

E7

shoot - in' i - ron.

P.M. ----- 4

let ring - - - 4

B7

A7

Call your moth - er long - dis - tance, tell her to ex - pect your bod - y

let ring ----- 4

E7

B9

home. _____

2. The

let ring ----- 4

B Verse

E7

A7

sen - ate don't burn you, ba - by, Lord knows the coun -

P.M. ----- 4

1/4 P.M. ----- 4

E7

ty will.

P.M.-----4

(6) 6 6 4 4 6 6 4 6 3 3 2 3 3 2 0 2 0 3 4

A7

Sen - ate don't burn you, ba - by, Lord knows the coun -

6 6 6 4 4 6 6 4 6 (6) 6 6 4 4 6 6 4 6

E7

ty will. You

P.M.-----4 let ring -----4

6 6 6 4 4 6 0 3 3 2 3 3 2 0 0 2 2 2

B7

A7

made your last mis - take, you're go - in' way out on

let ring -----4

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

E7 B7

that boot hill.

C Guitar Solo

N.C. E7 N.C. E7

f w/slide

8va

A7

8va

let ring

E7

8va

1/4

* Raise pitch by moving slide between 3rd and 4th frets.

B7 A7

E7 B9

Now, I

w/fingers let ring -----

D Verse

E7 A7

don't wan - na wax you dar - lin', 'cause you gave me my _____

mf

E7

first thrill. _____ No, I

f w/slide *sva* -----

A7

don't wan - na wax you ba - by, _____ 'cause you gave _____ me my _____

mf w/fingers

Detailed description: This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "don't wan - na wax you ba - by, _____ 'cause you gave _____ me my _____". The piano accompaniment is on a second treble clef staff, marked *mf* w/fingers. The guitar part is on a six-string staff below, showing chord diagrams for A7 and E7.

E7

first thrill. _____ You

Detailed description: This system contains the second line of music. The vocal line continues with "first thrill. _____" and then "You" with a wavy line above it. The piano accompaniment continues. The guitar part shows chord diagrams for E7 and A7.

B7 A7 N.C.

did me so wrong, _____ you're go - in' way out _____ on _____ that _____

let ring ----- 1/4

Detailed description: This system contains the third line of music. The vocal line has "did me so wrong, _____" and "you're go - in' way out _____ on _____ that _____". The piano accompaniment includes a "let ring" instruction with a dashed line and a 1/4 note. The guitar part shows chord diagrams for B7, A7, and N.C. (Natural Chord).

E7 F9 E9

_____ boot hill. _____

8va -----

f

Detailed description: This system contains the fourth line of music. The vocal line has "_____ boot hill. _____". The piano accompaniment is marked *f* and includes an "8va" instruction with a dashed line. The guitar part shows chord diagrams for E7, F9, and E9, along with complex fretting diagrams for the guitar.

The Sky Is Crying

By Elmore James

Tune down 1/2 step
Slow Blues (♩. = 55)

A Verse
Organ: N.C.

C7 F9

1. The sky is cry - in'. Can you see the tears __ roll ____ down the

8va. -----

Gr. ("dirty" w/bridge and middle pickups on)

full grad. bend full

13 13 11 13 11 8 10 8

T
A
B

C7 F9

street? __ The sky is cry - in'.

8va. -----

full grad. bend full

13 11 13 11 13 12 11 11 13 13 11 13 11 8 10

C7

Can you see the tears __ roll ____ down the street? __

8va. -----

full grad. bend full grad. bend

8 (8) 11 11 11

I've been look-in' for my ba - by, yeah!

4:3

3 3 3 3

11 8 10 8 10 8 10 8 10 8 10 11

10 12 10 10 9

And I won - der _____ where can she be. _____ 2. I saw

8va

mp

full 1/4 (loco) let ring

20 20 11 11 8 8 11 8 10 10 10 10 10

3/12

B Verse
C7

my ba - by ear - ly one morn - in', She was walk - in' on _____ down the street. _____

8va

grad. bend full full

10 8 10 8 13

Dm7 C7 C+7 F9

I saw my ba - by ear - ly this morn - in' she was walk - in' on _____ down the

8va

4:3

full grad. bend full

11 13 11 13 12 11 11 11 13 11 13 11 10 8

C7

street. 4:3

You know it

8va. -----

full grad. bend (11) 2 full grad. bend full

full full full (10) 8

G9 F9 C7 F9 F#7

hurt me, hurt me so bad, _____ made my poor heart, uh, skip a beat. _____

8va. -----

mf f

full full 2 1/4

18 18 20 20 8 8 13 11 11 19 11

8va. -----

C Guitar solo

C7 A#9 G9 F7

grad. bend 1/2 full full full full 3 grad. bend full

full full full

11 12 11 12 11 11 13 13 11 13 13 13 11 13 13 13 11 13 13 11 13 13 13 13 13 13 13 11

8va. -----

C7 G#9 F9

full full grad. bend 2 grad. 1/2 full full full full

full full

13 (13) 11 11 13 11 11 13 13 13 13 11 13 (13) 13 11

2:3

8va. -----

C7 A#9

full full full grad. release full 1/2 full grad. bend full grad. bend full

full full

13 13 11 13 13 13 11 8 8 8 13 (13) 11 8 11 8 10 (10) 8 8 10 8 11 8 10 8 10 8 10 10 10 10 10

8va. **A \flat 9 G7 \sharp 9**

grad. bend 1/2 1/2 1/2 1/2 1/2 full full 1/2 1/2 full

8va. **F9 C7 \sharp 9 F9 F7**

(loco) full 1/2 grad. bend full 1/2 full 1 1/2 full

D Verse

C7 \sharp 9 G9 C7

3. I've got a real, real, real, real bad feel-in' _____

let ring -----

grad. bend full

F9 C7

P.H. that my ba-by, she don't _____ love me no more. _____

P.H. _____

grad. bend full

grad. bend full

F9

8va. I've got a _____ real, real bad feel-in' _____

8va. _____

grad. bend full full full

grad. bend full full full

C6 C7 C6 C7 C6 C7

the day that I'm gone. 2:3 'Cause I'm

P.M.

G9 F9 N.C. C6 C7 C6 C7

leav - in' in the morn - in', won't be back at all.

P.M.

C Verse

C6 C7 N.C. C9

2. You have run me rag - ged, ba - by, 's your own fault you're on your
to get me back, ba - by, with all your tricks and charms,

C6 C7 C6 C7 C6 N.C. F9

own. You have run me rag - ged, dar - lin',
You can try to get me back, ba - by,

P.M.

C6 C7 C6 C7 C6

's' your own fault _ you're on your own. _____ You did - n't want _
with all your _ tricks and charms. _____ But when

P.M.

G9 F9 to Coda ⊕ 1. N.C. C6 C7 C6 C7

_ me to wait, ba - by, 'til your oth - er man _ was gone. _____
all your games are o - ver, you'll be left with emp - ty

P.M.

C6 C7 2.N.C. C6 C7 C6 C7 C6

3. You can try _ arms.

P.M.

D Guitar solo (C7)

(F9) (C7)

full full 1/4

(C7) (G9) (F9)

full 1/4 full

(C7) (G7) C^o7 8va

1/4 1/4 1/4 (loco) 1/4 (loco)

8va N.C. (F9)

1/4 (loco) 1/2 (loco) 1/2 1/4 (loco) 1/4 1/4 1/4 4:3

(C7)

full full 1/4 2:3

(G9) (F9) N.C. (C7) C F6/C

full 1/2 full full

C5 (G7) C7#9 8va

rake 3 rake (loco)

"Little Wing"

WORDS AND MUSIC BY JIMI HENDRIX

TRANSCRIBED BY DAVE WHITEHILL

Tune down 1/2 step (low to high: Eb, Ab, Db, Gb, Bb, Eb)

A Intro

Slowly (♩ = 60)

with swing-16ths feel (♩♩♩♩ = ♩♩♩♩)

Em Am7 G Gsus4 G Am7

Gtr. 1

Stratocaster w/middle and bridge pickups.

let chords ring throughout

mp mf

NOTE: Harmonic analysis reflects basic chord progression.

*Fret ⑥ w/thumb throughout for chords.

Em7 Am7 Bm7 Bb5 Am7 C

even ♩'s

mp mf

1/4

mp P.M.

P.M.

Gadd9 Aadd9 Gadd9 Fadd9 C5 D5 Dsus4 Dsus2

P.M.

mp

B Theme

D

N.C.
(Em7)

(G)

10

p mp p mp

From Stevie Ray Vaughan And Double Trouble's Epic recording *The Sky is Crying*

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GUITAR LEGENDS

87

G F C hold bend D hold bend D6 D Dsus4 Dsus2

90

D N.H. w/bar N.C. (Em7) (G)

93

(Am7) (Em7) (Bm7) (Bb)

96

(Am7) 8va (C) G F C

99

D hold bend D6 D Dsus4 Dsus2 D N.H. Freely (Em) *(G6) (fade out)

A7 A9 A6 A9 A6 E A6 A9 E7 Em F#m E

A E A B5 A5

E7 *To Coda* ☐ Em F#m E A E A E5 E7 Em7 F#m

Em N.C. E7 Em F#m E Em N.C.

full

A7 A9 A6 A9 Em N.C. E7 F#m E

full

A E A B B9 A5 A9

E7 Em F#m E A E A Em **D** N.C. (E7)

E F#m Em

N.C. (E7) A7

14 14 12 12 12 12 14 12 | 14 14 12 12 12 14 12 | 14 14 12 12 12 14 12

12 12 | 12 12 | 12 12 14

(A9)

(E7)

8va.

full full full full

12 12 12 12 | 12 12 12 12 15 | 12 15 12 15 12 12 12

14 14 14 | 14 14 12 14 | 12 12 15 | 12 15 12 15 12 12 12

12 12 | 12 12

8va.

(B7)

(A7)

full full full full full

15 12 15 12 | 14 12 14 12 14 | 12 12 15 15 12 14 12 | 15 12 15 12 14 12 12 13

14 12 14 | 12 12 15 15 12 14 12 | 15 12 15 12 14 12 12 13

(E7)

(B7)

8va.

F
N.C.
(E7)

full full full full full full full

12 12 12 12 | 12 12 12 12 15 | 12 15 12 15 12 15 12 15

14 0 0 | 14 12 12 12 14 14 0 | 12 12 15 15 12 15 12 15

8va.

full full full full full full full full full full

12 12 12 12 | 12 12 12 12 15 | 12 15 12 15 12 15 12 15 15 17 17

12 15 12 15 | 12 15 12 15 12 15 12 15 15 17 17

(A7)
8va

1/2 full

17 17 17 17 17 17 17 17 17 17 17 (17) 15 17 15 15 17 15 16

E7 A E A E7 (B7)
8va

full full full

hold bend

12 12 12 14 12 12 12 12 14 12 12 14 12 12 14 12 12 12 12 12 14

(A7) E A Em E (B7)
8va

full full V

14 15 14 15 14 12 14 14 14 12 12 14 12 14 14 19 19 20 9 24 24 21 21 12 12

G E6 E A (E7) A7 E7
8va

1/2

12 12 14 12 12 12 12 12 12 14 14 12 14 12 12 14 0 14 12 0 11 13 10 12 0 0

A7 A7/E

12 12 12 12 12 12 12 12 12 12 12 12

*Fret ⑥ w/thumb

E7 A E A E (B7)

full full

(A7) E E7#9 E7#9sus4 E7#9 B7 *D.C. al Coda*

Coda \oplus E7 B9 w/bar E N.C. *Freely*

w/bar

ritard Em7 w/bar *Fade out*

w/bar

May I Have A Talk With You

By Chester Burnette

Tune down 1/2 step

Slow Blues (♩. = 48)

w/swing feel (♩♩ = ♩♩♩)

Intro

Chords: D9, Db9, C9

Gr. 1

T
A
B

N.C.
(G7)

Chords: (C7), G5, D7, A♭9

full, 1/4, full, full, let ring ----- 4

A Verse

Chords: G9, N.C. (C7)

1. Well, __ now, now, dar - lin', may I have _____ a lit-tle

8va

Chords: (G7), C6

talk with you? ____

1/4, full, full, 1/4, 3, 8va

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C9 C7

Well, now, _ now, now, dar- lin', may I have _____ a lit- tle talk _

8va ...

2:3

17 9

N.C.
(G7)

_ with you? _

1/4 full 1/4 1/2 full

D9 N.C.
(C7)

You _ know that it won't be long _ be - fore _ our true _____ love _ will

8va ...

(G7) G5 D7

be through. 2. Well, now, _

1/4 full full let ring ----- 4

B Verse
N.C.
(G7)

(C7)

now, dar - lin', am I right or am I wrong?

(G7)

Yeah, now,

NOTE: 3rd finger catches ③ while bending and applying vibrato to ①

(C7)

now, now, dar - lin', am I right or am I wrong?

(G7)

(D7) (C7)

Be-cause it won't be long be-fore our true love will

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). It features two measures of music with lyrics. The first measure is marked with a (D7) chord and contains a triplet of eighth notes. The second measure is marked with a (C7) chord and contains a triplet of eighth notes. The bottom two lines are guitar accompaniment. The first line shows a wavy line above the staff and a '5' below the first fret. The second line shows a wavy line above the staff and a '9' below the second fret. The guitar part consists of two measures, each with a wavy line above the staff and a '9' below the second fret.

(G7) D7

be through.

grad. bend 1/2 full full let ring

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). It features two measures of music with lyrics. The first measure is marked with a (G7) chord and contains a triplet of eighth notes. The second measure is marked with a D7 chord and contains a triplet of eighth notes. The bottom two lines are guitar accompaniment. The first line shows a wavy line above the staff and a '5' below the first fret. The second line shows a wavy line above the staff and a '9' below the second fret. The guitar part consists of two measures, each with a wavy line above the staff and a '9' below the second fret.

C Guitar Solo

(G7) (C7)

grad. bend full full full 1/4 full full

Detailed description: This system contains the first two lines of the guitar solo. The top line is a melodic line in treble clef with a key signature of one sharp (F#). It features two measures of music. The first measure is marked with a (G7) chord and contains a triplet of eighth notes. The second measure is marked with a (C7) chord and contains a triplet of eighth notes. The bottom two lines are guitar accompaniment. The first line shows a wavy line above the staff and a '5' below the first fret. The second line shows a wavy line above the staff and a '9' below the second fret. The guitar part consists of two measures, each with a wavy line above the staff and a '9' below the second fret.

(G7)

grad. bend full full full full 1/4

even notes

Detailed description: This system contains the third and fourth lines of the guitar solo. The top line is a melodic line in treble clef with a key signature of one sharp (F#). It features two measures of music. The first measure is marked with a (G7) chord and contains a triplet of eighth notes. The second measure is marked with a (C7) chord and contains a triplet of eighth notes. The bottom two lines are guitar accompaniment. The first line shows a wavy line above the staff and a '5' below the first fret. The second line shows a wavy line above the staff and a '9' below the second fret. The guitar part consists of two measures, each with a wavy line above the staff and a '9' below the second fret.

(C7) (G7)

grad. releases ----- 4

full 1/2 full 1/2 full 1/2

3 3 3 3

E Verse

G5 D9 (G7)

3. You know I like my cof-fee sweet in the morn-in'

let ring ----- 4

grad. bend 1/2

C9 (G7)

and I'm cra - zy 'bout my tea at night.

grad. bend 1/2 full

full 1/4

(C7)

Yeah, I like ___ my cof-fee sweet in the morn-in', lit-tle girl,

full full

Close To You

By Willie Dixon

Tune down 1/2 step

Intro

Lively Blues Shuffle (♩. = 120)

Intro guitar and bass notation. The guitar part (labeled 'Gtr. 1') is in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It features a blues shuffle rhythm. The bass part is in bass clef with a key signature of one sharp (F#) and a 12/8 time signature. Chords A7 and A°7 are indicated above the guitar staff.

Verse guitar and bass notation. The guitar part is in treble clef with a key signature of two sharps and a 12/8 time signature. The bass part is in bass clef with a key signature of one sharp and a 12/8 time signature. Chords A7, F9, E9, and *A are indicated above the guitar staff. The lyrics '1. I want to get' are written below the guitar staff, and '(let ring throughout)' is written below the bass staff.

* Only basic tonality of rhythm figures will appear in harmonic analysis. All complete chords are named throughout.

A Verse

Verse vocal and guitar/bass notation. The vocal line is in treble clef with a key signature of two sharps and a 12/8 time signature. The guitar and bass parts are in bass clef with a key signature of one sharp and a 12/8 time signature. The lyrics are: 'close to you, ba - by, as a I can get. close to you, ba - by, as a white is to rice. close to you, ba - by, as the whites of your eyes.'

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Close to you, ba - by, as a wa - ter's wet.
 Close to you, ba - by, as a cold is to ice.
 Close to you, ba - by, as the cold is to ice.

Close to you, ba - by, as a hair on your head. _
 Close to you, ba - by, as a fire is to smoke. _
 Close to you, ba - by, as the egg is to a hen.

Close to you, babe, you bet - ter be - lieve what I said. _
 Close to you, ba - by, as a pig is to pork. _
 Close to you, ba - by, as a si - a - mese twins. _ } I want to be

B Chorus

D

close _____ to you, ba - by. Yeah, lit - tle bit

2nd time play Fill 1

A

close to you. _____ I want to get

3rd time play Fill 2

E To Coda ⊕ D A

close to you, dar - lin', till you don't know what to say I do. _____

Fill 1 D7

T
A
B

Fill 2 A7 A

T
A
B

A

Clo - ser and clo - ser, ba - by. I want to get

E *To Coda* **D** **A**

close to you, dar - lin', till you don't know what to say I do.

A **F9** **E9**

Hey!

D **Guitar Solo**

A7 **A** **A7** **A** **A7** **A** **A7** **A**

A A7 A A7 A A7 A A7 A E7

1/4 1/4

D7 A Em7 *D. S. al Coda*

3. I want to get

1/4 1/4

Coda N.C. (D) (A7)

don't know what to say I do.

2:3

Amaj7 A7 A A7 A A7 A A6

Mmm. Hey!

2:3 2:3 2:3

(Cm7)

10 10 8 10 10 12 10 8 8 8 10 10 8 10 10 (10) 8

(Gm7) (F7) (Cm7)

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

C Guitar Solo

mf mp f mf

8 11 8 11 8 8 11 8 11 8 11 10 8 10 8 9 10 10 8

(F7) (Cm7)

mp

7 0 7 0 7 0 9 10 10 8 10 11 8 11 8 11 10 8 10 8 10 8 11 8

(Gm7) (F7) (Cm7)

mf mp

8 8 11 9 10 9 10 10 8 10 10 11 10 11 10 8 10 8 10 6 10

D

mf

10 9 7 10 9 8 8 11 13 11 8 8 8 11 10 8 10 8 8 10 8 10 8

(D9) w/bar

full 1/4 grad. bend full full w/bar

(A7)

rake (A7) rake full grad. bend 1/2

(E9) (D9) (A7)

1/4 full full full 1/2

(E7) (A7) C (A7)

rake (E7) (A7) rake

(D9)

rake (D9) rake 1/4 rake

(A7) P.M. rake

1/4 rake (A7) P.M. rake

Musical staff system 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations and a guitar fretboard diagram below. The fretboard diagram shows fingerings for notes on strings 1-6. Chord labels include (D9) above the staff and 'full', '1/2', 'full', 'full', 'full', 'full', 'full' above the fretboard. A wavy line indicates a vibrato effect.

Musical staff system 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations and a guitar fretboard diagram below. The fretboard diagram shows fingerings for notes on strings 1-6. Chord labels include (A7) above the staff and 'full', '1/2', 'full', 'full', 'full', 'full', 'full' above the fretboard. A wavy line indicates a vibrato effect.

Musical staff system 3. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations and a guitar fretboard diagram below. The fretboard diagram shows fingerings for notes on strings 1-6. Chord labels include (E9), (D9), and (A7) above the staff. Above the fretboard are '1/4', '1/4', 'full', '1/4', '1/4' and a wavy line indicating vibrato.

Musical staff system 4. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations and a guitar fretboard diagram below. The fretboard diagram shows fingerings for notes on strings 1-6. A box labeled 'F' is placed above the staff. Above the fretboard are 'full', '1/2', 'full', 'full' and a wavy line indicating vibrato.

Musical staff system 5. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations and a guitar fretboard diagram below. The fretboard diagram shows fingerings for notes on strings 1-6. Above the fretboard are 'full', '1/2', 'full', '1/2', 'full', '1/2', 'full' and a wavy line indicating vibrato.

* partial release

(A7)

10 8 5 7 5 5 8 7 7 5 7

5 7 (7) 8 5 7 (7) 5 7 7 5 0 6 17

16 17

(E9) (D9) (A7)

(17) 17 17 20 17 17 17 20 17 17 9 7 5 7 7 5 0 7 5 5 8 10 10 10

G

10 10 10 8 9 10 0 10 8 10 10 8 10 8 10 0 10 10

(D9)

8 10 10 10 8 9 9 9 9 10

(A7)

(10) 10 10 (10) 8 10 10 8 5 5 8 8 7 5 7 7 7 5 0 7 5 5

(E9) (D9) (A7)

grad. bend 1/2 rake 1/4 full full 1/4 full 1/2 full

H Main Riff (A7)

(E7)

mf *f* *mf* *f*

full full

12 (12)
* Decrease gain with guitar's volume control.

(D9)

mf *f* *mf*

full

(A7)

rake

1/4 rake

(E9) rake (D9) rake rake rake

3 3

(A7) I Guitar solo (A7)

* Turn guitar's volume control up to 10.

hold bend 8va -----

* Pick slide (i.e. fret with edge of pick throughout slide)

(D9) hold bend (A7)

let ring -----

(E9) (D9)

(A7) A Freely Fade out

8va -----

full *T T P.S. 1/2

* Tap with edge of pick.

Life By The Drop

By Doyle Bramhall and Barbara Logan

Moderate Blues Shuffle (♩ = 98)

Swing Feel ♩ = $\frac{3}{4}$

Intro

N.C.
(A7)

Acoustic 12 string * *f*

* All notes played on 6th-3rd courses (sets of strings) are doubled 8va. Remaining courses are unisons. Unlike previous songs, this one is in standard tuning.

A Verse

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6

1. Hel - lo in there, my
2. Up and down that road in our

mf

E5 E6 E5 E6 F#m D5 D6 D5 D6

old friend. Not so long a-go it was till the end.
worn out shoes. Talk - in' 'bout good things and sing - in' the blues.

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A5 A6 A5 A6 E5 E6 E5 E6 F#m

We played out - side in the pour - in' rain. _____
 You went your way and I stayed be-hind. _____

On our way up the road_ we
 We both knew it was just a

B Chorus

D5 D6 D5 D6 F#m D5 D6 E5 E6

start-ed o - ver a - gain. }
 mat - ter of time. }

You're liv-in' out dreams _____ of _____ you on top.

2nd time play Fig. 1

F#m D5 D6 E5 E6 F#m D5

My mind is ach - in' and, Lord, _____ it won't stop. _____
 That's how it hap-pened liv - in' _____

Fig. 1 D5

T 1
 A 6
 B 6

_ we
ust a

E Em7 A5 A6 A5 A6 1. A5 A6 A5 A6

life by the drop.

2. A5 A6 A5 A6 A5 A6 E5 E6 E5 E6

3. No waste of time we're allowed to - day.

C Verse

N.C. (F#m) F#m D7 A5 A6 A5 A6

Churn-in' up the past, there's no eas-i-er way. Time's been be-tween us, a means

E5 E6 E5 E6 F#m

to an end. God, it's good to be here walk-in' to -

D Chorus

*D*₇ *F#m* N.C.

geth-er, my friend. Liv-in' our dreams. _____

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

F#m N.C. *Esus4* *F#m* *D7*

My mind stopped ach-in'. That's how it hap-pened liv-in'

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

E *A5* *A6* *A5* *A6* *A5* *A6*

life by the drop. _____

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

F#m *D*₇ *E* *A/E*

That's how it hap-pened liv-in' life by the drop. _____

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100