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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 \( \frac{3}{4} = 76 \) \( \frac{3}{4} = \frac{3}{4} \)

Intro:
<table>
<thead>
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<th>Am7(4)</th>
<th>D5</th>
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*Rhythms 1 & 2
(Acoustic)

played fingerstyle

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

*Two gtrs. arr. for one.

Verse:

w/Rhythms 1 & 2 (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' Miss-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...

Am7(4)  D5  Chorus:

G

just the same.

Gtrs. 1 & 2

Gtr. 1

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

Gtr. 2

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Black Water - 5 - 1
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- sis-sip-pi moon, won't you keep on shin-in' on me? Yeah, keep on...

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

make ev-ry-thing all right. And I ain't got no wor-ries 'cause I
Interlude:
with Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times
Am7(4)  D5  Am7(4)  D5  Am7(4)  D5  Am7(4)  D5

2. Well, if it

Guitar Solo:

*Gtr. 3 (Acoustic)

*Gtr. 3 is in standard tuning.

with Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times
Am7(4)  D5  Am7(4)  D5
I'd like to hear some funky Dixie-land, pretty ma-ma, come and take me by the hand.

 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 \( \frac{\text{}}{} = 138 \)

Intro:

\[ \begin{align*}
E & \quad A \\
\text{Rhy. Fig. 1A} & \quad B \quad E
\end{align*} \]

†Gtr. 2

\[ \begin{align*}
\text{Gtr. 1} & \\
\text{Rhy. Fig. 1} & \\
\text{end Rhy. Fig. 1}
\end{align*} \]

†Gtr. 2 enters 2nd time.

* Bass plays C\#.
Verse:
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 2 times
E D A/C#* A E
sun comes up on a sleepy little town down around San Antonio and the
2. See additional lyrics
D A/C#* A E
folks are rising for another day 'round about their homes...
1. The
Gtr. 2
Pre-Chorus:
C#m B Bsus B A#dim2 Bb7 B7 C7
Gtr. 1 Rhy. Fig. 2
Gtr. 2
people of the town are strange and they're proud of where they came.
2. See additional lyrics

§§ Chorus:
end Rhy. Fig. 2A E D A/C#* E
Well, you're talkin' 'bout China Grove,
Talkin' 'bout China Grove,
end Rhy. Fig. 2

TAB
China Grove - 7 - 2
*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

China Grove – 7 – 3
Bridge:
C#m13  F#m

every day there's a new thing comin', the ways of an oriental

Ooh.

C#m13

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

Gtr. 3

D A/C# A E

D A/C# A

f

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
Verses 1 & 3:
Bm7
Gtr. 1

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

3. See additional lyrics

Gtr. 2

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

(G7)

Bm7
Bb7
Am11
Ab7(b5)

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

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

(G7)

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.

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 worry.
end Rhy. Fig. 2

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

C  Bb  C

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,

Ooh.

B7    B7(#5)    B7   Em   D
\_    \_      \_    \_    \_

from a long time ago.

Ooh.

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

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)

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

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

Words and Music by ARTHUR REYNOLDS

Tempo I:
Moderately Fast  \( \frac{\text{bpm}}{130} \)

Intro:
N.C. (Am)

Drums

Vocal Fig. 1

(E7) (Am)

end Vocal Fig. 1

E7(#9) F9 E7(#9)

N.C. (Am)

Riff A

Gtr. 1

Riff B

(Cont. in slashes)

Chorus:

Am

Gtr. 1

Jesus is just al-right with me.

D Am

Jesus is just al-right.
Verse:
Am D Am
1. 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

E7(#9) E F9 E7(#9) E Am D

Oh.

Jesus is Just Alright – 7 – 2
Am7

\[ E E7(\#9) \text{ Am7} \]

\[ D \]

D.S. \( \frac{8}{8} \) al Coda I

Am7

\[ E E7(\#9) \text{ Am7} \]

\[ E F7 F9 \text{ Am7} \]

\[ E \]

A hop ing and a prayer.

\( \bigcirc \)

Coda I

\[ E C \]

Drums

oh yeah.

Tempo II: Slow \( \frac{d}{d} \) = 42

Bridge:

(Am7)

(D7)

(Am7)

(D7)

end Rhy. Fig. 1

\*Gtr. 2

mf

\text{withchorus}

\begin{align*}
\text{T} & | 5 & 8 & 5 & 3 & 5 & 3 & 1 & 5 & 5 & 3 \\
\text{A} & | 5 & 9 & 4 & 5 & 2 & 0 & 4 & & & &
\end{align*}

Rhy. Fig. 1A

\*Gtr. 3

mf

\text{hold} --- --- --- ---

\begin{align*}
\text{A} & | 12 & 12-15-12 & 10 & 10 & 10 & 11 & 12 & (13) & 11 & 10 & 11 & 11
\end{align*}

\*Gtrs. 2 & 3 played fingerstyle.

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

Jesus, he's my friend. But

Grtr. 4

Jesus, he's my friend.

He took me by the hand

and led me far from this land.
w/Rhy. Figs. 1 (Gr. 2) & 1A (Gr. 3) 1st 3 bars only

(Am7)

Jesus, he's my friend...

(D7)

(Guitar Solo I: w/Rhy. Figs. 1 (Gr. 2) & 1A (Gr. 3) Both 2 times, simul)

(Am7)

(D7)

Rhy. Fill 1
Gtr. 2

Rhy. Fill 1A
Gtr. 3

Jesus is Just Alright – 7 – 5
Tempo 1: \( \frac{4}{4} = 136 \\
Guitar Solo II: \\
W/Riff A (Gr. 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 $\frac{\dot{}}{\text{100}}$

Intro:

Play 4 times

Gtrs. 1 (Bass) enters 2nd time, doubling Gtr. 1.

Verses 1 & 3:

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

2. See additional lyrics

Gtrs. 1 & 2

Rhy. Fig. 2

C#m

people gettin' read-y for the news.

Some are
2. What the people need is a way to make 'em smile, it
4. See additional lyrics

ain't so hard to do if you know how. Got ta get a

mes sage, get it on through. Oh, now ma-ma's go'nto af ter
Chorus:
C#m
Gtrs. 
Rhy. Fig. 3

While...

Gtrs. 1 & 2

*Gtr. 3
Rhy. Fig. 3A

Hold...

(Cont. in slashes) Hold throughout

A

*C#m

Music.

A

C#m

Music.

*Banjo arr. for gtr. played fingerstyle.

Listen to the Music – 9 – 3
Music, all the time.

A\textsuperscript{type 2} Asus2 A\textsuperscript{type 2} Asus2 A\textsuperscript{type 2} Asus2 A5 Asus2 F\# G\# B

end Rhy. Fig. 3

Gtr. 4

end Rhy. Fig. 3A

Listen to the Music – 9 – 4
Bridge:

Asus2 Asus2 Asus2 F# G# B
E D/E A

Like a lazy, flowing river...
surounding castles in the sky...

E D/E

And the crowd is growing bigger,

Listen to the Music – 9 – 5
A

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

Whoa, listen to the music. Whoa, listen to the music.
Listen to the Music — 9 - 7
C#m

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

F#7

A Asus2 A Asus2 A

Asus2 A5 Asus2 C#m

Whoa, lis - ten to the

A

C#m

mu - sic. Whoa, lis - ten 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:)
LONG TRAIN RUNNIN’

Words and Music by TOM JOHNSTON

G9sus  Gm7  F/G  Cm7  Cm6  Eb7  Gm/D  D7  G9m7  Gm7type 2

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

Intro:  G9sus  Gm7
        Rhy. Fig. 1A

Gr. 2
(Elec.)

Gr. 1
(Elec.)

Gm7

G9sus  Gm7

G9sus

end Rhy. Fig. 1A

w/Rhy. Figs. 1 (Gr. 1) & 1A (Gr. 2) 1st 3 bars only
& w/Fill 1 (Gr. 4) 4 times

G9sus  Gm7

G9sus  Gm7

G9sus  Gm7

G9sus  F/G

Gr. 3
(Acou.s.)

* Gtrs. 1 & 2

Gr. 4
(Acou.s.)

Fill 1

* Two gtrs. arr. for one.

Long Train Runnin’ — 5 – 1

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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 (Gtr. 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

Fill 2
Gtr. 5
(Elec.)

Rhy. Fills 1 & 1A
Gm7
Gb m7 Gm7
Cm7

Gtrs. 1 & 2

Gtr. 3

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

Gtrs. 1 & 2

Gtr. 3

Long Train Runnin' – 5 – 2
see them old trains runnin', and you watch them disappear.

without love,

where would you be now?

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

To Coda

G9sus Gm7 G9sus Gm7

G9sus Eb7

Gtrs. 1 & 2

without love?

Long Train Runnin' – 5 – 3
Outro:
a tempo
G9sus Gm7
Rhy. Fig. 2

G9sus Gm7
G9sus

Gtr. 1

Gm7 G9sus Gm7
G9sus Gm7

Gtr. 1 & 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

Won't you

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

move it down. Baby, baby, baby, baby, babe, ah, won't you

Fill 3
Gtr. 6 (Acous.)

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 \( \text{\( \downarrow \) = 106 (\( \uparrow \uparrow \) = \( \uparrow \downarrow \)\)}}

Intro:

F  F\#dim7  C/G  Abdim7  Am7  G/B  C  C\#dim7  Dm7  Em7  F  C/B  Abdim7  Am7  G/B  C  C\#dim7  Dm7

* Keybd. arr. for gtr. throughout.

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

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 many times before. Girl, don't you worry.
I know where I stand. I don't need this love. I don't need your hand. I know I could turn, blink, and you'd be gone, then I must be prepared. anytime to carry on.

Chorus:
F9  F6  Fmaj7  F6  F(9)/G  F6/G  Fmaj7/G  F6/G
But, minute by minute by minute by minute. I keep holdin' on.

Cmaj7  Dm/C  Cmaj7  Dm/C  Cmaj7  Dm/C  Bm7  Bb7  Am7
I'll be holdin' on. I'll be holdin' on.
I keep holdin' on.

by.

I keep holdin'

Synth:

Call my name and

I'll be gone.

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

Moderately fast  \( \frac{3}{4} = 142 \)

Intro:
Gtr. 1  A  Rhy. Fig. 1

```
G  D  A  D  A
```

Verse:

```
A

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

Rhy. Fig. 2

```
*Gtr. 2

Verse 2 only
```

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Pre-Chorus:

F
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

my mo-tor burn-in', un-derneath the hood is smoke,
can't stop, and I can't stop, got to keep movin' or I'll lose my mind.

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times
w/Rhy. Fig. 4 (Gtr. 2) 3 times
w/Rhy. Fill 1 (Gtr. 1) 2nd time

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

To Coda ς

---

Rhy. Fill 1
Gtr. 1

(Cont. in slashes)
1. Interlude I:

A5

2. The

Gtr. 1 Rhy. Fig. 5

end Rhy. Fig. 5

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

D/E

Gtr. 3

Rockin' Down the Highway – 6 – 4
Guitar Solo:

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

Gtr. 3

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

A

F

Fsus

Fsus

Rockin' Down the Highway – 6 – 5
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 Gtr. 1, 2, 4 & 5 in open G tuning.

Moderately \( \frac{\text{d}}{\text{e}} = 110 \)

Intro:

Gr. 1 (Acoustic)

\( \text{G} \)

\( \text{C} \)

\( \text{G} \)

\( \text{C(9)} \)

\( \text{mf} \) hold throughout played fingerstyle

Gr. 2 (Elec.)

\( \text{G} \)

\( \text{C(9)} \)

\( \text{mf} \) hold throughout

South City Midnight Lady – 10 – 1

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

Well, the sun came, night had fled, and
sleep-y eyed, I reached my bed.
I saw you sleep-y dream-in’ there,

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 rea...
C/G
end Rhy. Fig. 2

w/Rhy. Fig. 2 (Gtrs. 1 & 4) 2 times, simile
Gm9(5)

w/Rhy. Fig. 2 (Gtrs. 1 & 4) 1st 2 bars only
Gm9(5)

South City Midnight Lady – 10 – 7
Coda

Outro:

Gtr. 1 • (Cont. in notation)

*Gtrs. 1, 2 & 4

Clean telecaster

(1st time only)

Gtr. 2

Gtr. 1

Gtr. 5

2nd time only: 1st time tacet, 3rd time pedal steel ad lib.

*Composite rhythm for 3 gtrs.

Gm9(5)/D

Eb\maj 7

F6

South City Midnight Lady – 10 – 9

*Gtr. 5 is in standard tuning.
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
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
nice.

So so nice, very nice.

Here, darlin', stands another

bandit wanting you. In and out your life,
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
Bridge:

C7      F#dim7 Gm7
knows, baby. When you say, "Comfort me" to anyone.

C/D    Dm7    F#dim7    Gm7
who approaches, chalkin' up the hurt.

Am/G    Gm7    Gdim7    Dm7\v
you live and you learn.

C/D    Dm7    Bb/F*    F    Bb/F    F
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.

*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)

C/D Bbmaj7 Bb6 Dm7 A7

____ love, dar- lin’._ Real love._ Hey, ba-by.

Dm7 C/D Bbmaj7 Bb6 Dm7 A7

Real love. ______ I need to believe it. Real love. ______ Real love, ba-

Dm7 C/D Bbmaj7 Bb6 Dm7 A7

by. Real love. ______ Real love, dar-lin’ Real love. ______

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

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

Gtr. 2 ____________________________

F/G C7sus2/4 C7 F6/9

Real Love – 7 – 6
Real Love - 7 - 7
TAKE ME IN YOUR ARMS

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

Fast $\cdot = 170$

Intro:

Em7

Bm7/E

Gtr. 1
Rhy. Fig. 1

Em7

F#7

F#sus

F#7

(Cont. in slashes)

Verse:

w/ Fill 1 (Gtr. 2) 8 times

A

D/A A

D/A A

D/A A

Gtr. 1

1. I know you're leavin', leavin' me be-

2. 3. See additional lyrics

G

D

A

D/A A

D/A A

D/A A

hind. 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
tenderness, mama, 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

little while.

Oh, would you, darlin',

rock me, rock me a little while.

(3rd time:) Oh,
Bridge:

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

Em7

Bm7/E

1. We all must feel heartache

2. See additional lyrics

Em7

some time. Right now, right now

D.S. \(\text{\textcopyright} \) al Coda

F#7

\[ \begin{align*}
1. & \quad \text{F} \# \text{sus} & \quad \text{F} \# 7 \\
2. & \quad \text{F} \# \text{sus} & \quad \text{F} \# 7
\end{align*} \]

I'm feeling mine. -fess.

\( \text{\textcopyright} \) 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

Take Me in Your Arms – 5 – 3
Outro: (w/ad lib. vocal)

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

Take Me in Your Arms - 5 - 4
Take me, c'mon me.

Take me in your arms, rock me, rock me a little while.

Repeat and fade

rock me, rock me a little while, yeah.

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 \( \frac{\text{d}}{\text{m}} = 138 \)

Intro:

Fm/G* Rhy. Fig. 1
Gtr. 1 mf

F/G* C/G* D7/G* G7sus end Rhy. Fig. 1

Bass plays G.

Verse:

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

Fm/G*

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

2. See additional lyrics

Fm/G*

I was raised here in this living hell.

You don't know my kind in your world.

Fm/G*

Fairly soon the time will tell.

Fill 1
Gtr. 2

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Pre-Chorus:

You, telling me the things you're gonna do for me.

Chorus:

Takin' it to the street. Takin' it to the street.

Takin' it to the street. No more need for

Fill 2

Gtr. 2

T A B
C/E  F  C/G
run - ning,  oh.
Tak - in’ it to the streets.

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

2.
Tak - in’ it to the
the.

Sax Solo:
Fm/G*  F/G*  C/G*  D7/G*  G7sus  Fm/G*  F/G*
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

C/G*  D7/G*  G7sus

1.  2.

Oh

Takin’ It to the Streets – 4 – 3
Pre-Chorus:
with Rhy. Fig. 2 (Gtr. 1) 2 times & w/Fill 3 (Gtr. 2) 8 times

C C/B♭ C/A Ab6 G7sus

you, ________
tell – ing me the things you’re gon-na do for me.

C C/B♭ C/A Ab6

Yeah. ________
I ain’t blind and I don’t.

Chorus:
without Rhy. Fig. 3 (Gtr. 1) 4 times & w/Fill 3 (Gtr. 2) 8 times, simile

G7sus

— like what I think I sec. —
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
(with ad lib. vocal)

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

Oh ________ yeah. —
Tak-in’ it to the streets.
Tak-in’ it to the streets.

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 $\frac{\text{♩}}{\text{♩}} = 120$

Intro:
Gtr. 1 Gbm7/Ab* Gbm7 D7/F*
(Keybd. arr. for Rhy. Fig. 1
gtr. throughout)

*Played by bass gtr.

[Music notation]

Verse 1:
with Rhy. Fig. 1 (Gtr. 1) simile
Gb maj7/Ab Gbmaj7 D7/F

somewhere back in her long ago, the sentimental

fool don't see, tryin' hard to recreate what had yet
to be created once in her life.

2. She musters a smile for his nostalgic tale, never comin' near what he wanted to say.

3. See additional lyrics

only to realize it never really

Bridge:

was. She had a place in his

What a Fool Believes – 7 – 2
Gb/Ab  A♭13sus  A♭7  B♭m7  A♭/B♭

life.

He

A7(b5)  Gb/Ab  A♭13sus  A♭7  Eb7sus

never made her think twice.

As he ris-

es to her apology, anybody else would surely know.

*No 3rd.
no wise man has the power to reason away.

what seems to be.
is always better than nothing. And nothing at all.

---

C#m7
N.C.  
D.S. § al Coda
keeps sending him...
end Rhy. Fig. 2

Coda
Gm7(b5)

But what a fool... believes...

end Riff A

What a Fool Believes - 7 - 6
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:)

*Lead vocal ad lib. on repeats.
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).

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.

BENDING NOTES

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

SLIGHT BEND (Microtune): 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.

*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.

**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**
- 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.

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

**LEGATO SLIDE:**
- 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.

**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.
BLACK WATER
CHINA GROVE
IT KEEPS YOU RUNNIN'
JESUS IS JUST ALRIGHT
LISTEN TO THE MUSIC
LONG TRAIN RUNNIN'
MINUTE BY MINUTE
REAL LOVE
ROCKIN' DOWN THE HIGHWAY
SOUTH CITY MIDNIGHT LADY
TAKE ME IN YOUR ARMS
TAKIN' IT TO THE STREETS
WHAT A FOOL BELIEVES