

GUITAR SONGBOOK EDITION

# The MAMMAS and The PAPAS

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## GUITAR SONGBOOK

Transcribed by DANNY BEGELMAN

“Creeque Alley” Interpretation Courtesy of RICHARD THORPE

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## **Creeque Alley - An Interpretation**

Courtesy of Richard Thorpe

**John and Mitchie were gettin' kinda itchy  
just to leave the folk music behind**

John Phillips had been playing in a folk band known as The Journeymen. The band, whose lineup included Scott McKenzie, played old folk standards but, like other similar bands at the time, was going nowhere. They had split up by early 1964. Later that year John and his wife Michelle formed The New Journeymen with Marshall Brickman. Denny Doherty joined them to play at a New Year's engagement in Washington. By 1965 Phillips was getting restless and eager to try something new.

"Mitchie" refers to John's wife Michelle who, as well as singing in The New Journeymen, had been doing modeling work but was soon to become a singer with The Mamas and the Papas.

**Zal and Denny workin' for a penny  
tryin' to get a fish on the line**

Zal Yanovsky and Dennis Doherty had been playing together in a folk trio called The Halifax Three. Halifax is a fishing port in Nova Scotia and may account for the fishing reference in this line.

**In a coffee house Sebastian sat . . .  
and after every number they passed the hat**

"Sebastian" is John Sebastian. At the time, he was playing with Jim Kweskin's Jug Band and other minor folk bands. "They passed the hat" is a reference to the way some bands were paid in the coffee houses of the sixties. They literally passed around a hat or a basket and more or less took up a collection.

**McGuinn and McGuire just-a gettin' higher  
in L.A. you know where that's at**

The early musical and drug explorations of Jim McGuinn (who changed his name to Roger McGuinn in 1967) and Barry McGuire would eventually produce the Byrds' unique fusion of psychedelic rock and country music and a string of hits such as "Eight Miles High."

## **And no one's getting fat except Mama Cass.**

No one was making any money playing folk music but Cass Elliot who, being on the large side, was not only "getting fat" but was also having success as a solo jazz singer in Washington, D.C. Cass Elliot was born Ellen Naomi Cohen in 1941 and adopted the name Cass Elliot during her teens. The name Mama Cass evolved from her involvement with The Mamas and the Papas.

This is what John Phillips said about Cass in an interview in August 1995 at Paramount Studios: "Her father had a deli there [in Alexandria, Virginia]. I remember her as a little chubby girl with the stained apron on behind the counter. [Laughs] We were sort of infamous in that area, and when she got to New York, she knew who we were, but we didn't know who she was. And she had met Denny, and Denny said, 'I know this girl who sings wonderfully. We should have her over and sing with her.' It happened to be that LSD was actually legal at the time. It wasn't a banned drug or anything. We searched all over the Village and found some contemporary artist who had some, and he gave it to us. We were about to take it that night, when a knock on the door came and Cass came in. So we all had it together the same night, for the first time, and I think that formed a bond between the four of us that we just never stopped singing. We just went on and on and on and on, until the trip wore off, which was about four years later."

## **Zallie said, "Denny, you know there aren't many who can sing a song the way that you do" (Let's go south)**

A reference to Dennis Doherty's singing abilities. "Let's go south" is a reference to leaving Canada for New York, which is exactly what The Halifax Three did by way of Montreal, Toronto, and then New York.

## **Denny said, "Zallie, golly, don't you think that I wish I could play guitar like you"**

A reference to Zal's guitar-playing abilities.

## **Zal, Denny and Sebastian sat (at the Night Owl)**

The Night Owl Cafe in Greenwich Village.



And after every number they passed the hat  
McGuinn and McGuire just are gettin' higher  
in L.A. you know where that's at  
And no one's getting fat except Mama Cass.

When Cass was a Sophomore, planned to go to Swarthmore,  
But she changed her mind one day

This is a rather oblique reference to Cass's on-again, off-again educational career. She was a very intelligent young woman (with an IQ of 165) whose uncles were mostly doctors, and her parents planned for her to go to medical school. But she discovered show business during her last year in high school and dropped out two weeks before graduating. A few years later, with her career not exactly catching fire yet, she attended American University in Washington, D.C. (on the strength of her SAT scores and on a provisional basis since she didn't have a diploma). She did not reach her sophomore year by any means. By her own admission, she couldn't stay away from the drama department and kept hanging around there instead of concentrating on whatever was supposed to be her major. She planned to continue at Goucher College (a female college near her home in Baltimore), not Swarthmore College in Pennsylvania, but apparently John Phillips couldn't make a rhyme out of "provisional freshman" and "Goucher." In any case, she dropped out again and went back to singing after only a few weeks.

Standing on the turnpike, thumb out to hitchhike,  
Take her to New York right away

This refers to her return to the Big Apple to perform and her probable means of transportation; she was pretty much broke at this point, as they all were. The "turnpike" is the New Jersey Turnpike, which is the road from Maryland to New York.

When Denny met Cass he gave her love bumps

Denny loved Cass as a friend. However, Cass was in love with Denny from the moment she met him during their days with the Mugwumps (see next line). During the group's visit to the Virgin Islands (see later), she discovered that Michelle had slept with Denny behind John's back! This caused much tension with the group. In fact, Cass went to Michelle and said, "You can have any man you want . . . why did you have to sleep with the one man I love?" For Denny and Michelle's affair John wrote "I Saw Her Again" and made them sing it as a form of punishment.



### **Call John and Zal, and that was the Mugwumps**

The Mugwumps was a band comprising Denny Doherty, Cass Elliot, Zal Yanovsky and Jim Hendricks (Cass's first husband).

**McGuinn and McGuire couldn't get no higher  
but that's what they were aiming at  
and no one's getting fat except Mama Cass.**

**Mugwumps, hi-jumps, low slumps, big bumps,  
don't you work as hard as you play  
Drink-up, break-up, everything is shake-up  
Guess it had to be that way**

This refers to the inevitability of the break-up of the Mugwumps. In fact, they lasted only about ten months.

### **Sebastian and Zal formed the Spoonful**

John Sebastian and Zal Yanovsky formed the Lovin' Spoonful. Zal now runs a restaurant in Kingston, Ontario, called Chez Piggy. I've had correspondence from Brad Fallon, who tells me the restaurant "... is in a 150-year-old grey limestone building, and the walls are covered with memorabilia from his days with the Lovin' Spoonful and his earlier days with the Maritimes and with Denny. I seem to remember some great pictures of The Mamas and the Papas, too, from his own private collection." Sounds good to me.

### **Michelle, John and Denny gettin' very tuneful**

Michelle and John Phillips together with Denny Doherty had formed The New Journeymen in 1964.

**McGuinn and McGuire just are catchin' fire  
in L.A. you know where that's at**

With early hits such as "Eve of Destruction," the Byrds were beginning to establish themselves as one of the most popular and influential bands of the era.



**And everybody's gettin' fat except Mama Cass.**

The musical circle of friends that had always surrounded The Mamas and the Papas, such as the Lovin' Spoonful, the Byrds, Scott McKenzie, and Spanky and Our Gang, were all "gettin' fat"—achieving success and national acclaim.

**Broke, busted, disgusted, agents can't be trusted,  
and Mitchie wants to go to the sea**

This is a reference to the Virgin Islands. The New Journeymen was over, and they were sitting around one day and just wanted to take a vacation. Michelle, whose home was California, despised the coldness of New York. The story goes that they spun a globe and she, with her eyes closed, pointed to a spot. They decided to go wherever her finger landed—so the Virgin Islands it was.

**Cass can't make it, she says we'll have to fake it**

This could be a reference to Cass's inability to sing the arrangements that John wrote. As the story goes, Cass was walking down the street in the Virgin Islands when she was hit in the head by a pipe. (Someone threw it from a pile of junk they were going through.) Cass was knocked unconscious. When she awoke, it had affected her range by increasing it by two or three notes. This increase in range allowed her to sing the arrangements that John wrote. Thus, the group's main excuse for keeping her out was no longer an issue. As further support for this claim, Cass once said that the arrangements were so high that at times she would become light-headed during the recording sessions. This suggests that Cass was singing at the top of her range. Furthermore, if you hear any of The Mamas and the Papas' live recordings, the songs are lowered considerably, making the songs more comfortable to sing.

**BUT . . .**

This is a transcript of an interview with Michelle Phillips, which appears on the *Forrest Gump* CD-ROM (published by Upstream Multimedia)

Question: There was a story we heard about how a pipe fell on Cass in the Virgin Islands and changed her voice. Can you tell us about that?

M. Phillips: Well, John has claimed that Cass actually got her upper range after the pipe fell on her head (laughs). She was walking past a construction site and a small lead pipe fell on her head. And when we were singing, later on that afternoon, she did seem to (laughs) have a much higher range. I don't know if it's really true or if there's any reason to believe this story, but it's a lie that we (laughs) told a long time if it's not true.



ALSO . . .

The following is a transcript of an e-mail I received recently, which seems to support the view that the pipe incident happened, but there is no real evidence that it was the cause of Cass's extended range. Many thanks to David Redd for this (and to Maryann Sapanara):

"I happened to catch a re-run of "Behind the Music" with The Mamas and the Papas on VH-1, and they discussed it with John, Michelle, and Cass's sister. Basically, they all agreed that the pipe hitting Cass and knocking her out happened. But while John seemed sure that it changed her ability to get "that extra note," Cass's sister didn't seem to believe it at all. Michelle said that the story had been told so often she wasn't sure of anything anymore but that, while she couldn't say that the bump on the head caused it, it did seem Cass was hitting notes afterward that she hadn't before."

### **We knew she'd come eventually**

Cass Elliot knew that The New Journeymen were in the Virgin Islands. She missed Denny so much that, together with John's cousin Billy Throckmorton, she went down and joined them.

### **Greasin' on American Express card**

The group had an American Express card, which was used to finance the trip to the Virgin Islands. It was actually owned by one of the other Journeymen and had been intended for Journeymen business expenses. Of course, no one was making any payments on it by this time, and the group's departure from the Islands was actually precipitated by an American Express representative finally confiscating the card when John went to the local AmEx office to get a cash advance on it. AmEx was eventually reimbursed with the royalties from the songs written during the group's stay in the Islands.

### **Tents, low rents, and keepin' out the heat's hard Duffy's good vibrations, and our imaginations, can't go on indefinitely**

These lines suggest that the group was starting to tire of life in the Virgin Islands where, amongst other things, they had camped out on the beaches and generally acted in an unsociable way. Duffy's is the name of the boarding house on Creeque Alley (pronounced "Creaky Alley") in Charlotte Amali where some of the group's early songs were composed. Although Duffy himself was very encouraging and liked the group (giving out "good vibrations"!) they were not making a living. Their day-to-day existence on the island was very much an exercise in deficit spending and living by their wits,



and that COULD NOT go on indefinitely. The reference to their “imagination” not going on indefinitely could also be a comment on how the group felt at the time “Creeque Alley” was released in the summer of 1967—they knew they weren’t going to last forever. (But of course their music lives on all these years later!)

This is what John Phillips said about their time on the island in an interview at Paramount Studios in August 1995: “Well see, we went to the Virgin Islands the summer of ’65 to rehearse and just put everything together. Cass and Denny and Michelle and I and the doctor who played guitar and Peter Pilafian who played violin. All these strange people. We took dogs with us and motorcycles and children. McKenzie, my daughter, went with us. She had her own tent on the beach. We were the last campers to arrive and we got the worst camping site. We called it Camp Torture. There was a mosquito bog right behind it. We went across the main island. We had this on St. John. Went across the main island, St. Thomas, and we got a job there, working at a club, Duffy’s. Duffy was a great help to us—singing, and we were trying to sing country pop, folk pop at that time, and we weren’t quite sure how to do it or what to do. One day we heard “Turn! Turn! Turn!”—the Byrds—and they mentioned Jim McGuinn, Roger McGuinn now. Denny said, ‘We can do that. What’s the big deal?’ So we came back to the mainland and got a drive-away car and drove across the country to California and started recording, almost as soon as we got here.”

### **And California Dreaming is becoming a reality.**

Now back in good old New York City, paradise a fading memory, California was looking like the place to be. But this is also a neat reference to “California Dreaming,” The Mamas and the Papas’ first recording, which was released in October 1965 and was to go on to become a major hit and all-time classic.

In the Paramount Studios interview, John Phillips was asked how “California Dreaming” came to be written. He said: “It’s my recollection that we were at the Earle Hotel in New York and Michelle was asleep. I was playing the guitar. We’d been out for a walk that day and she’d just come from California and all she had was California clothing. And it snowed overnight and in the morning she didn’t know what the white stuff coming out of the sky was because it never snowed in Southern L.A., you know, Southern California. So we went for a walk, and the song is mostly a narrative of what happened that day—stopped into a church to get her warm, and so on and so on. And so as I was thinking about it later that night; I was playing and singing and I thought ‘California Dreamin’ was what we were doing, actually, that day. So I tried to wake Michelle up to write the lyrics down that I was doing. And she said, ‘Leave me alone. I want to sleep. I want to sleep.’ ‘Wake up. Write this down. You’ll never regret it. I promise you, Michelle.’ ‘Okay.’ Then she wrote it down and went back to sleep. [Laughs] And she told me up to this day, she’s never regretted getting up and [laughs] writing it down—since she gets half of [the royalties for] the writing of the song.”





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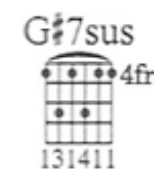
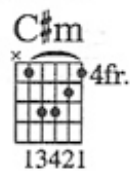


# CALIFORNIA DREAMIN'

Words and Music by  
JOHN PHILLIPS and MICHELLE PHILLIPS

Moderately ♩ = 108

Intro:



12-str. Acous. Gtr. 1. All the leaves are

*mf* Cont. in slashes

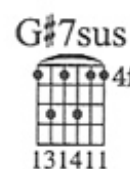
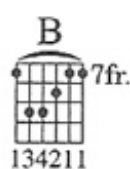
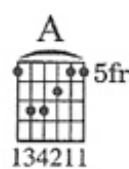
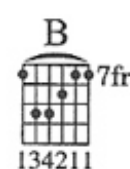
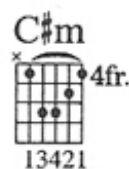
TAB: 4 5 4 7 5 7 5 4 6 4

6-str. Acous. Gtr.

*mf* hold ..... hold ..... hold ..... Cont. in slashes

TAB: 4 7 5 4 4 7 5 4 4 7 5 4 6

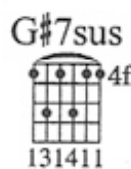
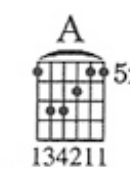
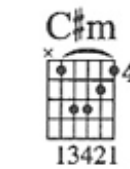
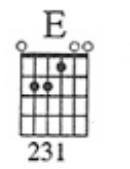
Verse:



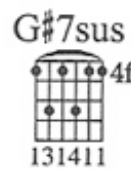
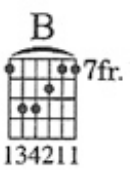
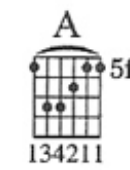
\*6-str. & 12-str. Acous. Gtrs.

Cont. rhy. simile

\*Two gtrs. brown and the sky is gray. I've been for a  
arr. for one. (All the leaves are brown and the sky is gray.)  
2.3. See additional lyrics



walk on a win-ter's day. I'd be safe and  
(I've been for a walk on a win-ter's day.)



warm if I was in L. A. Cal-i-for-nia  
(I'd be safe and warm if I was in L. A.)

To Coda ⊕



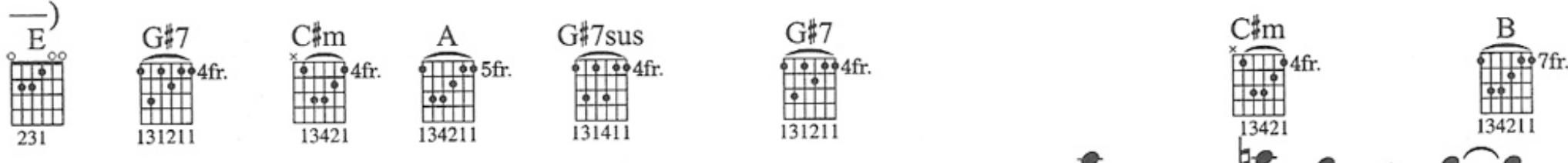



dream-in' on such a win-ter's day. 1. Stopped in - to a church.  
 (Cal - i - for - nia dream - in' on such a win-ter's day. \_\_\_\_\_) 2.

Flute Solo:



2. Cont. rhy. simile








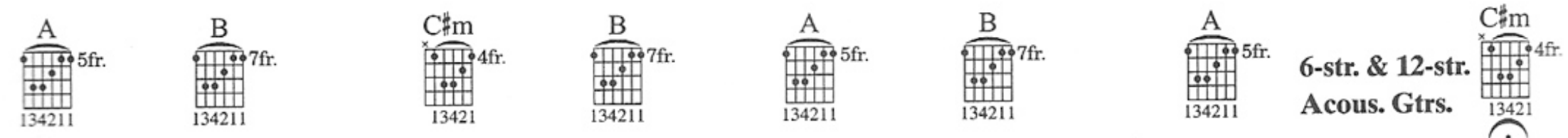
D.S.  al Coda

3. All the leaves are

Coda



dream-in' on such a win-ter's day. \_\_\_\_\_  
 (Cal - i - for - nia dream - in' on such a win-ter's, Cal - i - for - nia dream -



6-str. & 12-str. Acous. Gtrs.

- in' On such a win-ter's day \_\_\_\_\_ On such a win-ter's day. \_\_\_\_\_  
 - in' on such a win-ter's, Cal-i-for-nia dream-in' on such a win-ter's day. \_\_\_\_\_)

Verse 2:

Stopped into a church  
 I passed along the way.  
 Well, I got down on my knees (Got down on my knees.)  
 And I pretend to pray. (I pretend to pray.)  
 You know the preacher liked the cold (Preacher liked the cold.)  
 He knows I'm gonna stay. (Knows I'm gonna stay.)  
 (To Chorus:)

Verse 3:

All the leaves are brown (All the leaves are brown)  
 And the sky is gray. (And the sky is gray.)  
 I've been for a walk (I've been for a walk)  
 On a winter's day. (On a winter's day.)  
 If I didn't tell her, (If I didn't tell her,)  
 I could leave today. (I could leave today.)  
 (To Chorus:)



# CREEQUE ALLEY

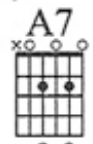

Words and Music by  
JOHN PHILLIPS and MICHELLE GILLIAM

Moderately ♩ = 120 (♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$ )

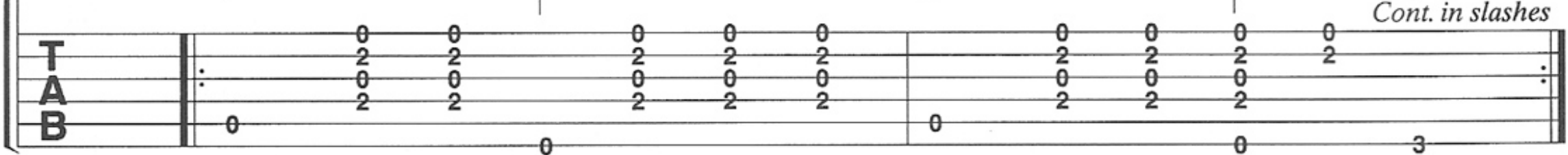
Intro:

Play 4 times

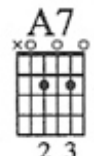
12-str. Acous. Gtr. (w/capo II)

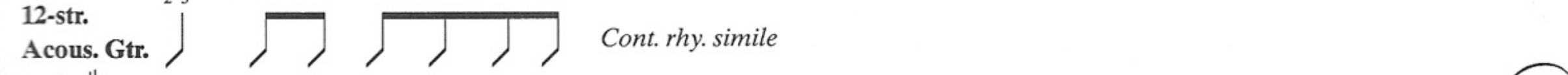
Cont. in slashes



Verse:



12-str. Acous. Gtr. Cont. rhy. simile

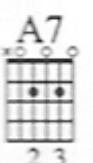



1. John and Mit-chie were get-tin' kind of itch-y just to leave the folk mu-sic be-hind...  
2.3.4.6. See additional lyrics  
5. Flute Solo









And no one's gettin' fat except Ma-ma Cass.

*Outro:*

1.-5. 6.

12-str.  
Acous. Gtr.

*Verse 2:*

Zally said, "Denny, you know there aren't many  
 Who can sing a song the way that you do."  
 "Let's go south." Denny said, "Zally, golly, don't you think that  
 I wish I could play guitar like you?"  
 Zal, Denny, and Sebastian sat, (at the Night Owl)  
 And after every number they passed the hat.  
 McGuinn and McGuire still are gettin' higher in L. A.,  
 You know where that's at.  
 And no one's gettin' fat except Mama Cass.

*Verse 3:*

When Cass was a sophomore, planned to go to Swarthmore,  
 But she changed her mind one day.  
 Standin' on the turnpike, thumb out to hitchhike,  
 Take her to New York right away.  
 When Denny met Cass, he gave her love bumps,  
 Called John and Zal and that was the Mugwumps.  
 McGuinn and McGuire couldn't get no higher  
 But that's what they were aimin' at.  
 And no one's gettin' fat except Mama Cass.

*Verse 4:*

Mugwumps, high jumps, low slumps, big bumps,  
 Don't you work as hard as you play?  
 Make-up, break-up, everything you shake up,  
 Guess it had to be that way.  
 Sebastian and Zal formed the Spoonful,  
 Michelle, John, and Denny gettin' very tuneful.  
 McGuinn and McGuire, just a-catchin' fire in L.A.,  
 You know where that's at.  
 And everybody's gettin' fat except Mama Cass.  
 (To Flute Solo:)

*Verse 6:*

Broke, busted, disgusted, agents can't be trusted,  
 And then she wants to go to the sea.  
 Cass can't make it, she says, "We'll have to fake it."  
 We knew she'd come eventually.  
 Greasin' on American Express cards, tents, low rent,  
 But keepin' out the heat's hard.  
 Duffy's good vibrations and our imaginations  
 Can't go on indefinitely.  
 And California dreamin' is becoming a reality.



# DANCING BEAR

Words and Music by  
JOHN PHILLIPS

Moderately ♩ = 63

Intro:

Guitar capo VI

Orchestra

40 seconds

Acous. Gtr.

*mf*

Cont. rhy. simile

Intro guitar chords: Am (231), Fmaj7 (321), Am (231), Fmaj7 (321), Am (231), Fmaj7 (321).  
Musical notation: Treble clef, 4/4 time, 40-second duration.

Verses 1 & 3:

Musical notation for Verses 1 & 3. Chords: Am (231), Fmaj7 (321), Am (231), Fmaj7 (321), Am (231), Fmaj7 (321), Am (231), Fmaj7 (321).  
Tempo: Cont. rhy. simile.

1. I would - n't want to be a chim - ney sweep, all black from head to  
(3.) found I was a cab - in boy last night as I did

Musical notation for Verse 1 & 3 lyrics. Chords: Am (231), Fmaj7 (321), Am (231), Fmaj7 (321), C (32 1), Am (231).

foot. From climb - in' in them chim - neys and clean - ing out that  
dream. Found up - on a mag - ic ship for a land I'd nev - er

Musical notation for Verse 1 & 3 lyrics. Chords: E (231), F (134211), E (231), F (134211), E (231).

soot. with a broom and lad - der and out pail, the  
seen. And the moon and she filled out sails, and the

Musical notation for Verse 1 & 3 lyrics. Chords: F (134211), E (231), F (134211), E (231), F (134211), E (231), F (134211), E (231).

dark - ened walls I scale. And far on and our high, I  
stars they steered our course. And on our bow there

Musical notation for Verse 1 & 3 lyrics. Chords: F (134211), Dm (231), Am (231), Fmaj7 (321), Am (231), Fmaj7 (321), Am (231), Fmaj7 (321).  
Tempo: Cont. rhy. simile.

see a patch\_ of sky. 2. I'd rath - er be the  
was a gold - en horse. 4. The Queen eats fruit and



Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7 Am

gyp - sy whose camped at the edge of town. The one who has the danc - ing bear that  
 can - dy, the Bish - op nuts and cheese. And when I am a grown man, I'll

C E F E F E F E

32 1 231 134211 231 134211 231 134211 231 134211 231

Acous. Gtr.

fol - lows him a - round. And he lifts his big foot up. He  
 taste just what I please. The hon - ey from the bee. The

puts his big foot down. Then hows, the then twirls, then danc - ed 'round and  
 shell - fish from the sea. The earth, the wind, a girl, some - one to share these things with  
 (Ooh.)

Am Fmaj7 1. Am Fmaj7 2. Am Fmaj7 Verse 5: Am Fmaj7 Am Fmaj7

231 321 231 321 231 321 231 321 231 321 231 321

Cont. rhy. simile

'round. 3. I'd I would-n't want to be a chim - ney sweep, all  
 me.)

Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7

231 321 231 321 231 321 231 321 231 321 231 321

black from head to foot. From climb - in' in them chim - neys and clean - ing out that

Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7

231 321 231 321 231 321 231 321 231 321 231 321

soot. I'd rath - er be the gyp - sy who's camped at the edge of town. The

Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7 Am Fmaj7

231 321 231 321 231 321 231 321 231 321 231 321

Begin fade

Fade Outro:

Orchestra 32 seconds

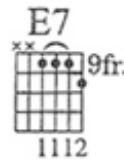
one that has the danc - ing bear that fol - lows him a - round.



# DANCING IN THE STREET

Moderately ♩ = 120  
Intro:

Words and Music by  
MARVIN GAYE, IVY HUNTER  
and WILLIAM STEVENSON



Elec. Piano & Bass Gtr.



Elec. Gtr. 1



Elec. Piano & Bass cont. simile  
Elec. Gtr. 1 cont. rhy. simile

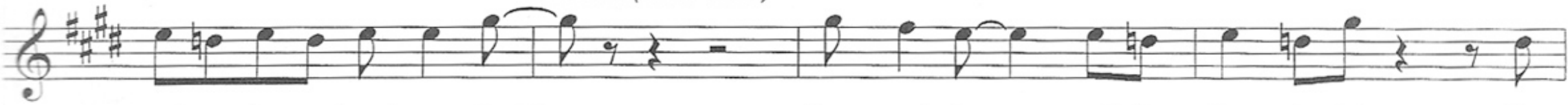
Verse 1:

Cont. rhy. simile



Call - in' out\_ a - round\_ the world,\_ are you

w/Fill 1 (Elec. Gtr. 2)



read - y for a brand new beat?\_ Sum - mer's here\_ and the time is right for

w/Fill 2 (Elec. Gtr. 2)



danc - in'\_ in the street.\_ They're danc - in' in Chi - ca - go,\_

**Fill 1** Elec. Gtr. 2

**TAB**

5 6 7 5 0

**Fill 2** Elec. Gtr. 2

**TAB**

5 6 7 0



down in New Or - leans, up in New York Cit - y. All

A7 5fr.  
1241

we need is mu - sic, (Sweet mu - sic, sweet mu - sic, there'll be sweet mu - sic.)

E7 9fr.  
1112

mu - sic ev - 'ry - where. (Ah, ev - 'ry - where.) There'll be swing - in', sway - in', and (Yeah.)

rec - ords play - in' and danc - in' in the street, oh.

Bridge:

G# 4fr.  
134211

C#m 4fr.  
13421

Elec. Gtr. 1 *Cont. rhy. simile*

It does - n't mat - ter what you wear, just as long as you are there.

F# 134211

So come on, ev - 'ry guy, (C - 'mon, c - 'mon) {grab/grasp} a girl,

To Coda

A 5fr.  
134211

B7 6fr.  
131211

Verse 2:

E7 9fr.  
1112

Resume rhy. fig. simile

ev - 'ry - where a - round the world there'll be danc - in',

they're danc - in' in the street. (Ooh, This is an in - vi - ta - tion a -



cross the na - tion, a chance for the folks to meet. There'll be laugh - in', sing - in', and  
ooh.

mu - sic swing - in' and danc - in' in the street. Phil - a - del - phia, P. A., (Phil - a - del - phia, P. A.,

Bal - ti - more and D. C., now. And if we get to mo - tor  
(Bal - ti - more and D. C., now.)

cit - y, all we need is mu - sic, sweet mu - sic,  
(Don't for - get the mo - tor cit - y. (Sweet mu - sic,

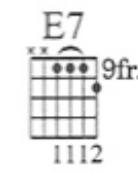
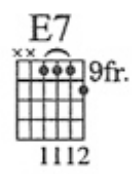
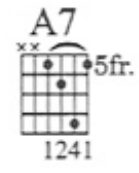
- sic. There'll be mu - sic ev - 'ry - where. There'll be  
sweet mu - sic.) (Ah, ev - 'ry - where.)

swing - in', sway - in', and rec - ords play - in' and danc - in' in the street.  
(Ah,

Yeah. Ah.

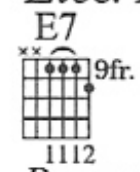
the world. There'll be danc - in',

they're danc - in' in the street. Phil - a - del - phia, P. A.



Elec. Gtr. 1

Elec. Piano Solo:

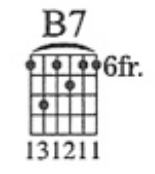


1.-7.

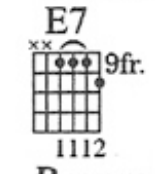
8. D.S. al Coda

Resume rhy. fig. simile

Coda



Outro: w/ad lib. vocal



Resume rhy. fig. simile

Repeat and fade

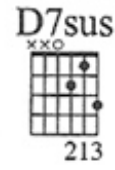


# DEDICATED TO THE ONE I LOVE

Words and Music by  
LOWMAN PAULING and RALPH BASS

Moderately slow ♩ = 72

Intro:



Verse 1:



While I'm far a - way from you, my ba - by, —

*Nylon Str. Gtr.*  
*mf fingerstyle*

TAB: 0 2 1 3 1 2 2 1 1 2 | 0 2 1 3 1 2 2 1 1 2 | 5 4 3 3 4 2 0 0 0

I know it's hard for you, my ba-by. Be-cause it's

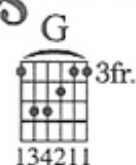
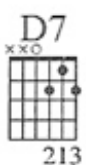
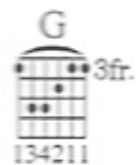
TAB: 1 0 1 2 1 1 2 | 5 4 3 3 4 2 0 0 0 | 1 0 1 2 1 1 2

hard for you, my ba - by, — and the dark - est hour is just be -

TAB: 2 0 0 0 0 4 3 2 3 4 | 0 2 2 1 2 0 2 0 2



♩ Verses 2 & 4:

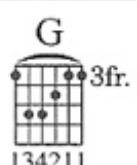
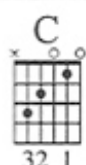


Nylon Str. Gtr.



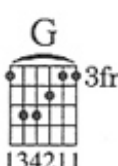
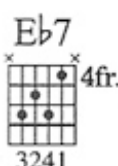
fore dawn. — Each night be-fore you go to bed, — my ba - by, —

Cont. in slashes



whis-per a lit-tle — prayer for me, my ba - by. — And tell —

To Coda ⊕ Bridge 1:



all the stars a - bove — this is ded-i-cat-ed to the one I love. Life can nev-er be ex-

Cont. rhy. simile

act - ly like we want it to be. I could be — sat - is - fied —

know - ing — you — love me. There's one thing I want you to do, es -

pe - cial - ly for me. And it's some - thing — that ev - 'ry - bod - y needs. —



Verse 3:

G 3fr. 134211      Am 231      G/B 2      C 32 1      D7 213

Nylon Str. Gtr.

While I'm far a - way from you, my ba - by, whis - per a lit - tle

G 3fr. 134211      Am 231      G/B 2      D7 213      Em 23      Bm 13421

prayer forme, my ba - by. Be - cause it's hard for me, my ba - by,

Interlude:

D7sus 213

G7 3fr. 131211

and the dark - est hour is just be - fore dawn.

Cont. rhy. simile

Bridge 2:

Bm 13421      Em 23      G 3fr. 134211      C 32 1      Bm 13421      C 32 1      Bm 13421

Nylon Str. Gtr.

If there's one thing I want you to do es - pe - cial - ly for me, and it's

D.S. al Coda

Eb7 4fr. 3241

D7 213

some - thing that ev - 'ry - bod - y needs... 4. Each night be - fore you

Coda

Em 23

C 32 1

Nylon Str. Gtr.

Cont. rhy. simile

love. This is ded - i - cat - ed, To the one I love. this is ded - i - cat - ed to the one I love. To the one I

A 234

G 3fr. 134211

Nylon Str. Gtr.

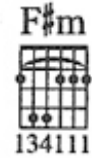
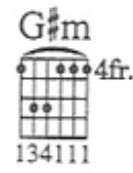
love. This is ded - i - cat - ed, To the one I love. This is ded - i - cat - ed.



# DO YOU WANNA DANCE?

Words and Music by  
BOBBY FREEMAN

Moderately ♩ = 108  
Intro:

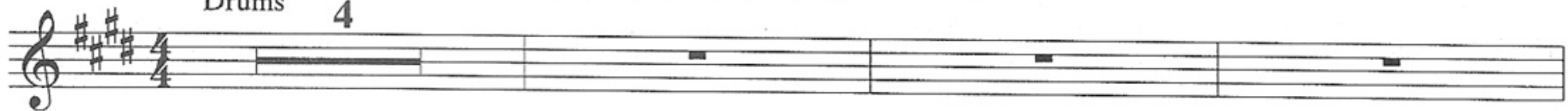


12-st. Acous. Gtr.

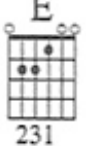
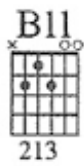


Cont. rhy. simile

Drums 4



Verse:



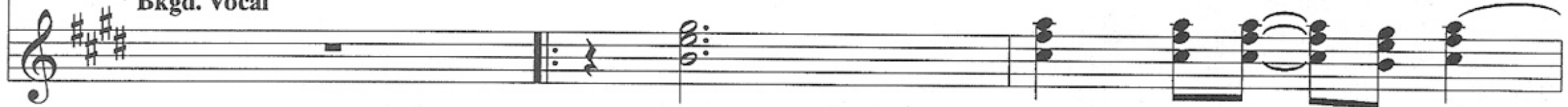
Lead Vocal

Cont. rhy. simile



1. Do you (4.) wan - na dance\_ un - der the moon - light?  
 (2.) wan - na dance\_ and hold my hand?  
 (3.) wan - na dance\_ and make ro - mance?

\* Bkgd. Vocal

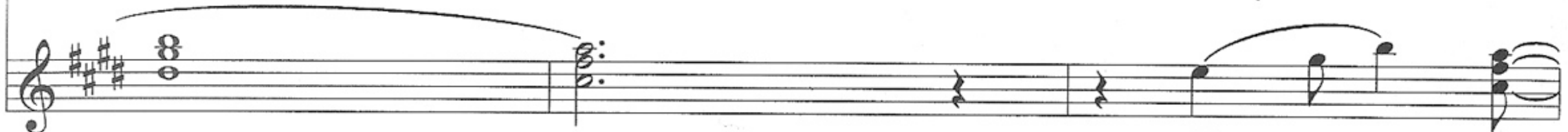


\* Bkgd. vocal Verses 3 & 4 only.

Ah, do you wan - na dance?\_

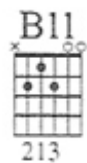


Squeeze me all through the night. Oh, ba - by.  
 Tell me I'm your lov - er man. Oh, ba - by.  
 C-'mon, pret-ty ba-by, and take a chance. Hey, ba - by.



Oh, ba -

\*\*Verse 4 only play G# instead of G#m.



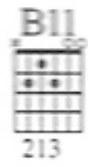
do you wan - na dance?\_ 2. Do you  
 do you wan - na dance?\_ 3. Do you



- by, do you wan - na dance?\_



3.4. **Chorus:**

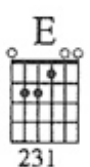
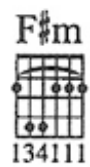
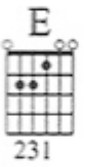


*Cont. rhy. simile*

Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a series of chords and notes corresponding to the lyrics below.

Do you, do you, do you, do you wan - na dance?\_

(Do you.)



Musical staff with treble clef and key signature of two sharps. The staff contains a series of chords and notes corresponding to the lyrics below.

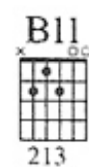
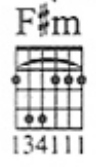
Do you, do you, do you, do you wan - na dance?\_

(Do you.)

Do you, do you, do you, do you,

(Do you.)

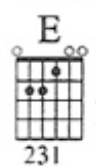
To Coda ⊕



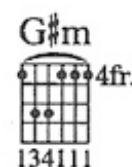
Musical staff with treble clef and key signature of two sharps. The staff contains a series of chords and notes corresponding to the lyrics below.

do you wan - na dance?\_

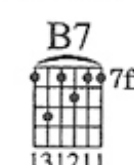
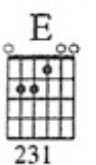
*Instumental:*



*Cont. rhy. simile*



Musical staff with treble clef and key signature of two sharps. The staff contains a series of chords and notes corresponding to the lyrics below.

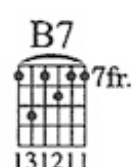


*D.S. al Coda*

12-st. Acous. Gtr.

Musical staff with treble clef and key signature of two sharps. The staff contains a series of chords and notes corresponding to the lyrics below.

*Coda*



N.C.

Outro: E w/ad lib. vocal  
Guitar chord diagram for E (231)

4. Do you

12-st. Acous. Gtr.

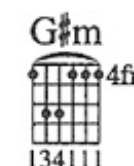
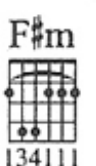
Drums

*Resume rhy. fig. simile*

Musical staff with treble clef and key signature of two sharps. The staff contains a series of chords and notes corresponding to the lyrics below.

Do you wan - na dance?\_

(2nd time) —



*Repeat and fade*

Musical staff with treble clef and key signature of two sharps. The staff contains a series of chords and notes corresponding to the lyrics below.

Will you take a chance?\_

Will you

Musical staff with treble clef and key signature of two sharps. The staff contains a series of chords and notes corresponding to the lyrics below.

Do you wan - na dance?\_

Do you wan - na dance?\_



# DREAM A LITTLE DREAM OF ME

Words by GUS KAHN

Music by WILBUR SCHWANDT and FABIAN ANDRE

Moderately ♩ = 92 (♩ =  $\bar{\text{J}}^{\text{3}}$ )

Intro:

Chord diagrams for Intro:

- G7 (131211, 3fr.)
- C (32 1)
- Cdim7 (2314)
- Ab7 (131211, 4fr.)
- G7 (131211, 3fr.)

Nylon St. Gtr.

*mf* fingerstyle/hold throughout

TAB: 0 0 1 0 3 0 | 0 3 0 0 5 4 0 | 4 6 4 5 3 4 0

B: 3 3 3 | 3 4 4 0 | 4 4 3

Verse 1:

Chord diagrams for Verse 1:

- C (32 1)
- Cdim7 (2314)
- Ab7 (131211, 4fr.)
- G7 (131211, 3fr.)
- C (32 1)
- Cdim7 (2314)

Stars shin - ing bright a -

TAB: 0 3 0 0 5 4 0 | 4 6 4 5 3 4 0 | 0 3 0 0 5 4 0

B: 3 4 4 0 | 4 4 3 3 | 3 4 4 0

Chord diagrams for Verse 1 (continued):

- Ab7 (131211, 4fr.)
- G7 (131211, 3fr.)
- C (32 1)
- A (213)

bove you. — Night breez - es seem to whis - per, "I love you."

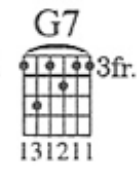
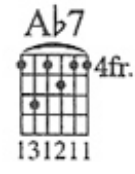
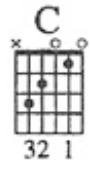
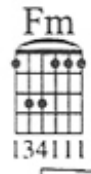
TAB: 4 6 4 5 3 4 0 | 1 0 0 1 0 0 | 0 2 2 2 0 2 0

B: 4 4 3 3 2 2 1 0 | 0 0







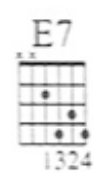
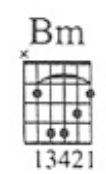
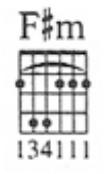
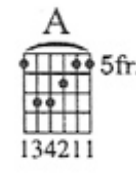
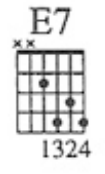
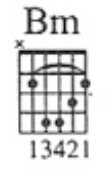
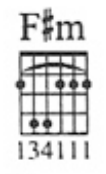
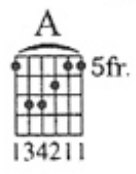


blue as can be, dream a lit-tle dream of me.

end Rhy. Fig. 1

TAB 1 1 1 1 1 3 0 1 0 4 3 0 0 1 1 4 0 4 1 2 2 0 1 1 1 1 4 3 3

Bridge:



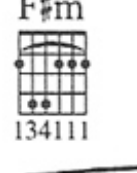
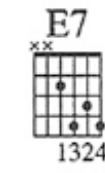
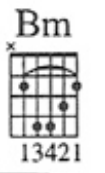
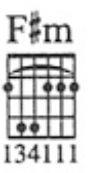
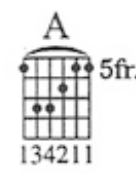
Cont. rhy. simile

Stars fad-ing but I lin-ger on, dear. Still crav-ing your kiss.

(Do. ) (Ooh. )

TAB 5 5 5 2 5 3 4 4 5 5 5 2 5 3 4 3 4 7 6 4 2 4 4 2 4 3 4 7 6 4 2 4 4 2 4 3 4

To Coda



I'm long-ing to lin-ger till dawn, dear, just say-ing this.

(Do. ) (Ah. )

TAB 5 5 5 2 5 3 4 3 4 5 5 5 2 4 4 0 3 3 4 0 7 6 4 2 4 4 7 6 4 2 6 5 5 4 0

Verse 3:  
w/Rhy. Fig. 1 (Nylon St. Gtr.)

C 32 1    Cdim7 2314    Ab7 131211 4fr.    G7 131211 3fr.    C 32 1    A7 131211 5fr.

Cont. rhy. simile

Sweet dreams till sun - beams find you... Sweet dreams that leave all wor-ries be-hind you.

F 134211    Fm 134111    C 32 1    Ab7 131211 4fr.    G7 131211 3fr.    C 32 1

But in your dreams, what - ev - er they be, dream a lit-tle dream of me. (Da, da, da, da, da, da.)

Nylon St. Gtr.

TAB 0 1 0 0 1 0  
3 3

D.S. al Coda

Verse 5:  
w/Rhy. Fig. 1 (Nylon St. Gtr.)

Coda Ab7 131211 4fr.    G7 131211 3fr.    C 32 1    Cdim7 2314    Ab7 131211 4fr.    G7 131211 3fr.

Cont. rhy. simile

this... Sweet dreams till sun beams find you...

TAB 4 4 5 0 3 3 4 0  
6 5 5 4 0

C 32 1    A7 131211 5fr.    F 134211    Fm 134111

Sweet dreams that leave all wor-ries far be-hind you. But in your dreams what - ev - er they be,

Outro: w/ad lib. vocal Repeat and fade

C 32 1    Ab7 131211 4fr.    G7 131211 3fr.    C 32 1    Ab7 131211 4fr.    G7 131211 3fr.

Nylon St. Gtr. & Acous. Gtr.

dream a lit-tle dream of me. (Da, da, da, da, da, da, da.)



# GO WHERE YOU WANNA GO

Words and Music by  
JOHN PHILLIPS

Moderately ♩ = 104  
Intro:

Acous. Gtr. *Cont. rhy. simile*

Bkgd. Vocal

Strings

Elec. Gtr. *mf hold* *hold* *hold* *hold*

T  
A  
B

Chorus:  
Elec. Gtr. cont. simile

*Cont. rhy. simile*

Lead Vocal

Go where you wan - na go, — do what you wan - na do —

Bkgd. Vocal Fig.

go where you wan - na go — and do what you wan - na do

*Cont. rhy. simile*

with who - ev - er you wan - na do it.

end Bkgd. Vocal Fig.

with who - ev - er you — want, — babe. You got - ta

G C G C

Go where you wan - na go, — do what you wan - na do —

go where you wan - na go — and do what you wan - na do

G C G C

with who - ev - er you wan - na do it.

with who - ev - er you — wan - na do — it with.

G D Em C

You don't un - der stand — that a girl like me can — love —

(Ah. —) (Ah. —)

Am D

just one man. — (Ah. —)

Verse:

G F Em A D

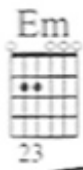
Cont. rhy. simile

1. Three thou - sand miles, — that's how far you'd go. —  
2. You'll be gone a week, — and I tried so hard —

Em A D G

And you said to me, — "Please —  
not to be the cry - in' kind. — Not to be the





1.

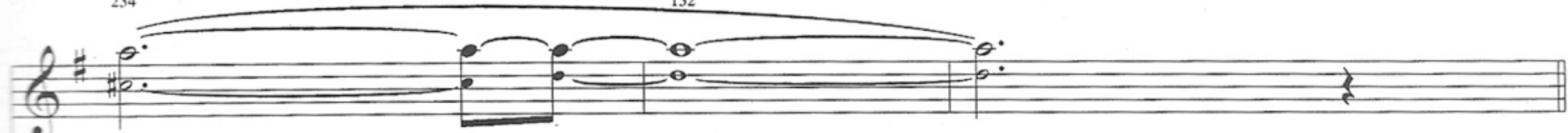
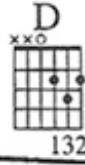
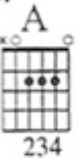


girl you don't left be - fol - low."

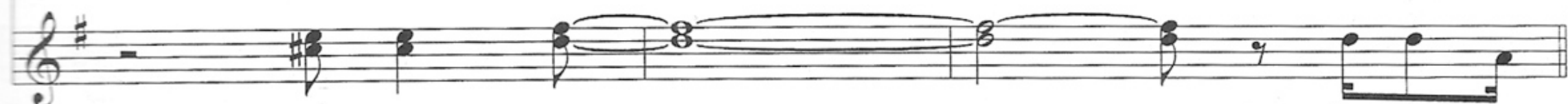


You got - ta

2.

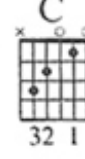
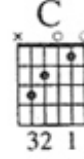
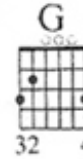


hind.

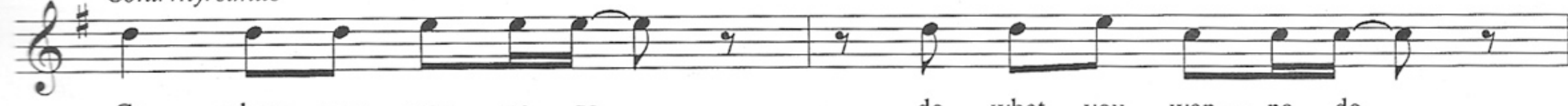


Left be - hind. You got - ta

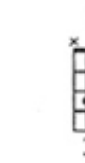
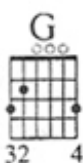
Outro:  
w/Bkgd. Vocal Fig.



Cont. rhy. simile

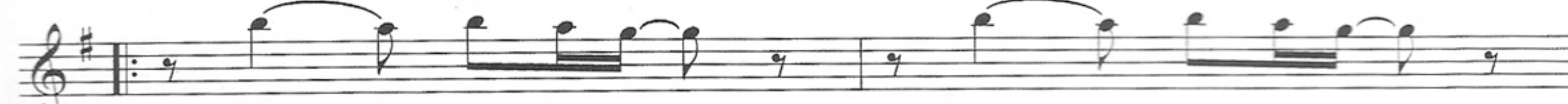
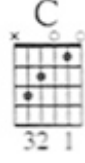
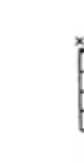
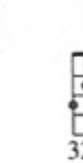


Go where you wan - na go, do what you wan - na do

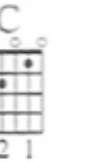
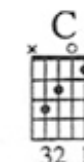


with who - ev - er you wan - na do it.

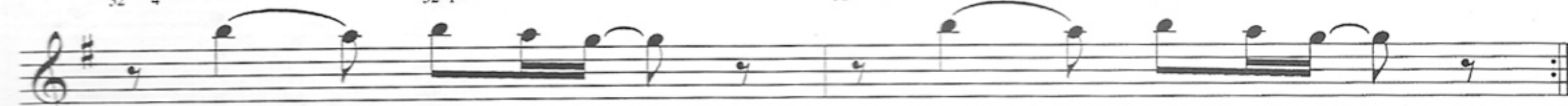
w/Bkgd. Vocal Fig.



Go where you want. Do what you want.



Repeat and fade



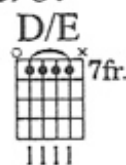
Go where you want. Do what you want.

# I SAW HER AGAIN LAST NIGHT

Words and Music by  
JOHN PHILLIPS and DENNIS DOHERTY

Moderately ♩ = 116

Intro:

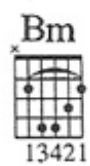
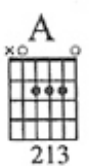
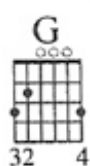


Elec. Gtr.

Verse:



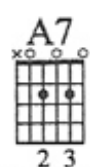
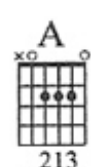
(Ooh. \_\_\_\_\_) 1. I saw her a - gain (3.) last night  
(2.) ver my head



Cont. rhy. simile

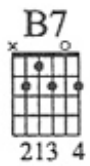
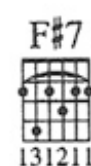
Elec. Gtr.

and you know that I should - n't. To string her a - long's.  
now she thinks that I love her. Be - cause that's what

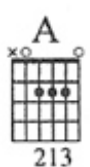
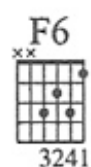


Resume rhy. fig. simile

just not right. If I could - n't, I would  
I said, though I nev - er think of



n't. } But what can I do? I'm lone - ly too. And it makes me  
her. }



To Coda I ⊕

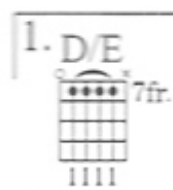
Lead Vocal

feel so good to know she'll nev - er leave me.

Bkgd. Vocal

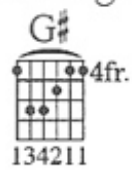
And it makes me feel so good to know. (3rd time only) To





Elec. Gtr. ◊

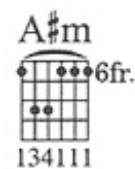
Bridge:



Cont. rhy. simile

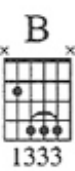
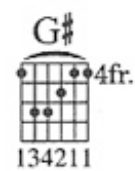
2. I'm in way\_ o - Ev-'ry time I see that girl, - you

Do, do, do, do, do, do, do, do,



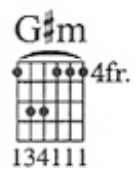
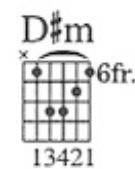
know I wan-na lay down and die. But I real - ly

do, do, do, do, do, do, do, do, do, do, do, do, do,



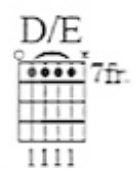
need that girl, though I'm liv - in' a lie.

do, do, do, do. Ah, though I'm liv - ing a lie,



To Coda II

D.S. al Coda I



Elec. Gtr. ◊

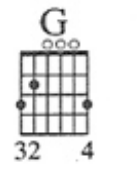
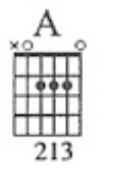
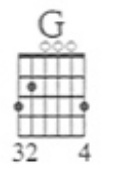
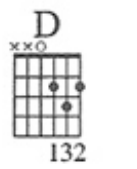
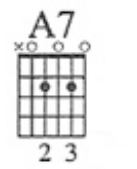
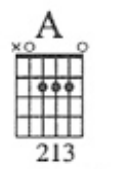
It makes me wan-na . . . 3. I saw her a - gain.

cry,

Coda I



Instrumental:



Cont. rhy. simile

know, know.

Bm 13421, E7 2 1, A 213, A7 2 3, D 132, G 32 4, A 213, G 32 4

F#7 131211, B7 213 4, E7 2 1

But what can I do? I'm lone - ly too. Yeah, and it makes me

A 213, C#7 3241, F#m 134111, F6 3241, A 213

And it makes me  
D.S.  $\text{C}$   $\text{C}$  al Coda II

feel so good to know she'll nev - er leave me.  
feel so good to know she'll nev - er leave me.

**Coda II** D/E 1111 7fr.

Elec. Gtr.  $\diamond$

**Outro:** A 213, A7 2 3, D 132, G 32 4

Cont. rhy. simile

I saw her, I saw her a - gain last night and you know that I should -  
- ver my head now she thinks that I love

A 213, G 32 4, Bm 13421, E7 2 1, A 213, A7 2 3

no, no, you should - n't Ah.

n't. her. To string her a - long's just not right.  
Be - cause that's what I said.

D 132, G 32 4, A 213, G 32 4, Bm 13421, E7 2 1

If I could - n't, I would - n't. I'm in way o -  
though I nev - er think of her. I saw her a - gain

you say you would - n't.



# I CALL YOUR NAME

Words and Music by  
JOHN LENNON and PAUL McCARTNEY

Moderately ♩ = 108

Intro:

D (132)    Ddim7 (1 2)    A7 (2 3)    D (132)

(♩ =  $\bar{\bar{\bar{\cdot}}}$ )

Freely  
Piano

Elec. Gtr.

I call your name

Cont. rhy. simile

B7 (213 4)    E7 (2 1)

but you're not there. Was I to blame

Chorus:

A7 (2 3)    D (132)

for be-ing un-fair? 1. Don't you know I can't sleep at night  
2. Instrumental (7 meas.)

B7 (213 4)    E7 (2 1)

since you've been gone... I nev-er weep at night. (Ah...)

Verse:

G (32 4)    D (132)    G (32 4)

Elec. Gtr.

I can't go on. Don't you know I can't take it, (Do, do,

Cont. rhy. simile

Bm (13421)    E7 (2 1)

do, do, do, I don't know who can. (Do, do, do, do, do, I'm not gonna make it. (Do, do,



(Musical notation: eighth notes)

do, do, do, I'm not that kind of man. Don't you know I can't

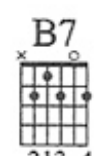
do, do, do, do.) (Ah. )

**Elec. Gtr.**

Chorus:

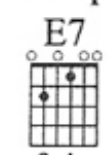


Resume chorus fig. simile



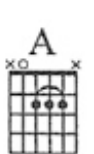
sleep at night? But just the same, I nev - er

**D.S. al Coda**



weep at night, I call your name.

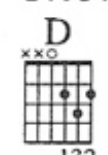
Coda



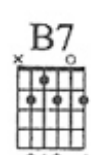
man. (Ah. ) Don't you know I can't

**Elec. Gtr.**

Chorus:

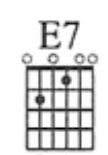


(Musical notation: eighth notes)



Cont. rhy. simile

sleep at night? But just the same, (Yeah. ) I nev - er

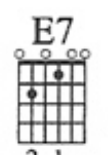


(Musical notation: eighth notes)

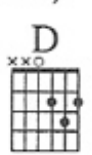
weep at night, I call your name. I nev - er

(Ah. ) (I call your name. )

**Elec. Gtr.**



rit.



Cont. rhy. simile

weep at night, I call your name, yeah.

**Elec. Gtr.**



# MONDAY, MONDAY

Words and Music by  
JOHN PHILLIPS

Moderately ♩ = 114

Intro:

Lead Vocal \*F# B/F# F# B/F# F# B/F# F# B/F# F#

Bkgd. Vocals

Bah, dah, bah, dah, dah, dah. Bah, dah, bah, dah, dah, dah.

\*Chords implied by vocal harmony.

Band enters

Chorus:

Acous. Gtr. *mf* Cont. rhy. simile

F# 134211 B/F# 11333 F# 134211 B/F# 11333 F# 134211 F# 134211 B/F# 11333 F# 134211 B/F# 11333 F# 134211 B/F# 11333

Mon - day, Mon - day, so good to me.

Bah, dah, bah, dah, dah, dah. Bah, dah, bah, dah, dah, dah. Bah, dah,

F# 134211 B/F# 11333 F# 134211 B/F# 11333 F# 134211 B/F# 11333 F# 134211 E 231

Mon - day morn - in', it was all I hoped it would be.

bah, dah, dah, dah. Bah, dah, bah, dah, dah, dah. dah.

A 213 C#7 3241

Oh, Mon - day morn - ing, Mon - day morn - ing could-n't guar - an - tee.

Ooh. Bah, dah,

F# 134211 F#7sus 131411 F# 134211

that Mon - day eve - ning you would still be here with me.

bah, dah, dah, dah, dah, dah.

*Verse:*  
F# 134211 B/F# 11333 F# 134211 B/F# 11333 F# 134211 B/F# 11333

*Cont. rhy. simile*

Mon - day, Mon - day, can't trust that day.

F# 134211 B/F# 11333 F# 134211 B/F# 11333 F# 134211 E 231

Mon - day, Mon - day, some - times it just turns out that way.

A 234 C#7 3241

Oh, Mon - day morn - ing, you gave me no warn - ing of what was to be.  
(Ooh. \_\_\_\_\_)

F# 134211 F#7sus 131411 F# 134211

Oh, Mon - day, Mon - day, how could you leave and not take me?

*Bridge 1:*

G 134211 3fr. *Cont. rhy. simile*

Ev-'ry oth-er day, ev-'ry oth-er day, ev-'ry oth-er day of the week is

Ev-'ry oth-er day, ev-'ry oth-er day of the week is

E 231 G 134211 3fr.

fine, yeah. But when ev-'ry Mon-day comes,

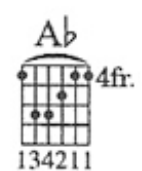
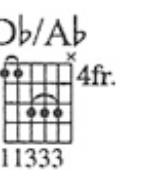
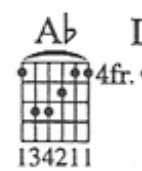
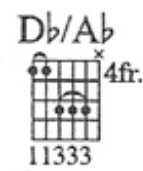
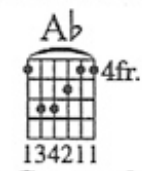
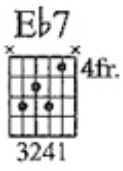
fine, yeah. But when ev-'ry Mon-day comes.





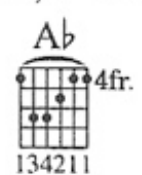
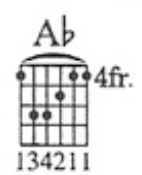
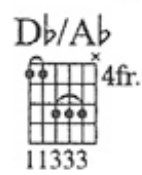
but when ev - 'ry Mon - day comes\_ you can find me cry - in' all of the time.\_  
 you can find me cry - in' all of the time.\_

**Chorus:**

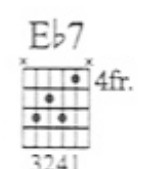
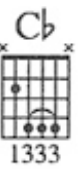


*Cont. rhy. simile*

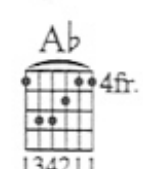
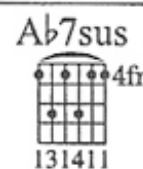
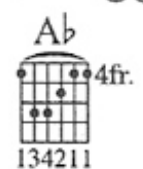
Mon - day, Mon - day, so good\_ to me.\_  
 Bah, dah, bah, dah, dah, dah. Bah, dah,



Mon - day morn - ing, it was all\_ I hoped\_ it would be.\_  
 bah, dah, dah, dah. Bah, dah, bah, dah, dah, dah. dah.\_

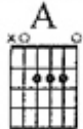


But Mon - day morn - ing, Mon - day\_ morn - ing could - n't guar - an - tee\_  
 Ooh.\_



that Mon - day eve - ning you would still\_ be here with me.\_

**Bridge 2:**



*Cont. rhy. simile*

Ev - 'ry oth - er day, ev - 'ry oth - er day, ev - 'ry oth - er day of the week is  
 Ev - 'ry oth - er day, ev - 'ry oth - er day of the week is

F# 134211      A 213

fine, \_\_\_\_\_ yeah. \_\_\_\_\_ But when ev-'ry Mon-day comes, \_

fine, \_\_\_\_\_ yeah. \_\_\_\_\_ But when ev-'ry Mon-day comes \_

Eb7 3241 4fr.

but when ev-'ry Mon-day comes\_ you can find me cry-in' all of the time.\_

you can find me cry-in' all of the time.\_

Ab 134211 4fr.      Gb 134211

Acous. Gtr.

Mon-day, Mon-

Outro: w/ad lib. vocal

Ab 134211 4fr.    Db/Ab 11333 4fr.    Ab 134211 4fr.    Db/Ab 11333 4fr.    Ab 134211 4fr.    Db/Ab 11333 4fr.    Ab 134211 4fr.    Db/Ab 11333 4fr.    Ab 134211 4fr.

Resume chorus fig. simile

- day, can't\_ trust that day. Mon-day, Mon-

Bah, dah, bah, dah, dah, \_ dah. Bah, dah, bah, dah, dah, \_ dah.

Repeat and fade

Db/Ab 11333 4fr.    Ab 134211 4fr.    Db/Ab 11333 4fr.    Ab 134211 4fr.    Db/Ab 11333 4fr.    Ab 134211 4fr.

- day, it just\_ turns out that\_ way. Whoa, \_ Mon-day, Mon-

Bah, dah, bah, dah, dah, \_ dah. Bah, dah, bah, dah, dah, \_ dah.



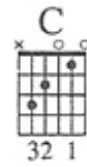
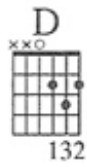
# SAFE IN MY GARDEN

Moderately slow ♩ = 84

Words and Music by  
JOHN PHILLIPS

Intro:

All Gtrs. Capo V



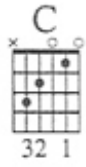
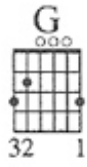
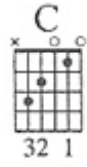
Intro musical notation for guitar and electric guitar.

**Elec. Gtr.**  
*mf*  
hold throughout

**TAB**

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

Verse:



\*12-st.

Acous. Gtr.

Acoustic guitar rhythmic notation for the verse.

Cont. rhy. simile

Lead Vocal *mf*

Lead vocal melody with lyrics: Safe in my gar - den,

\*\*Bkgd. Vocal

Background vocal melody with lyrics: 2.3. Could it be we were hot - wired\_ late one night, we're ver - y tired.\_ They  
4.5. When you go out in the street,\_ so man - y has - sles with the heat.\_

\*\*\*

Musical notation for the verse, including electric guitar accompaniment and guitar tablature.

**TAB**

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

\*12-st. Acous. Gtr. tacet 1st 8 meas. Verse 1 only.

\*\*Bkgd. Vocals enter Verse 2.

\*\*\*Elec. Gtr. Verse 1 only.

an an - cient flow - er blooms. And the

stole out minds and thought we'd nev - er know it.  
No - one there can fill your de - sires.

T  
A  
B

sand from its na - ture

With a bot - tle in each hand, — too late to try to un - der - stand. We  
Cops out with their meg - a - phones, — tell - ing peo - ple stay in - side their homes.

T  
A  
B

slow - ly squares my room. And its

don't care where it lands, we just throw it. }  
Man, can't they see the world's on fire. } Some - bod - y take —

T  
A  
B



G Am Em

per - fume, be - ing such that it's caus - ing me to

us a - way. Some - bod - y take us a -

1.2.3.

D

swoon.

way.

T  
A  
B

0 2 3 0 2 0 3 0

4. 5.

D D

Outro: G C G C Em

Cont. rhy. simile

swoon. swoon.

way. way.

Fade

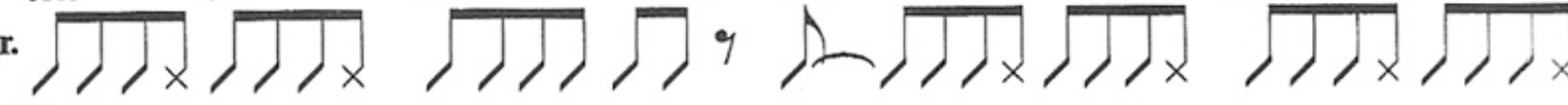
# WORDS OF LOVE

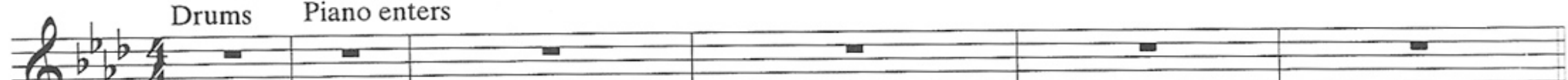
Words and Music by  
JOHN PHILLIPS


Moderately ♩ = 112 (♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$ )

Intro:

E 12fr. 3211    A $\flat$ m/E $\flat$  11fr. 3421    D $\flat$ m 9fr. 3111    E $\flat$  11fr. 3211    A $\flat$  4fr. 3211    E $\flat$ 7 4fr. 3241

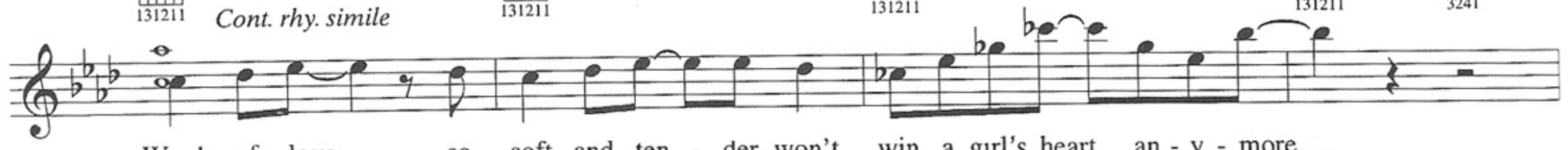
Elec. Gtr. 

Drums 

Piano enters 

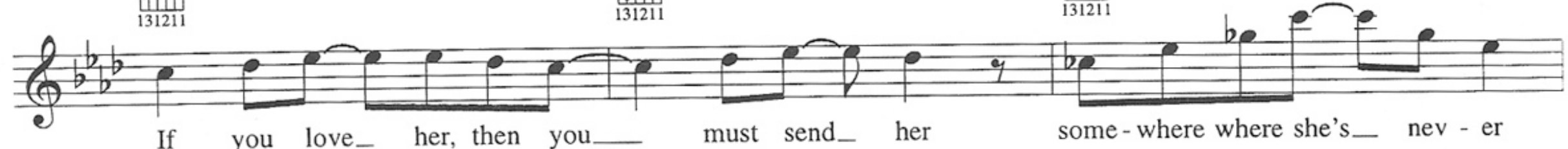
Verse: 1st time (♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$ )  
2nd time (♩ = ♩)

A $\flat$ 7 4fr. 131211    G $\flat$ 7 131211    C $\flat$ 7 7fr. 131211    B $\flat$ 7 6fr. 131211    E $\flat$ 7 4fr. 3241

Cont. rhy. simile 

Words of love, — so soft and ten - der, won't win a girl's heart — an - y - more. —

2nd time (now.)  
A $\flat$ 7 4fr. 131211




If you love — her, then you — must send — her some - where where she's — nev - er

B $\flat$ 7 6fr. 131211    A $\flat$ 7 4fr. 131211    G $\flat$ 7 131211



been be - fore. — Worn out phras - es and long - ing gaz - es won't  
(Ooh, ooh, —)

C $\flat$ 7 7fr. 131211    To Coda  $\text{C}$     B $\flat$ 7 6fr. 131211    A7 5fr. 131211    A $\flat$ 7 4fr. 131211

Elec. Gtr. 

Resume rhy. fig. simile 

get you where you want to go. ooh. —) Words of love, —  
(Ooh, —)

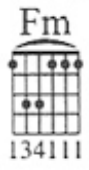
G $\flat$ 7 131211    E7 5fr. 3241    E $\flat$ 7 4fr. 3241



soft and ten - der, won't — win her. —  
ooh, —)



Bridge 1: (♩ = ♩)



Elec. Gtr.

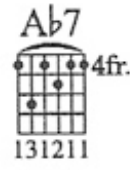
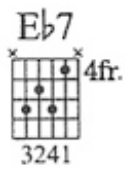
Lead Vocal

Cont. rhy. simile

You ought - ta know by now. \_\_\_\_\_ You ought - ta know, \_\_\_\_\_ you ought - ta

Bkgd. Vocal

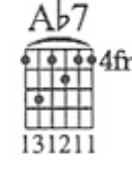
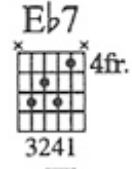
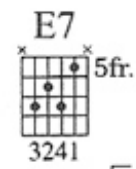
You ought - ta know by now. \_\_\_\_\_ You ought - ta know.



(♩ = ♩)

know by now. \_\_\_\_\_ Words of love, \_\_\_\_\_ soft and ten - der, won't.

you ought - ta know by \_\_\_\_\_ now.



(♩ = ♩)

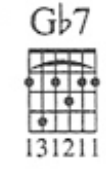
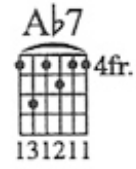
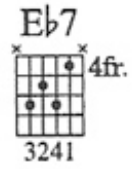
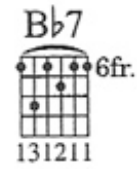
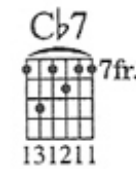
(♩ = ♩)

Elec. Gtr.

Instrumental:

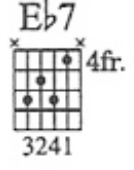
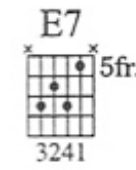
Resume Bridge 1 fig. simile

win her \_\_\_\_\_ an - y - more.



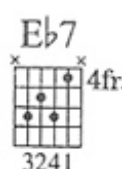
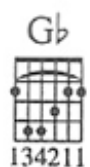
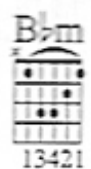
(Boo, boo, boo, boo, boo. Boo, boo, boo, boo, boo.)

Bridge 2: (♩ = ♩)



Elec. Gtr.

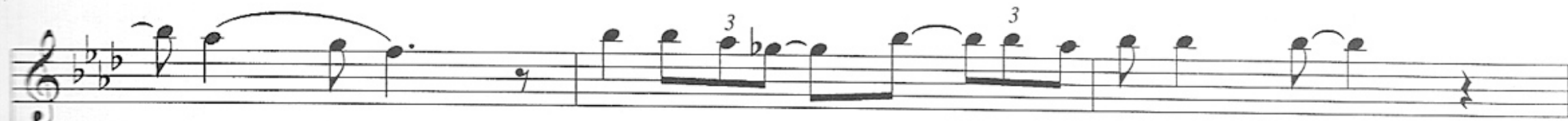
Boo, boo, boo, boo, boo.) You \_\_\_\_\_ ought - ta know by \_\_\_\_\_



*D.S. al Coda*

*Cont. rhy. simile*

**Elec. Gtr.**

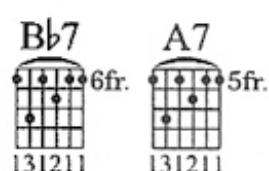


now. You outht-ta know, you ought-ta know by now.



You ought-ta know by now. You ought-ta know, you ought-ta know by

**Coda**



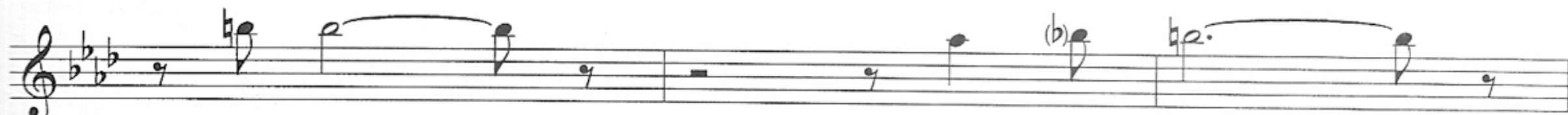
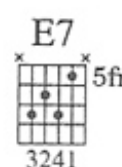
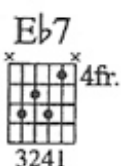
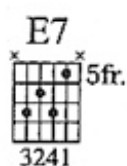
**Elec. Gtr.**



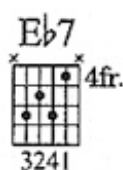
*Cont. rhy. simile*



Words of love, soft and ten-der, won't



win her an - y - more,



**Elec. Gtr.**



an - y - more.



# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

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

String ⑥, 3rd Fret    String ① 12th Fret    A "C" Chord    C Chord Arpeggiated  
String ⑤ 13th Fret    String ③ 13th Fret

## ARTICULATIONS

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

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

**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.

## BENDING NOTES

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

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

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

## RHYTHM SLASHES

**STRUM INDICATIONS:** Strum with indicated rhythm.

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

**INDICATING SINGLE NOTES USING RHYTHM SLASHES:** Very often

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

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

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

( ▮ ) or upstroke ( ▽ ) of the pick.

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

\*\*By Kenn Chipkin and Aaron Stang



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**California Dreamin'**

**Creeque Alley**

**Dancing Bear**

**Dancing in the Streets**

**Dedicated to the One I Love**

**Do You Wanna Dance?**

**Dream a Little Dream**

**Go Where You Wanna Go**

**I Call Your Name**

**I Saw Her Again**

**Monday, Monday**

**Safe in My Garden**

**Words of Love**

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