

REAL ROCK BOOK

by K G Johansson



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INTRO

This is a collection with about 150 of the most loved and well known rock hits of all time – from fifties rock'n'roll tunes to songs by Nirvana, Soundgarden, Guns'n'Roses and Tom Petty from the late 80's and early 90's.

For every song, you'll find the melody, chord changes and complete lyrics. You will also find either complete rhythm parts for all instruments (as in *Solsbury Hill*) or a "rhythm example", an example of a typical rhythm part (as in *Tush*). Important riffs (*Smoke On The Water*) and famous solos (*Midnight Hour*) are also included.

Most of these songs have been recorded several times – many of them actually are the "evergreens" of rock – and of course they can be played in different ways. There are songs that are almost always played more or less in the same way, like *Smells Like Teen Spirit*, but there's nothing wrong with coming up with your own version.

The written music is often somewhat simplified – especially for vocals, the value of transcribing every little inflection or variation seems somewhat limited. You might consider the written music as a bare Christmas tree, which will be decorated by your own unique version. And if you want to copy some famous recording, it's better to do that directly from the recording in question.

Listen to the songs, check out the music and play the songs the way *you* want to play them!

For songs where the *form* seemed important, the form from one of the most famous recordings has been written out, with intro, solos and so on. That, too, is just suggestions. If it feels better to play the song with fewer verses or longer solos, just do so!

Most of the songs are written in the "right key" – from some famous recording. If the song is transposed, the original key is indicated in the list of recordings.

Many of the songs were originally played by just one guitar, bass and drums. If you have keyboards and/or another guitar in your band, remember that it's almost always possible to have a rhythm guitar, strumming eighths:



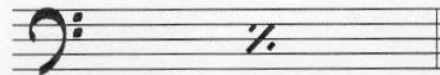
Try such ideas and see what happens!

Here are some explanations for the written music. *Drums* are written like this:

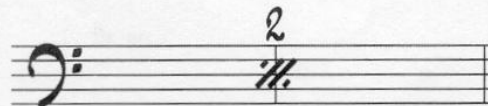


Chord rhythms are written with fat slashes – check out guitar and keyboard above! You may voice the chords any way you like. Or again, listen to recordings!

This sign means "repeat the previous bar":



And this, of course, means "repeat two bars":



The word **SIMILE** in jazz and rocks means "keep playing in a similar fashion". **SIMILE** is used mostly for drum and rhythm guitar parts when there's a basic figure that might be varied in different ways.

Guitar is abbreviated "**GUIT**" or "**GTR**".
Keyboard is abbreviated "**KBD**".
Piano is "**PNO**", bass is "**BS**", and drums are "**DR**".

- Typical sections of songs, or form parts, are
- INTRO** (introduction)
- VERSE**
- PRE-CHORUS** (often abbreviated to **PRE-CH**)
- CHORUS (CH)**
- BRIDGE** (also known as "middle eight")
- SOLO**
- CODA** (or **ENDING**)

"Now form a band". And remember, have fun!

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ABRACADABRA

- STEVE MILLER

INTRO

Am G Am G Am

VERSE

I HEAT UP I CAN'T COOL DOWN YOU GOT ME SPINNING ROUND AND ROUND

ROUND AND ROUND AND ROUND IT GOES WHERE IT STOPS NOBODY KNOWS

EV'RY TIME YOU CALL MY NAME I HEAT UP LIKE A BURNING FLAME

BURNING FLAME FULL OF DESIRE KISS ME BABY LET THE FIRE GET HIGHER A-

CH

BRA- A- BRA- CADA BRA I WANNA REACH OUT AND GRAB YA A-

BRA- A- BRA- CADA BRA A- BRA- CADA BRA

VERSE 2. You make me hot, you make me sigh, you make me laugh, you make me cry
Keep me burning for your love, with the touch of the velvet glove

(CHORUS)

VERSE 3. I feel the magic in your caress, I feel magic when I touch your dress
Silk and satin, leather and lace, black panties with an angel's face
I see magic in your eyes, I hear the magic in your sighs
Just when I think I'm gonna get away, I hear those words that you won't say

(CHORUS)

VERSE 4. Every time you call my name, I heat up like a burning flame
Burning flame, full of desire, kiss me baby, let the fire get higher

(Guitar solo - then fade on intro)

ABRACADABRA - rhythm

INTRO

KBD

Handwritten musical score for the Intro section of 'Abracadabra'. The score is written in 4/4 time and consists of four measures. The top staff is for Keyboard (KBD), the second for Guitar (GTR), the third for Bass, and the fourth for Drums (DR). The guitar part includes chords Am, G, Am, G, Am. The drum part includes the instruction 'SIMILE' in the second measure.

SONG

Handwritten musical score for the Song section of 'Abracadabra'. The score is written in 4/4 time and consists of four measures. The top staff is for Keyboard (KBD), the second for Guitar (GTR), the third for Bass, and the fourth for Drums (DR). The guitar part includes chords Am, Dm, E7+9, Am. The drum part includes the instruction 'SIMILE' in the first measure.

ALL DAY AND ALL OF THE NIGHT

-RAY DAVIES

G F B^b G F G F B^b G F

1. I'm NOT CONTENT TO BE WITH YOU - IN THE DAY - TIME
 2. I BELIEVE THAT YOU AND ME - LAST FORE - VER

G F B^b G F G F B^b G F

GIRL I WANT TO BE WITH YOU - ALL OF THE TIME } THE
 YEAH, ALL DAY AND NIGHTTIME YOURS - LEAVE ME NEVER }

B^b F A G C A

ON - LY TIME I FEEL AL - RIGHT IS BY YOUR - SIDE

D C F D C D C F D C

GIRL, I WANT TO BE WITH YOU - ALL OF THE - TIME ALL DAY AND ALL OF THE NIGHT

D C F D C D C F D

ALL DAY AND ALL OF THE NIGHT ALL DAY AND ALL OF THE NIGHT

- GUITAR SOLO
- REPEAT 2nd VERSE

RHYTHM EXAMPLE

G F B^b G F

-PAUL RODGERS/
ANDY FRASER

ALL RIGHT NOW

INTRO

GTR A D/A A D/A A

DR

SIMILE (throughout!)

THERE SHE

VERSE

A D/A A D/A A (cont. simile)

STOOD IN THE STREET SMILING FROM HER HEAD DOWN TO HER FEET I SAID
HOME TO MY PLACE WATCHING EVERY MOVE ON HER FACE SHE SAID

HEY! WHAT IS THIS? NOW BABY MAYBE MAY BE SHE'S IN NEED OF A KISS I SAID
LOOK WHAT'S YOUR GAME BABY ARE YOU TRYIN' TO PUT ME IN SHAME I SAID

HEY! SLOW! WHAT'S YOUR NAME BABY? MAY BE WE CAN SEE THINGS THE SAME NOW DON'T YOU
DON'T GO SO FAST DON'T YOU THINK THAT LOVE CAN LAST SHE SAID

WAIT LOVE? OR LORD HESITATE ABOVE! LET'S MOVE BEFORE THEY RAISE THE PARKING RATE
NOW YOU TRY TO TRICK ME IN LOVE

CH

ALL RIGHT NOW BA-BY IT'S ALL RIGHT NOW

GTR: A G/A D/A A (cont. simile)

BASS:

A G/A D/A A

ALL RIGHT NOW BA-BY IT'S ALL RIGHT NOW

1 (PLAY INTRO) I TOOK HER (bass line) G D E REPEAT CHORUS!

ANOTHER BRICK IN THE WALL

- ROGER WATERS

VERSE

Dm

WE DON'T NEED NO E- DUCA - TION

WE DON'T NEED NO THOUGHT CONTROL NO

DARK SARCAS - M IN THE CLASS - ROOM

TEACHER LEAVE THEM KIDS ALONE

TEACHER LEAVE THEM KIDS ALONE

CHORUS

HEY TEACHER LEAVE THEM KIDS ALONE

ALL IN ALL IT'S JUST AN - OTHER BRICK IN THE WALL

ALL IN ALL YOU'RE JUST AN - OTHER BRICK IN THE WALL

Dm GUITAR SOLO TO FADE

RHYTHM EXAMPLE

CHORUS

GUITAR (PLAY MELODY)

GUIT. Dm

BASS

DRUMS

SIMILE

SIMILE

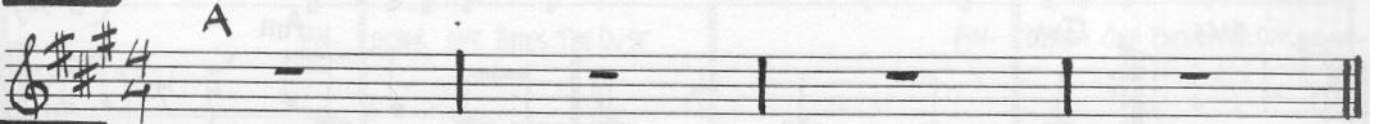
SIMILE

THE APARTMENT SONG

- TOM PETTY

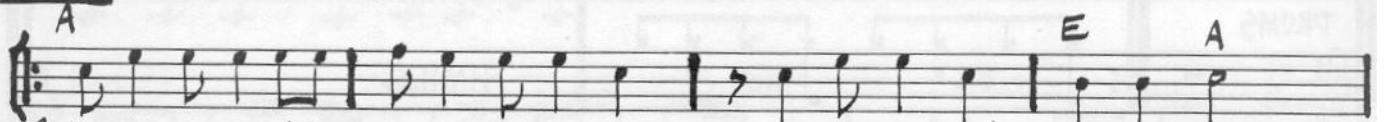
INTRO

A



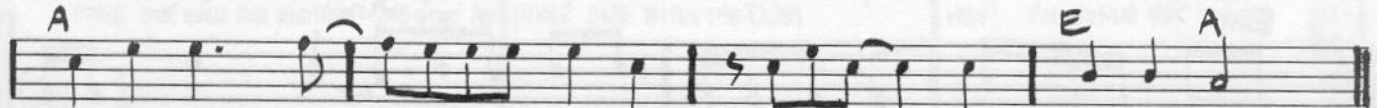
VERSE

A E A



2.1 USED TO LIVE IN A TWO ROOM APART- MENT NEIGHBORS KNOCKIN' ON MY WALL
2.1 USED TO NEED YOUR LOVE SO BAD BABE THEN I CAME TO LIVE WITH IT

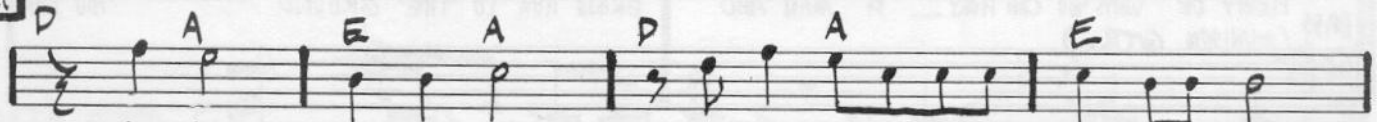
A E A



TIMES WERE HARD I - DON'T WANNA KNOCK IT I DON'T MISS IT MUCH AT ALL
LATELY I GET A FARAWAY - FEELING AND THE WHOLE THING STARTS A- GAIN

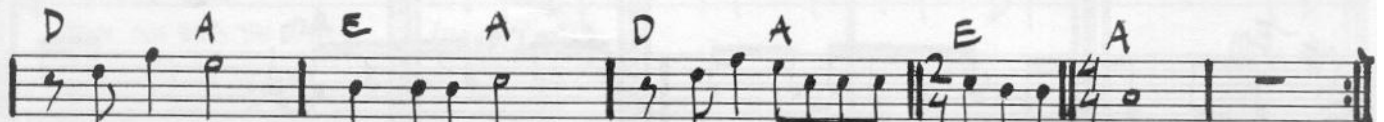
CH

D A E A D A E



OH YEH I'M ALL RIGHT I JUST FEEL A LITTLE LONE- LY TONIGHT

D A E A D A E A



I'M O- KAY MOST OF THE TIME I JUST FEEL A LITTLE LONELY TO- NIGHT

AFTER REPEAT:

- INSTRUMENTAL CHORUS

- REPEAT 2nd VERSE & CHORUS

- ENDING:

A



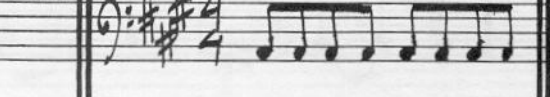
LO - NELY TO- NIGHT

RHYTHM EXAMPLE

GUIT.



BASS



DRUMS



ANOTHER ONE BITES THE DUST

- JOHN DEACON

INTRO

BASS Em Am (3 x)

DRUMS

SIMILE

VERSE

Em Am

STEVE WALKS WARILY DOWN THE STREET WITH THE BRIM PULLED WAY DOWN LOW
HOW DO YOU THINK I'M GONNA GET ALONG WITH OUT YOU WHEN YOU'RE GONE?
PLENTY OF WAYS YOU CAN HURT A MAN AND BRING HIM TO THE GROUND YOU
YOU CAN

BASS (+UNISON GTR.)

Em Am

AIN'T NO SOUND BUT THE SOUND OF HIS FEET; MA- CHINE GUN'S READY TO GO ARE YOU
TOOK ME FOR EVERY THING THAT I HAD; AND KICKED ME OUT ON MY OWN ARE YOU
BEATHUM YOU CAN CHEAT HIM YOU CAN TREAT HIM BAD AND LEAVE HIM WHEN HE'S DOWN BUT I'M

Guitar SIMILE

C G C G

READY HEY ARE YOU READY FOR THIS ARE YOU HANGING ON THE EDGE OF YOUR SEAT?
HAPPY? ARE YOU SATISFIED? HOW LONG CAN YOU STAND THE HEAT?
READY YES I'M READY FOR YOU I'M STANDING ON MY OWN TWO FEET

C G Am B

OUT OF THE DOOR WAY THE BULLETS RIP TO THE SOUND OF THE BEAT
RE- PEATING THE SOUND OF THE BEAT

CHORUS

Em Am Em Am

AN- OTHER ONE BITES THE DUST AN- OTHER ONE BITES THE DUST AND AN-

SIMILE

Em Am F#m

OTHER ONE GONE AND ANOTHER ONE GONE AN- OTHER ONE BITES THE DUST HEY! I'M GONNA GET YOU TOO AN-

SIMILE

B 4x 8x 6x

OTHER ONE BITES THE DUST (GTR) (HANDCLAPS) SIMILE (6: AN-)

OTHER ONE BITES THE DUST AN-

(HANDCLAPS)

REPEAT INTRO + VERSE TO CODA

Em Am C G C G

VERSE RIFF + GUITAR! VERSE RIFF CONT.

C G Am B Em

x x x x x

ARE YOU GONNA GO MY WAY?

-L. KRAVITZ/
C. ROSS

INTRO 1

GTR (Em7)

DR

REPEAT THESE 4 BARS IN INTRO - NOT ON REPEAT!

INTRO 2

GTR

BS (Em7)

DR

SIMILE

SIMILE

REPEAT THESE 4 BARS IN INTRO - NOT ON REPEAT!

VERSE

VOX

1. I WAS BORN LONG A- GO I AM THE CHOSEN, I'M THE ONE
2. I DON'T KNOW WHY WE ALWAYS CRY THIS WE MUST LEAVE AND GET UN- DONE

GTR

BS Em7

DR

SIMILE

SIMILE

SIMILE

Em7

Gm7

I HAVE COME TO SAVE THE DAY AND I WON'T LEAVE UNTIL I'M DONE
WE MUST ENGAGE AND RE-ARRANGE AND TURN THIS PLANET BACK TO ONE

SO THAT'S WHY YOU GOT TO TRY YOU GOTTA BREATHE AND HAVE SOME FUN
SO TELL ME WHY WE GOT TO DIE AND KILL EACH OTHER ONE BY ONE

BACK IN THE HIGH LIFE AGAIN

- STEVIE WINWOOD
WILL JENNINGS

INTRO

Musical notation for the first line of the intro, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notes are A4, D5, A4, G4, F#4, E4, D4, C#4, B3, A3. A double bar line is followed by a second measure with a treble clef, key signature of two sharps, and a 2/4 time signature, with notes A4, D5, A4, G4, F#4, E4, D4, C#4, B3, A3.

Musical notation for the second line of the intro, continuing from the first line. It includes a vocal line labeled "VOX:" with notes G4, F#4, E4, D4, C#4, B3, A3. A double bar line is followed by a second measure with a treble clef, key signature of two sharps, and a 2/4 time signature, with notes A4, D5, A4, G4, F#4, E4, D4, C#4, B3, A3.

VERSE

Musical notation for the first line of the verse, with lyrics: "USED TO SEEM TO ME THE BEST THAT MY LIFE RAN ON TOO FAST AND I AND I TO MAKE LIFE BE LIFE TO ME AND I". Chords: A, D, A, E.

Musical notation for the second line of the verse, with lyrics: "HAD TO TAKE IT SLOWLY JUST TO MAKE THE GOOD PARTS LAST BUT WHEN YOU'RE BORN TO RUN IT'S SO HOPE THAT YOU'RE STILL OUT THERE AND YOU'RE LIKE YOU USED TO BE WELL HAVE OURSELVES A TIME AND WE'LL". Chords: A, D, A, E, A, D.

Musical notation for the third line of the verse, with lyrics: "HARD TO JUST SLOW DOWN DANCE TILL THE MORNING SUN SO DON'T BE SURPRISED TO SEE ME BACK IN THAT BRIGHT PART OF TOWN I'LL BE AND WE'LL LET THE GOOD TIMES COME IN AND WE WON'T STOP TILL WE'RE DONE WE'LL BE". Chords: A, E, A, D, A, E.

CH

Musical notation for the first line of the chorus, with lyrics: "BACK IN THE HIGH LIFE A-GAIN ALL THE DOORS I CLOSED ONE TIME WILL OPEN UP AGAIN I'LL BE ALL THE EYES THAT WATCHED ME ONCE WILL SMILE AND TAKE ME". Chords: A, Bm, A/C# D, A/E, E, 1. A, E.

Musical notation for the second line of the chorus, with lyrics: "IN AND I'LL DRINK AND DANCE WITH ONE HAND FREE LET THE WORLD BACK INTO ME OH I'LL BE A SIGHT TO SEE". Chords: 2. A, A/A, D, A, E, A, D, A.

Musical notation for the third line of the chorus, with lyrics: "BACK IN THE HIGH LIFE A-GAIN". Chords: A/C# D, A/E, E, A. Includes a "REPEAT" box and a navigation box with "INTRO", "VERSE", and "CH" buttons.

BRIDGE

Musical notation for the bridge, with chords: A, A/C# D, C/E F, C C/E F, Bb G.

REPEAT **VERSE** (INSTRUMENTAL) - **CHORUS**

BACK IN THE HIGH LIFE - rhythm examples

INTRO-VERSE

MANDOLIN

<p>AD LIB</p>			
<p>KBD</p>		<p>(VOICINGS:)</p>	
<p>BASS</p> <p>A D</p>	<p>A E</p>	SIMILE	
<p>DR</p>		SIMILE	

CH

<p>(AD LIB)</p>			
	SIMILE		
<p>A Bm7</p>	<p>A/C# D</p>	<p>A/E E</p>	<p>A E</p>
		SIMILE	

BAD

-MICHAEL JACKSON

INTRO

VERSE

Am7

8

YOUR BUTT IS MINE GONNA TELL YOU RIGHT JUST SHOW YOUR FACE IN BROAD DAYLIGHT I'M

TELLING YOU ON HOW I FEEL GONNA HURT YOUR MIND DON'T SHOOT TO KILL COME ON

1. COME ON LAY IT ON ME ALL RIGHT I'M THE
2. INSTR

GIVING YOU ON A-COUNT OF THREE TO SHOW YOUR STUFF OR LET IT BE I'M
WORD IS OUT YOU'RE DOING WRONG GONNA LOCK YOU UP BEFORE TOO LONG YOUR

TELLING YOU JUST A-WATCH YOUR MOUTH I KNOW YOUR GAME WHAT YOU'RE ABOUT WELL THEY
LYING EYES GONNA TELL YOU RIGHT SO LISTEN UP DON'T MAKE A FIGHT WE CAN

PRE-CH

Bm7 C#m7 Bm7 C#m7 Bm7 C#m7 E7+9

SAY THE SKY'S THE LIMIT AND FOR ME THAT'S REALLY TRUE BUT MY FRIEND YOU HAVE SEEN NOTHING JUST WAIT TILL I GET THRU BECAUSE I'M
CHANGE THE WORLD TOMORROW WE CAN MAKE A BETTER PLACE IF YOU DON'T LIKE WHAT I'M SAYING THEN WON'T YOU SLAP MY FACE BECAUSE I'M

CH

BAD I'M BAD COME ON YOU KNOW I'M BAD I'M BAD YOU KNOW IT YOU KNOW I'M
(Kör: BAD BAD) (REALLY REALLY BAD)

BAD I'M BAD COME ON YOU KNOW AND THE WHOLE WORLD HAS TO ANSWER RIGHT NOW TELL YOU ONCE AGAIN I'M BAD
JUST TO

ORGAN

VERSE

PRE-CH

BASS

DR

(SMILE)

ORGAN IN CH

BASS IN CH

BAD MOON RISING

-JOHN FOGERTY

VERSE

1. I SEE HEAR A BAD MOON A- RISING
2. I HEAR A HURRICANES A- BLOWING
3. HOPE YOU GOT YOUR THINGS TO- GETHER

I SEE KNOW THE TROUBLE ON THE WAY
HOPE YOU ARE ARE QUITE PREPARED TO COMING SOON
DIE

I SEE FEAR WE'RE EARTH- QUAKES AND LIGHTNING
LOOKS LIKE LIKE RIVERS IN FOR OVER- AND FLOWING
WEATHER

I SEE HEAR THE BAD VOICE OF TIMES TO- DAY
ONE HEAR EYE IS IS TAKEN RAGE AND AN RUIN
EYE

DON'T GO 'ROUND TO- NIGHT IT'S BOUND TO TAKE YOUR LIFE

THERE'S A BAD MOON ON THE RISE

CH

GUITAR

BASS

DRUMS

BALLROOM BLITZ

INTRO

8
 (DRUMS) ARE YOU READY STEVE? A-HA! ANDY? YEAH! MICK? OKAY! ALLRIGHT, LET'S GO!

VERSE A

8
 (BAND) WELL IT'S BEEN GETTING SO HARD LIVING WITH THE THINGS YOU DO TO EVER
 REACHING OUT FOR SOMETHING TOUCHING NOTHING'S ALL I

ME DO A-HA HA MY
 DO A-HA HA

A DREAMS ARE GETTING SOFTLY CALL YOU SO STRANGE I'D LIKE TO TELL YOU EVERY-THING I
 O-VER WHEN YOU APP-PEAR THERE'S NOTHING LEFT OF

E SEE YOU A-HA HA I SEE A NOW THE
 A-A- HA HA

PRE-CH

(DRUMS ONLY)
 MAN AT THE BACK AS A MATTER OF FACT HIS EYES ARE AS RED AS THE SUN AND THE
 MAN IN THE BACK IS READY TO CRACK AS HE RAISES HIS HANDS TO THE SKY AND THE

GIRL IN THE CORNER THAT NO ONE IGNORES SHE THINKS SHE'S THE PASSIONATE ONE
 GIRL IN THE CORNER IS EVERYONE'S MOANER SHE CAN KILL YOU WITH A WINK OF HER EYE

E YEH YEH YEH 'T WAS LIKE LIGHTNING EVERYBODY WAS
 YEH YEH 'T WAS E-LECTRIC SO FRANTIC'LY

A FIGHTING AND THE MUSIC WAS SOOTHING EVERYBODY WAS
 HECTIC AND THE BAND STARTED LEAVING 'COS THEY ALL STOPPED

CH

GROOVIN' BREATHIN' } YEH YEH YEH YEH AND THE

F# A B E
 MAN IN THE BACK SAID EVERYONE ATTACK AND IT TURNED INTO A BALLROOM BLITZ AND THE

Handwritten musical score for guitar and band. The score is in E major (one sharp) and 4/4 time. It consists of three staves of music with lyrics and guitar-specific instructions.

Staff 1: **GIRL IN THE CORNER SAID BOY I WANNA ROCK IT IT WILL TURN INTO A BALLROOM BLITZ BALL ROOM**
 Chords: E, A, B, E, D, D#

Staff 2: **BLITZ BALL ROOM BLITZ BALL ROOM**
 Chords: E, D, D#, E, D, D#

Staff 3: **BLITZ BALL ROOM BLITZ**
 Chords: E, D, D#, E

Staff 4: **E BREAK (GUITAR ONLY) (BAND)**

SOLO - THEN D.S. \$!

RHYTHM EXAMPLE

VERSE

Handwritten musical score for the Verse section, featuring guitar, bass, and drums.

GTR (Guitar): Melodic line in E major, 4/4 time.

BASS (Bass): Accompanying line, starting with a low E note.

DR (Drums): Rhythmic pattern with accents (> and >>).

Chords: A, SIMILE

CHORUS

Handwritten musical score for the Chorus section, featuring guitar and drums.

GTR (Guitar): Melodic line in E major, 4/4 time.

DR (Drums): Rhythmic pattern with accents (> and >>).

Chords: F#, A, B, SIMILE

BASKET CASE

GREEN DAY
(B. ARMSTRONG
E. WRIGHT III
M. PRITCHARD)

VERSE

E **B** **C#(m)** **G#(m)**

 DO YOU HAVE THE TIME TO LISTEN TO ME WHINE A- SHE

 I WENT TO A SHRINK TO A- NA- LYSE MY DREAMS

A **E** **B**

 BOUT NOTHING AND EVE- RY- THING ALL AT ONCE-

 SAYS IT'S LACK OF SEX THAT'S BRINGING ME DOWN

E **B** **C#** **G#**

 I AM ONE OF THOSE ME- LO- DRA- MATIC FOOLS NEU-

 I WENT TO A WHORE HE SAID MY LIFE'S A BORE AND

A **E** **B**

 RO- TIC TO THE BONE NO DOUBT ABOUT IT

 QUIT MY WHINING 'COS IT'S BRINGING HER DOWN

PRE-CH

A **B** **E**

 SOMETIMES I GIVE MY- SELF THE CREEPS

A **B** **E**

 SOMETIMES MY MIND PLAYS TRICKS ON ME IT

CH

A **B** **E** **D** **C#(m)**

 ALL KEEPS ADDING UP I THINK I'M CRACKIN' UP AM

A **B** **E5** **B5** **C#5** **B5** **E5**

 I JUST PARA- NOID I'M JUST STONED

B5 **C#5** **B5** **E5** **B5** **C#5** **B5** **E5**

BRIDGE

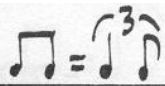
A **B** (BREAK) **D.C. al**

 GRASPING TO CON- TROL SO I BETTER HOLD ON (Instrumental Verse!)

E **Esus** **E/#** **Esus/C#** **A** **E** **B** (4x) **A** **E** **B**

DRUMS

BS/BTR



BE-BOP-A-LULA

- GENE VINCENT
SHERIFF TEX DAVIS!

INTRO

Musical notation for the Intro section. It starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and an eighth note B4 beamed to a quarter note G4. The rest of the intro consists of a series of eighth and quarter notes. The lyrics are: WELL ——— BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE

CHORUS

Musical notation for the first line of the Chorus. It starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of eighth and quarter notes. The lyrics are: BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE

Musical notation for the second line of the Chorus. It continues with eighth and quarter notes. The lyrics are: BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE

VERSE

BE-BOP-A-LULA SHE'S ——— MY BABY DOLL MY BABY DOLL MY BABY- DOLL

Musical notation for the first line of the Verse. It starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of eighth and quarter notes. The lyrics are: SHE'S THE WOMAN IN-A RED BLUE JEANS SHE'S THE WOMAN THAT'S A- GOT THAT BEAT A-SHE'S THE WOMAN THAT'S THE QUEEN OF THE TEENS A-SHE'S THE WOMAN WITH THE FLYING FEET

Musical notation for the second line of the Verse. It continues with eighth and quarter notes. The lyrics are: A-SHE'S THE ONE-A-WOMAN THAT I KNOW A-SHE'S THE WOMAN THAT A- LOVES ME SO, WELL

RHYTHM EXAMPLE

Musical notation for the Rhythm Example section. It shows three staves: GTR (Guitar), BASS, and DRUMS. The GTR staff has a treble clef, a key signature of three sharps, and a 4/4 time signature, with a melody of eighth notes. The BASS staff has a bass clef, a key signature of three sharps, and a 4/4 time signature, with a simple bass line. The DRUMS staff has a bass clef and a 4/4 time signature, with a drum pattern of eighth notes and rests.

BLACK MAGIC WOMAN

- PETER GREEN

GOT A BLACK MAGIC WOMAN GOT A BLACK MAGIC
WOMAN I GOT A BLACK MAGIC WOMAN GOT ME SO BLIND I CAN'T
SEE THAT SHE'S A BLACK MAGIC WOMAN, SHE'S
TRYIN' TO MAKE A DEVIL OUT OF ME (TURN YOUR BACK ON ME)

Chords: Dm, Am, Gm, Dm, (Dm), (C), Am (Bb), (Am), Dm, (BREAK)

Don't turn your back on me baby
Don't turn your back on me baby
Yes, don't turn your back on me baby
Stop messin' round with your tricks
Don't turn your back on me baby
You just might pick up my magic sticks

Got your spell on me baby
Got your spell on me baby
Yes, you got your spell on me baby
Turning my heart into stone
I need you so bad, magic woman,
I just can't leave you alone

RHYTHM EXAMPLE

GUITAR
BASS
DRUMS



BLUE SUEDE SHOES

- CARL PERKINS

VERSE

F7 break:



Bb7 band



C7

Bb7

F7

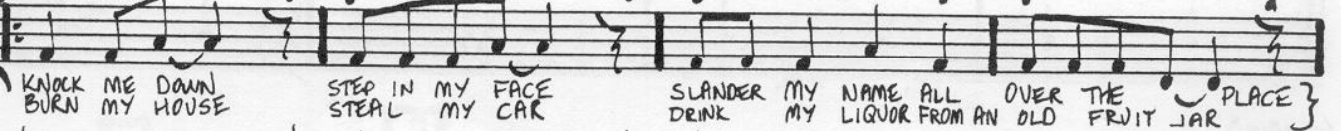


VERSE

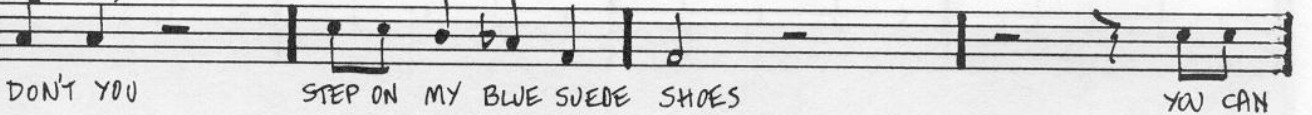
DO ANY-THING, BUT LAY OFF OF MY BLUE SUEDE SHOES

WELL YOU CAN

F7 break:



Bb7 (band)

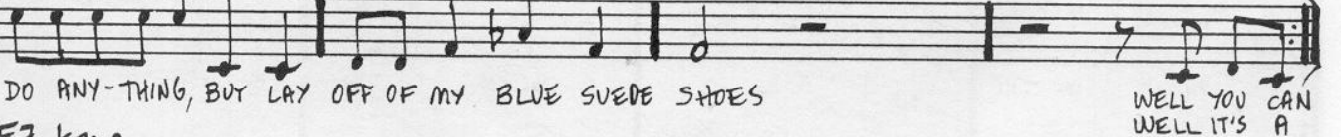


C7

Bb7

F7

FINE

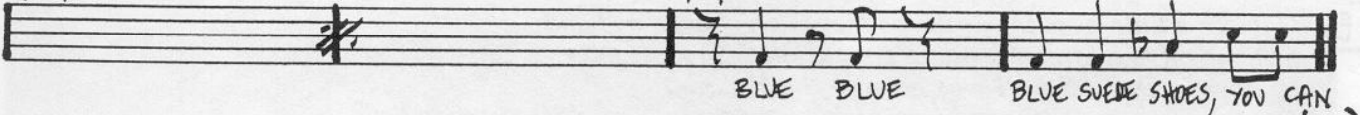


F7 komp



Bb7

F7



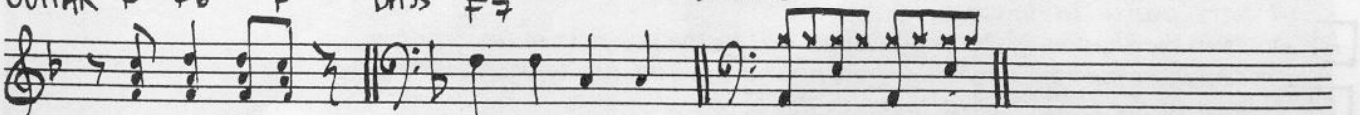
GUITAR

F F6 F

BASS

F7

DRUMS



BORN IN THE U.S.A.

- BRUCE
SPRINGSTEEN

VOX **A**

BORN DOWN IN A DEAD MAN'S TOWN THE FIRST KICK I TOOK WAS WHEN I HIT THE GROUND

DRUMS 8

D

END UP LIKE A DOG THAT'S BEEN BEAT TOO MUCH... TILL YOU SPEND HALF YOUR LIFE JUST COVERING UP

(CHORUS) **A**

BORN IN THE U. S. A. I WAS BORN IN THE U. S. A. I WAS

D

BORN IN THE U. S. A. — BORN IN THE U. S. A. — (FILL)

- B** Got into a little hometown jam, so they put a rifle in my hand
Sent me off to a foreign land, to go and kill the yellow man
∴ Born in the U.S.A., I was born in the U.S.A. ∴
Come back home to the refinery, hiring man says, "Son, if it was up to me"
Went down to see my V.A. man, he said, "Son, don't you understand now"
(8 bars pause in vocals)
Had a brother at Khe Sahn, fighting off the Viet Cong
They're still there, he's all gone (2 bars pause)
He had a woman he loved in Saigon, I got a picture of him in her arms now
(4 bars pause in vocals)
- A** Down in the shadow of the penitentiary, out by the gas fires of the refinery
I'm ten years burning down the road, nowhere to run, ain't got nowhere to go
- B** ∴ Born in the U.S.A., I was born in the U.S.A. ∴

BORN IN THE U.S.A. — rhythm

KEYBOARD (throughout)

Musical notation for Keyboard (throughout). The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords A and D are indicated below the staff.

GUITAR [A] [B] A

Musical notation for Guitar. The staff shows a treble clef, key signature of two sharps, and a 4/4 time signature. It features a rhythmic pattern of eighth notes. Chords A, B, and A are indicated above the staff.

BASS [A] [B] A

Musical notation for Bass. The staff shows a bass clef, key signature of two sharps, and a 4/4 time signature. It features a rhythmic pattern of eighth notes. Chords A, B, and A are indicated above the staff.

DR [A] [B]

Musical notation for Drums. The staff shows a bass clef, key signature of two sharps, and a 4/4 time signature. It features a rhythmic pattern of eighth notes. Chords A and B are indicated above the staff.



BRUCE SPRINGSTEEN.

Sony Music

CAROL

- CHUCK BERRY

INTRO - CH

VOX

GTR

BAND

OH, CAR-

C7 F7 C7 (FILL - - - ->)

VOX

GTR

KBD F7

BASS

DR

OL, DON'T LET HIM STEAL YOUR HEART AWAY I'M GON-

SIMILE

(FILLS, E.G. C7)

G7 C7

- NA LEARN TO DANCE IF IT TAKES ME ALL NIGHT AND DAY - CLIMB AND IF YOU

VERS C7

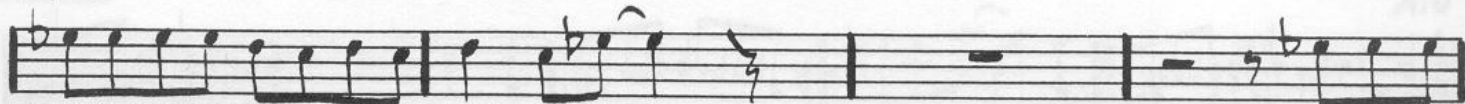
INTO MY MACHINE SO WE CAN CRUISE ON - OUT I KNOW A HOLD

WANNA HEAR SOME MUSIC LIKE THE BOYS ARE - PLAY'N

SWINGIN' LITTLE JOINT WHERE WE CAN JUMP AND SHOUT IT'S NOT TOO

TIGHT, PAT YOUR FOOT, DON'T LET HIM CARRY IT AWAY DON'T LET THE

F7



FAR BACK OFF THE HIGHWAY NOT SO LONG A RIDE —
HEAT 0 — VERCOME YOU WHEN THEY PLAY SO LOUD —

YOU PARK YOUR
OH, DON'T THE

C7



CAR OUT IN THE OPEN, YOU CAN WALK INSIDE —
MUSIC INTRIGUE — YOU WHEN THEY GET A CROWD —

A LITTLE
IF YOU

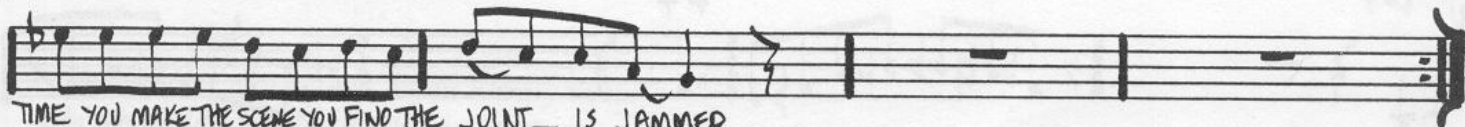
G7



CUTIE TAKES YOUR HAT 'N' YOU CAN THANK HER, MA'AM
CAN'T DANCE I KNOW YOU WISH YOU COULD

YEAH, EVERY
I GOT MY

C7



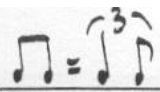
TIME YOU MAKE THE SCENE YOU FIND THE JOINT — IS JAMMED
EYES ON YOU, BABY, 'COS YOU DANCE SO GOOD

(SOLOS OVER INTRO-CHORUS)



CHUCK BERRY.

Foto: Sharon Smith/Pressens Bild



BOOM BOOM

- JOHN LEE HOOKER

INTRO

GTR F7

BASS (ORGAN:)

DR

SIMILE

SIMILE

(GTR) Bb7 F7

C7 Bb7 F7

VOX:

VERSE

F7

Bb7

C7

BOOM HOW WALK

FEET STRUT EAR

HOUSE ME TALK

GONNA SHOOT YOU RIGHT DOWN
MM AND TALK MM THAT MM TALK

TAKE YOU HOME WITH ME
UP AND DOWN THE FLOOR
TELL ME THAT YOU LOVE ME

F7

WAY OFF OF YOUR
I LOVE TO SEE YOU
AND WHISPER IN MY

PUT YOU IN MY
WHEN YOU'RE TALKING TO
LOVE THAT

1. BOOM BOOM BOOM

2. OW HOW HOW

3. WHEN YOU WALK THAT

BORN UNDER A BAD SIGN

-BOOKER T. JONES
WILLIAM BELL

CHORUS

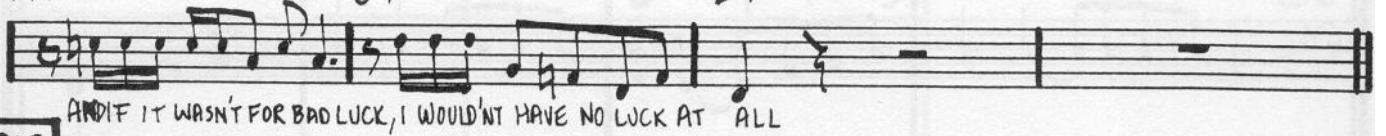
D7



A7

G7

D7



VERSE

D7



VERSE 2: I can't read, I can hardly write
My whole life has been one big fight

VERSE 3: Wine and women, all I crave
Big-legged woman carry me to my grave

RHY. EXAMPLE

GTR (FILLS - OR PLAY RIFF !)

BS D7

JR

D7 A7

CINNAMON GIRL

- NEIL YOUNG

INTRO

GTR

BASS

DRUMS

C D (unis.) F G C D (unis.) F

SIMILE

VERSE

VOX

GTR

BASS

DR.

I WANNA LIVE — WITH A DREAMER OF PIC — TURES I

CINNAMON GIRL — RUN IN THE NIGHT — YOU

I COULD BE HAP — PY THE SEE US TOGET — HER

HARMONY CONT. SIMILE

D Am C

SIMILE

SIMILE

SIMILE

REST OF MY LIFE — WITH A CHASIN' THE MOON — LIGHT MY


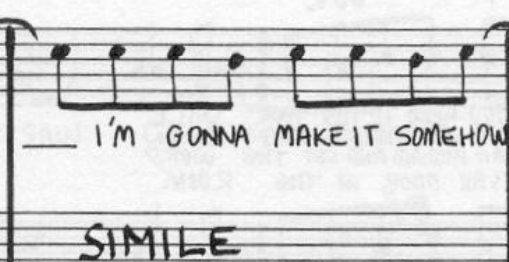
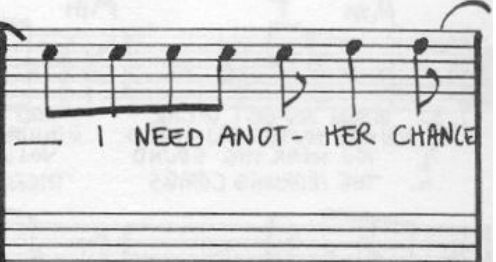

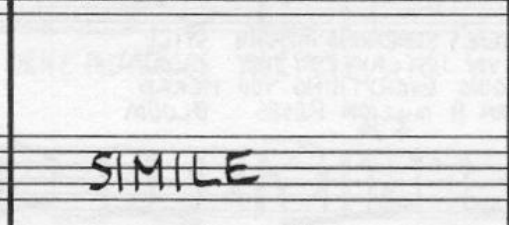

CINNAMON GIRL — CINNAMON GIRL —

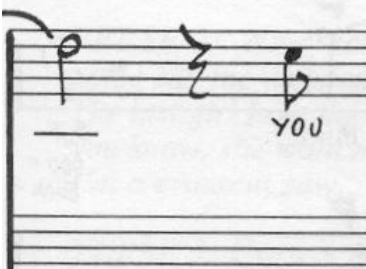
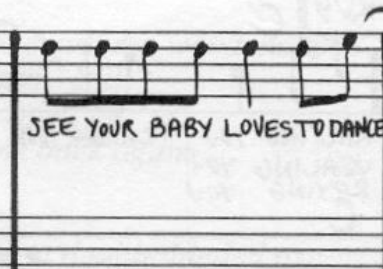
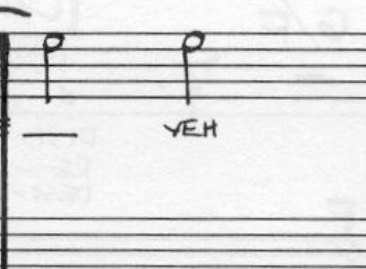
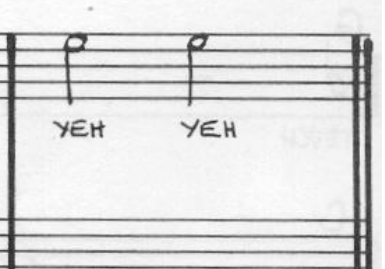
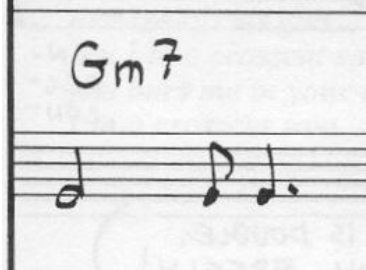
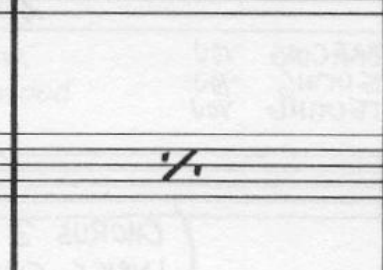

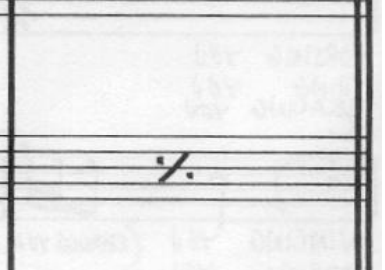
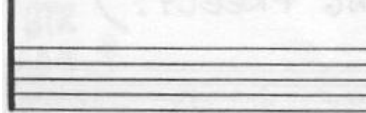

G F G C D (unis.) Am

SIMILE

REPEAT INTRO - VERSE - INTRO

BRIDGE

 <p>MA SEND ME MO-NEY NOW</p>	 <p>I'M GONNA MAKE IT SOMEHOW</p>	 <p>I NEED ANOT-HER CHANCE</p>
 <p>C</p>	 <p>SIMILE</p>	
 <p>SIMILE</p>		

 <p>YOU</p>	 <p>SEE YOUR BABY LOVE TO DANCE</p>	 <p>YEH</p>	 <p>YEH YEH</p>
 <p>Gm7</p>	 <p>%</p>	 <p>A7</p>	 <p>%</p>
 <p>SIMILE</p>		 <p>SIMILE</p>	

REPEAT VERSE (solo) - INTRO

CHANGE YOUR MIND

-NEIL YOUNG

VERSE

Am F Am F OsV.

1. WHEN YOU GET WEAK AND YOU NEED TO TEST YOUR WILL
 2. WHEN YOU'RE CONFUSED AND THE WORLD HAS GOT YOU DOWN
 3. YOU HEAR THE SOUND YOU WAIT AROUND AND GET THE WORD
 4. THE MORNING COMES THERE'S AN ODOR IN THE ROOM

PRE-CH G

WHEN LIFE'S COMPLETE BUT THERE'S SOMETHING MISSING STILL
 WHEN YOU FEEL USED AND YOU JUST CAN'T PLAY THE CLOWN
 YOU SEE THE PICTURE CHANGING EVERYTHING YOU HEARD
 THE SCENT OF LOVE MORE THAN A MILLION ROSES BLOOM

DISTRACTING YOU FROM THIS MUST BE THE ONE YOU LOVE - MUST BE THE ONE WHOSE MAGIC TOUCH CAN CHANGE YOUR
 PROTECTING YOU FROM THIS }
 DESTROYING YOU WITH THIS }
 EMBRACING

C G/F Em Dm Fm

MIND DON'T LET AN- OTHER DAY GO BY - WITHOUT THE MAGIC

CHORUS C F

TOUCH

C F C F

DISTRACTING YOU (CHANGE YOUR MIND) SUP-
 REVEALING YOU SOO-
 DESTROYING YOU EM-

C F

PORTING YOU
 THING YOU
 BRACING YOU

EM- BRACING YOU
 PRO-TECTING YOU CON-
 PRO-TECTING YOU RES-
 CON-

VINCING YOU (CHANGE YOUR MIND)
 TORING YOU
 FINING YOU

(CHORUS 3 IS DOUBLE. LYRICS SUNG FREELY!)

RHYTHM EXAMPLE

VERSE

PRE-CHORUS

CHORUS

Am F (G, F, C, Em) (Dm, Fm) (C, F)

CROSSCUT SAW

- R. G. FORD
W/ SANDERS
W. MOSS
C. WALKER
F. INGRAM

I'M A CROSSCUT SAW JUST DRIVE ME ACROSS YOUR LOG I'M A
CROSSCUT SAW JUST DRIVE ME ACROSS YOUR LOG I'LL CUT YOUR
WOOD SO EASY FOR YOU YOU CAN'T HELP BUT SAY "HOT DOG"!

VERSE 2: Now, some call me woodchoppin' Sam
Some call me woodcuttin' Bill
The last girl I cut the wood for,
you know, she want me back again
I'm a crosscut saw...

VERSE 3: I've got me a double-bladed axe
that really cuts good
But I'm a crosscut saw,
just bury me in your wood
I'm a crosscut saw...

GTR
PIANO
BASS
DR

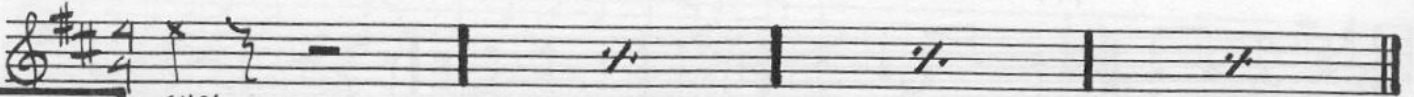
FILLS
(G/A A)

COME TOGETHER

-LENNON/MCCARTNEY

INTRO 1

D7+9



VERSE 1

SHO!



1. HERE COME OLD FLAT-TOP HE COME GROOVIN UP SLOWLY HE GOT JU-JU EYEBALLS HE ONE HOLY ROLLER HE GOT

A



HAIR DOWN TO HIS KNEES GOT TO BE A JOKER HE JUST DO AS HE PLEASE

INTRO 2

D7+9



VERSE

SHO!



2. HE WEAR NO SHOESHINE HE GOT TOE JAM FOOTBALL HE GOT MONKEY FINGER HE SHOOT COCA-COLA HE SAY
3. HE BAG PRODUCTION HE GOT WALRUS GUMBOOT HE GOT OND SIDEBORD HE ONE SPINAL CRACKER HE GOT
4. HE ROLLERCOASTER HE GOT EARLY WARNING HE GOT MUDDY WATER HE ONE MOJO FILTER HE SAY



"I KNOW YOU FEET DOWN BELOW YOU KNOW ME HIS KNEES IS THREE" ONE THING I CAN TELL YOU IS YOU GOT TO BE FREE* COME TO-
HOLD YOU IN HIS ARMCHAIR YOU CAN FEEL HIS DISEASE
GOT TO BE GOODLOOKING 'COS HE'S SO HARD TO SEE



GETHER RIGHT NOW OVER ME

SOLO

D7+9 (PIANO)



A (GUITAR)



REPEAT **VERSE** (VERSE 4)

ENDING JAM ON D7+9

INTRO

COME TOGETHER - rhythm

GTR

BASS D7+9

DR

VERSE

D7+9

A

G

SOLO

B5 A5 G5 A5

D7+9

SIMILE

SIMILE

SIMILE

CROSSROADS

- ROBERT JOHNSON

(CREAM'S VERSION)

INTRO

GTR

BASS A7

DR C (closed/open hi-hat)

SIMILE

D7

(BASS)

A7

E7

D7/F#

A7

VOX: I WENT DOWN

VERSE

A7

D7

A7

- TO THE CROSSROADS FELL DOWN ON MY KNEES DOWN -

D7

A7

- TO THE CROSSROADS FELL DOWN ON MY KNEES

E7

D7/F#

A7

ASKED THE LORD ABOVE FOR MERCY SAVE ME IF YOU PLEASE

VERSE 2:

I went down to the crossroads, trying to flag a ride ./.
Nobody seemed to know me, everybody passed me by

VERSE 3:

Well I'm going down to Rosedale, take my rider by my side ./.
We can still barrelhouse baby, on the riverside

(SOLO - two choruses)

VERSE 4 (som 3):

Well I'm going down to Rosedale, take my rider by my side ./.
We can still barrelhouse baby, on the riverside

(SOLO - three choruses)

VERSE 5:

You can run, you can run, tell my friendboy Willie Brown ./.
And I'm standing at the crossroads, believe I'm sinking down

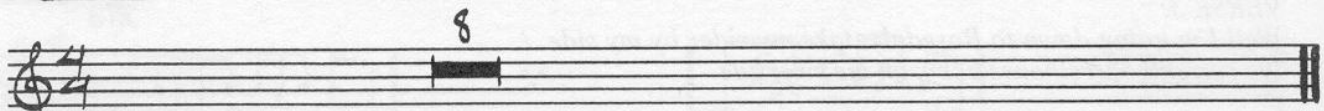
ENDING

The musical score for the ending consists of four staves: VOX, GTR, BASS, and DR. The VOX staff contains the lyrics: "STANDING AT THE CROSSROADS, BELIEVE I'M SINKING DOWN". The GTR staff shows a sequence of chords: E7, D7, A7, and A7. The BASS and DR staves provide the rhythmic accompaniment for the ending.

DANCING DAYS

- JIMMY PAGE/
ROBERT PLANT

INTRO



VERSE

Csus C Csus C D^b+11 D^b D^b+11 D^b C Gsus C (cont. simile) D^b C

DANCING DAYS ARE HERE_ AGAIN SUMMER EVE_NINGS GROW_

I GOT MY FLOWER I GOT_ MY POWER I GOT A WOMAN WHO KNOWS_

CHORUS

B^b (+11, osv.) A C

I SAID IT'S ALRIGHT_ YOU KNOW IT'S ALRIGHT_ I GUESS IT'S ALL IN MY HEART_

YOU'LL BE MY ON_ LY MY ONE AND ON_ LY IS THAT THE WAY WE SHOULD START_?

VERSE 2:

Crazy ways are evident, in the way you're wearing your clothes
Sippin' booze is precedent, as the evening starts to grow

CHORUS

repeat INTRO

VERSE 3:

You told your mama I'd get you home, but you didn't say I had no car
I saw a lion, he was standing alone, with a tadpole in a jar

CHORUS

VERSE 4:

Said dancing days are here again, as the summer evenings grow
You are my flower, you are my power, you are my woman who knows

CHORUS

end on INTRO

DANCING DAYS - rhythm

INTRO

Handwritten musical notation for the Intro section. It consists of four staves: GTR (top), GTR (second), BASS (third), and DR (bottom). The key signature has one sharp (F#). The GTR part features a melodic line with a repeat sign and a first ending bracket labeled '1.'. The Bass part starts with a 'G' chord and includes a repeat sign. The DR part shows a rhythmic pattern with 'x' marks for muted notes and a 'SIMILE' instruction.

VERSE - CHORUS

Handwritten musical notation for the Verse - Chorus section. It consists of three staves: GTR (top), BASS (middle), and DR (bottom). The GTR part shows a rhythmic pattern with a '2.' marking. The Bass part includes chord symbols: Csus, C, Csus, C, Db+11, Db, Db+11, Db, Csus, followed by a 'SIMILE' instruction. The DR part shows a rhythmic pattern with 'x' marks and a 'SIMILE' instruction.

DIVIN' DUCK BLUES

- SLEEPY JOHN ESTES

IF THE RIVER WAS WHISKY I WAS A DIVIN' DUCK IF THE
RIVER WAS WHISKY I WAS A DIVIN' DUCK WELL I'D
DIVE TO THE BOTTOM AND I'D NEVER COME UP

Chords: G7, C7, G7, D7, C7, G7, D7

VERSE 2: The sun is gonna shine, thru my back-door some day (2x)
The wind is gonna rise, and blow my natch'l blues away

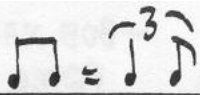
VERSE 3: Let me be your sidetrack, honey, to your natch'l mainline (2x)
I'm a doe rollin' daddy, rollin' from sun to sun

RIFF FOR BASS/GTR:

Chords: G7, C7, G7, D7, C7, G7, D7

L (INTRO)

DRUMS



DUST MY BROOM

- ROBERT JOHNSON
(AND ELMORE JAMES!)

Musical notation for the main melody with lyrics and chords:

A7 **D7** **A7**

I'M GONNA GET UP IN THE MORNING, BE- LIEVE I'LL DUST MY BROOM I'M GONNA

D7 **A7**

GET UP IN THE MORNING BE- LIEVE I'LL DUST MY BROOM I'M GONNA

E7 **D7** **A7** **(E7)**

LEAVE MY BABY — AIN'T GOT NO TIME TO LOSE I'M GONNA

Another Elmore James verse:

I don't want no woman, gotta treat me wrong all the time (2x)
I'm tired of the way she treat me, just about to lose my mind

And some Robert Johnson verses:

I'm gonna get up in the morning, I believe I'll dust my broom (2x)
Girlfriend, the black man you've been lovin' - girlfriend, can get my room

I'm gonna write a letter, telephone every town I know (2x)
If I can't find her in West Helena, she must be in East Monroe, I know

I don't want no woman, want every downtown man she'll meet (2x)
She's a no good doney, they shouldn't allow her on the street

I believe, I believe I'll go back home (2x)
You can mistreat me here baby, but you can't when I get home

I'm going call up China, see is my good girl over there (2x)
If I can't find her on Philippine's Islands, she must be in Ethiopia somewhere

Musical notation for guitar and bass parts:

GTR/PIANO **BS** **DR**

"THE ELMORE JAMES-LICK":

... OR:

-BOB MARLEY -
PETER TOSH

GET UP, STAND UP

INTRO

(DRUMS+SPEAKING CHOIR)

WE WANT THE TRUTH! WE WANT THE TRUTH!

CHORUS

G m → THROUGHOUT!

GET UP STAND UP
(e)

(STRINGMAN)

(HORNS)

STAND UP FOR YOUR RIGHTS
(e)

GET UP STAND UP
(e)

DON'T GIVE UP THE FIGHT
(e)

VERSE

PREACHER MAN DON'T TELL ME
(HORNS)

HEAVEN IS UNDER THE EARTH

I KNOW YOU DON'T KNOW
WHAT LIFE IS REALLY WORTH IT'S NOT

ALL THAT GLITTERS IS GOLD
AND HALF THE STORY HAS NEVER BEEN TOLD

AND NOW THE CHILDREN HAVE SEEN THE LIGHT, THEY GONNA STAND UP FOR THEIR RIGHTS

GET UP, STAND UP - rhythm

The image shows a handwritten musical score for the song "GET UP, STAND UP - rhythm". The score is written on four staves, each representing a different instrument: SYNTH, GTR, BASS, and DR. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into four measures by vertical bar lines. The first measure contains the main melody for all instruments. The second measure features a "SIMILE" instruction for the GTR and DR parts. The third measure includes a "SAMPLE FILL 1" for the BASS and a "FILL" for the DR. The fourth measure continues the melody with a "FILL" for the DR. The BASS part starts with a "Gm" chord. The DR part uses a consistent rhythmic pattern of eighth notes.

VERSE 2: Pastor deacon we're tired a-hearing
Great God gonna come from the sky
Taking away every living things
That's a whole bag a-lie
Cause if you knew what life is worth
You would look for yours on earth
And now that the children have seen the light
They're gonna stand up for their rights (CHORUS)

VERSE 3: We're sick and tired of your common game
Dying and go to heaven in lord Jesus name
We know and we've come to understand
That the Creator is a living one
You could have fooled some people sometime
But you can't fool all the people all the time
And now that the children have seen the light
They're gonna stand up for their rights (CHORUS)

GET BACK

- LENNON -
MCCARTNEY

VERSE

Handwritten musical notation for the first line of the verse. Chords: E, A, E. Lyrics: JO-JO WAS A SWEET LORETTA MAN WHO THOUGHT HE WAS A LONER BUT HE KNEW IT COULDN'T LAST MAN

Handwritten musical notation for the second line of the verse. Chords: E, A, E. Lyrics: MARTIN THOUGHT SHE WAS A WOMAN BUT SHE WAS ANOTHER

CH Handwritten musical notation for the start of the chorus. Chords: E, A, E, D, A. Lyrics: JO-JO LEFT HIS HOME IN ALL THE GIRLS A-ROUND HER TUCSON ARI - ZONA FOR SOME CALI-FORNIA SHE GRASS CAN } GET BACK

Handwritten musical notation for the first line of the chorus. Chords: E, A, E, D, A. Lyrics: GET BACK - GET BACK - TO WHERE YOU ONCE BE - LONGED GET BACK

Handwritten musical notation for the second line of the chorus. Chords: E (E7), E (E7), A, E. Lyrics: GET BACK - GET BACK - TO WHERE YOU ONCE BE - LONGED

RYTHM EXAMPLE

BAR 5 AND 6 OF CHORUS

Handwritten musical notation for rhythm examples. Includes staves for GTR (Guitar), BASS, and DR (Drums). Shows chord progressions and rhythmic patterns for the specified sections.

HEY JOE

- BILLY ROBERTS

INTRO

E7 GUITAR:

(ADD BASS & DRUMS)

VERSE

HEY JOE WHERE YOU GONNA GO WITH THAT GUN

IN YOUR HAND

I'M GOIN' DOWN TO SHOOT MY OLD LA-DY YOU KNOW I CAUGHT HER MESSIN' ROUND TOWN WITH AN-

OTHER MAN

Hey Joe, I heard you shot your woman down
Hey Joe, I heard you shot your woman down
Yes, I did, I shot her, you know I caught her runnin' around town
Yes, I did, I shot her, you know I caught her runnin' around town
(Solo)
Hey Joe, where you gonna run to now
Well, I think I'll go down to my favorite place, Mexico
Ain't no hangman gonna put no rope around me
Hey Joe, you better run, run down...

RHYTHM EXAMPLE

GUITAR

BASS

C G D A E (E7#9)

DRUMS

DRUMS SIMILE (FILL)

E E A

WELL YOU'RE SLIM_ AND YOU'RE WEAK YOU GOT THE TEEN OF A HY_DRA UPON

E A E

YOU'RE DIRTY SWEET AND YOU'RE MY GIRL GET IT ON

G A E

BANG A GONG_ GET IT ON_ GET IT ON

G A E 1,2

BANG A GONG_ GET IT ON_

3 INTERLUDE NO DRUMS - GTR. 1 PLAYS SIMILE TO INTRO!

DR: x x x x

REPEAT BARS 5-8 OF INTRO!

REPEAT

- VERSE**
- CHORUS** (3x4 BARS)
- INTERLUDE** (4 BARS)
- SAX SOLO** (4 BARS, OVER INTRO RIFF)
- CHORUS** (4x4 BARS)

2. Well, you're built like a car, you got a hub cap diamond star halo
 You're built like a car, oh yeah
 Well, you're an untamed youth, that the truth, with your cloak full of eagles
 You're dirty sweet and you're my girl (CHORUS)

3. Well, you're windy and wild, you got the blues in your shoes and your stockings
 You're windy and wild, oh yeah
 Well, you're built like a car, you got a hub cap diamond star halo
 You're dirty sweet and you're my girl (CHORUS)

4. Well, you're dirty and sweet, clad in black, don't look back, and I love you
 You're dirty and sweet, oh yeah
 Well, you dance when you walk, so let's dance, take a chance, understand me
 You're dirty sweet and you're my girl (CHORUS)

GIMME ALL YOUR LOVIN'

-GIBBONS/
HILL/
BEARD

INTRO

DRUMS 4 BARS



RIFF 8 BARS



I GOT TO

VERSE

1. HAVE A SHOT
2. WHIP IT UP
3. MOVE IT UP

OF WHAT YOU GOT IS OH SO SWEET
AND HIT ME LIKE A TON OF LEAD
AND USE IT LIKE A SCREWBALL WOULD

YOU GOT TO
IF I
YOU GOT TO

MAKE IT HOT
BLOW MY TOP
PACK IT UP

LIKE A BOOMERANG I NEED A REPEAT
WILL YOU LET IT GO TO YOUR HEAD
WORK IT LIKE A NEW BOY SHOULD



CH


Bb F C

GIMME ALL YOUR LOVIN' ALL YOUR HUGS AND KISSES TOO

Bb F C

GIMME ALL YOUR LOVIN' DON'T LET UP UNTIL WE'RE THROUGH

2. YOU GOT TO
3. YOU GOT TO



SOLO

Bb/C C

GITs



(GUIT. FILL)

REPEAT VERSE/ CHORUS TO

Bb/C C



(SOLO TO FADE)

GIMME ALL YOUR LOVIN' - rhythm

RIFF/VERSE

GTR C F/C Bb/C F/C C

BASS (BASS IN VERSE 3:)

DR SIMILE

CHORUS

(Bb5) (F5)

Bb F C

DR SIMILE



ZZ TOP.

Foto: Pressens Bild.

GIMME SOME LOVIN'

- STEVIE WINWOOD
MUFF WINWOOD
SPENCER DAVIS

INTRO 1

VOX

ORGAN

BASS/GUITAR

DRUMS

SIMILE -
THROUGHOUT!

INTRO 2

ORGAN

BS/GTR E7

SIMILE

WELL, MY TEM

E A/E E A/E

SIMILE

VERSE

PERATURE RISING AND MY FEET ON THE FLOOR TWENTY PEOPLE KNOCKIN' COSTA WANTING SOME MORE

BAND

SIMILE

LET ME IN BABY I DON'T KNOW WHAT YOU GOT BUT YOU BETTER TAKE IT EASY THIS PLACE IS HOT AND I'M

BAND

SIMILE

PRE-CHORUS

CHORUS

REPEAT FROM

INTRO 2

2. Well, I feel so good, everything is sounding hot,
Better take it easy, 'cos the place is on fire
Been a hard day and I don't know what to do,
Wait a minute baby, it could happen to you
And I'm so glad we made it...

3. Well, I feel so good, everybody's getting high,
Better take it easy, 'cos the place is on fire
Been a hard day, nothing went too good,
Now I'm gonna relax, honey, everybody should
And I'm so glad we made it...

GIVE IN TO ME

-MICHAEL JACKSON
-B. BOTTFRELL

INTRO

Em C D Em C D

VERSE

Em C D Em C D

SHE ALWAYS TAKES IT WITH A HEART OF STONE
YOU ALWAYS KNEW JUST HOW TO MAKE ME CRY
COS ALL SHE DOES IS THROW IT BACK TO ME
AND NEVER DID I ASK YOU QUESTIONS WHY

Em C D Bm

I'VE SPENT A LIFETIME LOOKING FOR SOMEONE
IT SEEMS YOU GET YOUR KICKS FROM HURTING ME
DON'T TRY TO UNDERSTAND

BREAK

CHORUS

Am Bm D Em

ME ME JUST SIMPLY DO THE THINGS I ENOUGH SAY LOVE IS A
BECAUSE YOUR WORDS JUST AREN'T ENOUGH

FEELING "GIVE IT WHEN I WANT IT I'M ON FIRE QUENCH MY DESIRE GIVE IT WHEN I
WANT IT TALK TO ME WOMAN GIVE IN TO ME GIVE IN TO ME

BRIDGE

Am G Em F B7

DO WHAT YOU FEEL WHEN I BEEN UNDER YOUR TPO(?) BUT IT'S O. K. AND IT'S O. K.
YOU WON'T BE LAUGHIN' GIRL WHEN I'M NOT AROUND I'D BE O. K. AND I'D I'D NEVER FIND BETTER
THAN PEACE OF MIND

VERSE

(solo) VOCAL FROM BAR #7:

DON'T TRY TO TELL ME
BECAUSE YOUR WORDS
JUST AREN'T ENOUGH

CHORUS

CHORUS

(solo)

GTR/KBD

INTRO

VERSE

RHYTHM

Handwritten musical score for the Intro and Verse sections. It consists of four staves: GTR/KBD, SYNTH PAD, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. The Intro section (measures 1-4) features a melodic line in the GTR/KBD staff, a synth pad accompaniment, a bass line, and a drum pattern. The Verse section (measures 5-8) continues the melodic and harmonic themes. The GTR/KBD staff includes notes and rests, with some notes beamed together. The SYNTH PAD staff shows chords: Em, C, D, Bm, and Am. The BASS staff shows a simple bass line. The DR. staff shows a drum pattern with the instruction "SIMILE" and a "simplified pattern" in parentheses.

CHORUS

Handwritten musical score for the Chorus section. It consists of four staves: GTR/KBD, SYNTH PAD, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. The Chorus section (measures 9-12) features a melodic line in the GTR/KBD staff, a synth pad accompaniment, a bass line, and a drum pattern. The GTR/KBD staff includes notes and rests, with some notes beamed together. The SYNTH PAD staff shows chords: Em, C, and D. The BASS staff shows a simple bass line. The DR. staff shows a drum pattern with the instruction "SIMILE".

BRIDGE

Handwritten musical score for the Bridge section. It consists of four staves: GTR/KBD, SYNTH PAD, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. The Bridge section (measures 13-16) features a melodic line in the GTR/KBD staff, a synth pad accompaniment, a bass line, and a drum pattern. The GTR/KBD staff includes notes and rests, with some notes beamed together. The SYNTH PAD staff shows chords: Am. The BASS staff shows a simple bass line. The DR. staff shows a drum pattern with the instruction "SIMILE".

GOT MY MIND SET ON YOU

-RUDY CLARK

INTRO

DRUMS:



CH

Am E7 Am C G7 C

SET ON YOU I GOT MY MIND SET ON YOU I GOT MY MIND

Am E7 Am C G7 C

SET ON YOU I GOT MY MIND SET ON YOU I GOT MY MIND

VERSE

C F G7 C F G7

MONEY A WHOLE LOTTA SPENDING MO_NEY IT'S GONNA TAKE

C F G7 C F G7 (BREAK)

PLENTY OF MONEY TO DO IT RIGHT CHILD IT'S GONNA TAKE

C F G7 C F G7

TIME WHOLE LOTTA PRECIOUS TIME IT'S GONNA TAKE

C F G7 C F C F

PATIENCE AND TIME MM-MM TO DO IT TO DO IT TO DO IT TO DO IT TO

C F C (BREAK) C

DO IT TO DO IT RIGHT CHILD I GOT MY MIND AND

BRIDGE

C F G7 C F G7

THIS TIME YOU KNOW IT'S FOR REAL THE FEELING THAT I FEEL

C F G7 C F G7 (BREAK)

KNOW IF I GOT MY MIND TO IT I KNOW THAT I REALLY CAN DO IT I GOT MY MIND

REPEAT CH // VERSE // CH (INSTRUMENTAL) // CH // BRIDGE // VERSE // CH TO FADE!

GREAT BALLS OF FIRE

- JACK HAMMER / OTIS BLACKWELL

VERSE (BREAK) G7 (BREAK) C7

YOU SHAKE MY NERVES AND YOU RATTLE MY BRAIN
I LAUGHED AT LOVE 'COS I THOUGHT IT WAS FUNNY
TOO MUCH LOVE DRIVES A MAN INSANE
YOU CAME ALONG AND MOVED ME HONEY

BRIDGE YOU BROKE MY WILL BUT WHAT A THRILL } GOODNESS GRACIOUS GREAT BALLS OF FIRE!
I CHANGED MY MIND THAT LOVE IS FINE

KISS ME BABY OH YO! IT FEELS GOOD
HOLD ME BABY I WANNA LOVE YOU LIKE A LOVER SHOULD

YOU'RE FINE SO KIND GONNA TELL THE WORLD THAT YOU'RE MINE MINE MINE MINE

VERSE G7 (band) C7

I CHEW MY NAILS AND I TWIDDLE MY THUMBS
OH BABY YOU'RE DRIVIN' ME CRAZY
I'M REAL NERVOUS BUT IT SURE IS FUN!
GOODNESS GRACIOUS GREAT BALLS OF FIRE!

PIANO (REPEAT ENTIRE FORM)

GTR G7

BASS

DR

HALLELUJAH, I LOVE HER SO

VERSE

G G/B C C#0 G G/B C C#0

LET ME TELL YOU 'BOUT A GIRL I KNOW SHE IS MY BABY AND I LOVE HER SO
WHEN I'M IN TROUBLE AND I HAVE NO FRIENDS I KNOW SHE'LL GO WITH ME UN-TIL THE END

G G7/B C C#0

EV'RY MORNING WHEN THE SUN COMES UP SHE BRINGS ME COFFEE IN MY FAVORITE CUP THAT'S WHY I }
EV'RY-BODY ASKS ME HOW I KNOW I SMILE AT THEM AND SAY SHE TOLD ME SO THAT'S WHY I }

G B7(F#) Em C7 A7 D11 G

KNOW YES I KNOW HALLE- LUJAH I JUST LOVE HER SO

BRIDGE

C C#0 G G7

NOW IF I CALL HER ON THE TELEPHONE AND TELL HER THAT I'M ALL ALONE

C7 Bb7 Am D7

BY THE TIME I COUNT FROM ONE TO FOUR I HEAR HER TAPPING ON MY DOOR

VERSE

G G/B C C#0 G G/B C C#0

IN THE EVENIN' WHEN THE SUN GOES DOWN AND THERE AIN'T NOBODY ELSE AROUND

G G7/B C C#0

SHE KISSES ME AND SHE HOLDS ME TIGHT SHE TELLS ME "BABY, EV'RY- THINGS ALL RIGHT" THAT'S WHY I

G B7 Em C7 A7 D11 G

KNOW YES I KNOW HALLE- LUJAH I JUST LOVE HER SO

GTR/ KBD

GTR/ KBD

BASS G G/B C C#0

TR

GTR **INTRO** HEARTACHE --- rhythm

(B5 F5 ETC.)

Handwritten musical notation for the Intro section, featuring three staves: GTR (top), BASS (middle), and DR (bottom). The GTR staff shows a melodic line with diamond-shaped accents. The BASS staff shows a bass line with notes Bb, F, F, C, F#, G. The DR staff shows a drum pattern with diamond-shaped accents.

VERSE

Handwritten musical notation for the Verse section, featuring three staves: GTR (top), BASS (middle), and DR (bottom). The GTR staff shows a melodic line with diamond-shaped accents and notes (F#5 G5), (E5), (F#5 G5). The BASS staff shows a bass line with notes F#, G, Em, F#, G. The DR staff shows a drum pattern with the word "SIMILE" written below it.

CH

Handwritten musical notation for the CH section, featuring three staves: GTR (top), BASS (middle), and DR (bottom). The GTR staff shows a melodic line with the word "SIMILE" written below it. The BASS staff shows a bass line with notes C and the word "SIMILE" written below it. The DR staff shows a drum pattern with the word "SIMILE" written below it.

BRIDGE

Handwritten musical notation for the BRIDGE section, featuring three staves: GTR (top), BASS (middle), and DR (bottom). The GTR staff shows a melodic line with the word "SIMILE" written below it. The BASS staff shows a bass line with notes G and the word "SIMILE" written below it. The DR staff shows a drum pattern with the word "SIMILE" written below it.

HAVE YOU EVER SEEN THE RAIN?

- JOHN FOGERTY

INTRO (GUIT.)

C F C G C (bass:)

VERSE

Am

1. SOMEONE TOLD ME LONG AGO
2. YESTERDAY AND DAYS BEFORE

THERE'S A CALM BEFORE THE STORM I KNOW
SUN IS COLD AND RAIN IS HARD I KNOW

AND IT'S BEEN CO-MIN' FOR SOME TIME
BEEN THAT WAY FOR ALL MY TIME

C

WHEN IT'S OVER SO THEY SAY
'TIL FORE-VER ON IT GOES

IT'LL RAIN A SUN NY DAY I KNOW
THRU THE CIRCLE FAST AND SLOW I KNOW

G C

AND SHININ' DOWN LIKE WATER
AND I CAN'T STOP I WONDER

CH

F G C C/B Am Am/G

I WANNA KNOW HAVE YOU EVER SEEN THE RAIN

F G C C/B Am Am/G

I WANNA KNOW HAVE YOU EVER SEEN THE RAIN

F C

COMIN' DOWN ON A SUNNY DAY

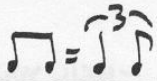
REPEAT CH

GUITAR:

BASS:

DRUMS:

AS INTRO



HEARTBREAK HOTEL

- MAE BOREN AXTON,
TOMMY DURDEN,
ELVIS PRESLEY

VOX

NOW SINCE MY BABY LEFT ME I GOT A NEW PLACE TO DWELL DOWN AT THE END OF LONELY STREET AT HEARTBREAK HOTEL I'M SO

GTR/PIANO

BASS

DRUMS BRUSHES!

LONELY I'M SO LONELY I'M SO LONELY THAT I COULD DIE (2. AND)

FILLS AD LIB

F7 G7 C7

SMILE

SMILE

Now, since my baby left me, I've found a new place to dwell
Down at the end of Lonely Street, at Heartbreak Hotel
I'm so lonely, I'm so lonely, I'm so lonely that I could die

And though it's always crowded, you can still find some room
For brokenhearted lovers to cry there in the gloom
I'm so lonely...

The bell hop's tears keep flowing, the desk clerk's dressed in black
They've been so long on Lonely Street, they never will go back
I'm so lonely...

So, if you baby leaves you, and you have a tale to tell
Just take a walk down Lonely Street, to Heartbreak Hotel
You'll be so lonely...

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HEY HEY, MY MY

- NEIL YOUNG

Am G/D F/A
HEY HEY MY MY

Am G/D F/A
ROCK AND ROLL CAN NEVER DIE

C G Am F/A
THERE'S MORE TO THE PICTURE THAN MEETS THE EYE

Am G/D F/A
HEY HEY MY MY

*Out of the blue and into the black
They give you this but you pay for that
And once you're gone, you can't come back
When you're out of the blue and into the black*

*The king is gone but he's not forgotten (Johnny Rotten! Johnny Rotten!)
Is this the story of Johnny Rotten (Rotten Johnny! Rotten Johnny!)
It's better to burn out, cos rust never sleeps
The king is gone but he's not forgotten*

RHYTHM EXAMPLE

GUITAR
BASS
DRUMS

Am G/D F/A

HOLD ON, I'M COMING

- ISAAC HAYES / DAVID PORTER

INTRO HORNS:

HORN RIFF ALSO PLAYED DURING CHORUSES!

DON'T YOU

VERSE

CH

BRIDGE

REPEAT 1ST VERSE & CHORUS TO FADE!

PIANO INTRO-

VERSE

BRIDGE

INTRO

HEART-SHAPED BOX

-KURT COBAIN

GTR: A5 F5 D5 A5 F5 D(7)

CLEAN SOUND

VERSE

VOX: SHE EYES ME LIKE A PIS- CES WHEN I AM WEAK
 I'VE BEEN LOCKED INSIDE YOUR HEART-SHAPED BOX FOR A WEEK
 I WAS DRAWN INTO YOUR MAG- NET TAR PIT- TRAP
 I WISH I COULD EAT YOUR CAN- CER WHEN YOU TURN BLACK

BS: SIMILE A F D

TR: (GUITAR PLAYS LIKE INTRO!) SIMILE

↑ SIDE STICK!

(4 x)

CHORUS

VOX: (1,3) HEY! WAIT! I GOT A NEW COMPLAINT FOR EVER IN DEBT TO YOUR PRICELESS ADVICE
 (2) HATE! HAIGHT!

GTR: DIST!

BS: A5 F5 D A5 F5 D5

TR: SIMILE

(3 x)

ICE YOUR ADVICE

GTR: F D F D

BASS:

REPEAT VERSE CHORUS

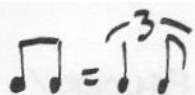
BRIDGE (GTR. SOLO)

Am G F A5

RPT. VERSE CH

VERSE 2: MEAT-EATING ORCHIDS FORGIVE NO-ONE JUST YET
 CUT MYSELF ON ANGEL'S HAIR AND BABY'S BREATH
 BROKEN HYMEN OF YOUR HIGHNESS I'M LEFT BLACK
 THROW DOWN YOUR UMBILICAL NOOSE SO I CAN CLIMB RIGHT BACK

VERSE 3 = VERSE 1!



THE HOUSE OF THE RISING SUN

- TRAD.
- ALAN PRICE

INTRO

VERSE

2: My mother was a tailor, She sewed my new blue jeans
My father was a gambling man, down in New Orleans

3: Now, the only thing a gambler needs, is a suitcase and a trunk
And the only time when he is satisfied, is when he's all drunk

4: ORGAN SOLO (VERSE)

5: O mothers, tell your children, Not to do what I have done
Spend your lives in sin and misery, in the House of the Rising Sun

6: Well with one foot on the platform, the other on the train
I'm going back to New Orleans, to wear that ball and chain

7: repeat 1st verse

"CLIMAX"

HOTEL CALIFORNIA

- FELDER/
HENLEY/
FREY

INTRO

(COOL VERSE W/ REPEAT) 16

VERSE

ON A DARK DESERT HIGHWAY COOL WIND IN MY HAIR
THERE SHE STOOD IN THE DOORWAY I HEARD THE MIS- SION BELL

WARM SMELL OF CO- LITAS RISING UP THRU THE AIR
AND I WAS THINKING TO MYSELF THIS COULD BE HEAVEN OR THIS COULD BE HELL

UP A- HEAD IN THE DISTANCE I SAW A SHIMMERING LIGHT
THEN SHE LIT UP A CANDLE AND SHE SHOWED ME THE WAY

CH

MY HEAD GREW WEARY AND MY SIGHT GREW DIM I HAD TO STOP FOR THE NIGHT
THERE WERE VOICES DOWN THE CORRIDOR I THOUGHT I HEARD THEM SAY

WELCOME TO THE HOTEL CALIFOR NIA SUCH A
LOVELY PLACE (SUCH A LOVELY PLACE) SUCH A LOVELY FACE

PLENTY OF ROOM AT THE HOTEL CALIFOR NIA ANY
TIME OF YEAR (ANY TIME OF YEAR) YOU CAN FIND IT HERE

HOTEL CALIFORNIA - Komplexempel

COOL VERSE **VERSE, CH**

GTR $\#4/4$ \square $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$

KBD $\#4/4$ **ARPEGGIOS** **AD LIB** **SIMILE**

BASS $\#4/4$ **Em** **Em** **BASS FILL, BAR 4 OF CHORUS:** **Em** **C**

DR. $\#4/4$ **CYMBALS** **AD LIB**

VERSE: Her mind is Tiffany-twisted, she got the Mercedes Benz
 She got a lot of pretty, pretty boys, that she calls friends
 How they dance in the courtyard, sweet summer sweat
 Some dance to remember, some dance to forget

So I called up the Captain, "Please bring me my wine"
 He said, "We haven't had that spirit here since nineteen-sixty-nine"
 And still those voices are calling from far away,
 Wake you up in the middle of the night, just to hear them say

CHORUS: Welcome to the Hotel California, such a lovely place (such a lovely face)
 Livin' it up at the Hotel California, what a nice surprise, bring your alibies

COOL VERSE: Mirrors on the ceiling, the pink champagne on ice
 And she said "We are just prisoners here, of our own device"
 And in the master's chambers, they prepared for the feast
 They stab it with their steely knives, but they just can't kill the beast

VERSE: Last thing I remember, I was running for the door
 I had to find the passage back to the place I was before
 "Relax", said the night man, "we are programmed to receive,
 You can check out any time you want, but you can never leave"

(SOLO over VERSE)

HUNGRY HEART

- BRUCE SPRINGSTEEN

INTRO

KBD

PIANO PLAYS HIGH VOICINGS!

PIANO/GTR

BASS

JR

C Am Dm G7

SIMILE

VERSE

C Am Dm G7 (cont. simile)

1. GOT A WIFE AND KIDS IN BALTIMORE JACK I WENT OUT FOR A RIDE AND I NEVER CAME BACK
2. I MET HER IN A KINGSTOWN BAR WE FELL IN LOVE I KNEW IT HAD TO END
3. EV'RY BODY NEEDS A PLACE TO REST EV'RYBODY WANTS TO HAVE A HOME

CH

LIKE A RIVER THAT DON'T KNOW WHERE IT'S FLOWING TOOK A WRONG TURN AND I JUST KEPT GO-ING
 WE TOOK WHAT WE HAD AND WE RIPPED IT A- PART NOW HERE I AM DOWN IN KINGSTOWN A- GAIN
 DON'T MAKE NO DIFFERENCE WHAT NO-BODY SAY AIN'T NOBODY LIKE TO BE A- LONE

EV'RY BODY'S GOT A HUNGRY HEART

EV'RY BODY'S GOT A HUNGRY HEART

LAY DOWN YOUR MONEY AND YOU PLAY YOUR PART

EV'RY BODY'S GOT A HU- U- U- UNGRY HEART

1

(interlude)

2 SOLO

Eb Cm Fm Bb7

Eb Cm Fm G7

TO VERSE 3

I GOT A WOMAN

-RAY CHARLES

E
I GOT A WOMAN KISSES WOMAN WAY OVER AND ALL MY WAY OVER TOWN HUGGIN' TOWN SHE'S GOOD TO JUST FOR SHE'S GOOD TO

A7
ME HER ME ME OH OH OH YEH YEH YEH WELL I GOT A I SAVE MY SOMEDAY WE'LL

A7
WOMAN KISSES MARRY WAY OVER AND ALL MY WAY OVER TOWN HUGGIN' TOWN SHE'S GOOD TO JUST FOR SHE'S GOOD TO

B7
ME HER ME ME OH OH OH YEH YEH YEH NOW SHE'S MY WHEN I SAY SOMEDAY WE'LL

E7
DREAMBOAT BABY MARRY OH YES PLEASE TAKE MY DON'T YOU UNDER- DEED HAND STAND SHE'S JUST THE SHE HOLDS ME 'CAUSE SHE'S MY

A7
KIND OF TIGHT ON-LY GIRL I SHE'S MY LOVER NEED LOVER GIRL GIRL I FOUND A

E
WOMAN WAY OVER TOWN SHE'S GOOD TO

A7
ME OH YEH 2. I SAVE MY 3. I GOT A

CHORD INSTR.
(+ HORNS!)

BASS

DRUMS

HYSTERIA

- CLARK
COLLEN
ELLIOTT
LANGE
SAVAGE

INTRO

GTR: D (add G)

G (maj7)

Em (add 9)

G

D

(SIMILE)

VERSE

D

G

Em

G

D

D

G

Em

G

D

PRE-CH

C

D

Dsus

Bm

D

Dsus

C

C

G

D

CH

Em

C

D

Dsus

D

D

D

Em

C

D

Dsus

D

D

D

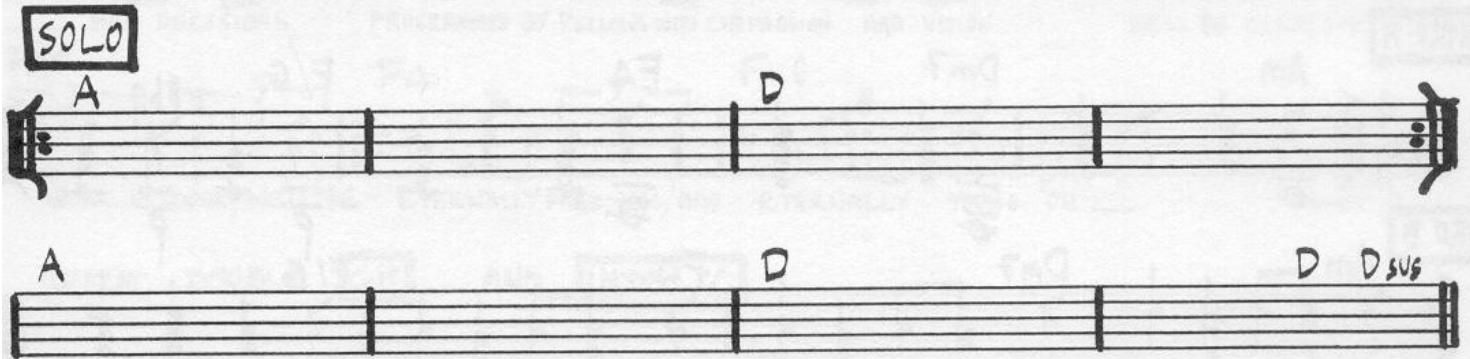
Em

C

D - BREAK-DRUM FILL

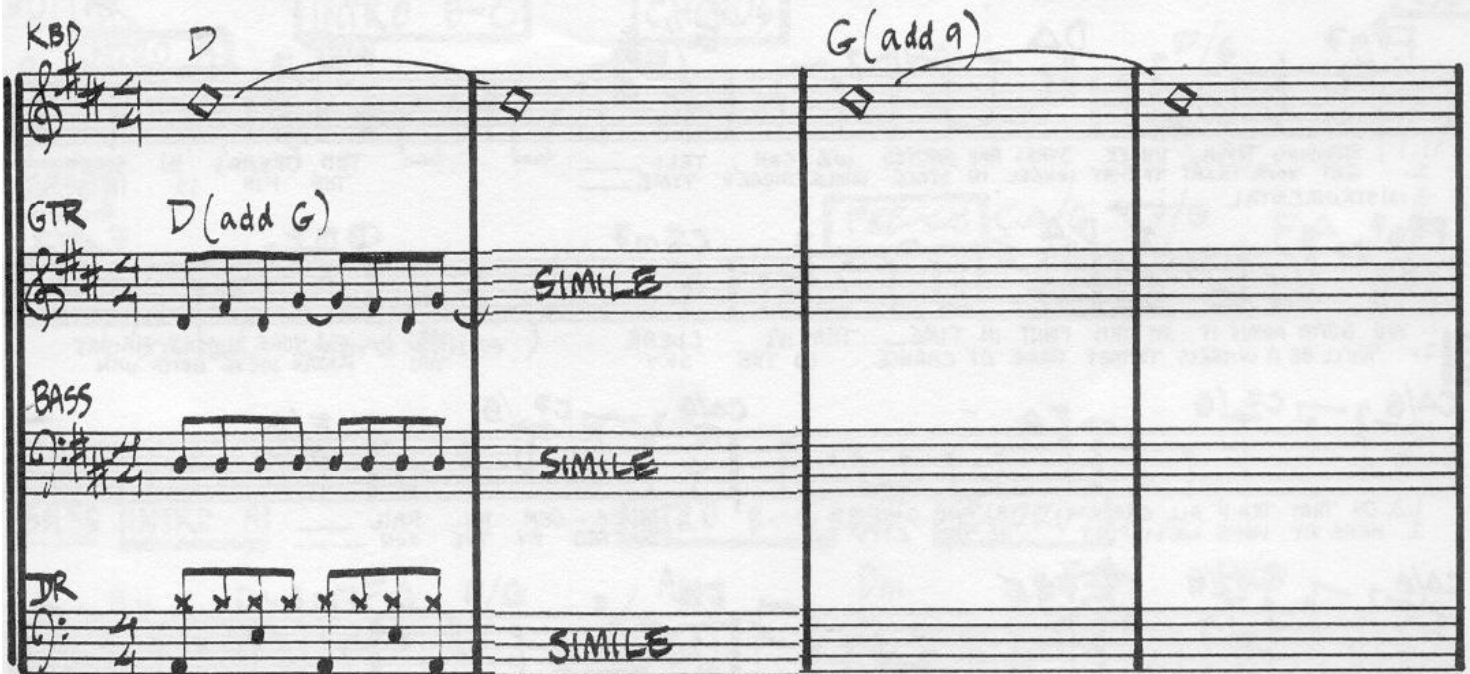
- REPEAT ENTIRE FORM FOR 2nd VERSE

SOLO



- REPEAT **PRE-CH**, **CH**, **CH**, END BY FADING ON **VERSE**

RHYTHM EXAMPLE

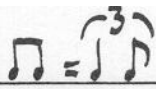


GTR/KBD IN PRE-CH: C



GTR/KBD IN CHORUS: GIT





I.G.Y.

- DONALD FAGEN

INTRO A

Am Dm7 FA F/G F#b7

INTRO B

Am Dm7 FA F/G

INTRO C

Am7 Dm7 FA F/G

Am7 Dm7 FA F/G G6 C#m7 F#m7

VERSE

F#m7 DΔ E/F# Bm7

1. STANDING TOUGH UNDER STARS AND STRIPES WE CAN TELL THIS DREAM'S IN SIGHT
 2. GET YOUR TICKET TO THAT WHEEL IN SPACE WHILE THERE'S TIME THE FIX IS IN
 3. INSTRUMENTAL →

F#m7 DΔ C#m7 Bm7

PRE-CH

1. YOU GOTTA ADMIT IT AT THIS POINT IN TIME THAT IT'S CLEAR THE FU-TURE LOOKS BRIGHT
 2. YOU'LL BE A WITNESS TO THAT GAME OF CHANCE IN THE SKY YOU KNOW WE'VE GOTTA WIN

CA/G C7/G FA CA/G C7/G F/G

1.3. ON THAT TRAIN ALL GRAPH- ITE AND GLITTER UNDER-SEA BY RAIL
 2. HERE AT HOME WE'LL PLAY IN THE CITY POWERED BY THE SUN

CA/G C7/G F#Δ FA Fm6

1.3. NINETY MINUTES FROM NEW-YORK TO PARIS WELL BY SEVENTY-SIX WE'LL BE A. O. K. } WHAT A
 2. PERFECT WEATHER FOR A STREAMLINED WORLD THERE'LL BE SPANDEX JACKETS ONE FOR EVERYONE }

CH

Am7 Dm7 FA F/G

BEAUTIFUL WORLD THIS WILL BE WHAT A GLORIOUS TIME TO BE FREE WHAT A

Am7 Dm7 FA F/G

BEAUTIFUL WORLD THIS WILL BE WHAT A GLORIOUS TIME TO BE FREE

CODA

F#Δ FA Em7 Am7 Am/D F/G CA/G C7/G

YORK TO PARIS (MORE LEISURE FOR- AR- TISTS EV'-RY- WHERE) A JUST MACHINE TO MAKE

Handwritten musical notation for the vocal line. The melody is written on a single staff with lyrics underneath. Chords are indicated above the notes: FΔ, CΔ/G, C7/G, FΔ, CΔ/G, C7/G. There are triplets and accents marked over several notes.

BIG DECISIONS, PROGRAMMED BY FELLOWS WITH COMPASSION AND VISION WE'LL BE CLEAN WHEN THEIR
 WORK IS DONE, WE'LL BE ETERNALLY FREE, YES, AND ETERNALLY YOUNG OH WHAT A

REPEAT DOUBLE **CH** AND **INTRO C**

KEYBOARD

INTRO B-C AND **CHORUS**

Handwritten musical notation for the keyboard part. It features chords: F#m7, Am, Dm, FΔ, F/G. There are repeat signs and dynamic markings.

VERSE

BRIDGE

Handwritten musical notation for the bridge section, consisting of chords: F#m7, D, CΔ/G, C7/G, FΔ.

GUITAR

INTRO B-C

CHORUS

Handwritten musical notation for the guitar part. It includes chords: Am, Dm, FΔ, F/G. There is a 'SIMILE' marking and a repeat sign.

VERSE

PRE-CH

Handwritten musical notation for the guitar verse. It features chords: F#m7, D, CΔ/G, C7/G, FΔ. A note is marked as '(muted chord tones)'. There is a 'PRE-CH' box above the bridge section.

BASS

INTRO A

INTRO B-C

AND CHORUS

Handwritten musical notation for the bass line. Chords: Am, Dm, FΔ, F/G, Am, Dm, FΔ, F/G.

VERSE

Handwritten musical notation for the bass verse. Chords: (G6), (C#m7), (F#m7), DΔ, E/F#. There is a 'SIMILE' marking at the end.

PRE-CH

Handwritten musical notation for the bass pre-chorus. Chords: CΔ/G, C7/G, FΔ.

DRUMS

INTRO A

SONG PATTERN

Handwritten musical notation for the drum part. It shows a rhythmic pattern with 'x' marks for hits.

I GOT YOU (I FEEL GOOD) - JAMES BROWN

VERSE

1. I FEEL GOOD

I FEEL GOOD FEEL NICE

I KNOW THAT I SHOULD NOW A SUGAR AND SPICE

I FEEL GOOD FEEL NICE

2. I FEEL NICE

CHORDS: D7, G7, A7, HRNS

BRIDGE

HOLD YOU IN MY ARMS MY LOVE CAN'T DO YOU NO HARM WHEN I

HOLD YOU IN MY ARMS MY LOVE CAN'T DO YOU NO HARM AND I FEEL GOOD

CHORDS: G7, D7, A7, HRNS

JAMES BROWN'S VERSION: VERSE // V // BRIDGE // V // BR // V // V

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

BRIDGE

CHORDS: D7, (Da), G7

I SAW HER STANDING THERE

- LENNON/MCCARTNEY

VERSE

WELL SHE WAS JUST SEVENTEEN — YOU KNOW WHAT I MEAN — AND THE
 WAY SHE LOOKED WAS WAY BE-YOND COM-PARE — SO
 HOW COULD I DANCE — WITH AN-OT — HER OOH! WHEN I
 SAW HER STAN-DING THERE 2. WELL THERE WELL MY

BRIDGE

HEART WENT BOOM WHEN SHE CROSSED THAT ROOM AND I
 HELD HER HAND IN MINE — OH — WELL WE

2: Well she looked at me, and I, I could see
 That before too long, I'd fall in love with her
 She wouldn't dance with another, ooh
 When I saw her standing there
 (Stick)

3: Well we danced thru the night
 And we held each other tight
 And before too long, I fell in love with her
 Now I'll never dance with another, ooh
 Since I saw her standing there
 (Solo på versen — stick — ta om vers 3)

RHYTHM EXAMPLE

GUITAR
 BASS
 DRUMS

I SHOT THE SHERIFF

- BOB MARLEY

CH Am Dm Am

VERSE F Em Am F Em Am

I SHOT THE SHE-RIFF BUT I DIDN'T SHOOT THE DEPUTY OH NO NO

ALL AROUND IN MY HOMETOWN THEY TRYING TO TRACK ME DOWN THEY

F Em Am F Em Am

SAY THEY WANNA BRING ME IN GUILTY FOR THE KILLING OF A DE-PU-TY FOR THE

F Em Am UNISON FIGURE (DRUM FILL)

LIFE OF A DE-PU-TY BUT I SAY

CHORUS 2: I shot the sheriff, but I swear it was in self-defense
I shot the sheriff, and they say it is a capital offense

VERSE 2: Sheriff John Brown always hated me, for what, I don't know
Every time I plant a seed, he say kill it before it grow,
He say kill them before they grow, and so...
(CHORUS 2)

VERSE 3: Freedom came my way one day, and I started out of town, yeh
All of a sudden I see sheriff John Brown, aiming to shoot me down
So I shot, I shot, I shot him down, and I say
(extra bar:) If I am guilty I will pay
(CHORUS 1)

VERSE 4: Reflexes had the better of me, but what is to be must be
Every day the bucket a-go-a-well, one day the bottom have a dropout
One day the bottom have a dropout, so I say...
(CHORUS 1)

DRUMS GUITAR ORGAN

BASS (CH) Am Dm Am

BASS (VERSE) F Em Am

I WANT TO TAKE YOU HIGHER

- SYLVESTER STEWART

INTRO

(UNISON)

(simile)

VERSE

HEY! HEY! HEY! HEY!

BEAT IS GETTIN' STRONGER
BEAT IS NITTY GRITTY
BEAT IS THERE TO HELP YOU GROOVE

MUSIC GETTIN' LONGER TOO-
MUSIC'S IN YOUR CITY TOO-
SOUND IS THERE TO HELP YOU GROOVE

DRUMS
BASS Am7

TR

SIMILE

CHORUS

MUSIC IS A FLASHIN' ME — I WANT TO I WANT TO I WANT TO TAKE YOU

HIGHER — I'M GONNA TAKE YOU HIGHER — BABY BABY BABY LIGHT MY

FIRE — I'M GONNA TAKE YOU HIGHER — BOOM! LAKA LAKA LAKA BOOM! LAKA LAKA LAKA

SOLO AFTER 2nd VERSE (ON Am7)

JOHNNY B. GOODE

- CHUCK BERRY

INTRO

GUITAR = (N.C.)

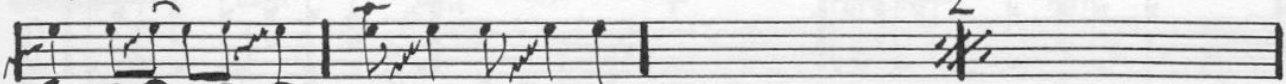
A7 (BREAK)



D7 (band)

A7

2



VERSE

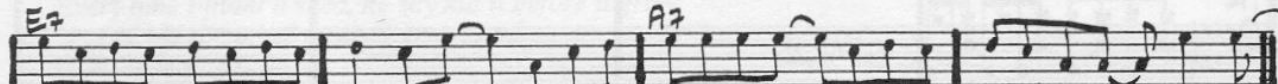
1. DEEP



1. DOWN IN LOUISIANA CLOSE TO NEW ORLEANS WAY BACK UP IN THE WOODS AMONG THE EVERGREENS THERE
 2. CARRY HIS GUITAR IN A GUNNY SACK GO SIT BENEATH THE TREE DOWN THE RAILROAD TRACK OLD
 3. MOTHER TOLD HIM SOMEDAY YOU WILL BE A MAN AND YOU WILL BE THE LEADER OF A BIG OLD BAND



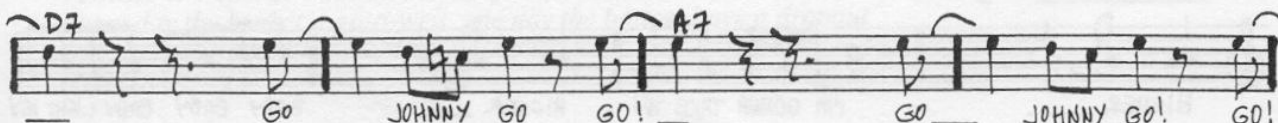
STOOD AN OLD CABIN MADE OF EARTH AND WOOD WHERE LIVED A COUNTRY BOY NAMED JOHNNY B. GOODE WHO'D
 ENGINEER IN THE TRAIN SITTING IN THE SHADE STRUMMIN' WITH THE RHYTHM THAT THE DRIVERS MADE THE
 MANY PEOPLE COMIN' FROM MILES A-ROUND TO HEAR YOU PLAY YOUR GUITAR TILL THE SUN GOES DOWN THE MAY-



NEVER EVER LEARNED TO READ OR WRITE SO WELL BUT HE COULD PLAY HIS GUITAR JUST LIKE A RINGIN' A BELL } GO, GO!
 PEOPLE PASSING BY THEY WOULD STOP AND SAY MY, BUT THAT LITTLE COUNTRY BOY COULD PLAY!
 CH BE SOMEDAY YOUR NAME'LL BE IN LIGHTS SAYIN' JOHNNY B. GOODE TONIGHT



GO, JOHNNY GO! GO! GO JOHNNY GO! GO!



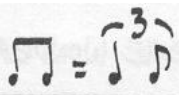
GO JOHNNY GO GO! GO JOHNNY GO! GO!



JOHNNY B. GOODE! 2. HE USED TO
 3. HIS

RHYTHM EXAMPLE





KEY TO THE HIGHWAY

-BIG BILL BROONZY,
CHARLES SEGAR

1 GOT THE KEY TO THE HIGHWAY BILLED OUT AND BOUND TO GO GONNA
 BACK TO THE BORDER WHERE I'M BETTER KNOW THOUGH YOU
 ONE MORE KISS MAMA JUST BEFORE I GO CAUSE WHEN I

LEAVE HERE RUNNIN' WALKIN' IS MUCH TOO SLOW 2. I'M GOIN'
 HAVEN'T DONE NOTHIN' DROVE A GOOD MAN AWAY FROM HOME 3. OH, GIVE ME
 LEAVE THIS TIME I WON'T BE BACK NO MORE

A7 E7 D7 A7 E7 A A7 D F/# A/E E7

RHYTHM EXAMPLE

"TURNAROUND" (LAST TWO BARS):

GUIT A7 A A7 D F/D# A/E E7

BASS

DR

I WISH

INTRO

4 (BASS)

4 (BAND)

VERSE

LOOKIN' BACK ON WHEN I WAS A LITTLE NAP-PY HEADED BOY

THEN MY ONLY WOR-RY WAS FOR CHRISTMAS WHAT WOULD BE MY TOY

EVEN THOUGH WE SOMETIMES WOULD NOT GET A THING WE WERE HAPPY WITH THE JOY THE DAY WOULD BRING

SNEAKIN' OUT THE BACKDOOR TO HANG OUT WITH THOSE HOODLUM FRIENDS OF MINE

GREETED AT THE BACKDOOR WITH "BOY I THOUGHT I TOLD YOU NOT TO GO OUTSIDE"

TRYIN' YOUR BEST TO BRING THE WATER TO YOUR EYES THINKIN' IT MIGHT STOP HER FROM WHIPPIN' YOUR BEHIND I WISH THOSE

CH DAYS COULD COME BACK ONE MORE, WHY DID THOSE DAYS E-VER HAVE TO GO? I WISH THOSE

DAYS COULD COME BACK ONE MORE, WHY DID THOSE DAYS E-VER HAVE TO GO? I WISH THOSE

INTERLUDE DAYS COULD COME BACK ONE MORE, WHY DID THOSE DAYS E-VER HAVE TO GO? COS I LOVED THEM SO

DO DO DO DO (cont. simile)

AFTER SECOND CHORUS: ENDING JAM ON Ebm7 - Ab7

VERSE 2:

Brother says he's tellin'
'Bout you playin' doctor with that girl
Just don't tell I'll give you
Anything you want in this whole wide world
Mama gives you money for Sunday school
You trade yours for candy after church is through

Smokin' cigarettes and writing something nasty on the wall (you nasty boy)
Teacher sends you to the principal's office down the hall
You grow up and learn that kinda thing ain't right
But while you were doin' it - it sure felt outta sight

CHORUS and ending jam

RHYTHM EXAMPLE

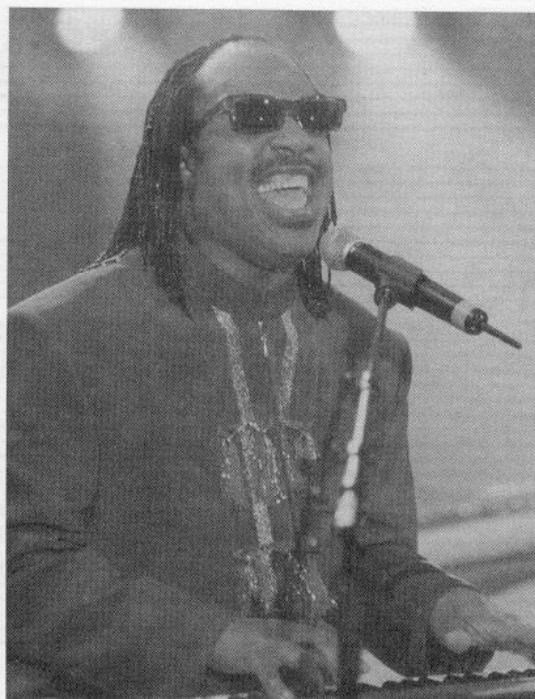
Handwritten musical notation for a rhythm example, consisting of three staves: PIANO, BASS/GTR, and DR.

PIANO (top staff): Shows a melodic line in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes chords and moving lines.

BASS/GTR (middle staff): Shows a bass line with chords. Chords are labeled $Ebm7$ and $Ab7$. The notation includes eighth and sixteenth notes.

DR (bottom staff): Shows a drum pattern with asterisks indicating accents. The notation includes eighth and sixteenth notes.

Vertical bar lines divide the music into measures. The word **SIMILE** is written above the piano staff and below the drum staff in the second measure, indicating that the subsequent music should be played in a similar style.



STEVIE WONDER.

Foto: Pressens Bild.

JANIE'S GOT A GUN

- STEVEN TYLER/
TOM HAMILTON

INTRO

E5 (GUITAR AND PERCUSSION!)

DUM DUM DUM HONEY WHAT HAVE YOU DONE? DUM DUM DUM IT'S THE SOUND OF MY GUN

NYAH NYAH NYAH NYAH NYAH NYAH

CH 1

JANIE'S GOT A GUN HER

WHOLE WORLD'S COME UNDONE FROM LOOKIN' STRAIGHT AT THE SUN

VERSE

WHAT DID HER DADDY DO? WHAT DID HE PUT YOU THROUGH? THEY SAY WHEN

JANIE WAS ARRESTED THEY FOUND HIM UNDERNEATH A TRAIN BUT

MAN HE HAD IT COMIN'. NOW THAT JANIE'S GOT A GUN SHE AIN'T NEVER GONNA BE THE SAME

CH 2

JANIE'S GOT A GUN HER

DOG DAY'S JUST BEGUN NOW EVERY BODY IS ON THE RUN

VERSE

2. TELL ME NOW IT'S UNTRUE WHAT DID HER DADDY DO? HE JACKED A
3. WHAT DID HER DADDY DO? IT'S JANIE'S LAST I. O. U. SHE HAD TO

LITTLE BITTY BABY THE MAN HAS GOT TO BE INSANE THEY SAY THE
TAKE HIM DOWN EASY AND PUT A BULLET IN HIS BRAIN SHE SAID, "CAUSE

C#5 **A5** **F#5**

SPELL THAT HE WAS UNDER THE LIGHTNING AND THE THUNDER KNEW THAT SOMEONE HAD TO STOP THE RAIN
NOBODY BELIEVES ME. THE MAN WAS SUCH A SLEAZE, HE AINT NEVER GONNA BE THE SAME

BRIDGE **C5** **D5** **E5** **D/E**

RUNAWAY RUN AWAY FROM THE PAIN YEAH YEAH YEAH YEAH YEAH

C5 **D5** **E5** **D/E**

RUN- AWAY RUN AWAY FROM THE PAIN YEAH YEAH YEAH YEAH YEAH YEAH

C5 **D5** **A5** **B7 sus**

RUN- AWAY RUN- AWAY RUN RUN- A- WAY

SOLO **E5** **D5** **G5** **A5** **B5** **D5**

(6 gr)

REPEAT **CH 2** - **VERSE 3** - **BRIDGE** - **CH** (TO FADE)

RHYTHM EXAMPLE (bridge)

GTR. **C5**

BASS

DR

JUMP

- EDDIE VAN HALEN
ALEX VAN HALEN
DAVID LEE ROTH
MICHAEL ANTHONY

INTRO A

SYNTH

SYNTH (DR. FILL)

INTRO B

SYNTH

BASS (+ GTR) G/C C F/C G/C C F/C C/F G SUS

DR SIMILE

INTRO C

SYNTH

BASS (+ GTR) F/C C F/C C/F G SUS

VOX: I GET

VERSE (band = INTRO B)

UP AND NOTHIN' GETS ME DOWN YOU GOT IT

TOUGH I'VE SEEN THE TOUGHEST SOUL A-ROUND 2. AND I KNOW

3. OLD (ARE YOU, WHO SAID THAT?) BABY JUST HOW YOU FEEL - YOU GOT TO
BABY HOW YOU BEEN - YOU SAY YOU DON'T

ROLL WITH THE PUNCHES TO GET TO WHAT'S REAL - CAN'T YOU
KNOW YOU WON'T KNOW UNTIL YOU BE- GIN - CAN'T YOU

PRE-CHORUS

SEE ME STANDIN HERE I GOT MY BACK AGAINST THE RECORD MACHINE I AIN'T THE WORST THAT YOU SEEN

GTR Am7 F Em Dm

SYNTH/BASS

DR

COMBS

OH CAN'T YOU SEE WHAT I MEAN I MIGHT AS WELL

RHYTHM SIM; 2

GTR: F Em G

SIMILE

CH (band = **INTRO B**)

JUMP (JUMP!) MIGHT AS WELL JUMP GO AHEAD

JUMP (JUMP!) GO AHEAD JUMP

1: ()

(3: HOW)

SOLO (GUITAR) Bb m7 Gb Ab Db

(SYNTH) /C

/G /Bb /A

/Ab /G

REPEAT **INTRO A** AND **CHORUS**

KISS

- PRINCE

VERSE

1. U DONT HAVE 2 BE BEAUTIFUL 2 TURN ME ON 1 JUST NEED YOUR
 2. DIRTY BABY IF U WANNA IMPRESS ME U CANT BE 2

BODY BA BY FROM DUSK TILL DAWN U DONT NEED EX-
 FLIRTY MA MA U KNOW HOW 2 UNDRESS ME 1 WANT 2 BE YOUR

PERIENCE 2 TURN ME OUT U JUST LEAVE IT ALL
 FANTASY MAYBE U COULD BE MINE U JUST LEAVE IT ALL

UP 2 ME I'M GONNASHOW U WHAT IT'S ALL ABOUT U DONT HAVE 2 BE
 UP 2 ME WE COULD HAVE A GOOD TIME

RICH 2 BE MY GIRL U DONT HAVE 2 BE COOL 2 RULE MY WORLD ANY NO PARTICULAR SIGN

I'M MORE COMPATIBLE WITH I JUST WANT YOUR EXTRA TIME AND YOUR... KISS!

1. BREAK 2. U GOT 2 NOT TALK

SOLO 8

REPEAT VERSE AND CHORUS!

RHYTHM EXAMPLE

3rd VERSE:

GTR/KBD A7(A9)

BASS

DR

WOMEN, NOT GIRLS, RULE MY WORLD, I SAID RULE MY WORLD
 ACT YOUR AGE, NOT YOUR SHOESIZE,
 MAYBE WE COULD DO THE TWIRL.
 YOU DONT HAVE TO WATCH DYNASTY,

TO HAVE AN ATTITUDE,
 YOU JUST LEAVE IT ALL UP TO ME,
 MY LOVE WILL BE YOUR FOOD.
 YOU DONT HAVE TO BE...

THE KIDS ARE ALRIGHT - PETE TOWNSHEND

INTRO

VERSE

VOX

I DON'T MIND OTHER GUYS DANCIN WITH MY GIRL THAT'S BELL

TIMES I FEEL I GOTTA GET A WAY

GTR. D G A D G A

BS NO BREAK ON REPEAT! SIMILE

DR SIMILE

FINE CHIME I KNOW THEM ALL PRETTY WELL BUT AND I KNOW I GOTTA GET A WAY

Em A G D/F#

KNOW SOMETIMES I MUST GET OUT IN THE LIGHT BETTER LEAVE

Em A D A

HER BEHIND WITH THE KIDS ARE AL- RIGHT THE KIDS ARE AL-

CHORUS

D A A (GUITAR)

RIGHT SIMILE

BRIDGE 1

A G/A

I KNOW IF I GO THINGS WILL BE A LOT BETTER FOR HER

BR. 2

A G

I HAD THINGS PLANNED BUT HER FOLKS WOULDN'T LET HER

TO VERSE - THEN BR. 2

REPEAT VERSE - END BY REPEATING CHORUS TWICE!

LADY MADONNA

- LENNON/
MCCARTNEY

VERSE

LADY WHO FINDS MA- THE DONNA MONEY CHILDREN WHEN YOU PAY THE FEET RENT

WONDER DID YOU HOW THINK THAT MANAGE MONEY TO WAS MAKE HEA — ENDS VEN- MEET SENT — ? ?

BRIDGE

FRIDAY NIGHT AR- RIVES WITHOUT A SUIT- CASE

SUNDAY MORNING CREEPING LIKE A NUN

MONDAY'S CHILD HAS LEARNT TO TIE HIS SHOE- LACE

SEE HOW THEY RUN

VERSE: Lady Madonna, baby at your breast, Wonder how you manage to feed the rest?

VERSE: instrumental

BRIDGE: instrumental

VERSE: Lady Madonna, lying on the bed, Listen to the music playing in your head

VERSE: instrumental

BRIDGE: Tuesday afternoon is never ending, Wednesday morning papers didn't come

Thursday night your stockings needed mending, See how they run

VERSE: Lady Madonna, children at your feet, Wonder how you manage to make ends meet?

RHYTHM EXAMPLE

PIANO (8 bassa)

DRUMS (brushes)

RIFF (gtr, bass, sax)

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LAYLA

- CLAPTON/
GORDON

INTRO

GUITAR, 8VA:

VERSE

WHAT WILL YOU DO... WHEN YOU GET LONELY? WHEN NOBODY'S WAITING BY YOUR SIDE?

CH YOU BEEN RUNNING AND HIDING MUCH TOO LONG... YOU KNOW IT'S JUST YOUR FOOLISH PRIDE. LAY-

LA... YOU GOT ME ON MY KNEES, LAY- LA... I'M BEGGIN' DARLING PLEASE, LAY-

LA... DARLING WON'T YOU EASE MY WORRIED MIND

*Tried to give you consolation, Your old man won't let you down
Like a fool I fell in love with you, Turned the whole world upside down
Layla...*

*Let's make the best of the situation, Before I finally go insane
Please don't say we'll never find a way, And tell me all my love's in vain
Layla...*

GUITAR

RHYTHM EXAMPLE

BASS

DRUMS

KNOCK ON WOOD

EDDIE FLOYD/
STEVE CROPPER

INTRO

E G A B D B

VERSE

I DON'T WANNA
LOSE STITIOUS THIS GOOD THING ABOUT YOU BABY THAT I'VE GOT BUT I CAN'T TAKE NO CHANCE IF I DO YOU GOT ME SPIN-
NOW NING I WILL SURE LY NING I GOT TO BABY I GOT TO LOSE A LOT } 'CAUSE YOUR LOVE
SPIN NING BABY I'M IN A TRANCE }
IS BET TER THAN ANY LOVE I KNOW IT'S LIKE THUN-
DER LIGHT NING THE WAY YOU LOVE ME IS FRIGHT'NING I THINK I BETTER

BREAK

KNOCK (SNARE DR.) ON WOOD

BRIDGE

F# G# A C B
B A E A
(VOCAL AD LIB)

BAND : D.S. al Coda

*VERSE 3: Ain't no secret that a woman can feel my love come up
You got me seeing, she really sees that I get enough
Just one touch from you, baby, you know it means so much
It's like thunder, lightning... (continue)*

KNOCK ON WOOD - rhythm

INTRO

GUIT

Handwritten musical notation for the Intro section. It consists of three staves. The top staff is for guitar (GUIT) in treble clef, key of D major (two sharps), and 4/4 time. It contains four measures of music with diamond-shaped notes and stems. The second staff is for bass (BASS) in bass clef, key of D major, and 4/4 time. It contains four measures of music with diamond-shaped notes and stems, with the notes E, G, A, B, D, B written below. The third staff is for drums (DR) in bass clef, key of D major, and 4/4 time. It contains four measures of music with 'x' marks on the notes, indicating a specific drum pattern. The word 'SIMILE' is written in the second measure of the drum staff.

VERSE

Handwritten musical notation for the Verse section. It consists of three staves. The top staff is for guitar (GUIT) in treble clef, key of D major, and 4/4 time. It contains two measures of music with diamond-shaped notes and stems. The second staff is for bass (BASS) in bass clef, key of D major, and 4/4 time. It contains two measures of music with diamond-shaped notes and stems. The word 'A' is written below the first measure. The third staff is for drums (DR) in bass clef, key of D major, and 4/4 time. It contains two measures of music with 'x' marks on the notes. The words 'CONT. SIMILE!' are written in the second measure of the drum staff.

LAND OF A THOUSAND DANCES

INTRO

N.C. Bm D GTR:

ONE TWO THREE! ONE TWO THREE!

VERSE

VOX: OH! UH! YOU GOTTA

HORNS

GTR D7 SIMILE

BASS SIMILE

DR SIMILE

D7

KNOW HOW TO PO- NY NY
DANCE WITH ME HO- NEY LIKE BONY MARO- NEY
MASHED PO- TATO TWISTIN' WITH LUCY DO THE ALLI- GATOR PUT YOUR
DOIN' THE WA- TUSI GOTTA
HANDS ON YOUR HIPS LET YOUR BACKBONE SLIP
HOLD OF YOUR BACK I LIKE IT LIKE THAT
DO THE WA- TUSI DO THE JERK LIKE MY LITTLE LUCY
DO THE JERK WATCH ME WORK

DRUMS SOLO:

VOX + DRUMS :

SIMILE

NA NA NA NA NA NA NA NA

NA NA NA NANA NA NA NA NA NA ("NEED SOMEBODY TO HELP ME SAY IT ONE TIME")

NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA NA

FORM IN WILSON PICKETT'S RECORDING:

AFTER REPEAT:

16 BARS SAX SOLO

VOX + DRUMS (REPEATED)

2nd VERSE

FADE ON VERSE

LEARNING TO FLY

TOM PERRY / JEFF LYHNE

INTRO

F C Am G F C Am

2.
ETC.
WELL 1

VERSE

STARTED OUT DOWN A DIRTY ROAD

STARTED OUT ALL ALONE AND THE

VERSE

SUN WENT DOWN GOOD OLD DAYS AS I MAY CROSS THE HILL AND THE AND THE

TOWN LIT UP ROCKS MIGHT MELT THE AND THE WORLD GOT STILL I'M I'M

CH

LEARNIN TO FLY BUT I AIN'T GOT WINGS ROUND THE CLOUDS

COMING DOWN WHAT GOES UP IS THE HARDEST THING MUST COME DOWN 3. WELL THE

2. LEARNIN TO FLY

G (Gsus) G (sus) G (sus) G (sus) G

SOLO

F C Am G F C Am G

F C Am G F C Am G

4th VERSE: WELL SOME SAY LIFE, WILL BEAT YOU DOWN
(NO BASS/DRUMS) BREAK YOUR HEART, STEAL YOUR CROWN

5th VERSE: SO I'VE STARTED OUT, FOR GOD KNOWS WHERE
(FULL BAND) I GUESS I'LL KNOW, WHEN I GET THERE

CHORUS (2nd ENDING)

INTERLUDE (FOUR BARS):

F C Am G END BY **CHORUS**

RHYTHM

GTR
BASS F C Am G
DR

GUITAR - **VERSE:**

CH:

LET'S TWIST AGAIN

-MANN/
APPELL

INTRO (DRUMS AND RAP:)

WELL, COME ON EVERYBODY, CLAP YOUR HANDS
OH, YOU'RE LOOKING GOOD

I'M GONNA SING MY SONG, AND IT WON'T TAKE LONG
WE'RE GONNA DO THE TWIST, AND IT GOES LIKE THIS:

VERSE

1.3. LET'S TWIST AGAIN MEMBER WHEN LIKE WE DID LAST THINGS WERE REALLY SUMMER HUMMIN' YEAH YEAH LET'S LET'S

2. TWIST AGAIN LIKE WE DID LAST YEAR DO YOU RE-

1. TWISTIN' TIME IS HERE OH NOW LIKE WE DID LAST YEAR

2. TWISTIN' TIME IS HERE OH NOW LIKE WE DID LAST YEAR

3. TWISTIN' TIME IS HERE OH NOW LIKE WE DID LAST YEAR

BRIDGE

ROUND 'N' A-ROUND 'N' A- UP' N' DOWN WE GO A- GAIN OH

BABY MAKE ME KNOW YOU LOVE ME SO AND THEN LET'S

AFTER 3rd ENDING: VERSE (8 BARS) WITH SAX SOLO

VERSE (8 BARS) WITH RAP:

WHO'S THAT FLYING UP THERE?
IS IT A BIRD? NO!
IS IT A PLANE? NO!
IS IT A TWISTER? YEAH!

THEN REPEAT ENTIRE FORM (VERSE - VERSE - BRIDGE - VERSE)

GUITAR

RHYTHM EXAMPLE

BASS

DRUMS

THE LETTER

- WAYNE CARSON THOMPSON

INTRO

(RIM SHOTS) (GTR.)



VERSE

Am F G D

GIMME A TICKET FOR AN AERO-PLANE
I DONT CARE HOW MUCH MONEY I GOTTA SPEND

AINY GOT TIME TO TAKE A FAST TRAIN
GOTTA GET BACK TO MY BABY AGAIN }

Am Fb E7 Am

LONELY DAYS ARE GONE I'M A GOIN' HOME MY BABY JUST WROTE ME A LETTER WELL SHE

CH

C G F C G

WROTE ME A LETTER SAID SHE COULDN'T LIVE WITHOUT ME NO MORE

C G F C G E7

LISTEN MISTER CANY YOU SEE I GOTTA GET BACK TO MY BABY AGAIN ANY-WAY

REPEAT **VERSE 1** **CH** **VERSE 2** TO CODA

E7 Am

BABY JUST WROTE ME A LETTER

C# G# F# C# G#

(TO FADE)

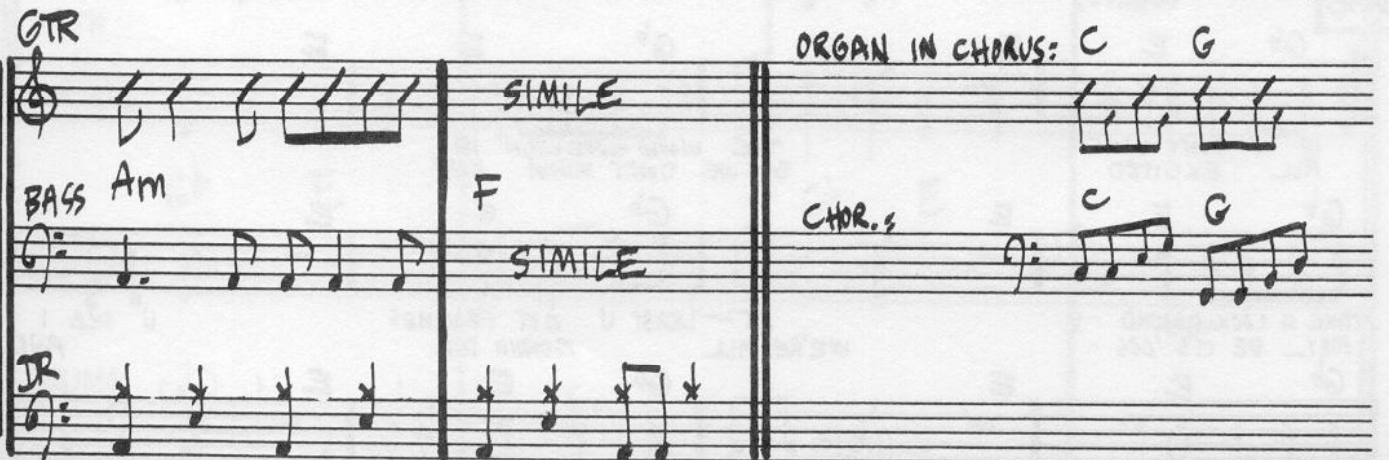
GTR

ORGAN IN CHORUS: C G

BASS Am F

CHOR.: C G

DR



LET'S GO CRAZY

- PRINCE

INTRO 1 ORGAN:

Chords: Gb/Db, Gb sus 4/bb, Gb/Db, Ebm

SPOKEN: DEARLY BELOVED WE R GATHERED HERE TODAY THRU- LIFE ELECTRIC WORD LIFE- FOREVER AND THAT'S-
- THIS THING CALLED - IT MEANS - A MIGHTY LONG TIME

Chords: Bbm/Db, Gb/Db, Cb, Cb, Db7, Db sus 4, Gb/Db

BUT I'M HERE 2 TELL U THERE'S THE AFTERWORLD A WORLD OF- HAPPINESS- SEE THE SUN DAY OR NIGHT SO WHEN U- SHRINK IN BEVERLY HILLS-
SOMETHING ELSE - NEVER ENDING - U CAN ALWAYS - CALL UP THAT - U KNOW THE ONE DOCTOR

INTRO 2 Gb/Db (DRUMS BEGIN)

Chords: Gb/Db, Gb sus 2/Db

EVERYTHING'LL BE ALRIGHT INSTEAD OF ASKIN' HIM HOW MUCH OF YOUR TIME IS LEFT ASK HIM HOW

Chords: Gb/Db, Gb sus 4/Db

MUCH OF YOUR MIND BABY 'COS IN THIS LIFE THINGS ARE MUCH HARDER THAN IN THE

Chords: Gb/Db

AFTERWORLD IN THIS LIFE YOU'RE ON YOUR OWN

INTRO 3 Gb (GUITAR BEGINS) E (ORGAN OUT)

Chords: Gb, E

AND IF THE ELEVATORS TRIES 2 BRING U DOWN

Chords: Gb, E, Gb, E

GO CRAZY PUNCH THE HIGHEST FLOOR

Chords: Gb, E, E, Gb, E, E

VERSE (RHYTHM SECTION BEGINS)

Chords: Gb, E, E, Gb, E, E

IF U DON'T LIKE ALL THE WORLD YOU'RE LIVIN' IN BUT WE DON'T KNOW WHY

Chords: Gb, E, E, Gb, E, E

TAKE A LOOK AROUND U AT LEAST U GOT FRIENDS U SEE I AND
MAY BE IT'S 'COS WE'RE ALL GONNA DIE

Chords: Gb, E, E, Gb, E, E

CALL MY OLD LADY 4 A FRIENDLY WORD SHE JUST
WHEN WE DO WHAT'S IT ALL 4 U



PICKED UP THE PHONE BETTER LIVE NOW

DROPPED IT ON THE FLOOR AH KNOCKIN' ON YOUR DOOR

WAS THAT I HEARD TELL ME

BEFORE THE GRIM REAPER COME

KNOCKIN' ON YOUR DOOR

PRE-CH

Db

Ebm

Cb

Db

(N.C.)

R WE GONNA LET THE ELEVATOR BRING US DOWN (OH NO LET'S GO)

CHORUS

Gb

E

Gb

E

LET'S GO CRA- 2x

LET'S GET NUTS

LET'S

Gb

E

Gb

E

LOOK 4 THE PURPLE BA- NA- NA TILL THEY PUT US IN THE TRUCK - LET'S GO

1. Gb UNISON:

E

2

2

2

BRIDGE

2. Gb

E

COME ON

BA- BY

LET'S GET NUTS

Ebm

E

YEAH

16 BARS SOLO (VERSE) - PRE-CH - DOUBLE CHORUS - 16 BARS "1ST ENDING" - GUITAR FILL - "BLUES ENDING"!

RHYTHM (EXCEPT PRE-CH, 1ST ENDING AND BRIDGE!)

GUIT.

SYNTH

BASS

DRUMS

Gb

E

Gb

E

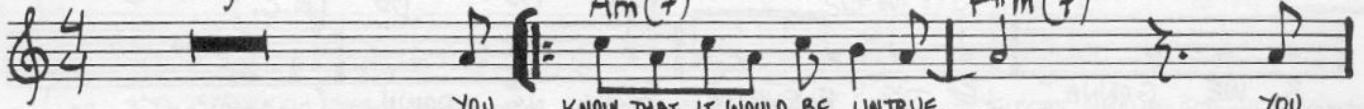
SIMILE

LIGHT MY FIRE

-JIM MORRISON
ROBBIE KRIEGER

INTRO

5



VERSE

Am(7) F#m(7)

YOU KNOW THAT IT WOULD BE UNTRUE
TIME TO HESI- TATE IS THROUGH

YOU NO

Am F#m Am

KNOW THAT I WOULD BE A LIAR
TIME TO WALLOW IN THE MIRE

F#m Am F#m

IF I WAS TO SAY TO YOU
TRYIN' A WE COULD ON LY LOSE

CHORUS

G A D G A

AND OUR GIRL WE COULDN'T GET MUCH HIGHER
LOVE BECAME A FUNERAL PYRE

G A

COME ON BABY LIGHT MY FIRE

D B G D E

TRY TO SET THE NIGHT ON FIRE (THE)

SOLO

Am Bm Am Bm

REPEAT 2nd VERSE - CHORUS
- 1st VERSE

CHORUS

G A D G A D

COME ON BABY LIGHT MY FIRE

F C D 3x7 F C D

TRY TO SET THE NIGHT ON FI RE
TRY TO SET THE NIGHT ON FIRE

REPEAT INTRO

LIGHT MY FIRE - Komp

INTRO

ORGAN

GUIT G D F B \flat E \flat A \flat A

BASS SIMILE

DR SIMILE

VERSE

CHORUS

Am(7) F#m(7) G A

SOLO

BASS

Am Bm Am Bm

DR SIMILE

LIKE A HURRICANE

- NEIL YOUNG

VERSE

Am G

ONCE I THOUGHT I SAW YOU IN A CROW-DED HAZY BAR
 FAR ACROSS THE MOON BEAMS I KNOW THAT'S WHO YOU ARE

F Em G

DANCING ON THE LIGHT FROM STAR TO STAR
 SAW YOUR BROWN EYES TURN AND WATCH THE FIRE

CH C G F G C G F G

YOU ARE LIKE A HURRICANE THERE'S CALM IN YOUR EYES

C G F G FA

AND I'M GETTIN' BLOWN AWAY TO SOMEWHERE SAFER WHERE THE FEELINGS STAY

FA Am (GUITAR INTERLUDE OVER VERSE CHORD PATTERN)

I WANNA LOVE YOU BUT I GET SO BLOWN AWAY

*I am just a dreamer, but you are just a dream
 You could have been anyone to me
 Before that moment you touch my lips
 A perfect feeling, when time just slips away on our foggy trip*

You are like a hurricane...

GTR/KBD

RHYTHM EXAMPLE

BASS

DRUMS

Am

LONG TALL SALLY

JOHNSON/
PENNINGTON/
BLACKWELL

VERSE

C7 (BREAK) C7 (BREAK) C7 (BREAK)

GONNA TELL AUNT MARY A- BOUT UNCLE JOHN HE CLAIM HE GOT THE MIS'RY BUT HE GOT A LOTTA FUN OH

BABY YEH BABY OH

BA-BY HAVIN' ME SOME FUN TO- NIGHT YEAH!

ENDING VERSE

C7

WE GONNA HAVE SOME FUN TONIGHT GONNA HAVE SOME FUN TONIGHT OH!

HAVE SOME FUN TONIGHT EV' RYTHING'S ALL- RIGHT

HAVE SOME FUN HAVE ME SOME FUN TONIGHT (WE GONNA)

VERSE 2: Well, I saw Uncle John with Long Tall Sally,
He saw Aunt Mary coming and he ducked back in the alley,
Oh baby...
(SOLO)

VERSE 3: Well, Long Tall Sally she's built for speed,
She got everything that Uncle John need,
Oh baby...
(SOLO)

(ENDING VERSE)

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

C7

LIVIN' ON A PRAYER

- JON BON JOVI
 RICHIE SAMBORA
 DESMOND CHILD

VERSE

Am

TOMMY USED TO WORK ON THE DOCKS UNION'S BEEN ON STRIKE HE'S DOWN ON HIS LUCK, IT'S
 TOMMY'S GOT HIS SIXSTRING IN HOCK NOW HE'S HOLDING IN WHAT HE USED TO MAKE TALK SO

F/A G/A

TOUGH TOUGH SO IT'S TOUGH TOUGH

Am

GINA WORKS THE DINER ALL DAY WORKIN' FOR HER MAN SHE BRINGS HOME HER PAY, FOR
 GINA DREAMS OF RUNNIN' AWAY WHEN SHE CRIES IN THE NIGHT, TOMMY WHISPERS: BABY, IT'S

F/A G/A

LOVE O.K. FOR LOVE SOMEDAY SHE SAYS WE GOTTA WE GOTTA

PRE-CH

F G(sus) G(sus) Am F G G Am

HOLD ON TO WHAT WE GOT IT DOESN'T MAKE NO DIFFERENCE IF WE MAKE IT OR NOT WE

F G G Am F G

GOT EACH OTHER AND THAT'S A LOT FOR LOVE WE'LL GIVE IT A SHOT

CHORUS

Am F G C F G(sus)

OH WE'RE HALFWAY THERE OH LIVIN' ON A PRAYER

Am F G C F G(sus)

TAKE MY HAND WE'LL MAKE IT I SWEAR OH LIVIN' ON A PRAYER

1. Am 2. F

LIVIN' ON A PRAYER

SOLO

Am F G C F G

INSTR →

Am F G C F Am

OH-

WE GOTTA HOLD ON — READY OR NOT, YOU LIVE FOR THE FIGHT WHEN IT'S

CHORUS in C minor: Cm Ab | Bb | Eb Ab | Bb :

ALL THAT YOU'VE GOT

RHYTHM EXAMPLES

KBD **INTRO** **VERSE** **PRE-CHORUS** (3x)

Am F G(sus) Am F

BASS

SIMILE

CHORUS

CHORUS

Am F G C F G(sus) F

SIMILE

SIMILE

SIMILE

2.

LONG TRAIN RUNNIN'

-TOM JOHNSTON

INTRO GUITAR:

BAND:
Gm7

Guitar part for the Intro, marked Gm7. The staff shows a series of whole notes on a single pitch, representing a drone accompaniment.

VERSE Gm7

Melodic line for the first verse, marked Gm7. Lyrics: DOWN AROUND THE CORNER A HALF A MILE FROM HERE YOU SEE THEM OLD TRAINS RUNNING AND YOU WATCH THEM DISAPPEAR WITHOUT

CH

Chorus melody and accompaniment. Melody: LOVE WHERE WOULD YOU BE NOW WITHOUT. Accompaniment: Eb, Gm/D, D7, Gm7. Lyrics: LOVE WHERE WOULD YOU BE NOW WITHOUT

VERSE Gm7

Melodic line for the second verse, marked Gm7. Lyrics: 1. KNOW I SAW MISS LUCY DOWN ALONG THE TRACKS SHE LOST HER HOME AND HER FAMILY AND SHE WON'T BE COMIN' BACK WITHOUT

CH

Chorus melody and accompaniment. Melody: LOVE WHERE WOULD YOU BE RIGHT NOW WITHOUT. Accompaniment: Eb, Gm/D, D7, Gm7. Lyrics: LOVE WHERE WOULD YOU BE RIGHT NOW WITHOUT

BREAK Gm7 (BREAK)

Break section with alternating chords and lyrics. Chords: Gm7 (BREAK), F#m7, Gm7 (BREAK), F#m7. Lyrics: IL-LI-NO-IS CENTRAL AND THE SOUTHERN CENTRAL FREIGHT GOTTA KEEP ON PUSHIN' MA MA 'COS YOU KNOW THEY'RE RUNNIN' LATE WITHOUT

CHORUS

Cm7 Cm6 Gm7

LOVE_ WHERE WOULD YOU BE NOW_ (NOW NOW...) WITHOUT

Eb (HARMONY SIMILE) Gm/D D7 Gm7

LOVE

2 Gm7

BREAK 2

Gm7 Gm7 Gm7 Gm7 F#m7 Gm7 Gm7 Gm7 Gm7 F#m7

PISTONS KEEP ON CHARMIN' AND THE WHEELS GO ROUND AND ROUND AND THE

Gm7 F#m7 Gm7 F#m7

STEEL RAILS ARE COLD AND HARD FOR THE MILES THAT THEY GO DOWN WITHOUT

CHORUS

Cm7 Cm6 Gm7

LOVE_ WHERE WOULD YOU BE RIGHT NOW WITHOUT

Eb Gm/D D7 (BREAK) Cm7

LOVE WHERE WOULD YOU BE NOW

Gm7

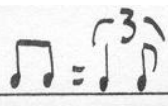
VOX AD LIB: GOT TO GET IT BABY, WON'T YOU MOVE IT DOWN, 1/8 c. to **FADE**

RHYTHM

GTR (Dm)(Gm) (Gm) (Dm)

BASS Gm7 Cm Eb Gm/D D7

DR SIMILE (VARY RHYTHMS!) SIMILE



LOVE ME TWO TIMES

-JIM MORRISON
 -ROBBIE KRIEGER
 -RAY MANZAREK
 -JOHN DENSMORE

INTRO

E7 GUITAR:

2 BASS:

GTR.

KBD

BASS E7

DR

TR TR

(8 bassa)

CONT. SIMILE

SIMILE

VERSE

VOX

1. LOVE ME TWO TIMES BA- BY
 2. LOVE ME ONE TIME

LOVE ME TWICE TODAY
 COULD NOT SPEAK

LOVE ME TWO TIMES
 LOVE ME ONE TIME

GTR.

KBD

VOX

GIRL

I'M GOIN' AWAY
 YEH MY KNEES GOT WEAK

LOVE ME TWO TIME, GIRL
 LOVE ME TWO TIME, GIRL

GIT

KBD A7 E7

TR TR

VOX

GTR

KBD D

BASS

ONE FOR TOMORROW
LAST ME

ONE JUST FOR TODAY
ALL THRU THE WEEK

VOX

GTR

KBD G D C B7

BASS

LOVE ME TWO TIMES

I'M GOIN' AWAY

INTERLUDE

(DRUMS PLAY TRIPLET RHYTHM!)

VOX

GTR

KBD G D C B7

BASS

LOVE ME TWO TIMES

I'M GOIN' AWAY

AFTER INTERLUDE:
KEYBOARD SOLO (VERSE).
REPEAT 2nd VERSE TO REPEAT SIGN.

REPEAT 1st VERSE.
END BY REPEATING INTERLUDE
TWICE, + 1st BAR OF INTERLUDE
ONE LAST TIME!

MEMPHIS TENNESSEE

-CHUCK BERRY

INTRO

GUITAR: G Dm G Dm

LONG

The intro consists of four measures of music. The first two measures are in G major, and the last two are in D minor. The notes are: G4, B4, D5 (quarter); G4, B4, D5 (quarter); G4, B4, D5 (quarter); G4, B4, D5 (quarter).

VERSE

D

DISTANCE INFORMA TION GIVE ME MEMPHIS TENNESSEE

The first line of the verse has a D chord above the first measure. The notes are: D4, F#4, A4 (quarter); D4, F#4, A4 (quarter); D4, F#4, A4 (quarter); D4, F#4, A4 (quarter).

HELP ME FIND THE PAR TY TRYIN' TO GET IN TOUCH WITH ME SHE

The second line of the verse has a D chord above the first measure. The notes are: D4, F#4, A4 (quarter); D4, F#4, A4 (quarter); D4, F#4, A4 (quarter); D4, F#4, A4 (quarter).

G

COULD NOT LEAVE HER NUM BER BUT I KNOW WHO PLACED THE CALL 'COS MY

The third line of the verse has a G chord above the first measure. The notes are: G4, B4, D5 (quarter); G4, B4, D5 (quarter); G4, B4, D5 (quarter); G4, B4, D5 (quarter).

D G

UNCLE TOOK THE MESS AGE AND HE WROTE IT ON THE WALL

The fourth line of the verse has D and G chords above the first and second measures respectively. The notes are: D4, F#4, A4 (quarter); D4, F#4, A4 (quarter); D4, F#4, A4 (quarter); D4, F#4, A4 (quarter).

GIT (BVA):

The guitar solo consists of four measures of music. The notes are: G4, B4, D5 (quarter); G4, B4, D5 (quarter); G4, B4, D5 (quarter); G4, B4, D5 (quarter).

2. Help me, information, get in touch with my Marie
She's the only one who'd call me here from Memphis, Tennessee
Her home is on the south side, high upon a ridge
Just a half-a-mile from the Mississippi Bridge

3. Help me, information, more than that I cannot add
Only that I miss her, and all the fun we had
But we were pulled apart because her mom did not agree
And tore apart our happy home in Memphis, Tennessee

4. Last time I saw Marie, she was waving me goodbye
With hurry-home-drops on her cheeks, that trickled from her eye
Marie is only six years old, information please
Try to put me through to her in Memphis, Tennessee

RHYTHM EXAMPLE

GUITAR G GTR. (OR KBD) BASS G DR.

The rhythm example consists of four measures of music. The notes are: G4, B4, D5 (quarter); G4, B4, D5 (quarter); G4, B4, D5 (quarter); G4, B4, D5 (quarter).

MERCURY BLUES

- K.C. DOUGLAS
- ROBERT BEDDING

E7

IF I HAD MONEY, I TELL YOU WHAT I DO, I'D GO DOWNTOWN, BUY A MERCURY OR TWO. I'M

A7 E7

CRAZY 'BOUT A MERCURY CRAZY 'BOUT A MERCURY I'M GONNA

C#m B E7

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD

*The girl I love, I stole her from a friend, My friend got lucky, stole her back again
'Cause she knowed he had a Mercury, knowed he had a Mercury
I'm gonna buy me a Mercury and cruise it up and down the road*

*Hey there mama, you look so fine, Ridin' along in your Mercury thirty-nine
I'm crazy 'bout a Mercury...*

*My baby went out, she didn't stay long, She bought herself a Mercury come a-cruisin' home
I'm crazy 'bout a Mercury...*

C#m B A

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD I'M GONNA

C#m B E

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

(IN THE) MIDNIGHT HOUR

- WILSON PICKETT / STEVE CROPPER

INTRO

HORNS

GTR.

BS

DR

VOX:

SIMILE

SIMILE

SIMILE

SIMILE

I'M GONNA

VERSE

Eb Ab osv.

WAIT TILL THE MIDNIGHT HOUR THAT'S WHEN MY LOVE COMES TUMBLIN' DOWN I'M GONNA
 WAIT TILL STARS COME OUT AND SEE THAT TWINKLE IN YOUR EYES I'M GONNA

WAIT TILL THE MIDNIGHT HOUR WHEN THERE'S NO ONE ELSE A-ROUND I'M GONNA
 WAIT TILL THE MIDNIGHT HOUR THAT'S WHEN MY LOVE BE-GINS TO SHINE I'M GONNA

CH

Bb Ab Bb Ab

TAKE YOU GIRL AND HOLD YOU AND DO ALL THE THINGS I TOLD YOU IN THE MIDNIGHT

E^b A^b E^b A^b E^b A^b D^b B^b

HOUR (YES I AM OH YES I AM) (I'M GONNA)

SOLO HORNS

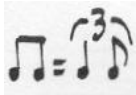
GTR. SIMILE

BASS E^b A^b E^b A^b E^b D^b B^b

SIMILE

E^b A^b E^b A^b E^b A^b B^b

AFTER SOLO: WAIT ON VERSE!



VERSE

MONEY

-ROGER WATERS

VOX

MONEY MONEY GET A- WAY
 MONEY IT'S A GAS

KBD

GTR/BASS Bm

DR

GET A GOOD JOB WITH MORE PAY AND YOU'RE
 GRAB THAT CASH WITH BOTH HANDS AND O. KAY
 MAKE A STASH

NEW CAR CAVIAR FOUR STAR DAYDREAM THINK I'LL BUY ME A FOOTBALL TEAM

F#m

Fm

D.C.
2nd VERSE

D.C.
2nd VERSE

SAX SOLO

BASS/GUITAR (RIFF)

GUITAR SOLO

VERSE 2: Money, get back
 I'm all right, Jack, keep your hands off my stack
 Money, it's a hit
 Don't give me that do goody good bullshit
 I'm in the hi-fidelity first class travelling set, and I think I need a Lear jet

VERSE 3: Money, it's a crime
 Share it fairly but don't take a slice of my pie
 Money, so they say
 Is the root of all evil today
 But if you ask for a rise it's no surprise that they're giving none away

MOONDANCE

- VAN MORRISON

VERSE

Am7 Bm7 Am7 Bm7 osu.

WELL IT'S A MARVELOUS NIGHT FOR A MOON-DANCE WITH THE STARS UP ABOVE IN YOUR EYES - A FANTABULOUS NIGHT TO MAKE ROMANCE 'NEATH THE COVER OF OCTOBER SKIES AND ALL THE LEAVES ON THE TREES ARE FALLING TO THE SOUND OF THE BREEZES THAT BLOW - YEAH I'M TRYIN' TO PLEASE TO THE CALLING OF YOUR HEARTSTRINGS THAT PLAY SOFT AND LOW YOU KNOW THE

PRE-CH

Dm7 Am7 Dm7 Am7

NIGHT'S MAGIC SEEMS TO WHISPER AND HUSH - YOU KNOW THE SOFT MOONLIGHT SEEMS TO SHINE IN YOUR BLUSH - CAN I

Dm7 Am7 Dm7 3 E7(+9) 3

CHORUS

Am7 Bm7 Am7 Bm7 osu.

JUST HAVE ONE-A-MORE - A MOON DANCE WITH-A YOU - MY LOVE

SIMILE

CAN I JUST MAKE SOME-A-MORE - A ROMANCE WITH YOU

MY LOVE WELL I WAN-

Am7 E7

Well I wanna make love to you tonight, I can't wait till the morning has come
 And I know now the time is just right, and straight into my arms you will run
 And when you come my heart will be waiting, to make sure that you're never alone
 There and then all my dreams will come true, dear, there and then I will make you my own
 (PRE-CHORUS:)

And everytime I touch you, you just tremble inside,
 And I know how much you want me, that you can't hide
 (CHORUS)

VAN MORRISON'S ENDING:

Am G F Em Dm (BREAK) Am9

(CAN) I JUST HAVE ONE MORE MOONDANCE WITH YOU MY LOVE

RHYTHM EXAMPLE GTR/KBD

BASS

DRUMS

Am7 Bm7 Am7 Bm7

(CYMBAL SIDE STICK)

MUSTANG SALLY

- BONNY RICE

INTRO

PIANO

AD LIB

VOX:

Musical notation for the Intro section, featuring piano, guitar, bass, and drums. The piano part is in 4/4 time and includes the lyrics "MUSTANG SAL-". The guitar part is marked "C7" and "SIMILE". The bass part is marked "SIMILE". The drum part is marked "TR" and "SIMILE".

VERSE

C7

Musical notation for the Verse section, including lyrics and chord changes. The lyrics are: "BOUGHT YOU A BRAND NEW MUSTANG NINETEEN - SIXTY - FIVE GUESS YOU BETTER SLOW THAT MUSTANG DOWN NOW YOU COMIN' ROUND SIGNIFYING WOMAN GIRL YOU WON'T LET ME RIDE MUSTANG SAL- GUESS YOU BETTER SLOW THAT MUSTANG DOWN YOU BEEN RUNNIN' ALL OVER TOWN OH I GUESS I BETTER PUT YOUR FLAT FEET ON THE GROUND". The chords are: C7, F7, G7, F7, C7.

CHORUS

C7
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

C7
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

F7
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

C7
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

G7 F7 BREAK
ONE OF THESE EARLY MOR _ NINGS I'M GONNA BE WIPIN' THOSE WEEPING

C7
EYES, YEH



WILSON PICKETT.

Foto: Pressens Bild.

NEEDLES AND PINS

- JACK NITZSCHE /
SONNY BONDO

INTRO

VOX

INTRO

VOX

GTR 1

GTR 2

BASS

DR.

I SAW HER TODAY

SMILE

VERSE

VERSE

I SAW HER FACE — WAS A FACE I LOVE AND I KNEW — I HAD TO RUN A-
I'D WON HER HEART — DIDN'T THINK I'D DO BUT NOW I SEE SHE'S WORSE TO HIM THAN

WAY-I-AY — AND GET DOWN ON MY KNEES AND PRAY — AY THAT THEY'D GO A-WAY STILL THEY'D BEGIN —
ME — LET HER GO A-HEAD TAKE HIS LOVE IN-STEAD AND ONE DAY SHE WILL SEE JUST HOW TO SAY —

A PLEASE NEEDLES AND PINS — A BECAUSE OF ALL MY
AND GET DOWN ON HER KNEES HEY THAT'S HOW IT BEGINS —

1. G PRIDE THE TEARS I GOTTA HIDE — HEY, I THOUGHT I WAS SMART

2. G — A SHE'LL FEEL THOSE NEEDLES AND PINS HURT'N HER HURT'N HER —

BRIDGE

BRIDGE

WHY CAN'T I STOP — AND TELL MYSELF I'M WRONG, SO WRONG, SO WRONG —

D C#

WHY CAN'T I STAND UP AND TELL MYSELF I'M STRONG BECAUSE I SAW HER TODAY

REPEAT 1ST VERSE IN F# MAJOR:

F# - D#m7 - F# - D#m7 - F# - D#m7 - B - C#

then **CODA** ⊕

C# F#

A NEEDLES AND PINS A

GTR: F#add9 (sus4) F# (add9) F# (add9) F#

NEEDLES AND PINS A



SEARCHERS.

Foto: Pressens Bild.

THE NIGHT THEY DROVE OLD DIXIE DOWN

INTRO

VERSE

INSTR. Am VIR- GIL CAINE

C F F/E

IS THE NAME AND I SERVED ON THE DAN- VILLE TRAIN

Dm Am

'TIL STONE- MAN'S

C F F/E

CA- VAL- RY CAME AND TORE UP THE TRACKS AGAIN

Dm Am

IN THE WINTER OF

F C Dm

SIXTY-FIVE WE WERE HUNGRY, JUST BARELY ALIVE

Am F

BY MAY THE TENTH RICHMOND HAD FELL IT'S A TIME

C Dm D

I RE- MEMBER OH SO WELL THE

CHORUS

C Fmaj7 C

NIGHT THEY DROVE OLD DIX- IE DOWN AND THE

Fmaj7 C Fmaj7

BELLS WERE RING- IN', THE NIGHT THEY DROVE OLD DIXIE DOWN

C Fmaj7 C

AND THE PEOPLE WERE SINGIN', THEY WENT LA, LA, LA,

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Am Gsus4 F

LA, LA, LA — LA, LA, LA, LA, LA, LA — LA, LA —

C

VERSE 2:

Back with my wife in Tennessee
 When one day she called to me
 "Virgil, quick, come see,
 There goes Robert E. Lee!"
 Now, I don't mind choppin' wood
 And I don't care if the money's no good
 Just take what you need and leave the rest
 But they should never have taken
 The very best

The night they drove old Dixie down...

VERSE 3:

Like my father before me
 I will work the land
 And like my brother above me
 Who took a rebel stand
 He was just eighteen, proud and brave,
 But a Yankee laid him in his grave
 I swear by the mud below my feet
 You can't raise a Caine back up
 When he's in defeat

The night they drove old Dixie down...
 (Double CHORUS)

RHYTHM EXAMPLE

GTR/KBD

BASS C

DR.

NO WOMAN NO CRY

-VINCENT FORD

INTRO

ORGAN: BAND:

CHORUS

VERSE

BRIDGE

SOLO

CODA

C G/B Am F C F C G
NO WOMAN NO CRY NO WOMAN NO CRY

C G/B Am F C F C G
OH MY LITTLE DARLIN' I SAY DON'T SHED NO TEARS NO WOMAN NO CRY YEAH

C G/B Am F C F C G (3x)
1.2. LITTLE DARLIN' DON'T SHED NO TEARS NO WOMAN NO CRY
3. INSTR →

C G/B Am F C F C G

RHYTHM EXAMPLE

KBD/GTR

BS C G/B Am F C F C G7
DR SIMILE
VARY FIGURE!

BRIDGE

C G/B Am F (G) SIMILE
SIMILE
SIMILE

OOH I LIKE IT

- ROBERT JELINEK

INTRO

4 4

VERSE

A7 D7 A7 D7 A7 D7 A7 D7 A7 D7

EVERYTHING IS COOL AND MELLOW
WHY YOU GOT THAT BIG UMBRELLA

YOUR FACE IS TURNING GREEN AND YELLOW
'COZ THE SPACE IS IN MY FACE YOU TELL HER

A MY

A7 D7 A7 D7 D C G

GIRL IS SAYIN' HELLO HELLO
HEAD IS FULL OF JUMPIN' JELLO

WELL SHUCKS! YOU THINKIN' WELL OH WELL OH
SHE SAYS BABY YOU'RE MY KIND OF FELLOW

A7 D7 A7 D7 A7 D7 A7 D7

GOIN' UP THE ESCALATOR
ON THE MOON AND IN A CRATER

GOODY GOODY GENERATOR
LIVES A FUNKY OPERATOR

A7 D7 D C G

BUBBLEGUM IS WHAT IT'S MADE OF
GROWIN' GIANT BLUE TOMATO

DROPS HER DRESS HO-LY CREATOR
LET'S MAKE LOVE AND EAT IT LATER

YOU SAYIN'

CH

A7 D7 A7 D7 2

OOH I LIKE IT

2 2

AFTER REPEAT: SOLO OVER **CHORUS** - **CHORUS** TO FADE

OOH I LIKE IT - rhythm

INTRO

ORGAN

GTR

BASS

DR

A G E D (CAG)

VERSE

(3 x)

CHORUS

SIMILE

OWNER OF A LONELY HEART

-RABIN/
ANDERSON/
SQUIRE/
HORN

INTRO

8/4

G (DISTORTED GUIT. PLAYS RIFF) G (ENTIRE BAND PLAYS RIFF)

VERSE

A B(sus) C D G A B C D G cont. sim.

MOVE YOURSELF SAY YOU DON'T WANNA CHANGE IT YOU ALWAYS LIVE YOUR LIFE NEVER THINKING OF THE FUTURE YOU'VE BEEN HURT SO BEFORE

PROVE YOURSELF WATCH IT NOW YOU ARE THE MOVE YOU MAKE TAKE YOUR CHANCES WIN OR LOSE ER THE EAGLE IN THE SKY HOW HE DANCIN' ONE AND ON LY

SEE YOURSELF YOU LOSE YOURSELF YOU ARE THE STEPS YOU TAKE YOU AND YOU AND THAT'S THE ONLY WAY NO NOT FOR PITY'S SAKE THERE'S NO REAL REASON TO BE LONE LY

SHAKE SHAKE YOURSELF BE YOURSELF YOU'RE EVERY MOVE YOU MAKE GIVE YOUR FREEWILL A CHANCE SO THE STORY GOES YOU GOT TO WANT TO SUCCEED

CHORUS

OWNER OF A LONELY HEART OWNER OF A LONELY HEART MUCH BETTER THAN AN

OWNER OF A BROKEN HEART OWNER OF A LONELY HEART (BREAK W/ FINGER SNAPS!)

BRIDGE

2. A C/A G/A A C/A G/A A

(OWN-ER OF A LONELY HEART)

cont. sim.

AFTER MY OWN INDECISION THEY CONFUSED ME SO MY LOVE SAID SOONER OR LATER EACH CONCLUSION WILL DECIDE THE LONELY HEART

NEVER QUESTION YOUR WILL AT ALL IN THE END YOU GOT TO GO LOOK BEFORE YOU LEAP AND IT WILL EXCITE IT WILL DELIGHT IT WILL GIVE

(BREAK)

Ab13 (DR. FILLS) Ab13

DON'T YOU HESI-TATE AT ALL NO NO

SOLO

Ab13 E13 F13 F#13 G13 G#13

3 3

A BC D G A BC D G (4x)

INTERLUDE 1x GTR. SOLO, 2x GTR + DRUMS!

2

DOUBLE CHORUS (1st ENDING WITHOUT BREAK, THEN 2nd ENDING)

BRIDGE TO CODA

C/G F# E F E♭/F F E♭/F

A BETTER START DON'T DE-CEIVE YOUR FREE WILL AT ALL — DON'T DECEIVE YOUR FREE WILL AT ALL — DON'T DE-

VERSE - CH

(DURING 1st VERSE, GUITAR PLAYS INTERLUDE FIGURE!)

BASS A B(sus) C D G

DR (G) (SAME PATTERN FOR INTERLUDE!)

BRIDGE

A C/A G/A C/G F# E F E♭/F

PAPA'S GOT A BRAND NEW BAG

- JAMES BROWN

INTRO

B7

COME HERE

VERSE

VOX

E7

HORNS

1. SISTER
2. MAMA
3. SISTER
4. PAPA

HE'S DOING THE JERK

PAPA'S IN THE AND DIG THIS CRAZY PAPA'S IN THE

SWING SCENE SWING PAPA HE'S DOING THE JERK

AIN'T TOO NOT TOO AIN'T TOO HE'S DOING THE

A7

E7

HIP FANCY HIP NOW TWIST

JUST LIKE THIS

ABOUT THAT NEW BREED BUT THIS LINE IS PRETTY BUT I CAN DIG THAT NEW BREED HE'S DOING THE

BABE CLEAN BABE FLY EVERY DAY AND EVERY NIGHT

AIN'T NO AIN'T NO AIN'T NO THE

B7

A7 (BREAK)

B7

1. DRAG
4. THING'S

PAPA'S GOT A BRAND NEW BAG RANG LIKE THE BOOME-

E9 (GUITAR)

2. COME HERE STICK HE'S DOING THE OH

B7 (BAND)

BRIDGE

E7

3

3

JERK HE'S DOING THE FLY DONT PLAY HIM CHEAP 'COS YOU KNOW HE AIN'T SHY HE'S DOING THE

MONKEY THE MASHED POTATOES JUMP BACK JACK SEE YOU LATER ALLIGATOR 3. COME HERE

AFTER BRIDGE;

VERSE 3

VERSE 4

FADE ON

BRIDGE

PAPA'S GOT... rhythm example

GTR (E9)

BASS E7

DR

The image shows three staves of handwritten musical notation. The top staff is for guitar (GTR) in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It features a single note on the E9 chord followed by a double bar line. The middle staff is for bass in bass clef with the same key signature and time signature, showing a rhythmic line of notes. The bottom staff is for drums (DR) in bass clef, showing a rhythmic pattern of eighth notes with 'x' marks above them. Each staff ends with a double bar line.



JAMES BROWN.

Foto: Lorne Resnick/Pressens Bild.

PEGGY SUE

- J. ALLISON,
N. PETTY,
B. HOLLY

INTRO

INTRO musical notation for guitar, bass, and drums. The guitar part starts with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. It includes a 'GTR' label and a 'SIMILE' marking. The bass part starts with a bass clef, key signature of one sharp, and a 4/4 time signature, with a 'BASS' label and 'A' and 'D' chord diagrams. The drum part starts with a bass clef, key signature of one sharp, and a 4/4 time signature, with a 'DR' label and a 'SIMILE' marking. The guitar and bass parts have chord diagrams for A and D. The drum part has a 'SIMILE' marking.

VERSE

VERSE musical notation with lyrics and chord diagrams. The first line of music has lyrics: "IF YOU KNEW PEGGY SUE I LOVE YOU", "PEGGY SUE PEGGY SUE PEGGY SUE", "THEN OH WITH YOU'D HOW MY LOVE SO", "KNOW WHY MY HEART SO", "I FEEL BLUE ABOUT YOU RARE AND TRUE OH". The second line of music has lyrics: "PEGGY HEG-GY", "ABOUT MY PEGGY SUE MY PEG-GY SUE", "1.2.3.OH WELL I". The third line of music has lyrics: "LOVE YOU GAL 1.2. YES I", "LOVE YOU PEG GY SUE", "WANT YOU PEG-GY SUE". Chord diagrams for A, D, A, D, A, D, A, E, D, A, E are shown above the notes.

BRIDGE

BRIDGE musical notation with lyrics and chord diagrams. The first line of music has lyrics: "PEGGY SUE", "PEGGY SUE", "PRETTY PRETTY PRETTY PRETTY PEGGY SUE OH MY". The second line of music has lyrics: "PEGGY", "MY PEGGY SUE", "OH WELL I". The third line of music has lyrics: "LOVE YOU GAL AND I", "WANT YOU PEG-GY SUE". Chord diagrams for A, F, A, D, A, E, D, A, E are shown above the notes.

REPEAT **VERSE** (3rd VERSE)

SOLO OVER VERSE

REPEAT **BRIDGE**

REPEAT **VERSE** (3rd VERSE)

END BY REPEATING LAST 4 BARS!

PEOPLE GET READY

- CURTIS
MAYFIELD

VERSE

Musical notation for the Verse of 'People Get Ready'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff with lyrics underneath. Chords are indicated above the staff. The lyrics are: PEOPLE GET REA...DY, THERE'S A TRAIN A-COM...ING, YOU DON'T NEED NO BAG...GAGE, YOU JUST GET ON BOARD... ALL YOU NEED IS FAITH... TO HEAR THE DIE- SELS HUM... MING DON'T NEED NO TICK... ET, YOU JUST THANK THE LORD

INTERLUDE

Musical notation for the Interlude. It consists of two staves of guitar melody. The first staff has a G chord, and the second staff has an Em chord. The melody is simple and repetitive.

People get ready for the train to Jordan
Picking up passengers from coast to coast
Faith is the key, open the doors and board them
There 's room for all, among the loved the most

(Guitar melody, 8 bars)
(Double INTERLUDE, 4 bars)

There ain't no room for the hopeless sinner
Who would hurt all mankind just to save his own
Have pity on those, whose chances grow thinner
'Cos there 's no hiding place from the kingdom 's throne

(Repeat VERSE 1)

RHY. EXAMPLE

Rhythmic example for Keyboard/Gtr, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The Keyboard/Gtr part shows chords G and Em in the first measure, and C and G in the second measure. The Bass part shows a simple bass line. The Drums part shows a simple drum pattern with 'x' marks for cymbals and dots for bass and snare. The word 'SIMILE' is written at the end of the drum part.

PROUD MARY

- JOHN FOGERTY

INTRO

G E G E G E D C A A

VERSE A

LEFT A GOOD JOB IN THE CITY WORKIN' FOR THE MAN EV'RY NIGHT AND DAY

AND I NEVER LOST ONE MI_NUTE OF SLEEPING WORRYIN' 'BOU THE WAY THINGS COULD HAVE BEEN

CH

BIG WHEELS KEEP ON TURNING PROUD MARY KEEP ON BUR_NING ROLL-

_ IN' ROLL _ IN' ROLL _ IN' ON THE RIVER _

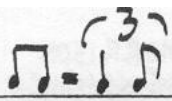
2. Cleaned a lot of plates in Memphis
Pumped a lot of pain down in New Orleans
But I never saw the good side of the city
Until I hitched a ride on the river boat queen
Big wheels keep on turning...

3. If you come down to the river
Bet you gonna find some people who live
You don't have to worry, 'cos you have no money,
People on the river are happy to give
Big wheels keep on turning...

RHYTHM EXAMPLE

GTR
BASS
DR

G E G E G E D C A



RAMBLIN' ON MY MIND

- ROBERT JOHNSON

Handwritten musical score for the song "Ramblin' on My Mind" by Robert Johnson. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of three staves of music with lyrics underneath. Chord symbols are written above the notes.

Staff 1: E7 A7 E7
I GOT RAMBLIN' I GOT RAMBLIN' ON MY MIND I GOT

Staff 2: A7 E7
RAMBLIN' I GOT RAMBLIN' ON MY MIND HATE TO

Staff 3: B7 A7 E7 3 (B7)
LEAVE MY BABY BUT SHE TREAT ME SO UN-KIND I GOT

2. I got mean things, I got mean things on my mind (2x)
Hate to leave you here, baby, but you treat me so unkind

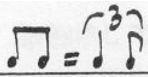
3. Runnin' down to the station, catch the first mail train I see (2x)
I got the blues about miss So-and-so, and the child got the blues about me

4. And I'm leavin' this mornin', with my arms folded up and cryin' (2x)
I hate to leave my baby, but she treats me so unkind

(Robert Johnson also sings a fifth verse, same as second verse!)

GUITAR/PIANO

Handwritten musical score for guitar or piano accompaniment. It consists of three staves. The top staff shows a sequence of chords: B5, B5, B5, B5, B5, B5, B5, B5. The middle staff shows a simple melodic line. The bottom staff shows a rhythmic pattern of eighth notes with 'x' marks above them, indicating fretted notes.



ROADHOUSE BLUES

-JIM MORRISON
ROBBIE KRIEGER
RAY MANZAREK
JOHN DENSMORE

INTRO

GUITAR:
(E7)

1. KEEP YOUR

VERSE

E7

1. EYES ON THE ROAD YOUR HANDS UP- ON THE WHEEL
2. BACK OF THE ROADHOUSE THEY GOT SOME BUNGALOWS

AH- KEEP YOUR

EYES ON THE ROAD YOUR HANDS UP- ON THE WHEEL
BACK OF THE ROADHOUSE THEY GOT SOME BUNGALOWS

YEAH WE'RE BUT

GOIN' TO THE ROADHOUSE GONNA HAVE A REAL
THAT'S FOR THE PEOPLE WHO LIKE TO GO DOWN SLOW

A GOOD TIME

YEAH, IN LET IT

CH

A7

ROLL BA- BY ROLL LET IT ROLL BA- BY ROLL LET IT

ROLL BA- BY ROLL LET IT ROLL ALL NIGHT

SOLO

E7

GUITAR SOLO (OPEN, ON E7)

LONG

VERSE 3: Ashen lady, ashen lady
Give up your vow, give up your vow
Save our city, save our city
Right now!

When I woke up this morning, I got myself a beer
When I woke up this morning, I got myself a beer
The future is uncertain, and the end is always near
Let it roll ...

(CHORUS to ENDING)

ROCK AND ROLL

- JIMMY PAGE /
ROBERT PLANT /
JOHN PAUL JONES
JOHN BONHAM

DRUM INTRO

INTRO

VERSE

E7

D7 (BREAK-DRUMS CONTINUE!)

A7 (BAND)

VERSE 2:

*It's been a long time since the book of love
 I can't count the tears of a life with no love
 Carry me back, carry me back, carry me back, baby where I come from, oh
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

Solo: 1 chorus 12-bar blues with intro riff

1 chorus 12-bar blues with this backing, also played during verses:

GTR

BASS

A7

VERSE 3:

*Seems so long since we walked in the moonlight
 Making vows that just can't work right
 Oh yeah, open your arms, open your arms, open your arms, baby let my love come running in
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

VERSE 4:

*Yeah, hey
 Yeah, hey
 etc.
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

ROCK AND ROLL MUSIC

- CHUCK BERRY

CHORUS A7

JUST LET ME HEAR SOME OF THAT ROCK AND ROLL MUSIC ANY OLD WAY YOU

CHOOSE IT IT'S GOT A BACKBEAT YOU CAN'T LOSE IT ANY OLD WAY YOU USE IT

GOTTA BE ROCK' N' ROLL MUSIC IF YOU WANNA DANCE WITH ME IF YOU WANNA DANCE WITH ME! I GOT NO KICK AGAINST A

VERSE

MODERN JAZZ UNLESS THEY TRY TO PLAY IT TOO DARN FAST AND LOSE THE BEAUTY OF THE

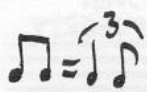
MELODY UNTIL THEY SOUND JUST LIKE A SYMPHONY THAT'S WHY I GO FOR THAT

I took my loved one over cross the tracks
 So she can hear my man a-wail a sax
 I must admit they have a rockin' band
 Man, they were goin' like a hurricane! That's why I go for that... (CHORUS)

Way down South they gave a jubilee
 The jokey folks they had a jamboree
 They're drinking homebrew from a water cup
 The folks are dancing till they're all shook up! And started playing that... (CHORUS)

Don't care to hear them play a tango
 I'm in no mood to take a mambo
 It's way too early for the congo
 So keep on rockin' that piano! And let me hear some of that... (CHORUS)

GUITAR A7 BASS A7 DRUMS



ROCK AROUND THE CLOCK

MAX FREEDMAN/
JIMMY DeKNIGHT

INTRO

Musical notation for the Intro section, including a treble clef, key signature of three sharps, and a 4/4 time signature. The melody line starts with a triplet of eighth notes (G4, A4, B4) and continues with quarter notes. Lyrics below the staff: 1 2 3 O' CLOCK 4 O' CLOCK ROCK 5 6 7 O' CLOCK 8 O' CLOCK ROCK. A '3' above the staff indicates a triplet. Below the staff, it says 'SNARE DRUM:' and 'BASS, GTR, SAX'.

Musical notation for the continuation of the Intro section. The melody line continues with quarter notes. Lyrics below the staff: 9 10 11 O' CLOCK 12 O' CLOCK ROCK WE GONNA ROCK AROUND THE CLOCK TONIGHT PUT YOUR. A 'B7' chord symbol is written below the staff.

VERSE

Musical notation for the Verse section, including a treble clef, key signature of three sharps, and a 4/4 time signature. The melody line starts with quarter notes. Lyrics below the staff: GLAD RAGS ON JOIN ME HON' WE'LL HAVE SOME FUN WHEN THE CLOCK STRIKES 1, WE GONNA. Below the staff, it says 'TENORSAX' and 'E'. The word 'SIMILE' is written in large letters across the saxophone, guitar, bass, and drums staves. Below the drums staff, it says 'DRUMS' and 'SIMILE'.

Musical notation for the continuation of the Verse section. The melody line continues with quarter notes. Lyrics below the staff: ROCK AROUND THE CLOCK TONIGHT WE GONNA ROCK ROCK ROCK TILL BROAD DAYLIGHT WE GONNA. Chord symbols 'A' and 'E' are written above the staff. Below the staff, it says 'B7' and 'E'. The word 'SIMILE' is written in large letters across the saxophone, guitar, bass, and drums staves.

When the clock strikes two, three and four, if the band slows down we'll yell for more. We're gonna...

When the chimes ring five, six and seven, we'll be rockin' in seventh heaven. We're gonna...

When it's eight, nine, ten, eleven, too, I'll be going strong and so will you. We're gonna...

When the clock strikes twelve, we'll cool off and, start a-rockin' round the clock again. We're gonna...

ROCKIN' ALL OVER THE WORLD

- JOHN FOGERTY

INTRO

PIANO

GTR C

BASS

DR

SIMILE

SIMILE

SIMILE

SIMILE

VERSE

C F

1 HERE WE ARE AND HERE WE ARE AND HERE WE GO
 2 GIDDY UP AND GIDDY UP AND GET A WAY

GLORYBOUND AND A-HITTIN' THE ROAD } HERE WE
 WE'RE GOING CRAZY AND WE'RE GOING TODAY }

C G C

GO ROCKIN' ALL O'VER THE WORLD

2.

C F

LIKE IT I LIKE IT I LIKE IT I LIKE IT I LA-LA-LA LIKE IT LA-LA-LA LIKE IT, HERE WE

C G C

GO ROCKIN' ALL O'VER THE WORLD

VERSE 3:

I'M GONNA TELL YOU MAMA WHAT YOU GONNA DO
 COME ON OUT GET YOUR DANCING SHOES
 HERE WE GO...

ROCKIN' IN THE FREE WORLD

- NEIL YOUNG

INTRO

Em D/E C/E 2 2 2

VERSE

Em D C Em D C (simile) →

COLORS ON THE STREET
WOMAN IN THE NIGHT
THOUSAND POINTS OF LIGHT

RED
WITH A
FOR THE

WHITE AND BLUE
BABY IN HER HAND
HOMELESS MAN

PEOPLE
THERE'S AN
WE GOT A

SHUFFELIN' THEIR FEET
OLD STREET LIGHT
KIND-ER GENTLER MACHINE GUN HAND

PEOPLE
NEAR A

SLEEPIN' IN THEIR SHOES
GAR-BAGE CAN

THERE'S A
NOW SHE
WE GOT DE-

WARNING SIGN ON THE
PUTS THE KID AWAY AND SHE'S
PARTMENT STORES AND

ROAD AHEAD, THERE'S A
GONNA GET A HIT, SHE
TOILET PAPER, OOT

LOT OF PEOPLE SAYIN' WE'D BE BETTER OFF DEAD, DON'T
HATES HER LIFE AND WHAT SHE'S DONE TO IT, THERE'S
STYROFOAM BOXES FOR THE O-ZONE LAYER, GOT A

FEEL LIKE SATAN BUT I
ONE MORE KID WHO WILL
MAN OF THE PEOPLE SAYS

AM TO THEM SO I
NEVER GO TO SCHOOL NEVER
KEEP HOPE ALIVE GOT

TRY TO FORGET IT
GET TO FALL IN LOVE
FUEL TO BURN

ANY
NEVER
GOT

WAY I CAN
GET TO BE COOL
ROADS TO DRIVE

CH

G D C C/B Em G

KEEP ON ROCK-IN' IN THE FREE WORLD

4 4 4 A

RHY. EXAMPLE

INTRO

CHORUS

GTR

BASS

DR

Em D/E C/E G D

SIMILE

ROCK'N ME

- STEVE MILLER

INTRO

GUIB/BS A A D A (D) A

DR (FILL) SMILE

VERSE

VOX:

1. WELL I'VE BEEN

1. LOOKIN' REAL HARD AND I'M TRYIN' A FIND A JOB, BUT IT JUST KEEPS GETTING TOUGHER EVERY DAY BUT I

GOTTA DO MY PART, 'COS I KNOW IN MY HEART, I GOTTA PLEASE MY SWEET'N BABY, YEAH_ 2. WELL I AIN'T

2. SUPERSTI_TIOUS AND I DON'T GET SUSPI_CIOUS, BUT MY WOMAN IS A FRIEND OF MINE AND I KNOW
3. PHOENIX, ARIZONA, ALL THE WAY TO TACO_MA, PHILA-DELPHIA, AT-LANTA, L, A.

— THAT IT'S TRUE THAT ALL THE THINGS THAT I DO_ WILL COME BACK TO ME IN MY SWEET'N TIME SO KEEP ON
NORTHERN CALIFORNIA WHERE THE GIRLS ARE WARM SO I COULD BE WITH MY SWEET BABY YEH

CH

ROCKIN' ME BA_BY KEEP ON ROCKIN' ME BA_BY KEEP ON

ROCKIN' ME BA_BY KEEP ON ROCKIN' ME BA_BY 3. I WENT FROM

REPEAT **INTRO** **VERSES 2,3** **CHORUS**

DR BASS GUIT A

ROLLIN' AND TUMBLIN' - MUDDY WATERS

WELL I ROLL AND I TUMBLE CRIED THE WHOLE NIGHT LONG WELL I

ROLL AND I TUMBLE CRIED THE WHOLE NIGHT LONG WHEN I

WOKE UP THIS MORNING DIDN'T KNOW RIGHT FROM WRONG WELL I

*Well I roll and tumble, cried the all night long ./.
 When I woke up this morning, didn't know right from wrong*

*Well I told my baby, before I left the town ./.
 Well don't you let nobody tell nothing bad of our love*

*Well if the river was whisky, and I was a divin' duck ./.
 Well I would dive to the bottom, and I'd never come up*

*Well I could have had a religion this very old same day ./.
 Well now whisky and women would not let me be*

GUITAR (w/slide)

BASS A7 D7 E7

DR SIMILE

ROLL OVER BEETHOVEN

- CHUCK BERRY

INTRO

GIT: D(BREAK)

D(BREAK)

G(BAND)

1st VERSE

WELL I'M A

1. WRITE A LITTLE LETTER GONNA MAIL IT TO MY LOCAL D. J. _____

YEAR THERE'S A

JUMPIN' LITTLE RECORD I WANT MY JOCKEY TO PLAY _____

ROLL O-

VER BEETHOVEN I GOTTA HEAR IT AGAIN TODAY _____

YOU KNOW MY

VERSE

2. TEMPERATURE RISEN' THE JUKEBOX BLOWIN' A FUSE _____

3. ROCKIN' PNEUMONIA I NEED A SHOT OF RHYTHM AND BLUES _____

MY I CAUGHT THE

HEART BEATN' RHYTHM AND MY SOUL KEEP A-SINGIN' THE BLUES _____

ROLLIN' ARTHUR - IT'S SITTIN' DOWN AT A RHYTHM REVIEW _____

A- ROLL O-
A- ROLL O-

VER BEETHOVEN TELL TCHAIKOVSKY THE NEWS _____

3. I GOT THE STICK: WELL IF YOU'RE

BRIDGE

VER BEETHOVEN THEY'RE ROCKIN' IN TWO BY TWO _____

FEELIN' LIKE IT GO GET YOUR LOVER, THEN REEL AND ROCK IT ROLL IT OVER, THEN

MOVE ON UP JUST A TRIFLE FURTHER THEN REEL AND ROCK WITH ONE ANOTHER, ROLL O-

A D (solo pickup)

— VER BEETHO — VEN — DIG THESE RHYTHM AND BLUES —

(2. A-ROLL OVER, BEET-)

SOLO — THEN **VERSES** 4 AND 5 :

VERSE 4:

Well, early in the morning and I'm giving you my warning,
 don't you step on my blue suede shoes
 Hey, diddle diddle, I'm a playin' my fiddle, ain't got nothing to lose
 Roll over, Beethoven, tell Tchaikowsky the news.

VERSE 5:

You know she wiggle like a glow-worm, dance like a spinning top
 She got a crazy partner, you ought to see them reel and rock
 Long as she got a dime, the music won't never stop

REPEAT **BRIDGE** TO CODA:

D

HO-VEN — A-ROLL O-VER BEET- HOVEN — A-ROLL O-VER BEET-

HO-VEN — A-ROLL OVER BEET- HO-VEN — A-ROLL O-VER BEET-

HO-VEN DIG THESE RHYTHM AND BLUES —

PIANO

GTR D

BASS

DR

ROUTE 66

- BOBBY TROUP

INTRO

(ROLLING STONES)

1. WELL IF

VERSE

1. YOU EVER PLAN TO MOTOR WEST TRAVEL
2. WINDS FROM CHI- CAGO TO LI. A. MORE THAN
3. YOU GET HIP TO THIS TIMELY TIP WHEN YOU

MY WAY THE HIGHWAY THAT'S THE BEST
TWO MILES THOUSAND MILES ALL THE WAY
MAKE THAT CA- LI- FOR- NIA TRIP } GET YOUR KICKS

ON ROUTE SIX-TY- SIX !

BRIDGE

A7 BREAK D7 BREAK A7 BREAK

GOES THRU S:IT LOUIS JOPLIN MISSOURI OKLAHOMA CITY IS OH- SO PRETTY YOU'LL

SEE A- MA- RILLO AND GALLUP, NEW- MEXICO

FLAGSTAFF ARI- ZONA, DON'T- FORGET WI- NONA, KING- MAN, BAR- STOW, SAN- BERNARDINO, WELL IF

(TO VERSE 3)

RHY. EXAMPLE

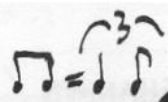
GTR

BASS A7

DR

1. WELL IF

-ROBERT GUIDRY



SEE YOU LATER ALLIGATOR

VERSE

E7

WELL I SAW MY BABY WALKING WITH ANOTHER MAN TO-DAY WELL I SAW MY BABY

A7 **E7**

WALKING WITH ANOTHER MAN TO-DAY WHEN I ASKED HER WHAT'S THE

B7 **E7**

MATTER THIS IS WHAT I HEARD HER SAY SEE YOU LATER ALLI-

CH

E7

GATOR (SVAARSRIFF) AFTER WHILE, CROCO-DILE SEE YOU LATER ALLI-

A7

GATOR AFTER WHILE CROCO-DILE CAN'T YOU SEE YOU'RE IN MY

B7 **E7**

WAY NOW? DON'T YOU KNOW YOU CRAMP MY STYLE? 2. WHEN I THOUGHT OF WHAT SHE

RHYTHM EXAMPLE

GTR

GTR E7

BS

DR

- 2. When I thought of what she told me
Nearly made me lose my head (2x)
But the next time that I saw her
Reminded her of what she said (CHORUS)
- 3. She said, "I'm sorry, pretty daddy
You know my love is just for you" (2x)
Won't you say that you'll forgive me
And say your love for me is true (CHORUS)
- 4. I said, wait a minute, 'gator,
I know you meant it just for play (2x)
Don't you know you really hurt me
And this is what I have to say (CHORUS)

RUNAWAY

- DEL SHANNON /
MAX CROOK

INTRO

GTR
KBD
BS
DR

SIMILE
SIMILE
SIMILE
SIMILE

VERSE

Am G
AS I WALK ALONG I WONDER WHAT WENT WRONG WITH

F E (UNISON RHYTHM)
OUR LOVE A LOVE THAT WAS SO STRONG

Am G
AND AS I STILL WALK ON I THINK OF THE THINGS WE'VE DONE TO-

F E
GETHER WHILE OUR HEARTS WERE YOUNG

PRE-CH 1

A F#m
I'M A WALKIN' IN THE RAIN TEARS ARE FALLIN' AND I FEEL A PAIN

A F#m
A-WISHIN YOU WERE HERE BY ME TO END THIS MISE-RY AND I

PRE-CH 2

A F#m
WONDER WO- WO- WO- WO- WON- DER

band: (simile)

A F#m

WHY - WHY- WHY- WHY- WHY SHE RAN A- WAY AND I -

CH

D E

WONDER WHERE SHE WILL STAY MY LITTLE

A D A E

RUN- A- WAY RUN- RUN- RUN- RUN RUN- A- WAY

SOLO

(SQUEAKY ORGAN!)

F E (tr)

Am G

E (tr)

REPEAT PRE-CHORUS 1-2 AND CHORUS

BASS in verses (unison w/ tenor sax!)

Am G F E

BASS pre-ch 1: A pre-ch 2: A chorus: D

DRUMS in pre-ch 2:

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RUNAWAY TRAIN

INTRO

GTR:

VERSE

CALL YOU UP IN THE MIDDLE OF THE NIGHT
 CAN YOU HELP ME RE-MEMBER HOW TO SMILE?
 LIKE A FIREFLY WITH OUT A LIGHT
 MAKE IT SOMEHOW ALL SEEM WORTHWHILE

YOU WERE THERE LIKE A BLOWTORCH BURNING
 HOW ON EARTH DID I GET SO JADED?
 I WAS A KEY THAT COULD USE A LITTLE TURNING
 LIFE'S MYSTERY SEEMS SO FADED

SO TIRED THAT I COULDN'T EVEN SLEEP
 I CAN GO WHERE NO ONE ELSE CAN GO
 SO MANY SECRETS I COULDN'T KEEP
 I KNOW WHAT NO ONE ELSE KNOWS

PRE-CH

PROMISED MYSELF I WOULDN'T WEEP ONE MORE PROMISE I COULDN'T KEEP IT SEEMS
 HERE I AM JUST DROWNIN' IN THE RAIN WITH A TICKET FOR A RUNAWAY TRAIN EV-

NO ONE CAN HELP ME NOW I'M IN TO DEEP THERE'S NO WAY OUT THIS
 'RYTHING SEEMS CUT AND DRY DAY AND NIGHT EARTH AND SKY SOME-

TIME I HAVE REAL LY LED MYSELF ASTRAY
 HOW I JUST DON'T BELIEVE IT

CH

RUNAWAY TRAIN NEVER GOING BACK WRONG WAY ON A ONE WAY TRACK

SEEMS LIKE I SHOULD BE GETTING SOMEWHERE SOMEHOW I'M NEITHER

HERE NOR THERE (BREAK - FADE!) HERE NOR THERE

SOLO (CHORUS AND PRE-CHORUS)

BRIDGE

C BUGHT A TICKET FOR A RUN-A-WAY TRAIN C/B LIKE A MADMAN LAUGHING AT THE RAIN
Am LITTLE OUT OF TOUCH G LITTLE INSANE JUST EASIER THAN DEALING WITH THE PAIN

REPEAT **CHORUS** TO FADE

RHYTHM

VERSE - CHORUS

KBD (AND DISTORTED GUITAR IN CHORUS!)

GTR
BASS C
DR

BRIDGE

C

SIGNED, SEALED, DELIVERED

- STEVIE WONDER /
SYREETA WRIGHT /
LULA MAE HARDAWAY /
LEE GARRETT

INTRO

VERSE

1. LIKE A FOOL I WENT AND STAYED TOO LONG
2. THEN THAT TIME I WENT AND SAID GOODBYE
3. SEEN A LOT OF THINGS IN THIS OLD WORLD
4. OH WEE BABY YOU SET MY SOUL ON FIRE

NOW I'M WONDERIN' IF YOUR LOVE'S STILL STRONG
NOW I'M BACK AND NOT ASHAMED TO CRY
WHEN I TOUCHED THEM THEY DID NOTHING GIRL
THAT'S WHY I KNOW YOU'RE MY ONE AND ONLY DESIRE

OH BA-
OH BA-
OH BA-
OH BA-

BY HERE I AM - SIGNED, SEALED, DELIVERED I'M YOURS - (HERE I AM)

BRIDGE

BABY YOU GOT MY FUTURE IN MY HAND HERE I AM

BABY YOU GOT MY FUTURE IN YOUR HANDS I'VE DONE A LOT OF FOOLISH THINGS

A-THAT I REALLY DIDN'T MEAN HEY HEY BABY DIDN'T I OH BABY

REPEAT **VERSES** (3,4) - **BRIDGE** - END BY WAILING ON BRIDGE!

RHYTHM EXAMPLE

GTR (GUITAR IS ACTUALLY ELECTRIC SITAR!)

BASS

DR

SIMILE

SIMILE

SHOULD I STAY OR SHOULD I GO

— THE CLASH
(J. STRUMMER, M. JONES,
P. SIMONON, T. HEADON)

INTRO

Musical notation for the Intro, featuring a 4/4 time signature and a key signature of two sharps (F# and C#). The melody is written on a single staff with guitar chords D, G, D, D, G, D indicated above the notes.

VERSE

Musical notation for the Verse, featuring a 4/4 time signature and a key signature of two sharps. The melody is written on a single staff with guitar chords D, G, D, D, G, D, G, F, G, D, G, D indicated above the notes. The lyrics are written below the staff.

1. DARLING YOU GOTTA LET ME
KNOW TEASE SHOULD I STAY OR SHOULD I GO IF YOU SAY THAT YOU ARE
YOU'RE HAPPY WHEN I'M ON MY KNEES ONE DAY IS FINE AND NEXT IS
MINE — I'LL BE HERE TO THE END OF TIME SO YOU GOTTA LET ME
BLACK — SO IF YOU WANT ME OFF YOUR BACK WELCOME ON AND LET ME }
KNOW SHOULD I STAY OR SHOULD I GO IT'S ALWAYS TEASE, TEASE, 2. SHOULD I STAY OR SHOULD I

BRIDGE

Musical notation for the Bridge, featuring a 4/4 time signature and a key signature of two sharps. The melody is written on a single staff with guitar chords D, G, D, D, G, D, G, F, G, D, G, D indicated above the notes. The lyrics are written below the staff.

GO NOW? SHOULD I STAY OR SHOULD I GO NOW? IF I GO THERE WILL BE
TROUBLE AND IF I STAY IT WILL BE DOUBLE SO COME ON AND LET ME
KNOW SHOULD I COOL IT OR SHOULD I BLOW? 3. THIS INDECISION'S BUGGIN'

VERSE: This indecision's bugging me (Undecision me molesta)
If you don't want me, set me free (Si me no quieres libra me)
Exactly who'm I s'posed to be? (Diga me que tengo ser)
Don't know which clothes even fit me? (Saves que robas me querdá?)
Come on and let me know (Me tienes que desir)
Should I cool it or should I blow? (Me debo ir o quedarme?)

VERSE: instrumental

BRIDGE: Should I stay or should I go now? (Me debo ir o quedarme?)
Should I stay or should I go now? (Me debo ir o quedarme?)
If I go, there will be trouble (Si me voyva peligro)
And if I stay, it will be double (Me quedoes doble)
So you gotta let me know (Me tienes que desir)
Should I cool it or should I blow? (Me debo ir o quedarme?)

SHOULD I STAY OR SHOULD I GO - rhythm

VERSE

GUITAR

BASS

BRIDGE

DRUMS

SMELLS LIKE TEEN SPIRIT

- COBAIN/
GROHE/
NOVOSELIC

VERSE

F(sus) B \flat A \flat (sus) D \flat F(sus) (CHORDS CONT. SIMILE)

LOAD UP ON GUNS BRING YOUR FRIENDS IT'S FUN TO LOSE AND TO PRETEND

SHE'S SO VER-BORED AND SELF-ASSURED OH NO I KNOW A DIR-TY WORD

PRE-CHORUS

HELLO HELLO HELLO HOW LOW? HELLO HELLO HELLO HOW LOW HELLO WITH THE LIGHTS

CHORUS

OUT IT'S LESS DANGEROUS HERE WE ARE NOW ENTERTAIN US I FEEL STU-

PID AND CONTA-GIOUS HERE WE ARE NOW ENTERTAIN US A MULAT-

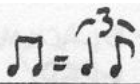
TO AN ALBI NO A MOS QUI TO MY LIBI DO YEAH!

YEAH

- 2: I'm worse at what I do best, and for this gift I feel blessed
Our little group has always been, and always will, until the end. (PRE-CHORUS/CHORUS/SOLO)
- 3: And I forget just why I taste, oh yeah, I guess it makes me smile,
I found it hard, it's hard to find, Oh well, whatever, nevermind. (PRE-CHORUS/CHORUS)

RHYTHM EXAMPLE

GUIT.
BASS F(sus) B \flat A \flat (sus) D \flat
DR.



STATESBORO BLUES

- BLIND WILLIE
MC TELL

E7

WAKE UP MA _ MA TURN YOUR LAMP DOWN LOW

A7

WAKE UP MA _ MA TURN YOUR LAMP DOWN LOW HAVE YOU

B7

GOT THE NERVE TO DRIVE PAPA MC TELL FROM YOUR DOOR _

*My mother died and left me reckless, father died and left me wild ./.
Lord I know I'm not good-looking, but I'm some sweet woman's angel child*

*Once I loved a woman, better than I've ever seen ./.
Treated me like I was king, and she was a doggone queen*

*Sister tell your brother, brother tell your aunt
Auntie tell your uncle, uncle tell your cousin
Goin' up the country, mama don't you wanna go
May take me a bad run, may take one or two more*

*Reach over in the corner mama, and hand me my travelling shoes ./.
You know by God, I've got them Statesboro Blues*

*My sister got them, auntie got them
Brother got them, I got them
Woke up this morning, we had them Statesboro Blues
I looked over in the corner, and Grandma and Grandpa had them too*

RHY. EXAMPLE

GTR

BASS E7

DR.

SMOKE ON THE WATER

- BLACKMORE/
LORD/
GILLAN/
GLOVER/
PRICE

VERSE

G(no3) F G

WE ALL CAME DOWN TO MON-TREUX ON THE LAKE GE-NE-VA SHORE-LINE
TO MAKE RECORDS WITH THE MOBILE WE DIDN'T HAVE MUCH TIME
FRANK ZAPPA AND THE MOTHERS WERE AT THE BEST PLACE AROUND
BUT SOME STUPID WITH A FLAREGUN BURNED THE PLACE TO THE GROUND

CH

C Ab G

SMOKE ON THE WATER A FIRE IN THE SKY

C Ab

SMOKE ON THE WATER

RIFF ; THEN TO VERSE

2. They burned down the gambling house, it died with an awful sound
A funky Claude was runnin' in and out, pullin' kids out the ground
When it all was over, we had to find another place
But Swiss time was runnin' out, it seemed that we would lose the race

Smoke on the water...

(solo)

3. We ended up at the Grand Hotel, it was empty, cold and bare
But with the Rolling Truck Stones thing outside, making our music there
With a few red lights and a few old beds, we made a place to sweat
No matter what we get out of this, I know we'll never forget

Smoke on the water...

SMOKE ON THE WATER - rhythm

RIFF

GTR/ORGAN

BASS

DRUMS

VERSE

G(no3)

CHORUS

C

A^b

G(no3)

C

A^b

SIMILE

SOLSBURY HILL

- PETER GABRIEL

INTRO

VOCAL

RIFF (KBD, GTR)

(HOME)
G

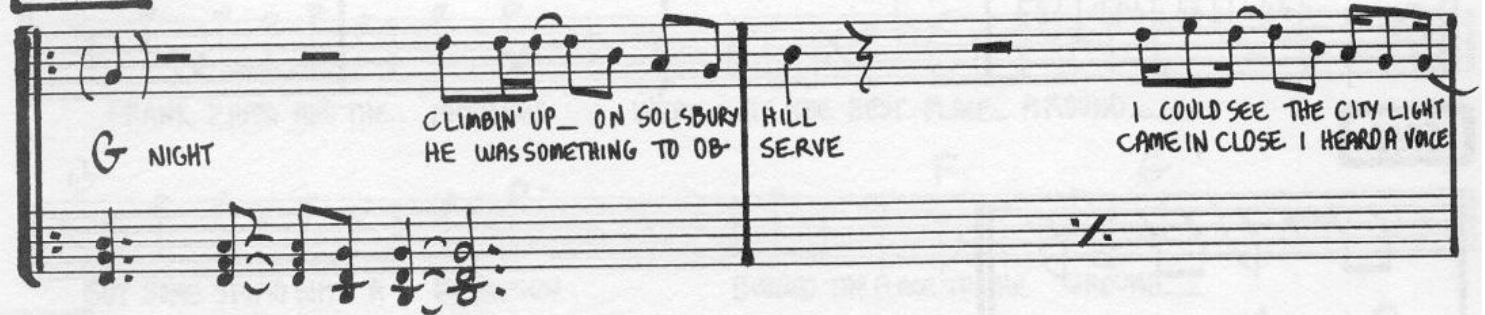


VERSE

G NIGHT

CLIMBIN' UP ON SOLSBURY HILL
HE WAS SOMETHING TO OBSERVE

I COULD SEE THE CITY LIGHT
CAME IN CLOSE I HEARD A VOICE



Em

WIND WAS BLOWIN' TIME STOOD
STANDIN' STRETCHIN' EVERY

STILL NERVE

EAGLE FLEW OUT OF THE
HAD TO LISTEN, HAD NO



C

CHOICE I DID NOT BELIEVE THE INFORMA - TION
JUST HAD TO TRUST I - MAGI - NA -



Am

TION MY HEART GOING BOOM BOOM BOOM

"SON", HE SAID -

GRAB YOUR THINGS I COME TO TAKE YOU

Am Bm C D



(TO INTRO)

SOLSBURY HILL - rhythm

VERSE 1

VERSES 2-3

The musical score is written on four staves. The top staff is for Keyboard and Guitar (KBD+GTR) and is labeled 'RIFF'. The second staff is for Acoustic Guitar (ACOUSTIC GTR) and is also labeled 'RIFF'. The third staff is for Bass (BASS) and is labeled 'RIFF'. The bottom staff is for Drums (DRUMS). The score is divided into two sections: Verse 1 and Verses 2-3. Verse 1 shows a 7/4 time signature and a drum pattern. Verses 2-3 show a 7/4 time signature and a guitar riff for the Acoustic Guitar, a bass line, and a drum pattern. A 'G' chord is indicated in the Acoustic Guitar staff for Verses 2-3.

2. To keeping silence I resigned
My friends would think I was a nut
Turning water into wine
Open doors would soon be shut
So I went from day to day
Though my life was in a rut
Till I thought of what to say
Which connection I should cut
I was feeling part of the scenery
I walked right out of the machinery
My heart going boom, boom, boom
"Hey", he said, "Grab your things, I've come to take you home."

3. When illusion spin her net
I'm never where I want to be
And liberty she pirouette
When I think that I am free
Watched by empty silhouettes
Who close their eyes but still can see
No one taught them etiquette
I will show another me
Today I don't need a replacement
I'll tell them what the smile on my face meant
My heart going boom, boom, boom
"Hey", I said, "You can keep my things, they've come to take me home."

SOMEBODY TO LOVE

- FREDDIE MERCURY

INTRO

LEAD

Ab Eb/G Fm Db Eb7

Db Eb7

CAN

BACKUP VOX

ANY - BODY FIND ME

SOMEBODY TO

VERSE

LEAD

BACKUP VOX

LOVE

PIANO

Ab Eb/G Fm Db Eb7

Ab Eb/G Fm

EACH MORNING I GET UP I DIE A LITTLE, CAN'T

Ab Bb Eb7

Ab Eb/G Fm Bb7 Eb7

(+BASS & DRUMS!)

- BARELY STAND ON MY FEET TAKE A LOOK IN THE MIRROR AND CRY LORD WHAT YOU DOING TO ME I HAVE

TAKE A LOOK AT YOUR SELF IN THE MIRROR AND CRY YEAH

Ab Bb7 Eb7

Ab Bb7 Eb7 Db Ab

SPENT ALL MY YEARS IN BELIEVING YOU BUT I JUST CAN'T GET NO RELIEF LORD SOMEBODY SOMEBODY CAN

OH BELIEVING YOU BUT I JUST CAN'T GET NO RELIEF LORD SOMEBODY SOMEBODY

Ab Eb7/G Fm7 Db

Ab Eb7

Ab Ab/G Fm Db

ANY - BODY FIND ME SOMEBODY TO LOVE

ANY - BODY FIND ME

E^b7 A^b E^b/G Fm A^b B^b7 E^b A^b E^b/G Fm

I WORK HARD EV'RY DAY OF MY LIFE I WORK TILL I ACKE MY BONES AT THE END I TAKE HOME MY

HE WORKS HARD AT THE END OF THE DAY

B^b7 E^b7 A^b B^b7 E^b7 E^b B^b7 E^b D^b

HARD EARNED PAY ALL ON MY OWN I GET DOWN ON MY KNEES AND I START TO PRAY 'TIL THE TEARS RUN DOWN FROM MY EYES LORD

HOME TAKE ALL OF HIS OWN DOWN KNEES PRAISE THE LORD OH LORD

A^b A^b E^b/G Fm7 D^bΔ E^b7 A^b A^b7

SOMEBODY OH SOMEBODY CAN ANY-BODY FIND ME SOMEBODY TO LOVE

SOMEBODY PLEASE ANY-BODY FIND ME

BRIDGE

D^b D^b7 G^b

EVERY DAY I TRY AND I TRY AND I TRY BUT EVE-RYBODY WANTS TO PUT ME DOWN, THEY

HE WORKS HARD EVERY DAY TRY AND I TRY AND I TRY OH

G^bm B^b7

SAY I'M GOIN' CRAZY THEY SAY I GOT A LOTTA WATER IN MY BRAIN I GOT NO COMMONSENSE I GOT NOBODY LEFT TO BE-

OH AH HE'S GOT NOBODY LEFT TO BE-

SOLO

E^b7 A^b E^b/G Fm

LIEVE LIEVE YEH

(GUITAR)

Ab Bb7 Eb7 Ab Eb/G Fm Bb7 Eb Db

Ab7 Bb7 Eb7 Eb7 Bb7 Eb7 Db Ab

OH SOMEBODY

OH LORD SOMEBODY SOMEBODY

Ab Eb/G Fm7 DbΔ Eb7 Ab A/G

ANY-BODY FIND ME ANY-BODY FIND ME

SOME BODY TO LOVE CANT ANY-

Fm Db Eb7

VERSE

Ab Eb/G Fm

BO-DY FIND ME GOT NO SOME-ONE TO FEEL I GOT NO RHYTHM I LOVE

Ab7 Bb7 Eb7 Ab Eb/G Fm Bb7 Eb7

JUST KEEP LOSING MY BEAT I'M O. K. I'M ALLRIGHT I AINT GONNA FACE NO DEFEAT I JUST

YOU JUST KEEP LOSIN' AND LOSIN' HE'S ALLRIGHT HE'S AL- RIGHT YEH

Ab Bb7 Eb7 Eb Bb7 Eb Db

GOTTA GET OUT OF THIS PRISONCELL SOME DAY I'M GONNA BE FREE LORD

OH THIS PRISONCELL SOME DAY I'M GONNA BE FREE LORD

CODA

N.C.

5x

3x

Ab

(RHYTHM SECTION CRESCENDO)

FIND ME SOMEBODY TO LOVE
 FIND ME SOMEBODY TO LOVE
 OH
 FIND ME SOMEBODY TO LOVE

SOMEBODY SOMEBODY SOMEBODY SOMEBODY
 SOMEBODY FIND ME SOMEBODY FIND ME SOMEBODY TO LOVE

Ab Eb/G Fm Db BREAK

N.C.

ANY - BODY FIND ME
 ANY - BODY FIND ME
 SOMEBODY TO
 LOVE

Ab Ab/G Fm Db Eb7 Ab Ab/G

FIND ME
 SOME - BO - DY TO
 LOVE
 FIND ME

RHYTHM EXAMPLE

BRIDGE

PIANO

BASS

DRUMS

Ab Eb/G Fm Db

SPINNING WHEEL

- DAVID CLAYTON-THOMAS

INTRO

Horns:

VERSE

(+ drums in unison rhythm!)

E7+9 A13 D7+9 G13 E7+9 A13 D7+9 G13

1. WHAT GOES UP MUST COME DOWN SPINNING WHEEL GOT TO GO 'ROUND
 3. SOMEONE'S WAITING JUST FOR YOU SPINNING WHEEL SPINNING WHEEL SPINNING TRUE

E7+9 A13 D7+9 G13 D7+9 (BREAK)

TALKIN' 'BOUT YOUR TROUBLES, IT'S A CRYIN' SIN RIDE A PAINTED PONY, LET THE SPINNING WHEEL SPIN
 DROP ALL YOUR TROUBLES BY THE RIVER- SIDE CATCH YOUR PAINTED PONY ON THE SPINNING WHEEL RIDE

E7+9 A13 D7+9 G13 E7+9 A13 D7+9 G13

2. YOU GOT NO MONEY AND YOU GOT NO HOME SPINNING WHEEL ALL A-LONE
 4. SOMEONE'S WAITING JUST FOR YOU SPINNING WHEEL SPINNING TRUE

E7+9 A13 D7+9 G13 D7+9 (BREAK)

TALKIN' 'BOUT YOUR TROUBLES AND YOU NEVER LEARN RIDE A PAINTED PONY, LET THE SPINNING WHEEL TURN
 DROP ALL YOUR TROUBLES BY THE RIVER- SIDE

BRIDGE

Cadd9 Bbadd9 Ab add9 Gadd9

DID YOU FIND A DI- RECTING SIGN ON THE STRAIGHT AND NARROW HIGHWAY

Cadd9 Bb add9 Ab add9 G add9

WOULD YOU MIND A RE- FLECTING SIGN JUST LET IT SHINE WITH- IN YOUR MIND AND

Ab/G Bb Cadd9 C/D

SHOW YOU THE COLORS THAT ARE REAL

C/D HORNS: F7+9

UNISON RHY.

REPEAT 3rd VERSE; SOLO (4 BARS OF VERSE); 4th VERSE TO CODA!

E7+9 A13 Eb7 D7+9 GA (3x) G D7 G

SPINNING WHEEL FLY

SPINNING WHEEL - rhythm

VERSE 1

E7+9 A13 D7+9 G13 2
 (KBD, BASS UNISON)
 DR. SIMILE
 DRUMS IN BRIDGE:

(KBD+BASS) E7+9 A13 D7+9 G13 D7+9 (BREAK)

VERSES 2-4

HORNS
 E7+9 A13 D7+9 G13 E7+9 A13 2 D7+9 G13 (VERSES 3:)
 KBD+BASS

E7+9 A13 D7+9 G13 D7+9 (BREAK)

BRIDGE

KBD
 BASS C add 9 Bb add 9 Ab add 9 G add 9
 CONT. SIMILE SIMILE

HORNS: C add 9 Bb add 9 Ab add 9 G add 9
 Ab add 9 Bb add 9 C add 9 C/D
 C/D F7+9 (3) (3) LUNISON RHY. DR. FILL

STONE ME INTO THE GROOVE

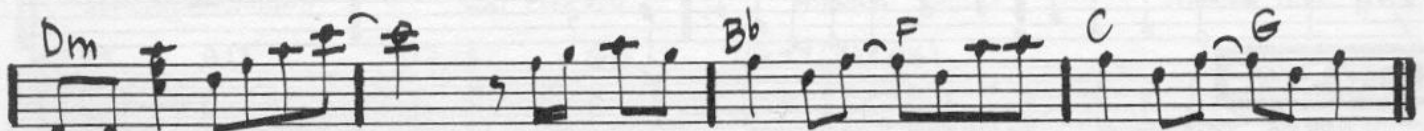
-NICLAS FRISK

INTRO GUITAR:

A sus A G sus G



INSTR. CH (GTR.)



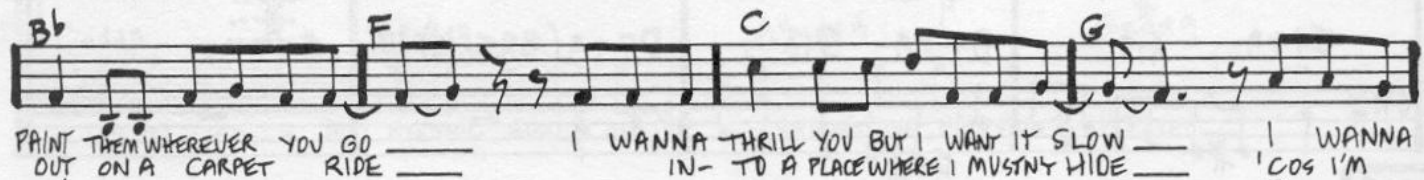
VERSE



YEAH THE
YEAH



I WANNA
JUST TAKE ME



I WANNA THRILL YOU BUT I WANT IT SLOW
IN- TO A PLACE WHERE I MUSTNY HIDE

I WANNA
'COS I'M



CH

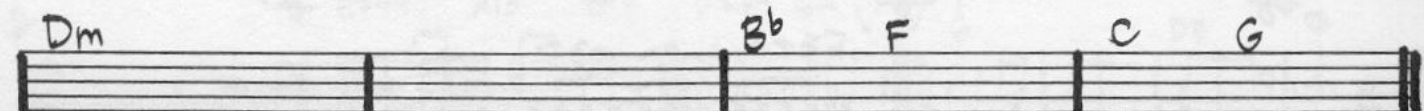
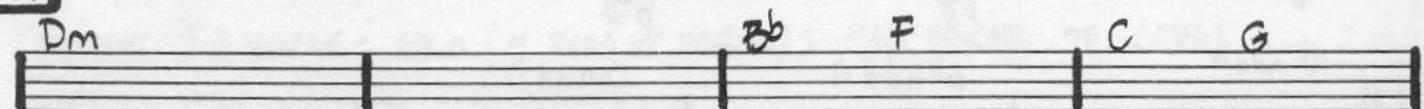
FLY IN THE ROOM OF YOUR ARMS
BORED OF THE ANCIENT TRUTH

I WANNA ENJOY ALL OF YOUR CHARMS
I AM A CAR CRASH IN THE BLUE



SOLO

STONE ME INTO THE GROOVE I WANNA GO



3rd VERSE

REPEAT **CHORUS**, THEN **SOLO OVER CHORUS**

RHYTHM EXAMPLE

STRUTTER

INTRO

drums:

band:

Chords: B G D A 1. 2. D

VERSE

Chords: B G D D

I KNOW A THING OR TWO ABOUT HER
SHE WEARS HER SATINS LIKE A LA-DY

I KNOW SHE GETS SHE'LL ONLY MAKE YOU CRY
SHE GETS HER WAY JUST LIKE A CHILD

SHE LETS YOU WALK THE STREET BESIDE HER
YOU TAKE HER HOME AND SHE SAYS MAYBE BABY

PRE-CH

Chords: Bm G Bm G

FOR WHAT SHE WANT SHE TAKES YOU DOWN
SHE'LL PASS YOU BY AND DRIVES YOU WILD

EV'RY BODY SAYS SHE'S LOOKIN' GOOD AND THE LADY KNOWS IT'S UNDERSTOOD

1 CH

Chords: B E D5 B5 A5 F#5

STRUTTER

Chords: B G5 C5 D5 A5

STRUTTER

2

Chords: B E D5 B5 A5 F#5

STRUTTER

Chords: B E D B A F# B E G C D A

STRUTTER STRUTTER

CODA

Chords: B B

STRUTTER - rhythm

INTRO

GT. 1

GT. 2 B G D A D

BASS

DR

SIMILE

1 2

VERSE

B G D D A

SIMILE

SIMILE

SIMILE

1 2

PRE-CH

GUITARS/BASS

Bm G

SIMILE

CHORUS

GUITARS/BASS

A5 B5 A5 B5 A5B5 D5E5 D5 B5 A5 F#5 G5 C5 D5 A5

SIMILE

1 2

SUMMER IN THE CITY

- SEBASTIAN /
SEBASTIAN /
BOONE

INTRO

VERSE

Cm Cm/Bb Cm/A Cm/Ab Cm Cm/Bb Cm/A Cm/Ab

1. HOT TOWN, SUMMER IN THE CITY, BACK OF MY NECK GETTIN' DIRTY AND GRITTY BEND DOWN, ISN'T IT A PITY, DOESN'T SEEM TO BE A SHADOW IN THE CITY
2. COOL TOWN, EVENING IN THE CITY, DRESS SO FINE AND YOU LOOK SO PRETTY COOL CAT, LOOKIN' FOR A KITTY, GONNA LOOK IN EN'RY CORNER OF THE CITY

G G/B Cm C

ALL AROUND PEOPLE LOOKIN' HALF-DEAD, WALKIN' ON A SIDEWALK HOTTER THAN A MATCH, YEH
'TILL I'M WHEEZIN' LIKE A BUS STOP, RUNNIN' UP STAIRS, GONNA MEET YOU AT THE ROOF-TOP

F Bb F Bb F Bb F Bb

BUT AT NIGHT A DIFF'RENT WORLD GO OUT AND FIND A GIRL C'MON C'MON AND DANCE ALL NITE JUST WHAT YOU NEED IT'LL BE ALRIGHT AND

Dm G7 Dm G7 Dm G7 Dm G7

BABE DON'T YOU KNOW IT'S A PITY THE DAYS CAN'T BE LIKE THE NIGHT IN THE SUMMER IN THE CITY IN THE SUMMER IN THE CITY

INTERLUDE

Cm Ab

RHY. EXAMPLE

KBD INTRO VERSE

GTR

BASS

DRUMS

Cm Cm/Bb Cm/A Cm/Ab

SIMILE

SUZIE Q

- D. HAWKINS,
S. J. LEWIS,
E. BROADWATER

OH SUSIE Q TRUE OH SUSIE SAY THAT YOU'LL BE Q TRUE OH SUSIE SAY THAT YOU'LL BE

Q TRUE BABY I LOVE YOU BLUE SUSIE SUSIE Q Q I LIKE THE WAY YOU TALK SAY THAT YOU'LL BE MINE

I LIKE THE WAY YOU SAY THAT YOU'LL BE WALK MINE I LIKE THE WAY YOU SAY THAT YOU'LL BE

WALK MINE I LIKE THE WAY YOU TALK MINE BABY ALL THE TIME SUSIE SUSIE Q Q SAY THAT YOU'LL BE

RHYTHM EXAMPLE

GTR. 1

GTR. 2

BASS

DRUMS

E7

SIMILE

SIMILE

SING OPTIONAL VERSES IN BETWEEN ENDLESS SOLOS!!

TUSH

BEARD
GIBBONS/
HILL

I'VE BEEN UP — I'VE BEEN DOWN — TAKE MY WORD — I'VE BEEN A-ROUND —

I AIN'T ASKING FOR MUCH — I SAID LORD,

TAKE ME DOWNTOWN I'M JUST LOOKIN' FOR SOME TUSH —

*I've been bad, I've been good
Dallas Texas, Hollywood
I ain't asking for much
I said Lord, take me downtown
I'm just looking for some Tush*

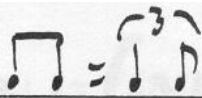
*Take me back, way back home
Not by myself, not alone
I ain't asking for much
I said Lord, take me downtown
I'm just looking for some Tush*

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS



TUTTI FRUTTI

- R. PENNIMAN
D. LA BOSTRIE
JOE LUBIN

INTRO

N.C.



A BOP- BOP- A-LOOM-OP A- LOP BOP BOOM! TUTTI

CH



FRUTTI AU RUTTI TUTTI FRUTTI AU RUTTI TUTTI



FRUTTI AU RUTTI TUTTI FRUTTI AU RUTTI TUTTI



FRUTTI AU RUTTI A BOP- BOP- A-LOOM-OP A- LOP BOP BOOM! GOT A
I GOT A

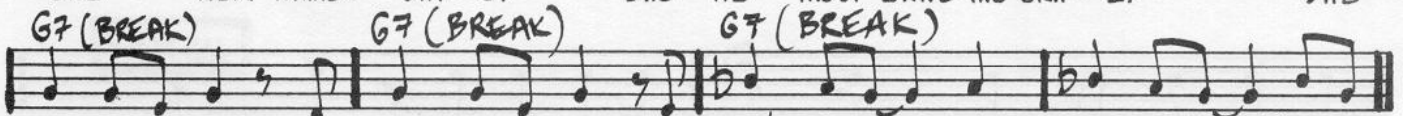
VERSE



GAL HER NAME'S SUE SHE KNOWS JUST WHAT TO DO I GOT A
GAL HER NAME'S DAI- SY SHE AL- MOST DRIVE ME CRA- ZY I GOT A



GAL HER NAME'S SUE SHE KNOWS JUST WHAT TO DO SHE
GAL HER NAME'S DAI- SY SHE AL- MOST DRIVE ME CRA- ZY SHE



RUN TO THE EAST SHE RUN TO THE WEST BUT SHE'S THE GAL I LOVE THE BEST } TUTTI
KNOWS HOW TO LOVE ME YES IN- DEED BOY YOU DON'T KNOW WHAT SHE DO TO ME

PIANO

4/4

BASS G7

DRUMS

SWEAT (A LA LA LA LA LONG) - I LEWIS

INTRO

C Am Dm G7

VERSE

I'VE BEEN WATCHING YOU A LA LA LA LA LONG A LA LA LA LA LONG LONG LI LONG LONG LONG

C Am Dm G7 (cont. simile)

STANDING ACROSS THE ROOM I SAW YOU SMILE

SAID I WANNA TALK TO YOU WO- O FOR A LITTLE WHILE

BUT BEFORE I MAKE MY MOVE MY E- MOTIONS START RUNNIN' WILD

MY TONGUE GETS TIED AND THAT'S NO LIE LOOKIN' IN YOUR

EYES LOOKIN' IN YOUR BIG BROWN

EYES OH YEH I GOT THIS TO SAY TO YOU

CH

GIRL I'M GONNA MAKE YOU SWEAT SWEAT TILL YOU CAN'T SWEAT NO MORE

AND IF YOU CRY OUT I'M GONNA PUSH SOME MORE

A LA LA LA LA LONG A LA LA LA LA LONG LONG LI LONG LONG LONG

VERSE 2:

*So I say to myself, if she loves me or not
but, the dread done know is love is his to get*

*I put a little bit of this and a little bit of that
the lyrics gone on the attack*

BREAKS:



My tongue gets tied and that's no lie

BREAKS:



*Looking in your eyes
Looking in your big brown eyes
Oh girl, I got this to say to you*

CHORUS A

CHORUS B (first two bars with just drums/guitar)!

CHORUS B (first two bars with just drums/guitar)!

Orgelsolo (4 bars)

*Looking in your eyes
Looking in your big brown eyes
Oh girl, I got this to say to you*

CHORUS A

CHORUS B

CHORUS B

RHYTHM

The musical score is divided into two measures by a vertical bar line. The instruments and their parts are as follows:

- GTR (Guitar):** Treble clef, playing eighth notes with stems pointing up and down.
- KBD (Keyboard):** Treble clef, playing chords represented by diamond symbols.
- BASS:** Bass clef, playing eighth notes. Chords are labeled as C, Am, Dm, and G7.
- DR (Drums):** Bass clef, playing a rhythmic pattern with stems pointing up and down.

The word **SIMILE** is written below the drum staff in the second measure.

- RONNIE VAN ZANT
GARY ROSSINGTON
ED KING

SWEET HOME ALABAMA

INTRO

D Cadd9 G (Gtr 2) D Cadd9 G

(Gtr 1) + bass & drums

VERSE

D C G D C G

BIG WHEEL KEEP ON TURNING CARRY ME HOME TO SEE MY KIN

D C G D C G

SINGIN' SONGS ABOUT THE SOUTHLAND I MISS ALABAMA ONCE AGAIN (AND I THINK IT'S A SIN)

BRIDGE

D C G

VERSE

D C G D C G

WELL I HEARD MR YOUNG SANG A-BOU' HER NOW MUSCLE SHOAS HAS GOT THE SWAMPERS

WELL I HEARD OLD NEIL PUT HER DOWN AND THEY'VE BEEN KNOWN TO PICK A SONG OR TWO

D C G D C G

WELL I HOPE NEIL YOUNG WILL RE-MEMBER LORD THEY GET ME OFF SO MUCH

A SOUTHERN MAN DON'T NEED HIM A-ROUND ANYHOW THEY PICK ME UP WHEN I'M FEELIN' BLUE (NOW HOW ABOUT YOU)

CH

D C G C D C G

SWEET HOME A-LA-BAMA WHERE THE SKIES ARE SO BLUE

D C G D C G F C

SWEET HOME A-LA-BAMA LORD I'M COMIN' HOME TO YOU

SOLO

D C G D C G

VERSE

D C G F C D C G

IN BIRMINGHAM THEY LOVE THE GOV'NOR NO! NO! NO! NOW WE ALL DID WHAT WE COULD DO

D C G D C G

NOW WATER-GATE DOES NOT WORRY ME DOES YOUR CONSCIENCE BOTHER YOU (TELL THE TRUTH)

REPEAT **CHORUS** **SOLO** **BRIDGE**

REPEAT **CH**

GUITAR

KBD

BASS

DRUMS

(intro) (song)

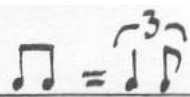
D C G

Detailed description: This is a hand-drawn musical score for a rock band. It features five staves. The top staff is a grand staff with three systems: 'REPEAT CHORUS', 'SOLO', and 'BRIDGE'. The second staff is a single staff with a treble clef and a key signature of one sharp (F#), labeled 'REPEAT CH'. The third staff is labeled 'GUITAR' and shows rhythmic patterns with slanted lines. The fourth staff is labeled 'KBD' (Keyboard) and shows chords D, C, and G. The fifth staff is labeled 'BASS' and shows a bass line. The sixth staff is labeled 'DRUMS' and shows a drum pattern. The score is divided into '(intro)' and '(song)' sections by vertical bar lines.



LYNARD SKYNYRD.

Foto: Tony Mottram/Pressens Bild



SWEET HOME CHICAGO

- ROBERT JOHNSON

INTRO (GUITAR SOLO=)

4/4

C7 F7 C7

F7 C7

G7 F7 C7 G7

VERSE

C7 F7 C7

HI HI-DE-HO BABY DON'T YOU WANNA GO HI-DE-

F7 C7

HI HI-DE-HO BABY DON'T YOU WANNA GO BACK TO THAT

G7 F7 C7 G7

SAME OLD PLACE SWEET HOME CHICAGO

BREAK

C7 F7 C7

TWO AND TWO IS FOUR, FOUR AND FOUR IS SIX, KEEP ON WITH YOUR FRIENDS, GET THROWN OUT IN THE STREET, HI-DE-
SIX AND TWO IS EIGHT, EIGHT AND TWO IS TEN, SHE TRICK YOU ONE TIME SHE SURE'LL DO IT AGAIN, HI-DE-

F7 C7

HI HI-DE-HO BABY DON'T YOU WANNA GO BACK TO THAT

G7 F7 C7 G7

SAME OLD PLACE SWEET HOME CHICAGO (HI-DE-)

SWEET HOME CHICAGO - rhythm

GTR

BASS C7 F7 G7

DR

SIMILE

Detailed description: This section contains three measures of music. The guitar part (GTR) is written in treble clef with a 4/4 time signature. The first measure has a C7 chord, the second has an F7 chord, and the third has a G7 chord. The bass part (BASS) is written in bass clef and follows a similar rhythmic pattern. The drum part (DR) is written in bass clef and features a consistent pattern of eighth notes with 'x' marks above them, indicating a specific drum sound. A 'SIMILE' marking is placed below the drum staff in the second measure.

BREAK

C7 F7 C7 F7

(FILL)

Detailed description: This section is a four-measure break. The guitar part (GTR) is written in treble clef. The first three measures contain rests, while the fourth measure has an F7 chord. The bass part (BASS) is written in bass clef and contains rests in all four measures. The drum part (DR) is written in bass clef and contains rests in the first three measures, followed by a '(FILL)' in the fourth measure, which is represented by a series of 'x' marks above the staff.

SYMPHONY OF DESTRUCTION

-DAVE MUSTAINE

VERSE

F5 E5 F5 E5 F G F F5 E5
 1. YOU TAKE A MORTAL MAN
 2. ACTING LIKE A ROBOT
 3. THE EARTH STARTS TO RUMBLE
 AND PUT HIM IN CONTROL
 ITS METAL BRAIN CORRODES
 WORLD POWERS FALL
 WATCH HIM BECOME A GOD
 TRY TO TAKE ITS PULSE
 WARRING FOR HEAVENS

PRE-CH

Ab5/E G5/E A- ROLL
 Ab5/G G5 A- ROLL
 Ab5/C G5/C N.C.
 Ab5/A G5/A
 WATCH PEOPLE'S HEADS A ROLL
 BEFORE THE HEAD EXPLODES
 A PEACEFUL MAN STANDS TALL

CH

E5 D5 E C
 JUST LIKE THE PIED PI PER LED RATS
 D5 E5 D5 E
 THROUGH THE STREETS WE DANCE LIKE THE MARI-O-NETTES
 C 1. D5 F5 E5 F5 E5 FGF
 SWAYING TO THE SYMPHONY OF DE-STRUCTION
 2. D5 E5 (HALF TEMPO) D5 E
 SYMPHONY JUST LIKE THE PIED PI PER
 C5 D5 E5
 LED RATS THROUGH THE STREETS WE DANCE LIKE THE

MARI- O- NETTES SWAYING TO THE SYMPHONY

D5 E C D5

SWAYING TO THE SYMPHONY OF DE-STRUCTION

SOLO

SOLO (PRE-CHORUS x 2), VERSE, PRE-CH, CHORUS

RHYTHM EXAMPLE

GTR VERSE

BASS F5 E5 (F G F) F5 E5

DRUMS SIMILE

PRE-CH (LAST BAR:)

AB5/E G5/E

SIMILE

CH

DRUMS IN HALF-TEMPO:

SIMILE

-ARTIE RESNICK-
KENNY YOUNG

INTRO

UNDER THE BOARDWALK

bass:

WHEN THE

VERSE

E B7

1. SUN BEATS DOWN AND BURNS THE TAR UP- ON THE ROOF AND YOUR
 2. PARK YOU HEAR THE HAPPY SOUND OF A CA- ROU- SEL YOU CAN
 3. INSTRUMENTAL →

E

SHOES GET SO HOT WISH YOUR TIRED FEET WERE FIRE PROOF } 1.2.3. UN- DER THE BOARD-
 ALMOST TASTE YOU THE HOT DOGS AND FRENCH FRIES THEY SELL }

A E

WALK DOWN BY THE SEA YEAR ON A

B7 E A E (break)

BLANKET WITH MY BABY THAT'S WHERE I WILL BE UNDER THE

CH

C#m B

BOARDWALK OUT OF THE SUN UNDER THE BOARDWALK WE'LL BE HAVIN' SOME FUN UNDER THE

C#m B

BOARDWALK PEOPLE WALKIN' ABOVE UNDER THE BOARDWALK WE'LL BE FALLIN' IN LOVE UNDER THE

C#m

BOARDWALK BOARD- WALK 2. FROM THE WALK

GUIT

GUIT E

BASS

DR

CHORUS

C#m

WALK ON THE WILD SIDE

- LOU REED

HOLLY CAME FROM MIAMI F. L. A. HITCHHIKED HER WAY A-CROSS THE U. S. A.

PLUCKED HER EYE- BROWS ON THE WAY SHAVED HER LEGS AND THEN HE WAS A SHE I SAID HEY BABE TAKE A WALK ON THE WILD SIDE

SAID HEY BABE TAKE A WALK ON THE WILD SIDE AND THE COLORED GIRLS GO TUT - TUT - TUT

*Candy came from out on the island
In the backroom she was everybody's darling
But she never lost her head, even when she was giving head
I said hey babe, take a walk on the wild side...*

(And the colored girls go tut-tut-tut...)

*Little Joe never once gave it away
Everybody had to pay and pay
A hustle here and a hustle there, New York City is the place where they said
Hey babe, take a walk on the wild side...*

*Sugarbum fairy came and hit the streets
Looking for soulfood and a place to eat
Went to the Apollo, you should have seen him go and go
I said hey babe, take a walk on the wild side...*

*Jackie is just speedin' away
Thought she was James Dean for a day
Then I guess she had to crash, Valium would have helped that bash
I said hey babe, take a walk on the wild side...*

GUITAR

RHYTHM EXAMPLE

BASS

DRUMS

(WITH BRUSHES!)

TWIST AND SHOUT

-BERT RUSSELL/
PHIL MEDLEY

INTRO

GTR D G A7 D G A7

VERSE (+band) SIMILE WELL SHAKE IT UP BA-

D G A7 D G A7 D G

BY NOW TWIST AND SHOUT COME ON COME ON COME ON COME ON BA BY NOW

(CHORDS CONT. SIMILE)

COME ON AND WORK IT ALL OUT

1. WELL WORK IT ON OUT HO NEY YOU KNOW YOU LOOK SO
2. 3. YOU KNOW YOU TWIST LITTLE GIRL YOU KNOW YOU TWIST SO

GOOD FINE YOU KNOW YOU GOT ME GOING NOW COME ON AND TWIST A LITTLE CLOSER NOW JUST LIKE I KNEW YOU WOULD

WELL SHAKE IT UP BA- AND LET ME KNOW THAT YOU'RE MINE OH

SOLO

D G A7

BRIDGE

A7

AH OH! OH! YEH! SHAKE IT UP BA-

REPEAT VERSE (3rd VERSE) AND BRIDGE TO CODA

CODA

GIT D9

BAS

TR

TWO GUNSLINGERS

-TOM PETTY

INTRO

GTR

C Csus

Handwritten guitar notation for the intro, featuring a 4/4 time signature and a treble clef. The melody consists of a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The accompaniment is a simple chord progression of C and Csus4.

VERSE

C Csus

Am

Asus

Handwritten guitar notation for the first line of the verse. The melody is a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The accompaniment is a simple chord progression of C and Csus4.

TWO GUNSLINGERS WALKED OUT IN THE STREET AND ONE SAID "I DON'T WANNA FIGHT NO MORE" AND THE OT-

C Csus

Am

Asus

Handwritten guitar notation for the second line of the verse. The melody is a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The accompaniment is a simple chord progression of C and Csus4.

-HER GUNSLINGER THOUGHT ABOUT IT AND HE SAID, YEH "WHAT ARE WE FIGHTING FOR?"

CH

I'M TAKIN' CONTROL OF MY LIFE

I'M TAKIN' CONTROL OF MY LIFE

Handwritten guitar notation for the first line of the chorus. The melody is a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The accompaniment is a simple chord progression of F and G.

I'M TAKIN' CONTROL OF MY LIFE NOW

RIGHT NOW

OH

Handwritten guitar notation for the second line of the chorus. The melody is a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The accompaniment is a simple chord progression of F and G.

YEH

2. WELL THE CROW

YEH

Handwritten guitar notation for the third line of the chorus. The melody is a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The accompaniment is a simple chord progression of G (sus).

SOLO

G (sus)

F

Handwritten guitar notation for the first line of the solo. The melody is a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The accompaniment is a simple chord progression of G (sus) and F.

A (sus)

G (sus)

Handwritten guitar notation for the second line of the solo. The melody is a series of eighth notes: C4, E4, G4, A4, G4, E4, C4. The accompaniment is a simple chord progression of A (sus) and G (sus).

VERSE 2: Well, the crowd that assembled for the gunfight
were let down, everyone hissed and booed
And a stranger told his missus: that's the last one
of these gunfights
you're ever gonna drag me to"

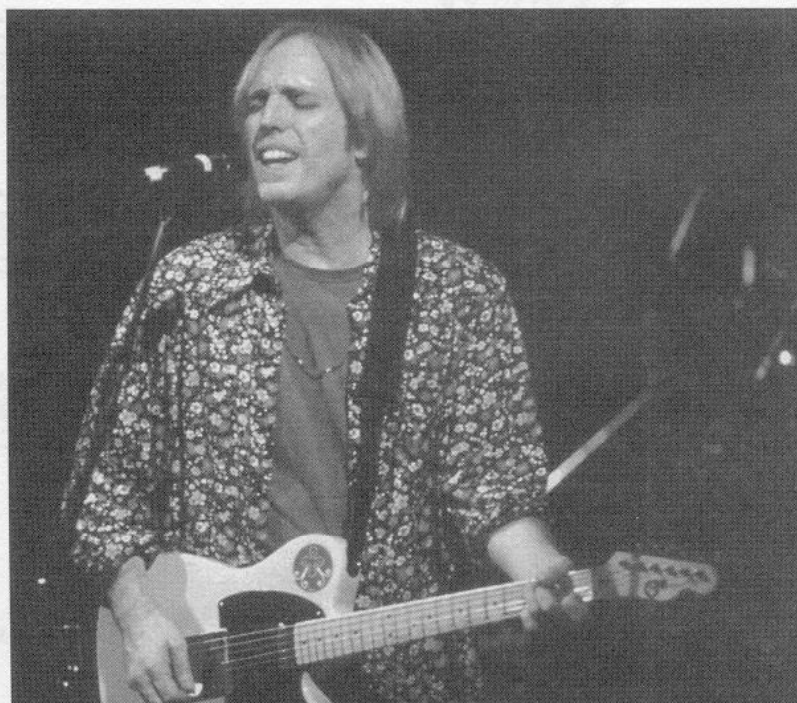
CHORUS – SOLO

VERSE 3: Well, the two gunslingers
went ridin' out of town
and were never heard from no more
And there ain't been a gunfight
for a long time, maybe never,
but nobody knows for sure

ENDING CHORUS

RHY. EXAMPLE

The musical notation is handwritten and consists of three staves. The top staff is for guitar (GTR) in 4/4 time, with two measures of chords: C and C504 (with a slur over the notes), followed by C and C504. The middle staff is for bass (BASS) in 4/4 time, showing a rhythmic pattern of quarter notes. The bottom staff is for drums (DR) in 4/4 time, showing a pattern of eighth notes with 'x' marks for cymbals, followed by a double bar line and a slash.



TOM PETTY.

Foto: Jay Blakesberg/Pressens Bild

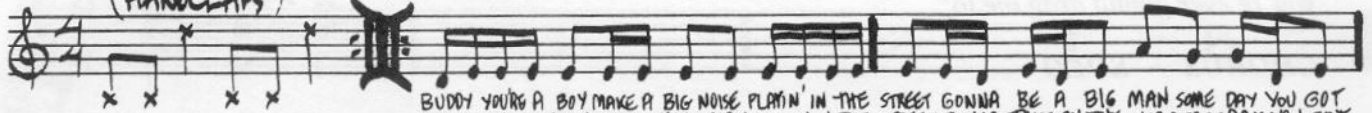
WE WILL ROCK YOU

- BRIAN MAY/
FREDDIE MERCURY/
JOHN DEACON/
ROGER TAYLOR

INTRO

(FOOT STOMPS -
HANDCLAPS) (4 x)

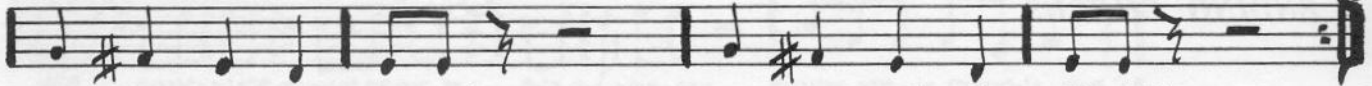
VERSE



BUDDY YOU'RE A BOY MAKE A BIG NOISE PLAIN IN THE STREET GONNA BE A BIG MAN SOME DAY YOU GOT
BUDDY YOU'RE A YOUNG MAN HARD MAN SHOVIN' IN THE STREET GONNA TAKE ON THE WORLD SOME DAY YOU GOT
BUDDY YOU'RE AN OLD MAN POOR MAN PLEADIN WITH YOUR EYES GONNA MAKE YOU SOME PEACE SOME DAY YOU GOT



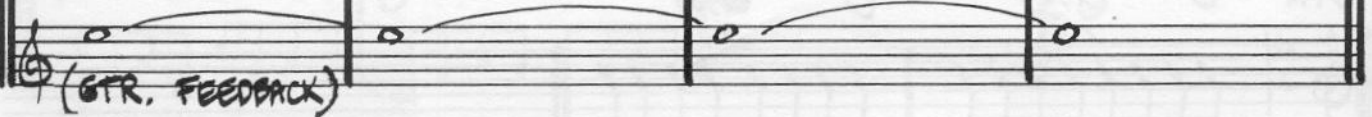
BLOOD ON YOUR FACE YOU BIG DISGRACE KICKIN' YOUR CAN ALL OVER THE PLACE SINGIN'
BLOOD ON YOUR FACE YOU BIG DISGRACE WAVIN' YOUR BANNER ALL OVER THE PLACE
MUD ON YOUR FACE YOU BIG DISGRACE SOME-BODY BETTER PUT YOU BACK INTO YOUR PLACE (3x)



WE WILL WE WILL ROCK YOU WE WILL WE WILL ROCK YOU



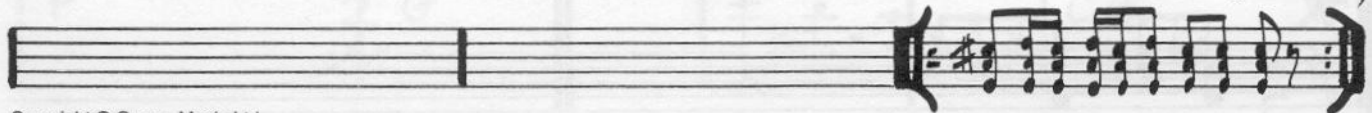
WE WILL WE WILL ROCK YOU WE WILL WE WILL ROCK YOU



GTR. SOLO ON A AND D CHORDS (BACKING IS ONLY DRUMS)



(3 times)



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QUEEN.

Foto: Pressens Bild

WHAT'D I SAY

VERSE

(BREAK)

(BREAK)

HEY MAMA DON'T YOU TREAT ME WRONG
SEE THE GIRL WITH THE DIAMOND RING
TELL YOUR MAMA TELL YOUR PA

COME AND LOVE ME ALL NIGHT LONG
SHE KNOWS HOW TO TWIST THAT THING
I'M GONNA SEND YOU BACK TO ARKANSAS

Bb7

F7

OH OH OH
OH OH YES
HEY HEY YOU DON'T DO
HEY HEY RIGHT
ALL ALL YOU DON'T DO

C7

Bb7

F7

RIGHT NOW
RIGHT NOW
(3:) TELL ME WHAT'D I

CH

F7

SAY KNOW
TELL ME WHAT'D I WANNA
SAY RIGHT NOW
TELL ME WHAT'D I WANNA

Bb7

F7

SAY KNOW RIGHT NOW
TELL ME WHAT'D I YES I WANNA
SAY KNOW
TELL ME WHAT'D I HONEY I WANNA

SAY KNOW
TELL ME WHAT'D I YES I WANNA
SAY KNOW
(1:) YES, I WANNA

RHY. EXAMPLE

INTRO

CHORUS

PIANO

BASS F7

DR

SIMILE

WALKIN' THE DOG

- RUFUS THOMAS

GUITAR INTRO (A7)



VERSE

VOX

BABY'S BACK ASKED HER MOTHER FOR-A COME ON

DRESSED IN BLACK FIFTEEN CENTS BABY BABY

SILVERBUTTONS ALL TO SEE AN ELEPHANT COME ON

DOWN HER BACK JUMP THE FENCE BABY NOW

GTR

BASS A7

DR

SIMILE

HI-HO HE JUMPED SO HIGH THAT HE SILVER BELLS AND

TIP THE TOE TOUCHED THE SKY TACO SHELLS AND

SHE BROKE THE NEEDLE AND NEVER GOT BACK TILL PRETTY MAIDS ALL IN A

SHE CAN'T SEW } WALKIN' THE FOURTH OF JULY ROW

GTR

BASS A7

Handwritten musical score for the first system of "Walk the Dog". The score is in G major (one sharp) and 4/4 time. It consists of four measures. The lyrics are: "DOG I'M JUST-A WALKIN' THE DOG AND IF YOU". The melody is written in the treble clef. The bass line is written in the bass clef with chords D7 and A7. There are slash marks in the bass line for the second and fourth measures. The key signature is G major (one sharp).

Handwritten musical score for the second system of "Walk the Dog". The score is in G major (one sharp) and 4/4 time. It consists of four measures. The lyrics are: "DON'T KNOW HOW TO DO IT, I'LL SHOW YOU HOW TO WALK THE DOG". The melody is written in the treble clef. The bass line is written in the bass clef with chords E7, D7, A7, and E7. There is a "8va" marking above the melody in the third measure. The fourth measure has a "7" marking above the melody. The key signature is G major (one sharp).

-SUNNY DAVID/
-DAVID WILLIAMS

WHOLE LOTTA SHAKIN' GOIN' ON

C7 G7
COME ON O-VER BA__ BY WHOLE LOTTA SHAKIN' GOIN' ON__

C7 G7
COME ON OVER BA__ BY AND BABY YOU CAN'T GO WRONG

D7 G7
AIN'T NOBODY FAKIN' WHOLE LOTTA SHAKIN' GOIN' ON__

C7 G7
COME ON OVER BA__ BY WHOLE LOTTA KICKIN' IN THE BARN

C7 G7
COME ON OVER BA__ BY WE GOT THE BULL BY THE HORN

D7 G7
EVERYTHING IS TAKIN' WHOLE LOTTA SHAKIN' GOIN' ON__

RHY. EXAMPLE

PIANO
GTR G7
BASS
DR

WILD THING

- C. TAYLOR

INTRO

GUITAR: (w/ trem. bar)

A D E

VERSE

WILD THING YOU MAKE MY HEART SING YOU MAKE EV-
-RYTHING GROOVY WILD THING

BRIDGE

1. WILD THING I - THINK I LOVE YOU BUT I WANNA KNOW - FOR SURE
2. WILD THING I - THINK YOU MOVE ME } I LOVE YOU YOU MOVE ME

- REPEAT VERSE

- SOLO OVER VERSE

- BRIDGE

- REPEAT VERSE

RHYTHM EXAMPLE

BRIDGE

GUIT BASS DRUMS

WHEN DOVES CRY

- PRINCE

VERSE

Am G

DIG IF YOU WILL — THE PIC — TURE

YOU AND I ENGAGED IN A KISS THE

Am G

SWEAT OF YOUR BO — DY CO — VERS ME

Am

CAN YOU MY DAR — LING CAN YOU PIC — TURE THIS

Lyrics continue like this:

VERSE:

*Dream if you can, a courtyard
An ocean of violets in bloom
Animals strike curious poses
They feel the heat, the heat between me and you*

CHORUS:

*How can you just leave me standing?
Alone in a world that's so cold
Maybe I'm just too demanding
Maybe I'm just like my father, too bold
Maybe you're just like my mother
She's never satisfied
Why do we scream at each other
This is what it sounds like, when doves cry*

VERSE:

*Touch if you will my stomach
Feel how it trembles inside
You've got the butterflies all tied up
Don't make me chase you
Even doves have pride*

CHORUS:

How can you just leave me standing...

WHEN DOVES CRY - rhythm

SYNTH

SYNTH

SYNTH (F G) (F G) RIFF FOR INTRO & INTERLUDES
(ALSO USED BY M.C. HAMMER IN "PRAY!")

SNARE

DRUMS



PRINCE.

Foto: Randee St. Nicholas/Warner Music

WHOLE LOTTA LOVE

- PAGE/PLANT/
JONES/BONHAM

INTRO

GTR: E (BASS)

2 YOU NEED

VERSE

E

COOLIN' LEARNIN' BABY I'M NOT FOOLIN' LEARNIN' I'M GONNA SAY ALL THEM

IT YEAH GOOD TIMES BABY BABY GO BACK TO SCHOOL IN I'VE BEEN YEARNIN'

WAY DOWN INSIDE WAY WAY DOWN INSIDE HONEY YOU NEED IT HONEY YOU NEED IT

CH

(DRUMS ENTER)

I'M GONNA GIVE YOU MY LOVE I'M GONNA GIVE YOU MY LOVE

OH WANNA WHOLE LOTTA LOVE WANNA WHOLE LOTTA LOVE

(1: YOU'VE BEEN

NOISE SECTION

HIHAT W/PEDAL - PLUS SOUND EFFECTS

BREAK

(GTR. FILL)

3. YOU'VE BEEN

VERSE 3:

You've been coolin'
Baby I've been droolin'
All the good times baby I've been misusin'
Way way down inside, I'm gonna give you my love
I'm gonna give you every inch of my love
Gonna give you my love

CHORUS

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BREAK 2

Musical notation for the vocal line of "Break 2". The lyrics are: WAY DOWN IN-SIDE WOMAN YOU NEED, YEAH

Musical notation for the guitar line. Chords: E A. Includes a "LOVE" lyric and a "(DRUM FILL)" instruction.

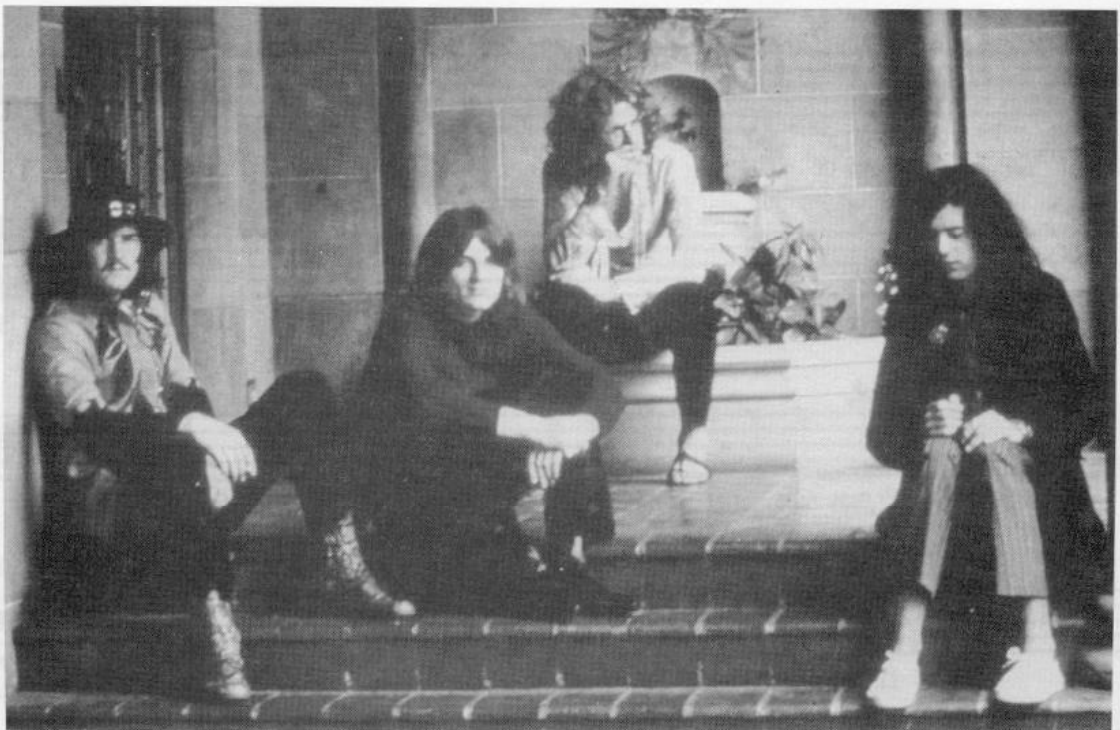
ENDING WAIL

ON VERSE:

SHAKE FOR ME GIRL, I WANNA BE YOUR BACKDOOR MAN, HEY, HEY
KEEP A-COOLIN BABY, (cont. simile)

RHYTHM

Musical notation for the rhythm section. Includes staves for GTR (Guitar), BASS, and DR (Drums). The guitar part shows a complex rhythmic pattern with many 'x' marks indicating muted notes. The bass part starts with an 'E' chord. The drum part shows a steady rhythmic pattern.



LED ZEPPELIN.

Foto: Globe Photos/Camera Press

WHY CAN'T THIS BE LOVE

- VAN HALEN /
HAGAR /
ANTHONY /
VAN HALEN

INTRO

SYNTH BASS:

Musical notation for the Intro section. It consists of two staves. The first staff is a treble clef with a synth bass line. The second staff is a guitar staff with chords and a melody. Chords include Am and G. A note 'F' is written above the second staff. A bracketed note '(SYNTH, BREAK FOR BASS)' is placed above the second staff.

C (BAND)

Musical notation for the C (BAND) section. It consists of two staves. The first staff is a guitar staff with a melody. The second staff is a guitar staff with chords and a melody. Chords include F, G, Am, and F. A bracketed note '1. G' is placed above the first staff. A bracketed note '2. G' is placed above the second staff. The lyrics 'OH HERE IT COMES' are written below the second staff.

VERSE

Musical notation for the Verse section. It consists of four staves. The first staff is a guitar staff with a melody. The second staff is a guitar staff with chords and a melody. The third staff is a guitar staff with a melody. The fourth staff is a guitar staff with chords and a melody. Chords include D5, Am, F, G, and Em. The lyrics are: 'SELF THAT FUNNY FEEL IN' AGAIN WINDING ME / HEY ONLY FOOLS RUSH IN AND ON- LY / UP INSIDE EVERY TIME WE TOUCH HEY I DON'T KNOW / TIME WILL TELL IF WE STAND THE TEST OF TIME ALL I KNOW / JUST TELL ME WHERE TO BEGIN CAUSE I NEV- / YOU GOT TO RUN TO WIN AND I'LL BE / ER EVER DAMNED IF I'LL GET FELT SO MUCH HEY / HUNG UP ON THE LINE'.

PRE-CH

Musical notation for the Pre-Chorus section. It consists of two staves. The first staff is a guitar staff with a melody. The second staff is a guitar staff with chords and a melody. Chords include Bb, F, Eb, and G. The lyrics are: 'NO I CAN'T RECALL ANY LOVE AT ALL'.

CH

Musical notation for the Chorus section. It consists of two staves. The first staff is a guitar staff with a melody. The second staff is a guitar staff with chords and a melody. Chords include C, Am, Am, and Am/G. The lyrics are: 'AH BABY THIS BLOWS 'EM ALL AWAY IT'S GOT WHAT IT TAKES SO TELL ME WHY'.

C/F F G C

CAN'T THIS BE LOVE STRAIGHT FROM THE HEART

Am Am Am/G C/F F G

OH TELL ME WHY CAN'T THIS BE LOVE

1. Am 2. Am

TELL MY-

BRIDGE

F G F G F G

BA DA BA DA (etc.)

F G F G Am

SOLO

Ab Bb Ab Bb Db Eb Gb Ab Gb Bb Ab Bb Db Bb

Ab Bb Ab Bb Db Eb Gb Ab Gb Bb Ab Gb F

REPEAT **BRIDGE** AND **CHORUS**

RHYTHM EXAMPLE

SYNTH

BASS C Am

TR

SIMILE

SIMILE

-IZZY STRADLIN/AXL ROSE
SLASH/McKAGAN

YOU COULD BE MINE

INTRO 1 GUITAR:

F#(m) E(m)

INTRO 2

F#m E(m)

E E sus UNISON

VERSE

F# 2

E F# UNISON

VOCAL: I'M A

F#

COLD HEARTBREAKER FIT TO BURN AND I'LL RIP YOUR HEART IN TWO AND I'LL COL-
 HOLI-DAYS COME AND THEY GO IT'S NOTHING NEW TODAY

E F#

LEAVE YOU LYING ON THE BED WELL, I'LL BE
 LECT AN- OTHER ME-MORY WHEN

F

OUT THE DOOR BE-FORE YOU WAKE IT'S NOTHING NEW TO YOU 'COS I
 I COME HOME LATE AT NIGHT DON'T ASK ME WHERE I BEEN JUST

E F#

THINK WE'VE SEEN THAT MOVIE TOO } 'COS
 COUNT YOUR STARS I'M HOME AGAIN

A B F#

YOU COULD BE MINE BUT YOU'RE

A B F#

WAY OUT OF LINE WITH YOUR

A B F#

BITCH SLAP RAPPIN' AND YOUR COCAINE TONGUE YOU GET NO- THING DONE I SAID

A B 1. F# 2. C#

YOU COULD BE MINE MINE

INTRO 1 8 INTRO 2 8

INTRO 1 8 INTRO 2 8

(VOCAL FILLS: YOU COULD BE MINE)

BRIDGE 1

G F# G A D A

OH YOU'VE GONE SKETCHIN' TOO MANY TIMES

G F G A D A

OH WHY DON'T YOU GIVE IT A REST

G F# G B A G F# D A B

WHY MUST YOU FIND ANOTHER REASON TO CRY

SOLO

B D A B D A

B D A B D A

A D A B D A B

A D A B D A B

BRIDGE 2

B C# D

BREAKIN' DOWN MY BACK AND I BE RACKIN' OUT MY BRAIN IT DON'T MATTER HOW WE MAKE IT 'COS IT GET TO CALL MY LAWYERS WITH RI- DICULOUS DEMANDS YOU CAN TAKE THE PITY SO FAR BUT IT'S

D C# B C#

ALWAYS ENDS THE SAME YOU CAN PUSH IT FOR MORE MILEAGE BUT YOUR FLAPS'R WEARIN' THIN AND I COULD MORE THAN I CAN STAND 'COS THIS COUNTRY'S GETTIN' OLDER TELL ME HOW LONG HAS IT BEEN 'COS

D C# (1x)

SLEEP ON IT 'TIL MORNIN' BUT THIS NIGHTMARE NEVER ENDS DON'T FOR- 5 YEARS IS FOREVER AND YOU HAVEN'T GROWN UP YET

REPEAT CHORUS

DRUMS BASS GUITAR (+ WRITTEN FIGURES!)

DRUMS BASS GUITAR (+ WRITTEN FIGURES!)

MY GENERATION

- PETE TOWNSHEND

G F G F (CHORDS CONT. SIMILE!)

1. PEOPLE TRY TO GET US DOWN (TALKING 'BOUT MY GE- NERA- TION)
 2. WHY DON'T YOU ALL FADE A- WAY

JUST BECAUSE WE GET AROUND (TALKING 'BOUT MY GE- NERA- TION)
 DON'T TRY AND DIG WHAT WE ALL SAY

THINGS THEY DO LOOK AW- FUL COLD (TALKING 'BOUT MY GE- NE- RA- TION)
 I'M NOT TRYING TO CAUSE A BIG SENSATION

HOPE I DIE BE- FORE GET OLD (TALKING 'BOUT MY GE- NE-) MY GENE-
 JUST TALKING 'BOUT MY GENERATION

RA- TION THIS IS MY GENE- RA- TION BA- BY

- BASS SOLO
- VERSE 2 IN A
- VERSE 1 IN B
- SOLO IN C# TO ENDING

RHYTHM EXAMPLE

GTR

BASS G F G

DRUMS SIMILE - LOTS OF FILLS!

I HEAR YOU KNOCKING

- BARTHOLOMEW/
KING

1. YOU WENT AWAY AND LEFT ME LONG TIME AGO AND NOW YOU'RE KNOCKIN' ON MY DOOR I HEAR YOU
2. BETTER GET BACK TO YOUR USE TO BE 'CAUSE YOUR KINDA LOVE AIN'T GOOD FOR ME

C7

F7 C7

F7 G7

C7

F7 G7

C7

F7 G7

C7

F7 G7

1 HEAR YOU

I

I HEAR YOU

I HEAR YOU

2. YOU

RHYTHM EXAMPLE

GTR

BASS C7

DR

STAIRWAY TO HEAVEN

- PAGE / PLANT

A 8 **B** 8 **A** Am Am/G# Am/G D/F# FΔ

1. THERE'S A LA-DY WHO'S SURE ALL THAT GLITTERS IS GOLD AND SHE'S BUYING A STAIRWAY TO
 2. TREE BY THE BROOK-THERE'S A SONGBIRD WHO SINGS SOMETIMES ALL OF OUR THOUGHTS ARE MIS-

G/B Am Am Am/G# Am/G D/F# FΔ G/B Am

HEAVEN GIVEN WHEN SHE GETS THERE SHE KNOWS IF THE STORES ARE ALL CLOSED WITH A WORD SHE CAN GET WHAT SHE CAME FOR
 INSTRUMENTAL

B 1. C D FΔ Am C G Dsus D

OH OH AND SHE'S BUY- ING A STAIR- WAY TO HEAVEN THERE'S A

C D FΔ Am C G FΔ

SIGN ON THE WALL BUT SHE WANTS TO BE SURE 'COS YOU KNOW SOMETIMES WORDS HAVE TWO MEANINGS (2.) IN A

C 2. Am7 Dsus D Am7 Em/D D C/D D

OH IT MAKES ME WONDER

Am7 Dsus D Am7 Em/D D C/D D

OH IT MAKES ME WONDER

12. THERE'S A
 12. AND IT'S

D 1,2. C G/B Am C G/B FΔ Am

FEELING I GET WHEN I LOOK TO THE WEST AND MY SPIRIT IS CRYING FOR LEA- VING IN MY
 WHISPERED THAT SOON IF WE ALL CALL THE TUNE THEN THE PIPER WILL LEAD US TO REA- SON AND A

C G/B Am C G/B FΔ Am

THOUGHTS I HAVE SEEN RINGS OF SMOKE THRU THE TREES AND THE VOICES OF THOSE WHO STAND LOO- KING
 NEW DAY WILL DAWN FOR THOSE WHO STAND LONG AND THE FORESTS WILL ECHO WITH LAUGH- TER

D 3. C G/B Am C G/B FΔ Am

IF THERE'S A BUSTLE IN YOUR HEDGEROW DON'T BE ALARMED NOW IT'S JUST A SPARKLING FOR THE MAY- QUEEN
 YOUR HEAD IS HUMMING AND IT WON'T GO IN CASE YOU DON'T KNOW THE PIPER'S CALLING YOU TO JOIN- HIM

C G/B Am C G/B FΔ Am C G/B

YES THERE ARE TWO PATHS YOU CAN GO BY- BUT IN THE LONG RUN THERE'S STILL TIME TO CHANGE THE ROAD YOU'RE ON
 DEAR LADY CAN YOU HEAR THE WIND BLOW AND DID YOU KNOW YOUR STAIRWAY LIES ON THE WHISPERING WIND

C 1. Am7 Dsus D Am7 Em/D D C/D D

AND IT MAKES ME WONDER

STAIRWAY TO HEAVEN - rhythm

A GTR Am Amadd9/G# Am/G D/F# FΔ G/B Am

B C D FΔ Am C G Dsus D 1. 2. FΔ

C GTR Am7 Dsus D Am7 Em/D D C/D D

D GTR Bass C G/B Am C G/B FΔ Am C G/B

E (BASS) Dsus Dsus D C D C G/B

F GTR/BASS Am G F G

ZEPPELIN - "IV"
 - "THE SONG REMAINS THE SAME"

WHEN A MAN LOVES A WOMAN

-C. LEWIS/
A. WRIGHT

INTRO

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

VERSE

MAN LOVES A WOMAN CAN'T KEEP HIS MIND ON NO THIN' ELSE
HE'LL TRADE THE WORLD FOR THE GOOD THING HE FOUND IF SHE IS
BAD HE CAN'T SEE IT SHE CAN DO NO WRONG
TURN HIS BACK ON HIS BEST FRIEND IF HE PUT HER DOWN

BRIDGE

WHEN A MAN LOVES A
WOMAN WILL YOU GIVE ME EVERYTHING THE EARTH HAS
TRY TO HOLD ON TO YOUR PRECIOUS LOVE
BABY PLEASE DON'T TREAT ME BAD

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2. When a man loves a woman, spend his very last dime
Tryin' to hold on to what he needs
He gives up all his comforts, and sleep out in the rain
If she say, "That's how it ought to be".

3. When a man loves a woman, deep down in his soul
She can bring him such misery
If she's playing him for a fool, he's the last one to know
Lovin' eyes don't ever see

WHEN A MAN... rhythm example

GUITAR (plays mostly in bridge)

ORGAN D A/C# Bm D/A

BASS

DRUMS

SIMILE

SIMILE

The musical score is written on four staves. The top staff is for guitar, showing a series of chords in the first measure and a 'SIMILE' marking in the second. The organ staff shows chords D, A/C#, Bm, and D/A. The bass staff shows a simple eighth-note pattern. The drums staff shows a pattern of eighth notes with 'x' marks above them, and a 'SIMILE' marking. The key signature is two sharps (F# and C#) and the time signature is 12/8.



PERCY SLEDGE.

Foto: Pressens Bild.

LOVE HURTS

- B. BRYANT

INTRO

Guitar: Band: F C (Hihat) LOVE

VERSE

HURTS YOUNG LOVE I SCARS KNOW LOVE BUT WOUNDS E- AND VEN MARS SO A- NY I KNOW A
HEART THING NOT OR TOUGH TWO OR I'VE STRONG LEARNED E NOUGH TO TAKE A LOT OF FROM YOU I'VE REALLY LEARNED A
PAIN LOT TAKE A LOT OF PAIN LOVE IS LIKE A CLOUD HOLDS A LOT OF RAIN } LOVE
REALLY LEARNED A LOT LOVE IS LIKE A FIRE BURNS YOU SO, IT'S HOT }
HURTS OH LOVE HURTS I'M

Band: Guitar: (DRUM FILL)

BRIDGE

Em B7 Em B7 Em B7 Em
SOME FOLKS RAVE OF HAPPI- NESS, BLISSFUL- NESS, TO GET- HERNESS
A7 D7
SOME FOLKS FOOL THEM- SELVES I GUESS BUT THEY'RE NOT FOOLING ME I KNOW IT ISN'T

VERSE

G B7 Em G7 C D D/C
TRUE NO IT ISN'T TRUE LOVE IS JUST A LIE MADE TO MAKE YOU BLUE LOVE
HURTS OH LOVE HURTS

SOLO

G Em C D

Handwritten musical score for a song. The score consists of four staves of music with lyrics and guitar chords.

Staff 1: Chords: G, Em, C, D, C. Lyrics: I KNOW IT ISN'T

Staff 2: Chords: G, B7, Em, C, D, D/C. Lyrics: TRUE KNOW IT ISN'T TRUE LOVE IS JUST A LIE MADE TO MAKE YOU BLUE LOVE

Staff 3: Chords: G, F, C, G, F, C. Lyrics: HURTS OH LOVE HURTS OH LOVE

Staff 4: Chords: G, F, C, G. Lyrics: HURTS OH LOVE HURTS

RHYTHM EXAMPLE

Handwritten musical score for a rhythm example, consisting of three staves:

- GUIT. (Guitar):** Treble clef, key signature of one sharp (F#). The notation shows a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.
- BS. (Bass):** Bass clef, key signature of one sharp (F#). The notation shows a sequence of eighth notes: F#2, G2, A2, B2, C3, B2, A2, G2, F#2.
- DR (Drums):** Bass clef. The notation shows a sequence of eighth notes with 'x' marks above them, indicating a specific drum pattern: x, x, x, x, x, x, x, x, x.

UNDER THE BRIDGE

- KIEDIS
FLEA
FRUSCIANTE
SMITH

INTRO GUITAR:

Handwritten guitar intro for 'Under the Bridge'. The music is in D major and 4/4 time. It features a melodic line on the treble clef and a bass line on the bass clef. Chords D and F# are indicated above the staff. The piece ends with a double bar line.

VERSE

Handwritten musical notation for the verse of 'Under the Bridge'. The music is in D major and 4/4 time. Chords E, B, C#m, A, and B are indicated above the staff. The lyrics are written below the notes.

SOMETIMES I FEEL LIKE I DON'T HAVE A PARTNER
I DRIVE ON THE STREETS 'COS SHE'S MY COMPANION
IT'S HARD TO BELIEVE THAT THERE'S NOBODY OUT THERE
SOMETIMES I FEEL LIKE I WALK THRU THE HILLS 'COS THAT I'M
IT'S HARD TO BELIEVE

MY ONLY FRIEND IS THE CITY I LIVE IN
SHE KNOWS WHO I AM SHE SEES MY GOOD DEEDS
ALL ALONE AT LEAST I HAVE HER LOVE
THE CITY OF ANGELS
AND SHE KISSES ME WINDY
THE CITY SHE LOVES ME

LONELY AS I AM TO-GETHER WE CRY
I NEVER WORRIED NOW THAT'S A LIE
LONELY AS I AM TO-GETHER WE CRY

CHORUS

Handwritten musical notation for the chorus of 'Under the Bridge'. The music is in D major and 4/4 time. Chords F#m, E, B, and A are indicated above the staff. The lyrics are written below the notes.

I DON'T EVER WANNA FEEL LIKE I DID THAT DAY, TAKE ME TO THE PLACE I LOVE, TAKE ME ALL THE WAY
I DINT EVER WANNA FEEL LIKE I DID THAT DAY, TAKE ME TO THE PLACE I LOVE, TAKE ME ALL THE WAY

E B C#m A E B C#m A

INTERLUDE

Handwritten musical notation for the interlude of 'Under the Bridge'. It consists of a single line of music with a double bar line at the end.

REPEAT VERSE AND CHORUS

BRIDGE

Handwritten musical notation for the bridge of 'Under the Bridge'. The music is in D major and 4/4 time. Chords A, C/G, G6, FA, F/C, E7/B, and G are indicated above the staff. The lyrics are written below the notes.

YEAH, YEAH YEAH, YEAH OH, NO NO NO YEAH, YEAH
LOVE ME, I SAY YEAH, YEAH

CODA

A C/G G6 FΔ

UNDER THE BRIDGE DOWNTOWN

IS WHERE I DREW SOME BLOOD
 I COULD NOT GET ENOUGH
 FORGOT ABOUT MY LOVE
 I GAVE MY LIFE A-WAY
 YEAH YEAH
 NO NO NO YEAH YEAH
 DOWNTOWN, I SAID, YEAH YEAH

(REPEAT **CODA** 4x WITHOUT VOCALS FOR ENDING)

RHYTHM EXAMPLES

VERSE 1 - GUITAR:

E B C#m/G B A E B C#m A

CHORUS

GTR. BS. DR. SIMILE

F#m E B F#m

INTERLUDE - VERSE 3

BRIDGE - CHORUS

E B C#m/G A E B C#m A A C/G G6 FΔ

SIMILE

A WHITER SHADE OF PALE

-KEITH REID
GARY BROOKER

INTRO

ORGAN

GTR. SIMILE

BASS C C/B Am Am/G F F/E Dm Dm/C

DR. SIMILE

ORGAN: G G/F Em Em/D C F G

VERSE

WE SKIPPED THE LIGHT FAN - DANGO
SHE SAID: "THERE IS NO REASON
C (ORGAN MELODY: C/B) Am Am/G F F/E Dm Dm/C

AND TURNED CARTWHEELS CROSTHE FLOOR
AND THE TRUTH IS PLAIN TO SEE"

I WAS FEELIN' KIND OF SEASICK
BUT I WANDERED THRU MY PLAYING CARDS

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

BUT THE CROWD CALLED OUF MORE
AND WOULD NOT LET HER BE

THE ROOM WAS HUMMING
ONE OF SIXTEEN VESTAL

HARDER
VIRGINS

AS THE CEILING FLEW A
WHO WERE LEAVING FOR THE

-WAY-
COAST-

F F/E Dm Dm/C G G/F Em Em/D

WHEN WE CALLED OUT FOR AN - OT- HER DRINK
AND AL-THO' MY EYES WERE O PEN

THE WAITER BROUGHT A TRAY } AND SO IT
THEY MIGHT AS WELL BEEN CLOSED }

C C/B Am Am/G F F/E Dm G7

CHORUS

WAS THAT LA- TER AS THE MILLER TOLD HIS TALE-

C C/B Am Am/G F F/E Dm Dm/C

THAT HER FACE AT FIRST JUST GHOSTLY TURNED A WHITER SHADE OF PALE-

G G/F Em Em/D C F C G

AFTER 2ND VERSE: REPEAT **INTRO** AND **CHORUS**

STILL GOT THE BLUES

- GARY MOORE

INTRO

GUITAR,
8va:

Dm7

F/G

C(maj7)

F(maj7)



Bm7b5

E7

Am

(BREAK)

(BASS + GTR.)



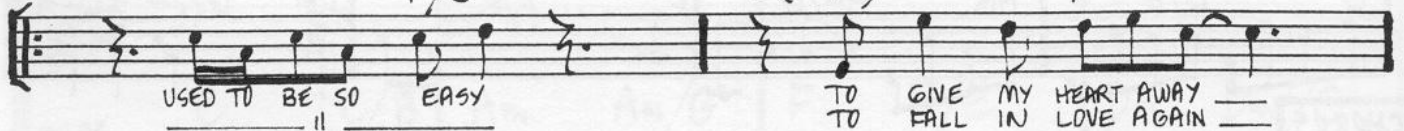
VERSE

Dm7

F/G

C(maj7)

F



Bm7b5

E7

Am



Dm7

F/G

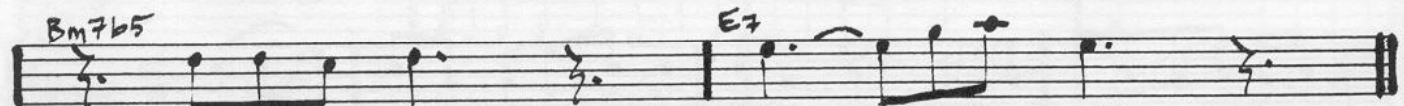
C

F



Bm7b5

E7



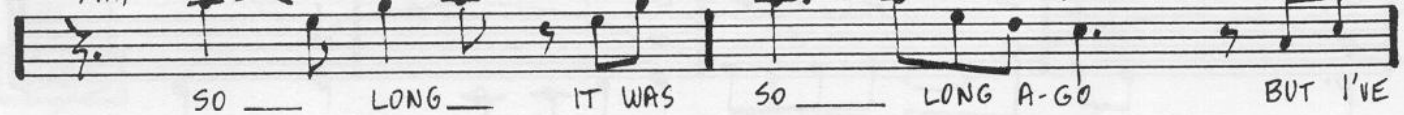
CHORUS

Am

Em7

Am

D9

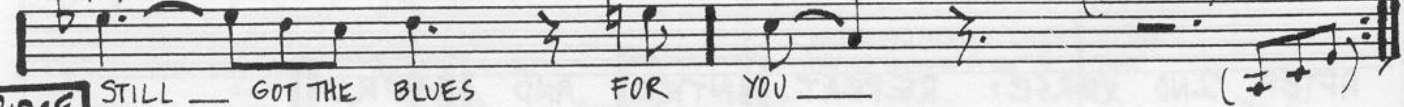


F9

E7+9

Am

(BREAK)



BRIDGE

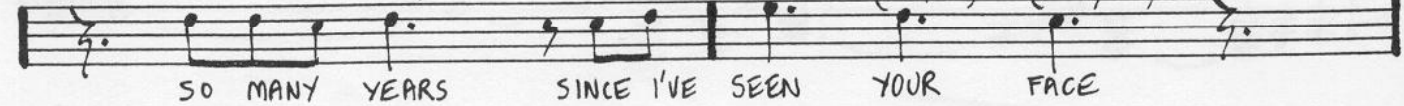
Bm7

E7

Am

(Am/B)

(Am/C)



Bm7

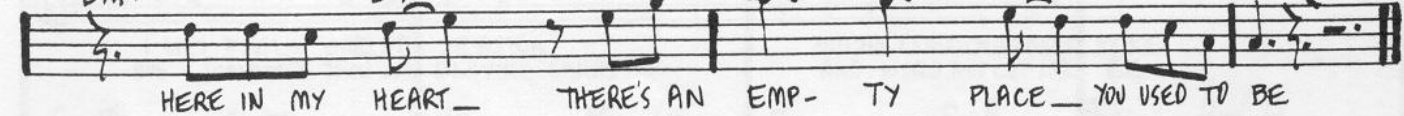
E7

F9

Em7

Dm7

Am (BREAK)



- SOLO ON **VERSE** - DOUBLE **CHORUS** - ENDLESS SOLOS ON **INTRO**

STILL GOT THE BLUES - rhythm example

GUITAR

SYNTH Dm7 F/G

BASS

DR.

SOMETHING

-GEORGE HARRISON

INTRO

Guitar (8 v):

VERSE

Drums: 

F Eb G/D C



SOMETHING IN THE WAY SHE MOVES
 SOMETHING IN HER SMILE SHE KNOWS
 SOMETHING IN THE WAY SHE KNOWS

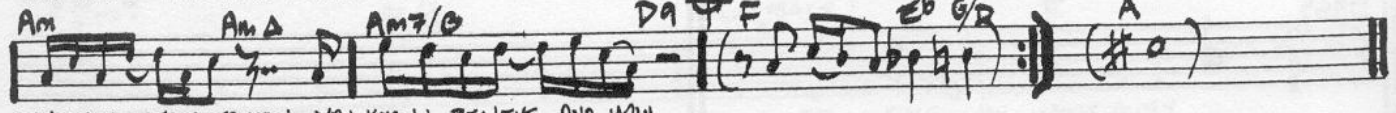
C7 F D7 G



ATTRACTS ME LIKE NO OTHER LOVER
 THAT I DON'T NEED NO OTHER LOVER
 AND ALL I HAVE TO DO IS THINK OF HER

SOMETHING IN THE WAY SHE WOODS ME
 SOMETHING IN HER STYLE THAT SHOWS ME
 SOMETHING IN THE THINGS SHE SHOWS ME

Am AmΔ Am7/G D9 F Eb G/R A



DON'T WANT TO LEAVE HER NOW YOU KNOW I BELIEVE AND HOW

BRIDGE

A C#m/G# F#m7 A/E D G A



YOU'RE ASKIN' ME WILL MY LOVE GROW I DON'T KNOW I DON'T KNOW

A C#m/G# F#m7 A/E D G C



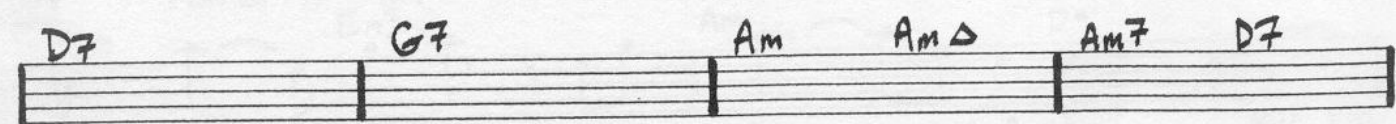
YOU STICK AROUND AND IT MAY SHOW I DON'T KNOW I DON'T KNOW

SOLO

C CΔ C7 F



D7 G7 Am AmΔ Am7 D7



 D.S. $\text{\$}$ a $\text{\$}$

F Eb G/D A F Eb G/D C



SOMETHING - rhythm

GUITAR VERSE

Handwritten musical notation for the guitar verse section. It consists of three staves: Guitar (top), Bass (middle), and Drums (bottom). The time signature is 4/4. The guitar part features a series of chords and rhythmic patterns, with a diamond symbol indicating a specific technique. The bass part provides harmonic support with chords C, CΔ, and C7. The drum part shows a simple rhythmic pattern with the instruction "SIMILE".

Handwritten musical notation for the organ and bass parts of the verse section. It consists of two staves: Organ (top) and Bass (bottom). The time signature is 4/4. The organ part includes a section labeled "(ORGAN:)" and a "SIMILE" instruction. The bass part features chords D7, G, Am, AmΔ, Am7/G, D, F, Eb, and G/D.

GTR. BRIDGE

Handwritten musical notation for the guitar bridge section. It consists of two staves: Guitar (top) and Drums (bottom). The time signature is 4/4. The guitar part features chords A, C#m/G#, F#m7, A/E, D, G, and A, with a diamond symbol indicating a specific technique. The drum part shows a rhythmic pattern with the instruction "SIMILE".

Handwritten musical notation for the final section of the piece. It consists of two staves: Guitar (top) and Bass (bottom). The time signature is 4/4. The guitar part features a diamond symbol and a chord C. The bass part shows a rhythmic pattern.

WHEN THE CHILDREN CRY

INTRO (8/8)

Intro (8/8) musical notation with chords: G, D/F#, Em, Bm, C, G. Includes the instruction "SMILE".

VERSE

VERSE musical notation with lyrics and chords: G, D/F#, Em, Bm, C, G, Em, D. Lyrics include: "LITTLE CHILD DRY YOUR CRYIN' EYES LITTLE CHILD YOU MUST SHOW THE WAY HOW CAN I EXPLAIN THE FEAR YOU FEEL INSIDE TO A BETTER DAY FOR ALL THE YOUNG 'CAUSE YOU WERE BORN IN TO THIS EVIL WORLD 'CAUSE YOU WERE BORN FOR THE WORLD TO SEE".

PRE-CH

PRE-CH musical notation with lyrics and chords: C, Bm, Em, Bm, C, G, Em, D, Dsus, D. Lyrics include: "WHERE MAN IS KILLING MAN AND WITH NO ONE KNOWS AND JUST WHY THAT WE ALL CAN LIVE WITH LOVE AND AND PEACE WHAT HAVE WE BEGUN? NO MORE PRESIDENTS? JUST AND LOOK WHAT WE HAVE DONE ALL THE WARS WILL END".

CHORUS

CHORUS musical notation with lyrics and chords: Em, Bm, C, G, Em, Bm, C, 1. D, 2. D, Dsus, D. Lyrics include: "ALL THAT WE DESTROYED YOU MUST BUILD AGAIN WHEN THE ONE UNIT DESTROYED WORLD UNDER GOD WHEN THE CHILDREN CRY LET THEM KNOW WE TRIED 'CAUSE WHEN THE CHILDREN SING THEN THE NEW WORLD BEGINS GINS (GUITAR)".

SOLO

PRE-CHORUS

CH

RHYTHM IS ACOUSTIC GUITAR (CF. INTRO) -
 ADD LONG NOTES ON DISTORTED GUITAR
 AND BASS AD LIB!

PURPLE RAIN

-PRINCE

INTRO

Fsus2

(KBD + GTR.)

DM7 add G

SIMILE

C

Bb(add9)

(SNARE)

VERSE

Fsus2

Dm7 add G

1 NEVER MEANT TO CAUSE YOU ANY SORROW

C

Bb(add9)

1 NEVER MEANT TO CAUSE YOU ANY PAIN

Fsus2

Dm7 add G

1 ONLY WANTED TO SEE YOU LAUGHING

C

F (BREAK)

ONLY WANT TO SEE YOU LAUGHING IN THE PURPLE RAIN PURPLE RAIN PURP-LE RAIN

CHORUS

Bb(add9)

PURPLE RAIN PURP-LE RAIN

Fsus2

Dm7 add G

PURPLE RAIN PURP-LE RAIN

C

1 ONLY WANTED TO

SEE YOU BATHING IN THE PURP-LE RAIN I NEVER WANTED TO BE YOUR WEEKEND LOV-

VERSE 2:

*I never wanted to be your weekend lover
I only wanna be some kind of friend
Baby, I could never steal you from another
It's such a shame our friendship had to end*

(CHORUS)

*(Purple rain, purple rain...)
I only want to see you underneath the purple rain*

VERSE 3:

*Honey, I know, I know times are changing
It's time we all reach out for something new
You say you want a leader, but I can't seem to make up my mind
I think you better close it,
and let me guide you to the purple rain*

(CHORUS)

*(Purple rain, purple rain...)
I only want to see you, only want to see you in the purple rain*

(End by long solos over VERSE)

RHYTHM EXAMPLE

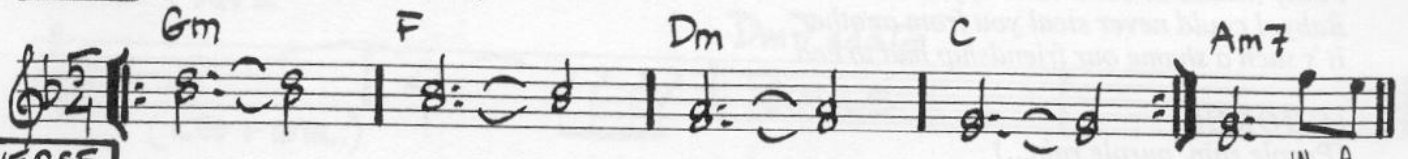
The image shows a handwritten musical score for a rhythm example. It consists of four staves. The top staff is labeled "(GUITAR, KEYBOARD)" and contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a diamond-shaped chord symbol "F sus 2" and a whole note. The second measure has a quarter note followed by a triplet of eighth notes. A double bar line follows. The second staff is labeled "(BASS)" and contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a whole note. The second measure has a whole note. A double bar line follows. The third staff is labeled "(DRUMS)" and contains a bass clef and a 4/4 time signature. The first measure has four quarter notes with stems pointing down. The second measure has four quarter notes with stems pointing down. A double bar line follows. The fourth staff is empty.

WHITE ROOM

- JACK BRUCE
PETE BROWN

INTRO (2 GUITARS, 8/2=)

Gm F Dm C Am7



VERSE

D C G/B Bb C D C/F G Bb C

(1.) WHITE ROOM WITH BLACK CURTAINS NEAR THE STATION
(2.) PARTY SHE WAS KINDNESS IN THE HARD CROWD BLACK ROOF CONSOL-

D C G/B Bb C D C/F G Bb C

COUNTRY NO GOLD PAVEMENTS TIED STARLINGS
ATION FROM THE OLD WOUND NOW FOR- GOTTEN SILVER
YELLOW

D C G/B Bb C D C/F G Bb C

HORSES RUN DOWN MOONBEAMS IN YOUR DARK EYES
TIGERS CROUCH IN JUNGLES IN YOUR DARK EYES DAWN LIGHT
SHE'S JUST

D C G/B Bb C D C/F G Gm/Bb

SMILES ON YOUR LEAVING MY CON- TENTMENT
DRESSING GOODBYE WINDOWS TIED STARLINGS I'LL
I'LL

BR.

C G Bb A

WAIT — IN THIS PLACE WHERE THE SUN LO — NEVER SHINES
SLEEP — IN THIS PLACE WITH THE LO — ONELY CROWD

C G Bb C D (BREAK)

WAIT — IN THIS PLACE } WHERE THE SHADOWS RUN FROM THEMSELVES YOU SAID
LIE — IN THE DARK }

VERSE

D C G/B Bb C D C/F G Bb C

NO STRINGS COULD SE- CURE YOU AT THE STATION PLATFORM

D C G/B Bb C D C/F G Bb C

TICKET RESTLESS DIESELS GOODBYE WINDOW I WALKED

D C G/B Bb C D C/F G Bb C

INTO SUCH A SAD TIME AT THE STATION AS I

D C G/B Bb C D C/F G Gm/Bb

WALKED OUT, FELT MY OWN NEED JUST BE- GINNING I'LL

BRIDGE

C G Bb A

WAIT IN THE QUEUE WHEN THE TRAINS COME BACK

C G Bb C D

WAIT FOR YOU WHERE THE SHADOWS RUN FROM THEMSELVES

REPEAT **INTRO** - **VERSE** (V.2) - **BRIDGE** - (BR. 2) - **INTRO**

FADE ON **SOLOS** OVER VERSE

RHYTHM EXAMPLES

INTRO

BASS Gm F Dm C Am7

DR 3 SIMILE

VERSE

GTR. #

BS. D C G/B Bb C D C/F G Bb C

DR SIMILE

BRIDGE

GTR.

BS C G Bb A

DR