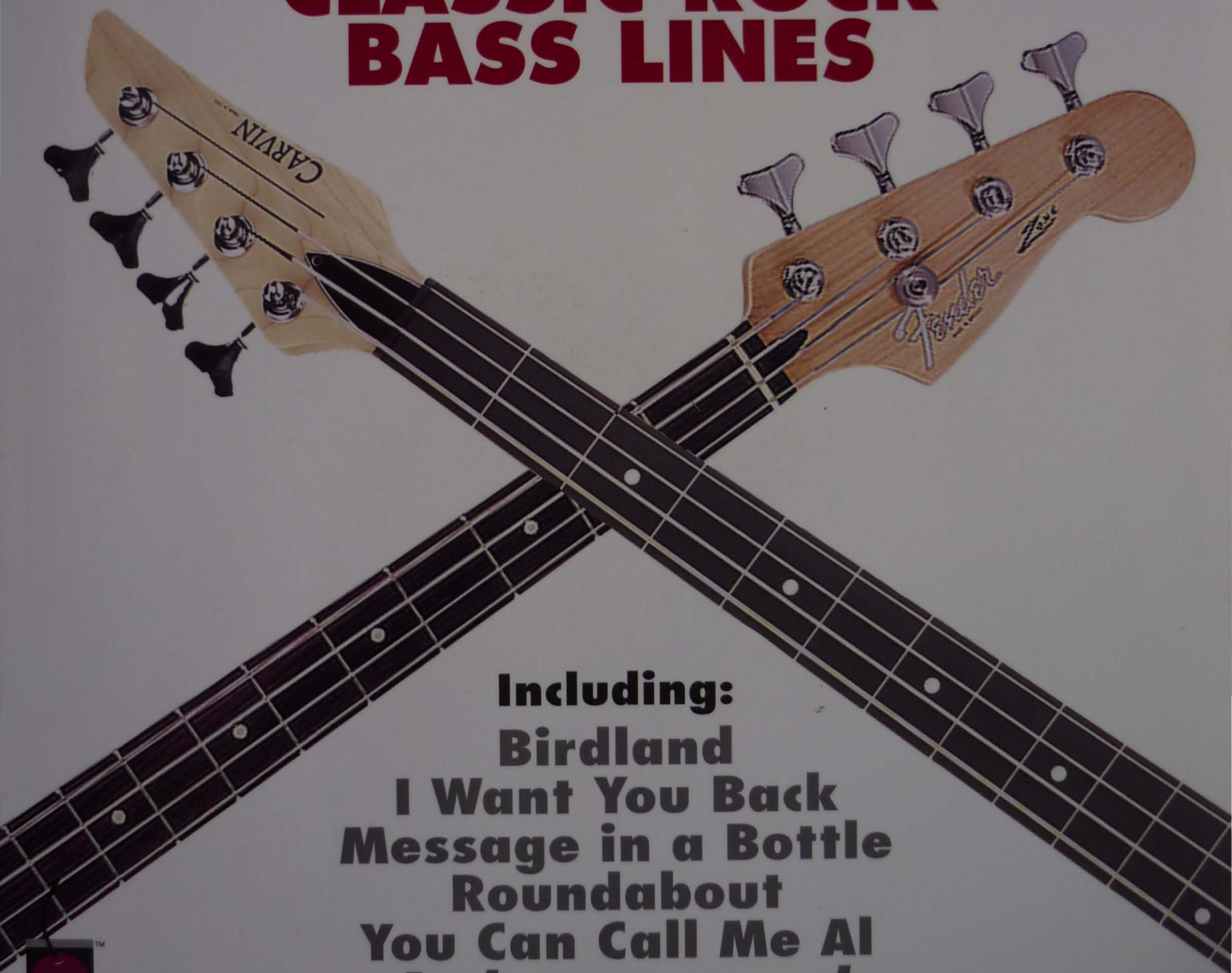


**PLAY IT
LIKE IT IS
BASS**
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

CLASSIC ROCK BASS LINES

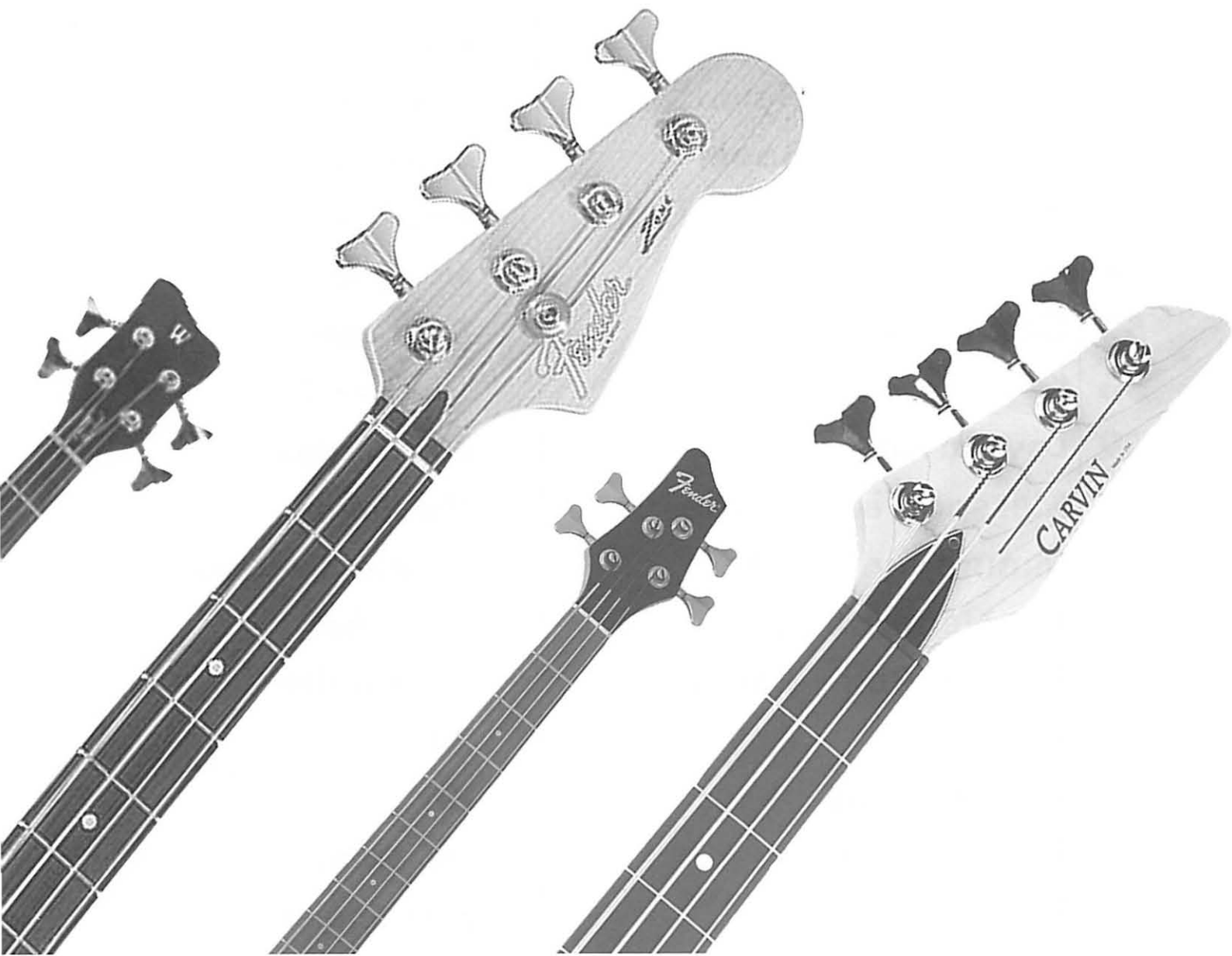
25

CLASSIC ROCK BASS LINES



Including:
Birdland
I Want You Back
Message in a Bottle
Roundabout
You Can Call Me Al
And many more!

CLASSIC ROCK BASS LINES



Transcribed by Steve Gorenberg

Cherry Lane Music Company
Director of Publications/Project Editor: Mark Phillips

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ARE YOU GONNA GO MY WAY

Words by Lenny Kravitz
Music by Lenny Kravitz and Craig Ross

Moderate Rock ♩ = 128

N.C.(E5)

Intro (Guitar) 6

1st Verse

N.C.(E5)

N.C.(E) G6 F#m7 N.C.(E5) 3

2nd Verse
N.C.(E5)

I don't know why we al - ways cry...

(G5)

sl.

(E5)

G6 F#m7

sl.

But what I really want to know is...

sl.

N.C.(E) G6 A

6

E D A D A Guitar solo E D6 A D6 A

E D6 A D6 A E D6 A D6 A

E D6 A D6 A E D6 A D6 A

E D6 A D6 A E D6 A D6 A

E D6 D/A N.C.(E5)

G6 F#m7 G6 F#m7

N.C (E) G6 F#m7 Free time

sl. sl.

BIRDLAND

Music by Josef Zawinul

A

Moderately fast ♩ = 157
N.C.

B

(Kybd.) 12

G7#9/B G/C G/D

H.H. *f* 1/2 14(26) 14(26) 14(26) 14(26) 14(26) 12(24) 12(24) 14(26)

G7#9/B G/C G G7#9/B

H.H. 1/2 (12(24)) 14(26) 12(24) 14(26) 14(26) 14(26) 14(26) 12(24) 14(26) 12(24) 12(24) 14(26) 1/2 14(26)

G/C G/D G7#9/B G/C Gsus4

H.H. 1/2 14(26) 14(26) 14(26) 14(26) 14(26) 12(24) 14(26) 12(24) 14(26) 14(26) 14(26) 14(26) 14(26) 12(24) 14(26) 12(24)

G G7#9/B 8va G/C G/D G7#9/B

H.H. 1/2 12(24) 14(38) 14(38) 14(38) 12(36) 14(38) 12(36) 14(38) 12(36) 14(38) 14(38)

8va G/C Gsus4 G7#9/B G/C G/D

H.H. 1/2 (14(38)) 14(38) (14(38)) 12(36) 14(38) 12(36) 12(36) 14(38) 14(38) 14(38) 14(38) (14(38)) 12(36) 14(38) 12(36)

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8va -----

G7#9/B G/C G Gm7 **C** F/G F/Bb

loco

H.H. -----

(12(36)) 14(38) 12(36) 14(38) 14(38) 1/2 14(38) (14(38)) 12(36) 14(38) 12(36) 13(37) 14(38) 3 0 1

Eb/Bb Dm7 Dm/G F/C Cm7 F/B G6 Gm/C F/Eb

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

D

G6 F F# G G6 Gm F/C G5

w/ heavy reverb ----- *

3 0 1 2 3 17 17 17 17 17 17 17

*Notes are plucked lightly while maintaining wide vibrato.

N.C.

10

w/ heavy reverb -----

* -----

grad. slide -----

17 17 17 17 17 17 17 17 17 14 12 7

G/B G/C

2 4 (4) (5) 5 5

*The bottom note is plucked.

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G

(3) 2 4 2 0 | 4 3 X | 2 2 2 2 2 4 3 | 0 2 3 0 0

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G5

(0) 2 4 2 0 | 4 3 2 | 2 2 2 2 2 4 3 | 0 2 3 0 3

H G7

Play 9 times

(3) 3 5 5 | 3 5 5 | 3 5 5 | 3 5 0

I F#7 F7 E7 Eb7 D7 C#7 G7 F#7 F7 E7 Eb7 D7 C#7 G7 F#7 F7 E7

(0) 4 3 2 | 1 0 0 | 4 3 2 | 1 0 4 3 5 | 4 3 2

1., 2., 3. | 4.

Eb7 D7 C#7 G7 F#7 F7 E7 Eb7 D7 C#7 G7 Eb7 D7 C#7 C7 G7

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

let ring - - - - -

J
G7

let ring -----

H.H. -----

1/2

14(26) 14(26)(14(26)) 12(24) 14(26) 12(24)

3

H.H. -----

1/4 1/2

(12(24)) 12(24) 14(26) 14(26) 14(26) 14(26) (14(26)) 12(24) 14(26) 12(24) 12(24)

3

H.H. -----

1/2 1/2 1/2

14(26) 14(26)(14(26)) 14(26) 14(26)(14(26)) 12(24) 14(26) 12(24) 14(26) 12(24) 14(26) 14(26) 14(26) 12(24) 14(26) 12(24)

3

*Played behind the beat.

G/B Csus2 G5/D G/B

H.H. -----

1/2 1/2

14(26) 14(26)(14(26)) 12(24) 14(26) 12(24) 14(26) 12(24) 14(26) 14(26)

3 3

13(25) 14(26)

Csus2 G5 G7#9/B 8va G/C G/D

H.H. -----

1/2 1/2 1/2

(14(26)) 14(26)(14(26)) 12(24) 14(26) 12(24) 12(24) 14(38) 14(38) 14(38)(14(38)) 12(36) 14(38) 12(36)

(8va)-----
 G7#9/B G/C Gsus4 Gm
 loco

K F/G F/Bb Eb/Bb Dm7 Dm/G F/C Cm7 F/B

G6 Gm/C F/Eb G6 F F# G G6 Gm F/C G

L

G/B C5 G

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

M

Bm Em G/B Cmaj7 C#m7b5 Bm7 Em7 Am7 C6 C/C# G

Bm7 Em7 C6 C#m7b5 C/D G/C C/D G

Bm7 Em7 G/B Cmaj7 C#m7b5 Bm7 E7b9 Am7 C6 C/C# G

Bm7 Em7 C6 C#m7b5 C/D G/C Em C/D G

Bm7 Em7 Em/D C#m7b5 C7 B7 E7#9 Am7 C6 C/D G

Bm7 Em7 Em/D C#m7#5 C7 Bm7 E7b9 Am7 C6 C/D G

The first system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff shows a melodic line in B minor, starting with a whole note G2, followed by quarter notes F#2, E2, D2, C2, B1, and a triplet of A1, G1, F#1. The fretboard diagram shows the corresponding fret numbers: (0) 2 2 0 | 4 3 3 | 2 2 2 2 2 X | 0 2 3 0 0.

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G

The second system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff shows a melodic line in B minor, starting with a whole note G2, followed by quarter notes F#2, E2, D2, C2, B1, and a triplet of A1, G1, F#1. The fretboard diagram shows the corresponding fret numbers: (0) 0 4 2 | 0 4 3 3 X | 2 2 2 2 2 X | 0 2 3 0 0.

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G *Play 3 times*

The third system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff shows a melodic line in B minor, starting with a whole note G2, followed by quarter notes F#2, E2, D2, C2, B1, and a triplet of A1, G1, F#1. The fretboard diagram shows the corresponding fret numbers: (0) 2 2 5 | 7 5 4 (0) 3 X | 2 2 2 2 2 X | 0 2 3 0 0.

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G

The fourth system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff shows a melodic line in B minor, starting with a whole note G2, followed by quarter notes F#2, E2, D2, C2, B1, and a triplet of A1, G1, F#1. The fretboard diagram shows the corresponding fret numbers: (0) 2 2 5 | 0 4 3 3 2 | 2 2 2 2 2 3 0 | 0 0 0 0 2 2 2 2 3 3 3 4 4 5 5.

Begin fade

Fade out

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G

The fifth system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff shows a melodic line in B minor, starting with a whole note G2, followed by quarter notes F#2, E2, D2, C2, B1, and a triplet of A1, G1, F#1. The fretboard diagram shows the corresponding fret numbers: 3 2 2 0 | 0 4 3 X | 2 2 2 2 2 3 4 | 0 2 3 0 0.

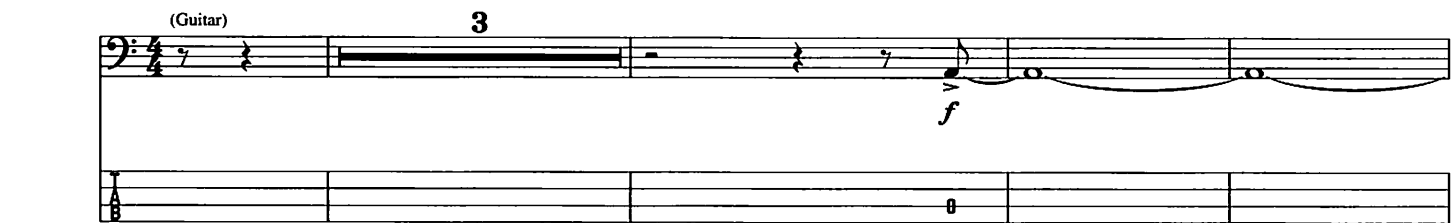
CAT SCRATCH FEVER

Words and Music by
Ted Nugent

Intro
Moderate Rock ♩ = 127

N.C.(Am)
(Guitar)

3

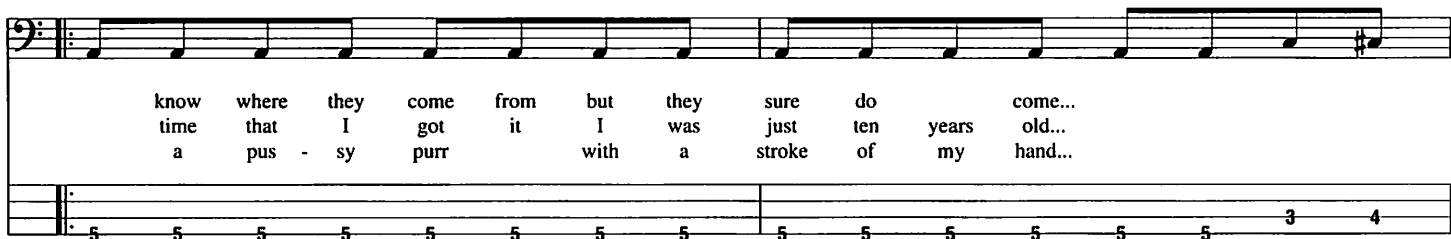


1. 2.



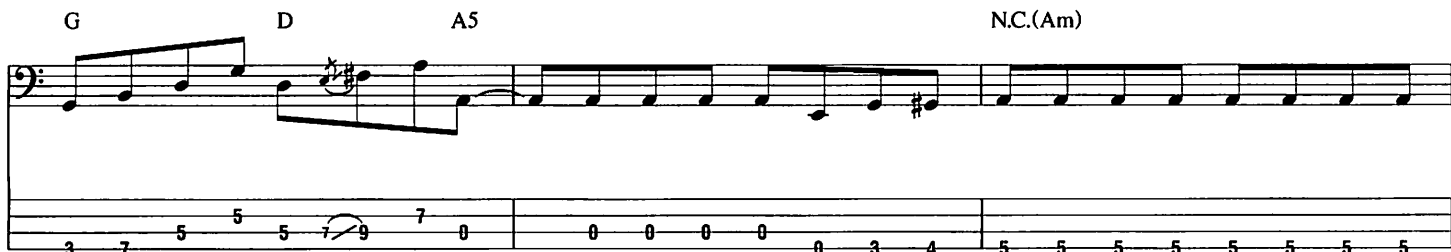
1. Well, I don't

Verse
N.C.(Am)



know where they come from but they sure do come...
time that I got it I was just ten years old...
a pus - sy purr with a stroke of my hand...

G D A5 N.C.(Am)



G D A5

They give me

5 5 5 5 5 5 3 4 | 3 7 5 5 5 7 9 7 0 | 0 0 0 0 0 3 4

Chorus

N.C.(Am)

cat scratch fe - ver...

5 5 5 5 5 5 5 5 | 5 5 5 5 5 0 3 4 | 5 5 5 5 5 5 5 5

1.

2.

2.Well, the first

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

To Coda

Eb5

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

Bridge

C5

Eb5

C5

There's noth - in' dan - g'rous...

(6) 6 6 6 6 6 0 3 | 3 3 3 3 0 6 | 6 6 6 6 6 0 3

Eb5

C5

Eb5

(3) 3 3 3 3 0 6 | 6 6 6 6 6 0 3 | 3 3 3 3 0 6

E5

(6) 6 6 6 6 6 0 7 0 0 0 0 0 0 0 0 0 3 4

Guitar Solo
N.C.(Am)

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

1. 2.

D5 E5 C5

3 2 0 0 0 3 4 3 2 0 0 0 0 5 5 5 5 7 7 0 3

D5 N.C.(Am)

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

D.S. al Coda
(take 2nd ending)

3. Well, I make

5 5 7 7 5 5 7 7 3 2 0 0 0 3 4

⊕ Coda

Breakdown
N.C.(Am)

3 2 0 0 0 3 4 5

17 19

(19)

Chorus
NC.(Am)

Cat scratch fe - ver...

7 5 7 5 0 3 4

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

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

7 7 7 7 5 5 5 5

7 7 5 5 0 3 4 5 5 5 5 7 7 3 2 0 0 0 3 4

Outro
Free time

A5 B5 C5

0 2 3 3 3 3 3 3

A5

3 3 5 5 5 5 5 3 4 5 5

CRAZY ON YOU

Words and Music by
Ann Wilson, Nancy Wilson
and Roger Fisher

Moderate Rock ♩ = 144 **Slower** ♩ = 72 **Moderate Rock** ♩ = 126

Intro

18 4 Am F G

Am F G Am G F (Vocal) G

1. If we

1st, 2nd Verses

Am C Dm E7

sl.

still have time — we might still get by. — (etc.)
love is the ev' - nin' - breezetouch - ing your skin, — (etc.)
mf

sl.

Am C Dm E7

sl.

Am D/E Am D/E

Pre-chorus
 Dm Em9 C F Dm E7

Chorus
 Am F G Am F G

Am G F G Am

1. 2. My

Bridge
 F#m D C#m

Wild___ man's_ world is cry - in' in pain... (etc.)

D C#m D C#m P

Bm A

E

Chorus
Am F G Am F G

Am G F G

3rd Verse
Am C Dm E7 Am

_____ was a wil - low last night _____ in a dream,, (etc.)

Chorus
C Dm E7 Am F G Am F 2 G

Am G F G Am F G

Am F G Am G F

Guitar solo
G Am F G Am F

G Am G F G Am

F#m D C#m D

C#m D C#m Bm

A E

E7 Chorus Am F

G Am sl. F G Am G

F G Am

CUT THE CAKE

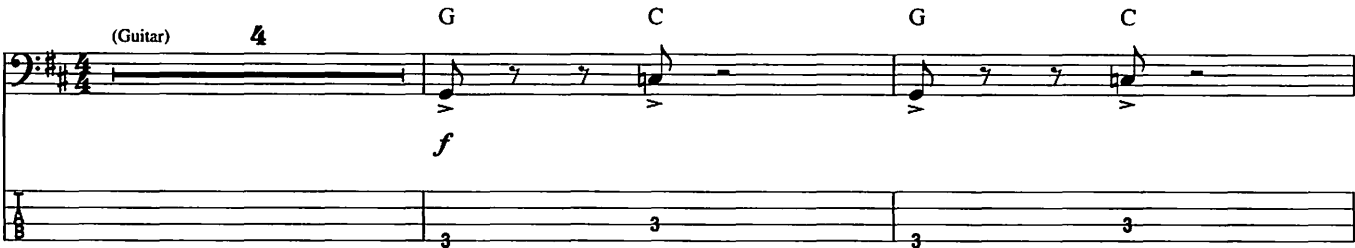
Written by James Stuart, Alan Gorrie,
Roger Ball and Owen McIntyre

Intro
Moderate Funk ♩ = 106

(Guitar) 4

G C G C

f

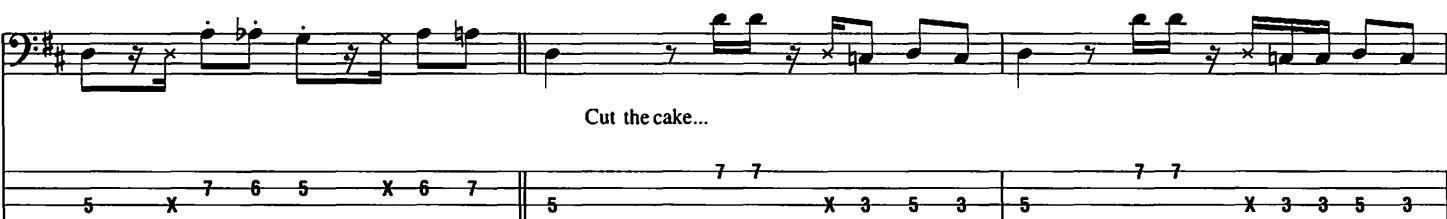


D9



Verse
D9

Cut the cake...



D9

Three measures of music in bass clef, key of D major. The melody consists of eighth and quarter notes. The bass line is a simple bass clef with fret numbers: 5, 7, 7, X, 3, 5, 3 | 5, 7, 7, X, 3, 5, 3 | 5, 7, 7, X, 3, 5, 3.

D.S. al Coda 1

Two measures of music in bass clef, key of D major. The melody consists of eighth and quarter notes. The bass line is a simple bass clef with fret numbers: 5, 7, 7, 6, 5, 6, 7.

Φ Coda 1

Two measures of music in bass clef, key of D major. The melody consists of eighth and quarter notes. The bass line is a simple bass clef with fret numbers: 3, 3, 5, 5, 5, 0, 1, 2.

Chorus

G9

C7

Two measures of music in bass clef, key of D major. The melody consists of eighth and quarter notes. The bass line is a simple bass clef with fret numbers: 3, 5, 5, X, 1, 3, 1 | 3, 0, 0, 0, 1, 1, 1, 2, 2, 2.

Gim - me, gim - me, gim - me, gim - me...

G9

C7

Two measures of music in bass clef, key of D major. The melody consists of eighth and quarter notes. The bass line is a simple bass clef with fret numbers: 3, 5, 5, 0, 1, 3, 1 | 3, 5, 5, X, 1, 3, 1.

G9

C7

G

C

Three measures of music in bass clef, key of D major. The melody consists of eighth and quarter notes. The bass line is a simple bass clef with fret numbers: 3, 5, 5, 0, 1, 3, 1 | 3, 5, 5, X, 1, 3, 1 | 3, 3.

Breakdown

N.C.(D9)

G

C

Three measures of music in bass clef, key of D major. The melody consists of eighth and quarter notes. The bass line is a simple bass clef with fret numbers: 3, 3, 3, 5, 7, 7, 3, 3, 5, 5, 3, 3 | 5, 4, 4, 5.

D9

First system of music notation. Bass staff with notes and accidentals. Fretboard diagram below with fingerings: 7 7, 3 3 5 5 3 3, 14 13 12 13 14, 7 7, 3 3 5 3.

Second system of music notation. Bass staff with notes and accidentals. Fretboard diagram below with fingerings: 7 7, 3 3 5 3, 7 7, 3 3 5 3, 14 13 12 13 14.

Third system of music notation. Bass staff with notes and accidentals. Fretboard diagram below with fingerings: 7 7, 3 3 5 3 3, 7 7 4 5 6 7, 7 7, X 3 5 3.

D.S. al Coda 2

$\oplus$ Coda 2

Fourth system of music notation. Bass staff with notes and accidentals. Fretboard diagram below with fingerings: 5, 7, 6, 5, 6, 7.

Fifth system of music notation. Bass staff with notes and accidentals. Fretboard diagram below with fingerings: 3, 2, 3, 4.

Chorus

G9

C7

Sixth system of music notation. Bass staff with notes and accidentals. Lyrics: Gim - me, gim - me, gim - me, gim - me... Fretboard diagram below with fingerings: 5 5 3, 5 5, X 1 3 1, 3, 5 5, X 1 3 1.

G9

C7

Seventh system of music notation. Bass staff with notes and accidentals. Fretboard diagram below with fingerings: 3, 5 5, X 1 3 1, 3, 5 5, X 1 3 1.

G9 C7 G9

3 5 5 X 1 3 1 3 5 5 X 1 3 1 3 5 5 X 1 3 1

C7 G9 C7

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

G9 C7 G9

3 5 5 X 1 3 1 3 5 5 X 1 3 1 3 5 5 X 1 3 1

C7 G C G C

3 5 5 0 1 2 3 3 3 3

G C A7

3 3 5 7 7 5 5 7 7

let ring

D9

5 7 7 7 6 5 5 5 5

let ring

DIXIE CHICKEN

Words and Music by
Lowell George and Martin Kibbee

Slowly ♩ = 80

Triplet feel (♩ - ♩ - ♩)

N.C.(A) N.C.(A)

1st Verse
N.C.(A) (E)

(Vocal:) I've seen the bright lights of Mem - phis...

(A) (D) (A)

E A/C# (D5)

If you

Chorus
A E

be my Dix - ie chick-en...

A A/E A N.C. A A/E A N.C.(A)

Yeah, well,

2nd Verse
N.C.(A) (E)

we made all the hot spots...

(A) D A E7

1. A N.C. 2. A N.C.

If you

Chorus

A

E

be my Dix - ie chick-en...

5 4 4 0 5 4 4 0 5 4 4 7 *sl.* 0 5 7 5 4 0 4 7 5 *sl.* 0 5 5 5 4

A

A/E

A

N.C.

A

A/E

A

N.C.(A)

5 0 5 4 0 5 0 5 7 7 9 9 7 5 5 0 5 5 0

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

3rd Verse

N.C.(A)

Well, well it's been a year since she ran a-way...

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

(E)

(A)

5 5 7 7 7 7 7 7 7 7 8 7 5 0 4

D A E7

A D A E7

A N.C. Chorus A

If you be my Dix - ie chick - en...

(E) A A/E A N.C.

A A/E A N.C.(A)

Repeat and fade

DON'T STOP BELIEVIN'

Words and Music by
Steve Perry, Neal Schon
and Jonathan Cain

Medium rock (♩ = 126)

Sheet music for the song "Don't Stop Believin'" in E major, 4/4 time, medium rock tempo (♩ = 126). The music is written for bass and guitar.

First System: Chords E, B, C♯m, A. Bass line: 0 2 4 2 | 4 6 4 | 6 7 5 | 6 7 0.

Second System: Chords E, B, G♯m, A. Bass line: (0) 2 4 2 | 4 6 4 | 6 4 5 | 6 7.

Third System (Verse): Chords E, B, C♯m, A. Bass line: 0 4 2 | 4 6 4 | 6 7 5 | 6 7.

Fourth System: Chords E, B, G♯m, A. Bass line: 0 4 2 | 4 6 4 | 6 7 5 | 6 7. Includes first and second endings.

Fifth System: Chords E, B, G♯m, A. Bass line: 0 4 2 | 4 6 4 | 6 7 5 | 6 7. Includes a double bar line and a (5) fingering.

Vocal out

E B C#m A

(0) 2 4 2 4 6 4 6 7 5 6 7 0

E B G#m A Sl.

(0) 0 2 4 2 4 6 4 0 7 5 0 0

Vocal re - enters

E B C#m A

(0) 4 2 4 6 4 6 7 5 6 7

E B G#m A

w. bass drum w. bass drum & snare

0 4 2 4 6 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5

B A

Sl. Sl. E

5 5 5 5 5 5 7 5 9 11 9 7 9 0 0 0 0 0 0 7

A E

Sl.

0 7 6 0 7 6 7 5 5 5 5 5 5 5 5 9 9 11 0 7 9 0 0 0 0 0 0 0 0

A E

Sl. P

0 7 6 0 7 6 7 5 5 5 5 5 5 5 5 5 7 6 7 6 7 0 0 0 0 0 0 0

A B E

Sl. Sl.

0 7 6 0 7 6 7 5 5 5 5 5 5 5 5 5 9 11 9 7 9 7 0

B E A Vocal out E B C#m A E6

w. guitar

2nd verse

A² E B C#m A E6

with guitar

E B G#m A5fr. E6

with guitar

1.

2. Repeat of [B] A

Sl.

E A Sl.

Sl.

E A P

Sl.

P

0 0 0 0 0 0 0 0 7 6 7 6 7 5 5 5 5 5 5 5 5 7 6 7

Sl.

E A

Sl.

0 0 0 0 0 0 0 0 7 6 7 6 7 5 5 5 5 5 5 5 5 5

Sl.

Sl. B E B E A To guitar solo

Sl.

5 5 4 7 6 4 7 4 7 0 7 0 5

Guitar solo E B C#m A E

0 0 0 0 2 4 2 2 2 2 4 6 4 4 6 7 5 7 6 7 0

E B G#m A5fr.

0 0 0 0 2 4 2 2 2 2 4 6 4 4 4 4 4 4 5 5 5 5 5 6 7 0

Repeat 4 times
1st time to guitar solo
3rd time chorus to fade

First system of musical notation. The top staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The bottom staff is a single line with fret numbers: 7 9 9 7 9 7 9 9 7 9 | 7 6 7 8 9 9 9 7 9.

Second system of musical notation. The top staff has notes with slurs and a *sl.* (slide) marking. Above the staff are labels: E5 D5, B5 A5. The bottom staff has fret numbers: 7 9 9 7 9 7 9 9 7 9 || 7 5 (5) sl. | 7 5 (5) sl.

Third system of musical notation. The top staff includes a *To Coda* symbol (a circle with a cross) and a triplet of notes marked B5 C5. Above the staff are labels: E5 D5, B5 A5, N.C.(C#m). The bottom staff has fret numbers: 7 5 (5) sl. | 7 5 (5) sl. 7 8 || 9 11 9 11 9 11 9 11 12.

Fourth system of musical notation. The top staff has a *H* (harmonic) marking. The bottom staff has fret numbers: 9 9 7 9 7 9 11 11 11 | 9 11 11 9 11 9 11 11 11. There is a *H* marking below the first few notes of the bottom staff.

Fifth system of musical notation. The top staff has notes with slurs and a *sl.* marking. Above the staff are labels: E5 D5. The bottom staff has fret numbers: 9 8 9 10 11 9 11 11 9 11 || 7 5 (5) sl.

Sixth system of musical notation. The top staff has notes with slurs and a *rit.* (ritardando) marking. Above the staff are labels: B5 A5, E5 D5, B5 A5. The bottom staff has fret numbers: 7 5 (5) sl. | 7 5 (5) sl. | 7 5 (5) sl.

"Fairies Wear Boots"
Moderately ♩ = 124 (♩ = $\bar{\cdot}^3\bar{\cdot}$)

G5 B♭5 G5 Gm7 G5 B♭5 G5 Gm7/F G5 B♭5 G5 Gm7

G5 B♭5 G5 Gm7/F G5 B♭5 G5 F5/G G5 B♭5 G5 F5

G5 B♭5 G5 F5/G G5 B♭5 G5 F5

1st Verse

G5 B♭5 G5 F5/G G5 B♭5 G5 F5

Play 8 times

(Vocal:) Go - ing home late last night...

G5 B♭5 G5 Gm7 G5 B♭5 G5 Gm7/F

Play 4 times

(4th time:) Yeah, fair -

Chorus

G5 B♭5 G5 Gm7 G5 B♭5 G5 Gm7/F

Play 8 times

ies wear boots and you got - - - ta be - lieve me...

Guitar solo
N.C.(Gm)

N.C.(Gm)

First system of musical notation. The bass line contains a triplet of eighth notes. The guitar line has a 'H' marking above a note, indicating a harmonic.

N.C.(G5)

D.S.(Tempo I) al Coda

Second system of musical notation. The bass line contains a triplet of eighth notes. The guitar line has a 'H' marking above a note, indicating a harmonic.

“Fairies Wear Boots”
Tempo II ♩ = 124 (♩ = ♩)

Third system of musical notation. The bass line starts with a 'Coda' symbol. The guitar line has a 'rit.' marking above a note, indicating a ritardando.

Fourth system of musical notation. The bass line has a 'mf' marking below a note, indicating mezzo-forte. The guitar line has a 'mf' marking above a note, indicating mezzo-forte.

Fifth system of musical notation. The bass line has a 'Chorus' marking above a note. The guitar line has a 'Play 8 times' marking above a note.

G5 Bb5 G5 Gm7 G5 Bb5 G5 Gm7/F

f (2nd time:) So I went

2nd Verse Play 8 times

G5 Bb5 G5 Gm7 G5 Bb5 G5 Gm7/F

to the doc - tor, see what he would give me...

Outro
N.C.(Gm)

N.C.(Gm) (F) Repeat and fade

FEELS LIKE THE FIRST TIME

Words and Music by
Mick Jones

Intro
Moderate Rock ♩ = 112

N.C. G F/G A5/G G N.C.

f

G F/G A5/G G N.C.

Verse

1. I would climb an - y moun - tain...

Pre-Chorus

D/A A D/A A

And I guess it's just the wom - an in you...

E/B B E/B B C G5

Chorus

F/G A5/G G N.C.

It feels like the first time...

G F/G A5/G G N.C.

Verse

G F/G Am/G G

2.I have wait-ed a life - time...

F/G Am/G G

Pre-Chorus

D/A A D/A A

And I know it must be the woman in you

E/B B E/B B N.C.

7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 | 7 7 5 7 5

Bridge

N.C.(Em) (D) (C) (B)

And it feels like the first time...

5/7 5 3 2

N.C.(Em) (D) (C) 1. (B)

7 9 9 11 | 5 7 7 9 | 5 5 5 7 | 2 4 5 4 4

2.

(B) C5 G5

2 4 5 4 4 4 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3

Chorus

F/G A5/G G N.C.

Feels like the first time...

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

G F/G A5/G G

Interlude
N.C.(G7) (A/G) (Cm/G) (G5)

Outro-Chorus
G5 F/G A5/G G N.C. G

Feels like the first time...

F/G A5/G G N.C. G **Begin fade**
F/G

Fade out
A5/G G N.C. G F/G

FM

from the film FM

Words and Music by
Walter Becker and Donald Fagen

Intro
Moderately ♩ = 110

N.C.
(Piano)

3

mf

A/B

Verse

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

1. Bur - y the bot - tle ma - ma...

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 Cmaj7 Bm7 Am7 G F#7

B7 E⁹ A13 Bmaj7

Am9 Em9 C#m7b5 C13 A6/B A7/B

0 0 0 6 | 7 7 0 5 4 | 4 4 3 3 | 2 2 9 9

Verse
E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

2. Give her some funky up Mu - zak...

2 4 5 | 2 3 X | 2 4 5 | 2 3 0 2

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 Cmaj7 Bm7 Am7 G F#7

2 4 5 | 2 3 X | 2 4 5 3 | 2 0 3 2

B7 Emaj13 G#7#5 C#m11 F#13

(2) 2 X 0 1 | 2 2 X 2 1 | 0 0 4 4 | 4 4 3 2 2 4

F#m7 A7 D/E C7 B7#5

2 2 2 3 4 | 5 4 5 4 5 4 | 5 2 | 3 5 2 3 3 2 | 3 4 3 4

Interlude
E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 Cmaj7 Bm7 Am7 G F#7

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

Saxophone Solo
Em9

Fmaj7

4 1 2 4 1 3 3 0 4 5 0 3 3 2 0 0 3

A13

Em9

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

C13

Dmaj7

C#7#9

3 3 3 1 3 3 3 3 3 4 5 5 5 4 4 4 4 4

Cmaj7

B7#5

Em7

A7

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

Verse

C13

B7#5

E5

F#5 G5

E5

F#5 G5

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

3. Give her some funky up Mu - zak...

E5

F#5 G5

E5

F#5 G5

E5

F#5 G5

E5

F#5 G5

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

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

The first system of music consists of a bass staff and a guitar staff. The bass staff contains a sequence of eighth notes: G2, F#2, G2, E2, F#2, G2, E2, F#2, G2, E2, F#2, G2. The guitar staff shows fret numbers: 7, 9, 10, 0, 2, 3, 5, 3, 0, 4, 5, 0, 2, 3, 5, 3.

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

The second system of music consists of a bass staff and a guitar staff. The bass staff contains a sequence of eighth notes: G2, F#2, G2, E2, F#2, G2, E2, F#2, G2, E2, F#2, G2. The guitar staff shows fret numbers: 4, 5, 2, 0, 2, 3, 2, 7, 9, 10, 2, 0, 2, 3, 4, 5, 3.

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

The third system of music consists of a bass staff and a guitar staff. The bass staff contains a sequence of eighth notes: G2, F#2, G2, E2, F#2, G2, E2, F#2, G2, E2, F#2, G2. The guitar staff shows fret numbers: 4, 5, 0, 2, 3, 4, 5, 3, 0, 4, 5, 2, 0, 2, 3, 2.

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

The fourth system of music consists of a bass staff and a guitar staff. The bass staff contains a sequence of eighth notes: G2, F#2, G2, E2, F#2, G2, E2, F#2, G2, E2, F#2, G2. The guitar staff shows fret numbers: 7, 9, 10, 0, 2, 3, 2, 4, 5, 0, 0, 1, 2, 1, 2.

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

Repeat and fade

The fifth system of music consists of a bass staff and a guitar staff. The bass staff contains a sequence of eighth notes: G2, F#2, G2, E2, F#2, G2, E2, F#2, G2, E2, F#2, G2. The guitar staff shows fret numbers: 4, 5, 0, 2, 3, 5, 3, 0, 4, 5, 0, 2, 3, 3, 2.

GETTING BETTER

Words and Music by
John Lennon and Paul McCartney

Intro

Moderately ♩ = 118 (♩ = ♩♩)

Verse

G

(Guitar) 3

1. I used to get mad at my school...

mf

12 12 12 12

2 3 3 3 3

12 X 12 12 X 12 12 12 12 12

3 3 3 3 3 3 3 3

Chorus

C

Dm/A

I've got to ad - mit, it's get - ting bet - ter...

12 X 12 14 12 14 10 10 7 10 10 12 10 12 10

3 3 3 3 3 3 3 3 3 3 3 3 3 3

Em

F/D

C

Dm/A

7 8 10 8 10 7 8 9 10 10 7 10 10 12 10 12 10

10 7 8 8 3 3 3 3 3 3 3 3 3 3

Em

F/D

G

2. Me

12 12

7 8 10 8 10 7 8 8 3 3 3 3 3 3

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Verse

G

used to be an - gry young man...

I've

Chorus

C

Dm/C

Em/G

F

got to ad - mit, it's get - ting bet - ter...

C

Dm/C

Em/G

F

C

Dm/C

Em/G F C Dm/C

10 10 8 7 8 7 8 10/12 10 10 7 8

Em/G F Verse G5

10 10 7 8 7 3 3.1

used to be cruel to my wom - an...

3 3 12 12

3 3 12 12 12 3 3 12 12 12 3 3 12 12 3 3 12 12 12

Chorus C Dm/C Em/G F

I ad - mit, it's get - ting bet - ter...

8 8 12 10 10 7 10 10 8 7

C Dm/C Em/G F

8 7 10 12 10 12 | 10 7 | 10 10 7 | 8 7

C Dm/C

8 7 8 7 | 8 3 5 7 | 8 7 10 12 10 12 | 10 10 7

Em/G F C Dm/C

10 10 7 | 8 7 5 | 8 7 12 10 10 | 10 10 10 7

Em/G F

10 10 7 | 8 7 0 | 8 7 8 7 | 8 3 5 7

C *Begin fade* *Fade out*

(Guitar) 3

dim.

8

I WANT YOU BACK

Words and Music by
Freddie Perren, Alphonso Mizell,
Berry Gordy and Deke Richards

Moderate Soul ♩ = 100

Intro (Piano) A^b N.C.(D b) (Fm) A^b maj7/C D b A^b

1. B^b m(7) E^b A^b 2. B^b m7 E^b A^b A^b E^b /G Fm7 E^b

D b D b /C B^b m7 E^b Fm7 Cm7 D b A^b B^b m7 D b /E b A^b

1st, 2nd Verses

A^b N.C.(D b) (Fm7) A^b maj7/C D b A^b B^b m7 E^b A^b

1. When I had_ you to_ my-self_ (etc.)
2. Try - ing to live with - out_ your love_ (etc.)

N.C.(D b) (Fm7) A^b maj7/C D b A^b B^b m7 D b /E b A^b

Chorus

Ab Eb/G Fm7 Eb Db Db/C Bbm7 Eb Fm7 Cm7 Db Ab

Bbm7 Eb Ab

Eb/G Fm7 Eb Db Db/C Bbm7 Eb Fm7 Cm7 Db Ab

Begin fade

Bbm7 Db/Eb Ab

Eb/G Fm7 Eb

Db Db/C Bbm7 Eb Fm7 Cm7 Db Ab Bbm7 Db/Eb Ab

Eb/G Fm7 Eb *Fade out*

LOWDOWN

Words and Music by
Boz Scaggs and David Paich

Intro
Moderately ♩ = 104

Em9 A13

(Drums & guitar) 4 Play 4 times

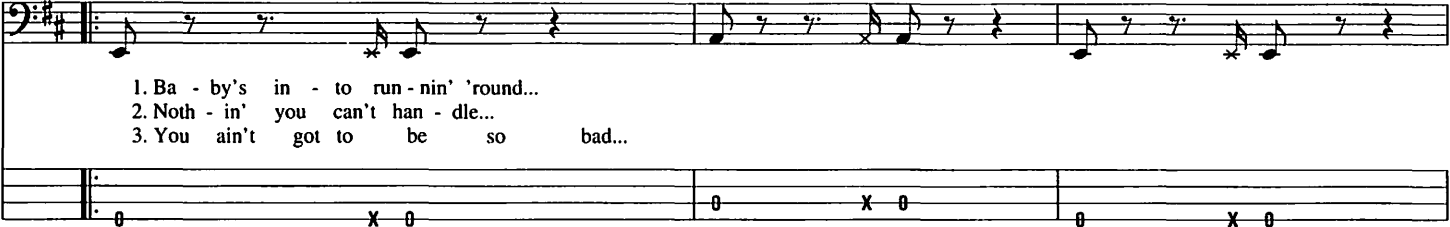
mf



Verse
Em9

A13 Em9

1. Ba - by's in - to run - nin' 'round...
2. Noth - in' you can't han - dle...
3. You ain't got to be so bad...



3rd time, w/ Bass Fill 1
A13

Em9 A13 Em9



3rd time, w/ Bass Fill 1
A13

Em9 A13 Em9



Chorus

A13 Em9 A13 Em9

2nd time, w/ Bass Fill 1

Who...



A13
Bass Fill 1

Em9
End Bass Fill 1

A13

Em9

To Coda

0 x 0 x 0 2 | 0 x 0 | 0 x 0 | 0 x 0

1.

A13

Em9

A13

Em9

0 x 0 x 0 2 | 0 x 0 | 0 x 0 | 0 x 0

2.

Bridge

A13

A13

Dmaj7

C#+

0 x 0 :| 0 x 0 x 0 2 || 5 x 5 5 x 5 | 4 x 4 4 x 4 x

Am/C

B7

Em9

A13

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

Em9

A13

Em9

0 x 0 x | 0 x 0 | 0 x 0 x

A13 Em9 A13

0 x 0 x 0 2 0 x 0 x 0 x 0

Guitar Solo F#m7 B7 B7 D.S. al Coda

1., 2., 3. 4.

4 4 2 2 x 2 x 0 1 2 x 2 2 x 2 x 4 2 x 2 2 x 2 x 2 4

Coda Coda

A13 Outro Dmaj7 C#+

0 x 0 x 0 5 5 5 5 5 5 4 4 4 4 4 4

Am/C B7 Em9

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

A13 Em9 A13 Repeat and fade

0 0 0 x 0 x 0 2 2 2 0 0 x 0 x 3 0 0 0 x 0 x 0 2

MESSAGE IN A BOTTLE

Music and Lyrics by
Sting

Fast

C#m(add9) A(add9) B F#m(add9) C#m(add9) A(add9) B F#m(add9) C#m

Verse

A B F#m C#m A B F#m C#m

Just a cast - a - way, ___ an is - land lost ___ at sea, ___ oh. ___
A year ___ has passed since I wrote my note ___
Walked out this ___ morn - ing, ___ I don't be - lieve ___ what I saw,

2nd time tacet

A B F#m C#m A B F#m C#m

An - oth - er lone - ly day, ___ no one here - but me, ___ oh. ___
but I should have known this right from the start.
a hun - dred bil - lion bot - tles ___ washed up on ___ the shore. ___

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A B F#m C#m A B F#m C#m

More lone - li - ness — than an - y man — could bear. —
 Only hope can keep me — to - geth - er. —
 Seems like I'm not a - lone in being a - lone. A

A B F#m C#m A B F#m C#m

Res - cue me — be - fore — I fall — in - to — des - pair, — oh. — }
 Love — can mend — your life — but love — can break — your heart. — }
 hun - dred bil - lion cast - a - ways — look - ing for — a home.

Chorus

A D E A D E

I'll send — an S. — O. — S. — to the world. — I'll send — and S. — O. — S. — to the world..

F#m D F#m D

— I hope — that some - one gets — my, I hope — that some - one gets — my,

F#m D C#m A

I hope _ that some - one gets _ my _ mes-sage in _ a bot - tle, _ yeah.

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

To Coda

C#m A C#m A

Mes- sage in _ a bot - tle, _ yeah.

4 4 4 4 | 0 0 0 4 4 | 4 4 4 4 | 0 0 0 4 4 4

2nd time

1. F#m 2. C#m A

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

C#m A C#m A

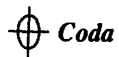
Mes- sage in _ a bot - tle, _ yeah.

4 4 4 4 | 0 0 0 4 4 | 4 4 4 4 | 0 0 0 4 4

C#m A F#m

Mes- sage in _ a bot - tle, _ yeah.

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



Coda

D.S. al Coda

Musical notation for the first system, featuring a treble and bass staff with a 2-measure rest in the treble and a 4-measure rest in the bass.

Musical notation for the first system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords C#m and A are indicated above the treble staff.

Musical notation for the second system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords C#m and A are indicated above the treble staff.

Musical notation for the second system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords C#m and A are indicated above the treble staff.

Musical notation for the third system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords C#m and A are indicated above the treble staff.

Musical notation for the third system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords C#m and A are indicated above the treble staff.

Musical notation for the fourth system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords F#m, G#m, A, B, and F#m are indicated above the treble staff.

Musical notation for the fourth system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords F#m, G#m, A, B, and F#m are indicated above the treble staff.

Musical notation for the fifth system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords C#m, A, B, F#m, C#m, A, B, and F#m are indicated above the treble staff.

Musical notation for the fifth system, featuring a treble and bass staff with a 4-measure rest in the treble and a 4-measure rest in the bass. Chords C#m, A, B, F#m, C#m, A, B, and F#m are indicated above the treble staff.

Repeat and Fade

2nd time

MINUTE BY MINUTE

Words by Michael McDonald and Lester Abrams
Music by Michael McDonald

Intro

Moderately ♩ = 96

Dm7 C/E F F#°7 C/G G#°7 Am G/B Am/C C#°7 Dm7 C/E

Fade in

F F#°7 C/G F5 G#°7 Am G/B Am/C C#°7 Dm7 C/E F F#°7

C/G G#°7 Am G/B Am/C C#°7 Dm7

mf

G7

Cmaj7

Bass line with notes and fingerings (3, 5, 2, 3, 5, 2).

Verse
Cmaj7 2nd time, w/ Bass Fill 1

Bass line with notes and fingerings (3, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5, 3).
Lyrics:
1. Hey, don't wor - ry. I've been lied to...
2. You would stay just to watch me, dar - lin'...

Bass line with notes and fingerings (3, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5, 3).
Chord labels: F13sus4, F13

Bass line with notes and fingerings (5, 5, 2, 5, 3, 5, 2, 5, 5, 5, 2, 5, 3, 5, 5, 4, 3, 0, 3, 5, 1, 0, 3, 5).
Chord labels: Am7/G, F/G, F13sus4

Bass line with notes and fingerings (3, 0, 3, 5, 1, 0, 3, 5, 5, 5, 2, 5, 3, 5, 2, 5, 5, 5, 2, 5, 5, 3, 4, 5, 4, 4).
Chord labels: F13, Am7/G, F/G

Bass Fill 1
Bass line with notes and fingerings (3, 3, 5, 3, 3, 3, 4, 5, 5).

Chorus

Fmaj9 Fmaj9/G Cmaj7

Min - ute by min - ute...

2nd time, w/ Bass Fill 2 Bm7 Bb7 Am7 Fmaj9 Fmaj9/G

Cmaj7 1. 2. Bm7 Bb7 Am7

Interlude

Dm7 C/E F F#o7 C/G F5 G#o7 Am G/B Am/C C#o7 Dm7 C/E

F F#o7 C/G F5 G#o7 Am G/B Am/C C#o7 Dm7 N.C.

Bass Fill 2

Bridge

Em7

Cmaj9

Call my name and I'll be gone...

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

Am7sus4

Am7

Am7sus4

Am7

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

Cmaj7/D

C/D

Cmaj7/D

C/D

5 5 5 5 5 5 5 5 | 5 5 5 5 7 5 8 5 | 5 5 5 5 5 5 5 5

Chorus

Cmaj9

Cmaj9/D

Min-ute by min-ute...

5 7 5 7 5 2 1 0 | 3 3 5 3 3 3 5 3 4 | 5 5 2 5 5 2 5 2 4

Gmaj7

F#m7 F7

Em7

Cmaj9

5 5 5 2 5 3 5 5 2 5 | 5 3 4 5 5 3 2 1 0 | 3 3 5 3 3 3 5 3 4

Repeat and fade

Cmaj9/D

Gmaj7

F#m7 F7

Em7

5 5 2 5 5 2 5 2 4 | 5 5 5 2 5 3 5 5 2 5 | 5 5 3 5 5 3 2 1 0

MY GENERATION

Words and Music by
Peter Townshend

Moderately fast ♩ = 124 (♩ = $\bar{\text{J}}^3\bar{\text{J}}$)

Intro N.C.(G5) (G5/F) (G5) (G5/F)

f

1st Verse G5 H H G5/F *sl.*

(Vocal:) Peo-ple try to put us d - down...

H H *sl.*

G5 H H G5/F

H H

G Gsus4 G7 Gsus4 G Gsus4 G7 Gsus4

2nd Verse G5 G5/F *Play 4 times*

Why don't you all f - fade a - way...

G Gsus4 G7 Gsus4 G Gsus4 G7 Gsus4

5 5 5 5 5 9 9 9 9 9 5 5 5 5 5 9 9 9 9 9

Guitar/Bass solo
G5 G6 G7 G6

1/4 1/4 3 5 9 5 9 5 9 5 9 5 5 5 5 5 9 9 9 9

G5 G6 G7 G6

1/4 1/4 sl. 3 5 9 5 9 5 9 5 9 5 5 5 5 5 9 9 9 9

G5 G6 G7 G6

full full 3 3 sl. 5 9 5 9 5 9 5 9 5 9 5 5 5 5 9 9 9 9

G5 G6 G7 G6

3 3 5 5 5 5 9 9 9 9 9 9 1 1 1 5 5 9 5 9 9 9 2 2 2 2

G Gsus4 G7 Gsus4 G Gsus4 G7 Gsus4

5 5 5 5 9 9 9 9 9 9 5 5 5 5 9 9 9 9

3rd Verse
A5 A5/G Play 4 times

Why don't you all f - fade a - way...

7 7 7 7 5 5 5 5

A Asus4 A 1. Asus4

2. Asus4 Bb5 Bb5/Ab Bb5

Bb5/Ab 4th Verse Bb5

Peo - ple try to put us d-down...

sl.

*Play cue notes 3rd time only.
Play 4 times

Bb6 Bb7 Bb6 Bb Bbsus4

Bb Bbsus4 Bb Bbsus4

Bb Bbsus4 Guitar solo C5 F/C

C F/C C F/C

C F/C C H F/C

C Bb/C C Bb/C

C Bb/C Bb/C

Outro
C

Talk - in' 'bout my gen - er - a - tion...

C Play 4 times C

ROCK & ROLL - PART II

(The Hey Song)

Words and Music by
Mike Leander and Gary Glitter

Intro

Moderate Rock ♩ = 128 (♩ = ♪♪)

N.C.(E5)

(Drums) **3**

mf

Verse

(Guitar in)

N.C.(Em)

G5 A C

Chorus

B E5 D5 A5 B5

E5 D5 A5 B5 E5 D5 A5 B5

N.C.(E5)

Bridge

N.C.(E5)

1., 2., 3. 4.

Chorus

E5 D5 A5 B5 E5 D5 A5 B5

E5 D5 A5 B5 N.C.(E5)

Outro

N.C.(E5)

Repeat and fade

ROSANNA

Words and Music by
David Paich

Intro
Moderately slow ♩ = 92 (♩ = ♩)

(Drums)

G

mf

0 1 2 3 3 3 3 3

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

Verse
G

1. All I wan - na do when I wake up in the morn - ing is see your eyes...
2. I can see your face still shin - in' through the win - dow on the oth - er side...

3 3 3 3 3 3 3 3

Fsus4

Em7

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

G

C5

F5

f

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

E^bsus2

Fretboard diagram: 1 1 1 1 | 1 1 1 1 3 5 3 | 6 6 6 6 6

Pre-Chorus
Double-time feel

Dm7 **Gm** **F/A B^b** **E^b/B^b**

mf Not quite a year since she went a - way...

Fretboard diagram: 5 5 5 5 5 | 3 3 3 3 3 3 3 3 | 0 1 1 1 1 1 1 1

B^b **F** **Gm** **F/A B^b** **F5 E^b** **End double-time feel**

f

Fretboard diagram: (1) 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 | 0 1 1 1 1 1 1 6 6

Chorus
B^b B^b/C Cm7 E^bsus2

Meet you all the way...

* T T T T T

**Strike ("slap") string w/ R.H. thumb.*

Fretboard diagram: (6) 6 6 1 1 | 3 3 1 3 X 1 3 3 | 6 6

B^b **F** **B^b/G B^b/C Cm7 E^bsus2**

T T T T T

Fretboard diagram: (6) 6 6 (6) 1 1 1 3 | 3 3 1 3 X 1 3 3 | 6 6

B^b **F** **B^b/G B^b/C Cm7 E^bsus2**

T T T T T

Fretboard diagram: (6) 6 6 (6) 1 1 1 3 | 3 3 1 3 X 1 3 3 | 6 6

Bb F Bb/G Bb/C Cm7 Eb

T T T T T

(6) 6 6 (6) 1 1 1 3 3 3 1 3 3 1 3 3 6 6

To Coda

Bb F G

(6) 6 6 (6) 1 1 3 3 3 3 3 3

Fsus2

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

Em7 G C5

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

Guitar Solo

F5

1 1 1 1 1 1 1 1 1 1 1 1 1 3 5 3

Eb5 D5 *D.S. al Coda* ⦿ Coda F Bb/G

Bb/C Cm7 Eb/sus2 Bb F Bb/G
 Play 3 times

T T T T T

3 3 1 3 3 1 3 3 6 6 6 6 (6) 1 1 1 3

B $\flat$ /C Cm7 Eb sus2 B $\flat$ F

T T T T T

3 3 1 3 3 1 3 3 6 6 6 6 (6) 1 1

Outro
G7

3 3 3 3 X 3 1 2 3 3 3 3 X 3 1 2 3 3 3 3 X 3 1 2

Gm7

First system of musical notation for Gm7. The top staff shows a bass line with eighth and sixteenth notes, including triplets and a sharp sign. The bottom staff shows a guitar fretboard with fret numbers (3, 3, 3, 3, X, 5, 3, 5) and a bar line.

Second system of musical notation. The top staff continues the bass line with triplets. The bottom staff shows fret numbers (3, 3, 5, 5, X, 3, 5, 5) and a bar line.

Third system of musical notation. The top staff continues the bass line with a triplet. The bottom staff shows fret numbers (3, 3, X, 3, 3, X, 5, 3, 4, 5) and a bar line.

Begin fade

Fourth system of musical notation. The top staff continues the bass line with triplets. The bottom staff shows fret numbers (3, 3, 3, 3, X, 0, 1, 2) and a bar line.

Fade out

Fifth system of musical notation. The top staff continues the bass line. The bottom staff shows fret numbers (3, 3, 3, 3, X, 0, 1, 2) and a bar line.

ROUNABOUT

Words and Music by
Jon Anderson and Steve Howe

Moderate Rock ♩ = 138
Free time

In time

Intro

(Solo gtr.) 5

4

N.C. (Em)

Play 3 times

1st, 2nd Verses

N.C. (Em)

Am7

Bm

Bm/A

Gmaj7

1.

F/G

Em7

poco rit.

a tempo

2.3.
Fadd9

G C F C 2

poco rit. *a tempo*

3

G C F C F C G

f

C F C Bb G C F C F C G

C F C Bb Am Bm C D Em7

H H H H

H H

N.C.

First system of musical notation. The top staff is a bass line with eighth notes. The bottom staff is a guitar line with fret numbers (0, 2, 0, 0, 3, H, 0, 0, 2, H, 0, H, H, 2, 0, 0, 3, H, 0, 2, 0, 0, 2, 0, 3, 3, 2, 5, 3, 2) and 'H' (hammer-on) markings.

3rd, 4th Verses

Em7

Am7

Second system of musical notation. The top staff is a bass line with eighth notes. The bottom staff is a guitar line with fret numbers (0, H, H, 2, 0, 0, 3, H, 0, 0, 2, H, 0, H, H, 2, 0, 0, 3, H, 0, 2, 0, 0, 2, 0, 3, 3, 2, 5, 3, 2) and 'H' (hammer-on) markings. The key signature changes to E minor (one flat) and the time signature changes to 4/4.

Bm

Bm/A

Gmaj7

poco rit.

Third system of musical notation. The top staff is a bass line with eighth notes. The bottom staff is a guitar line with fret numbers (5, 5, 2, 3, 5, 5, 2, 2, 5, 2, 5, 3). The key signature changes to B minor (two flats) and the time signature changes to 4/4.

Fadd9

To Coda

G C F C F C G

a tempo

Fourth system of musical notation. The top staff is a bass line with eighth notes. The bottom staff is a guitar line with fret numbers (3, 2, 5, 5, 3, 2, 3, 5, 3, 1, 3, 3, 3, 1). The key signature changes to F major (one flat) and the time signature changes to 4/4.

C F C Bb

G C F C F C G

Fifth system of musical notation. The top staff is a bass line with eighth notes. The bottom staff is a guitar line with fret numbers (3, 3, 3, 1, 3, 1, 3, 3, 3, 1, 3, 3, 3, 1). The key signature changes to C major (no sharps or flats) and the time signature changes to 4/4.

C F C B $\flat$ G C F C F C G

C F C B $\flat$ G C F C F C G H

C F H C B $\flat$ Am Bm C D Em7

N.C. Riff A (Bass I) N.C. (Em)

Play 10 times

w/Riff A (Bass I) Bass II

*Last time only

1.

2.

Bass I

Bass II

Free time Interlude

5

6 4 2

3 2 0

5

2

3

Bb

p

G

mf

F

Bb

Eb

1 3 5

(5) 2 2 (3)

Organ solo

G C F C F G5 G

f

(4)

(4)

C F C Bb

G C F C F G5 G

3 3 3

1 (4) 1

C F C B $\flat$ G C F C F G 5 G

C F C B $\flat$ G C F C F G 5 G

C F C B $\flat$ N.C. (G)

1.2.3. (F) sl. 4. (F) sl. G C F C

F C G C F C B $\flat$

D.S. al Coda

Coda

G C F C F C G

sl.

sl.

C F C Bb G C F C F C G

sl.

C F C Bb G C F C F C G C F C Bb

sl.

sl.

G C F C F C G C F C Bb

Am Bm C D Em7

dim.

Bass tacet till end

SATCH BOOGIE

By Joe Satriani

Uptempo shuffle ♩ = 224

Triplet feel (♩ = $\frac{1}{3}$ ♩)

(Drums)

3

f *p* *N.C.* *sl.*

p *p* *sl.*

N.C.

p *p* *p* *p*

p *p* *p* *p*

3

p *p* *sl.*

7 6 5 4 3 2 1 0 3 0 5 0 9 5 (5) *sl.*

p

4 5 6 5 6 7 0 0 3 0

To Coda



First system of musical notation. The top staff is in bass clef with a key signature of one flat. It contains a melodic line starting with a piano (*p*) dynamic, followed by a slur (*sl.*) over a group of notes. The bottom staff shows a corresponding bass line with fingerings 5, 0, 3, 5 and a slur (*sl.*) over a group of notes.

Second system of musical notation. The top staff features a melodic line with a half note (*H*) and a triplet of eighth notes. The bottom staff shows a bass line with a half note (*H*) and a triplet of eighth notes. Dynamics include *mp* (mezzo-piano) and *f* (forte). A section marked *A5* is indicated.

2nd time substitute Bass Fill 1

Third system of musical notation. The top staff shows a melodic line with a piano (*p*) dynamic. The bottom staff shows a bass line with a piano (*p*) dynamic. The system includes a section labeled "2nd time substitute Bass Fill 1".

Fourth system of musical notation. The top staff shows a melodic line with a piano (*p*) dynamic. The bottom staff shows a bass line with a piano (*p*) dynamic.

Fifth system of musical notation. The top staff shows a melodic line with a piano (*p*) dynamic. The bottom staff shows a bass line with a piano (*p*) dynamic.

Bass Fill 1 ----- 7

Sixth system of musical notation. The top staff shows a melodic line with a piano (*p*) dynamic. The bottom staff shows a bass line with a piano (*p*) dynamic. The system includes a section labeled "Bass Fill 1" with a dotted line and a fermata.

N.C.(D7)

2nd time substitute Bass Fill 2

Bass Fill 2

First system of musical notation. The bass staff contains a melodic line of eighth notes. The guitar staff contains a continuous eighth-note pattern of the number '2'.

Second system of musical notation. The bass staff continues with eighth notes. The guitar staff continues with the '2' pattern. The system concludes with a measure in the bass staff marked with the chord symbol **A5**.

Third system of musical notation. The bass staff features a half note (H) and a slur. The guitar staff has a measure with a half note (H) and a '5 7' fingering. The instruction **(Bass out)** is written at the end of the system.

Fourth system of musical notation. The bass staff has a measure marked **22**. The guitar staff has a measure marked **N.C. (Guitar)**. A first ending bracket labeled **1.-7.** spans the final two measures of the system.

Fifth system of musical notation. The bass staff begins with a measure marked **8.**. The system ends with the instruction **D.S. (w/repeat) at Coda**. A **P** (Piano) marking is present in the final measure of the bass staff.

Sixth system of musical notation. The bass staff begins with a **Coda** symbol. The system concludes with a measure in the bass staff marked with the chord symbol **A7/13**.

THE STROKE

Words and Music by
Billy Squier

Intro

Slow Rock ♩ = 82

Verse

Pre-Chorus



(Drums) 2 4 (Guitar in) 4 D5

1. Now, everybody...

f

5 5 5

C5 G5 D5 G5 F5

2. Put your
3. Put your
4. Bet-ter

5 3 3 5 5 5 5 3 1

Verse

D5

G5

F5

D5

N.C.

right hand out...
left foot out...
lis-ten now...

5 5 5 5 3 5 5 5 5

Pre-Chorus

F5 G5

C5 D5

F5 G5

Spread your ear pol - lu - tion...
First you try to bet me...
Don't you take no chanc - es...

1 3 3 3 3 3 5 5 5 5 1 3 3 3 3

To Coda

Chorus

C5

D5

G5

F5

Stroke me, stroke me...

2 5 3 2 3 5 5 5 5 3

C5 D5 G5 F5 C5 D5

3 5 5 5 3 1 3 5 5 5

G5 F5 C5 D5 N.C.

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

Breakdown
D5

D.S. al Coda

Stroke...

3

5

Coda
Chorus
C5 D5

Stroke me, stroke me...

3 5

7 C5 D5 C5 G5

3 5 5 5 3 3

C5 D5 G5 F5 N.C.

1. 2.

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

SUNDAY PAPERS

Words and Music by
Joe Jackson

Intro Moderate Rock ♩ = 98

(Guitar) 4

*E A D A E A D A

f

*Chords symbols refer to gtr.

Verse

E A D A E A D A E A D A

1. Moth-er does - n't go out an - y - more...

E A D A E A D A E A D A

E A D A E A D A E A D A

Pre-Chorus

E A D A C#m

If you want to know a - bout the bish op and the ac - tress...

First system of musical notation. The bass line consists of eighth and quarter notes. The guitar line shows fret numbers: 4, 4, 4, 4, 5, 6, 6, 6, 4, 4, 4, 4.

Chorus

Chorus section. Lyrics: Sun - day pa - pers...
 Chord progression: E A D A
 The system includes a bass line and a guitar line with fret numbers: 4, 4, 4, 2, 4, 2, 4, 2, 2, 2, 4, 2.

Continuation of the Chorus section. Lyrics: E A D A E A D A E A D A
 The system includes a bass line and a guitar line with fret numbers: 0, 0, 0, 2, 2, 2, 4, 2, 2, 4, 0, 0, 0, 2, 4, 2, 4.

Verse

Verse section. Lyrics: 2. Moth - er's wheel - chair stays out in the hall...
 Chord progression: E A D A E A D A
 The system includes a bass line and a guitar line with fret numbers: 2, 2, 2, 4, 2, 0, 0, 0, 2, 4.

Continuation of the Verse section. Lyrics: E A D A E A D A E A D A
 The system includes a bass line and a guitar line with fret numbers: 2, 2, 2, 4, 2, 0, 0, 0, 12, 11, (11), 2, 2, 2, 4, 2.

Final system of the Verse section. Lyrics: E A D A E A D A E A D A
 The system includes a bass line and a guitar line with fret numbers: 0, 0, 0, 2, 4, 2, 2, 2, 4, 2, 0, 0, 0, 2, 4, 2.

B7

E A D A

E A D A E A D A

Verse
E A D A E A D A

3. Broth - er's head - ed that way now, I guess...

E A D A E A D A

E A D A E A D A E A D A

E A D A E A D A

Pre-Chorus

C#m

If you want to know a - bout the gay pol - i - ti - cian...

Chorus

E A D A

Sun - day pa - pers...

E A D A E A D A E A D A

Bridge

E

Sun - day pa - pers...

B7

7 7 7 (7) 9 7 9 7 9 7 | 7 7 7 | 5 7 7 7 5 7 7 9 9 7 9

Harmonica solo

E A D A E A D A

(9) 9 9 9 11 7 9 9 7 | 2 2 4 2 | 0 0 0

E A D A E A D A E A D A

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

E A D A E A D A E A D A

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

Bridge

E

Sun-day pa - pers...

7 7 7 (7) 9 7 9 7 9 7 | 7 7 7 | 7 7 7 (7) 9 7 9 7 9 7

B7

7 7 7 | 9 11 11 9 9 7 7 6 6 9 9 9 7 | 7 6 6 9 9 7 7 5 5 4

E A D A E A D A E A D A

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

Outro-Chorus

E A D A E A D A

Sun-day pa - pers...

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

Double-time feel

E A D A E A D A E A D A

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

E A D A E A D A E A D A

0 4 2 4 5 4 5 6 | 6 7 7 7 6 7 7 4 5 5 5 4 2 | 6 7 7 7 6 7 7 5 4 2 4

E A D A E A D A E A D A

6 7 6 6 9 6 5 4 7 5 4 | 7 5 5 4 2 5 4 2 0 0 | 0 0 4 2 4 5 5 4 4 5 5 6 6

Begin fade

Fade out

E A D A E A D A E A D A

6 7 7 7 6 7 7 4 5 5 5 4 5 5 5 | 7 6 9 9 6 4 5 4 7 7 5 4 | 7 6 9 9 6 4 5 4 7 7 5 4

WELCOME TO THE JUNGLE

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

Moderate Rock ♩ = 104

Free time

In time

Intro N.C. In time N.C. B A G

E B A E

Faster ♩ = 124

D5 A5 B5 A5

1st, 2nd, 3rd Verses

A5

Wel - come to the jun - gle, (etc.)

E D E D E

G F A G E

sl. sl.

Guitar solo II
C#5 B5 A5 B5 A5 B5 A5 B5 C5 2

2

C#5 B5 A5 B5 A5 1/2 E5 B5

1/2

E5 B5

F#5 E5 F#5 E5 F#5

B N.C.

sl. sl. sl.

F#5 F5 F#5 G5

A5 G#5 A5 Bb5 C C/B C/A C/G D D/C# D/B D/A E5

In the jun - gle, wel - come to the jun - gle, (etc.)

C C/B C/A C/G D D/C# D/B D/A E5

C C/B C/A C/G D D/C# D/B D/A E5 C C/B C/A C/G

D D/C# D/B D/A E5 D5 Bb5 A5 G5 E5 A G 1/2 E E7#9

WHAT IS HIP

Words and Music by
Stephen Kupka, Emilio Castillo
and David Garibaldi

Moderate Funk ♩ = 102
E9

Intro

mf **sim.*

*Play staccato throughout.

1.2. 3. 1st, 2nd, 3rd Verses

E9

1. So you want to jump out your trick bag...
(2.) came a part of the new breed...
(3.) went and found you a gu - ru...

2nd time substitute Bass Fill 1
3rd time substitute Bass Fill 2

Bass Fill 1

Bass Fill 2

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Chorus
E9 C9

What is hip? Tell me, tell me... (2nd time) (2nd & 3rd times) *sl.*

E9 B7+5 E9

(2nd time)

F#9 N.C. G9 N.C. G9 N.C. G9 To Coda

1. N.C. G9 F#9 F9 E9

2. N.C. 2. You be-

Bridge A9 E9 A9

Hip - ness is...

E9 A9 E9

7 8 9 11 12 13
7 7 7 0
5 3 3 5 4 4 6

A9 B9 C9 E9

5 3 3 5 2 4 4 6
7 7 6 5 7 7 7 7
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

D.S. al Coda

3. You done

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Coda N.C. G9 F#9 F9 E9

10 9 10 11 12 10 9 8 7
5 5 6 7
5 5 6 7

D#9 D9 C#9 D9 D#9 E9

5 5 6 7 7 6 5 4
2 2 3 4
2 2 3 4 4 5 6 7

7 7 7 7
7 7 7 7
7 7 7 7

Outro

Play 8 times

Chord progression: D9 C#9 E9 D9 D#9 E9 D9 D#9 E9

Slurs: *sl.*

Tablature (Fret numbers):

Staff 1: 7 8 9 | 5 5 6 6 7 7 | 5 5 6 6 7 7 | 7 7 8 9 *sl.* 7

Staff 2: 8 9 7 8 9 | 7 8 9 | 7 8 9 | 5 6 *sl.* 7 | 5 5 6 6 7 7 | 7 7 | 0 6 2 2 7 7 | 7 7

Staff 3: 7 8 9 | 8 8 9 9 | 7 7 5 5 7 | 7 7 7 7 | 7 8 9

Staff 4: 7 8 9 | 7 8 9 | 8 8 9 9 | 7 7 7 7 5 5 7

Staff 5: 7 8 9 | 7 8 9 | 7 8 9 | 7 7 7 7 5 5 7 | 6 6 7 7 7 7 | 7 7 | 5 5 6 6 7 7 | 7

Staff 6: 6 6 9 9 | 7 8 9 11 (11) 12 13 11 11 12 13 | 7 7 7 7 5 5 7 | 7 7 7 7 9 | 10 | 7 7

D9 D#9 E9

D9 D#9 E9 D9 D#9 E9

D9 D#9 E9 D9 D#9 E9

D#9 D9 C#9 D9 D#9 E9

B7#9 N.C.(E5)

YOU CAN CALL ME AL

Words and Music by
Paul Simon

Intro

Moderate Rock ♩ = 126

(Keyboards) 2

F C Gm C F C

f

*Chords implied by Bass.

Gm C F C Gm C

mf

Verse

F C Gm C F C

1., 2., 3. A man walks down the street...

**Slap all notes w/ thumb till Chorus.

3rd time, w/ Bass Fill 2

Gm C F C Gm C

Bass Fill 2

T-----

2nd time, w/ Bass Fill 1
3rd time, w/ Bass Fill 3

F C Gm C F C

Gm C F C Gm C

F C Gm C F C

Chorus

Gm C F C Gm C

If you'll be my bod - y - guard...

*w/ fingers

Bass Fill 1

Bass Fill 3

F C Gm C F C

Gm C F C Gm C *To Coda*

Penny Whistle Solo

F C Gm C F C

*Slap all notes w/ thumb till Interlude

1. 2.

Gm C Gm C F C

1. Gm C F C Gm C

2. Interlude

Gm C F C Gm C

*w/ fingers

F C Gm C F C

Gm C F C Gm C

D.S. al Coda

⊕ Coda

F C Gm C F C

Na, na, na, na...

**Slap all notes w/ thumb till Bass Solo.

Gm C F C Gm C

F C Gm C F C

Gm C F C Gm C

F C Gm C

F C Gm C

NC.

*Snap ("pop") string with R.H. finger.
**Slap w/ thumb.

Outro

F C Gm C

***Slap all notes w/ thumb till end.

Repeat and fade

F C Gm C

Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:
A B C D E F G

Strings:
high G D A E
low

3rd string, open 2nd string, 2nd fret 1st & 2nd strings open, played together

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



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



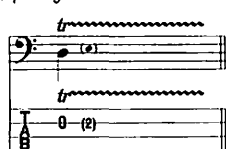
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



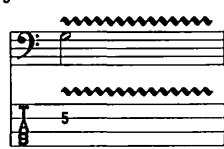
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



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



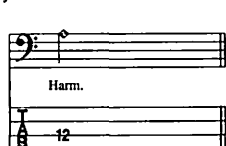
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



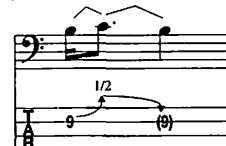
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



BEND: Strike the note and bend up the interval shown.



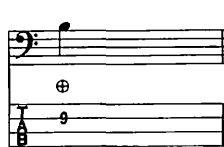
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



SLAP: Strike ("slap") string with right-hand thumb.



POP: Snap ("pop") string with right-hand index or middle finger.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder)

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).



(accent)

- Accentuate note with great intensity

Bass Fig.

- Label used to recall a recurring pattern.



(staccato)

- Play the note short

Fill

- Label used to identify a brief pattern which is to be inserted into the arrangement.



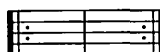
- Downstroke

tacet

- Instrument is silent (drops out).



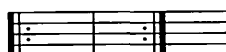
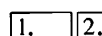
- Upstroke



- Repeat measures between signs.

D.S. al Coda

- Go back to the sign (§), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

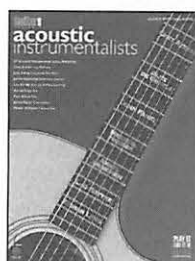
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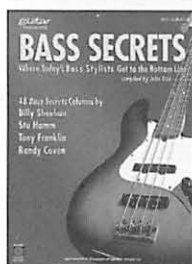
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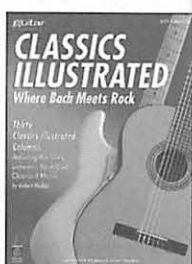
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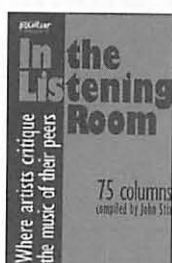
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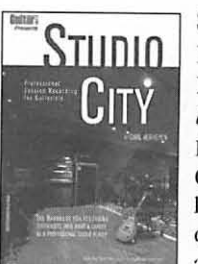


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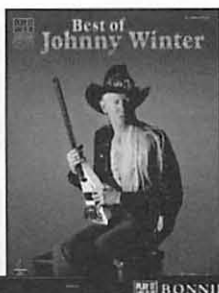
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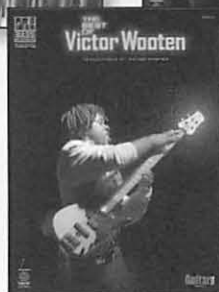
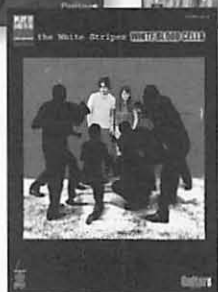
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