

B U D D Y G U Y FEELS LIKE RAIN



# I GO CRAZY

By JAMES BROWN

G7 3fr. 131211  
 C7 3241  
 D7 3211  
 D9 21333  
 G7<sup>1</sup> 213  
 G<sup>b</sup>7 213  
 F7 213  
 E7 213  
 E<sup>b</sup>7 213  
 D7<sup>1</sup> 213

Blues shuffle ♩ = 118 (♩ - ♩ - ♩)

Intro:

Gtr. I

G7<sup>1</sup> G<sup>b</sup>7 F7 E7 E<sup>b</sup>7 E<sup>b</sup>7 D7 G7

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

9-10 10 10 10 10 10 10 10 10 10  
 9-10 10 10 10 10 10 10 10 10 10

Gtr. II

5 3 5 3 5 5 3 5 5 3  
 5 3 5 5 3 5 5 3 5 5 3

9-10 10 10 10 10 10 10 10 10 10  
 9-10 10 10 10 10 10 10 10 10 10

Gtr. II

5 3 5 5 3 5 5 3 5 5 3  
 5 3 5 5 3 5 5 3 5 5 3

I Go Crazy - 5 - 1  
P0993GTX

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# GO CRAZY

First system of musical notation for 'Go Crazy'. It includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melody with triplets and a half note. Chords D7 and C7 are indicated above the staff. The bass staff shows a bass line with triplets and a half note. A capo is indicated at the first fret.

Second system of musical notation. It features a vocal line with lyrics '1. If ya leave' and a guitar accompaniment. The guitar staff has a treble clef and shows chords G7, C/G, G7, C/G, and D9. The bass staff shows a bass line with triplets and a half note. A capo is indicated at the first fret.

Chorus section of musical notation. It features a vocal line with lyrics 'me, I'll go crazy. If you' and a guitar accompaniment. The guitar staff has a treble clef and shows a C7 chord. The bass staff shows a bass line with triplets and a half note. A capo is indicated at the first fret.

1 Go Crazy - 5 - 2  
P0993GTX

G7 C7

quit me, I'll go craz - y 'cause I

D7 C7

love you, I love you, Oh, I love you too

G7 C/G F/G C/G D9

much. If you for - get  
(end Rhy. Fig. 1)

w/Rhy. Fig. 1  
G7 C7 G7

me, I'll go craz - y. If you leave me, I'll  
go craz - y 'cause I love you, I love you, Oh  
I love you too much. You got to

Verse:

G7

live for your-self your-self and no-bod-y else. You got to

live for your-self your-self and no-bod-y else, If you {quit/leave}

Chorus:  
w/Rhy. Fig. 1

G7 C7

me, I'll go craz-y. If you for-

G7 C7

{get/quit} me I'll go craz-y 'cause I

D7 C7 To Coda G7 C/G G7 C/G

love you, I love you. Oh I love you too much.

D9 Solo: G7 C7

10 0 11 | 13 10 | 13 (13) 11 12 12 | 11 13 13 14

G7 C7 D7

(13) 11 12 | 11 13 11 | 12 12 11 13 15 | 15 15 14 15 14 15 | 15 11 15 15

C7 G7 C/G G7 C/G

13 11 13 13 11 13 11 | 12 11 13 13 13 | (13) 11 13 11 | 12 0 6 3 | 5 5 3

# SUPERB MIND

D7 G7

\*Both 'B' str. and 'G' strings are being bent at the 6th fret by the same finger of the left hand. The 'B' string is bent up a whole step and pushes the 'G' string up a half step. They are played alternately by the right hand.

C7 G7

C7 D7

C7 G7 D9 D.S. al Coda











You got to

G7 Coda

much. Freely

# SUFFERIN' MIND

Words and Music by  
E. JONES (GUITAR SLIM)

**A7(#5)**  **D**  **G7**  **C9**  **Em7**  **G#dim**  **D/A**  **Eb9**  **D9**  **D#dim** 

Slowly ♩ = 116

Intro:  
A7(#5)

Verses 1, & 3:  
D A7#5 D9

1. Oh how I'm suf-'ring in my mind.\_\_\_\_\_

2. Instrumental

Gtr. I

Gtr. II

hold



G7 C9

Woah,\_\_\_\_\_ ya keep me worry in' Lord all— the time.

hold



D D $\sharp$ dim Em7 A7( $\sharp$ 5)

Gtr. II I try to smile but my friends all leave, — but no- thin<sup>^</sup> I could do — to ease —

D D $\sharp$ dim Em7 A7 $\sharp$ 5

my suf-fer- ing mind.

Verses 2 & 4:  
w/Fill 1 (second time only)

D $\sharp$  A7( $\sharp$ 5) D9

2. Hurt me so bad — to be los - ing the one I love. —  
4. See additional lyrics

\*Gtr. II continue simile

Fill 1

Gtr. I



w/Fill 2 (second time only)

G7 C9

I cry, I cry, I cry — and pray to the good Lord — up a - bove, -

2nd time only -----

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "I cry, I cry, I cry — and pray to the good Lord — up a - bove, -". The piano accompaniment is in the same key and time, with a 3/4 time signature. The guitar tablature is on a six-string guitar with a standard tuning (E2-A2-D3-G3-B3-E4). The first two measures are marked with a G7 chord, and the next two with a C9 chord. The tablature shows fingerings: 10-12, 10-12, 12-10, 10-12, 10-12, 10-12.

D D#dim Em7 A7(#5) To Coda ⊕

but where could I find — some - one — that could ease, Lord my suf-fer-in'

2nd time only -----

The second system of music continues the vocal line with the lyrics "but where could I find — some - one — that could ease, Lord my suf-fer-in'". The piano accompaniment and guitar tablature follow. The guitar tablature shows fingerings: 10-12, 10-12.

D D#dim Em7 A7(#5)

mind. —

The third system of music shows the piano accompaniment and guitar tablature for the phrase "mind. —". The guitar tablature shows fingerings: 10-12, 10-12, 10-12, 12-10, 12-12.

Fill 2

The Fill 2 section is enclosed in a box and shows a piano accompaniment and guitar tablature. The guitar tablature shows fingerings: 10-12, 10-12, 10-12.

*Coda* D9 G7 G#dimD/A Eb9 D9

mind. \_\_\_\_\_ Oh, yeah. \_\_\_\_\_

*Ritard.* .....

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

*Verse 4:*  
 So if I have any witness  
 I know that you will find,  
 That life means nothing to you baby  
 Lord, when you have a worried mind.  
 So forgive me for what I do,  
 'Cause I guess I just have to live on  
 With a sufferin' mind.  
 (To Coda)

# FEELS LIKE RAIN

Written by  
JOHN HIATT

Moderately ♩ = 75  
Intro:

C

hold.....4

G

hold.....4

Verse:  
C G

1. Down here the riv - er — leads to sea.

hold.....4 hold.....4

C

And in this stick - y heat I feel you

G

o - pen up to me.

hold

This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, and then a quarter note A4. The piano accompaniment features a rhythmic pattern of eighth notes. The guitar part shows chord diagrams for G major, with a 'hold' instruction over the final two measures.

B7

Love comes out of no - where ba - by

This system contains the next three measures. The vocal line begins with a whole note B4, followed by a quarter note G4, and then a quarter note A4. The piano accompaniment continues with eighth notes. The guitar part shows chord diagrams for B7 major.

Em D C

just like a hur - ri - cane, and it feels like

This system contains the next three measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes. The guitar part shows chord diagrams for Em, D, and C.

Chorus:

G C

rain, and it feels like

This system contains the chorus, starting with a whole note G4. The vocal line continues with a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes. The guitar part shows chord diagrams for G and C.

G

rain.

hold hold

Verse:

C

2. Ly'n here un-der-neath the stars right next to

G

you.

C

And I'm won-der-ing who-you are, and how-do-you do.

G

How do you do - ba - by?

Detailed description: This system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "How do you do - ba - by?". The guitar part is in standard tuning, with a G major chord indicated above the staff. The bass line is in bass clef. The system concludes with a triplet of eighth notes in the vocal line.

B7

Clouds roll in a - cross - the moon,

Detailed description: This system continues the piece with a B7 chord indicated above the staff. The lyrics are "Clouds roll in a - cross - the moon,". The vocal line and guitar accompaniment are shown. The bass line consists of a steady eighth-note pattern. The system ends with a double bar line.

Em D C

and the wind howls - out your name - and it feels like

Detailed description: This system introduces three chords: Em, D, and C. The lyrics are "and the wind howls - out your name - and it feels like". The vocal line is sparse, with notes corresponding to the lyrics. The guitar part shows the chord shapes for Em, D, and C. The bass line provides a simple accompaniment.

Chorus:

G C

rain, and it feels like

Detailed description: This system is labeled "Chorus:" and features G and C chords. The lyrics are "rain, and it feels like". The vocal line has a melodic line with a slur over the final notes. The guitar part shows the chord shapes for G and C. The bass line includes a 7th fret barre and a 5th fret barre.

G

rain.

\*Gtr. II (w/slide)

\*Gtr. II tuning:  
⑥ = E ③ = G  
⑤ = A ② = B  
④ = D ① = D

*p* *f*

Solo:

C G

*wavy vibrato*





Em D C Chorus: G

a - cross Lake Pon - cia - train, and it feels like rain,

hold .....

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "a - cross Lake Pon - cia - train, and it feels like rain,". The second staff is the guitar accompaniment in treble clef, showing chords and melodic lines. The third staff is the bass line in bass clef, with fret numbers 6, 9, 7, 5, 3, 5, 5, 5, 0, 3, 7, 5, 4, 5, 4, 1, 3, 2. A "hold" instruction is present above the final notes of the guitar and bass lines.

C G

and it feels like rain.

hold .....

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "and it feels like rain.". The second staff is the guitar accompaniment in treble clef, showing chords and melodic lines. The third staff is the bass line in bass clef, with fret numbers 5, 5, 5, 5, 5, 5, 5, 5, 0, 0, 3, 7, 5, 4, 5, 4, 1, 3, 2. A "hold" instruction is present above the final notes of the guitar and bass lines.

Verse:  
C

So but - ton down the hatch ba - by, —

hold .....

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

G

and leave - your heart up your sleeve. —

0 0 0 0 0 0 0 0  
0 0 2 0 1 0 0 0  
3 7 5 6 7 5

C

It looks like we're in for storm - y weath - er. —

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
7 7 7 7 7 5 7 5 7 5 5 5 5 5 5 5

12 12 (12)

G

That ain't no cause for us to leave.—

B7 Em D

Just lie here— in my arms.— Let it wash a - way the

Chorus:  
G

C

pain, and it feels like rain,

T 5 5 5 5  
A 5 5 5 5  
B 9 9 9 9

5 6 7 5 5 7 5

C

G

and it feels like rain.

T 5 5 5 5 0 3 7 7 5 5  
A 5 5 5 5 0 3 7 7 5 5  
B 9 9 9 9 0 3 7 7 5 5

(5) (5)

C G C

Feels like - a rain, \_\_\_\_\_ and it feels like

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Feels like - a rain, \_\_\_\_\_ and it feels like". The guitar accompaniment is in the same key and features a steady eighth-note pattern. The bass line is shown in a separate staff with fret numbers.

G C

rain, \_\_\_\_\_ like - a

The second system continues the vocal line with the lyrics "rain, \_\_\_\_\_ like - a". The guitar accompaniment continues with similar patterns, and the bass line is shown with fret numbers.

G C G

rain, hey \_\_\_\_\_ like rain.

hold .....

The third system includes the lyrics "rain, hey \_\_\_\_\_ like rain." and a "hold" instruction. The vocal line has a long note with a fermata. The guitar accompaniment and bass line continue with fret numbers.

The fourth system shows the continuation of the vocal line and the bass line with fret numbers.

SOMETHING OF WONDERFUL

WINDY  
RAY DICKS

C G C G

Rain, \_\_\_\_\_ you know it feels like rain.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "Rain, \_\_\_\_\_ you know it feels like rain." Above the vocal line, the chords C, G, C, and G are indicated. The guitar accompaniment is shown in two staves: the top staff is in treble clef and the bottom staff is in bass clef. The fretboard diagrams for the guitar show fingerings for the strings: Treble (T) and Bass (B) strings are numbered 1-5. The diagrams include triplets and various chord shapes.

C G C

Some - times - but it feels like rain. —

hold .....

The second system of music continues the vocal line with the lyrics "Some - times - but it feels like rain. —". The chords C, G, and C are indicated above the vocal line. The guitar accompaniment continues in two staves. The fretboard diagrams show fingerings for the strings, including a "hold" instruction with a dotted line. The diagrams include triplets and various chord shapes.

Feels Like Rain - 12 - 12  
P0993GTX

# SOME KIND OF WONDERFUL

Written by  
JOHN ELLISON

C F B<sup>b</sup> F<sup>1</sup> Am

Moderate shuffle ♩ = 128

Intro:

Gtr. I C

Shuffle rhythm (♩ = ♩)

Gtr. II Rhy. Fig. 1

w/Rhy. Fig. 1 (3 times)

Some Kind Of Wonderful - 10 - 1  
P0993GTX

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1. I don't

T  
A  
B  
8 10 8 10 9 8 5 10 10 8 10

Verse:  
w/Rhy. Fig. 1 (4 times)

C

need a whole lots of mon - ey. I don't need

2. See additional lyrics

Gtr. I

(2nd time only)

11 8 10 10 8 10 10

T  
A  
B

a big fine car. I got

T  
A  
B

ev - 'ry - thing that a man could ev - er want. I got

(2nd time only)

12 10 8 10

T  
A  
B



more than I could ask for. Yeah yeah,

This system contains the vocal line for the first two phrases. The vocal line is on a single staff with a treble clef. The lyrics are "more than I could ask for. Yeah yeah,". Below the vocal line are two empty guitar staves labeled "T" and "B".

F  
Gtr. II  
Rhy. Fig. 2

and I don't have to run a - round. I don't

This system contains the vocal line and guitar accompaniment for the second phrase. The vocal line is on a single staff with a treble clef. The lyrics are "and I don't have to run a - round. I don't". Below the vocal line is a guitar staff labeled "Gtr. II" with a treble clef, containing a rhythmic figure. Below that is a guitar TAB staff with fret numbers: 3 3 3 3 3 5 5 5 3 3 3 5 3 3 3.

w/Rhy. Fig. 2

have to stay out all night 'cause I got a

Gtr. I  
(2nd time only)

This system contains the vocal line and guitar accompaniment for the third phrase. The vocal line is on a single staff with a treble clef. The lyrics are "have to stay out all night 'cause I got a". Below the vocal line is a guitar staff labeled "Gtr. I" with a treble clef, containing a melodic line with a triplet and a wavy line. Below that is a guitar TAB staff with fret numbers: 12 11 10 11 10.

w/Rhy. Fig. 1 (2 times)

C

sweet sweet lov - ing wom - an and she knows

(2nd time only)

This system contains the vocal line and guitar accompaniment for the fourth phrase. The vocal line is on a single staff with a treble clef. The lyrics are "sweet sweet lov - ing wom - an and she knows". Below the vocal line is a guitar staff labeled "Gtr. I" with a treble clef, containing a melodic line with a triplet and a wavy line. Below that is a guitar TAB staff with fret numbers: 8 10 8 10 8.

just how to treat me right. My ba -

*1st time only*

TAB: 12 10 8 10

G

by she's al - right. My ba -

Gtr. II

TAB: 4 5 4

F

by she's clean out - ta sight. Don't you know she's a

TAB: 2 3 2

Chorus: w/Fill 1 (second time only)

C F

Gr. II

some kind of won - der - ful, yes she

C 1. F

is some kind of won - der - ful. Now hold it Bud - dy's

C Bb F# C

gon - na tell you one more thing... 2. And when she

Fill 1

Gr. I

2. F C

won - der - ful. Now hold it let me tell you one more — thing.

Bb F1 C C

Tell me is there, an - y - bo - dy — that's got a sweet —

— lit - tle wom - an like — mine? — There's got to be some - bod - y

got a sweet lit - tle wom - an like mine. Now tell — me,

can I get a wit - ness? — (Can I get a

Am

wit - ness?) — Can I get a

C

wit - ness? Can I get a

The first system of music features a vocal line in treble clef with lyrics "wit - ness? Can I get a". The piano accompaniment is in treble clef, showing a sequence of chords and melodic lines with triplets. The guitar part is in standard tuning (EADGBE) and includes fret numbers 8, 11, 11, 11, (11), 10, 0, 10, 0, 10.

Am C

wit - ness? Can I get a wit - ness?

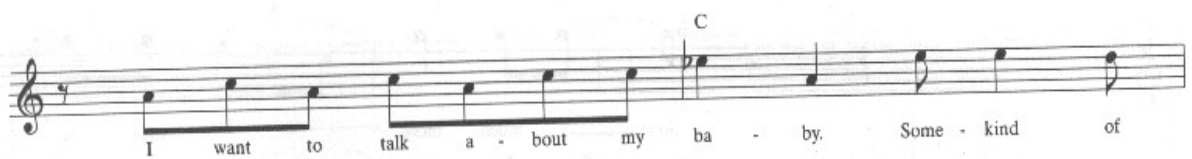
The second system continues the vocal line with lyrics "wit - ness? Can I get a wit - ness?". The piano accompaniment features a melodic line with triplets and a bass line. The guitar part shows fret numbers 10, 0, 0, 11, 0.

Am

Can I get a wit - ness?

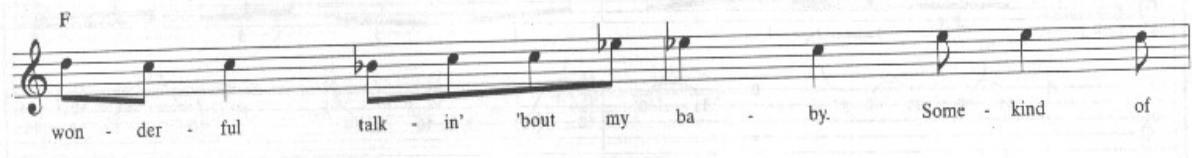
The third system shows the vocal line with lyrics "Can I get a wit - ness?". The piano accompaniment includes a melodic line with triplets and a bass line. The guitar part features fret numbers 11, 0, 10, (10), 0, 10, 10, 10, 0, 10, 0, 10.

C



I want to talk a - bout my ba - by. Some - kind of

F



won - der - ful talk - in' 'bout my ba - by. Some - kind of

C



won - der - ful, talk - in' 'bout my ba - by. Some - kind of

F C



won - der - ful, talk - in' 'bout my ba - by. some - kind of won - der - ful.

F



She's e - v'ry - thing I -

C



need.

F

So ————— much more than a

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with a treble clef, showing a melodic line with a fermata over the word 'So'. The middle staff is a guitar melody in treble clef, featuring triplets and slurs. The bottom staff is a bass line in bass clef with fret numbers (8, 11, 8, 11, 8, 11, 8, 11, 10, 10, 8, 10, 11, 10, 10, 8, 10). A chord symbol 'F' is placed above the first measure.

C

man can want.

Detailed description: This system contains the next three staves. The top staff is a vocal line with a treble clef, showing the words 'man can want.' with a fermata. The middle staff is a guitar melody in treble clef with slurs and triplets. The bottom staff is a bass line in bass clef with fret numbers (10, 8, 10, 8, 11, 8, 11, 11, 13, 12, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13). A chord symbol 'C' is placed above the first measure.

F

Some kind of won .

Detailed description: This system contains the final three staves. The top staff is a vocal line with a treble clef, showing the words 'Some kind of won .' with a fermata. The middle staff is a guitar melody in treble clef with slurs and triplets. The bottom staff is a bass line in bass clef with fret numbers (11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13). A chord symbol 'F' is placed above the first measure.

HER NINETEEN YEARS OLD

C

der - ful

F

in her high heeled shoes.

Verse 2:  
 And when she holds me in her arms  
 She sets my soul on fire.  
 Lord when my baby kisses me (people)  
 My heart gets filled with desire.  
 When she wraps her loving arms around me,  
 Almost drives me out of my mind.  
 I get funny little feelings inside of me,  
 Chills run up and down my spine.  
 (To Chorus:)



# SHE'S NINETEEN YEARS OLD

Written by  
MUDDY WATERS

Slow blues  $\text{♩} = 60$   
Intro:

Gtr. I N.C.

A7 D7 A7 E7

Gtr. II

She's Nineteen Years Old - 8 - 1  
PO993GTX

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Verses 1 & 3:  
A7

D7

1. 3. I'm say'n some-thing to you. — I don't care — how you feel.

This system contains the first two lines of music. The top line is the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "1. 3. I'm say'n some-thing to you. — I don't care — how you feel." The second line is the piano accompaniment in treble clef. The third line is the guitar tablature, showing fret numbers for the Treble (T), Middle (M), and Bass (B) strings.

Rhy. Fig. 1

This system contains the piano accompaniment and guitar tablature for the first system. The top line is the piano accompaniment in treble clef, featuring a rhythmic figure with eighth and quarter notes. The bottom line is the guitar tablature, showing fret numbers for the Treble (T) and Bass (B) strings. The key signature is three sharps and the time signature is 3/4.

A7

You just don't re - al - ize you got your - self a good deal.

This system contains the third line of music. The top line is the vocal melody in treble clef with a key signature of three sharps and a 3/4 time signature. The lyrics are "You just don't re - al - ize you got your - self a good deal." The second line is the piano accompaniment in treble clef.

This system contains the piano accompaniment and guitar tablature for the third system. The top line is the piano accompaniment in treble clef, featuring a rhythmic figure with eighth and quarter notes. The bottom line is the guitar tablature, showing fret numbers for the Treble (T) and Bass (B) strings. The key signature is three sharps and the time signature is 3/4.

w/Fill 1 (second time only)

D7

She's nine - teen years old and she got ways — just like a ba - by child.

This system contains the first system of music. It includes a vocal line with lyrics, a guitar line with a D7 chord, and a bass line. The guitar line features a slide on the 5th fret and a 7th fret. The bass line has a 7th fret. The lyrics are: "She's nine - teen years old and she got ways — just like a ba - by child."

w/Fill 2 (second time only)

A7

This system contains the second system of music. It includes a guitar line with an A7 chord and a bass line. The guitar line features a slide on the 5th fret and a 7th fret. The bass line has a 7th fret. The lyrics are: "She's nine - teen years old and she got ways — just like a ba - by child."

**Fill 1**

This diagram shows the notation for Fill 1. It includes a guitar line with a slide on the 5th fret and a 7th fret. The bass line has a 7th fret. The lyrics are: "She's nine - teen years old and she got ways — just like a ba - by child."

**Fill 2**

This diagram shows the notation for Fill 2. It includes a guitar line with a slide on the 5th fret and a 7th fret. The bass line has a 7th fret. The lyrics are: "She's nine - teen years old and she got ways — just like a ba - by child."

E7 D7

Noth- ing I can do to please her. I'm just try'n to make this lit- tle wom- an feel— sat- is -

The first system of music features a vocal line in treble clef with lyrics. The guitar part is in standard tuning with a capo on the 7th fret, indicated by a '7' on the staff. The bass line is in bass clef. The key signature has three sharps (F#, C#, G#).

A7 D7 A7 E7

fied. —

(end Rhy. Fig. 1)

hold .....

The second system continues the musical notation. The vocal line includes the word 'fied.' followed by a dash. The guitar part shows various chord voicings and techniques. The bass line includes a 'hold' instruction with a dotted line. The system concludes with a rhythmic figure labeled '(end Rhy. Fig. 1)'. The key signature remains three sharps.

Verses 2 & 4:  
w/Rhy. Fig. 1 (Gtr. II)

A7 Gtr. IV D7

2. I'm say'n some - thing to you, I don't care if you get mad.

4. See additional lyrics

Gtr. I

(5) 6

A7

You're 'bout the cut - est lit - tle wom - an that I ev - er had.

5 6

D7

She's nine - teen years old. She got ways just like a ba - by child.

5 5 (5) 7

A7

5 5 5 5 5 5 5 5 5 7 5 7 7 7 7 7 5

E7 To Coda ♩ D7

Noth - ing I could do to please her, oh no. I'm just try'n to make this li'l\_wom - an\_ feel sat - is - fied\_

A7 D7 A7 E7

Solo:  
w/Rhy. Fig 1 (2 times)  
A7  
8va

D7

A7  
8va

D7  
8va

A7  
8<sup>va</sup>

Musical notation system 1: Treble and bass staves. Treble staff: quarter notes, eighth notes, and sixteenth notes with slurs. Bass staff: guitar fret numbers (17, 19, 19, 17, 17, 17, 17, 17, 17, 17, 19, 17, 19, 19, 19, 19, 19, 19, (19) 17, 7, 5). Chord symbol: A7. Fingering: 1/4, 1/4.

E7  
D7

Musical notation system 2: Treble and bass staves. Treble staff: eighth notes with slurs. Bass staff: fret numbers (7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 5, 5, 5, 5). Chord symbols: E7, D7. Fingering: 1/2, 1/2, 1.

A7  
D7  
A7  
E7

Musical notation system 3: Treble and bass staves. Treble staff: quarter notes, eighth notes, and sixteenth notes with slurs. Bass staff: fret numbers (7, 5, 7, 7, 7, 7, 7, 7, 7, 7, 7, 5, 5, 6, 7, 7, 7, 0). Chord symbols: A7, D7, A7, E7. Fingering: 1, 1/2, 1/2.

A7  
D7

8<sup>va</sup>

Musical notation system 4: Treble and bass staves. Treble staff: chords with eighth notes and slurs. Bass staff: circled fret numbers (17-16, 17-16, 17-16, 17-16, 17-16, 17-16, 17, 19, 17, 17-16, 17-16, 17-16, 17-16, 17-16, 17-16, 17, 19, 19, 17). Chord symbols: A7, D7. Fingering: 8<sup>va</sup>.

A7  
8<sup>va</sup>

Musical notation system 5: Treble and bass staves. Treble staff: chords with eighth notes and slurs. Bass staff: circled fret numbers (17-16, 17-16, 17-16, 17-16, 17-16, 17, 17, 17-16, 17-16, 17-16, 17-16, 17-16, 17, 20, 19, 19, 19, 17, 19, 20). Chord symbol: A7. Fingering: 8<sup>va</sup>.

D7  
8<sup>va</sup>

Musical notation system 6: Treble and bass staves. Treble staff: chords with eighth notes and slurs. Bass staff: circled fret numbers (20, 20, 17, 17, 17, 17, 21, 17, 19, 19, 17, 20, 20, 20, 17, 20, 17, 20, 17, 19, 17). Chord symbol: D7. Fingering: 8<sup>va</sup>.

# TROUBLE MAN

A7

E7 D7

A7 D7 A7 E7 *D.S. al Coda (end Solo)*

*Coda* D7 A7 D7

Woah, Lord I'm just try'n to make this lit-tle wom-an feel-sat-is-fied.—

A7

*Verse 4:*  
 I can't ask her where she's going.  
 She tells me where she's been.  
 She'll start a conversation  
 That don't have no end.  
 She's nineteen years old,  
 She's got ways just like a baby child.  
 Nothing I can do to please her...  
 (To Coda)



# TROUBLE MAN

Words and Music by  
MARVIN GAYE

Moderate shuffle  $\text{♩} = 112$   
(Drums) 4

NC.  
\*Gtr. I

*mf* *f*

10 10 10 10  
7 7 7 7  
0 0 0 0

\*Orchestra arr. for gtr.

Riff A

1. 1. come up hard—

*mp* *cresc. poco a poco* *f*

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

\*Piano arr. for gtr.

Verse:  
w/Rhy. Fig. 1 (12 times)

Dm7 G/D Dm7 G/D Dm7

ba - by, but now I'm cool. I did - n't make it,

2. See additional lyrics

G/D Dm7 G/D Dm7

su - gar, play - in' by the rules. I come up hard,—

Rhy. Fig. 1  
Dm7 G/D Dm7

Gtr. I

*mp*

10 12 10 10 10  
10 12 12 10 10  
10 12 12 10 10

Trouble Man - 5 - 1  
P0993GTX

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G/D Dm7 G/D Dm7

ba - by, but now I'm fine. I'm check - in' trou - ble

G/D Dm7 To Coda II ♩ G/D Dm7

su - gar, mov - in' down the line. I come up hard

G/D Dm7 G/D Dm7

ba - by, but that's o - kay, 'cause Trou - ble Man,

G/D Dm7 To Coda I ♩

don't get in my way. I come up

w/Rhy. Fig. 2 (12 times)

G9

hard ba - by, I've been for real.

Gon - na keep mov - in' Gon - na go to town. I come up hard

ba - by. I'm get - tin' down. There's on - ly three things

that for sure; tax - es, death and trou - ble. This, I

Rhy. Fig. 2

G9

Gtr. I

mp

5 3 5 3 0 5

w/Rhy. Fig. 1 (4 times)  
 Dm7 G/D Dm7 G/D Dm7 G/D Dm7

know, ba - by. This I know, su - gar.

G/D Dm7 (All) Gtrs. tacet

Girl, I ain't gon' let it sweat me, ba - by.

Got me a - sing -

w/Rhy. Fig. 1 (4 times)  
 Dm7 G/D Dm7 G/D Dm7

in', Yeah, yeah! Who.

G/D Dm7 G/D Dm7 D.S. al Coda 1

2. I come up hard -

w/Riff A (7 times)  
 N.C. (Dm7)  
 Coda 1

I know some plac - es and I've seen some fac - es. I've got good con - nec - tions they dig my dir - ec - tions.

What peo - ple say that's o - kay they don't both - er me. Who.

Read - y to make it, don't fool with no wom - en, don't care 'bout no trou - ble got my - self to - geth - er.

w/Riff A 1

I feel a kind of pro - tec - tion is all a - round me.

Guitar Solo:  
(G9)

Gtr. II

mf

dim.

w/Rhy. Fig. 1 (4 times)  
 Dm7 G/D Dm7 G/D Dm7 G/D Dm7

This I know, — babe.

G/D Dm7 All (Gtrs. tacet)

Girl, — I ain't gon' let it sweat — me, — ba - by.

D.S. al Coda II

3, I come up hard —

Coda II w/Rhy. Fig. 1 Repeat and fade w/Rhy. Fig. 1 4

Verse 2:  
 I come up hard, I've had to fight.  
 Took care of my business with all my might.  
 I come up hard, I had to win.  
 Then start all over and win again.  
 I come up hard, but that's okay.  
 Cause Trouble Man; don't get in my way.  
 (To Coda I)

# COUNTRY MAN

Written by  
BUDDY GUY

Moderate shuffle ♩ = 88 (♩ = ♩)

Verse:  
♩ \*Am7

1. I'm a coun - try man; I was count - ry ev - er since I come to  
2. 3. See additional lyrics.

Gtr. I

Rhy. Fig. 1

Gtr. II *mp*  
(Rhy. gr.)

\*Chord implied.  
Country Man - 13 - 1  
P0993GTX

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w/Fill 1 (2nd time)  
w/Fill 7 (3rd time)

town.

Gtr. I  
(w/wah) *vol. off* *mf*

Gtr. II

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with the lyrics "town." The second staff is for Gtr. I (w/wah), featuring a melodic line with a volume swell from "off" to "mf" and a triplet of eighth notes. The third staff is for Gtr. II, providing a rhythmic accompaniment with a triplet of eighth notes. Both guitar parts include standard notation and guitar tablature.

Dm7

I'm a coun - try man; I was count - ry when I come to

Gtr. II

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics "I'm a coun - try man; I was count - ry when I come to". The second staff is for Gtr. II, providing a rhythmic accompaniment with a triplet of eighth notes. The guitar part includes standard notation and guitar tablature.

Fill 1

Gtr. I  
(w/wah)

Detailed description: This is a boxed-in musical score for a guitar fill. It shows a melodic line for Gtr. I (w/wah) with a volume swell and a triplet of eighth notes. The guitar part includes standard notation and guitar tablature.

Fill 7

Gtr. I  
(w/wah)

Detailed description: This is a boxed-in musical score for a guitar fill. It shows a melodic line for Gtr. I (w/wah) with a volume swell and a triplet of eighth notes. The guitar part includes standard notation and guitar tablature.

w/Fill 2 (2nd time)  
w/Fill 8 (3rd time)  
Am7

town. You know I can

The first system of music features a vocal line starting with "town." and "You know I can". The piano accompaniment consists of chords and triplets. The guitar I part is labeled "Gtr. I (w/wah)" and includes a fretboard diagram with fingerings: 0 7 (7) 7 5 (5) 7 5.

E7(9)

Dm7

look at a milk cow and I'll tell you how much her but - ter will come a

The second system of music features a vocal line starting with "look at a milk cow and I'll tell you how much her but - ter will come a". The piano accompaniment continues with chords and triplets. The guitar II part is labeled "Gtr. II" and includes a fretboard diagram with fingerings: 14 14 14 14 12 7 12 12 12 12 10 5 5.

**Fill 2**

Detailed notation for Fill 2, showing the guitar I part with w/wah and a fretboard diagram with fingerings: 7 (7) 07 (7)5 7 5 5 7 (7)5 7 5.

**Fill 8**

Detailed notation for Fill 8, showing the guitar I part with w/wah and a fretboard diagram with fingerings: 7 (7)7 7 5 (5) 7 7 5 7 7 (7)5 7 5.



w/Fill 3 (2nd time)

Am7

pound. ————— I'm just

Gtr. II (end Rhy. Fig. 1)

T 7 7 7 7 5 6 7 7 7 7 5
   
 A
   
 B 7 7 7 7 5 6 7 7 7 7 5

Gtr. I

T 7 7 5 (6) 5 7 7 7 5 7 7 (7) 5 7
   
 A
   
 B 7 7 5 7 5 (6) 7 5 5 7 5 7 7 7 7

Gtr. I (3rd time only)
   
 (w/wah)

T 6 5 7 5 7 5 5 (6) 7 5 5 7 5 7 7 7 7
   
 A
   
 B 6 5 7 5 7 5 5 (6) 7 5 5 7 5 7 7 7 7

**Fill 3**
  
 Gtr. I
   
 (w/wah)

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

green as a pool ta - ble, you know I'm twice as square.

Gtr. I

Gtr. I (3rd time only)

w/Fill 4 (2nd time)

Dm7

Green as a pool ta - ble,

Fill 4

w/Fill 5 (2nd time)  
Am7

and you know - I'm - twice as square.

(w/wah)

w/bar

1

1

7 (7) 5 5 (6) (6) 7 5 7 5 7

Gtr. I (3rd time only)

1

1/2

8 7 (9) 5 7 (7) 5 7 5 7 5 7

\*Vib. beat note only.

E7(9) Dm7

I wan-na be a ed - u - cat - ed fool. But that's some - thing I don't

Gtr. I (Tacet, 1st time)

Gtr. I (3rd time only)

8 10 6 5 6 7

(7)

Fill 5

Gtr. I (w/wah)

1

1

1

1

7 7 5 (6) 7 5 7 7 7 5 7

w/Fill 6 (2nd time)

Am7

2nd time to Coda I

3rd time to Coda II

have.

Gtr. I (1st time only)

Gtr. I (3rd time only)

Guitar Solo 1

Rhy. Fig. 1 (2nd time)

Am7

Gtr. I (w/wah)

Fill 6

Gtr. I (w/wah)

6 1 6 1 6 1 6 1 10 10 (10) (10) 0-10-8 10 0 10 8 10 8-10

Dm7 8<sup>m</sup> *loco*

10-12 12 12-15 15 15 15-17 17 17-15 16-12 12-10 10 10-8 10-8 5 5 0

Am7

8 (0) 5 7 7-5 7 5 7 (7) 7 6 (5) 7 5 7 5 5 0 5 0 5 7

E7(9) Dm7

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

Am7 A.H.

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

Dm7

Am7

E7(#9) Dm7

\*Steady vibrato while repeating attacks on bent note.

Am7 D.S. al Coda

Guitar Solo II  
w/Rhy. Fig. 1 (2 times)

Am7

Coda

loco

(vib. w/bar)

\*Vib. bent note only.

Dm7

Am7

E7(9)

Dm7

Am7

Harm. --- 6  
Harm. --- 7 7 7 7 7 0

Dm7  
6 6 3 3 3 3

Am7  
3 3 3 3 3

E7(#9)  
6 6 6 3 6 6 3

Country Man - 13 - 11  
P0993GTX



Dm7 Am7

*D.S. al Coda*

\*Vib. w/bar while releasing bend.

*Guitar Solo III*  
w/Rhy. Fig. 1

Am7 Coda II

Dm7

Am7

*loco*

E7(♯9) Dm7

④ 7ft. A Gtr. I Harm. Am7 dim.

*Verse 2:*  
 I'm a country man; just as country as I can be.  
 I'm a country man; just as country as I can be.  
 You may get me out of the country, people,  
 But you never will get the country out of me.  
 I'm green as a pool table, people, you know I'm twice as square.  
 Green as a pool table, and you know I'm twice as square.  
 I wanna be an educated fool, but it's something I don't have.  
 (To Coda I)

*Verse 3:*  
 I'm a country man; I was country when I come to town.  
 I'm a country man; I was country when I come to town.  
 You know I can look at a milk cow,  
 Tell you how much her butter will come a pound.  
 Just a country man, baby, you know I ain't 'shamed.  
 I'm a country man, baby, you know I ain't 'shamed.  
 That's why I'm crazy 'bout my guitar.  
 That's why I surely will keep on playing.  
 (To Coda II)

# SHE'S A SUPERSTAR

Written by  
BUDDY GUY

E5 E6 E7 A5 A6 A7 B5 B6 B7 2fr.

Moderate Shuffle ♩ = 100 (♩ = ♩ ♩)

Intro:  
N.C.

Gtr. I

\* w/wah wah throughout

hold.....4

hold.....4

Gtr. I

E7

Gtr. II

Rhy. Fig. 1

A7

3 3 5 6 5

(15) 12 15 12 14 14 12 14 15 14 12 15 12 12 14 14 14 14 12 14 12 12 12 14 12 14 14 14 14 14 14 14

3 hold ..... 3

(9) 7 9 (9) 5 6 3 4

E7

6 3 3 1/4 1/2

1 12 12 12 12 12 12 12 12 12 14 14 (14) 12 14 12 14 14 14

3 hold ..... 3

4 (4) 2 4 (4) 0 1 10 11

She's A Superstar - 14 - 2  
P0993GTX

B7 A7

1. 3. My

E7

1. 3. My

(end Rhy. Fig. 1)

Verses 1 & 3:  
w/Rhy. Fig. 1

E7

ba - by's a sup - er - star. She's in a class — all just by her

She's A Superstar - 14 - 3  
P0993GTX

w/Fill 1 (2nd time)

self. I said my

A7 w/Fill 2 (2nd time) E7

ba - by's a sup - er - star. She's in a class out here by her-self.

B7

You know if the good Lord made an - y - thing bet - ter he must a

Fill 1 Gtr. I

Fill 2 Gtr. I

w/Fill 2 (2nd time only)  
E7

A7

kept it for him - self.

2nd time only.....

Detailed description: This system contains the first musical staff. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a triplet of eighth notes on the first beat and a quarter note on the second. The guitar line (treble clef) includes a trill on the first beat and a triplet of eighth notes on the second. The bass line (bass clef) shows fret numbers: 7, 7, 7, 5, 6 on the first beat, and 15, 12, 14, 12 on the second. A '2nd time only' bracket spans the first two measures.

Verses: 2 & 4:  
w/Rhy. Fig. 1  
E7

2. Was talk - in to a blind — man I was a  
4. See additional lyrics

Detailed description: This system contains the second musical staff. The vocal line (treble clef) has a key signature of three sharps and a 3/4 time signature. It features a triplet of eighth notes on the first beat and a quarter note on the second. The bass line (bass clef) shows fret numbers: 14, 12, 14, 12, 14, 12 on the first beat, and 14, 12 on the second. A '3' is written above the first triplet in the vocal line.

w/Fill 3 (2nd time only)

talk - in' to a blind — man the o - ther night.

Detailed description: This system contains the third musical staff. The vocal line (treble clef) has a key signature of three sharps and a 3/4 time signature. It features a triplet of eighth notes on the first beat and a quarter note on the second. The bass line (bass clef) shows fret numbers: 12 on the first beat, and 15, 15, 12, 14, 14 on the second. A '3' is written above the first triplet in the vocal line.

Fill 3

Gtr. I

Detailed description: This is a guitar solo diagram for 'Fill 3'. It shows a triplet of eighth notes on the first beat. The fret numbers for the strings are: 9, 9, 7, 7, 9, 7 for the first measure, and 9, 9, 7, 7, 9, 7 for the second measure.

A7

Talk - in' to a blind man,

Detailed description: This system contains the first musical system. The vocal line (top staff) begins with a whole rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment (middle staff) features a triplet of eighth notes G4, A4, B4, followed by a quarter note C5, then eighth notes B4, A4, G4. The guitar part (bottom staff) shows a sequence of fret numbers: 12, 14, 14, 12, 15, 12, 15.

w/ Fill 4 (2nd time only)  
E7

talk - in' to a blind man the o - ther night.

Detailed description: This system contains the second musical system. The vocal line (top staff) continues with eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4, then a whole rest. The piano accompaniment (middle staff) has a whole rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4. The guitar part (bottom staff) shows fret numbers: 14, 14, 14, 14, (14).

B7

He said "ev-'ry wom - an you talk - in' a - bout, "bud", he said

Detailed description: This system contains the third musical system. The vocal line (top staff) has a whole rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4, then eighth notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment (middle staff) features a triplet of eighth notes G4, A4, B4, followed by a quarter note C5, then eighth notes B4, A4, G4. The guitar part (bottom staff) shows fret numbers: 12, 14, 12, 14, 14, (14), 12, 14.

Fill 4

Detailed description: This section is enclosed in a box and labeled 'Fill 4'. The piano accompaniment (top staff) features a triplet of eighth notes G4, A4, B4, followed by a quarter note C5, then eighth notes B4, A4, G4. The guitar part (bottom staff) shows fret numbers: 14, 14, 14, 12, 13, 15, (15), 15, 12, 15, 14, 12, 14, 12.



w/Fill 5 (2nd time only)  
E7

To Coda

A7

"mmm man what a sight."

This system contains the first musical system. It features a vocal line in treble clef with lyrics "mmm man what a sight." and a guitar accompaniment in bass clef. The guitar part includes a treble clef staff with a melodic line and a bass clef staff with fret numbers. The key signature is three sharps (F#, C#, G#).

Rhy. Fig. 2

E5 E6 E7 E6 E5 E6 E7 E6

(cont. rhy. simile)

E5 E6 E7 E6

This system contains the second musical system, which is a guitar accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with fret numbers. The key signature is three sharps. The rhythm is indicated as "Rhy. Fig. 2".

\* tremolo picking

E5 E6 E7 E6

A5 A6

A7 A6

This system contains the third musical system, which is a guitar accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with fret numbers. The key signature is three sharps. The rhythm is indicated as "Rhy. Fig. 2".

Fill 5

This section is titled "Fill 5" and is enclosed in a box. It features a treble clef staff with a melodic line and a bass clef staff with fret numbers. The key signature is three sharps. The rhythm is indicated as "Rhy. Fig. 2".

A5 A6 A7 A6 E5 E6 E7 E6 E5 E6 E7 E6

8<sup>o</sup>

17 17 14 14 12 14 14 12 (12) 14 12 12 14 14 14 12 (12) 10 12 14 12 14 14 15 12 15 12 14 14 12 14

B5 B6 B7 B6 A5 A6 A7 A6

12 14 14 16 16 16 x 16 14 12 14 12 14 (14) 14 (14) 14 (14) 14 14 14 14 14 14 1/2 1/2

E5 E6 E7 E6 E5 E6 E7 E6

(end Rhy. Fig. 2)

14 12 14 14 14 12 12 14 12 14 14 12 14 12 14 14 14 12 14 12 14 12 14 14 14 13 13 10 10 12 10 12 10 12

Verse 3:  
w/Rhy. Fig. 1  
E7

3. That wom - an — man she's some - thing, she's hot.

4 6 5 4 2 2 0 1

A7

He said, "That wom - an, — she's like some-thing you nev - er seen."

2 2 0 1

E7 B7

She say's she should be on cen-ter fold— of the

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, and then a quarter note F#4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with triplets. The guitar part is shown on a six-string fretboard with fingerings: 2-2-2-0-1, 2-2-2-0-1, and 9-9-9-7-8.

A7

Play - boy mag - a - zine.

Detailed description: This system contains the next three measures. The vocal line has a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with eighth-note patterns and triplets. The guitar part includes fingerings: 7-7-7-5-6, 2-2-2-0-1, 2-2-2-0-1, and a final measure with a (1) 2 and a 12-12 barre.

w/Rhy. Fig. 2 (3 times)

E5 E6 E7 E6 E5 E6 E7 E6

Detailed description: This system is a guitar solo section. It features a complex fretboard pattern with many bends and vibrato. The fret numbers are: 14, 15, 14, 14, 12, 12, 12, 12, 14, 12, 14, 12, 14, (14), 12, 12, 12.

E5 E6 E7 E6 E5 E6 E7 E6

Detailed description: This system continues the guitar solo with similar fretwork and vibrato. The fret numbers are: 14, 12, 15, 12, 14, 14, 12, 14, 12, 14, 14, 12, 15, 15, (15), 15.

A5      A6      A7      A6      A5      A6      A7      A6

w/octaver 8vb

E5      E6      E7      E6      E5      E6      E7      E6

1/4

B5      B6      B7      B6      A5      A6      A7      A6

8va

E5      E6      E7      E6      E5      E6      E7      E6

1/4

E5      E6      E7      E6      E5      E6      E7      E6

8va

E5 E6 E7 E6 E5 E6 E7 E6

8va

A5 A6 A7 A6 A5 A6 A7 A6

\*Turn off octaver.

E5 E6 E7 E6 E5 E6 E7 E6

B5 B6 B7 B6 A5 A6 A7 A6

E5 E6 E7 E6 E5 E6 E7 E6

E5 E6 E7 E6 E5 E6 E7 E6

E5 E6 E7 E5 E6 E7 E6

A5 A6 A7 A6 A5 A6 A7 A6

E5 E6 E7 E6 E5 E6 E7 E6

B5 B6 B7 B6 B5 A6 A7 A6

She's A Superstar - 14 · 12  
P0993GTX

E5 E6 E7 E6 E5 E6 E7 E6

My end solo

(5) 3 5 5 (5) 17

2 0 2 2 2 2 2 2 0 2 2 0 2 2 0 2 0 2

E5 E6 E7 E6 A5 A6 A7 A6  
(cont. rhy. simile)

Coda

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

E5 E6 E7 E6 A5 A6 A7 A6

3 0 0 3 0 0 3 0 3 0 3 0 3 3 1 1 1

E5 E6 E7 E6 A5 A6 A7 A6

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

\*tremolo picking.

E5 E6 E7 E6 A5 A6 A7 A6

E5 E6 E7 E6 A5 A6 A7 A6 E5 E6 E7 E6 *Fade*

Verse 4:  
 My baby's a superstar,  
 And I love her like I do my guitar.  
 My baby's a superstar,  
 And I love her like I do my guitar.  
 I don't care what they say about another  
 woman,  
 I don't care who she are.  
 (To Coda)



# MARY ANN

Words and Music by  
RAY CHARLES

Moderately Fast ♩ = 144

N.C. \*C7 Rhy. Fig. 1  
(Piano) Gtr. I *mp*

\*Chords implied by accompaniment.

F7

C7

G7 F7 N.C. C9 N.C. (end Rhy. Fig. 1)

w/Rhy. Fig. 1 C7 Gtr. II (w/wah) *mf* 1/4 1/4

Mary Ann - 1 - 7  
P0993GTX

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F7 8va C7

G7 F7 C9

N.C. Verse: C9

1. Well now, ol' Ma - ry Ann, { you know you sure look fine. —  
I said Ba - by don't you —  
Can I take you home to -

F9

— know?  
 night? Well now, ol' Ma - ry Ann, —  
Well now, ol' Ma - ry Ann, —  
Well now, ol' Ma - ry Ann, —

C7

you know you sure look fine. —  
 I said Ba - by don't you know? —  
 Can I take you home to night? —

Well now, ol' — Ma - ry  
 Well now, ol' — Ma - ry  
 Well now, ol' — Ma - ry

G9 F9

Ann, \_\_\_\_\_  
 Ann, \_\_\_\_\_  
 Ann, \_\_\_\_\_

I love you all the  
 You know I love you  
 I'll make ev' - ry thing al -

C9

1. N.C. 2. C9

*To Coda*

Well now ol' — Ma - ry

time.  
 so.  
 right.

Gtr. I

Gtr. II *mf*

Guitar Solo I:

Swing Feel ♩ = ♩ = ♩ = ♩

Slower ♩ = 136

Rhy. Fig. 2

C9

B9 C9 B9 C9

B9 C9 B9 C9

F9

E9 F9 E9 F9

C9

B9 C9 B9 C9

Mary Ann - 4 - 7  
P0993GTX

G9 F#9 G9 F#9 G9

(Tempo I)  
C9 (end Rhy. Fig. 2) N.C.  
(end swing)  
3. Well now ol' Ma - ry

Swing feel (♩ - ♩ - ♩)  
Slower ♩ = 136  
Rhy. Fig. 2 (1st 10 bars)

B9 C9 B9 C9

B9 C9 B9 C9 F9 E9 F9 E9 F9

C9 B9 C9 B9 C9

G9 F#9 G7 F#9 G7

8<sup>va</sup>

w/Rhy. Fig. 2 (1st 2 bars)  
C9 loco B9 C9 B9 C9

steady gliss.

3

w/Rhy. Fig. 2 B9 C9 B9 C9

3

B9 C9 B9 C9

3

F9 E9 F9 E9 F9 C9

3

2

\* vib. w/bar while releasing bend

B9 C9 B9 C9 G9 F#9 G9 F#9 G9

1/4

1/2

(Tempo 1 ♩ = 144)  
w/Rhy. Fig. 1 (1st 10 bars)  
C7

C9 N.C. (end swing) C7

10 8 10 11 13 10 11

F7

13 10 13 10 11 (11) 10 13 10

C7

11 13 11 13 11 11 13 11 11 11 (11) 14 15

G7 F7 C9 Gtr. I (Piano)









15 15 13 16 16 15 (15) 13 13 13 13 13

C9 Gtr. II (w/wah)

10 10 10 8 10 8 6 6 6 8

# I COULD CRY

Written by  
AMOS BLAKEMORE

A9  4fr.   
 D#9  5fr.   
 D9  4fr.   
 A6  324   
 E9  6fr.   
 A7  11fr.   
 D7  10fr.   
 A7<sup>1</sup>  5fr.

Slowly J. = 60

Gtr. II    N.C.    A7    E7



A7  
 Gtr. I  
 tr 



Gtr. II



I Could Cry - 13 - 1  
P0993GTX

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# YOUNG

E7      Bb9      A9      (D#9)

I. Oh some - times I could cry.

Rhy. Fig. 1

D9      A9

Wom - an I could just lay down and die.

(D#9) D9

Oh — some - times, — I could cry. —

1/4

1/4

5

7 9 8 6 7 5

6 5 4 5

6 5 4 5

7 5 6

hold

Detailed description: This system contains the first two systems of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a triplet of eighth notes and a phrase with a fermata. The second and third systems are guitar accompaniment. The second system has a treble clef and a bass line with a 5th fret barre and notes 9, 8, 6, 7, 5. The third system has a treble clef and a bass line with a 7th fret barre and notes 9, 8, 6, 7, 5. Both guitar systems include wavy lines indicating vibrato and a '1/4' marking above the notes.

A9

Wom - an I could just — lay down — and die. —

1/4

1/4

5

7 5 7

9 8 6 7 5

7 5 6

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It features a triplet of eighth notes and a phrase with a fermata. The second and third systems are guitar accompaniment. The second system has a treble clef and a bass line with notes 5, 7, 5, 7. The third system has a treble clef and a bass line with notes 9, 8, 6, 7, 5. Both guitar systems include wavy lines indicating vibrato and a '1/4' marking above the notes.

(D#9) E9

Well if you lis - ten to the stor - y now \_\_\_\_\_

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Well if you lis - ten to the stor - y now \_\_\_\_\_". Above the vocal line, the chords (D#9) and E9 are indicated. The piano accompaniment is in the right hand, with a 1/4 note rhythm. The guitar part is in the left hand, with fretboard diagrams showing fingerings: 5, 9, 8, 6, 7, 5, 0, 1, 2, 0, 3, 3, 0, 1, 0, 1.

D9 A9

my pal Bud - dy'll tell you the rea - son why.

The second system of music continues the vocal line with the lyrics "my pal Bud - dy'll tell you the rea - son why." The chords D9 and A9 are indicated above the vocal line. The piano accompaniment includes a "hold" instruction. The guitar part includes fretboard diagrams with fingerings: 2, 2, 3, 4, 5, 8, 9, 10, 10, 10, 8, 6, 7, 5, 7, 5, 7, 2, 3, 2, 4, 3, 3, 2, 7, 7, 7, 7, 7, 7, 5, 7, 6, 5, 3.

Verse 2:  
Gtr. II w/Rhy. Fig. 1

E9 A9

My ba-by needs and she loves me

*tr* *tr*

hold .....

(end Rhy. Fig. 1)

D9 A9

ev-'ry eve-nin' when I come home.

Gtr. I

1/4 1/4

D9 (E9)

Woah my ba-by needs and she loves me

1/4 1/4

A9

in the eve- nin' — when I come home.

1/4

1/4

5 7

E9

But seems like eve- ry thing I do—

1/4

1/4

hold .....4

5 5 5 5 7 0 5 7 0 1

D9 A9 E9

ev - ry- thing — I do is wrong.

trm trm

trm trm

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

Solo:  
A9  
Gtr. II

D#9 D9

Gtr. I

10 10 10 8 10 8 10 8 0 8 10 8 10 12 10 8 10

A9 A6 A9

D9 D49 D9

w/Fill 1  
A9

E9 D9

Fill 1 Gtr. II

A9 D9 D $\sharp$ 9 E9

A7 D7

A7  
*Git. I continue simile.*  
8<sup>m</sup>

(D $\sharp$ 9) D9

(8<sup>m</sup>) *Tremolo picking w/R.H.*

A6 A9 A6 A9

I Could Cry - 13 - 8  
P0993GTX

E9 D#9 D9 (E9) D9

A9 D9 D#9 E9

End Solo

5	4	6fr.
7fr.	5fr.	6fr.
E	G	G#

Verse 3:

4	5	4	5	4
5fr.	7fr.	6fr.	7fr.	7fr.
G	E	G#	A	

5	4	5	4
7fr.	5fr.	7fr.	6fr.
E	G	E	G#

3. I used to have plen-ty mon-ey, the fin - est clothes in town.



Two-beat shuffle ♩ = 158

A7<sup>1</sup>

Not - in' ev - er got in my way — un - til — you come to get me

Resume original tempo

down... I'm say'n mer - cy, mer - cy, mer - cy ba - by —

ooh — have mer - cy on me.

FILL 2

E9

I'll al - ways — love you dar - lin' —

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 two sharps (F# and C#). It features a melodic line with a long note on 'I'll' and a phrase 'al - ways — love you dar - lin' —. Above the staff, there is a chord symbol 'E9' and a rhythmic notation consisting of a dotted quarter note followed by an eighth note. The bottom two staves are for guitar. The first staff is in treble clef and shows a melodic line with a '1/4' marking above it. The second staff is in bass clef and shows a bass line with a '1/4' marking above it. A dashed line separates the two systems.

D9 A9

no mat - ter — what you do.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It features a melodic line with a long note on 'no' and a phrase 'mat - ter — what you do.' Above the staff, there are chord symbols 'D9' and 'A9' and a rhythmic notation consisting of a dotted quarter note followed by an eighth note. The bottom two staves are for guitar. The first staff is in treble clef and shows a melodic line. The second staff is in bass clef and shows a bass line with a '5' marking above it. A table of fret positions is provided below the guitar staves:

T	5								
A	4								
B	5								

Verse 4 :

D9 D#9 E9 A9

4. Now lis - ten close - ly ba - by. I'll

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It features a melodic line with a long note on '4.' and a phrase 'Now lis - ten close - ly ba - by. I'll'. Above the staff, there are chord symbols 'D9 D#9 E9 A9' and a rhythmic notation consisting of a dotted quarter note followed by an eighth note. The bottom two staves are for guitar. The first staff is in treble clef and shows a melodic line with a 'tr' marking above it. The second staff is in bass clef and shows a bass line with a 'tr' marking above it. A table of fret positions is provided below the guitar staves:

T	5								
A	4								
B	5								

I Could Cry - 13 - 11  
P0993GTX

7fr. A      5fr. E      4fr. G      5fr. E      4fr. G#      Two-beat shuffle ♩ = 158      A7<sup>1</sup>

try to change my ways. ——— Don't go kick - in' up

D#9

trumped up troub - les wor - ry all my days. ———

Resume original tempo

D9

Mer - cy mer - cy mer - cy ba - by; good God mer - cy be ——— all a -

hold ---- 4

w/Fill 2  
N.C.

CHANGE IN THE WEATHER (D49)

round.

E9 D49 D9


Yes — you know I'll be — right there, — when the grave dig - ger laid her


w/Fill 3 (Gtr. II)  
N.C.


down.


Fill 3  
Gtr. II

# CHANGE IN THE WEATHER

**C7**  
  
 3241

**F**  
  
 134211

**Am**  
  
 13411

**F/A**  
  
 3211

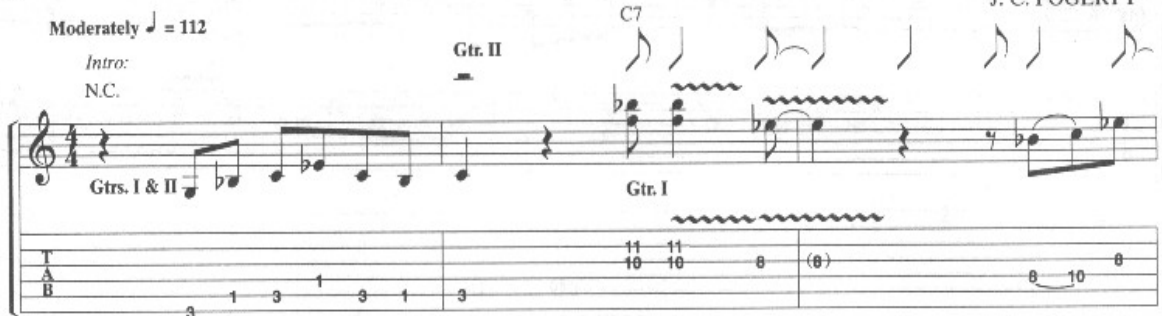
Words and Music by  
J. C. FOGERTY

Moderately ♩ = 112

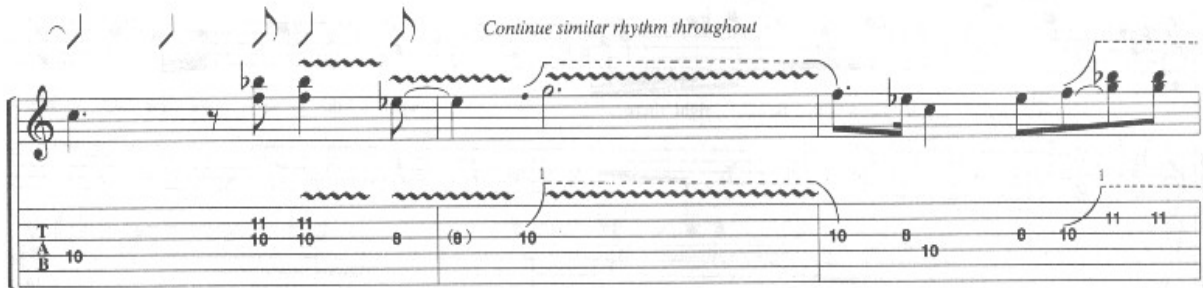
Intro:  
N.C.

Gtr. II

Gtr. I



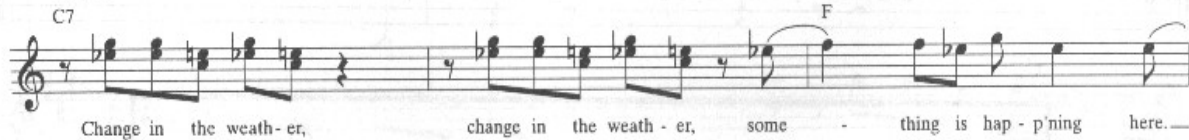
Continue similar rhythm throughout




Chorus:

C7

Change in the weath - er, change in the weath - er, some - thing is hap - p'ning here. —



Change in the weath - er, change in the weath - er, peo -



ple walk - in' 'round in fear. — 1. Yeah, —



Change In The Weather - 6 - 1  
P0993GTX

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Verse:  
C7

ah, huh, you bet - ter duck and run. —

2.3. See additional lyrics

end Solo

T  
A  
B

\*last time only

Am F

Get un - der cov - er 'cause a change has come. —

(2nd time only)

w/FM 1 (last time)

T  
A  
B

C7

Storm war - nings and it looks like rain. —

First time only

T  
A  
B

Fill 1

Gtr. I

T  
A  
B

F F/A F

Be noth - in' left af - ter the hur - ri - cane.

C7 F

There is a jun - gle, it ain't no lie.

C7

Look at the peo - ple, they got ter - ror in their eyes.

F

Bad wind is com - in', it can't be de - nied.

C7

They're run - nin' with the dogs; and a - fraid to die.

Chorus:

C7

Change in the weath - er, change in the weath - er, some -

F

thing is hap - p'ning here.

C7

Change in the weath - er, change in the weath - er, peo -

F

To Coda 1. 2.

ple walk - in' 'round in fear.

Solo:  
C7

F

C7

1/4

F

D.S. al Coda

⊕  
Coda

C7

F

Come on try. Ah— some— thin' been hap - p'nin' here.—

C7

F

Woah— there's a change.— Feel—



F C7

— a change— com - in' on in the weath - er. Can't you tell it?

T  
A  
B

10 8 8 8

F

I can see it— com - in' Lord ah.—

C7 F

Got to got to got to got to got to got to feel— yeah— yeah. O -

C7

pen up your eyes— and see.—

T  
A  
B

11 11 8 8 11 11 8 13 13 13 13

F C7

8<sup>va</sup>

T  
A  
B

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

8<sup>va</sup>

F

C7

F

C7

Fade

*Verse 2 :*

You best believe it's true.  
The levee's busted, bad news comin' through.  
Oh no there ain't no place to hide.  
Reach out and pluck you, take you for a ride.  
Sheer frustration takin' everything in sight.  
Won't be no blastin' if we make it through the night.  
Down on your knees for heaven, pray  
But every demon got to have his day.  
*(To Chorus:)*

*Verse 3 :*

High noon I can't believe my eyes.  
Wind is ragin' there's a fire in the sky.  
Ground shakin' everything comin' loose,  
Run like a coward but it ain't no use.  
Edge of the river just an ugly scene.  
People gettin' pushed, and people gettin' mean.  
A change is comin' and gettin' kind of late.  
There ain't no survivin', there ain't no escape.  
*(To Chorus:)*