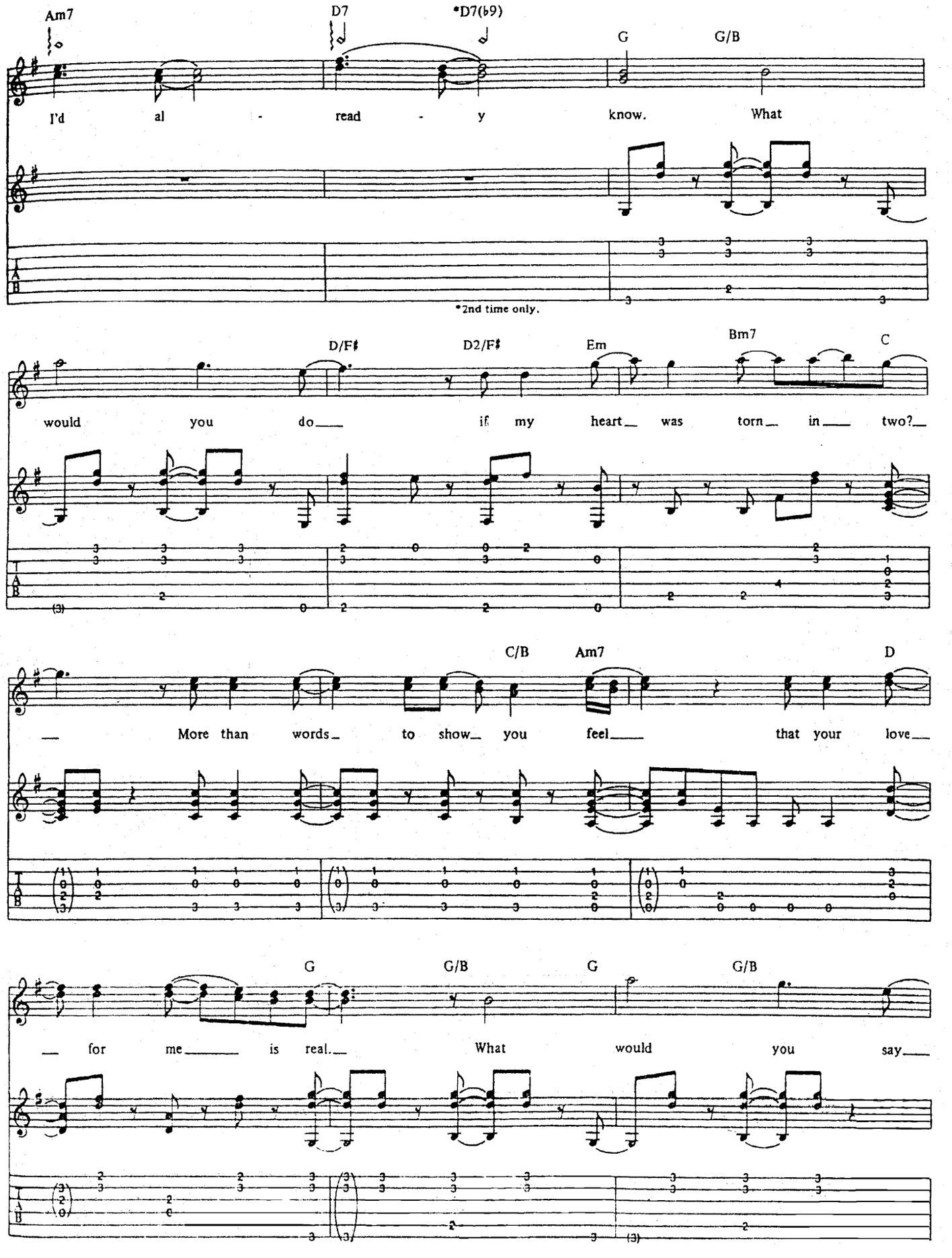
1. Say - in' "I love you" is not the words I want to hear from you.
2. *See additional lyrics.*

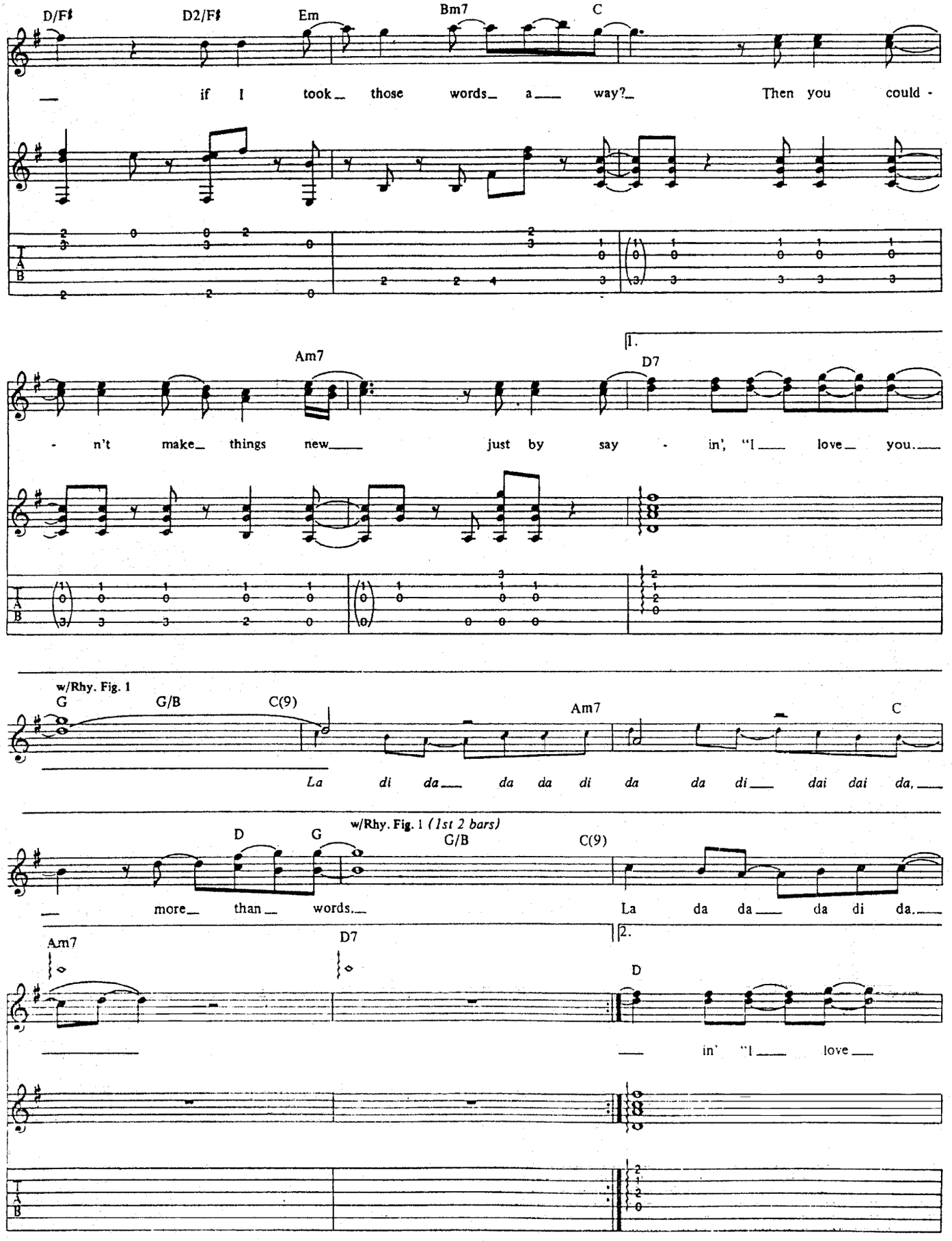
w/Rhy. Fig. 1 *(1st 3 bars)*

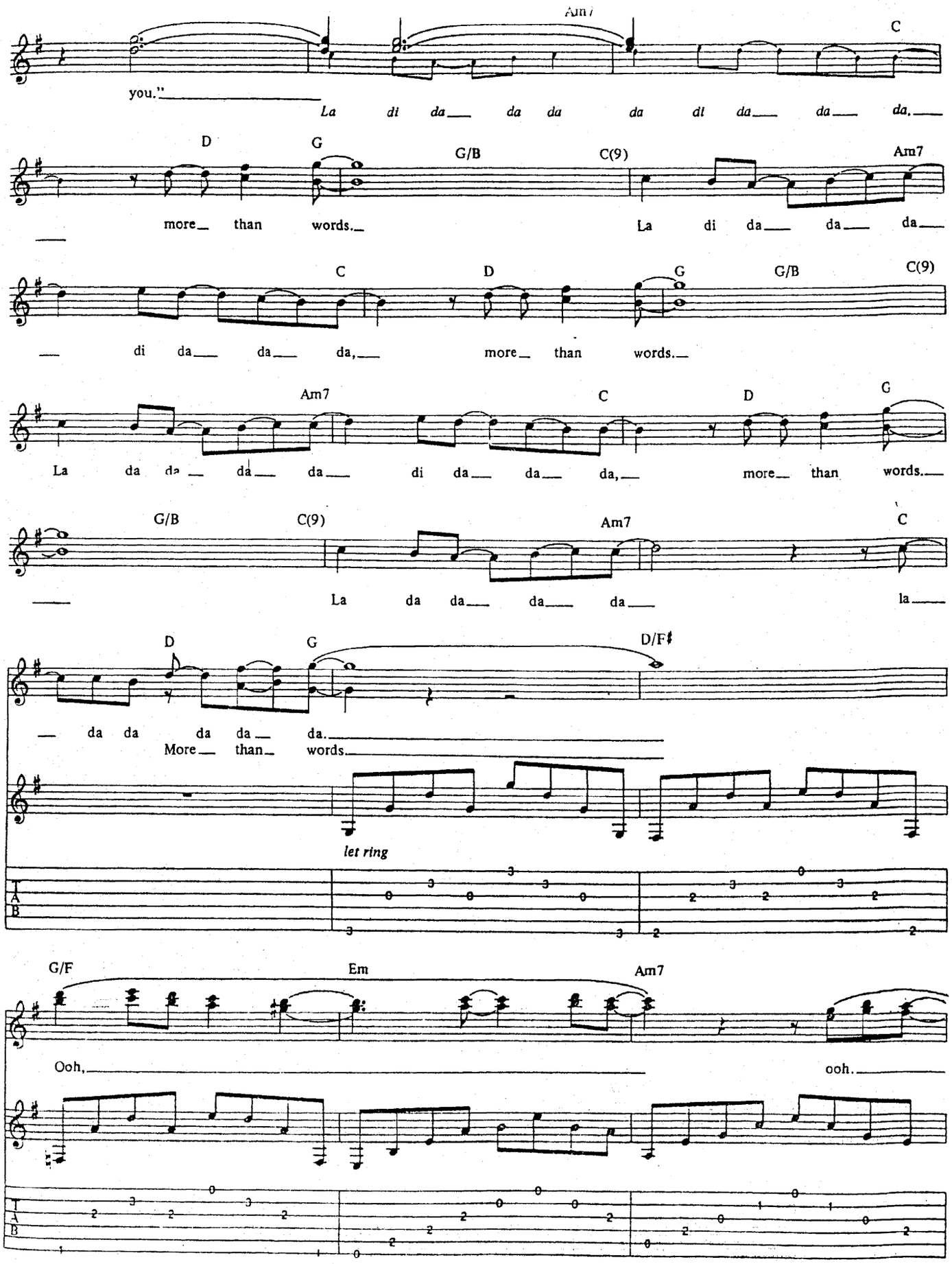


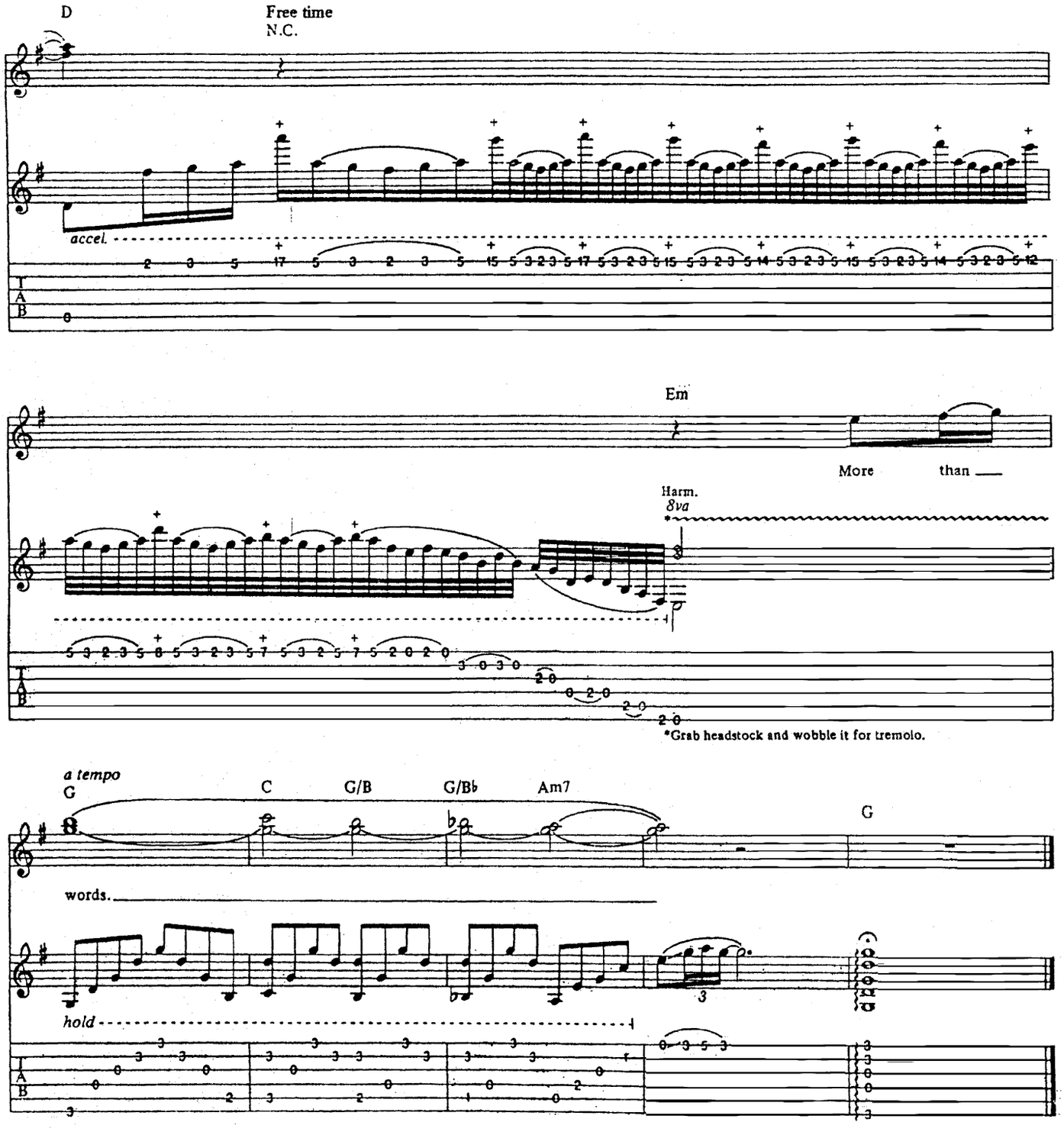
It's not that I want you not to say But if you on - ly knew


Am7 D G
how eas - y it would be to show
D/F♯ Em Em/B Am7
me how you feel, more than words is
D2 G7 G7/B C
all you have to do to make it real. Then you would -
Cm G Em7 Em7/B
n't have to say that you love me 'cause


Am7
D7
*D7(♭9)
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 -
Am7
1.
D7
- n't make— things new— just by say - in', "I— love— you.—
w/Rhy. Fig. 1
G
G/B
C(9)
Am7
C
La di da— da da di da da di— dai dai da,—
w/Rhy. Fig. 1 (1st 2 bars)
D
G
G/B
C(9)
— more— than— words.— La da da— da di da.—
Am7
D7
2.
D
— in' "I— love—


Am7
C
you."
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
G/F
Em
Am7
Ooh,
ooh.



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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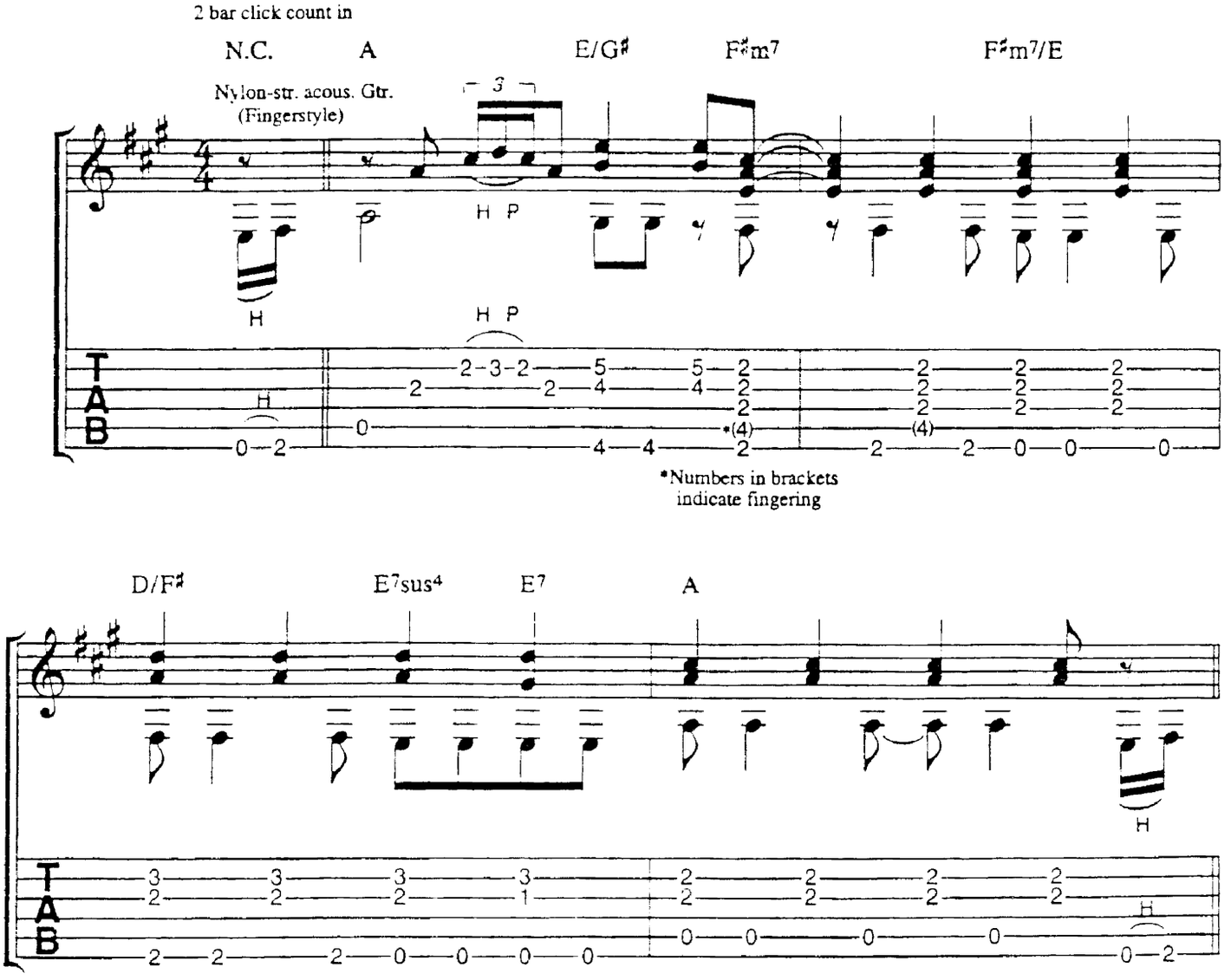
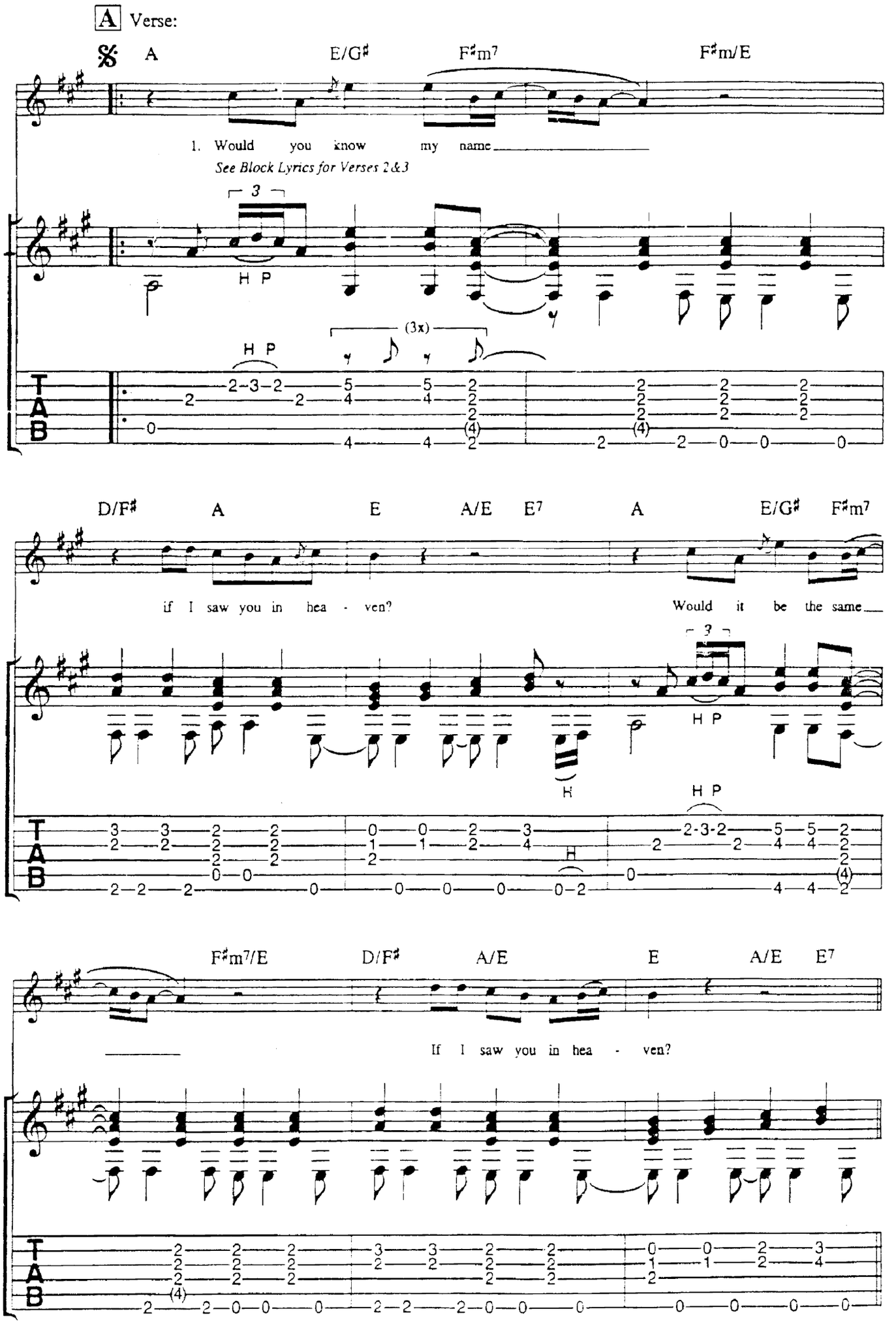
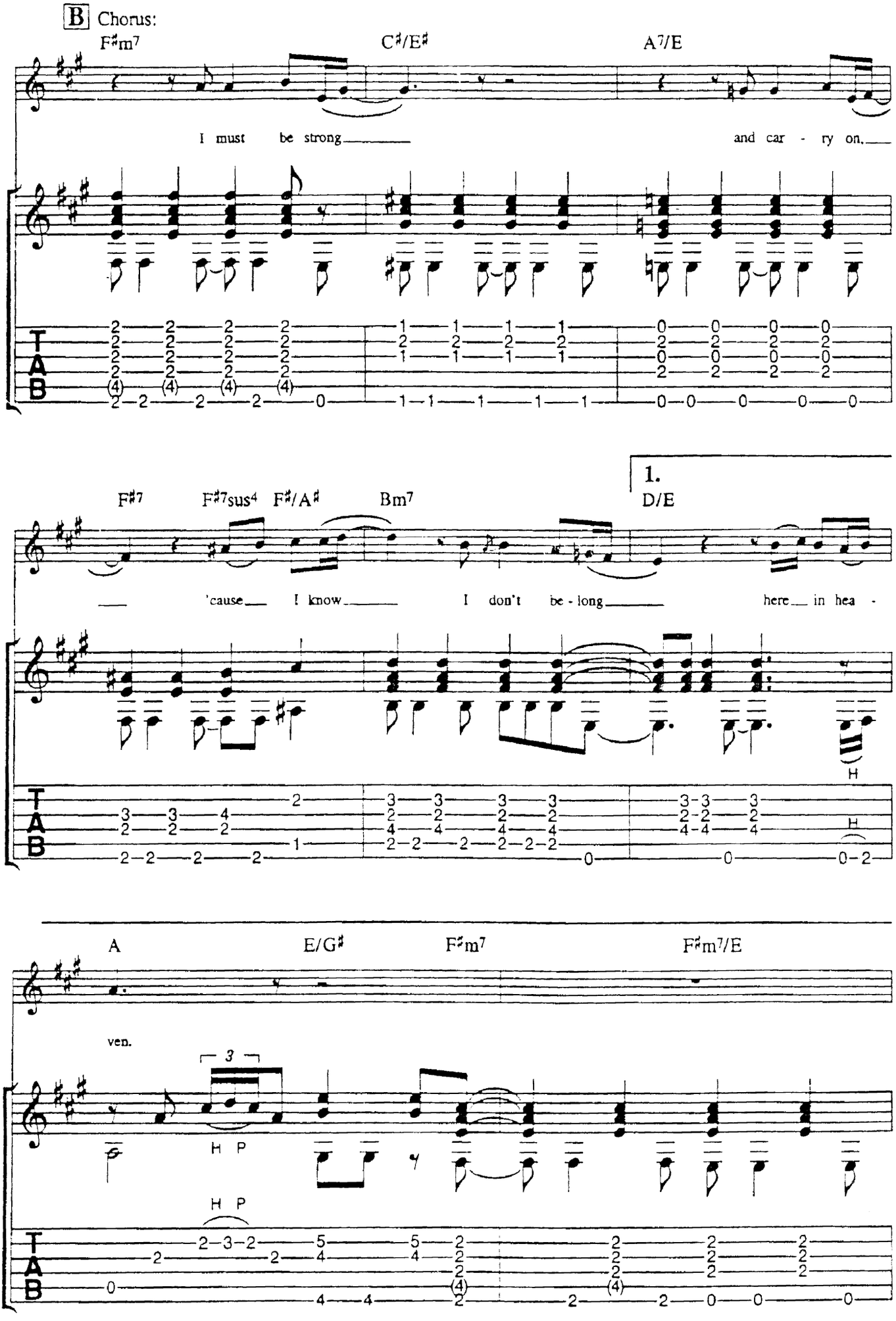
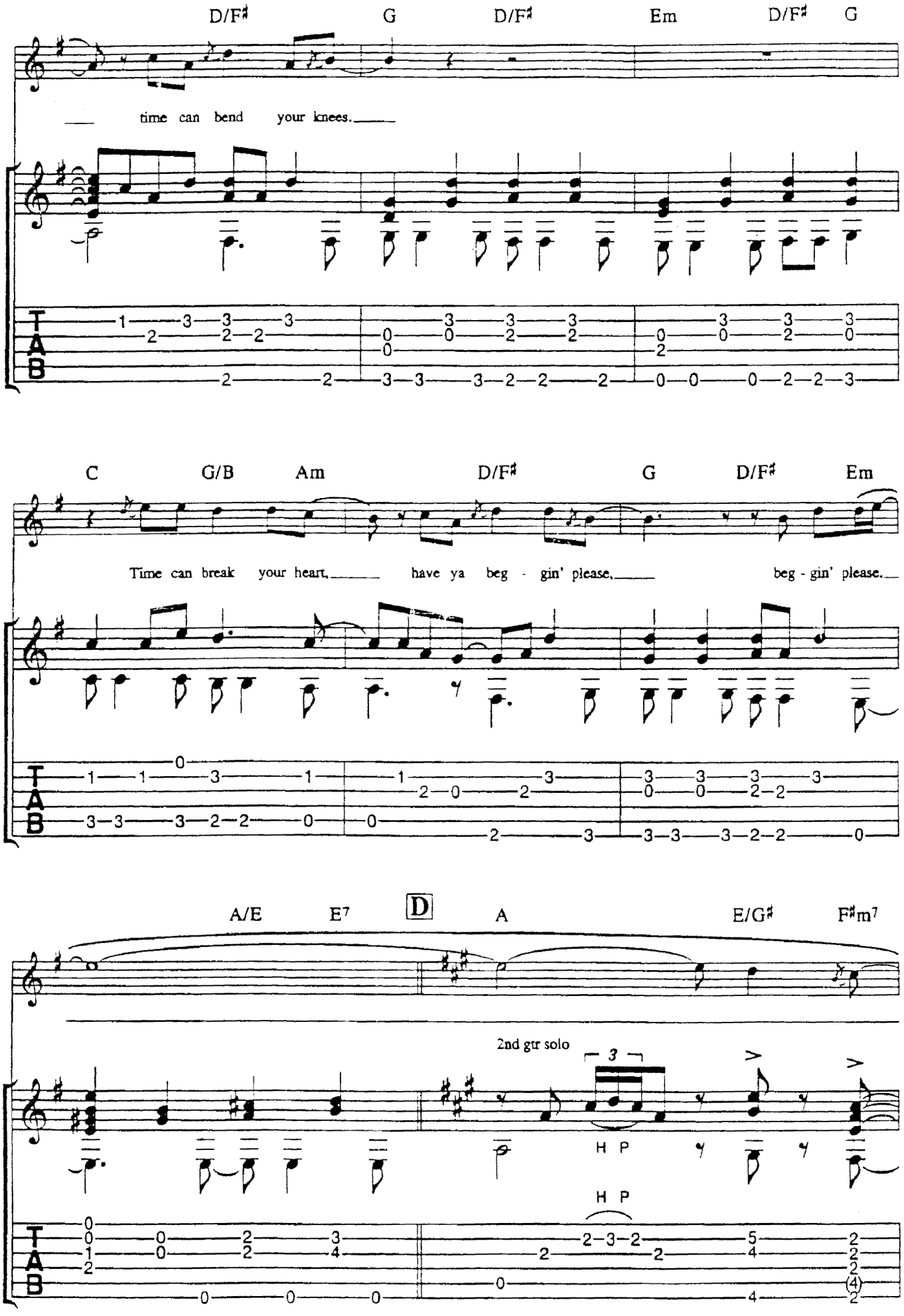
"Unplugged" CD Reprise 9362-45024

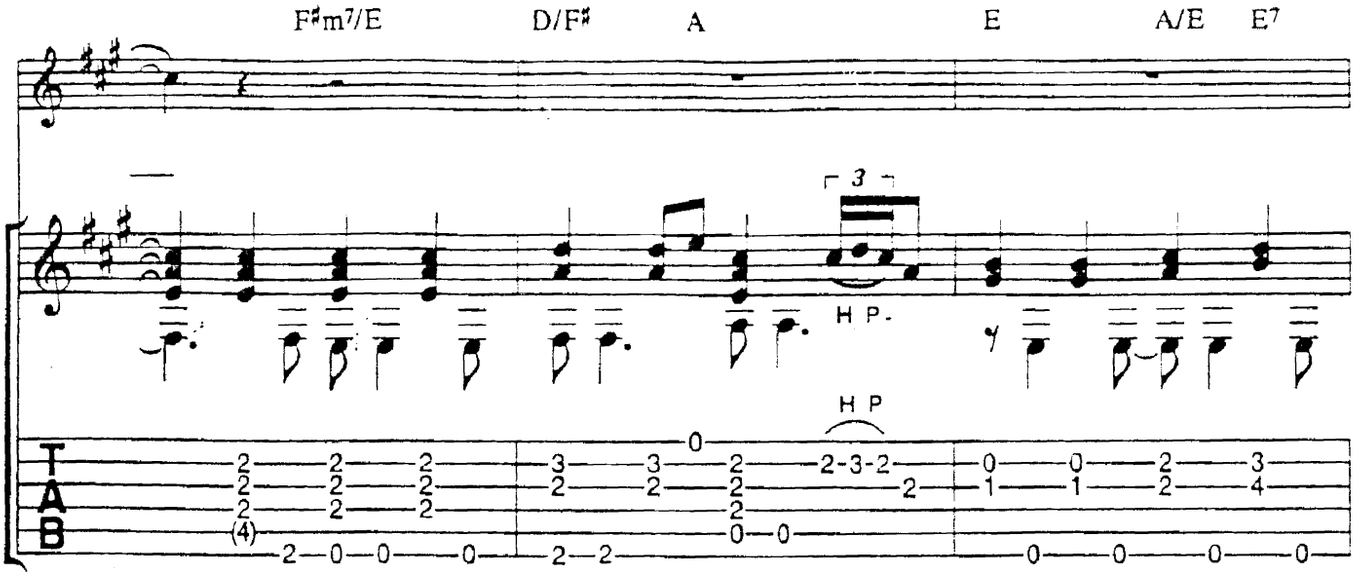
Played on a classical guitar in the 2nd position, the notes should be allowed to sustain wherever possible, especially through the bridge section. Note the inversions of the chords and the rhythm of the bass note (6th string) against each chord throughout the verse and chorus - take care to maintain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

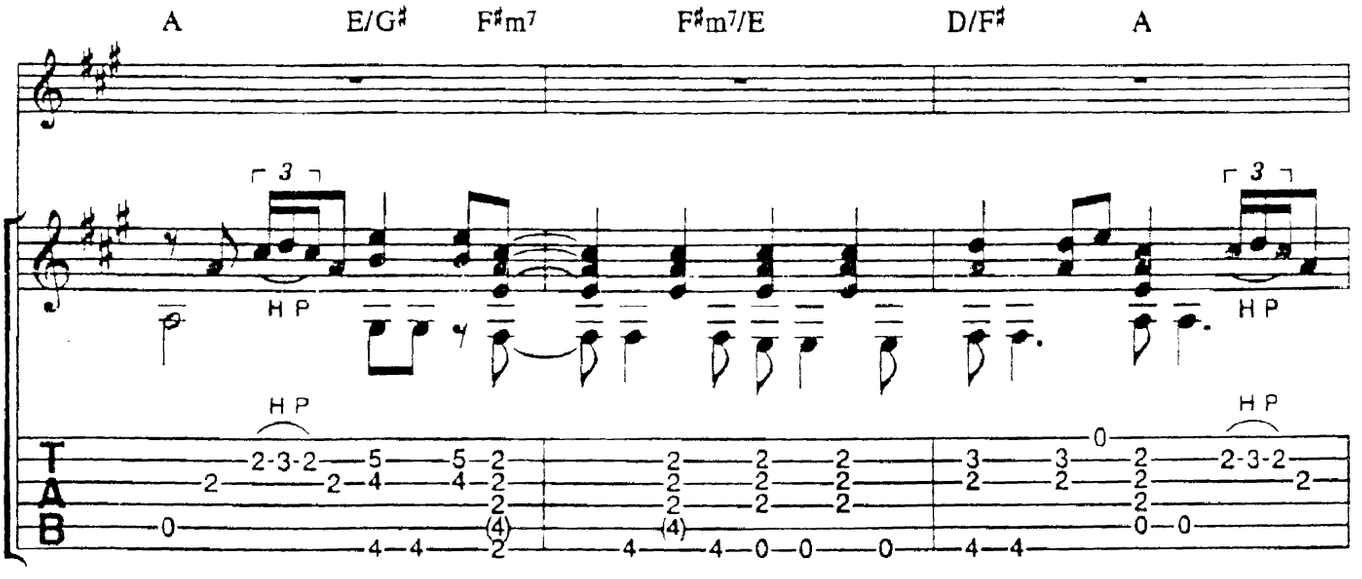



A Verse:
A
E/G♯
F♯m7
F♯m/E
1. Would you know my name
See Block Lyrics for Verses 2&3
H P
(3x)
D/F♯
A
E
A/E
E7
A
E/G♯
F♯m7
if I saw you in hea - ven?
Would it be the same
H
F♯m7/E
D/F♯
A/E
E
A/E
E7
If I saw you in hea - ven?

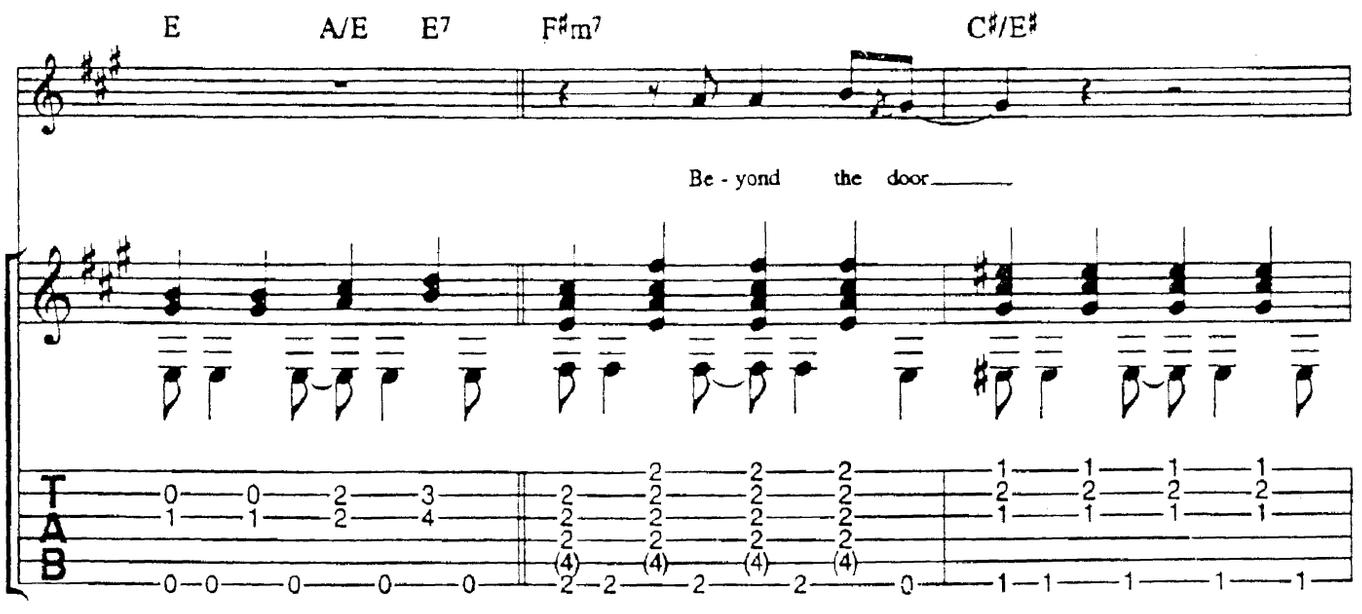

B Chorus:
F♯m7
C♯/E♯
A7/E
I must be strong
and car - ry on.
F♯7
F♯7sus4
F♯/A♯
Bm7
1.
D/E
'cause I know
I don't be - long
here in hea -
H
A
E/G♯
F♯m7
F♯m7/E
ven.
3
H P
H P

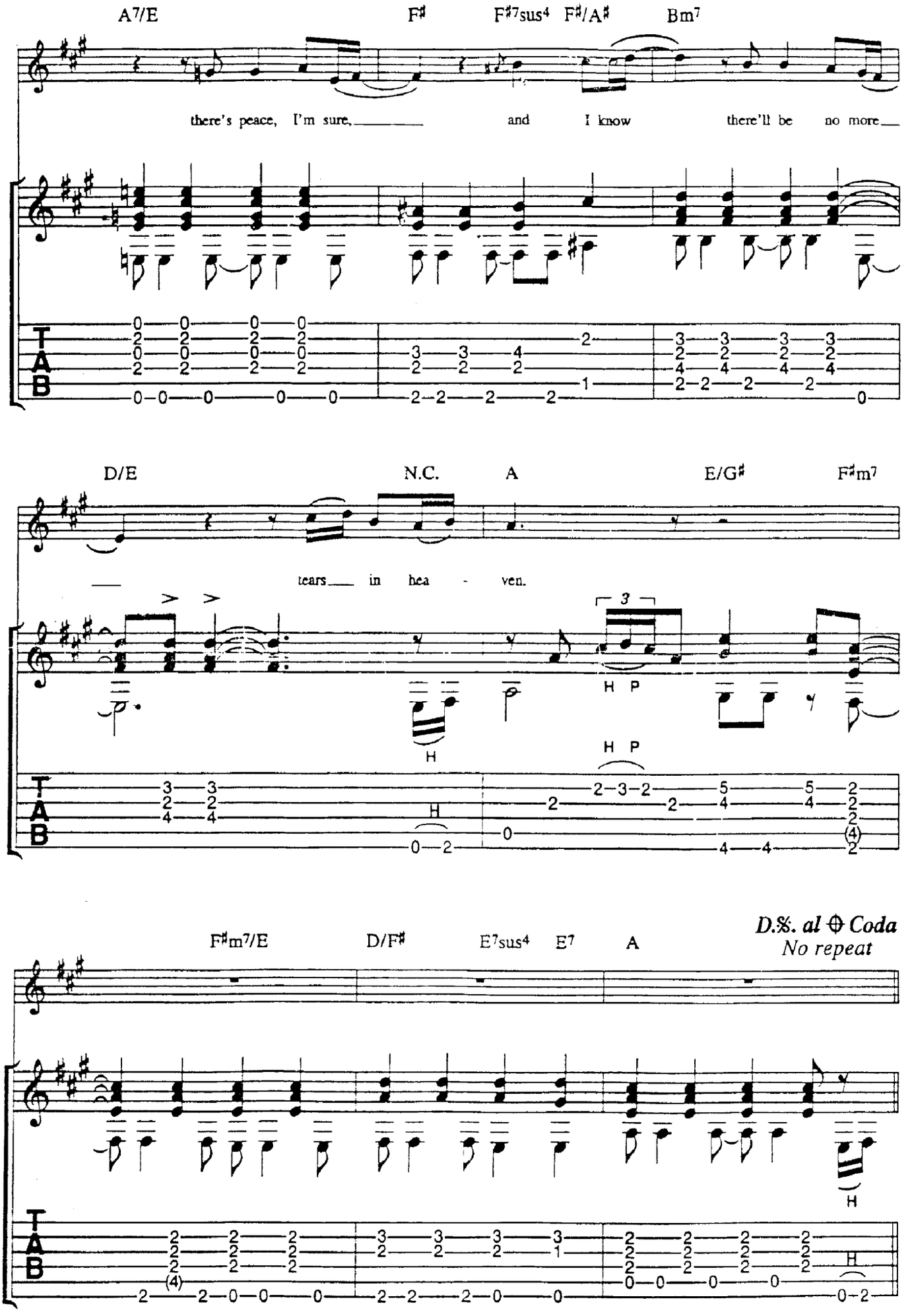

D/F♯ G D/F♯ Em D/F♯ G
time can bend your knees.
C G/B Am D/F♯ G D/F♯ Em
Time can break your heart, have ya beg - gin' please, beg - gin' please.
A/E E7 D A E/G♯ F♯m7
2nd gtr solo
3
H P
H P

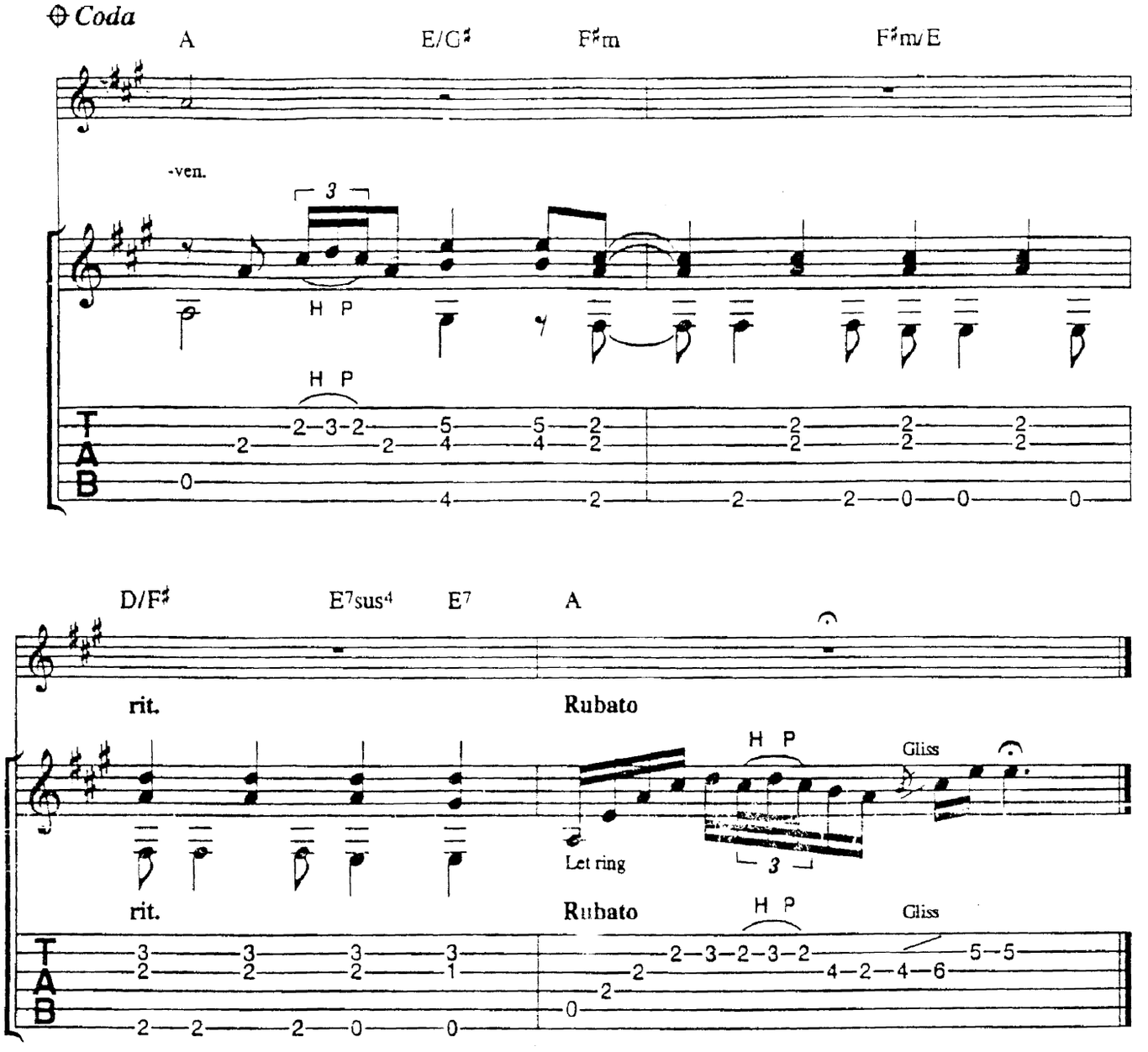

F♯m7/E
D/F♯
A
E
A/E
E7
3
H P
H P


A
E/G♯
F♯m7
F♯m7/E
D/F♯
A
3
H P
H P
H P
H P

Chorus:


E
A/E
E7
F♯m7
C♯/E♯
Be - yond the door


A7/E
F♯
F♯7sus4
F♯/A♯
Bm7
there's peace, I'm sure, and I know there'll be no more
D/E
N.C.
A
E/G♯
F♯m7
tears in hea - ven.
H
H P
H P
F♯m7/E
D/F♯
E7sus4
E7
A
D.S. al Coda
No repeat
H



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

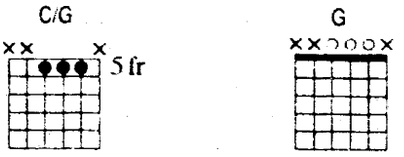
Chorus 2:
I'll find my way
Through night and day,
'Cause I know I just can't stay
Here in heaven.

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♭, A♭, D♭, G♭, B♭, E♭)

A Intro

Moderate Rock ♩= 114

N.C.
(D)

Gtr.1 (clean elec.)

mf

let ring

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 rest of salt

N.C.
(D)

Rhy. Fig.1

end Rhy. Fig.1

Play Rhy. Fill 1 second time

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

* Cello arr. for gtr.

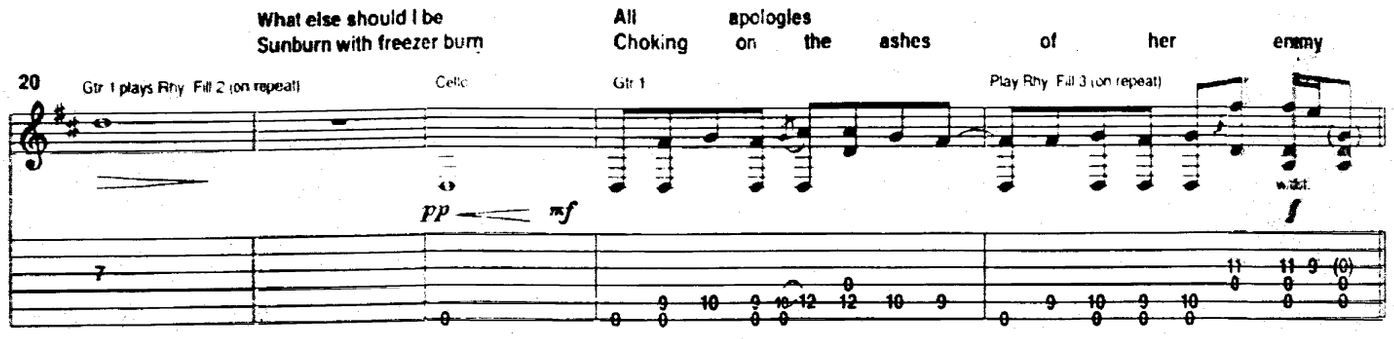
Ev'ryone is gay
Ev'ry things my fault

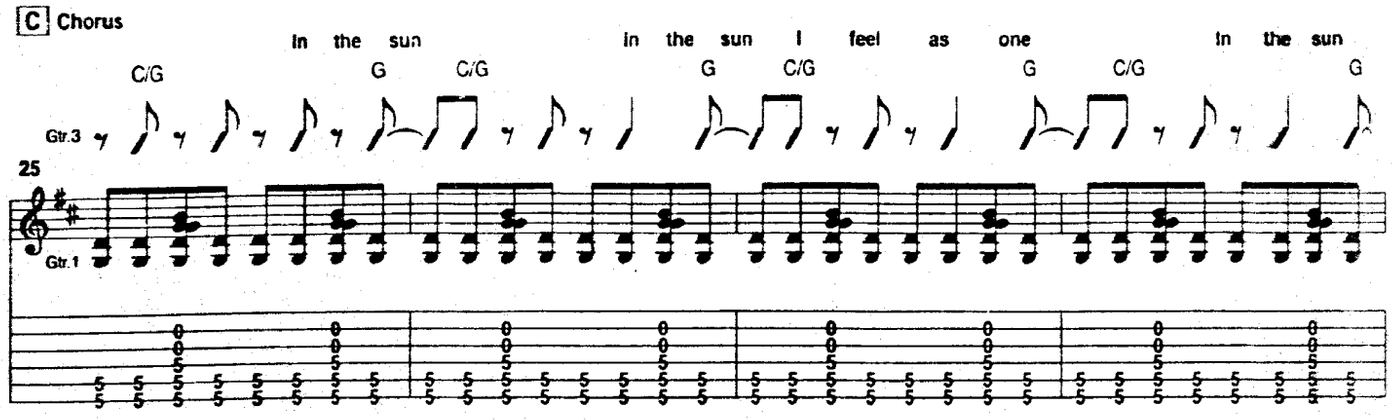
What else could I write
I'll take all the blame

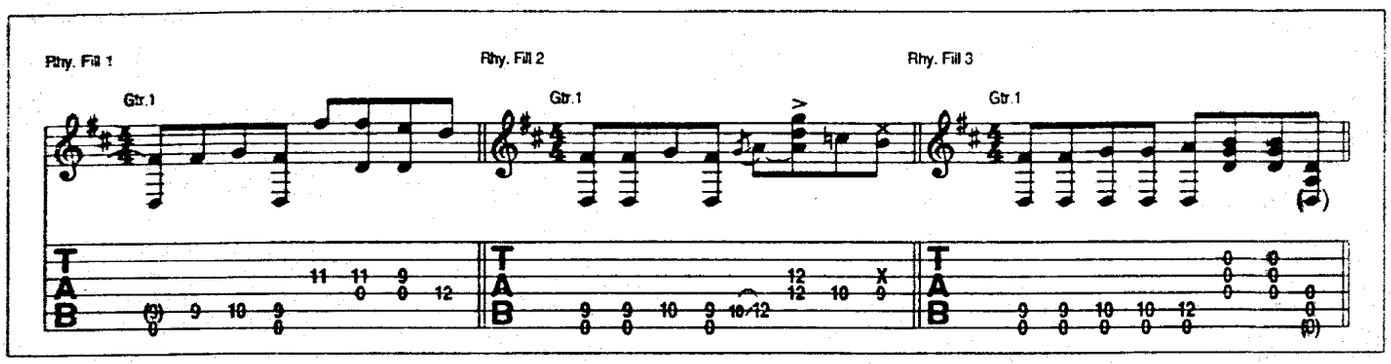
I don't have the right
Aqua sea from shame

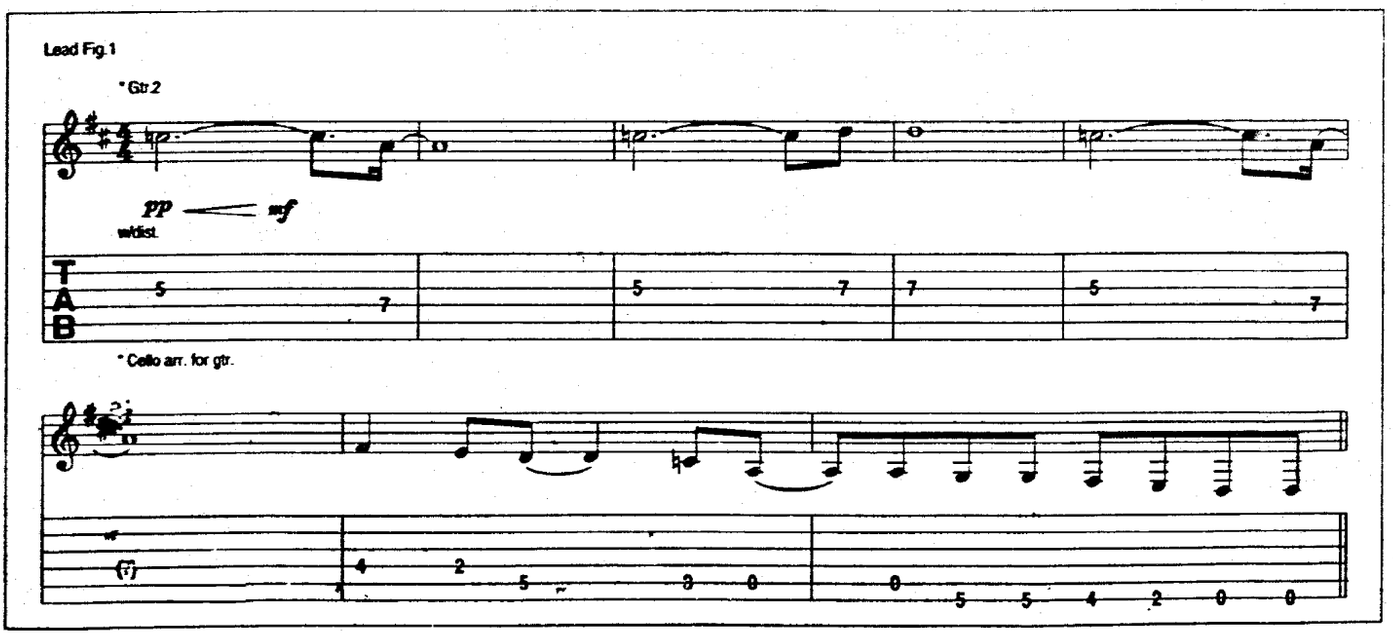
Play lead Fig.1 second time

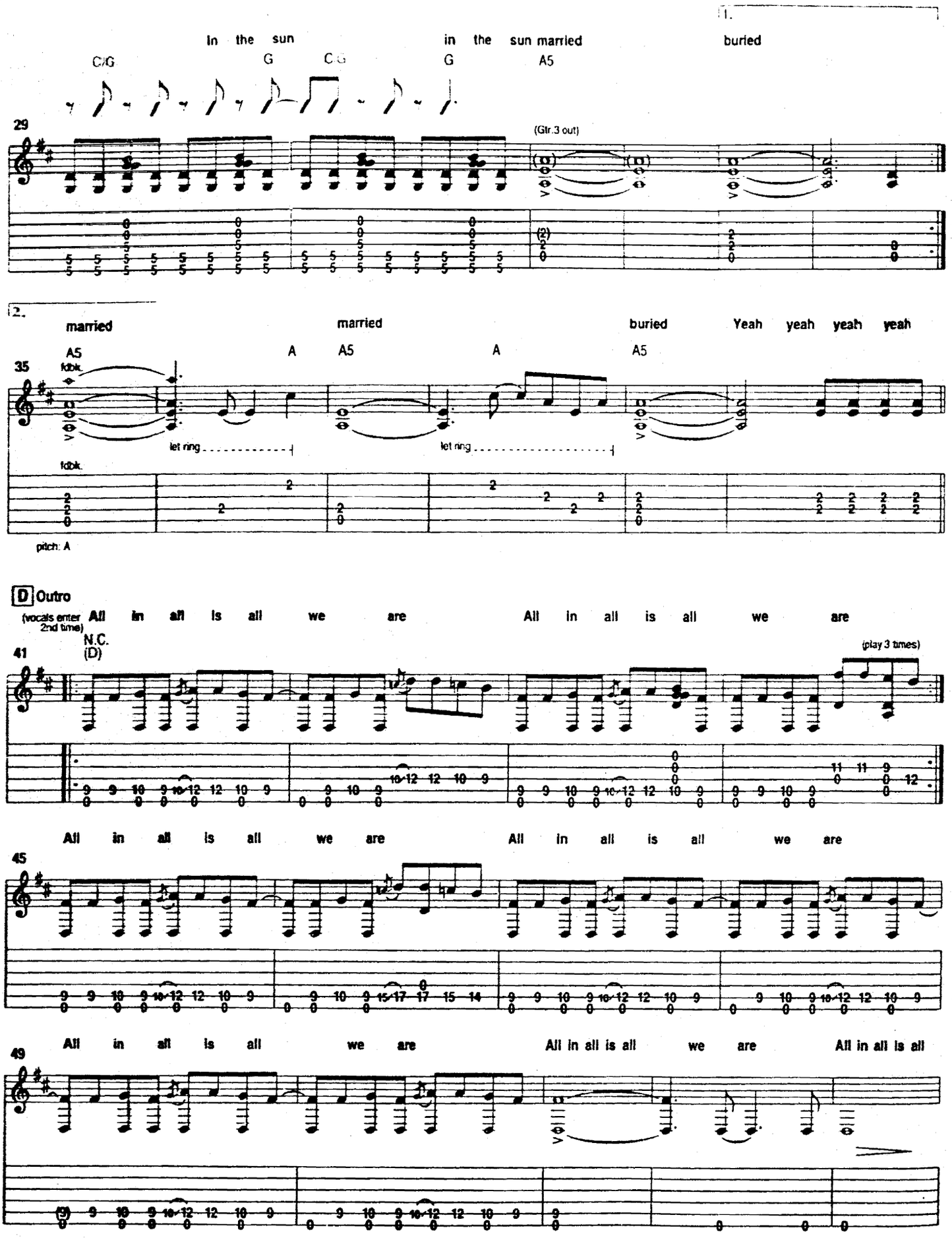
From Nirvana's Geffen recording *In Utero*

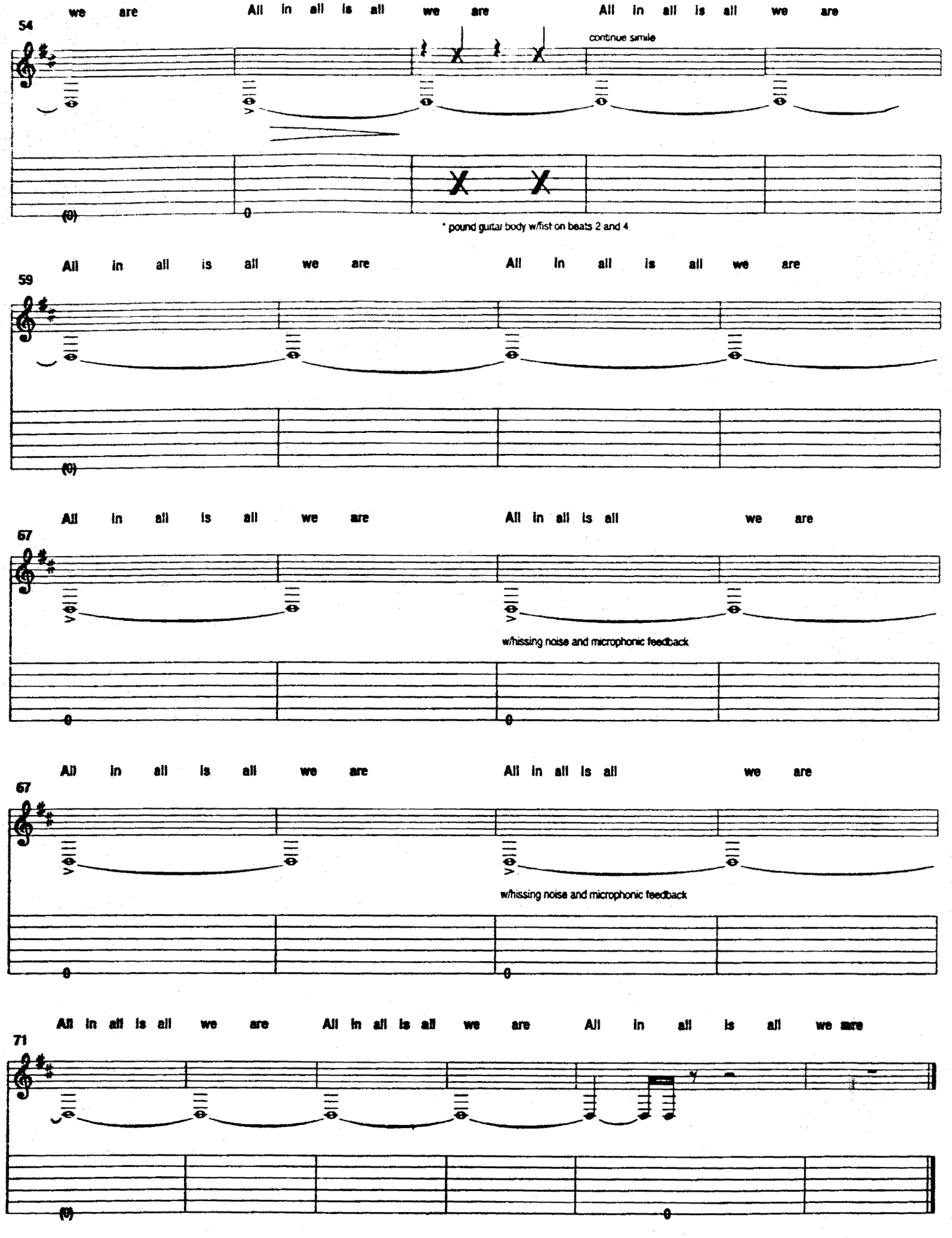

What else should I be
Sunburn with freezer burn
All apologies
Choking on the ashes of her enemy
20
Gtr 1 plays Rhy. Fill 2 (on repeat)
Cello
Gtr 1
Play Rhy. Fill 3 (on repeat)
pp
mf
w/dist.
f


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
Gtr.3
25
Gtr.1


Rhy. Fill 1
Rhy. Fill 2
Rhy. Fill 3
Gtr.1
Gtr.1
Gtr.1
T
A
B


Lead Fig.1
* Gtr.2
pp
mf
w/dist.
T
A
B
* Cello arr. for gtr.


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
fdbk.
let ring
let ring
fdbk.
pitch: A
D Outro
(vocals enter 2nd time)
All in all is all we are All in all is all we are
N.C.
(D)
41
(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
49

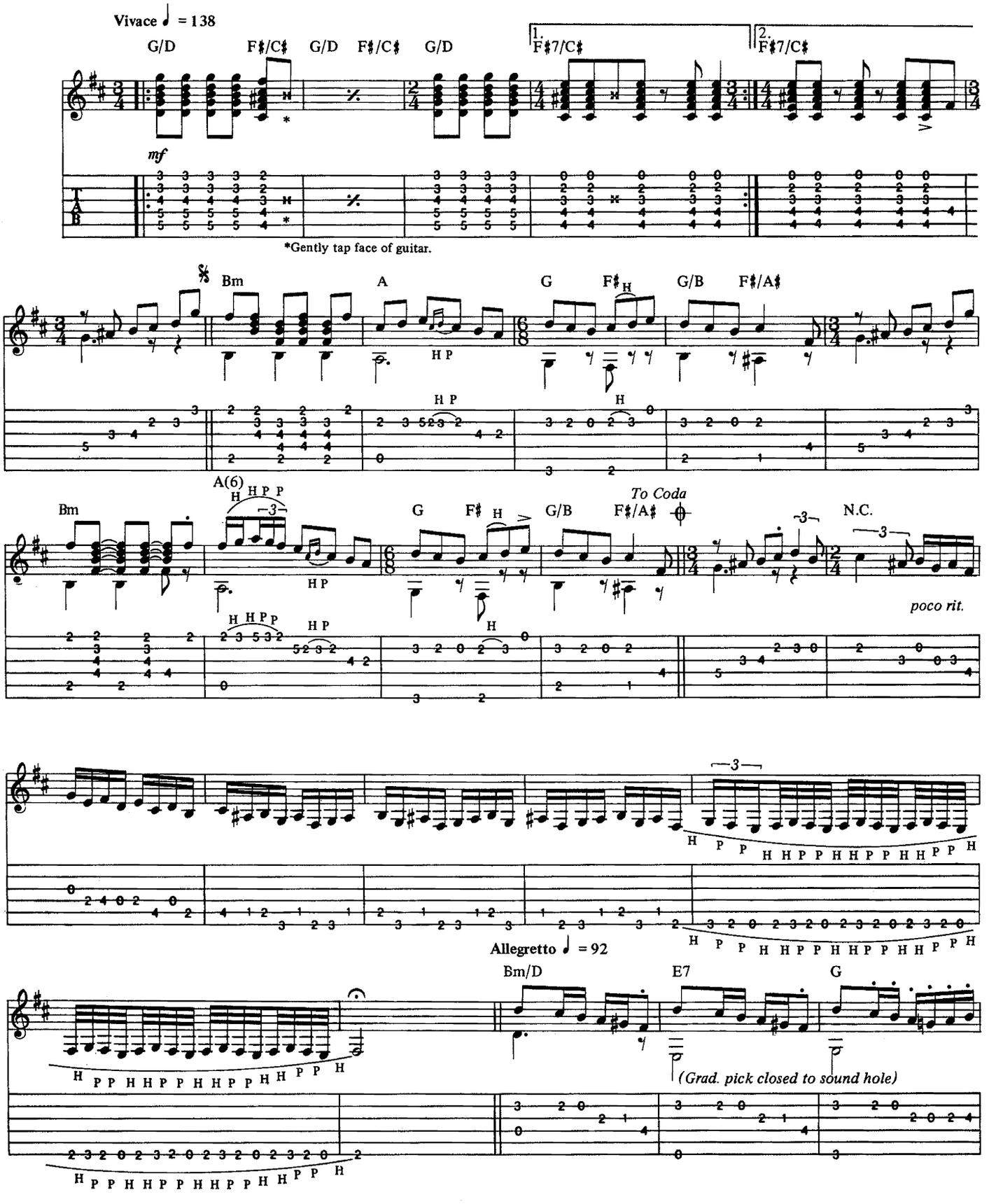

we are All in all is all we are All in all is all we are
54
continue simile
* pound guitar body w/fist on beats 2 and 4
All in all is all we are All in all is all we are
59
All in all is all we are All in all is all we are
67
w/hissing noise and microphonic feedback
All in all is all we are All in all is all we are
67
w/hissing noise and microphonic feedback
All in all is all we are All in all is all we are All in all is all we are
71

MOOD FOR A DAY

As Recorded by Yes

(From the album FRAGILE/Atlantic Records)

Music by Steve Howe



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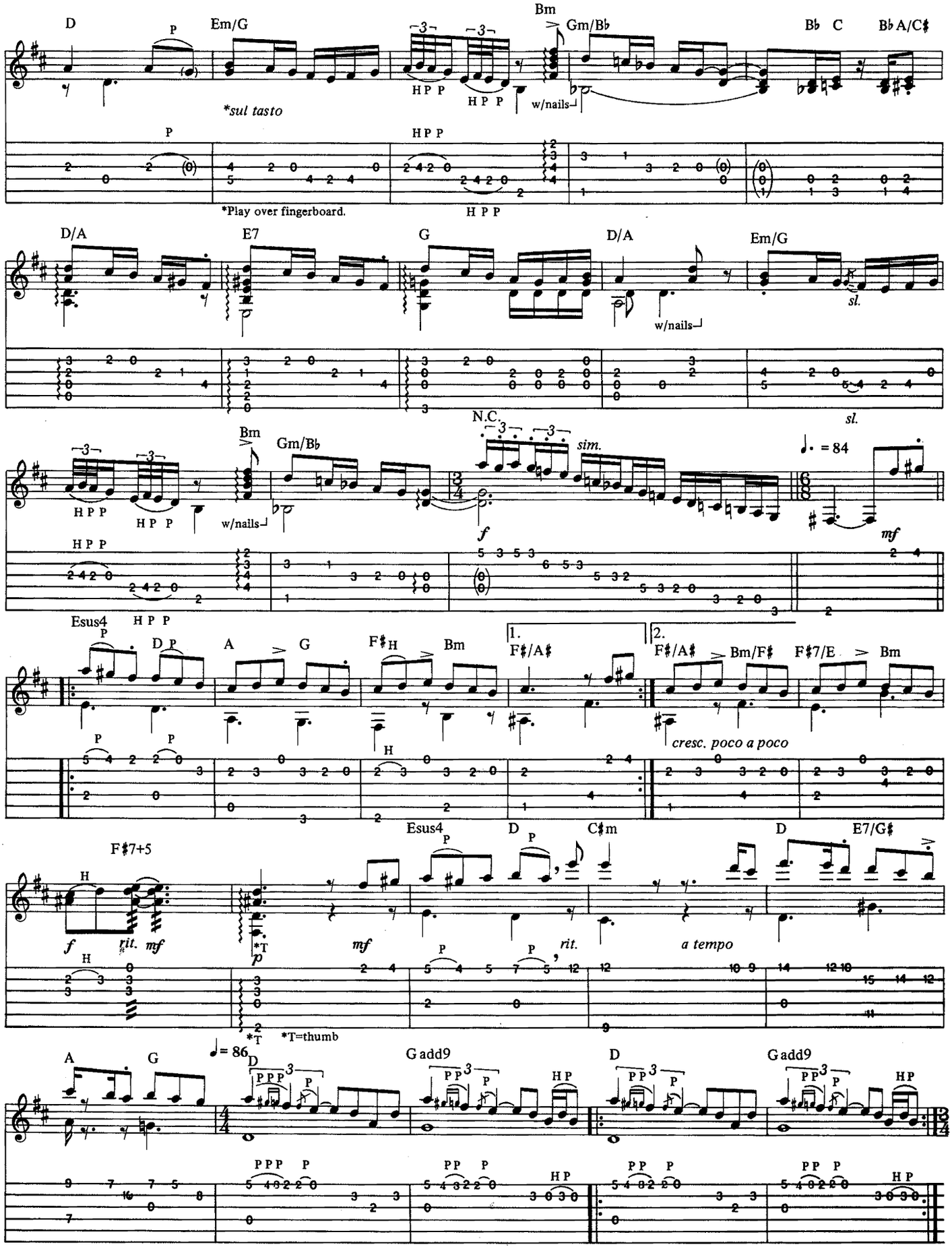
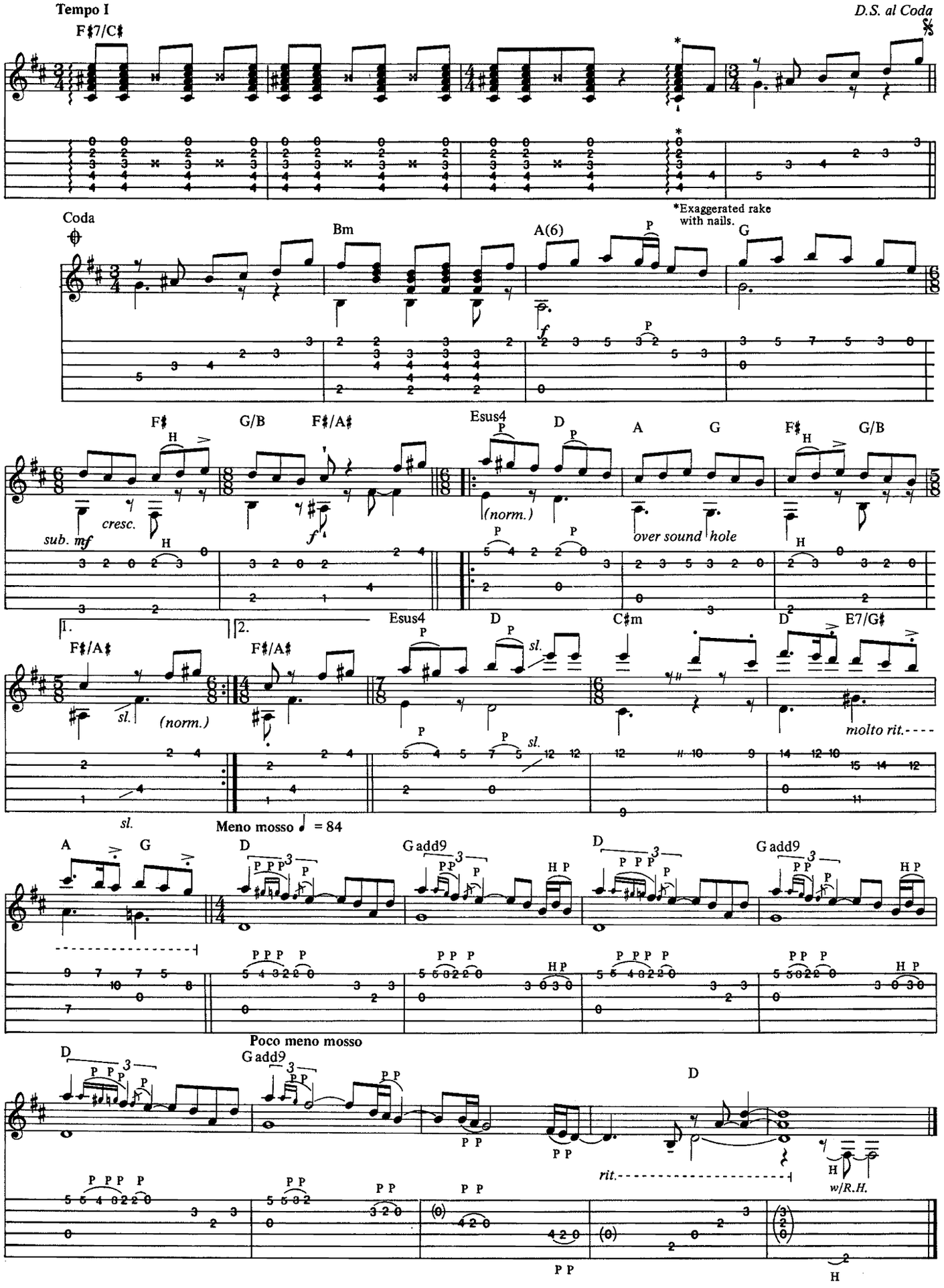

D
Em/G
Bm
Gm/B♭
B♭ C
B♭ A/C♯
*sul tasto
w/nails
*Play over fingerboard.
D/A
E7
G
D/A
Em/G
sl.
Bm
Gm/B♭
N.C.
sim.
♩. = 84
Esus4
D
A
G
F♯
Bm
1.
F♯/A♯
2.
F♯/A♯
Bm/F♯
F♯7/E
Bm
cresc. poco a poco
F♯7+5
rit.
Esus4
D
C♯m
D
E7/G♯
rit.
a tempo
*T=thumb
A
G
♩= 86
D
G add9
D
G add9

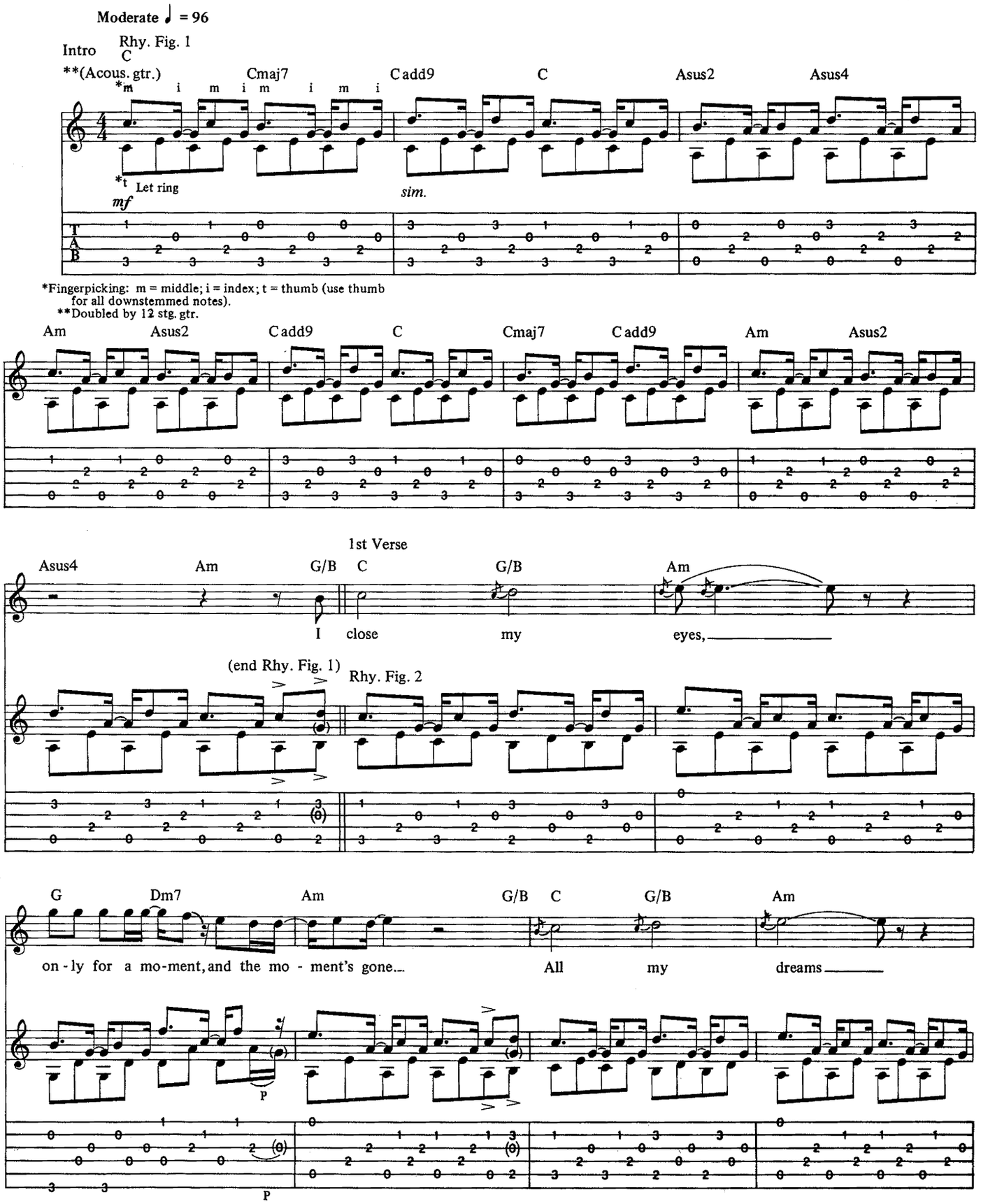

Tempo I
D.S. al Coda
F♯7/C♯
Coda
Bm
A(6)
*Exaggerated rake with nails.
G
F♯
G/B
F♯/A♯
Esus4
D
A
G
F♯
G/B
sub. mf
cresc.
(norm.)
over sound hole
1.
2.
Esus4
D
C♯m
D
E7/G♯
F♯/A♯
F♯/A♯
sl.
(norm.)
molto rit.
Meno mosso ♩ = 84
A
G
D
Gadd9
D
Gadd9
Poco meno mosso
Gadd9
D
D
rit.
w/R.H.

DUST IN THE WIND

As Recorded by Kansas

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

Words and Music by
Kerry Livgren



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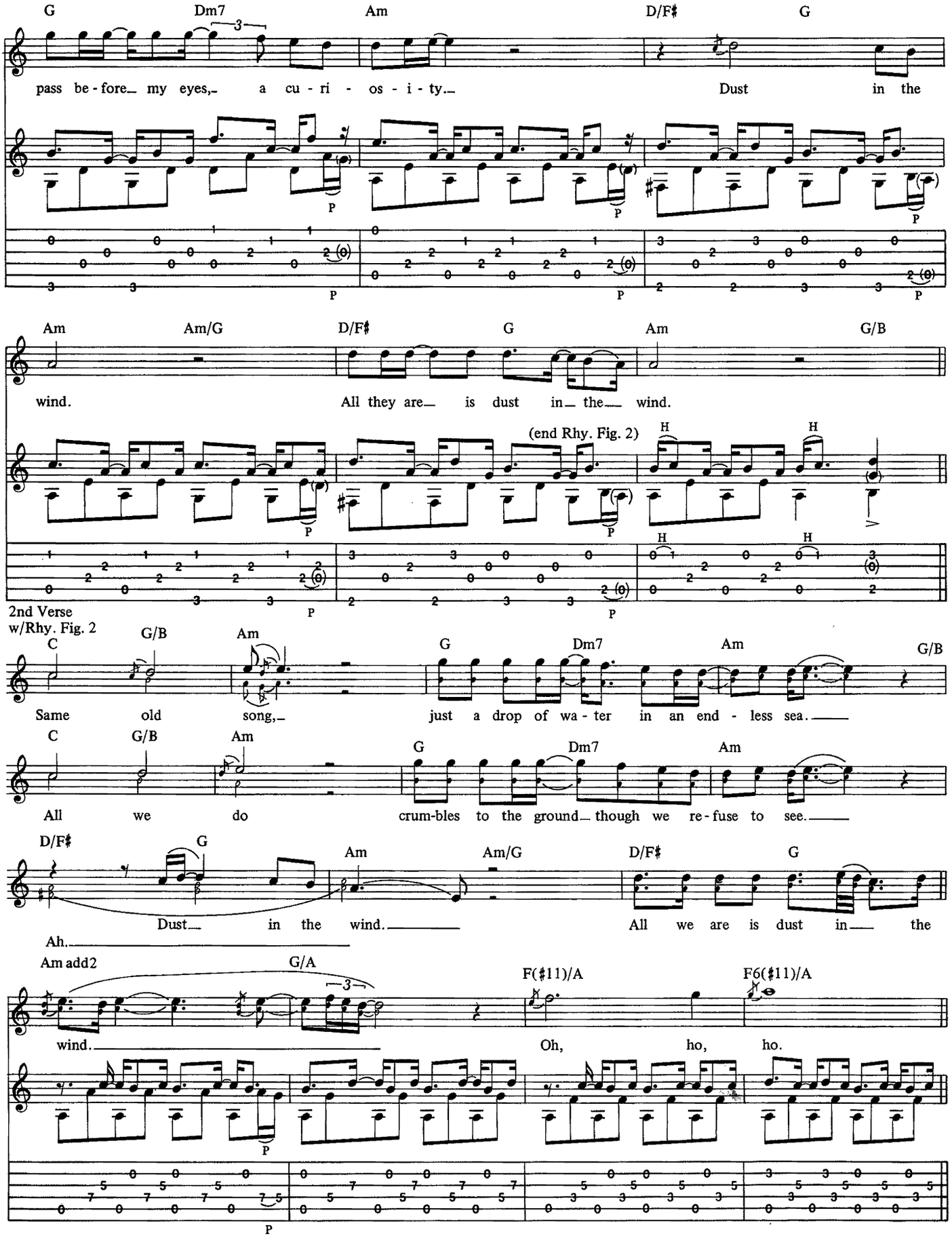
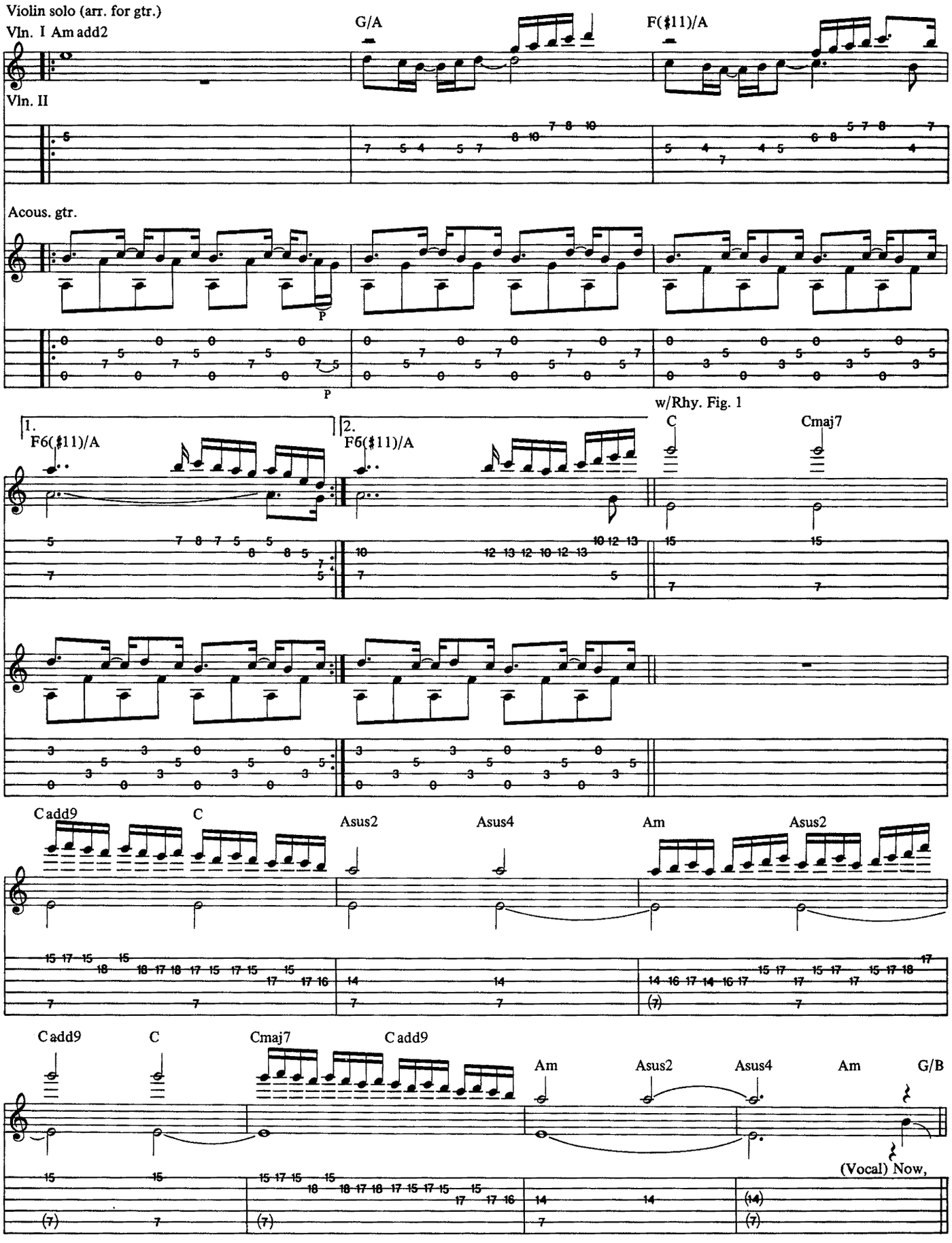
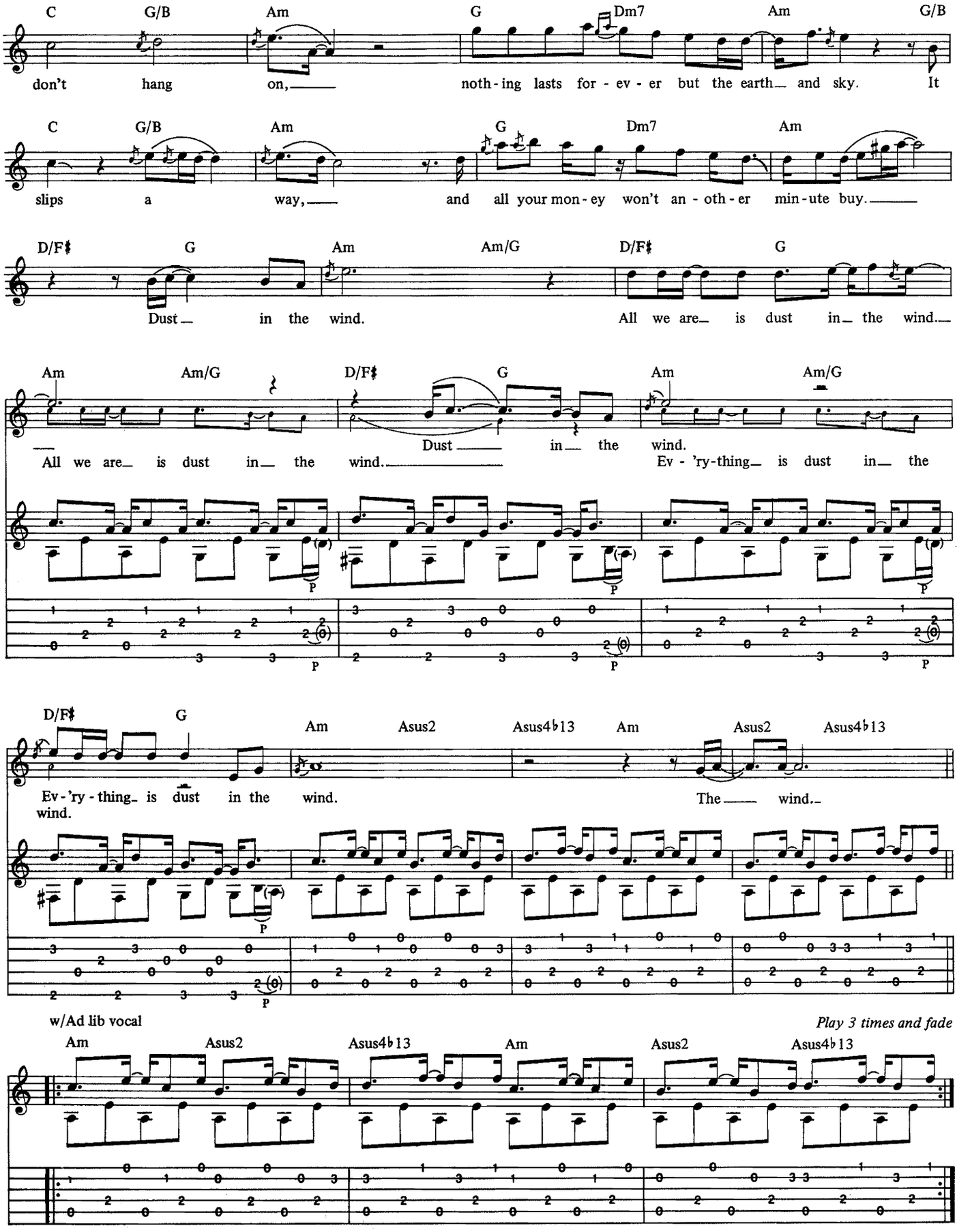

G Dm7 Am D/F♯ G
pass be - fore my eyes, a cu - ri - os - i - ty. Dust in the
Am Am/G D/F♯ G Am G/B
wind. All they are is dust in the wind.
(end Rhy. Fig. 2)
2nd Verse
w/Rhy. Fig. 2
C G/B Am G Dm7 Am G/B
Same old song, just a drop of wa - ter in an end - less sea.
C G/B Am G Dm7 Am
All we do crum-bles to the ground though we re - fuse to see.
D/F♯ G Am Am/G D/F♯ G
Dust in the wind. All we are is dust in the
Ah.
Am add2 G/A F(♯11)/A F6(♯11)/A
wind. Oh, ho, ho.


Violin solo (arr. for gtr.)
Vln. I Am add2
G/A
F(♯11)/A
Vln. II
Acous. gtr.
P
P
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

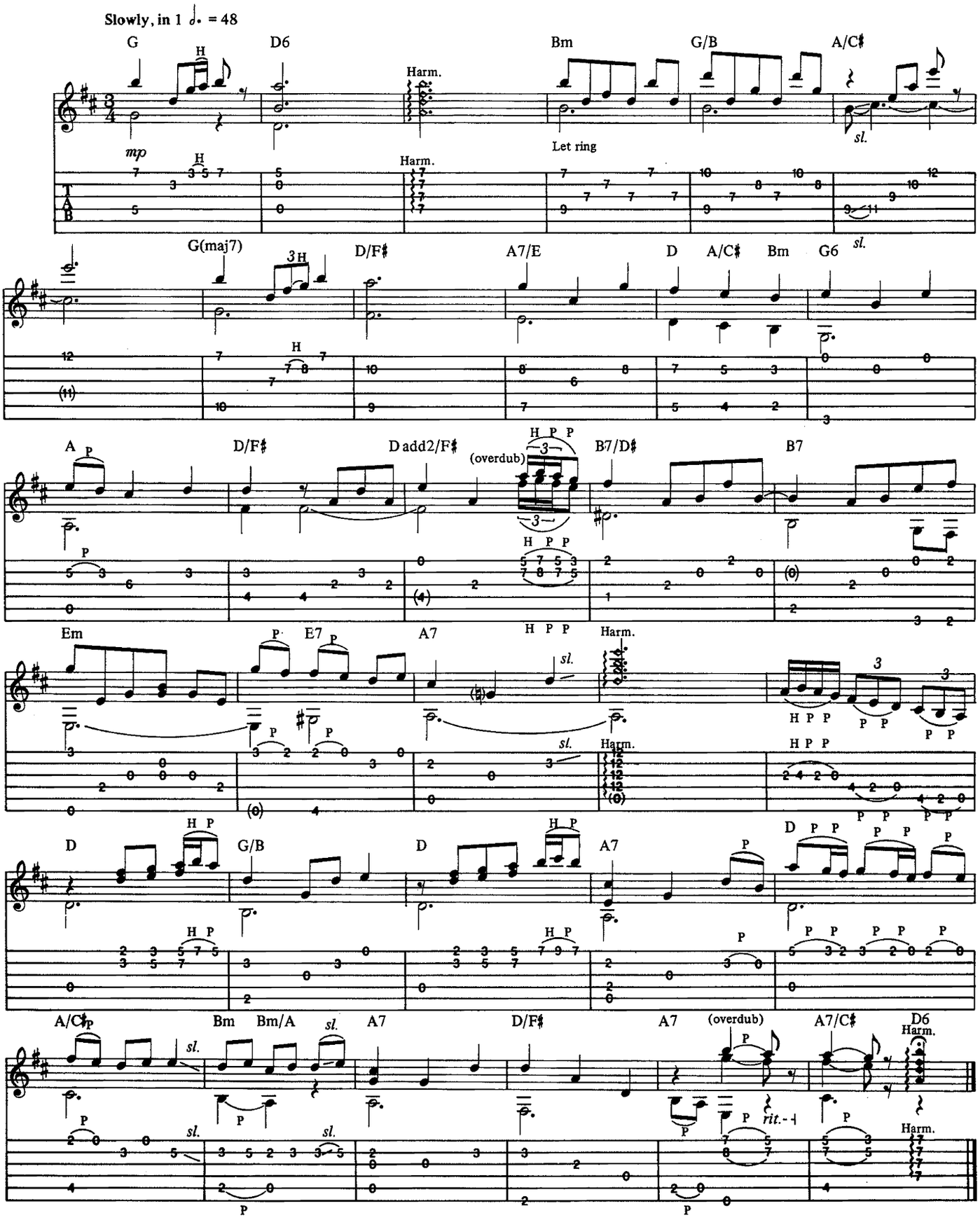


DEE

As Recorded Ozzy Osbourne

(From the album BLIZZARD OF OZZ/Jet Records)

Music by Randy Rhoads



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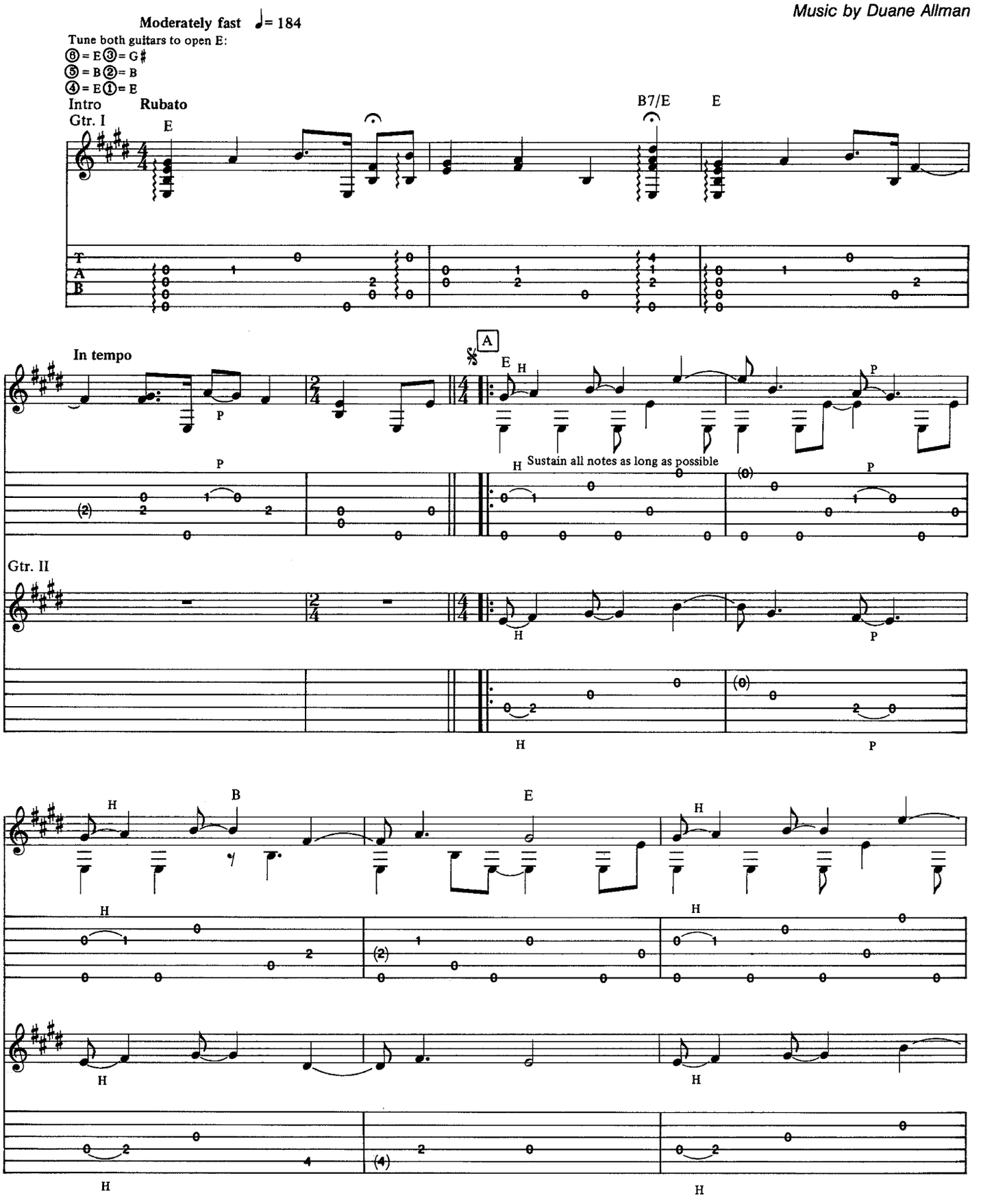
LITTLE MARTHA

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

Music by Duane Allman



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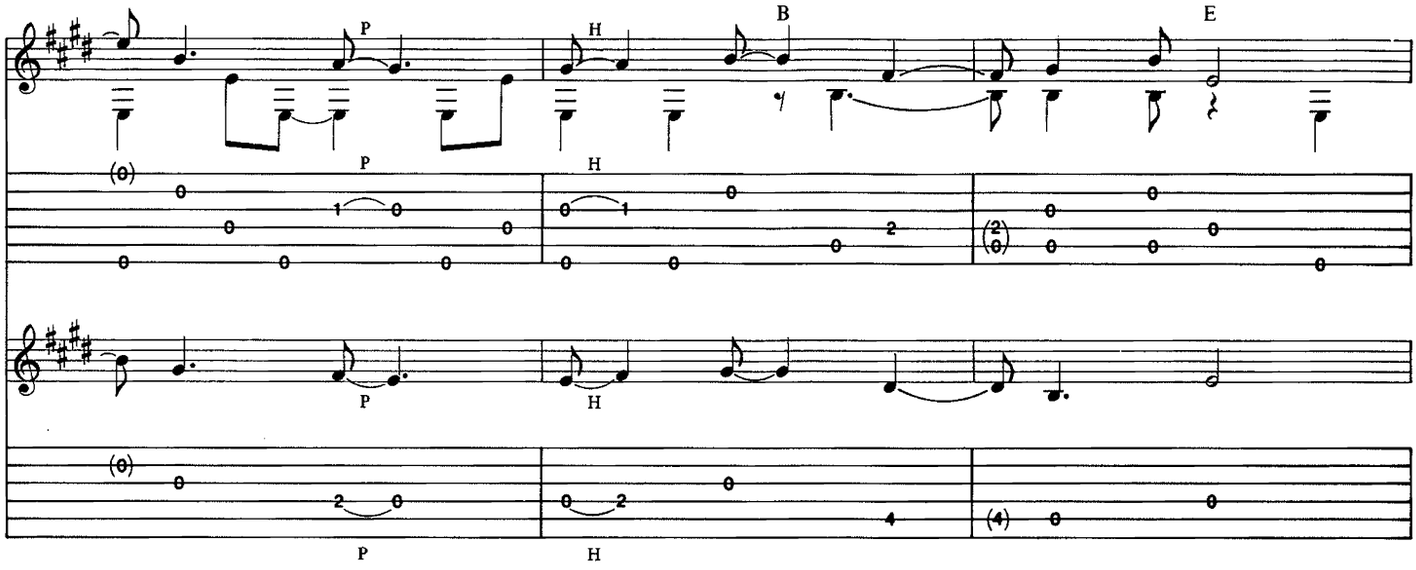
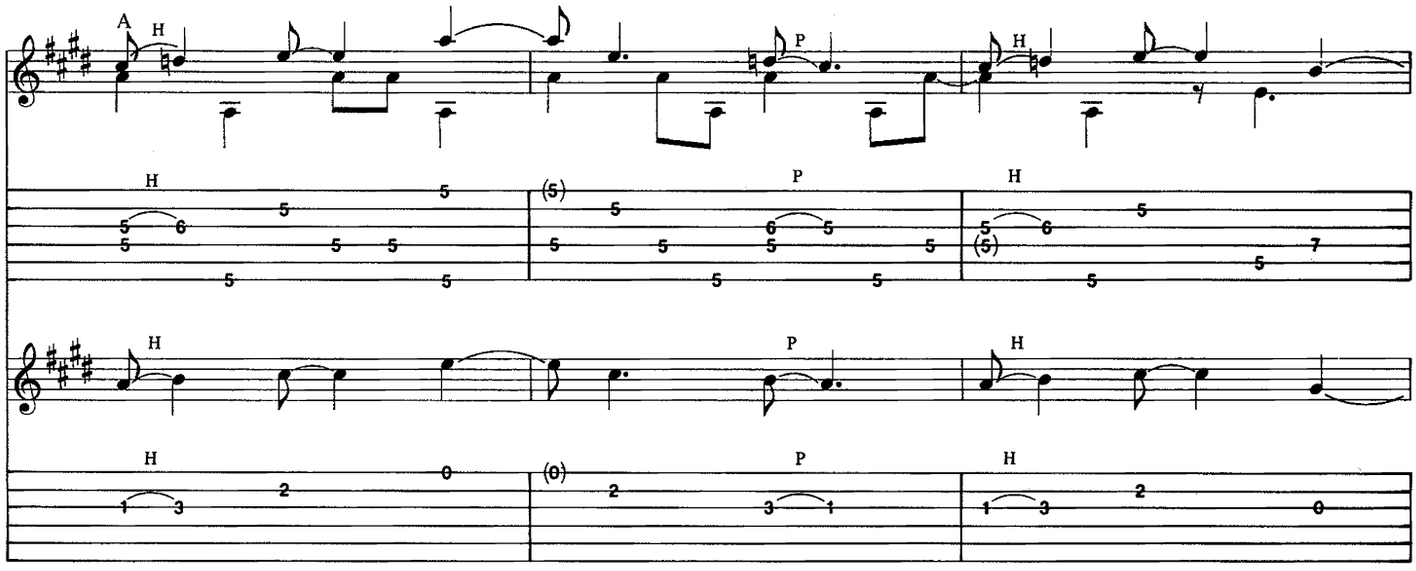
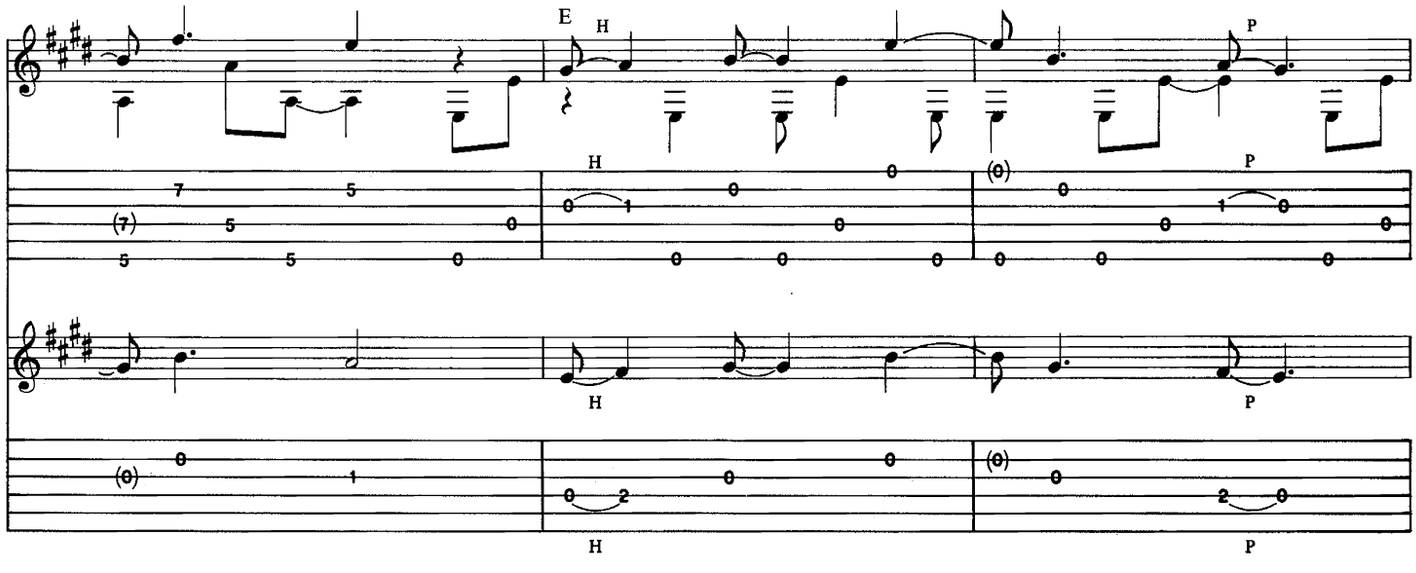
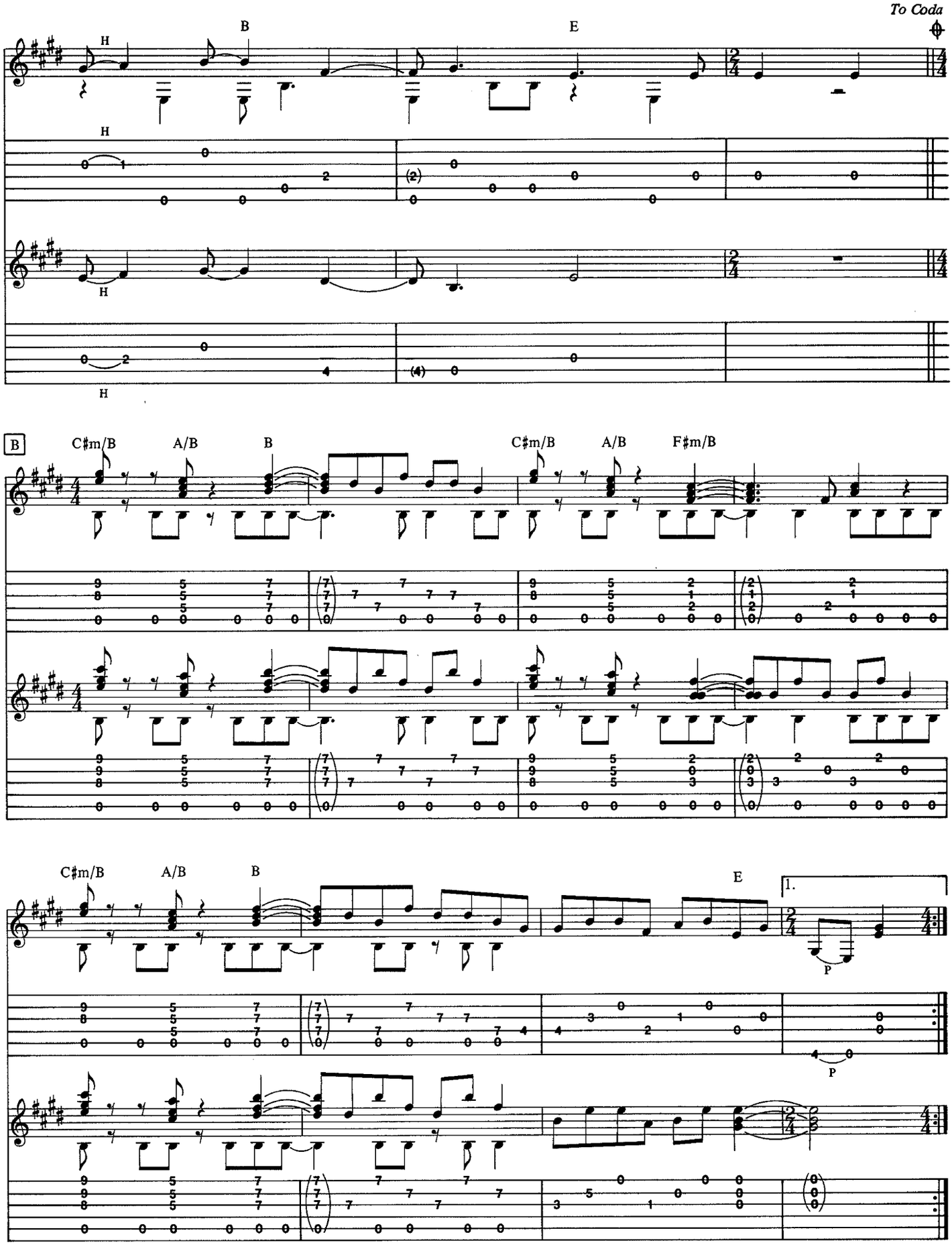
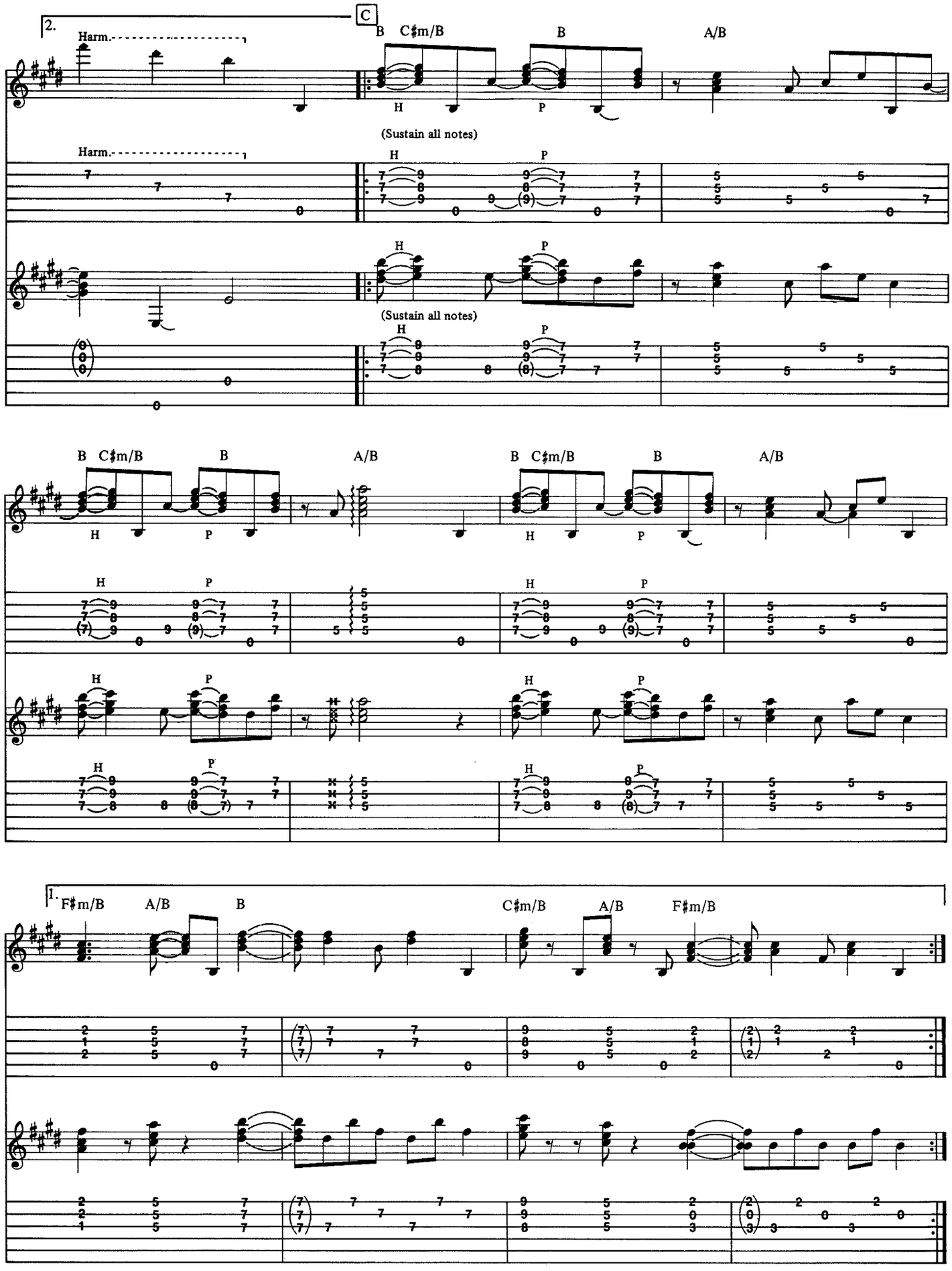
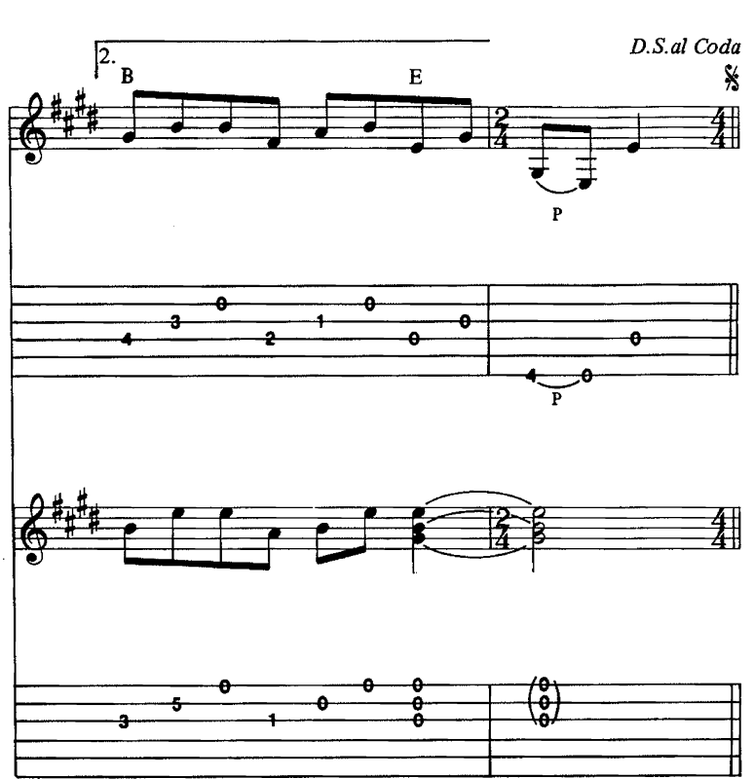

B
E
H
P

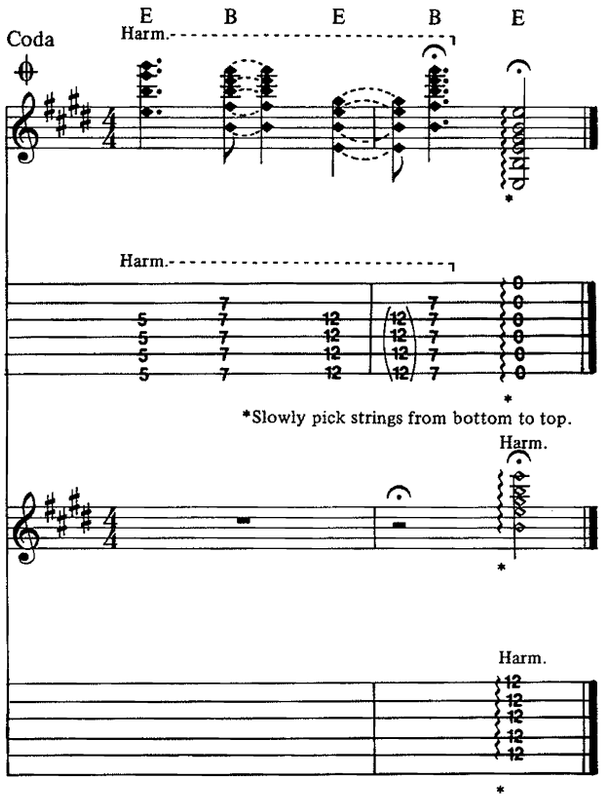

A
H
P

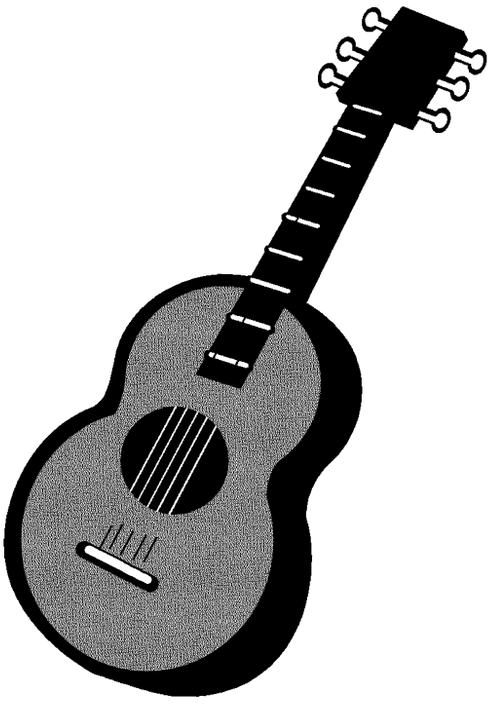

E
H
P


To Coda
B
E
H
H
H
B
C♯m/B
A/B
B
C♯m/B
A/B
F♯m/B
C♯m/B
A/B
B
E
1.
P
P


2.
Harm.
C
B C♯m/B B A/B
H P
(Sustain all notes)
Harm.
H P
(Sustain all notes)
H P
B C♯m/B B A/B
B C♯m/B B A/B
H P
H P
H P
H P
1.
F♯m/B A/B B C♯m/B A/B F♯m/B


2.
B
E
D.S.al Coda
P
P


Coda
E
Harm.
B
E
B
E
Harm.
*Slowly pick strings from bottom to top.
Harm.
Harm.

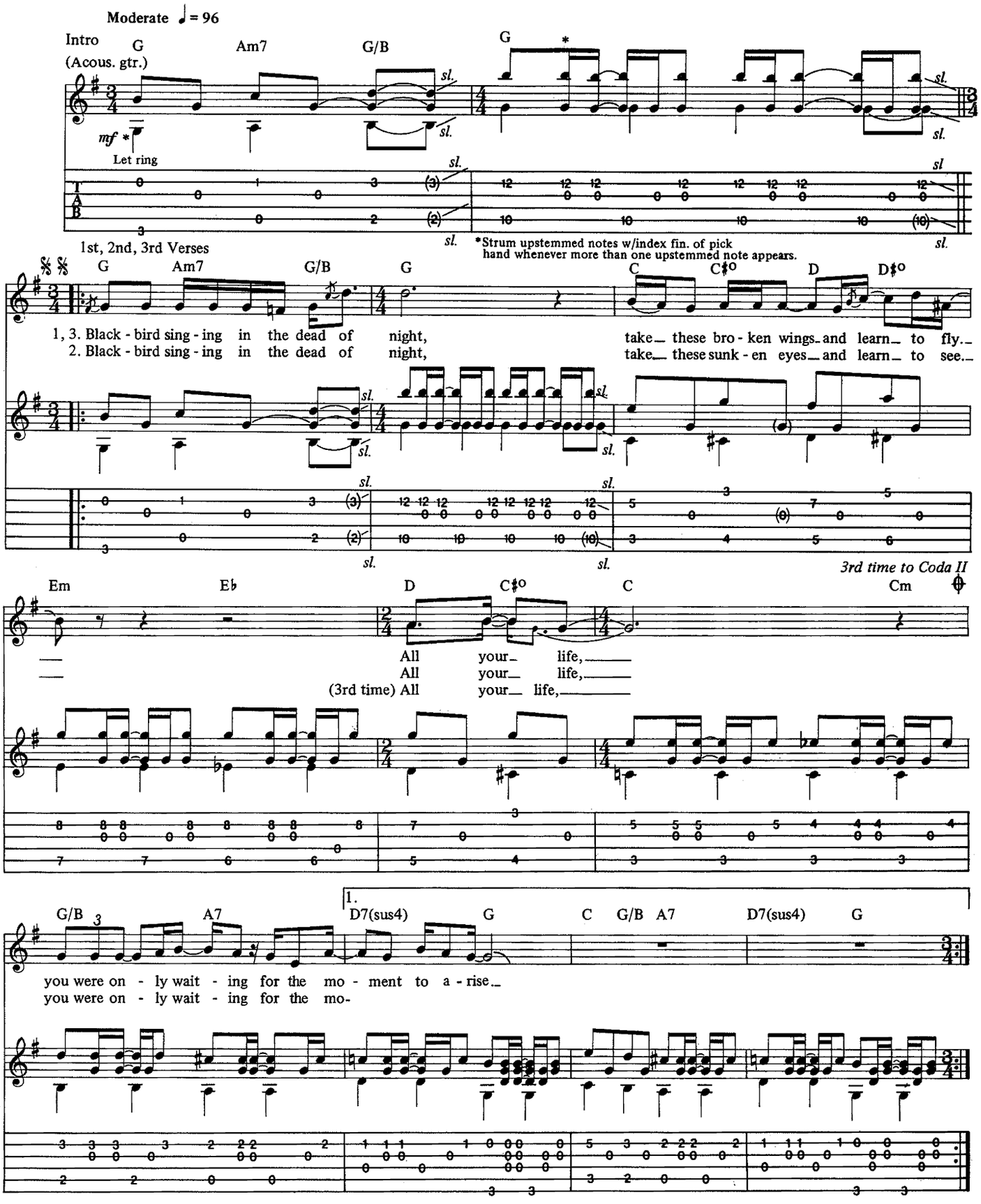


BLACKBIRD

As Recorded by The Beatles

(From the album THE BEATLES (THE WHITE ALBUM)/Capitol Records)

Words and Music by
John Lennon and Paul McCartney



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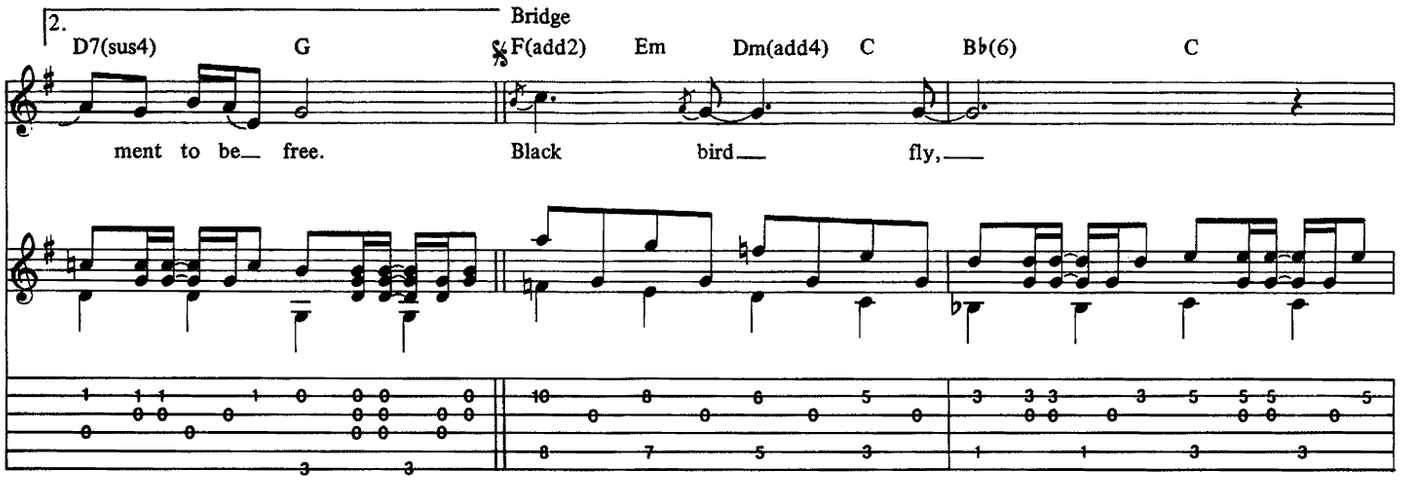
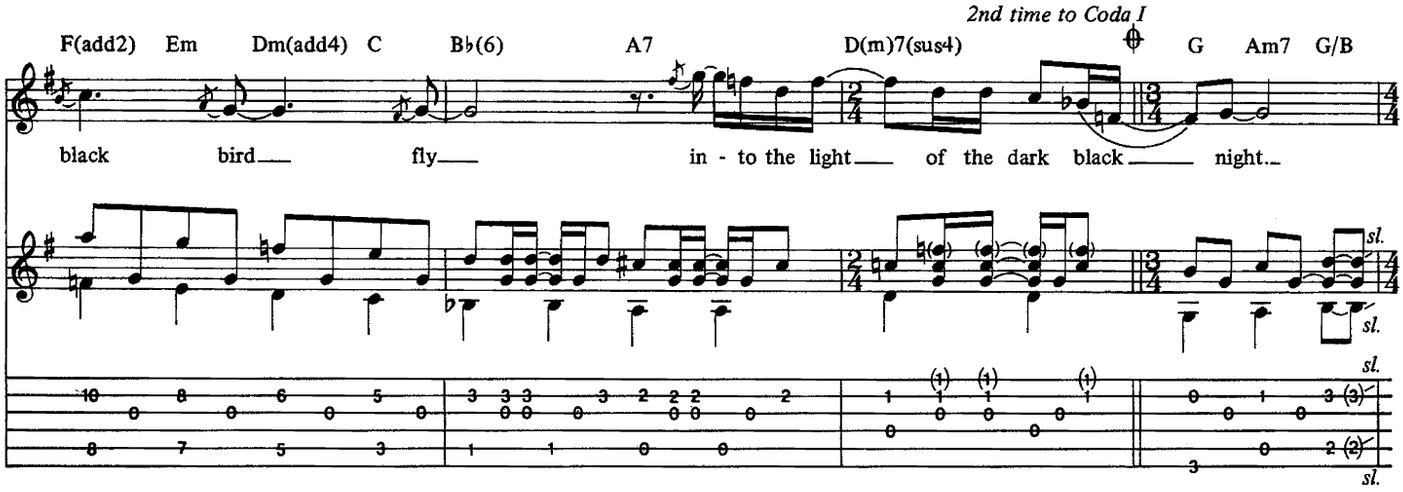
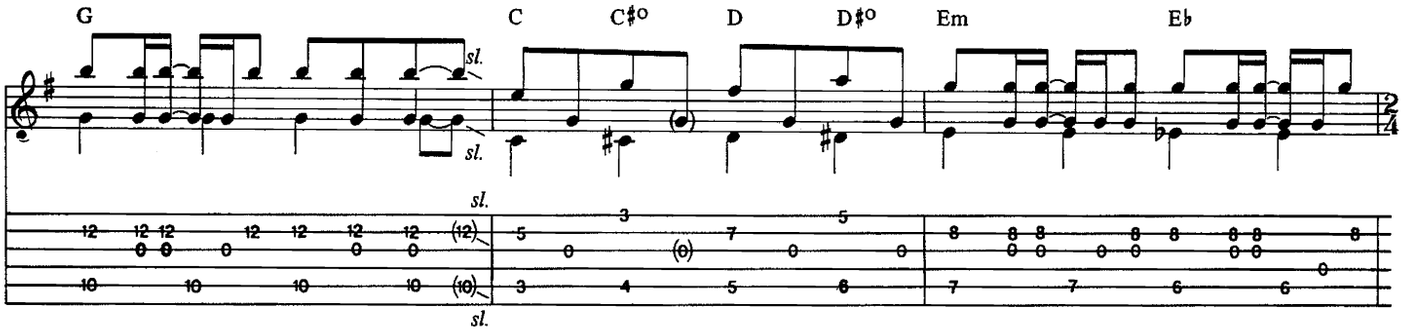
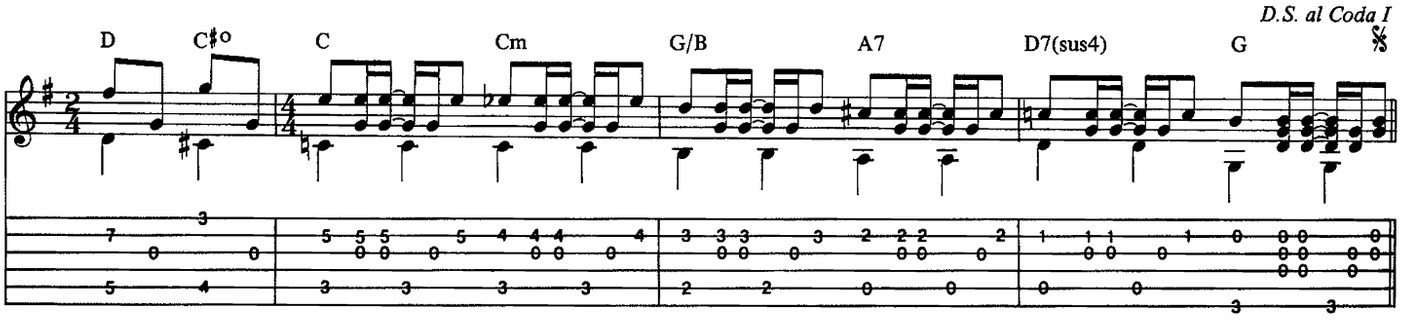
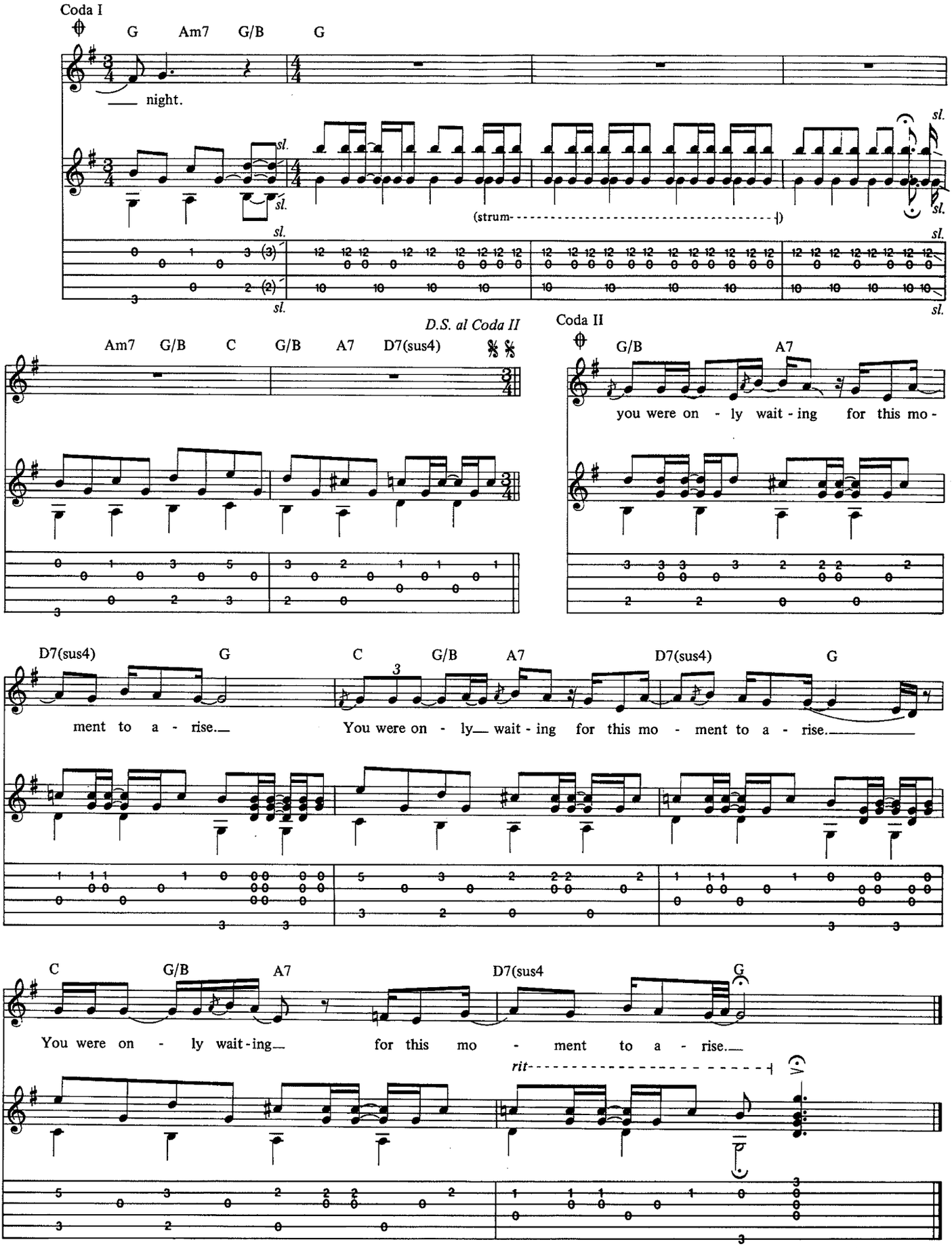

2.
Bridge
D7(sus4) G F(add2) Em Dm(add4) C B♭(6) C
ment to be free. Black bird fly,


2nd time to Coda I
F(add2) Em Dm(add4) C B♭(6) A7 D(m)7(sus4) G Am7 G/B
black bird fly in - to the light of the dark black night.
sl.


G C C♯o D D♯o Em E♭
sl.

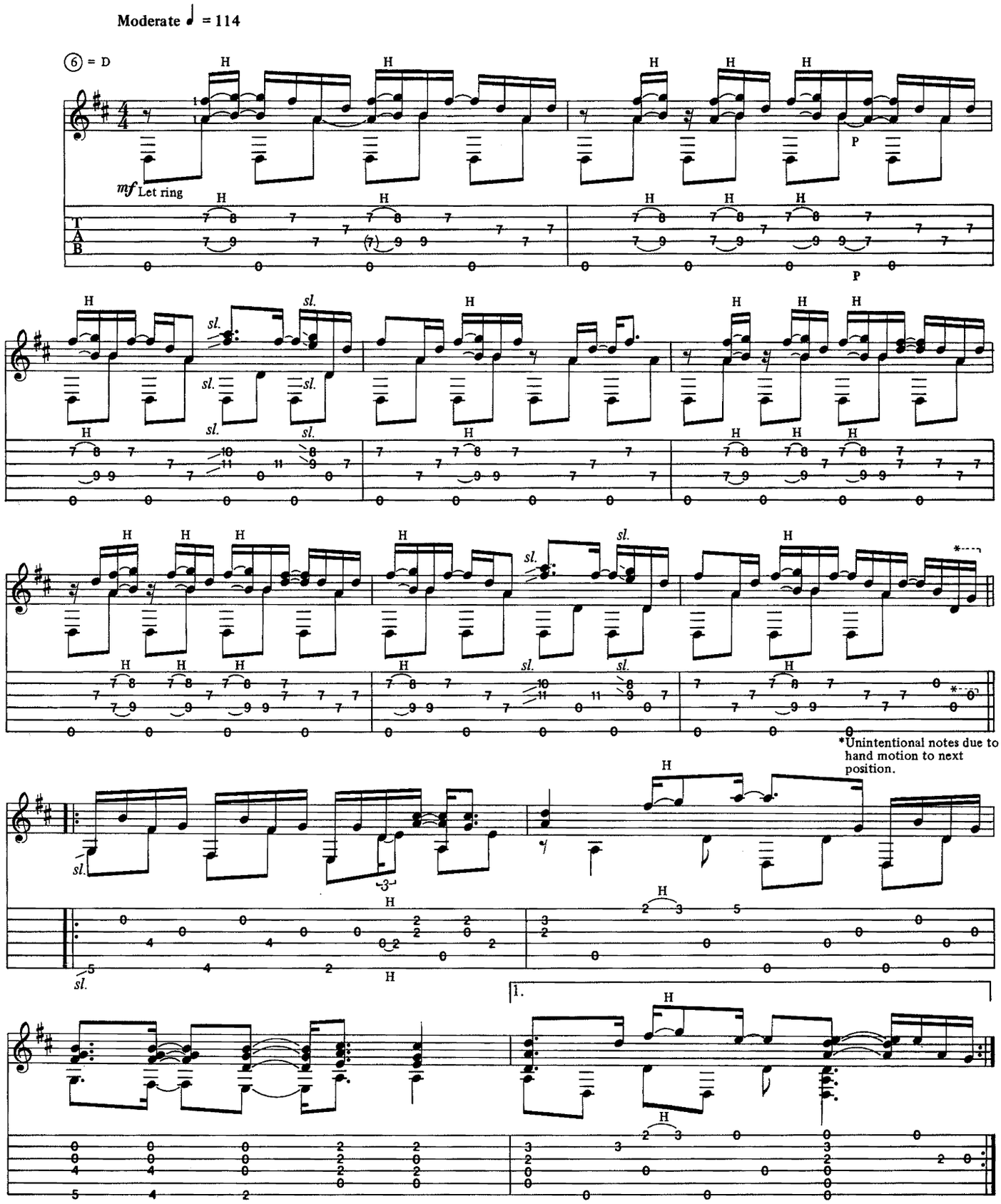

D.S. al Coda I
D C♯o C Cm G/B A7 D7(sus4) G


Coda I
G Am7 G/B G
night.
sl.
(strum
D.S. al Coda II
Am7 G/B C G/B A7 D7(sus4)
Coda II
G/B A7
you were on - ly wait - ing for this mo -
D7(sus4) G C 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



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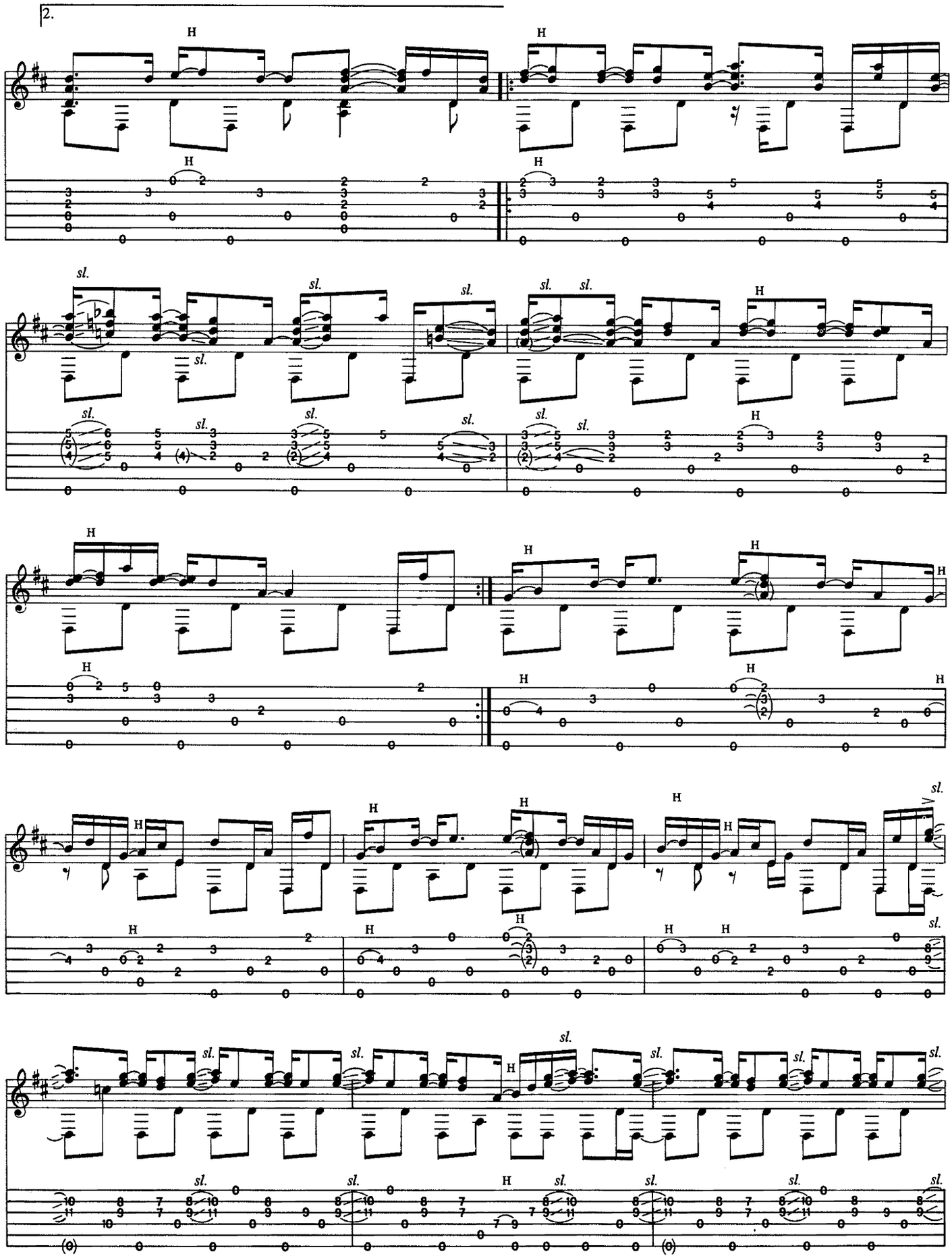
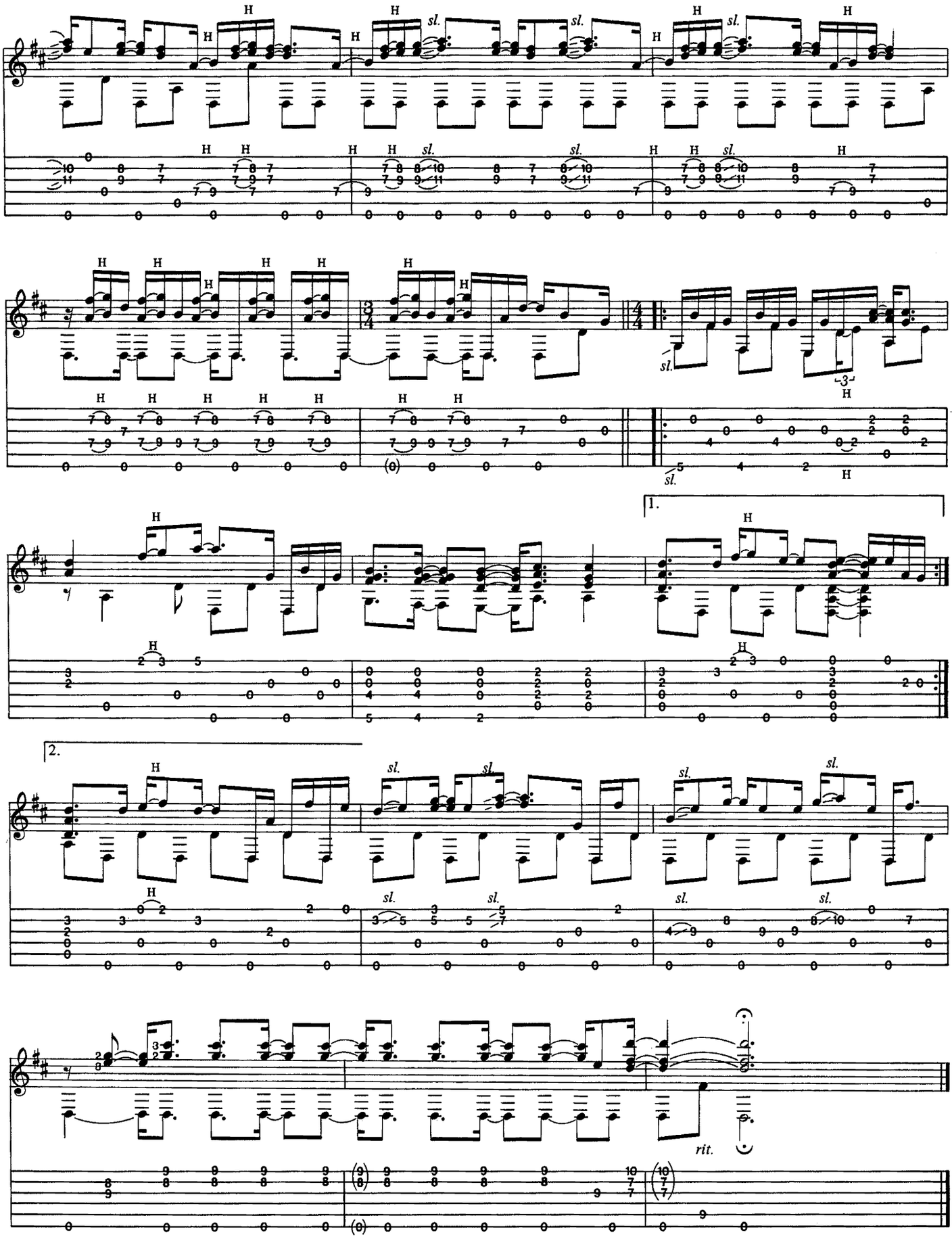
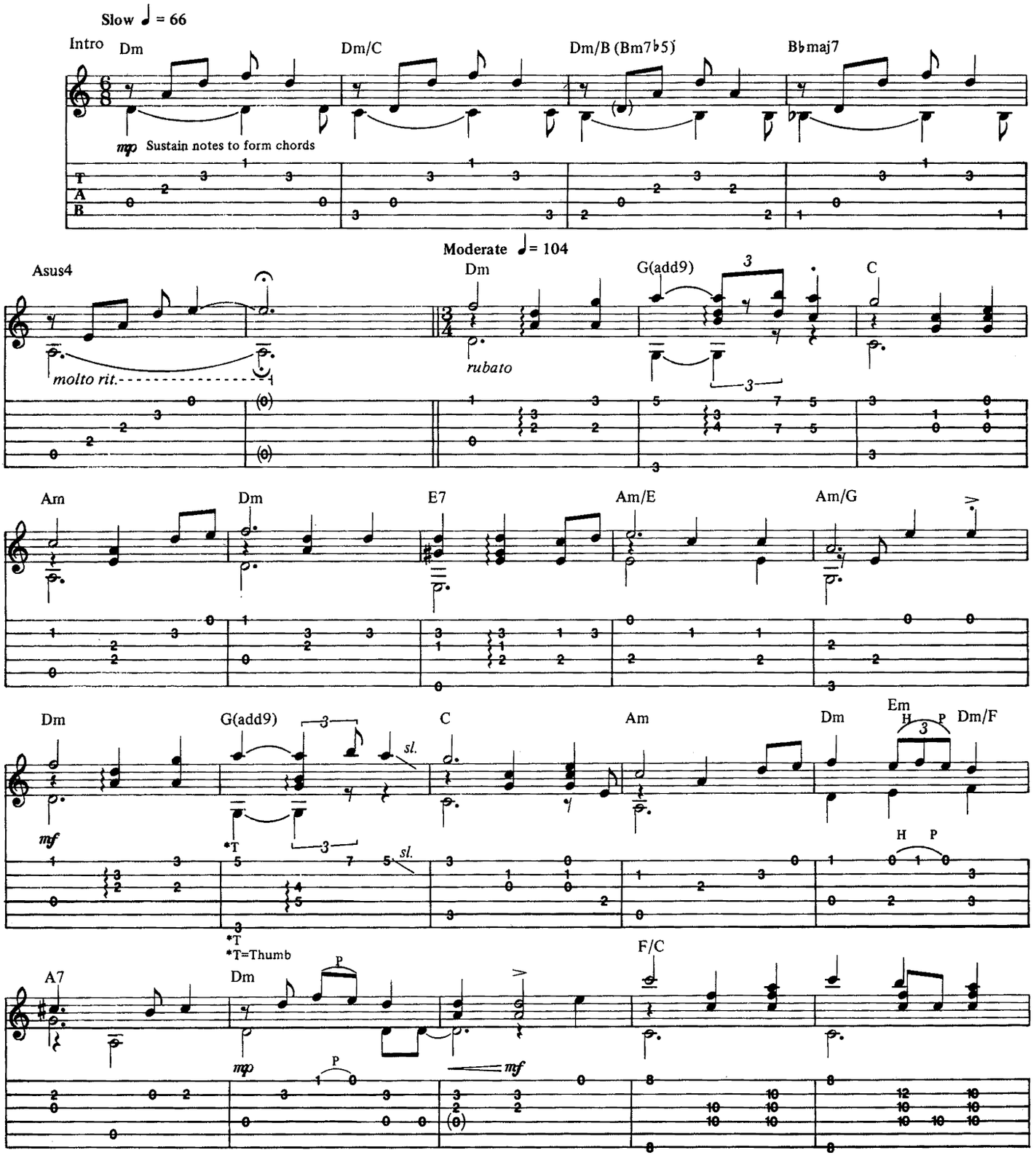

2.
H
sl.


H
sl.
1.
2.
rit.

GREENSLEEVES

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

Traditional



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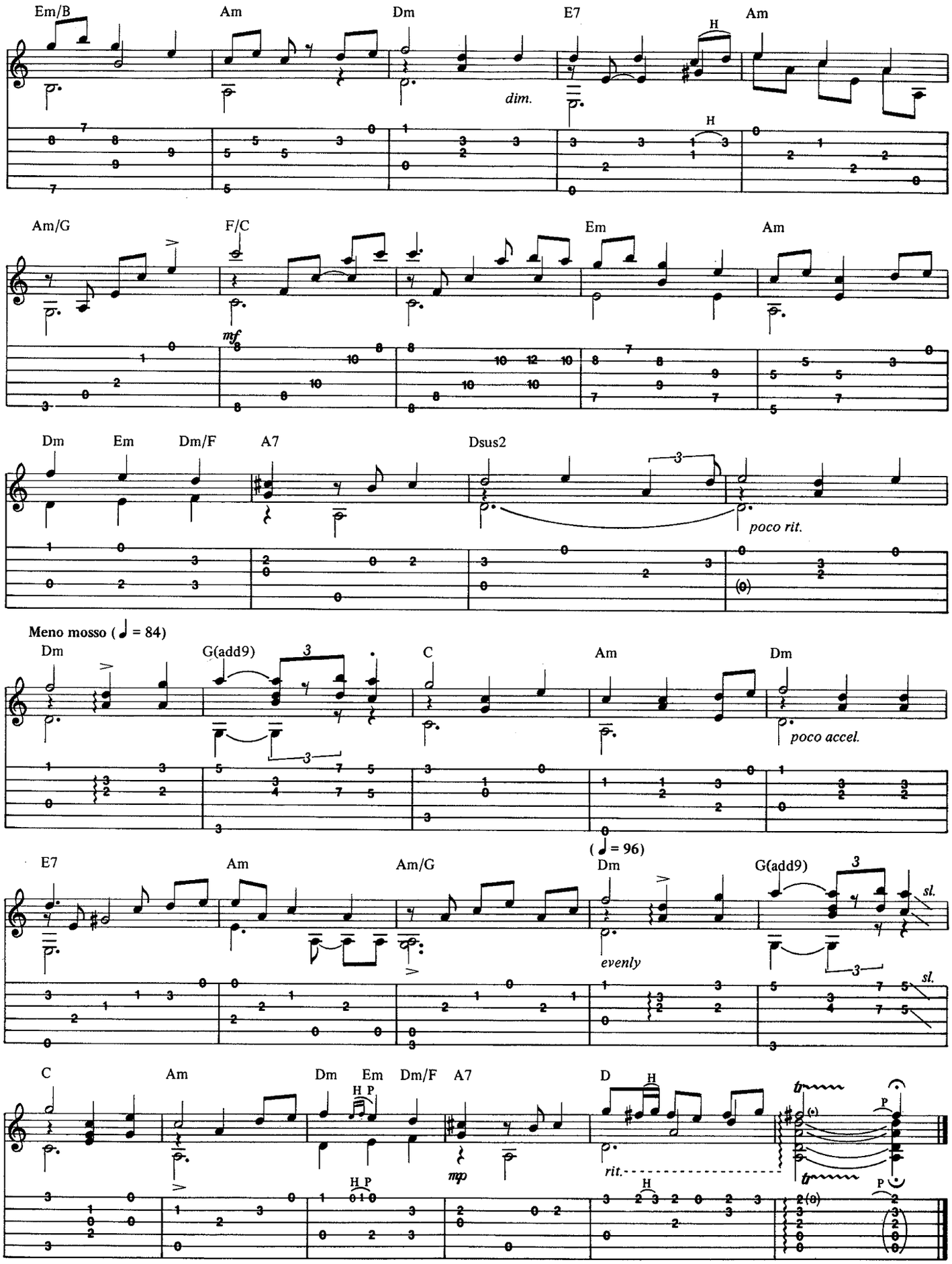
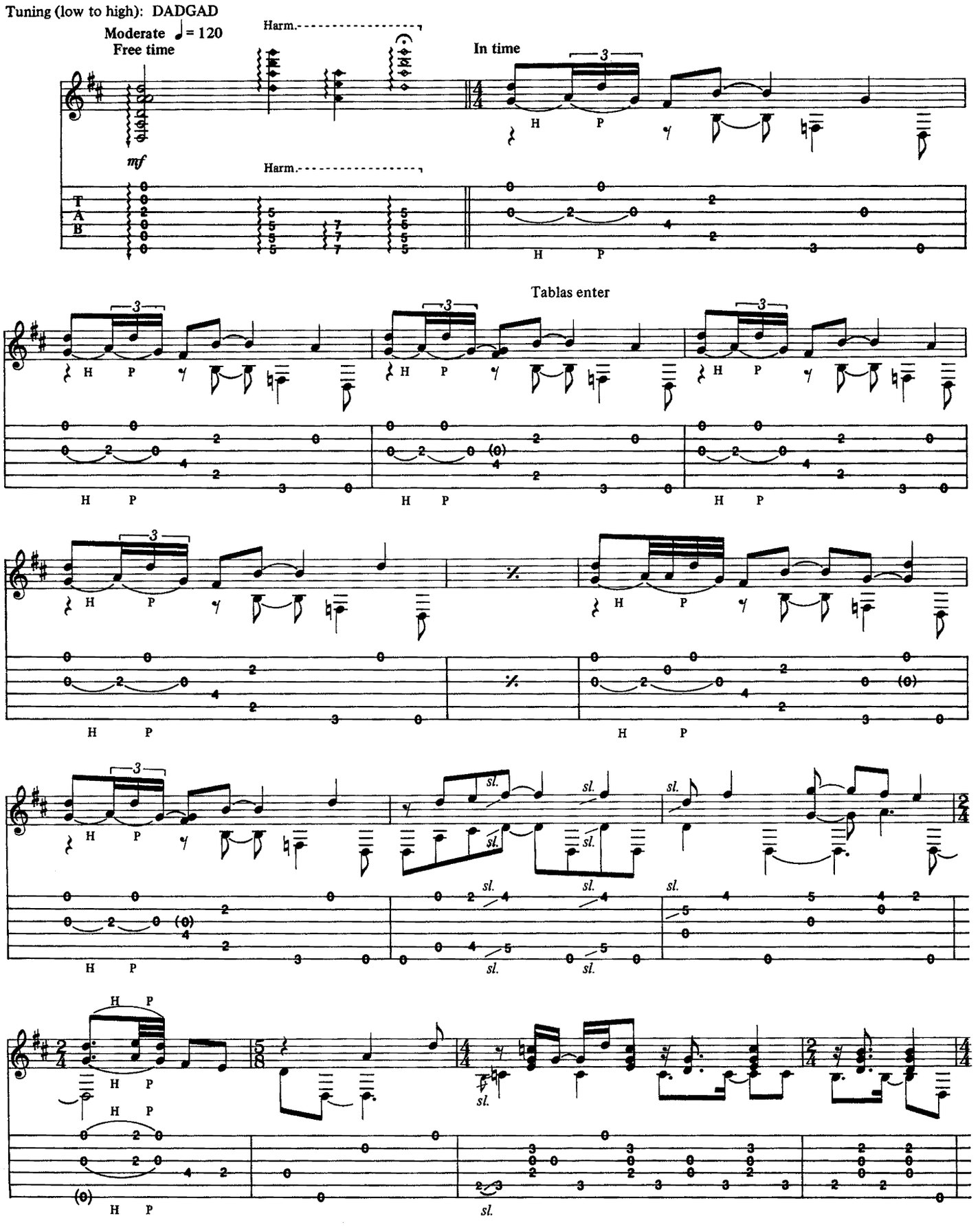

Em/B
Am
Dm
E7
Am
dim.
H
Am/G
F/C
Em
Am
mf
Dm
Em
Dm/F
A7
Dsus2
poco rit.
Meno mosso (♩ = 84)
Dm
G(add9)
C
Am
Dm
poco accel.
E7
Am
Am/G
(♩ = 96)
Dm
G(add9)
evenly
sl.
C
Am
Dm
Em
Dm/F
A7
D
H P
mp
rit.
tr
P

BLACK MOUNTAIN SIDE

As Recorded by Led Zeppelin

(From the album LED ZEPPELIN/Atlantic Records)

Music by Jimmy Page



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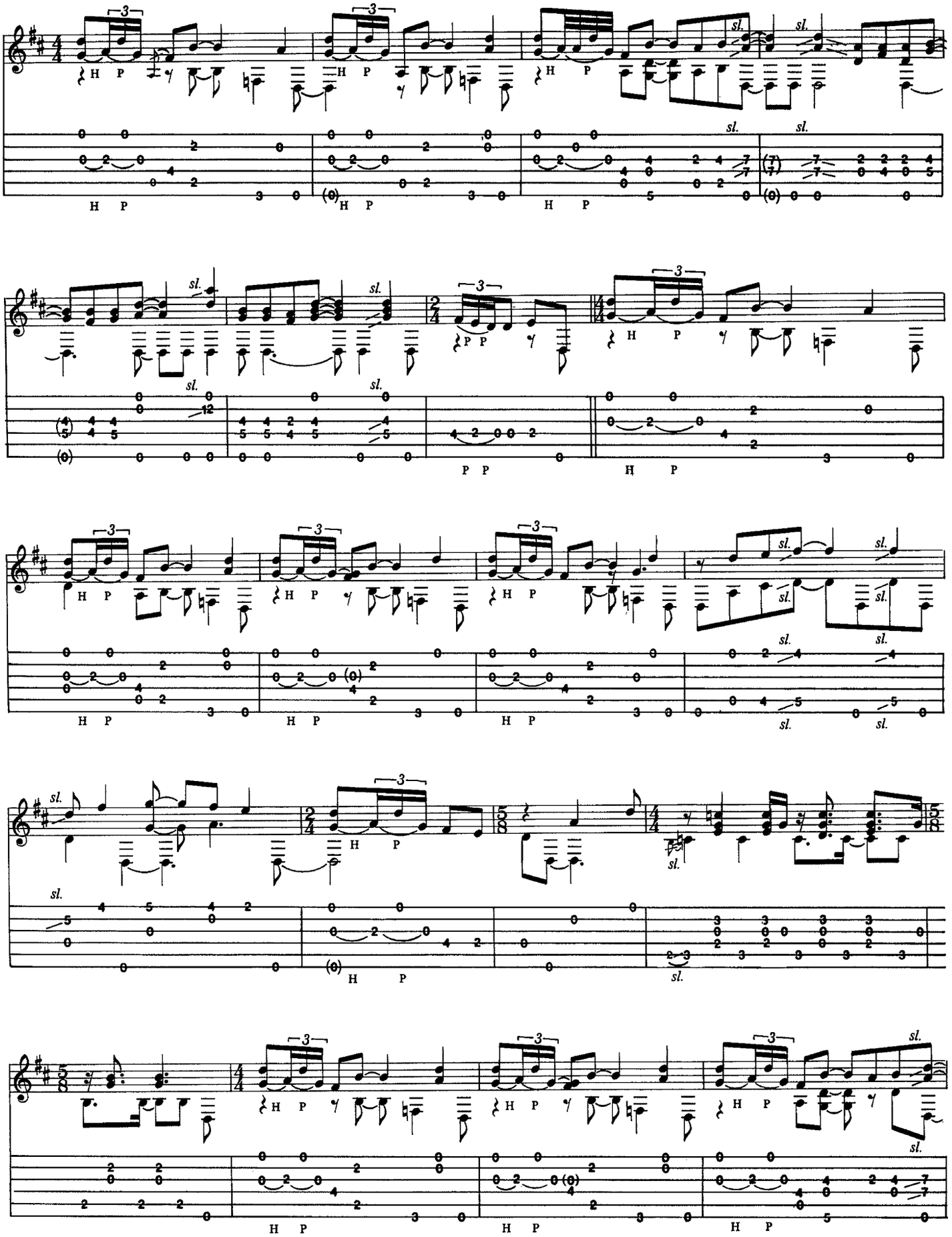
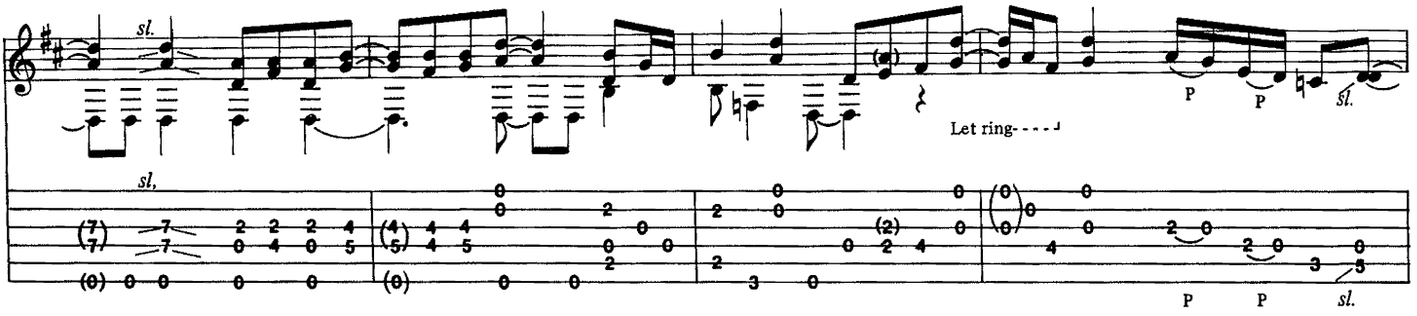
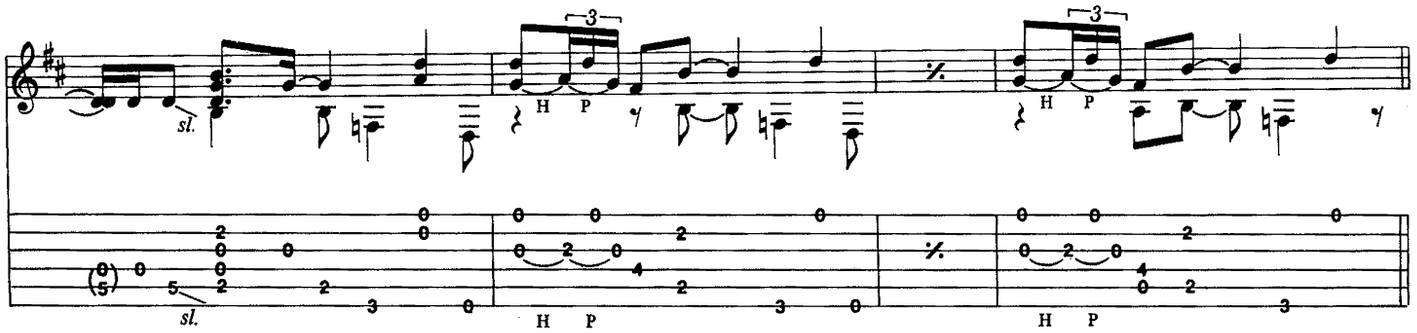
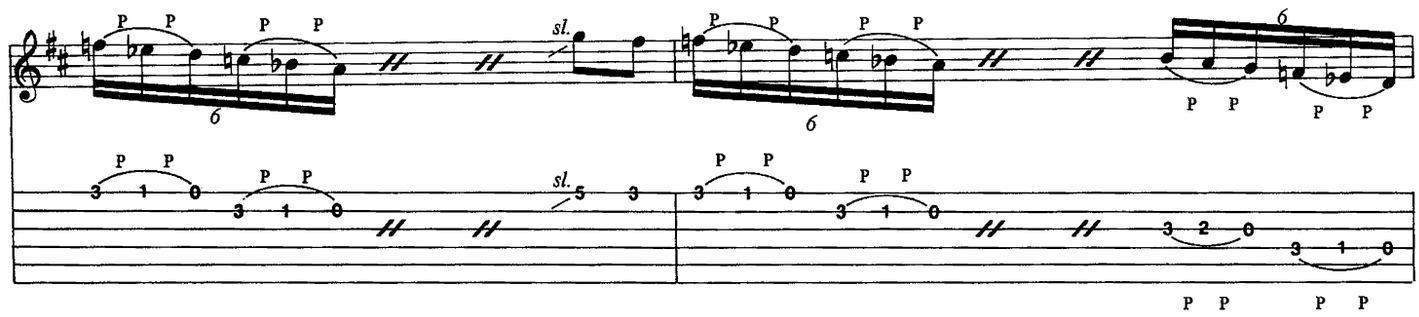




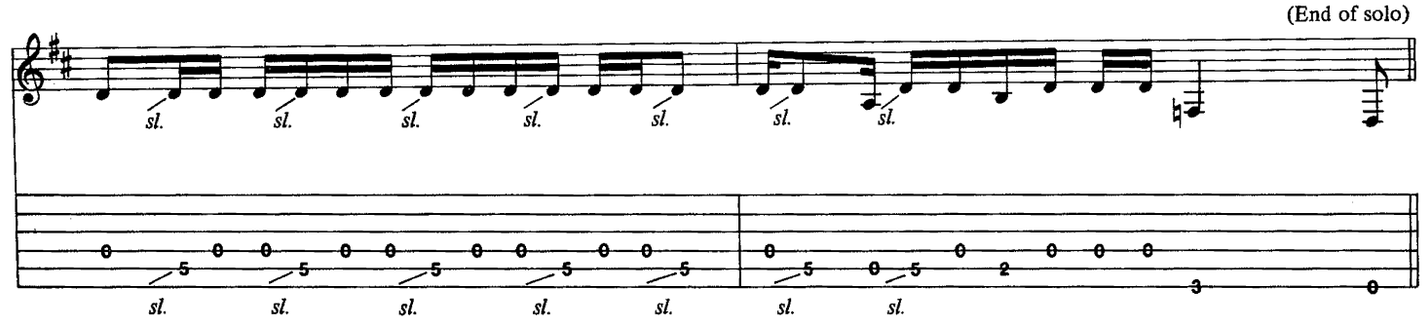
Rhy. Fig. 1

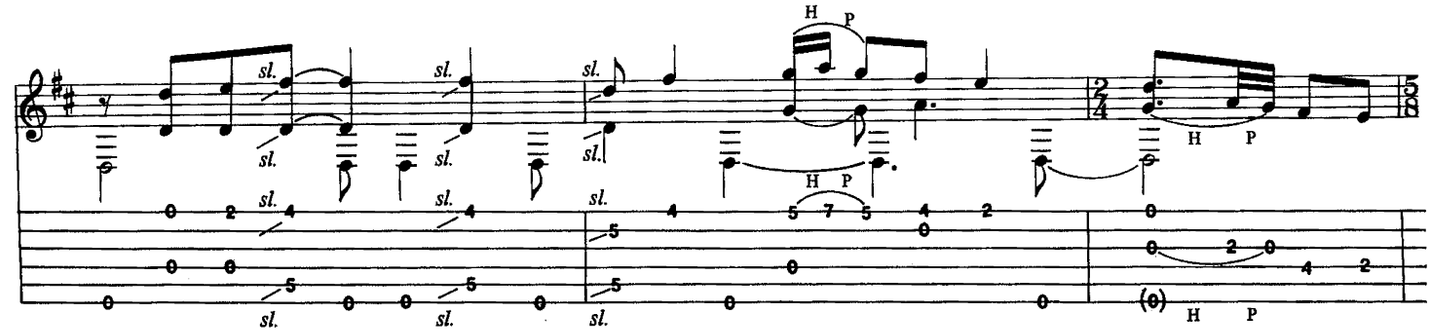


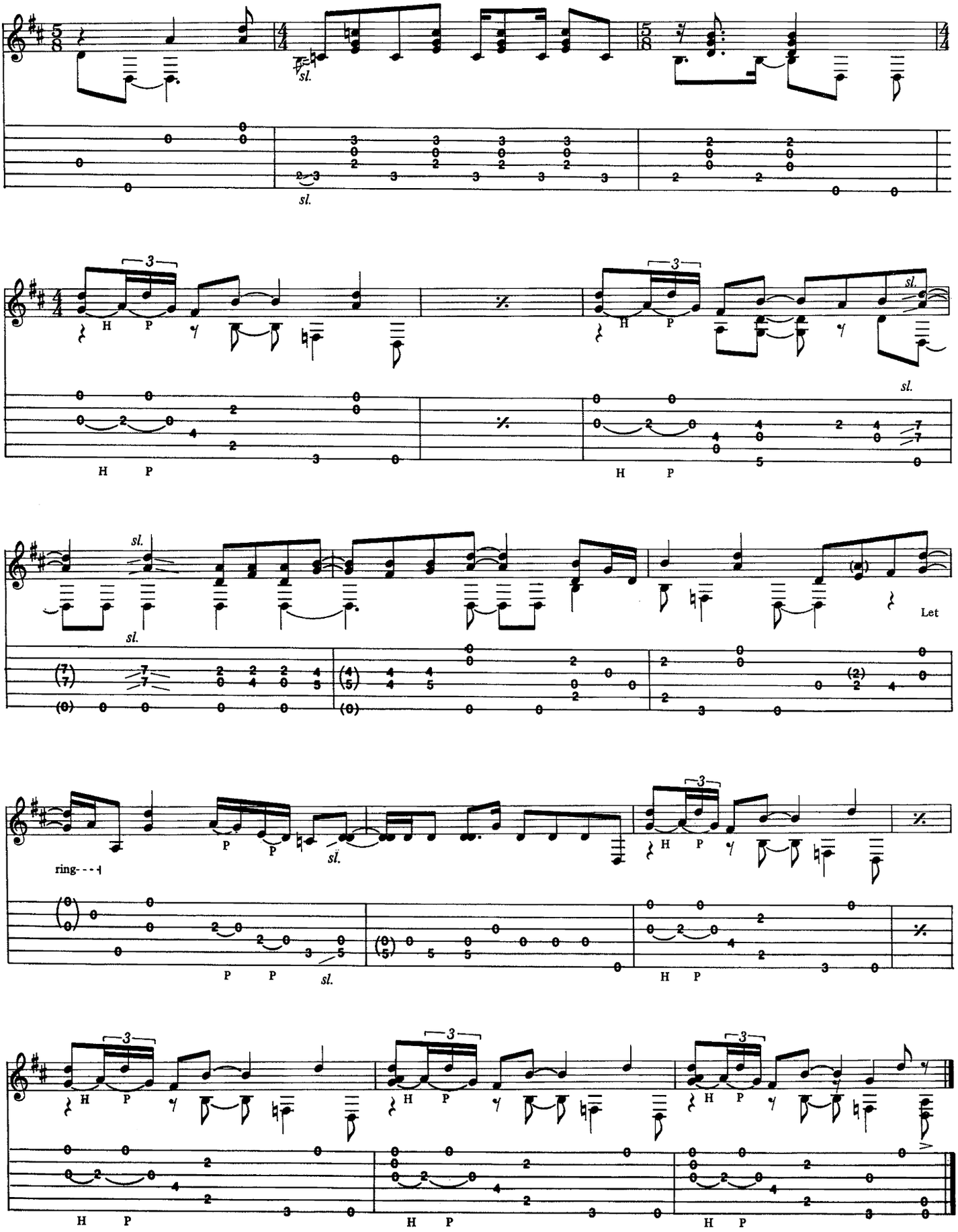
Solo (Rhy. Fig. 1 continues behind solo)



(End of solo)



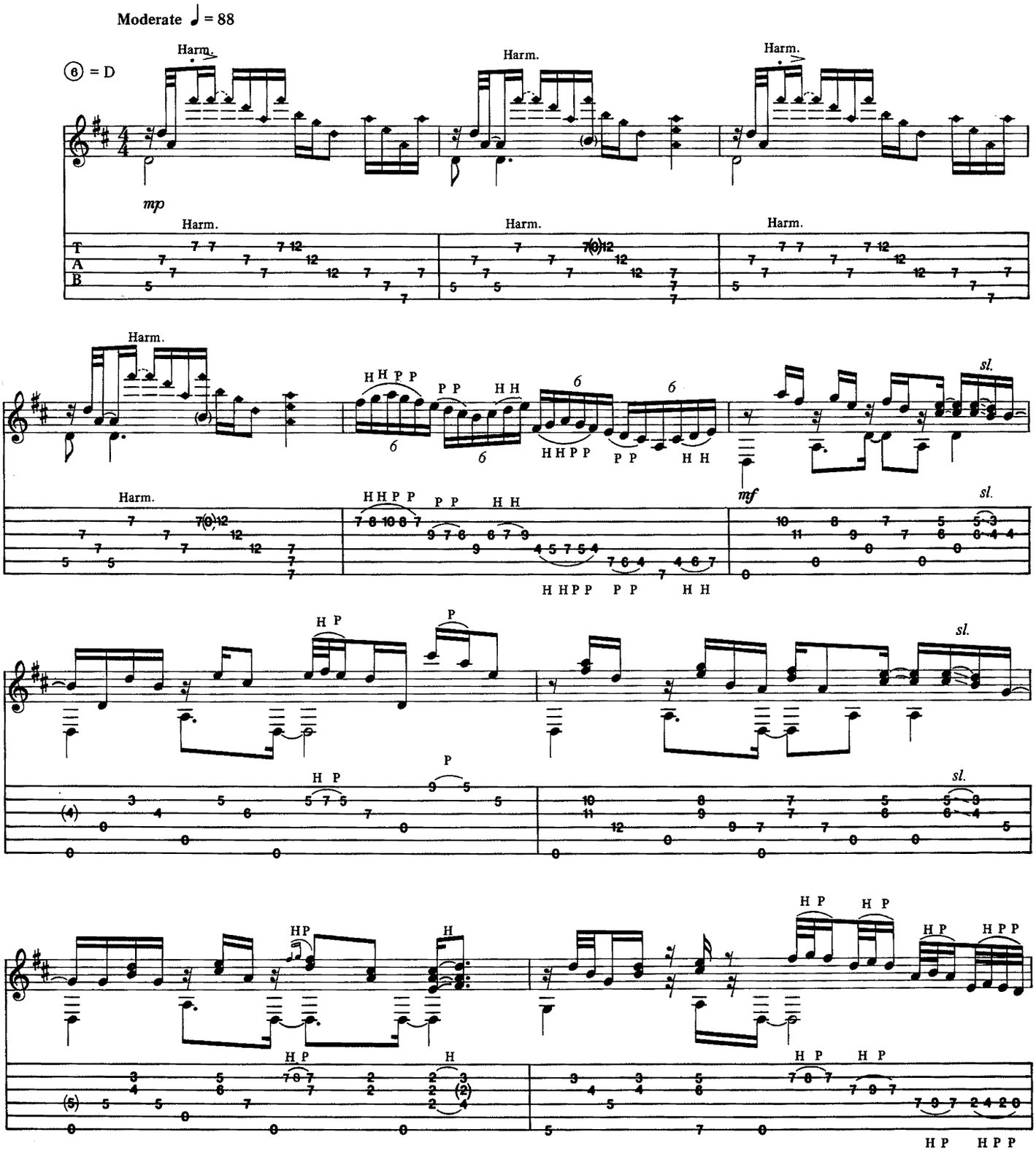



sl.
3
H P
Let
ring- - -
P P

MIDSUMMER'S DAYDREAM

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

Music by Rik Emmett,
Mike Levine and Gil Moore



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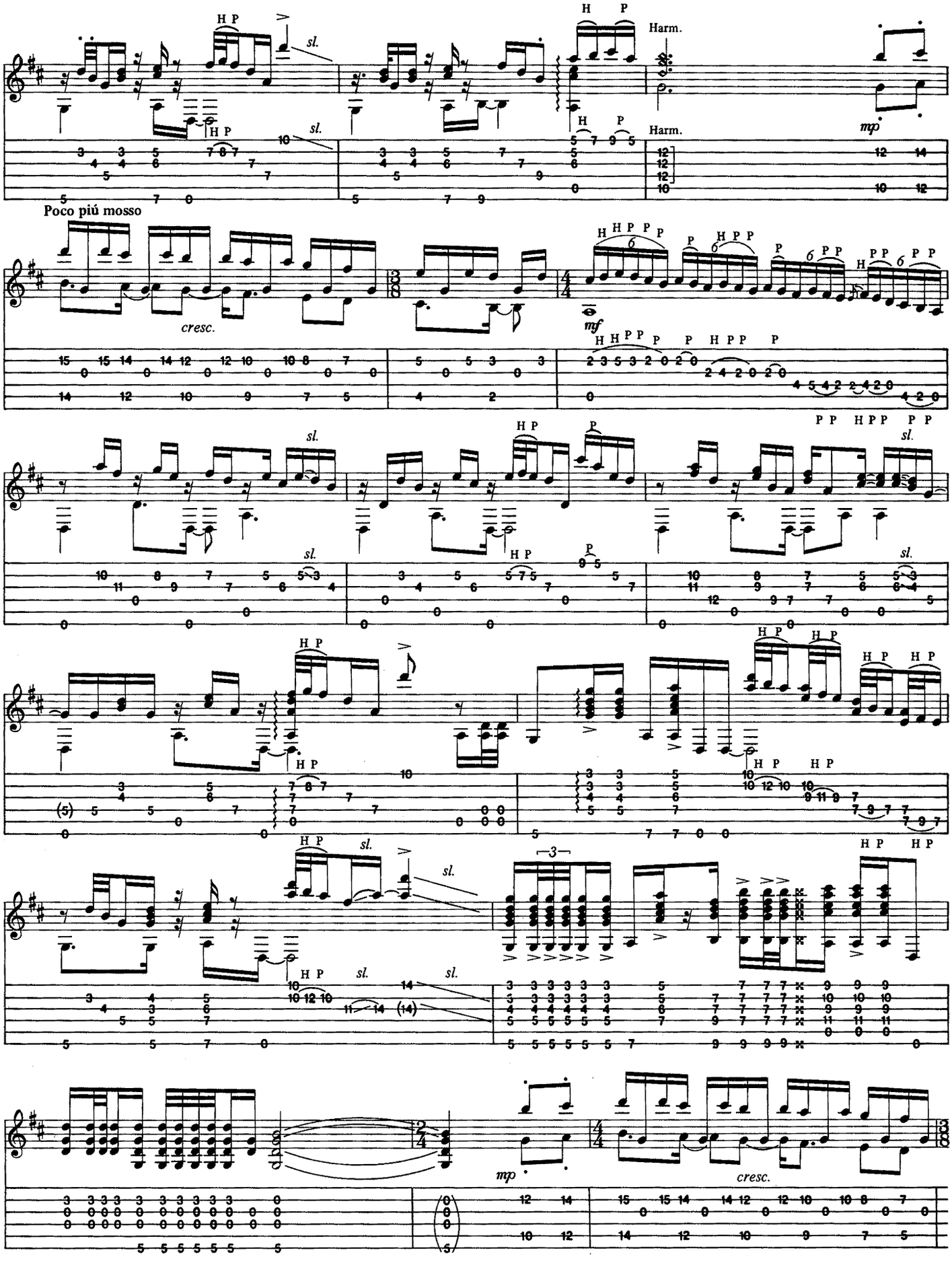
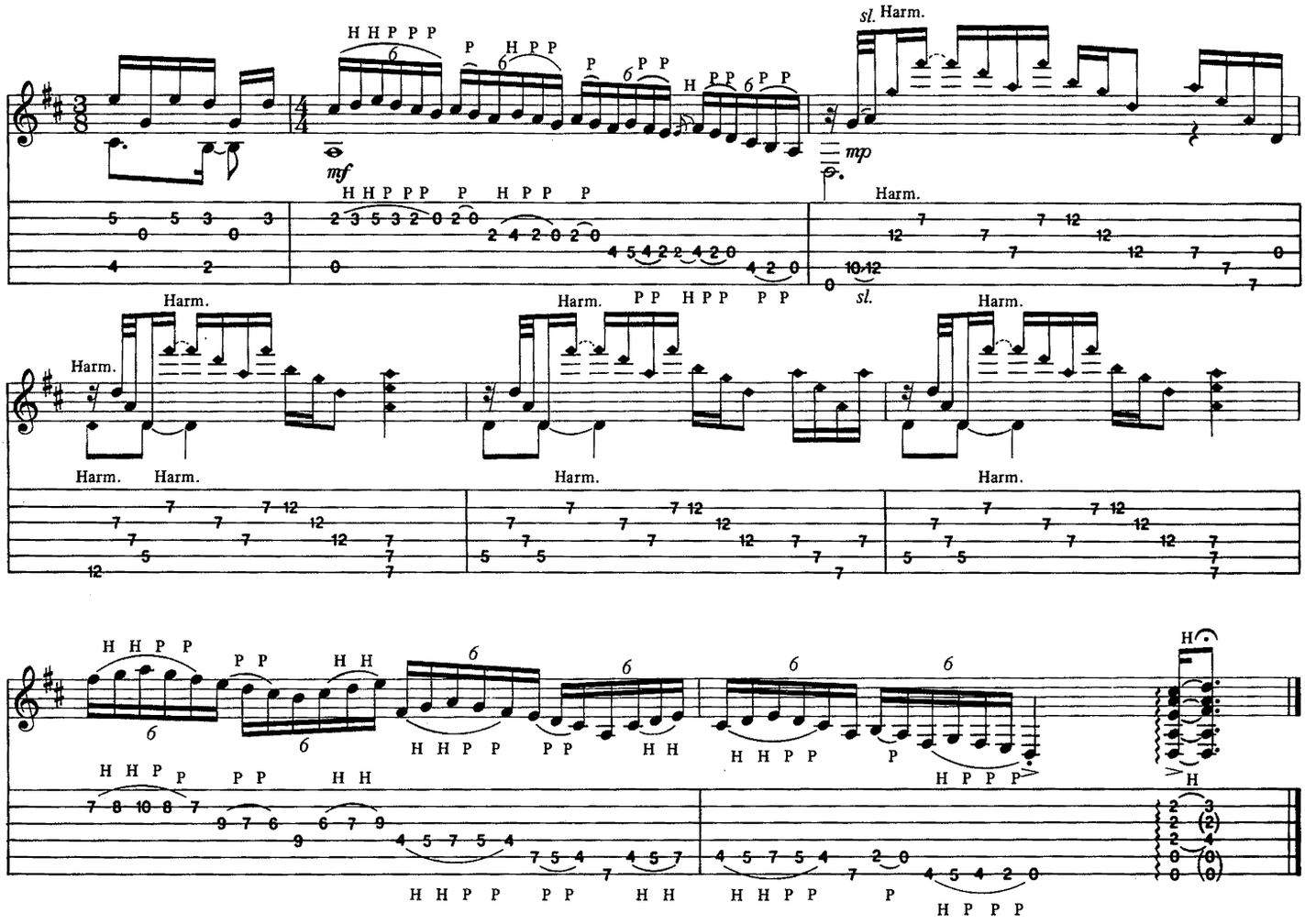
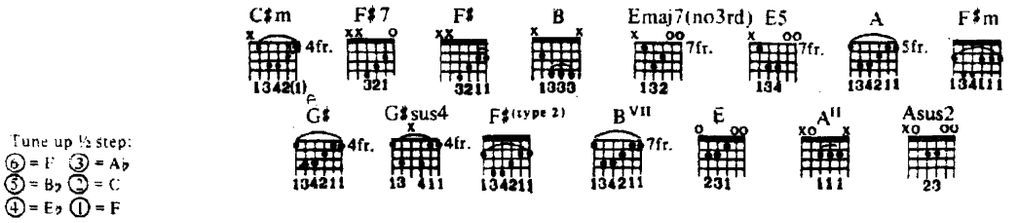

Harm.
Poco piú mosso
cresc.
mf
mp
sl.


sl. Harm.
mf
mp
Harm.
sl.

Wild World

Words and Music by
Cat Stevens



Slowly ♩ = 76

Intro

*Gtr. I

C♯m F♯7 F♯ F♯7 B Emaj7(no3rd) E5 Emaj7(no3rd)

*Two acous. gtrs. arr. for one.

La la la la la la la la la la. La la la la la la la la la.

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 new.

F♯m G♯ G♯sus4 G♯ C♯m

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.

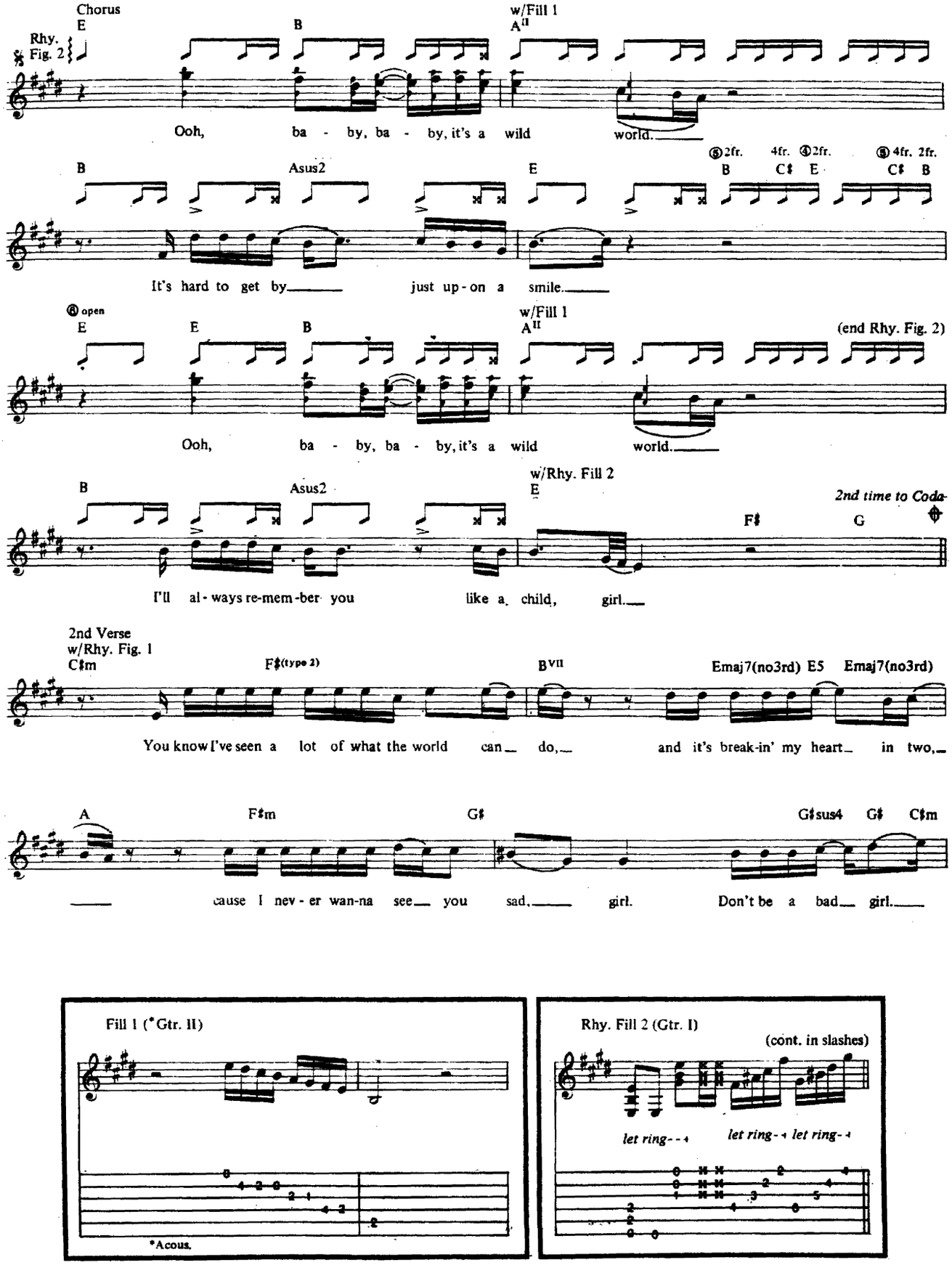
A F♯m G♯ B VII

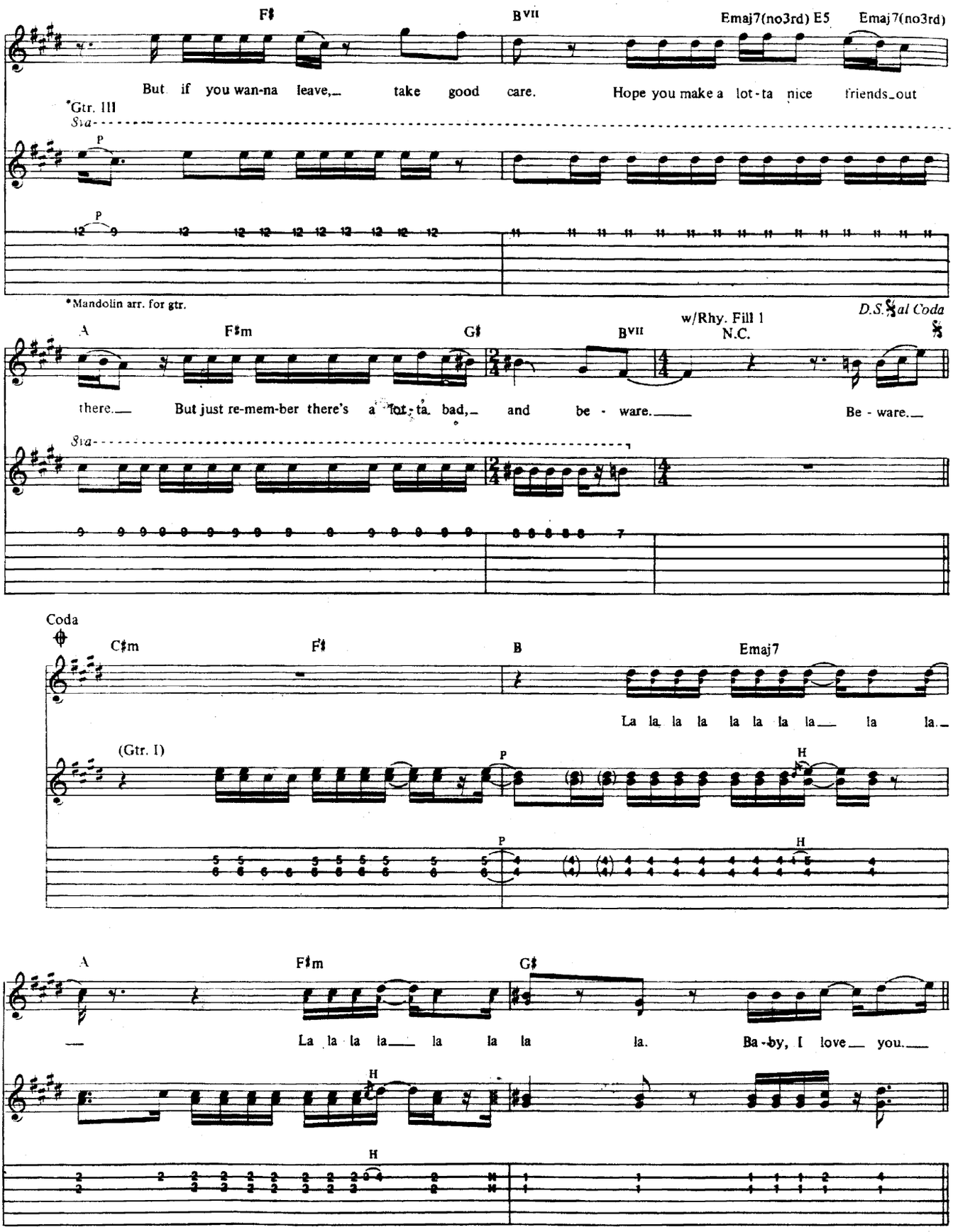
(end Rhy. Fig. 1) w/Rhy. Fill 1 N.C.

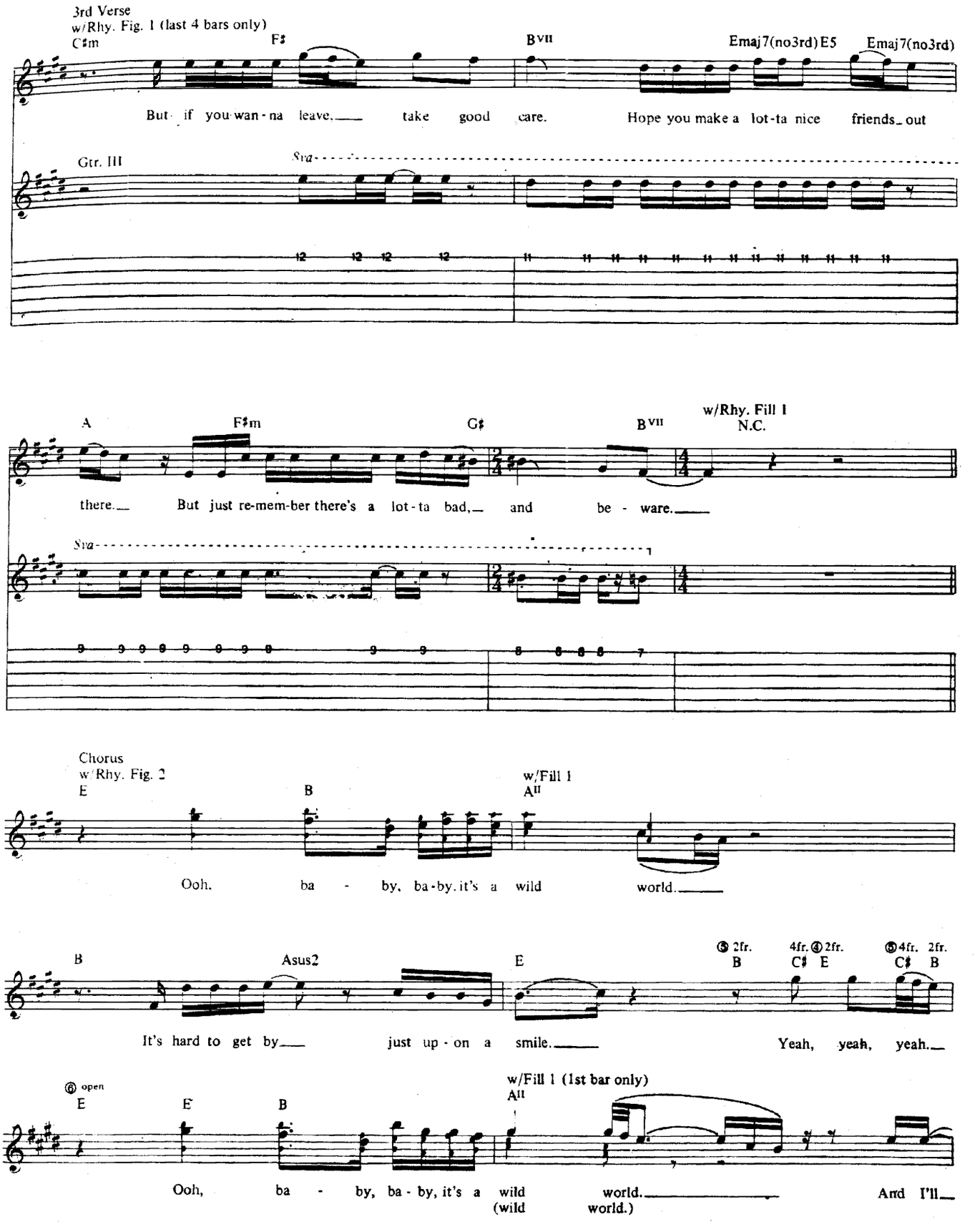
But then a lot-ta nice things turn bad out there.

Rhy. Fill 1 (Gtr. I)

(cont. in slashes)


Chorus
Rhy. Fig. 2
E
B
w/Fill 1
A II
Ooh, ba - by, ba - by, it's a wild world.
B
Asus2
E
⑤2fr. 4fr. ④2fr. ⑤4fr. 2fr.
B C♯ E C♯ B
It's hard to get by just up-on a smile.
⑥ open
E
E
B
w/Fill 1
A II
(end Rhy. Fig. 2)
Ooh, ba - by, ba - by, it's a wild world.
B
Asus2
w/Rhy. Fill 2
E
2nd time to Coda
F♯
G
I'll al-ways re-mem-ber you like a child, girl.
2nd Verse
w/Rhy. Fig. 1
C♯m
F♯(type 2)
B VII
Emaj7(no3rd) E5 Emaj7(no3rd)
You know I've seen a lot of what the world can do, and it's break-in' my heart in two,
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)
*Acous.
Rhy. Fill 2 (Gtr. I)
(cont. in slashes)
let ring- - let ring- let ring-


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
Sus
P
*Mandolin arr. for gtr.
D.S.𝄋 al Coda
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.____ Be - ware.__
Coda
C♯m
F♯
B
Emaj7
La la la la la la la la__ la la._
(Gtr. I)
H
A
F♯m
G♯
__ La 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
Sus
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.
Sus
Chorus
w/Rhy. Fig. 2
E
B
w/Fill 1
A II
Ooh, ba - by, ba-by it's a wild world.
B
Asus2
E
2fr.
4fr. 2fr.
4fr. 2fr.
B
C♯ E
C♯ B
It's hard to get by just up - on a smile. Yeah, yeah, yeah.
open
E
E
B
w/Fill 1 (1st bar only)
A II
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.

⑥ open
E E B w/Rhy. Fig. 2 (last 5 bars only) & Fill 1
A[11]

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

⑤ 2fr. 4fr. ④ 2fr. ⑤ 4fr. 2fr.
B C♯ E C♯ B
B Asus2 E

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

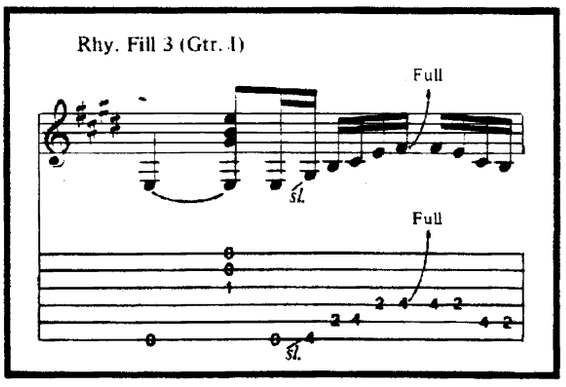
⑥ open
E E B w/Fill 1 (1st bar only)
A[11]

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

B Asus2 E

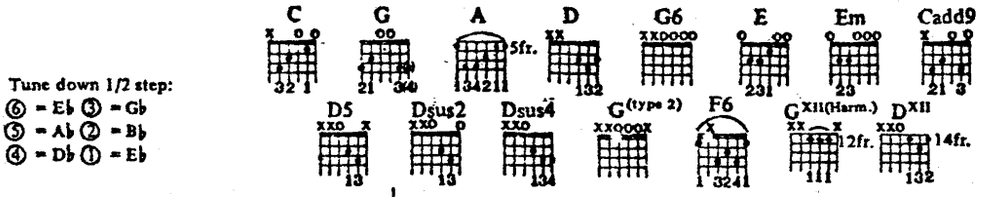
al - ways re-mem-ber you like a child, girl.

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♭

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

Intro
Rhy. Fig. 1
Gtr. II
C
G
A

(Whistle)

Gtr. I
Riff A

mp
**let ring*

*Let all arpeggiated figures ring throughout.

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

(Gtr. III)
(end Riff A)

G
A
D

Full
Full
Full
Full

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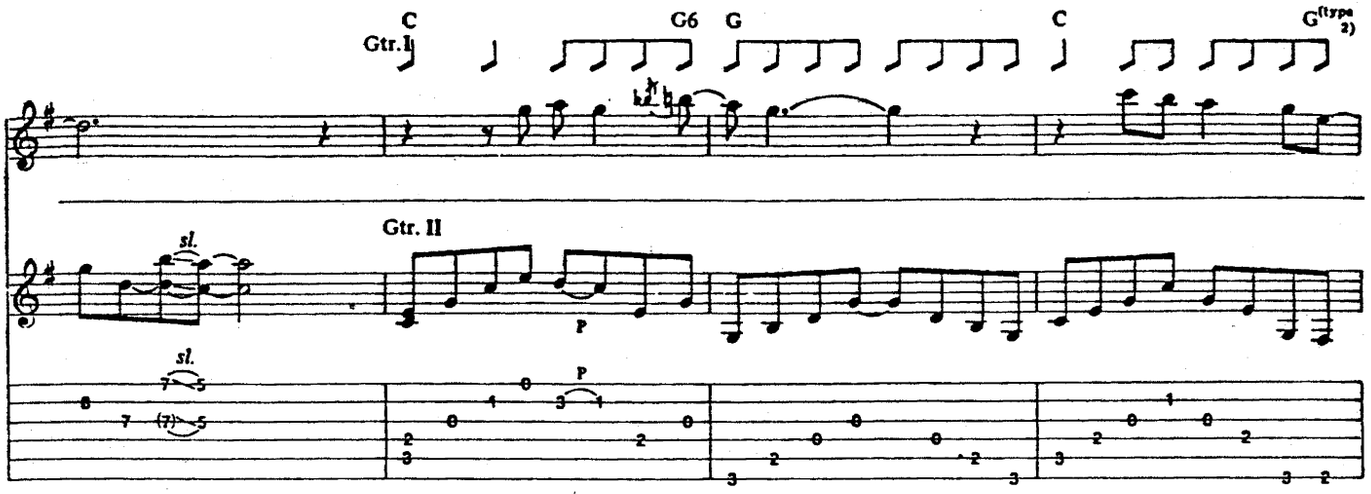
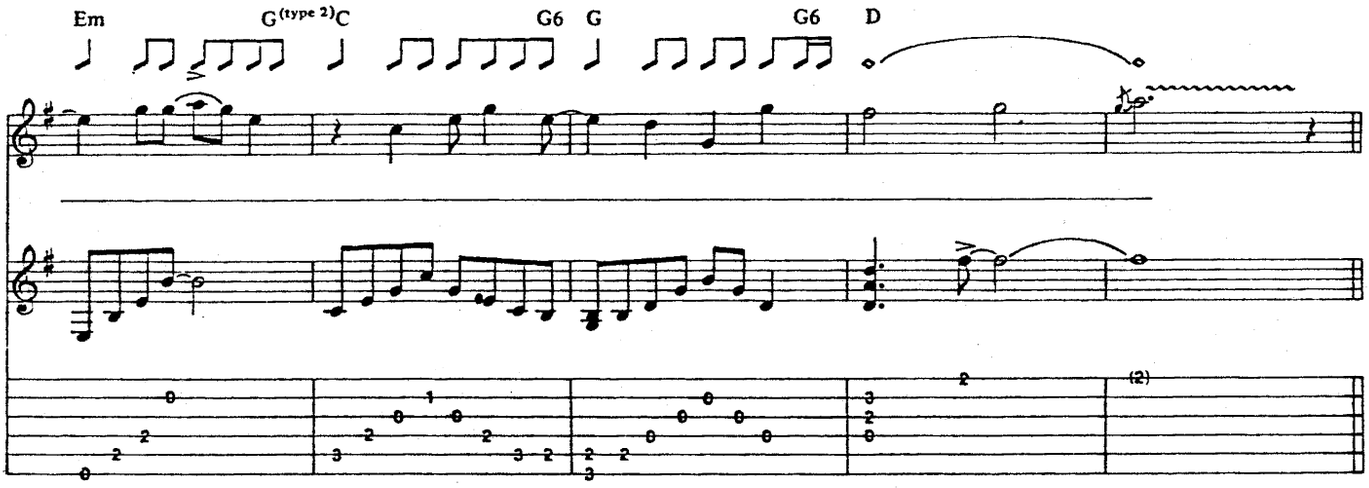
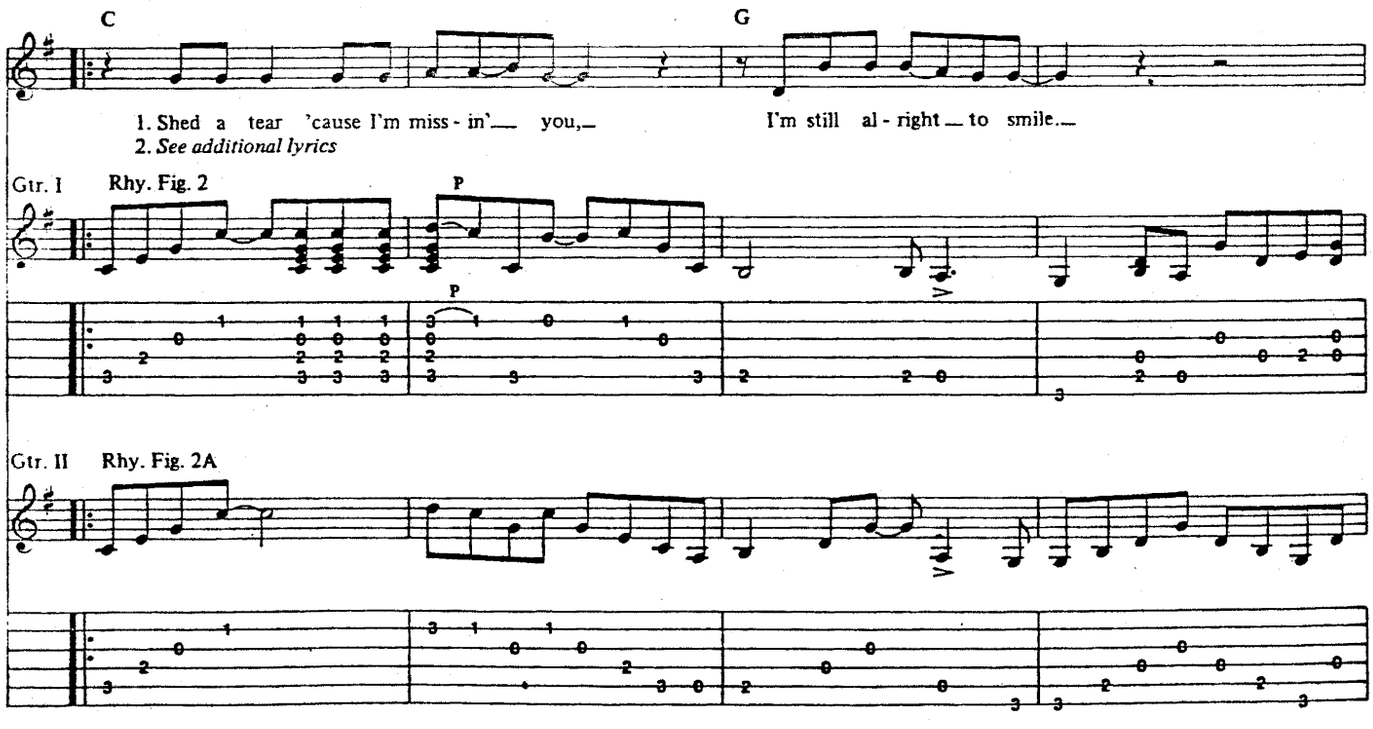




1st, 2nd Verses



A D

Girl, I think a - bout you ev' - ry day now.

(end Rhy. Fig. 2)

P 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.

w/Rhy. Fill 1

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

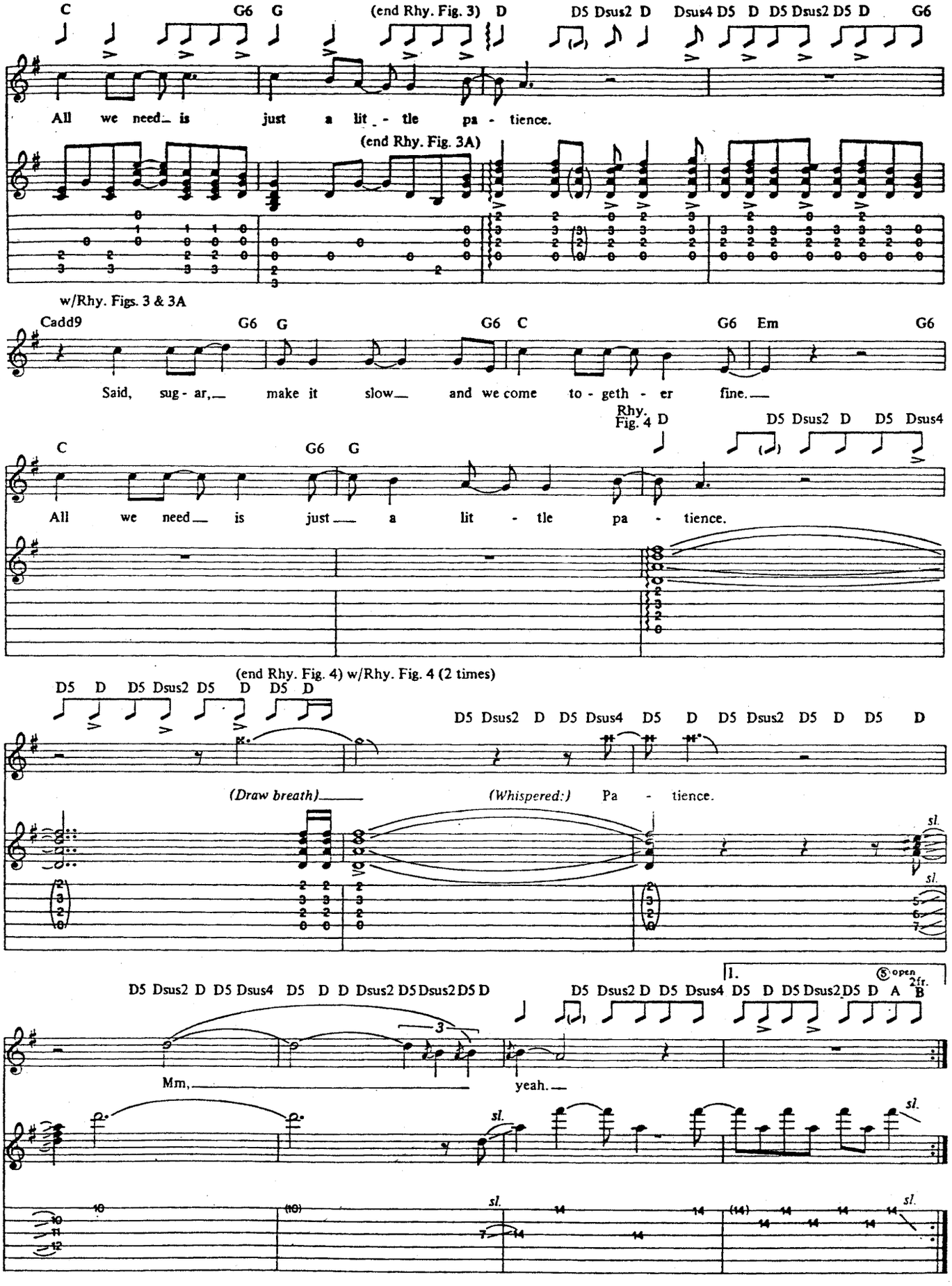
Gtr. II

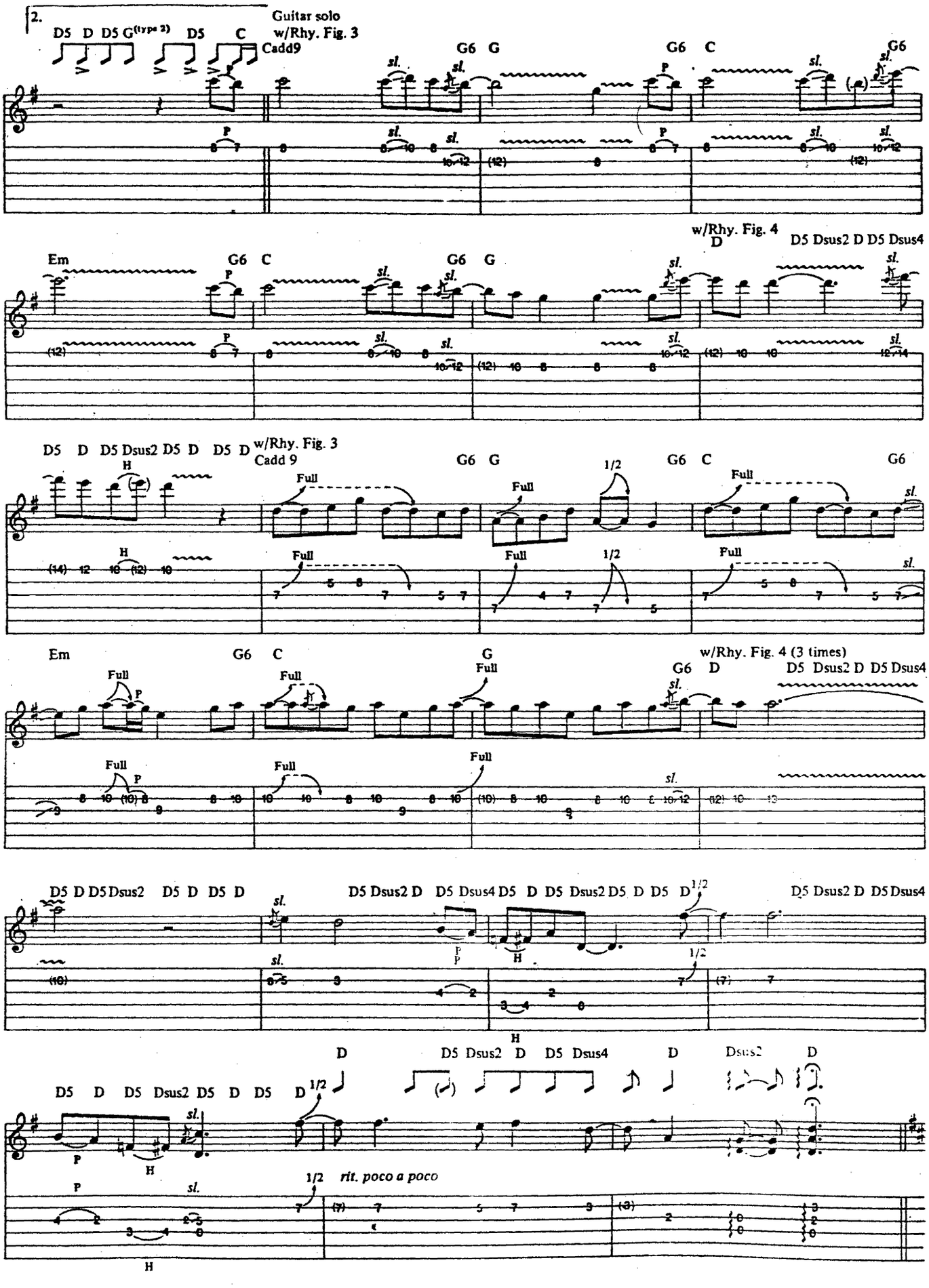
Rhy. Fill 1

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
C G6 G D D5 Dsus2 D D5 Dsus4
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 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D
(Draw breath)
(Whispered:) Pa - tience.
sl.
D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D
D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B
1.
5 open
2ft.
Mm,
yeah.
sl.


2.
Guitar solo
w/Rhy. Fig. 3
D5 D D5 G(type 2) D5 C
Cadd9
G6 G
G6 C
G6
Em
G6 C
G6 G
w/Rhy. Fig. 4
D
D5 Dsus2 D D5 Dsus4
D5 D D5 Dsus2 D5 D D5 D
w/Rhy. Fig. 3
Cadd 9
G6 G
G6 C
G6
Em
G6 C
G
w/Rhy. Fig. 4 (3 times)
G6 D
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
D5 Dsus2 D D5 Dsus4
D
D5 Dsus2 D D5 Dsus4
D
Dsus2
D
D5 D D5 Dsus2 D5 D D5 D
rit. poco a poco

Slow 4 ♩= 64

Gtr. I

D
Rhy. Fig. 5

D/F♯

w/Fill 1
G

(end Rhy. Fig. 5)

Gtr. II
D

w/Rhy. Fig. 5 (9 times)
D/F♯

G

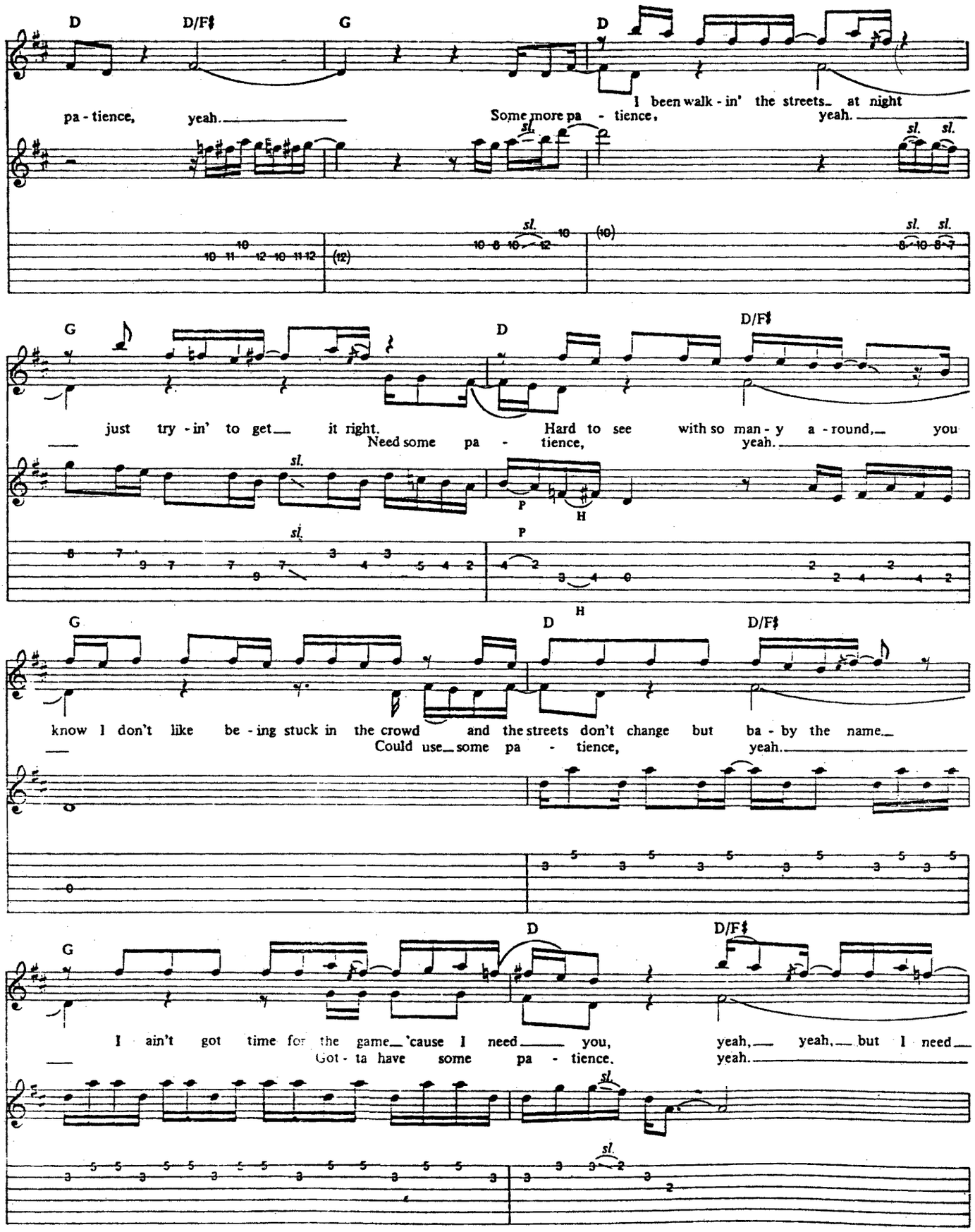
D D/F♯ G D D/F♯

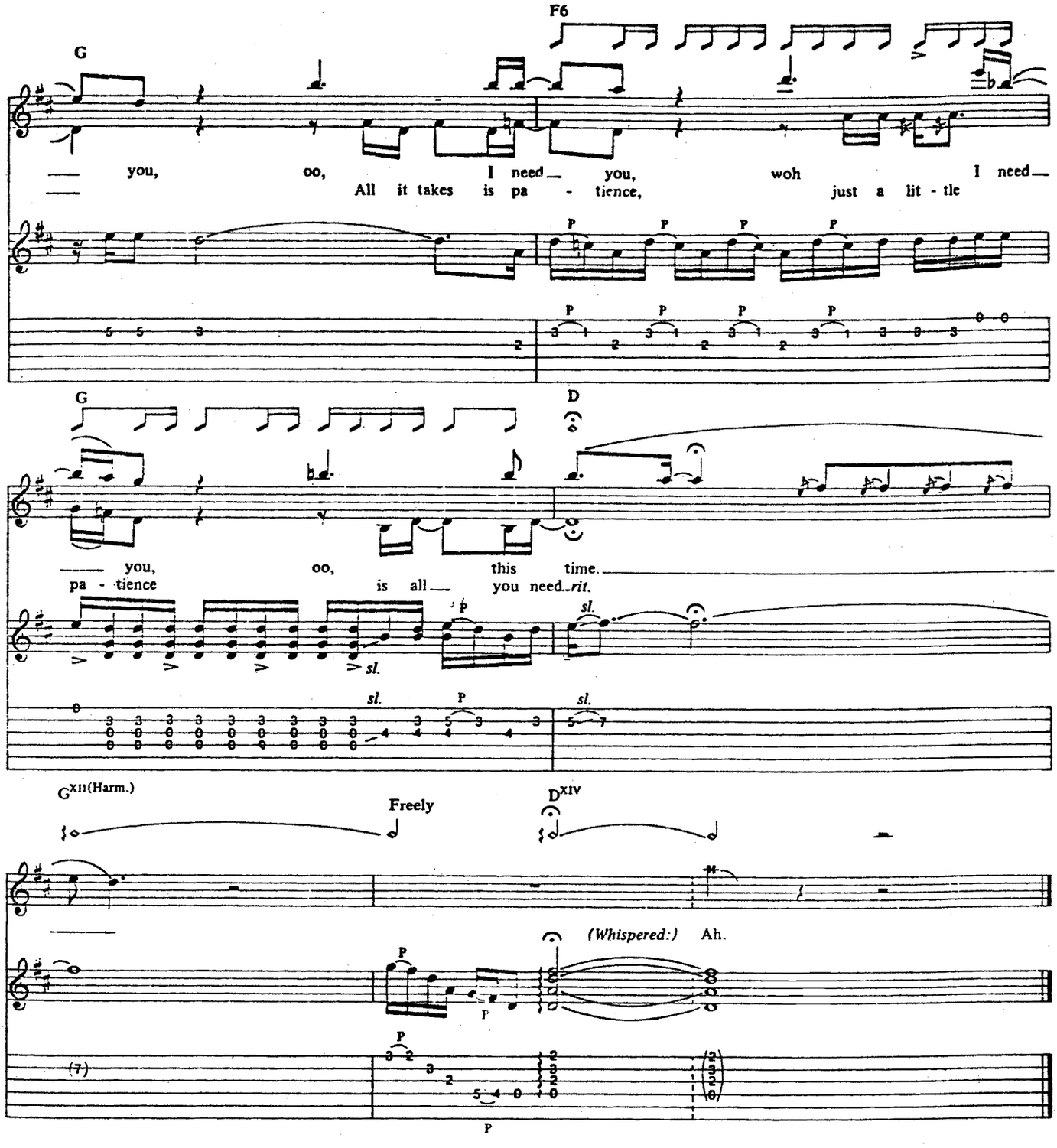
... lit - tle pa - tience, mm yeah, mm

G D D/F♯ G

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

Fill 1


D
D/F♯
G
D
pa - tience, yeah.
I been walk - in' the streets at night
Some more pa - tience, yeah.
sl.
G
D
D/F♯
just try - in' to get it right.
Hard to see with so man - y a - round, you
Need some pa - tience, yeah.
P
H
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.
I ain't got time for the game 'cause I need you, yeah, yeah, but I need
Got - ta have some pa - tience, yeah.



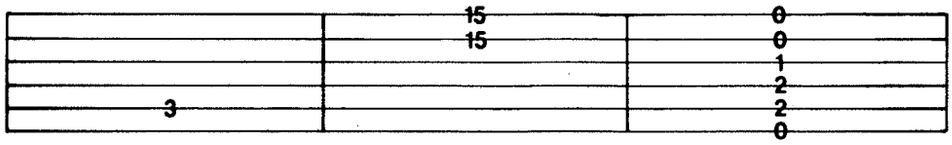
Additional Lyrics

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:

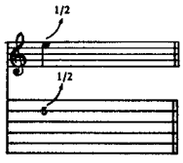


5th string, 3rd fret

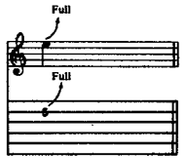
1st string, 15th fret, 2nd string, 15th fret, played together

an open E chord

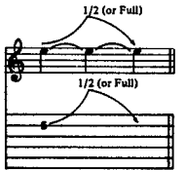
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



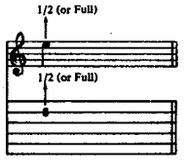
BEND: Strike the note and bend up ½ step (one fret).



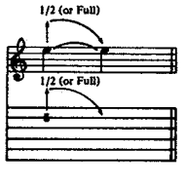
BEND: Strike the note and bend up a whole step (two frets).



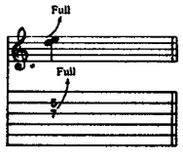
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



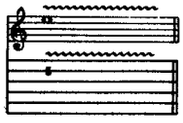
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

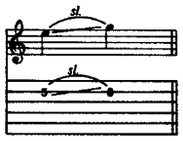


UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

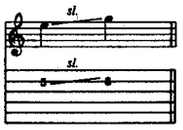


VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

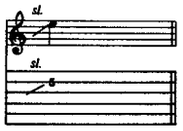
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



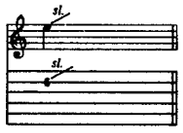
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



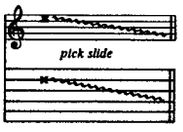
SLIDE: Same as above, except the second note is struck.



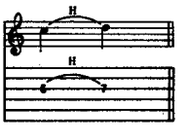
SLIDE: Slide up to the note indicated from a few frets below.



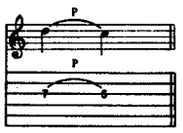
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



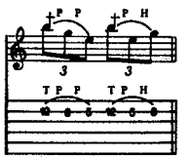
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



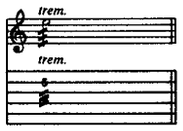
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



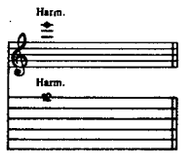
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



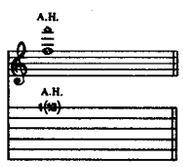
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



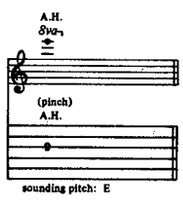
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



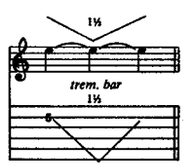
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



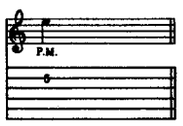
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



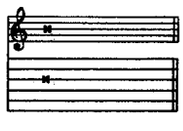
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



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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