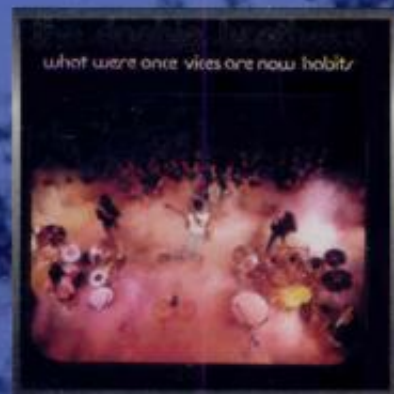




DOOBIE BROTHERS



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BLACK WATER

Gtrs. 1 & 2 in alternate tuning:

⑥ - D ③ - G

⑤ - A ② - B

④ - D ① - D

Words and Music by
PATRICK SIMMONS

Moderately slow $\text{♩} = 76$ ($\text{♩} = \text{♩} \text{♩}$)

Intro:

Am7(4) D5 Am7(4) D5

**Gtrs. 1 & 2 (Acoustic) Rhy. Fig. 1*

(2nd time:) 1. Well, I've

f played fingerstyle

TAB

*Two gtrs. arr. for one.

Verse:

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 1/2 times

Am7(4) D5 Am7(4) D5 Am7(4) D5 Am7(4) D5

built me a raft _ and she's read - y for float - in'; ol' Mis-sis-sip-pi, she's call-in' my name. _

2. See additional lyrics

Am7(4) D5 Am7(4) D5 Am7(4) D5

Cat - fish are jump-in', that pad-dle wheel thump - in', black wa - ter keeps roll - in' on _ past.

Chorus:

Am7(4) D5 G

_ just the same. _ Old black wa - ter, keep on roll - in'. Mis -

Gtrs. 1 & 2 Gtr. 1 Gtr. 2

TAB

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Bb

G

- sis-sip-pi moon, won't you keep on shin - in' on me? Old black wa - ter, keep on roll - in'. Mis -

The first system of music consists of four staves. The top staff is the vocal line, starting with a B-flat key signature and a common time signature. The lyrics are: "- sis-sip-pi moon, won't you keep on shin - in' on me? Old black wa - ter, keep on roll - in'. Mis -". The second staff is the guitar accompaniment, featuring a melodic line with eighth and sixteenth notes. The third staff is the guitar tablature, with fret numbers 6, 0, 6, 0, 5, 0, 0, 0, 3, 2, 0, 0. The fourth staff is the bass guitar accompaniment, with fret numbers 3, 3, 3, 3, 3, 3, 3, 0, 3, 0, 2, 0, 3, 0, 2, 0.

Bb

G

- sis-sip-pi moon, won't you keep on shin - in' on me? Old black wa - ter, keep on roll - in'. Mis -

The second system of music is identical to the first system, containing the same vocal line, guitar accompaniment, and guitar tablature. The lyrics are: "- sis-sip-pi moon, won't you keep on shin - in' on me? Old black wa - ter, keep on roll - in'. Mis -".

B \flat A Em7

- sis-sip-pi moon, won't you keep on shin-in' on me? Yeah, keep on...

TAB

TAB

A Em7 A Em7

shin-in' your light, — gon-na make ev-'ry-thing, — pret-ty ma-ma, gon-na

Gtrs. 1 & 2

TAB

TAB

A Em7 D Am7(4)

make ev-'ry-thing all right. — And I ain't got no wor-ries — 'cause I

TAB

TAB

D Am7(4) A Em7

1. A

ain't in no hur - ry at all.

Interlude:

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

Am7(4) D5 Am7(4) D5 Am7(4) D5 Am7(4) D5

2. Well, if it

2.

Guitar Solo:

A *Gtr. 3 (Acoustic) Am7(4) D5 Am7(4) D5

f

*Gtr. 3 is in standard tuning.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times

Am7(4) D5 Am7(4) D5

Am7(4) D5 Am7(4) D5

T
A
B

Am7(4) D5 Am7(4) D5

T
A
B

Am7(4) D5 Am7(4) D5

T
A
B

Outro: (w/ ad lib. vocal)

*w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

Am7(4)

D5

Am7(4)

D5

hear some fun - ky Dix - ie - land, - pret - ty ma - ma, come and take me by the hand. By the

T
A
B

*Gtrs. 1 & 2 fade out, then fade back in w/Gtr. 3 ad lib.

(enter 2nd time) 1 wan-na

Am7(4) D5 Am7(4) D5 *Repeat and fade*

hand, hand, pret - ty ma - ma, pret - ty ma - ma, come and dance with your dad - dy all - night long. I'd like to

hon - ky - tonk, hon - ky - tonk, hon - ky - tonk with you all night long.

T
A
B

Verse 2:

Well, if it rains, I don't care,
Don't make no difference to me;
Just take that streetcar that's
Goin' uptown.

Yeah, I'd like to hear some funky
Dixieland and dance a honky-tonk,
And I'll be buyin' everybody
Drinks around.
(To Chorus:)

CHINA GROVE

Words and Music by
TOM JOHNSON

Moderately fast ♩ = 138

Intro:

Chord progression for Intro: E A B E | 1. 2. 3. D A/C#* A type2 E

†Gtr. 2: Rhy. Fig. 1A (mf)

Gtr. 1: Rhy. Fig. 1 (f widelay)

TAB: 9 9 9 9 | 9 9 9 9 | 7 7 7 7 | 9 9 9 9 | 9 9 9 9

†Gtr. 2 enters 2nd time.

*Bass plays C#.

4. D A/C#* A type2

1. When the

TAB: 7 7 7 7 | 2 2 2 2 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0

Verse:

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 2 times

E D A/C#* A E

sun comes up on a sleep-y lit-tle town down a-round San An - tone _____ and the

2. See additional lyrics

D A/C#* A E

folks are ris - in' for an - oth-er day 'round a - bout - their homes... 1.The

Pre-Chorus:

C#m Rhy. Fig. 2A

B Bsus B A^{type 2} Bb7 B7 C7

Gtr. 2

peo-ple of the town are strange _ and they're proud of where _____ they came. _

2. See additional lyrics

Gtr. 1 Rhy. Fig. 2

hold - - - - hold - - - -

TAB

Chorus:

end Rhy. Fig. 2A

E D A/C#*^{type 2} E

Well, you're talk-in' 'bout Chi - na Grove, _ whoa, _
Talk-in' 'bout Chi - na Grove,

end Rhy. Fig. 2

TAB

*Bass plays C#.

w/Fill 1 (Gtr. 4) 2 times, 2nd time only
w/Fill 2 (Gtr. 4) 3rd time only

Substitute w/Fill 3 (Gtr. 1) 3rd time

D
type2 A/C#
E
D
type2 A/C#

whoa, Chi-na Grove.
Chi-na Grove.

TAB

0	X 7	2	X 7	2	0	X 7	2	X
7	X 7	X 2	X 7	X 2	7	X 7	X 2	X
7 9 7	X 5	X 0	X	0	7 9 7	X 5	X 0	X

Gtr. 3

TAB

2	4	1	2	4	1
---	---	---	---	---	---

Fill 1
Gtr. 4

TAB

1	2	4	(4)
---	---	---	-----

Fill 3
Gtr. 1

TAB

0	7	9	7	9	7
---	---	---	---	---	---

Fill 2
Gtr. 4

TAB

1	2	4	(4)	1	2	4	6	4	(4)
---	---	---	-----	---	---	---	---	---	-----

To Coda ⊕

1. | 2.

E G#m B^{type2}

2. Well, the But

TAB

Detailed description: This system contains the first two measures of the piece. The guitar part features a rhythmic pattern of eighth notes on the E string (open, 7, 9, 10) and a melodic line on the B string (open, 7, 9, 10). The lyrics are "2. Well, the" and "But". The guitar tablature shows the fret numbers for each string.

Bridge:

C#m^{type2}

F#m

ev - 'ry day___ there's a new thing - com-in', the ways of an o - ri - en - tal

Ooh.

hold - 4

TAB

Detailed description: This system covers the bridge section. The guitar part has a melodic line on the B string (open, 7, 9, 10) and a bass line on the E string (open, 7, 9, 10). The lyrics are "ev - 'ry day___ there's a new thing - com-in', the ways of an o - ri - en - tal" and "Ooh.". The guitar tablature includes fret numbers and a "hold - 4" instruction.

C#m^{type2}

view. The sher-iff and his bud - dies with their sam-u - rai swords, -

Ooh.

hold - 4

TAB

Detailed description: This system covers the second bridge section. The guitar part has a melodic line on the B string (open, 7, 9, 10) and a bass line on the E string (open, 7, 9, 10). The lyrics are "view. The sher-iff and his bud - dies with their sam-u - rai swords, -" and "Ooh.". The guitar tablature includes fret numbers and a "hold - 4" instruction.

F# F#sus F# F#sus F#

you can e - ven hear the mu - sic at night. —

TAB

G#m B type2 C#m type2

And though it's a part of the Lone Star State, —
Ooh.

TAB

F#m C#m type2 A Asus

peo - ple don't seem _ to care; — they just keep on look -

TAB

y ^ | | | C | D | E

in' to the East. _

TAB: 0 0 0 | X X X | 5 7 | X X 0 | 7 9 7 7 9 7 9

C | D | E

TAB: 0 0 0 | X X 7 | X | (0 1 2 3 4 5) | (0 1 2 3 4 5) | X X 0

Interlude:

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 2 times

Gtr. 3

D A/C# A E

D A/C# A

f

TAB: 9 11 9 (9) (9) (9)

Guitar Solo:

E

E Rhy. Fig. 3

G

E

D

A/C#*

A^{type2}

†Gtrs. 1 & 2

TAB: 9 11 9 9 11 9 11 | 11 11 11 | (11) (11) 9 9 | 11 11 (11) 9 9

†Two gtrs. arr. for one.

*Bass plays C#.

E G E D E D A/C#* A type2

hold bend hold bend

TAB (9) 11 12 (12) 12 12 12 11 (11) 9 9 9 11 11 11 (11) 9 9

*Bass plays C#.

end Rhy. Fig. 3 w/Rhy. Fig. 3 (Gtrs. 1 & 2) G E D A/C# A

TAB (9) 11 / 13 12 15 (15) 15 15 15 15 15 15 15 15 15 12 12 15 12 15 15 15 1/2

E G E D E

TAB 15 15 1/2 15 15 1/2 12 15 12 15 1 (15) 15 15 15 15 12 15 15 15 15 12

D A/C# A E D.S. al Coda

Coda E

TAB

w/Rhy. Figs. 2 (Gr. 1) & 2A (Gr. 2) 5

TAB 15 14 12 12 12 12 15 12 14 12 1/4 14

Verse 2:
 Well, the preacher and the teacher, Lord, they're a caution,
 They are the talk of the town.
 When the gossip gets to flyin' and they ain't lyin'
 When the sun goes fallin' down.
 (To Pre-Chorus:)
 Pre-Chorus 2:
 They say that the father's insane,
 And dear Missus Perkins' a game.
 (To Chorus:)

IT KEEPS YOU RUNNIN'

Words and Music by
MICHAEL McDONALD

Bm7 	Bb7 	Am11 	Ab7(b5) 	Bb 	C 	Em7 	A7
C/D 	D 	B7 	B7(#5) 	Em 	D/C 	Cmaj7 	D/E

Moderately slow ♩ = 66

Intro:

N.C.(G7)

*Gtr. 1

mf

*Elec. piano arr. for gtr.

Rhy. Fig. 1

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Gtr. 1) 2 times

Gtr. 2

mf

Verses 1 & 3:

Gtr. 1 Bm7 Bb7 Am11 Ab7(b5)

1. Say, where you gon - na go, — girl, where you gon-na hide? —
 3. See additional lyrics

Gtr. 2

TAB

w/Rhy. Fig. 1 (Gtr. 1)

(G7)

TAB

Bm7 Bb7 Am11 Ab7(b5)

You go on leav - in' out _ your heart — and all it's say-in' deep in - side. _

Gtr. 2

TAB

w/Rhy. Fig. 1 (Gtr. 1)

(G7)

Oh, — Lord. — 2. From here, I can feel your

TAB

Verses 2 & 4:

Bb C Bb C Bb C
 Rhy. Fig. 3 end Rhy. Fig. 3

heart - beat; oh, you got me all — wrong. —
 4. See additional lyrics

Rhy. Fig. 2

w/Rhy. Fig. 1 (Gtr. 1) simile (G7) w/Rhy. Fig. 3 (Gtr. 1) Bb C Bb

You ain't got no — wor - ry,

end Rhy. Fig. 2

w/Rhy. Fig. 1 (Gtr. 1) simile (G7)

C Bb C (G7)

you just been lone - ly too — long. — Oh. —

Pre-Chorus:

Em7 A7 C/D D

I know what it means to hide your heart, -
Ooh.

B7 B7(#5) B7 Em D

Substitute w/ Fill 1 (Gtr. 2) 2nd time

from a long time a - go. Oh, dar - lin'.

Chorus:

D/C Cmaj7 D/C Cmaj7

Rhy. Fig. 4A

Rhy. Fig. 4

It keeps you run - nin', yeah, it keeps you run - nin', It keeps you

Fill 1
Gtr. 2

D/E Em D/E Em end Rhy. Fig. 4A

run - nin'. It keeps you run - nin', yeah, it keeps you run - nin'. end Rhy. Fig. 4

TAB

7	7	7	7	8	7	(7)	7	7	7	7	8
7	7	7	7	9	7	(7)	7	7	7	7	9

w/Rhy. Figs. 4 (Gtr. 1) & 4A (Gtr. 2)

D/C Cmaj7 D/C Cmaj7

run - nin'. It keeps you run - nin', yeah, it keeps you run - nin'. Yeah. —

D/E Em D/E Em

It keeps you run - nin', yeah, it keeps you run - nin'.

Outro: (Elec. piano solo)
w/Rhy. Fig. 2 (Gtr. 2) & Rhy. Fig. 3 (Gtr. 1)

2. Em Bb C Bb

it keeps you run - nin'. It keeps you run - nin'.

w/Rhy. Fig. 1 (Gtr. 1) simile

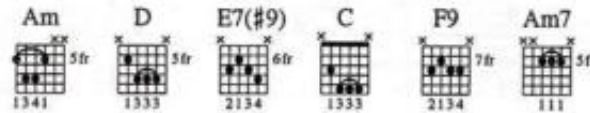
C Bb C (G7) Repeat and fade

Verse 3:
Oh, I know how you feel,
Hey, you know I've been there.
But what you been keepin' to yourself,
Well, you know it just ain't fair.
(To Verse 4:)

Verse 4:
Are you gonna worry
For the rest of your life?
Why you in such a hurry
To be lonely one more night?
(To Pre-Chorus:)

JESUS IS JUST ALRIGHT

Words and Music by
ARTHUR REYNOLDS



Tempo I:
Moderately Fast ♩ = 130

Intro:

N.C. (Am)

Vocal Fig. 1

Drums

Do, do, do, do, — do, do, — do, do, — Do, do, do, do, — do, do, —

(E7) (Am) end Vocal Fig. 1

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

E7(#9) F9 E7(#9) N.C. (Am) Riff A

Gr. 1

f

TAB

Riff B

(Cont. in slashes)

TAB

§ *Chorus:*

Am D Am

Gr. 1

Je - sus is just — al - right — with me. — Je - sus is just — al - right, —

E7(#9) E⁶ open Am D Am

oh yeah. Je - sus is just al - right with me.

E⁶ open E7(#9) E⁶ open F9 E7(#9) E⁶ open E

Je - sus is just al - right.

Verse:

Am D Am

1. 3. I don't care what they may say. I don't care what they

2. See additional lyrics

E7(#9) E⁶ open Am D Am

may do. I don't care what they may say.

To Coda I ⊕
To Coda II ⊕

E⁶ open E C Am E⁶ open E

Je - sus is just al - right, oh yeah. Je - sus is just al - right.

Interlude:
w/Vocal Fig. 1

E7(#9) E⁶ open F9 E7(#9) E⁶ open Am D

Oh.

Am7 E E7(#9) Am7 D

D.S. al Coda I

Am7 E E7(#9) E F9 E7(#9) E

A hop - ing and a prayer. _____

⊕
Coda I

E C

oh yeah. _____

Drums

Tempo II: Slow ♩. = 42

Bridge:

(Am7) (D7) (Am7) (D7) end Rhy. Fig. 1

*Gtr. 2

mf
wichorus

T 5 8-5 3 5-3 1 8-5 3

A 5 9 4 5 2 9 4

B 5 9 4 5 2 9 4

Rhy. Fig. 1A

*Gtr. 3

mf hold hold end Rhy. Fig. 1A

T 13 12 12-15-12 (13) 10 10 10 10 12 12-15-12 (13) 10 10

A 12 12 12 12 11 11 11 11 12 12 12 12 11 10 10 11 11

B 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

*Gtrs. 2 & 3 played fingerstyle.

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) Both 3 times

(Am7) (D7) (Am7) (D7)

Je - sus, _____ he's my - friend. - But

Gtr. 4

f 1

5:4

TAB

(Am7) (D7) (Am7)

Je - sus, _____ he's my - friend. -

TAB

D(7) (Am7)

He took me by the hand -

TAB

(D7) (Am7) (D7)

and led me far _____ from this land. _____

TAB

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr.3) 1st 3 bars only

(Am7) (D7) (Am7)

Je - sus, _____ he's my _____ friend. _

TAB 5 7 7 7 (7) 5 7 7 (7) 5 7

Guitar Solo I:

w/Rhy. Fills 1 (Gtr. 2) & 1A (Gtr. 3)
(D7)

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) Both 2 times, simile
(Am7) (D7)

TAB 8 11 8 10 13 10 15 15 15 15 13 15 13 14 13 14 13

(Am7)

TAB 15 15 15 15 13 14 13 15 15 15 15 13 14 13 15 15 13 14 13

Rhy. Fill 1
Gtr. 2

TAB 7 7 (7) 7 7 (7)

Rhy. Fill 1A
Gtr. 3

TAB 10 10 10 10 11 11 11 11 10 10 10 10

(D7)

T
A
B

(Am7) (D7) (Am7) (D7)

T
A
B

w/Rhy. Fig. 1A (Gtr. 3)

(Am7) (D7) (Am7) (D7) (Am7)

Gtr. 2 Gtr. 3 rit.

T
A
B

Tempo I: ♩ = 136
 Guitar Solo II:
 w/Riff A (Gtr. 1) 7 times
 N.C. (Am)

Gtr. 4

T
A
B

T
A
B

w/Riff B (Gtr. 1)

D.S. \S al Coda II

8va



Coda II

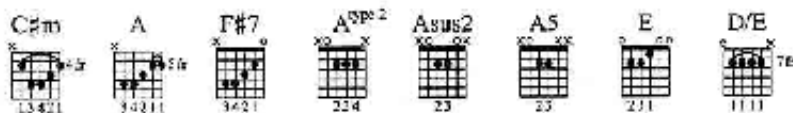
oh yeah. _____

Verse 2:

I don't care what they may know.
 I don't care where they may go.
 I don't care what they may know.
 Jesus is just alright, oh yeah.
 (To Coda 1)

LISTEN TO THE MUSIC

Words and Music by
TOM JOHNSTON



Moderately ♩ = 100

Intro:

Play 4 times

E A E

Rhy. Fig. 1

*Gtr. 1 (Elec.)

mf hold *hold*

TAB

*Gtr. 2 (Acous.) enters 2nd time, doubling Gtr. 1.

Verses 1 & 3:

B A E

1. Don't you feel it grow in' day by day,

3. See additional lyrics

Gtrs. 1 & 2

Rhy. Fig. 2

hold *hold*

TAB

C#m

pen - ple get-tin' read-y for the news. Some are

hold

TAB

E

Chorus:

C#m

Rhy. Fig. 3

Gtrs. 1 & 2

'while. _ Whoa, _ lis - ten to the

Gtrs. 1 & 2

hold - - - (Cont. in slashes) hold throughout

*Gtr. 3 Rhy. Fig. 3A

TAB

*Banjo arr. for gtr., played fingerstyle.

A

C#m

mu - sic. Whoa, _ lis - ten to the

TAB

A

C#m

mu - sic. Whoa, _ lis - ten to the

TAB

A F#7

mus - ic, all the time.

T
A
B

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features the lyrics "mus - ic, all the time." with a long note on "all" that spans across the bar line. Above the vocal line are two sets of rhythmic notation: the first set is labeled "A" and the second "F#7", each consisting of a quarter note followed by a dotted quarter note. The second staff is a guitar accompaniment in treble clef, showing a melodic line with eighth and sixteenth notes. Below the guitar staff is a guitar tablature with two lines, T (top) and B (bottom), containing fret numbers: 7 5 6 7 | 5 6 5 6 7 | 4 0 | 2 0 2 0 2 0 | 0 2.

1.

A^{type 2} Asus2 A^{type 2} Asus2 A^{type 2} Asus2 A5 Asus2 F# G# B

9fr 11fr 9fr

w/Rhy. Fig. 1
(Gtrs. 1 & 2) 2 times
end Rhy. Fig. 3

Gtr. 4

Gtr. 3

end Rhy. Fig. 3A

T
A
B

Detailed description: This system contains the remaining musical notation. It starts with a first ending bracket labeled "1." above a series of rhythmic notations corresponding to the chords: A^{type 2}, Asus2, A^{type 2}, Asus2, A^{type 2}, Asus2, A5, Asus2, F#, G#, B. Above the last four chords are circled numbers 9, 9, 4, and below them are the fret numbers "9fr 11fr 9fr". To the right of these chords is the instruction "w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times" and "end Rhy. Fig. 3". Below this is a musical staff for Gtr. 4, which is mostly empty with a 4-measure rest at the end. Below that is a guitar tablature for Gtr. 3, showing fret numbers: 7 5 6 7 | 5 6 5 6 7 | 5 0 | 5 0 5 5 5 0. The system concludes with a 4-measure rest for Gtr. 3.

2.

Bridge:

Asus2 A5 Asus2 F# G# B

Gtr. 2

D/E

A

Like a la-zy, flow-ing riv-er _ sur-round-ing cas-tles in the sky _

Gtr. 4

TAB

Gtr. 1

TAB

E D/E

And the crowd is grow-ing big-ger _

TAB

TAB

A

lis-ten-ing for the hap-py sounds, I got to let them fly. Whoa,

TAB: (12) 14 (14) 14 14 14

TAB: 5 5 7 X X X X 5 5 7 X X X 5 5 7 X X X 5 5 7 X X X 5 5 7 X X X

Chorus:

w/Rhy. Figs. 3 (Gtrs. 1 & 2) & 3A (Gtr. 3) Both 3 times

C#m A C#m

lis - ten to the mu - sic. Whoa, lis - ten to the

Gtr. 4

TAB: 11 (11) 9 9 11 9 11 9 11 11 11 11 (11)

A C#m

mu - sic. Whoa, lis - ten to the

TAB: 9 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12

A F#7

mu - sic, all the time.

T
A
B

A Asus2 A Asus2 A Asus2 A5 Asus2

Whoa,

T
A
B

C#m A

lis - ten to the mu - sic. Whoa,

T
A
B

C#m A

lis - ten to the mu - sic. Whoa,

T
A
B

C#m A

lis - ten to the mu - sic, all the time. -

TAB: 19 17 19 17 18 17 10 17 18 17 19 17 18 | 17 19 17 18 17 19 17 18 17 19 17 18

F#7 A Asus2 A Asus2 A

TAB: 17 17 17 17 17 | 19 19 17 18 17

Asus2 A5 Asus2 C#m

Whoa, ... lis - ten to the

8va -----

TAB: 19 19 17 18 17 | 19 19 19 19 (19)

A C#m

mu - sic. Whoa, ... lis - ten to the

8va -----

TAB: 17 17 19 17 10 16 18 18 | 19 19 19 19 (19)

A C#m

mu - sic. Whoa, _____ lis - ten to the

TAB

17 17 19 17 18 17 19 17 18 18 19 19 19 19 (10)

A F#7

mu - sic, all the time. _____

TAB

17 17 17 19 16 18 17 16 18 17 16 18 17 16 18 17 16 18 16

A Asus2 A Asus2 A Asus2 A5 Asus2

Whoa, _____ *Fade*

TAB

18 16 18 17 16 18 16 18 16 18 17 19 19 17 19 17 18 18

Verse 3:

Well, I know you know better,
 Everything I say,
 Meet me in the country for a day.
 We'll be happy and we'll dance,
 Oh, we're gonna dance our blues away.
 (To Verse 4:)

Verse 4:

And if I'm feeling good to you
 And you're feelin' good to me,
 There ain't nothin' we can't do or say,
 Feelin' good, feelin' fine.
 Oh, baby, let the music play.
 (To Chorus:)

LONG TRAIN RUNNIN'

Words and Music by
TOM JOHNSTON

G9sus 10fr **Gm7** 10fr **F/G** 10fr **Cm7** 5fr **Cm6** 8fr **Eb7** 6fr **Gm/D** 5fr **D7** 5fr **Gbm7** 9fr **Gm7 type 2** 10fr

Moderately ♩ = 108

Intro:

G9sus **Gm7** **G9sus** **Gm7** **G9sus**

Gtr. 2 (Elec.) *mf*

Gtr. 1 (Elec.) *mf* **Rhy. Fig. 1**

TAB *mf* *hold -1*

Gm7 **G9sus** **Gm7** **G9sus** **end Rhy. Fig. 1A**

Gtr. 1 (Elec.) *mf*

TAB *mf* *hold -1*

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) 1st 3 bars only

& w/Fill 1 (Gtr. 4) 4 times

G9sus **Gm7** **G9sus** **Gm7** **G9sus** **Gm7** **G9sus** **F/G**

Gtr. 3 (Acous.)

f

TAB

* Two gtrs. arr. for one.

Fill 1
Gtr. 4 (Acous.)
mf

TAB

Verse :

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) & w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 4 times, Verses 1, 2 & 4 only
 Substitute w/Rhy. Fills 1 (Gtrs. 1 & 2) & 1A (Gtr. 3) Verses 3 & 5 only
 Substitute w/Rhy. Fills 2 (Gtrs. 1 & 2) 2A (Gtr. 3) Verse 6 only

G9sus Gm7 G9sus Gm7 G9sus

1. Down a - round_ the cor - ner, half a mile_ from here, _ you
 2. - 6. See additional lyrics

Gtr. 3

TAB

Fill 2
 Gtr. 5
 (Elec.)

mf hold - - - - -

TAB

Rhy. Fills 1 & 1A

Gm7 Gbm7 Gm7 Cm7

Gtrs. 1 & 2

Gtr. 3

TAB

Rhy. Fills 2 & 2A

Gm7 Gbm7 Gm7 Gbm7 Gm7 Gbm7 Gm7 Gm7 type2

Gtrs. 1 & 2

Gtr. 3

TAB

Gm7 G9sus Gm7 G9sus

see them old trains run - nin', and you watch them dis - ap - pear. - With - out

T
A
B

Gtrs. 1 & 2 Cm7 Cm6

love, — where would you — be now —

T
A
B

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) 1st 2 bars only
w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 2 times
G9sus Gm7 G9sus Gm7

To Coda ⊕

G9sus Eb7

Gtrs. 1 & 2 / / / /

with - out love? —

T
A
B

w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 2 times

Gm/D D7 G9sus Gm7 G9sus

This system contains the first musical system. It features a guitar tablature line at the bottom with fret numbers 8, 7, 7, 7, 2, 3, 3, 1, 3. Above the tablature are two staves of music. The first staff has a long note with a slur over it, with chord diagrams for Gm/D, D7, G9sus, Gm7, and G9sus. The second staff contains a melodic line with eighth notes and a triplet.

1. - 4. 5. D.S. al Coda

Gm7 G9sus G9sus Gm7 G9sus

This system shows chord diagrams for Gm7, G9sus, G9sus, Gm7, and G9sus, corresponding to the first five measures of the second system.

This system contains the second musical system. It features a guitar tablature line at the bottom with fret numbers 2, 3, 3, 1, 3, 2, 3, 3, 1, 3. Above the tablature are two staves of music. The first staff has a long note with a slur over it, with chord diagrams for Gm7, G9sus, G9sus, Gm7, and G9sus. The second staff contains a melodic line with eighth notes and a triplet.

\oplus
Coda

Freely

Gtrs. 1 & 2 \diamond Eb7 Gm/D D7 Cm7 Gtr. 3

love, ooh, where would you be now?

This system contains the Coda section. It features a guitar tablature line at the bottom with fret numbers 8, 7, 7, 4, 3, 4, 3, 3, 5, 3, 5. Above the tablature are two staves of music. The first staff has a long note with a slur over it, with chord diagrams for Eb7, Gm/D, D7, and Cm7. The second staff contains a melodic line with eighth notes and a triplet. The lyrics "love, ooh, where would you be now?" are written below the first staff.

Outro:

a tempo

G9sus Gm7
Rhy. Fig. 2

G9sus

Gm7

G9sus

Gtr. 1

Gtrs. 1 & 2

Gm7

G9sus

Gm7 type 2

F/G

end Rhy. Fig. 2

Ooh, _____ got to get _ you ba - by, babe, ah, won't you

w/Rhy. Fig. 2 (Gtrs. 1 & 2) & w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 4 times
w/Fill 3 (Gtr. 6) 4 times, 3rd & 4th time only

G9sus Gm7

G9sus

Gm7

G9sus

move it down?

Won't you

*Play 4 times and fade
(w/ad lib. vocal)*

Gm7

G9sus

Gm7

F/G

move it down.

Ba - by, ba - by, ba - by, babe, ah, won't you

Fill 3
Gtr. 6
(Acous.)

T
A
B

Verse 2:

You know I saw Miss Lucy,
Down along the tracks;
She lost her home and her family,
And she won't be comin' back.
Without love, where would you be right now,
Without love?
(To Verse 3:)

Verses 3 & 5:

Well, the Illinois Central
And the Southern Central freight
Gotta keep on pushin', mama,
'Cause you know they're runnin' late.
Without love, where would you be now,
Without love?
(1st time to Verse 4:)
(2nd time to Verse 6:)

Verse 4:

Harmonica Solo:
(To Verse 5:)

Verse 6:

Where pistons keep on churnin'
And the wheels go 'round and 'round,
And the steel rails are cold and hard
For the miles that they go down.
Without love, where would you be right now,
Without love?
(To Coda)

MINUTE BY MINUTE

Words by
MICHAEL McDONALD and LESTER ABRAMS

Music by
MICHAEL McDONALD

Dm7 13121	F/G 1121	C7 132	Dm/C 231	Cmaj7 411	Gm/F 1111	F13 1233	C/G 2341
F9/G T 3214	F(9) 3214	F6 3241	Fmaj7 321	Bm7 2 333	Bb7 T 132	Am7 2 333	Em7 13121
Cmaj7 ^{VII} 4321	C/D 3 421	C(9) 3214	C6 3241	Gmaj7 411	Am/G 231	F#m7 1312	F7 1314

Moderately ♩ = 106 (♩ = ♩)

Intro:

Dm7 Em7 F F#dim7 C/G A♭dim7 Am7 G/B C C#dim7 Dm7 Em7

* Gtr. 1

p

T 6 8 10 10 8 9 13 3 5 5 6 8
A 7 9 10 10 8 9 12 0 5 5 7 9
B 5 7 9 8 9 10 11 12 2 3 4 5 7

* Keybd. arr. for gtr. throughout.

F F#dim7 C/G A♭dim7 Am7 G/B C C#dim7 Dm7 Em7 F F#dim7

f

T 10 10 8 9 9 13 3 5 6 8 10 10
A 10 10 10 10 10 12 12 0 5 5 7 9
B 8 9 10 11 12 14 2 3 4 5 7 8 9

C/B A♭dim7 Am7 G/B C C#dim7 Dm7

* Gtr. 2

f

T 6 9 13 3 5 5
A 9 10 12 0 5 5
B 10 11 12 2 3 4 5 7 5 7 7 5 7 5

F/G†

† All notes to right of chord are played by bass gr. throughout.

C7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C

Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C

Verse:

Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C

Hey, — don't — wor — ry. I've been lied — — — to.

Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C

I've been here man - y times be - fore. Girl, don't you

Gm/F F13

wor - ry. I know where I stand. I don't need this

C/G F(9)/G

Cont. rhy. simile

love. I don't need your hand. I know I could

Gm/F F13

turn, blink, and you'd be gone, then I must be pre - pared.

C/G F(9)/G

an - y - time to car - ry on. But,

Chorus:

F9 F6 Fmaj7 F6 F(9)/G F6/G Fmaj7/G F6/G

Bkgd. Vocal Fig. 1

min - ute by min - ute by min - ute by min - ute. I keep hold - in' on -

Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Bm7 Bb7 Am7

I'll be Hold hold - in' on. I'll be hold - in'

w/Bkgd. vocal Fig. 1

F(9) F6 Fmaj7 F6 F(9)/G F6/G Fmaj7/G F6/G Cmaj7 Dm/CCmaj7 Dm/C

on. I keep hold-in' on. Oh, ba -

1. Cmaj7 Dm/C Cmaj7 Dm/C 2. Cmaj7 Dm/C Bm7 Bb7 Am7

by. I keep hold - in'

w/Rhy. Fig. 1 (Gtr.1) 1st 3 bars only

Synth: on. 8va

C C#dim7 Dm7 N.C. 8va

Bridge: Em7

Gtr. 1 Gtr. 2 Call my name and

Gtr. 1 Gtr. 2 Call my name and

Cmaj7^{vii}

Bm7

I'll be gone. You'll reach out and I won't be there.

I'll be gone. You'll reach out and I won't be there.

Am7 C/D

Just my luck, you'll re - al - ize _____ you should spend your

TAB: 7 5 5 3 2

life with some - one, you could spend your life with some - one.

TAB: 5 2 5 3 0

Chorus:

C(9) C6 Cmaj7^{vii} C6 C(9)/D C6/D Cmaj7^{vii}/D C6/D

Min - ute by min - ute by min - ute by min - ute I'll be ___ hold - in'

** Repeat and fade*

Gmaj7 Am/G Gmaj7 Am/G Gmaj7 Am/G F#m7 F7 Em7

on. _____ Yeah, yeah, _____ now. _ Oh, ba - by, _____

Verse 2:
 You would stay just to watch me, darlin'.
 Wilt away on lies from you.
 Can't stop the habit of living on the run,
 Take it all for granted, like you're the only one.
 Livin' on my own, somehow that sounds nice.
 You think I'm your fool,
 Well, you may just be right.
 (To Chorus:)

** Lead vocal ad lib. on repeats.*

ROCKIN' DOWN THE HIGHWAY

Words and Music by
TOM JOHNSTON

A 9fr 132
D 10fr 211
F 1342
Fsus 1344
E 7fr 1333
G 134211
G^{open2} 7fr 132
F#m7 9fr 13121
C#m7 9fr 13111
Bm7 7fr 13114
D/E 7fr 1111

Moderately fast ♩ = 142

Intro:
Gtr. 1 **A** Rhy. Fig. 1 **G D A D A**

TAB
 x 0 | 9 9 | x x x x | 8 8 7 | 7 5 | 0 2 | 0 9 |
 x 0 | 11 11 | x x x x | 9 9 7 | 7 7 | x 4 | 4 2 | 11 11

G D A A5

TAB
 x x x | 8 8 7 | 7 5 | 0 2 | 4 2 | 4 x |
 x x x | 9 9 7 | 7 7 | 0 2 | 4 2 | 4 x

1. Got those
end Rhy. Fig. 1

Verse:

A **D**

Rhy. Fig. 2A

*Gtr. 2 *mf*

TAB
 (2 2 0) 4 0 0 4 (2 2 0) 4 0 0 4 0 3 3 3 3 3 3 3 3
 (2 2 0) 4 0 0 4 0 4 4 4 4 4 4 4 4

high-way blues, — can't you hear my mo-tor run-nin', fly - in' down the road with my

2. See additional lyrics

Rhy. Fig. 2

TAB
 (2 2 0) 4 0 0 4 (2 2 0) 4 0 0 4 0 3 3 3 3 3 3 3 3
 (2 2 0) 4 0 0 4 0 4 4 4 4 4 4 4 4

*Gtr. 2 Verse 2 only

A

foot on the floor. — All the way in town they can hear me — com-in',

TAB (2 0 0) 2 4 0 0 2 4 0 | 2 0 4 0 2 4 2 0 0 | (2 0 0) 2 4 0 0 2 4 0

D A

Pre-Chorus: F

end Rhy. Fig. 2A Rhy. Fig. 3A

Ford's a - bout to drop, she will do no more. — 1. And I smell —
2. See additional lyrics

end Rhy. Fig. 2 Rhy. Fig. 3

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

Fsus F Fsus F Fsus F Fsus

— my mo - tor burn-in', un - der-neath the hood is smoke, —

TAB (1 1 0 0) 1 1 3 3 X X | 5 5 5 5 X X X 0

E G end Rhy. Fig. 3A

can't stop, and I can't stop, got to keep mov-in' or I'll lose my mind.

end Rhy. Fig. 3

TAB

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times

A A G type2

Rhy. Fig. 4

end Rhy. Fig. 4

Oh, rock - in' down the high - way.

w/Rhy. Fig. 4 (Gtr. 2) 3 times

A

G

D

A

D

A

Oh, rock - in' down the high - way.

w/Rhy. Fig. 1 (Gtr. 1)

A

G

D

A

D

A

Oh, rock - in' down the high - way.

Substitute w/Rhy. Fill 1 (Gtr. 1) 2nd time

To Coda ⊕

Oh, rock - in' down the high - way.

Rhy. Fill 1
Gtr. 1

(Cont. in slashes)

TAB

1. Interlude I:

A5

2. The end Rhy. Fig. 5

Gtr. 1 Rhy. Fig. 5

TAB

2. Interlude II:

F#m7 C#m7 Bm7 F#m7 C#m7

Gtr. 1

Gtr. 3

Bm7 F#m7 C#m7 Bm7

f

TAB

Interlude III:
w/Rhy. Fig. 5 (Gtr. 1)

D/E

A5

Gtr. 3

TAB

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)

Gtr. 3

A D A

T
A
B

Gtr. 3

D

T
A
B

Gtr. 4

f

T
A
B

w/Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2)

A F Fsus F Fsus

T
A
B

T
A
B

Two guitar parts, each with a treble clef staff and a TAB staff. The key signature is two sharps (F# and C#). The first system has a chord of F above the first three notes and Fsus above the last three notes. The second system has a chord of F above the first three notes and Fsus above the last three notes. The TAB staves contain fret numbers and some slurs.

Gtrs. 3 & 4 (4) E G D.S. al Coda. The first system has a chord of E above the first three notes and G above the last three notes. The second system has a chord of E above the first three notes and G above the last three notes. The TAB staves contain fret numbers and some slurs.

⊕ Coda Gtr. 1 A5. The first system has a chord of A5 above the first three notes. The second system has a chord of A5 above the last three notes. The TAB staves contain fret numbers and some slurs.

Verse 2:

The highway patrol got his eyes on me,
 I know what he's thinking, and it ain't good.
 I'm movin' so fast he can barely see me,
 Gonna lose the man, I know I should.
 (To Pre-Chorus 2:)

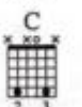
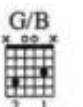
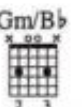


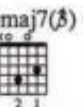

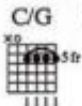
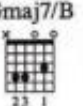
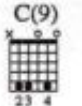
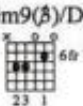
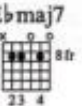
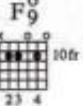
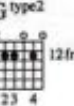
Pre-Chorus 2:

I gotta kick in my pedal, make my
 Ford move a little bit faster,
 Can't stop, and I can't stop,
 Got to keep movin' or I'll lose my mind.
 (To Chorus:)

SOUTH CITY MIDNIGHT LADY

Words and Music by
PATRICK SIMMONS

*All chords reflect Gtrs. 1, 2, 4 & 5
in open G tuning.

⑥-D	③-G							
⑤-G	②-B							
④-D	①-D							

Moderately ♩ = 110

Intro:

Gtr. 1 (Acoustic) *mf* hold throughout/played fingerstyle

G *C* *G* *C(9)*



Gtr. 2 (Elec.) *mf* hold throughout



G *C(9)*




Verse:

G C(9) G C(9)

1. Up all night, I could not sleep, -
 2. See additional lyrics

Rhy. Fig. 1

TAB: 7 8 8 3 1 | (1) 1 | 7 8 8 3 1 | 7 9 0 9 4 2 | (2) 2 0 2 0 0 | 7 9 0 9 4 2

Rhy. Fig. 1A

TAB: 0 0 0 0 0 0 | 7 9 0 9 4 2 | (2) 2 0 2 0 0 | 7 9 0 9 4 2

G C(9)

the whis-key that I had was cheap. With

TAB: (1) 0 0 0 0 0 | 7 8 8 3 1 | (1) 0 0 0 0 0 | 7 9 0 9 4 2 | (2) 2 0 2 0 0

TAB: 0 0 0 0 0 0 | 7 9 0 9 4 2 | (2) 2 0 2 0 0

G C(9) D D6

shak - in' hands, I went and I lit _____ up my last _____ cig - a - rette. _____

The first system of music features a vocal line with lyrics, a piano accompaniment, and a guitar tablature. The guitar part includes a circled first fret and a circled second fret, indicating specific techniques or bends.

The second system continues the musical piece with a vocal line, piano accompaniment, and guitar tablature. The guitar part includes a circled second fret.

D7 G C(9)

Well, the sun _____ came, night _____ had fled, _____ and _____

The third system of music features a vocal line with lyrics, a piano accompaniment, and a guitar tablature. The guitar part includes a circled first fret and a circled second fret.

The fourth system continues the musical piece with a vocal line, piano accompaniment, and guitar tablature. The guitar part includes a circled second fret.

G C(9) G C(9)

sleep-y eyed, I _____ reached my bed. I _____ saw you sleep-y dream-in' there, _

TAB

7	8	8	3	1	(1)	0	7	8	8	3	1					
7	9	0	9	4	2	(2)	0	0	2	0	7	9	0	9	4	2

TAB

0	0	0	0	0	0	0	0	0	0	0	0
7	9	4	2	(2)	0	2	0	7	9	4	2

G C G C Gmaj7

_ all cov - ered and warm. _

end Rhy. Fig. 1

(Cont. in slashes)

TAB

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

end Rhy. Fig. 1A

TAB

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

Chorus:
w/Fill 1 (Gtrs. 3 & 5) 3rd time

Chorus: w/Fill 1 (Gtrs. 3 & 5) 3rd time

Chords: C, G/B, G (open), Gm/Bb

Tr. 1

Tr. 2

South Cit - y mid - night la - dy, I'm much o - bliged - in - deed..

TAB

Chords: C(9)/G, C, G/B, C(9)/G G C(9)/G

Tr. 2

You sure have saved - this man - whose soul - was in need..

TAB

Chords: G, C(9)/G, G, C(9)/G Gmaj7(♯), C, G/B

Tr. 2

I thought there was - no rea -

TAB

Fill 1

Tr. 3

Tr. 5 (end of Gtr. Solo II)

TAB

⑤ open G Gm/Bb C(9)/G

son for all these things I do, but the

TAB (4) 4 0 3 0 0 0 0 0 0 1 1 0 0

C G/B C(9)/G G C(9)/G To Coda ⊕ G

smile that I sent out re - turned with you.

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

Guitar Solo I:
w/Fill 2 (Gtr. 5) 7 times
Gm9(♭)
Rhy. Fig. 2

1. 2.

*Gtrs. 1 & 4

2. When

**Gtr. 3 (Elec.)
f (Pickup to solo)

TAB (0) 0 (0) 0 5 0 0 0 5 3

*Two gtrs. arr. for one: Gtr. 1 (Acous.) & Gtr. 4 (12-str. Acous.);
Gtr. 4 is also in open G tuning as is Gtrs. 1 & 2.

**Gtr. 3 is in standard tuning.

Fill 2
Gtr. 5

P.M.

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

③
open
G

C/G

end Rhy. Fig. 2

This system features a rhythmic diagram at the top showing eighth notes and beamed eighth notes. Below it is a staff with notes, including triplets and slurs. The guitar tab below the staff shows fret numbers: 6 5 6 5 8, 0 5, 6, 0 6 0 6, 5, 0, and (0).

w/Rhy. Fig. 2 (Gtrs. 1 & 4) 2 times, simile

Gm9(♭)

C/G

This system shows a staff with notes and slurs, including a triplet. The guitar tab below shows fret numbers: 7, 0, (0), 7, 6 0 6, 5 6 5, 0 5 0, 0 5 0, 0 5 0, 0 5 0, 5.

Gm9(♭)

C/G

This system shows a staff with notes and slurs. The guitar tab below shows fret numbers: (5), 0, 0, 0, (0), 0 5 0, 0, (3), 6 0 0, 6 0, 5 0.

w/Rhy. Fig. 2 (Gtrs. 1 & 4) 1st 2 bars only

Gm9(♭)

This system shows a staff with notes and slurs. The guitar tab below shows fret numbers: 5, 0 6 0, 5 0, 0 6 0, 5 0, 0 6 0, 5 0, 0 5 0, 0 6 0, 5 0, 0 6 0, 5 0.

Gtr. 4 tacet
Gmaj7(♯)

C(9)/G

Gtr. 1

Gtr. 2

hold - - -

Guitar Solo II:
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

Gtr. 3

G C(9) G C(9) G C(9)

G C(9) G C Gmaj7

Gtr. 3

*Gtr. 5

*Gtr. 5 is in standard tuning.

⊕
Coda G

Gtr. 1 (Cont. in notation)

Outro:

C(9)/G

Gmaj7/B

*Gtrs. 1, 2 & 4

Mm. (1st time only)
(Clean telecaster)

Gtr. 2 Gtr. 1 Gtr. 5 2nd time only; 1st time tacet, 3rd time pedal steel ad lib.

*Composite rhythm for 3 gtrs.

C(9) Gm9(♯)/D Ebmaj7 F⁶₉

G^{type2}

1. 2. | 3.

Gtr. 3

T
A
B

Detailed description: This system contains guitar tablature and a guitar part. The tablature is on a six-line staff with fret numbers 0, 0, 12, 10, 12, 14, 12, 12. Above the first two measures are rhythmic patterns for 'G^{type2}' and a first ending bracketed '1. 2.' with a repeat sign. The third measure has a '3.' marking. To the right, a guitar part labeled 'Gtr. 3' is shown on a five-line staff with a treble clef and a key signature of one sharp (F#).

C(9)/G

Gmaj7/B

C(9)

Gm9(♭)/D

T
A
B

Detailed description: This system contains guitar tablature and a guitar part. The tablature is on a six-line staff with fret numbers 10, (10), 9, 8, 8, (8), 10, 9, 8, 10, 9, 8, 10, 8, 10, 1/2. Above the first four measures are rhythmic patterns with chord labels: C(9)/G, Gmaj7/B, C(9), and Gm9(♭)/D. The guitar part is on a five-line staff with a treble clef and a key signature of one sharp (F#).

E♭maj7

F⁶₉

G^{type2}

T
A
B

Detailed description: This system contains guitar tablature and a guitar part. The tablature is on a six-line staff with fret numbers (10), 9, 7, 8, 7, 8, 7, (7), 7, 8, 7, 8, (8), 8, 7, 7/9, 8, 10, 9, 8, 10. Above the first four measures are rhythmic patterns with chord labels: E♭maj7, F⁶₉, and G^{type2}. The guitar part is on a five-line staff with a treble clef and a key signature of one sharp (F#).

Verse 2:

When day has left the night behind
 And shadows roll across my mind,
 I sometimes find myself alone,
 Out walking the street.
 Yes, and when I'm feelin' down and blue,
 Then all I do is think of you
 And all my foolish problems
 Seem to fade away.

(To Chorus:)

REAL LOVE

Words and Music by
MICHAEL McDONALD
and PATRICK HENDERSON

Dm7 10fr 2 333	C/D 8fr 3 421	B♭maj7 3fr 411	B♭6 3fr 311	A7 10fr 3241	F6/9 2134	Fsus2 3 11	C7sus2/4 11111	C7 13141
F#dim7 1324	Gm7 5fr 1423	F/G 5fr 1121	Am/G 1111	Gdim7 5fr 1324	Dm7 5fr 13121	Am7 5fr 2 333	A♭13 4fr 1 234	Gm7 ^{III} 5fr 2 333

Moderately ♩ = 116

Intro:

D7(♯) B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 end Rhy. Fig. 1

Gtr. 1 Rhy. Fig. 1

mf simile

TAB

7	10	7	10	7	10	7	7	10	3	3	5	3	5	3	5	3	3	5
5	5	5	5	5	5	5	5	5	1	1	1	1	1	1	1	1	1	1

w/Rhy. Fig. 1 (Gtr. 1) 3 times

D7(♯) B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 Dm7 C/D Rhy. Fig. 1A

*Gtr. 2 mf

Gtr. 3

mf

TAB

*Keybd. arr. for gtr. throughout.

B♭maj7 B♭6 Dm7 A7 Dm7 C/D B♭maj7 B♭6 Dm7 A7 end Rhy. Fig. 1A Rhy. Fig. 1B end Rhy. Fig. 1B

Gtr. 3

mf hold hold

TAB

Verse:

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) Each 3 times, simile

Dm7 C/D Bbmaj7 Bb6

Dar - lin', I know I'm just an - oth - er head on your pil - low.

Dm7 A7 Dm7 C/D

If on - ly just to - night, girl, let me hear you

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 1st 4 bars only

w/Rhy. Fig. 1B

Bbmaj7 Bb6 Dm7 A7 Dm7 C/D

lie just a lit - tle. Tell me I'm the on - ly man that you ev - er

Bbmaj7 Bb6 (Gtr. 2 cont. in notation) *Bb F Bb F Bb

real - ly loved. Hon - ey, take me back in my

Gtr. 2 †Gtr. 2

Gtr. 1

TAB

		13	(13)	13	15	13	15	13	15
					15	14	15	14	15
					15	15	15	15	15

*Bass gtr. pedals C next 4 bars.

†Gtrs. 1 & 3 tacet.

F Bb F Bb F Bb F Bb F Bb F

mem - o - ry, just when it was all ver - y right, so ver - y

TAB

	15	13	15	13	13	15	13	15	13	13	15	13
	15	14	15	14	15	15	14	15	14	15	15	14
	15	15	15	15	15	15	15	15	15	15	15	15

Bridge:

C7 F#dim7 Gm7 Am/G Gm7 Gdim7 Dm7^v

knows, - ba - by. When you say, "Com - fort me" - to an - y - one -

T
A
B

C/D Dm7 F#dim7 Gm7

— who ap - proach - es, chalk - in' up the hurt, —

T
A
B

Am/G Gm7 Gdim7 Dm7^v C/D Dm7 Bb/F* F Bb/F F

you live and you learn. - Well, we've both - lived long e-nough to

Gtr. 2

T
A
B

*Bass gtr. plays F.

To Coda ⊕

Chorus: w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3)

Chords: Bb/F, F, Bb/F, F, Bb, F/Bb* Bb, F/Bb, Dm7, Am7, Dm7

Lyrics: know that we'd trade it all right now for just one min-ute of real.

TAB: 15 13 10 15 13 10 15 14 14 15 13 10 5 5 8 7 5 10 10 10 10

*Bass gtr. plays Bb.

**Hold into 1st beat of Rhy. Fig. 1A.

Chorus:

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3)

Chords: C/D, Bbmaj7, Bb6, Dm7, A7

Lyrics: love, dar - lin'. Real love. Hey, ba - by.

Chords: Dm7, C/D, Bbmaj7, Bb6, Dm7, A7

Lyrics: Real love. I need to be - lieve it. Real love. Real love, ba -

Chords: Dm7, C/D, Bbmaj7, Bb6, Dm7, A7

Lyrics: by. Real love. Real love, dar - lin'. Real love.

Saxophone Solo:

w/Rhy. Fig. 2 (Gtr. 3) 1st 11 bars only, simile

Gtr. 2

Chords: F6/9, Fsus2, C7sus2/4, C7, F#dim7, Gm7, F/G, C7sus2/4, C7, F6/9

w/Rhy. Fill 1 (Gtr. 3)

Fsus2 C7sus2/4 C7 F#dim7 Gm7

When you say

\oplus
Coda

Dm7^v Am7 Ab13 Gm7^{fl} A7 *Dm7

Gtr. 2

just one min-ute of real love, dar - lin'. Real

Gtr. 3

P.M. ----- 4

T
A
B

*Hold into 1st beat of Rhy. Fig. 1A.

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) Each 2 times

C/D Bbmaj7 Bb6 Dm7 A7

love, real love,

Outro:

Dm7 C/D Bbmaj7 Bb6 Dm7 A7 Dm7 C/D

real love, real love. Whoa, -

Real love. _____

*Repeat and fade

Bbmaj7 Bb6 Dm7 A7

Real love. I need to be - lieve in...

Rhy. Fill 1
Gtr. 3

P.M. ----- 4

T
A
B

D/A A G D A D/A A

the ver - y last time. Show a lit - tle

D/A A D/A A G D

ten - der - ness, ma - ma, be - fore you go.

A D/A A D/A A D/A A

Please, let me feel lov - in' face once more.

Chorus:
w/Fill 1 (Gtr. 2) 4 times
A
Rhy. Fig. 2

G D D/A

Take me in your arms, rock me, rock me a

A G D A end Rhy. Fig. 2

lit - tle while. Oh, would you, dar - lin',

D/A A D/A To Coda

rock me, rock me a lit - tle while. (3rd time:) Oh,

Bridge:

w/Rhy. Fig. 1 (Gtr. 1)

Em7 Bm7/E

1. We all _____ must feel _____ heart - ache
 2. See additional lyrics

Em7

some - time. _____ Right now, right now _____

D.S. al Coda

F#7

1. F#sus F#7 2. F#sus F#7

I'm feel - ing mine. _____ - fess. _____

Coda

w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times

Em7 Bm7/E

yeah, yeah. _____

Em7 Bm7/E

Guitar Solo:

w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times

Em7 Bm7/E

f 1/4

TAB

Em7 Bm7/E

T
A
B

w/Rhy. Fig. 1 (Gtr. 1)
Em7

T
A
B

Bm7/E Em7

T
A
B

F#7 F#sus F#7

I'm beg-ging you

T
A
B

Outro: (w/ ad lib. vocal)
w/Rhy. Fig. 2 (Gtr. 1) & w/Fill 1 (Gtr. 2) 2 times

A D/A A

ba - by. Take me. Oh, ba - by, please, yeah.

1. 2. 3.

Take me, c' - mon take me. please, please, please. Yeah. _____ please. _____

Chorus: (w/ ad lib. vocal)

w/Rhy. Fig. 2 (Gtr. 1) 2 times & w/Fill 1 (Gtr. 2) 4 times

_____ Take me in your arms, rock me, rock me a

lit - tle while. _____ Take me, Oh, _____ would you, dar - lin', _____ take me, take me.

Repeat and fade

rock me, rock me a lit - tle while, _____ yeah. _____ C' - mon,

Verse 2:

I tried my best to be strong;
I'm not able.
I'm like the helpless child
Left in the cradle.
Before you leave me
I'm a leavin' far behind.
Please let me feel
Happy one more time.
(To Chorus:)

Bridge 2:

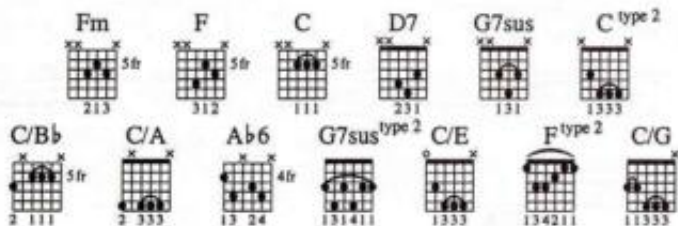
I'm losin' you and my happiness.
My life it is so dark, I must confess.
(To Verse 3:)

Verse 3:

I'll never, never see your
Smiling face no more.
I'll never, ever hear your
Knock upon my door.
Before you leave me,
Leavin' behind.
Please let me feel
Happy one more time.
(To Chorus:)

TAKIN' IT TO THE STREETS

Words and Music by
MICHAEL McDONALD



Moderately fast ♩ = 138

Intro:

Chord progression for Intro: Fm/G* (Rhy. Fig. 1), F/G*, C/G*, D7/G*, G7sus (end Rhy. Fig. 1)

Gr. 1 *mf*

*Bass plays G.

Verse:

w/Rhy. Fig. 1 (Gr. 1) 4 times & Fill 1 (Gr. 2) 8 times, Verse 2 only

Chord progression for Verse: Fm/G*, F/G*, C/G*, D7/G*, G7sus

1. You don't know me, but I'm your brother.

2. See additional lyrics

I was raised here in this living hell.

You don't know my kind in your world.

Fair - ly soon the time will tell.

Fill 1
Gr. 2

T
A
B

Pre-Chorus:

w/Fill 2 (Gtr. 2) 8 times

C^{type2}

C/B \flat

C/A

A \flat 6

G7sus^{type2}

Rhy. Fig. 2

end Rhy. Fig. 2

Gtr. 1

You, tell - ing me _ the things you're gon-na do for me. _

w/Rhy. Fig. 2 (Gtr. 1)

C

C/B \flat

C/A

A \flat 6

G7sus

I ain't blind _ and I don't _ like what I think I see. _

Chorus:

C/E

F^{type2}

C/G

Rhy. Fig. 3

end Rhy. Fig. 3

Tak - in' it to _ the street. Tak - in' it to the street. _

Gtr. 2

T
A
B

w/Rhy. Fig. 3 (Gtr. 1) 2 times

C/E

C/G

Tak - in' it to _ the street. No more need for

T
A
B

Fill 2
Gtr. 2

T
A
B

C/E F C/G

run - ning,
Tak - in' it to the streets. oh.

TAB

1. C/E F C/G 2. Fm/G* C/E F C/G Fm/G*

Gtr. 1

Tak - in' it to the.

TAB

Sax Solo:
w/Rhy. Fig. 1 (Gtr. 1) 4 times

Fm/G* F/G* C/G* D7/G* G7sus Fm/G* F/G*

P.M. w/wah wah

TAB

1. C/G* D7/G* G7sus 2.

Oh

TAB

Pre-Chorus:

w/Rhy. Fig. 2 (Gtr. 1) 2 times & w/Fill 3 (Gtr. 2) 8 times

C C/Bb C/A Ab6 G7sus 3

you, — tell - ing me — the things — you're gon - na do for me. —

C C/Bb C/A Ab6

Yeah. — I ain't blind — and I don't.

Chorus:

w/Rhy. Fig. 3 (Gtr. 1) 4 times & w/Fill 3 (Gtr. 2) 8 times, simile

G7sus C/E F C/G

— like what I think I see. — Tak - in' it to the streets. —

Tak - in' it to — the streets.

C/E F C/G C/E F C/G

Tak - in' it to — the streets. No more — need for run - nin'. — Tak - in' it to — the streets.

Repeat and fade
(w/ad lib. vocal)

C/E F C/G

Oh — yeah. — Tak - in' it to — the streets. Tak - in' it to the streets.

Fill 3
Gtr. 2

TAB

Verse 2:

Take this message to my brother.
You will find him everywhere.
Wherever people live together,
Tied in poverty's despair.
(To Pre-Chorus:)

WHAT A FOOL BELIEVES

Words and Music by
KENNY LOGGINS and
MICHAEL McDONALD

B♭m7 **A♭/B♭** **A7(♭5)** **G♭/A♭** **A♭13sus** **A♭7** **E♭7sus** **D♭maj7** **B7(♯)**

Moderately ♩ = 120

Intro:

Gtr. 1 G♭maj7/A♭* G♭maj7 D♭/F* E♭m7 G♭/A♭* B♭m7

(Keybd. arr. for Rhy. Fig. 1
gtr. throughout)

*Played by bass gtr.

1. A7 2. A7

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1) simile

G♭maj7/A♭ G♭maj7 D♭/F E♭m7 G♭/A♭ B♭m7

Ebm7 Gb/Ab Bbm A7

to be cre - at - ed _____ once in her life. _____ 2. She mus - ters a

Verses 2 & 3:
w/Rhy. Fig. 1 (Gtr. 1)

Gbmaj7/Ab Gbmaj7 Db/F

Ebm7 Gb/Ab Bbm7 A7

smile for his nos - tal-gic tale, - nev - er com - in' near what he want - ed to say, -

3. See additional lyrics

Gtr. 2 (Verse 2 only)

mf hold - - - - -

TAB: 6 6 6 (8) 8 9 8 6 6 6 (6)

Gbmaj7/Ab

Gbmaj7

Db/F

Ebm7

Gb/Ab

Bbm7

on - ly to re - al - ize it nev - er real - ly

hold - - - - -

TAB: 6 8 6 8 (8) 8 9 8 9 8 6 6

Bridge:

Bbm7

Ab/Bb

A7(b5)

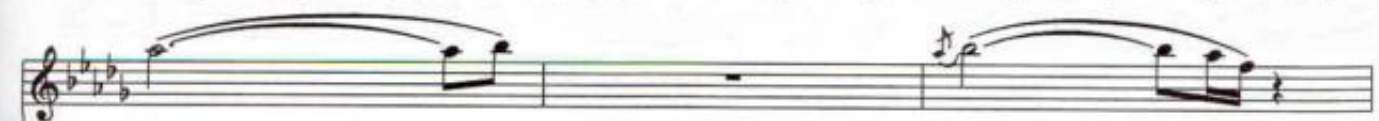
Gtr. 1

was. _____ She _____ had a place in his

Gtr. 2

TAB: (8) 8 6 6 6 (8) 8 6 6 6

G \flat /A \flat A \flat 13sus A \flat 7 B \flat m7 A \flat /B \flat



life. _____

He _____



A7(b5) G \flat /A \flat A \flat 13sus A \flat 7 E \flat 7sus

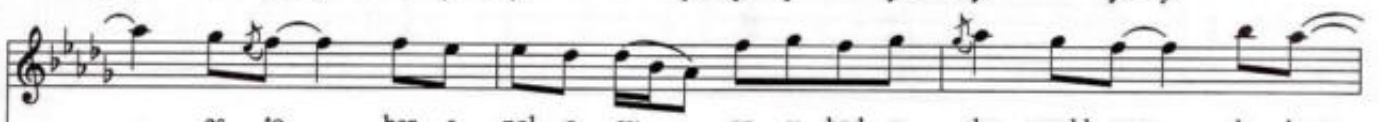


nev - er made her think _____ twice. _____

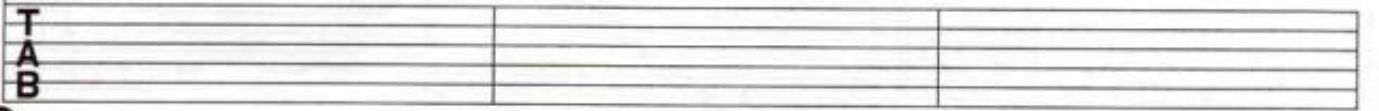
As he ris -



A \flat 7 D \flat maj7 B7(9)* B \flat m7 E \flat m7 G \flat /A \flat



- es to her a - pol - o - gy, an - y - bod - y else would sure - ly know -



*No 3rd.

B♭m7 *Gm7(b5)*

he's watch-ing her go.

Gtr. 1

TAB

**Gtr. 2*

TAB

*Bass gtr. arr. for gtr. through Chorus.

Chorus: *F#m7*

But what a fool - be - lieves he - sees -

Gtr. 1 *Rhy. Fig. 2*

TAB

Riff A

TAB

A/B E

no wise man has the pow - er to rea-son a - way.

TAB

9 9 7 5 7	5 5 7 5 7	9 9 7 9 7	9 9 7 9 7 9
10 10 9 7 9	7 7 9 7 9	9 9 8 9 8	9 9 8 9 8 9
9 9 8 6 8	6 6 8 6 8	9 9 9 9 9	9 9 9 9 9 9

TAB

4	2 2 2 4 2 4 2 0 0	2 2	1 1
---	-------------------	-----	-----

C#m7 N.C. F#m7

what seems _____ to _ be _

TAB

9 9 7 9 9 7	5 7 8 9 7	9 9 7 5 7	5 5 7 5 7
9 9 8 9 9 8	x x x x x	10 10 9 7 9	7 7 9 7 9
9 9 9 9 9 9	2 4 5 6 4	9 9 8 6 8	6 6 8 6 8

TAB

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

A/B E

_____ is al - ways bet-ter than noth - ing. And noth-ing at all .

TAB

0	0	7	5	7	5	5	7	5	7	0	0	7	0	0	7	0	0	7
10	10	0	7	0	7	7	7	0	7	0	0	0	0	0	0	0	0	0
9	9	8	6	0	0	6	6	0	0	0	0	0	0	0	0	0	0	0

TAB

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

C#m7 N.C. D.S. al Coda

_____ keeps send-ing him...

end Rhy. Fig. 2

TAB

0	0	7	5	7	5	7	8	0
9	9	0	4	0	X	X	X	X
9	9	9	6	0	2	4	5	6

TAB

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

⊕ Coda Gm7(b5)

But what a fool_ be - lieves _

Gtr. 1

TAB

6	6	4	3
0	0	5	0

Gtr. 2

TAB

5	1	2	3	4
0				

Outro:
w/Rhy. Fig. 2 (Gtr. 1) & Riff A (Gtr. 2)

F#m7

he sees no wise man has the pow-

E

- er to rea-son a-way

N.C.

F#m7

what If love can come and love can go, then to be

A/B

why can't love re- turn al- ways bet- ter than noth-

E

ing. Who got the pow- er? And noth- ing at all.

C#m7

N.C.

*Repeat and fade

Whoa, now. What a fool be- lieves

*Lead vocal ad lib. on repeats.

Verse 3:
Somewhere back in her long ago,
Where he can still believe there's a place in her life.
Someday, somewhere, she will return.
(To Bridge:)

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 3 0, 12, 13
String 4 0, 1, 1, 0, 2
String 5 0, 1, 1, 0, 2

A "C" Chord C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



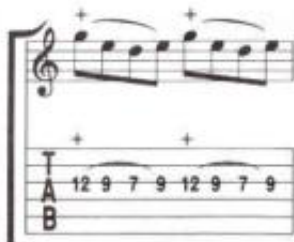
HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

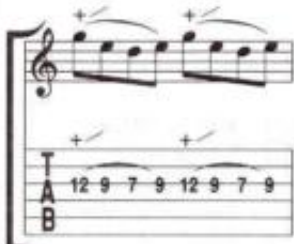


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



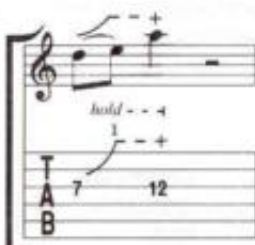
FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

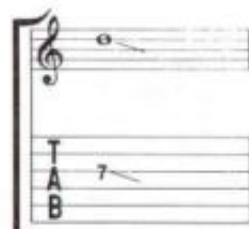


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



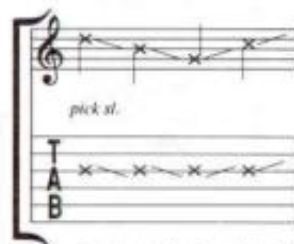
LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.

TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

ACCENT:
Notes or chords are to be played with added emphasis.

STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.

DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke

(|) or upstroke (v) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC:
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC:
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC:
A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL:
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.

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