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BLACK WATER

Words and Music by PATRICK SIMMONS

Gtrs. 1 & 2 in alternate tuning:
6 = D  3 = G
5 = A  2 = B
4 = D  1 = D

Moderately slow \( \text{d} = 76 \) (\( \text{d} = \frac{3}{4} \))

Intro:
Am7(4)  D5  Am7(4)  D5

*Gtrs. 1 & 2
(Acoustic)

Rhy. Fig. 1

(2nd time:) 1. Well, I’ve

*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  Am7(4)  D5

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

Am7(4)  D5

Chorus:

G

just the same.

Gtrs. 1 & 2

Gtr. 1

Old black wa - ter, keep on roll - in’.

Misy...
Black Water

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

A

Em7

Gtrs. 1 & 2

Em7

shin-in' your light, gonna make ev-ry-thing, pretty ma-ma, gonna

A

Em7

D

Am7(4)

make ev-ry-thing all right. And I ain't got no wor-ries 'cause I
Black Water - 5 - 4

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

*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

Tab

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

I'd like to

Outro: (vivad lib. vocal)

*with Rhy. Fig. 1 (Gtr. 1 & 2) 2 times

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

hear some funky Dixieland, pretty mama, come and take me by the hand.

By the

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

(enter 2nd time) I wanna

Repeat and fade

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

hand, take me by the hand, pretty mama, come and dance with your dad-dy all night long.

I'd like to

honky-tonk, honky-tonk, honky-tonk, with you all night long.

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.

Black Water - 5 - 5

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

Intro:
Moderately fast $\bullet = 138$

Intro:

<table>
<thead>
<tr>
<th>E</th>
<th>A</th>
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<tbody>
<tr>
<td>Rhy. Fig. 1A</td>
<td>B</td>
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</table>

†Gtr. 2

Gtr. 1

†Gtr. 2 enters 2nd time.

*Bass plays C#.

| 1. When the |

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<thead>
<tr>
<th>T</th>
<th>A</th>
<th>B</th>
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<tr>
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<td>2</td>
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Verse:

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

sun comes up on a sleepy little town down around San Antonio and the

2. See additional lyrics

E        D    A/C#*  A           E

folks are risin' for another day 'round about their homes...

1. The

Pre-Chorus:

C#m
Rhy. Fig. 2A

Gtr. 2

B Bsus B

A#m2 Bb7 B7 C7

people of the town are strange and they're proud of where they came...

2. See additional lyrics

Gtr. 1 Rhy. Fig. 2

S# Chorus:

Well, you're talkin' 'bout China Grove,
Talkin' 'bout China Grove,

End Rhy. Fig. 2

China Grove - 7 - 2

*Bass plays C#.
To Coda

1. E  
   G#m  Bb<7

2. Well, the  But

Bridge:
C#m<7

Every day there's a new thing comin', the ways of an oriental
Ooh.

C#m<7

View.
The sheriff and his buddies with their samurai swords.
Ooh.

China Grove - 7 - 4
you can even hear the music at night.

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

people don't seem to care;

they just keep on look-
Interlude:
with Rhy. Figs. 1 (Gr. 1) & 1A (Gr. 2) Both 2 times

Gtr. 3  D A/C# A E

Guitar Solo:

E  
Rhy. Fig. 3

†Gtrs. 1 & 2

†Two gtrs. arr. for one.

*Bass plays C#.
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:)

China Grove – 7 – 7
IT KEEPS YOU RUNNIN'
Words and Music by
MICHAEL McDONALD

Moderately slow \( \text{\textit{j}} = 66 \)

Intro:
N.C.(G7)

*Gtr. 1

Rhy. Fig. 1

end Rhy. Fig. 1

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

Gtr. 2

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Verses 1 & 3:

1. Say, where you gonna go, girl, where you gonna hide?

3. See additional lyrics

You go on leavin' out your heart and all it's sayin' deep inside.

Oh, Lord.

2. From here, I can feel your
Verses 2 & 4:

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

heart-beat;
4. See additional lyrics

oh, you got me all wrong.

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

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

Bb
C
You ain't got no worry.

end Rhy. Fig. 2

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

you just been lonely too long.

Oh.

It Keeps You Runnin' - 5 - 3
Pre-Chorus:
Em7 A7 C/D D
I know what it means to hide your heart.

B7 B7(#5) B7 Em D
from a long time ago.

Chorus:
D/C Cmaj7 D/C Cmaj7
It keeps you runnin', yeah, it keeps you runnin'.

Fill 1
Gtr. 2
It Keeps You Runnin' - 5 - 4
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:)

It Keeps You Runnin’ – 5 – 5
JESUS IS JUST ALRIGHT

Words and Music by ARTHUR REYNOLDS

Tempo I:
Moderately Fast  \( \frac{\text{b}}{\text{m}} = 130 \)

Intro:
N.C. (Am)
Vocal Fig. 1
Drums

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

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

Riff B
(Cont. in slashes)

\( \frac{\text{s}}{\text{Chorus:}} \)

Am
Gtr. 1

Je- sus is just al-right with me.

Jesus is Just Alright – 7 – 1

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Verse:
Am
D Am
1. 3. I don’t care what they may say. I don’t care what they may do.
2. See additional lyrics

To Coda I •
To Coda II •

Interlude:

w/Vocal Fig. 1

Oh.

Jesus is Just Alright – 7 – 2
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.
w/Rhy. Figs. 1 (Gr. 2) & 1A (Gr. 3) Both 3 times

Jesus, he's my friend.

Gr. 4

But

He took me by the hand

and led me far from this land.

Jesus is Just Alright - 7 - 4
w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) 1st 3 bars only

(Am7)  
(D7)  
(Am7)

Jesus, he's my friend.

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

Guitar Solo I:

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

(Am7)  
(D7)

Rhy. Fill 1
Gtr. 2

Rhy. Fill 1A
Gtr. 3

Jesus is Just Alright - 7 - 5
Tempo I: $\frac{4}{4} = 136$

Guitar Solo II:

w/Riff A (Gtr. 1) 7 times
N.C. (Am)

Jesus is Just Alright – 7 – 6
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 I)
LISTEN TO THE MUSIC

Words and Music by
TOM JOHNSTON

Moderately \( \frac{1}{4} = 100 \)

Intro:

Play 4 times

*Gtr. 1 (Elec.)*

Verses 1 & 3:

1. Don't you feel it growin' day by day.

3. See additional lyrics

Gtrs. 1 & 2

Rhy. Fig. 2

C#m

people gettin' read-y for the news.

Some are
Verses 2 & 4:

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

2. What the people need is a way to make 'em smile, it ain't so hard to do if you know how.

Got ta get a message, get it on through. Oh, now ma-ma's go'n' to af - ter

Listen to the Music - 9 - 2
Chorus:
E
C#m
Gtrs. 1 & 2
Rhy. Fig. 3

While...
Whoa, listen to the

Gtrs. 1 & 2
*Gtr. 3
Rhy. Fig. 3A
hold

(Cont. in slashes) hold throughout

*Banjo arr. for gtr., played fingerstyle.

A
C#m

Music.
Whoa, listen to the

A
C#m

Music.
Whoa, listen to the

Listen to the Music - 9 - 3
Listen to the Music – 9 – 4
Bridge:

Like a lazy, flowing river

surrounding castles in the sky.

And the crowd is growing bigger.
listening for the happy sounds, I got to let them fly. Whoa,

Chorus:

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

C♯m

A

listen to the music. Whoa, listen to the

Gtr. 4

A

C♯m

music. Whoa, listen to the

Listen to the Music – 9 – 6
Music, all the time.

Whoa,

Listen to the music.

Whoa,
C#m

listen to the music, all the time...

F#7

A Asus2 A Asus2 A

Asus2 A5 Asus2 C#m

Whoa, listen to the

A

music. Whoa, listen to the

Listen to the Music – 9 – 8
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:)

Listen to the Music - 9 - 9
LONG TRAIN RUNNIN'  

Words and Music by  
TOM JOHNSTON

G9sus  Gm7  F/G  Cm7  Cm6  Eb7  Gm/D  D7  Gbm7  Gm7type 2

Moderately  \( \frac{\text{d}}{\text{m}} = 108 \)

Intro:  
G9sus  Gm7  G9sus  Gm7
Rhy. Fig. 1A

Gtr. 2  
(Elec.)

Gtr. 1  
(Elec.)

mf

TAB

\[ \text{Gm7} \]

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<th>3 ( \text{tab} )</th>
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<td>2 ( \text{tab} )</td>
<td>3 ( \text{tab} )</td>
</tr>
</tbody>
</table>

G9sus  Gm7  G9sus  Gm7  G9sus  Gm7  G9sus  Gm7
Rhy. Fig. 1A  Rhy. Fig. 1

end Rhy. Fig. 1A

end Rhy. Fig. 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  
(Acoustr.)

TAB

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2 \text{tab} & \quad 3 \text{tab} \\
3 \text{tab} & \quad 1 \text{tab} \\
3 \text{tab} & \quad 1 \text{tab} \\
3 \text{tab} & \quad 3 \text{tab} \\
3 \text{tab} & \quad 3 \text{tab} \\
\end{align*} \]

* Gtr. 1 & 2

TAB

\[ \begin{align*}
3 & \quad 5 \\
5 & \quad 3 \\
3 & \quad 5 \\
5 & \quad 3 \\
\end{align*} \]

* Two gtrs. arr. for one.

Fill 1  
Gtr. 4  
(Acoustr.)

TAB

\[ \begin{align*}
3 & \quad 5 \\
5 & \quad 3 \\
3 & \quad 5 \\
5 & \quad 3 \\
\end{align*} \]

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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

1. Down a-round the cor-ner, half a mile from here, you
2. - 6. See additional lyrics

Rhy. Fills 1 & 1A
Gm7
Gtrs. 1 & 2
Gtr. 3

Gb m7 Gm7
Cm7

Rhy. Fills 2 & 2A
Gm7
Gb m7 Gm7
Gb m7 Gm7
Gb m7 Gm7 Gm7

Long Train Runnin’ – 5 – 2
see them old trains runnin', and you watch them disappear. Without

love, where would you be now?

To Coda ☀

G9sus Gm7 G9sus Gm7

G9sus Eb7

Gtrs. 1 & 2

without love?

Long Train Runnin' – 5 – 3
w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 2 times

[Music notation]
Outro:
a tempo
G9sus  Gm7
Rhy. Fig. 2

G9sus  Gm7  G9sus

Gm7  G9sus  Gm7sus  F/G
end Rhy. Fig. 2

Ooh, got to get you baby, 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
move it down?

Gm7  G9sus  Gm7  G9sus
Won't you
Play 4 times and fade
(w/ad lib. vocal)

move it down.

Baby, baby, baby, babe, ah, won't you

---

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

Moderately \( \frac{\text{Tempo}}{\text{Min}} = 106 \)  \( \text{(Intro)} \)

Intro:

\[
\begin{align*}
\text{Dm7} & \quad \text{Em7} & \quad \text{F} & \quad \text{F\#dim7} & \quad \text{C/G} & \quad \text{A\#dim7} & \quad \text{Am7} & \quad \text{G/B} & \quad \text{C} & \quad \text{C\#dim7} & \quad \text{Dm7} & \quad \text{Em7} \\
\end{align*}
\]

* Keybd. arr. for grt. throughout.

\[
\begin{align*}
\text{F} & \quad \text{F\#dim7} & \quad \text{C/G} & \quad \text{A\#dim7} & \quad \text{Am7} & \quad \text{G/B} & \quad \text{C} & \quad \text{C\#dim7} & \quad \text{Dm7} & \quad \text{Em7} & \quad \text{F} & \quad \text{F\#dim7} \\
\end{align*}
\]

\[
\begin{align*}
\text{C/B} & \quad \text{A\#dim7} & \quad \text{Am7} & \quad \text{G/B} & \quad \text{C} & \quad \text{C\#dim7} & \quad \text{Dm7} \\
\end{align*}
\]
F/G†

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

Verse:

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

Hey, don't worry. 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
——— any-time    to    car - ry    on.——  But,

Chorus:
F   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.________

Cmaj7   Dm/C   Cmaj7   Dm/C   Cmaj7   Dm/C   Bm7   Bb7    Am7
I'll    be    Hold    in'    on._  I'll    be    hold - in'

Minute by Minute – 5 – 3
w/Bkgd. vocal Fig. 1

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

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

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

by._

I keep hold-in'

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

Synth:

on.

C C#dim7 Dm7 N.C.

Bridge:

Em7

Gtr. 1

Gtr. 2 Call my name and

Gtr. 1

Bm7

I'll be gone.

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

Minute by Minute – 5 – 4
Am7

Just my luck, you'll realize you should spend your

life with someone, you could spend your life with someone.

Chorus:
C(9) C6 Cmaj7 vii C6 C(9)/D C6/D Cmaj7 vii/D C6/D

Minute by minute by minute by minute I'll be holdin'

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

on. Yeah, yeah, now. Oh, baby.

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

Intro:

Moderately fast \( \frac{\text{bpm}}{\text{beats per minute}} = 142 \)

Gr. 1

A
Rhy. Fig. 1

Gr. 2

A
D
A
D

Verse:

A

Rhy. Fig. 2A

*Gr. 2

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

*Gr. 2 Verse 2 only

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foot on the floor. All the way in town they can hear me comin',

Pre-Chorus:

Ford's about to drop, she will do no more...

1. And I smell...
2. See additional lyrics

my motor burnin', underneath the hood is smoke,
can't stop, and I can't stop,
got to keep movin' or I'll lose my mind.

Chorus:
with Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times
A Gsus
Rhy. Fig. 4
A
A
end Rhy. Fig. 4

Oh, rock in' down the highway.

with Rhy. Fig. 4 (Gtr. 2) 3 times
A
G
D
A
D A

Oh, rock in' down the highway.

with Rhy. Fig. 1 (Gtr. 1)
G
D
A
D A

Oh, rock in' down the highway.

Substitute with Rhy. Fill 1 (Gtr. 1) 2nd time
To Coda

Oh, rock in' down the highway.

Rhy. Fill 1
Gtr. 1

(Cont. in slashes)
1. Interlude I:

A5

2. The

Gtr. 1 Rhy. Fig. 5

end Rhy. Fig. 5

[Image 18x0 to 594x792]

2. Interlude II:

F♯m7  C♯m7  Bm7

Gtr. 1

Gtr. 3

Bm7  F♯m7  C♯m7  Bm7

Interlude III:

w/Rhy. Fig. 5 (Gtr. 1)

A5

Gtr. 3

[Image 18x0 to 594x792]
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:)

Rockin' Down the Highway – 6 – 6
SOUTH CITY MIDNIGHT LADY

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

Words and Music by PATRICK SIMMONS

Moderately $\downarrow = 110$

Intro:

Gtr. 1 (Acoustic)

Gr. 2 (Elec.)

South City Midnight Lady – 10 – 1 © 1973 WB MUSIC CORP. & LANSDOWNE MUSIC PUBLISHERS
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Verse:

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

Rhy. Fig. 1

the whiskey that I had was cheap.

With
shakin' hands, I went and I lit up my last cigarette.

Well, the sun came, night had fled, and
G | C(9)
sleep-y eyed, I reached my bed.
I saw you sleep-y dreamin' there.

G | C(9)

all covered and warm.

end Rhy. Fig. 1

(Cont. in slashes)

end Rhy. Fig. 1A

South City Midnight Lady - 10 - 4
Chorus:

South City midnight lady, I'm much obliged indeed.
You sure have saved this man whose soul was in need.
I thought there was no reason.

Fill 1

Gtr. 3

Gtr. 5
(end of Gtr. Solo II)
son for all these things I do, but the

smile that I sent out returned with you.

Guitar Solo I:

w/Fill 2 (Gtr. 5) 7 times
Gm9(5)
Rhy. Fig. 2

* 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

South City Midnight Lady - 10 - 6
G
C(9)  G  C(9)  G
C(9)

D.S. $\#$ al Coda
Gmaj7

G  C  Gtm. 3
G  C

*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(5)/D  Ebmaj7  F^6

South City Midnight Lady – 10 – 9
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:)

South City Midnight Lady – 10 – 10
REAL LOVE

Words and Music by
MICHAEL McCORDONALD
and PATRICK HENDERSON

Intro:
D7(§)

Moderately \( \frac{1}{4} = 116 \)

Gtr. 1 Rhy. Fig. 1

Bb5
Bb6
Bb5
Bb6
Bb5
Bb6
Bb5
Bb6

end Rhy. Fig. 1

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

D7(§)

Bb5
Bb6

Bb Bb Bb Bb Bb Bb Bb

Bb5
Bb6

Dm7
C/D

Gtr. 2

\( \frac{1}{4} \)

mf

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

Bb maj7
Bb6

Dm7
A7

Dm7
C/D

end Rhy. Fig. 1A

Rhy. Fig. 1B

Gtr. 3

Bb maj7
Bb6

Dm7
A7

Dm7

end Rhy. Fig. 1B

*Keybd. arr. for gtr. throughout.
Verse:
Darlin', I know I'm just another head on your pillow.
If only just tonight, girl, let me hear you
lie just a little. Tell me I'm the only man that you ever
really loved. Honey, take me back in my
memory, just when it was all very right, so very
they come and they go, baby.

Your days and nights like a

wheel that turns, grind-in' down a secret part of you,

deep inside your heart, that nobody

end Rhy. Fig. 2

Real Love - 7 - 4
Bridge:

\[ \text{C7} \quad \text{Fdim7 Gm7} \quad \text{Am/G Gm7 Gdim7 Dm7v} \]

knows, baby. When you say, "Comfort me" to anyone.

\[ \text{C/D Dm7 Fdim7 Gm7} \]

who approaches, chalkin' up the hurt.

\[ \text{Am/G Gm7 Gdim7 Dm7v} \quad \text{C/D Dm7 Bb/F* F Bb/F F} \]

you live and you learn. Well, we've both lived long enough to

*Gtr. 2

Real Love - 7 - 5

*Bass gtr. plays F.
To Coda

know that we'd trade it all right now for just one minute of real.

Chorus:

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

C/D

Bb\text{maj7} Bb6

Dm7 A7

love, darlin', Real love.

Hey, baby.

Dm7 C/D

Bb\text{maj7} Bb6

Dm7 A7

Real love. I need to believe it. Real love.

Real love, baby. Real love, darlin'. Real love.

Saxophone Solo:

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

F6/9 Fsus2 C7sus2/4 C7 F#dim7 Gm7

Gtr. 2

Real Love – 7 – 6
D.S. at Coda

w/Rhy. Fill 1 (Gtr. 3)

When you say

Gtr. 3

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

Real

Outro:

real love, real love.

Real love. Whoa...

*Repeat and fade

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

Rhy. Fill 1

Gtr. 3
TAKE ME IN YOUR ARMS

Words and Music by EDDIE HOLLAND, LAMONT DOZIER and BRIAN HOLLAND

Fast $\cdot = 170$

Intro:

Gtr. 1

Em7

Rhy. Fig. 1

Bm7/E

(Cont. in slashes)

Em7

F#7

F#sus

F#7

Verse:

w/Fill 1 (Gtr. 2) 8 times

A

D/A A

D/A A

D/A A

1. I know you're leavin',

2. 3. See additional lyrics

G

D

A

D/A A

D/A A

D/A A

I feel used, darlin', for

Fill 1

Gtr. 2

Take Me in Your Arms – 5 – 1

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the very last time. Show a little
tender-ness, ma-ma, before you go.

Please, let me feel lovin' face once more.

**Chorus:**

w/Fill 1 (Gr. 2) 4 times
A Rhy. Fig. 2

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

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

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

Take Me in Your Arms - 5-2
Bridge:

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

Em7

1. We all must feel heart ache

2. See additional lyrics

Em7

sometimes. Right now, right now

D.S. $\|$ al Coda

F#7

I’m feeling mine. fess.

Coda

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

Em7

yeah, yeah.

Em7

Bm7/E

Guitar Solo:

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

Em7

Bm7/E
Outro: (w/ ad lib. vocal)

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

I'm begging you

Take Me in Your Arms

Take me.
Take me, c'mon me.
please, please, please.

Chorus: (w/ad lib. vocal)

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

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

little while.

Take me, Oh, would you, darlin',

Take me, take me, take me.

Repeat and fade

rock me, rock me a little 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:)

Take Me in Your Arms - 5 - 5
TAKIN' IT TO THE STREETS

Words and Music by
MICHAEL McDONALD

Moderately fast \( \frac{\text{note}}{\text{beat}} = 138 \)

Intro:

\[
\begin{align*}
\text{Fm/G*} & \quad \text{F/G*} & \quad \text{C/G*} & \quad \text{D7/G*} & \quad \text{G7sus} \\
\text{Gtr. 1} & \quad \text{Rhy. Fig. 1} & \quad \text{Gtr. 1} & \quad \text{Rhy. Fig. 1} & \quad \text{end Rhy. Fig. 1} \\
\end{align*}
\]

* Bass plays G.

Verse:

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

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.

Fairly soon the time will tell.

Fill 1

\[
\begin{align*}
\text{Fill 1} & \quad \text{Gtr. 2} \\
\text{TAB} & \quad \text{TAB} \\
\end{align*}
\]
Pre-Chorus:
w/Fill 2 (Gtr. 2) 8 times
C7sus2
Rhy. Fig. 2
C/E
C/A
C/Bb
Ab6
G7sus
end Rhy. Fig. 2

Gtr. 1.
you,
Pre-Chorus:

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

C    C/B♭
C/A

A♭6
G7sus

you,

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

C
C/B♭

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.

C/E
F
C/G

Tak' in' it to the streets.

C/E
F
C/G

Tak' in' it to the streets.

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

Repeat and fade
(w/ad lib. vocal)

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:)

Takin' It to the Streets – 4 – 4
WHAT A FOOL BELIEVES

Words and Music by
KENNY LOGGINS and
MICHAEL MCDONALD

Moderately $\frac{\text{d}}{\text{e}} = 120$

Intro:
Gtr. 1 Gb maj7/Ab* Gb maj7 Db/F*
(Keybd. arr. for Rhy. Fig. 1
gtr. throughout)

*Played by bass gtr.

1. A7

2. A7

end Rhy. Fig. 1

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1) simile
Gb maj7/Ab Gb maj7 Db/F

some - where back in her long a - go,

the sen - ti - men - tal

fool don’t see, try - in’ hard

to re - cre - ate what had yet

What a Fool Believes - 7 - 1

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to be created once in her life. 2. She musters a

Verses 2 & 3:
w/Rhy. Fig. I (Gtr. 1)
Gb maj7/Ab Gb maj7 Db/F

smile for his nostalgic tale, never com-in’ near what he wanted to say.

3. See additional lyrics

Gtr. 2 (Verse 2 only)

Gb maj7/Ab Gb maj7 Db/F

only to realize it never really

Bridge:
Bbm7

Gtr. 1

was. She had a place in his

Gtr. 2

What a Fool Believes – 7 – 2
Gb/Ab

life.

He

never made her think twice.

As he ris-

es to her apolo-

gy, anybody else would sure-

ly know.

*No 3rd.
Gm7(b5) he's watching her go.

*Gtr. 2

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

Chorus:

But what a fool believes he sees

Gtr. 1 Rhy. Fig. 2

Riff A

What a Fool Believes – 7 – 4
no wise man has the power to reason away.
is always better than nothing. And nothing at all.

C#m7
N.C.
D.S. al Coda
Gm7(b5)

keeps sending him...

But what a fool... believes...

end Rhy. Fig. 2

end Riff A

What a Fool Believes – 7 – 6
Outro:

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

F#m7

he sees no wise man has the pow-
er
to reason away

N.C.

F#m7

If love can come and love can go, then

why can’t love return always better than noth-
ing.

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

C#m7

N.C.

*Repeat and fade

Whoa, now.

What a fool believes.

*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:)

What a Fool Believes – 7 – 7
**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).

**BENDING NOTES**

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

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

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

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

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

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

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

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

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

STRUM INDICATIONS:
- Strum with indicated rhythm.

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.

SHORT GLISSANDO:
- Play note for its full value and slide in specified direction at the last possible moment.

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.

TAP SLIDE:
- Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

PICK SLIDE:
- Slide the edge of the pick in specified direction across the length of the string(s).

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

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).

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

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

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

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

LONG GLISSANDO:
- Play note and slide in specified direction for the full value of the note.

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 ( ) 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.

UNSPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.
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SOUTH CITY MIDNIGHT LADY
TAKE ME IN YOUR ARMS
TAKIN' IT TO THE STREETS
WHAT A FOOL BELIEVES