BEST OF CROSBY, STILLS & NASH
CARRY ME
CARRY ON
CHANGE PARTNERS
CHICAGO
DARK STAR
DÉJÀ VU
GOT IT MADE
GUINNEVERE
HELPlessly Hoping
JUST a SONG BEFORE I Go
LONG TIme GONE
LOVE the ONE You’re WITh
MARRakesh EXPRESS
OUR HOUSE
SHADOW CAPTAIN
SOUTHerN CROSs
SUITE: JUDY BLUE EYES
TEACH YOUR children
WASTED ON the WAy
BEST OF
CROSBY, STILLS & NASH

2 Carry Me
16 Carry On
27 Change Partners
34 Chicago
41 Dark Star
48 Déjà Vu
57 Got It Made
64 Guinnevere
71 Helplessly Hoping
75 Just a Song Before I Go
79 Long Time Gone
88 Love the One You’re With
92 Marrakesh Express
103 Our House
106 Shadow Captain
118 Southern Cross
125 Suite: Judy Blue Eyes
142 Teach Your Children
149 Wasted on the Way
158 Guitar Notation Legend

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Carry Me

Words and Music by David Crosby

Intro

Moderately slow \( \frac{j = 94}{94} \)

\[ \begin{align*}
\text{E} & \quad \text{C}_{\text{m/E}} & \quad \text{D}_{\text{maj/E}} & \quad \text{A}_{\text{6/E}} & \quad \text{E} \\
\text{(D)} & \quad \text{(Bm/D)} & \quad \text{(Cmaj7/D)} & \quad \text{(G6/D)} & \quad \text{(D)}
\end{align*} \]

\[ \begin{align*}
\text{T} & \quad \text{A} & \quad \text{B} & \quad \text{A} & \quad \text{B} & \quad \text{A} & \quad \text{B} & \quad \text{A} & \quad \text{B} \\
2 & \quad 3 & \quad 2 & \quad 0 & \quad 2 & \quad 3 & \quad 2 & \quad 0 & \quad 2 & \quad 3 & \quad 2 & \quad 0 & \quad 2 & \quad 3 & \quad 2 & \quad 0
\end{align*} \]

*Chors. 1 & 2 (accomp.), Gtr. 3 (12-str. accou.) Composite arrangement

Gtr. 4 (exc.)

**Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords (implied harmony). Capoed fret is "0" in tab.

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Verse

\[\text{Chords 1 & 3 tacet}\]

E\hline
(D)\hline

\[\text{Chords 2 & 3 tacet}\]

B7\hline
(A7)\hline

A\hline
(G)\hline

1. When I was a young man I found an old dream...

---

1 | C7m | Bm | Gm | C7 |

E | E | E | E | E |

B7 | B7 | B7 | B7 | B7 |

---

Was as butted and worn a one...

---

The rest of the page contains musical notation with chord progressions and notes.
as you have ever seen. Now I made it some
new wings. and I painted the nose.
Carry me... above the world...
Carry me... oo...
Carry me...
Carry me...
Carry me... Carry me...

Cmaj7/E (Cmaj7/D)
A6/E (G6/D) E (D)

Cmaj7/E
(Bbm/D)

Dmaj7/E (Cmaj7/D)
A6/E (G6/D) E (D)

End Rhy. Fig. 1
Verse

E
(D)

B7
(A7)

A
(G)

2. And I once loved a girl, and she was young-er than me.

C#m
(Bbm)

B
(A)

E
(D)

B7
(A7)

Her par-ents kept her locked up in their life, and she was
cri - ing at night.  She was wish - ing she could be free.

Spoken: 'Cause I most - ly re - mem - ber her laugh - ing.
standing there and watching us play.

For a while there the music
A
(G)

Chorus
(Chor. 1, 2 & 3) with Rhy. Fig. 1
E
(D)

C#m/E
(Bm/D)

Dmaj7/E
(Cmaj7/D)

A6/E
(G6/D)

"Carry me, carry me, yeah. Carry me above this world."

(Carry me, carry me. Carry me."

Gr. 4

(Carry me, carry me. Carry me."

Gr. 4

(Carry me, carry me. Carry me."

Gr. 4
She was lying in white sheets there, and she was waiting to die.

Spoken: She said, "If you'd just reach underneath this bed and untie these weights, I could..."
C\#m
(Bbm)

B
(A)

A
(G)

E
(D)

B7
(A7)

Sure-ly fly."

She's still smil-ing, but she's tired.

A6
(G6)

C\#m
(Bbm)

B6
(A6)

A
(G)

E
(D)

She'd like to hear...

that last bell ring...

You know if she still

Cresc.
could, she would stand up and she could sing.

Chorus

Verse 1, 2 & 3: w/ Rhy. Fig. 1 (1st 5 meas.)

E
(D)

Sing-ing, "Car-ry me, oh... car-ry me, oo... Car-ry me... a-bove the world...

Chorus

E
(D)

Oo... car-ry me, oo...

Car-ry me.)
from Déjà Vu

Carry On

Words and Music by Stephen Stills

Intro

Moderately fast  \( \text{beat} = 138 \) (\( \text{beat} = 4 \) \( \text{quarter} \) note)

Verse

Dsus2 \hspace{1cm} A5 \hspace{1cm} G6

1. One morning I woke up and I knew you were
   (and I knew...)

    really gone.

   A new day, a new way,

   and new eyes to see the dawn.

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16
Bass

Go your way, I'll go

A5

mine and carry on

End Rhy. Fig. 3

Interlude

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

E


Verse

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet

A5 G6

2. The sky is clearing and the night has cried...
Verse

A5 \hspace{2cm} G6

3. The fortunes of fables are able to

E

Sing the song.

Now witness the

A5 \hspace{2cm} G6

The quickness with which we get along.

To sing.
the blues... you've got... to live the dues... and carry on...

Interlude

Bridge

Carry on... love is coming.
(Carry on... love is coming.)
Love is coming to us all (slower)

Organ Solo
N.C. (Em7)

Guitar Solo
N.C. (Em7)

*Organ arr. for guitar.

Play 4 times
End Riff A

End Riff B
Verse
E     Bm     D     N.C. (Em7)
4. Where are you going now, my love? Where will you be tomorrow?

(14)  14 12 14  X

Rhy. Fig. 4

Gr. 3: w/ Rhy. Fig. 4
E     Bm     D     N.C. (Em7)
Will you bring me happiness? Will you bring me sorrow? Oh, the

Gr. 4

Chorus
E     D     Bm     A     E     D     Bm
questions of a thousand dreams, what you do and what

Gr. 4

Gr. 3  Rhy. Fig. 5
A
E
D
A
G

you see.
Lover, can you talk to me?

End Rhy. Fig. 5

Guitar Solo
Gr. 3 w/ Riff A (3 times)
N.C. (Em7)

Gr. 5 (slower)
w/ clean tone & wah-wah

Gr. 3: w/ Riff B

Verse
Gr. 3: w/ Rhy. Fig. 4 (2 times)
Gr. 5 tacet
E
Bm
D
N.C. (Em7)

5. Girl, when I was on my own, chasing you down,
Outro-Guitar Solo

Gtr. 3: rol Reff A (til end)
Gtr. 4: tacett
N.C. (Em7)

Begin fade
from *Carry On*

**Change Partners**

Words and Music by Stephen Stills

**Intro**

Moderately slow \( \text{\textit{J} = 52} \)

A  Asus4  A5  Asus4  A Asus4  A  Asus4

Gr. 2

A Asus4  A Asus4  E  Asus4  E5

Verse

A Asus4  A5  Asus4  A Asus4  A  Asus4

Gr. 1

I. All of the ladies attending the ball are requested to gaze in the

Gr. 2

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faces found on your dance cards.

Please, then remember and don't get too close to one special one. He will

take your defenses and run.

So we
Chorus
D   A   E

change   partners.  Time to change

Gr. 2

Gr. 1  Rhy. Fig. 2

E
D   A   A/E   E

partners.  You must change   partners a

D  Dsus2  Dsus4  D  Dsus2  A  A sus4  A sus4  A sus4  A

Interlude

Gr. 1

gallop.

Gr. 2

(Continued in slashes)
Verse

Gr. 1: w/ Rhy., Fig. 1

A  Asus4  A5  Asus4  E  Esus4  E5  Esus4  E

2. This is how most of our ladies grew up. At the country club dances, they

Gr. 2

A  Asus4  A5  Asus4  A  Asus4

learned how to handle the boys.

A  Asus4  A5  Asus4  A  Asus4

Gently, but firmly, they learned to say, “No.” There were four more young men who were wait-
Chorus

Gr. 1: w/ Rhy. Fig. 2

D    A    E

change partners. Time to change

D    A

E    D    A    A/E    E

partners. You must change partners again.

Interlude

Gr. 1: w/ Rhy. Fig. 3

D    Asus2    Asus4    D    Asus2    A

Asus4    Asus4    A5    Asus4    A    Asus4
Verse
Gtr. 1: w/Rhy. Fig. 1

A

A5

A64

Asus4

E

E5

E6

E6

3. All of the ladies attending the ball are requested to gaze in the

A5

Asus4

E

E64

E6

faces found on your dance cards.

A

Asus4

A5

Asus4

E

E6

E6

Please, then remember and follow your list 'cause the dear things get hurt and the

32
A5  Asus4  E  Asus4  E5  N.C.  

\[ \text{bro - ken hearts... make you feel hard,} \]

So we

Chorus

Cir. 1: w/ Rhy. Fig. 2

D  A  E  D  A

\[ \text{change partners. Time to change...} \]

You must change partners a

\[ \text{gain.} \]

---

*If 24 frets are not available, substitute harmonic for upper note.

**If 24 frets are not available, substitute harmonic for lower note.
from *Carry On*

**Chicago**

Words and Music by Graham Nash

---

### Intro

**Moderately** \( \downarrow = 82 \)

(Drum) \( \times \times \times \times \times \times \times \)

**Chorus**

Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am

---

**Verse**

Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am Dm/A

1. So your broth-er’s bound... and gagged... and they’ve chained him to a chair. Won’t you please...

---

**Chorus**

G C/G G C/G Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am Dm/A Am

...come to Chi-ca-go just to sing?...

In a land... that’s known as free... don’t...
Verse

Verse 1: w/ Rhy. Fig. 1

*Am

Dm/A Am
Dm/A Am
Dm/A Am
Dm/A

2. Pol-i-ti-cians, sit your-selves down, there's noth-ing for you here._ Won't you please
3. Some-how peo-ple must be free, I hope the day comes soon._ Won't you please

Chord 2

G C/G G C/G
Am Dm/A Am Dm/A

— come to Chi-ca-go for a ride?
— come to Chi-ca-go? Show your face.

From the

Am Dm/A Am Dm/A
Dm/A Am Dm/A Am Dm/A

Don't ask Jack to help you 'cause he'll turn the other ear._ Won't you please
bot-ton of the o-cean to the moun-tains of the moon._ Won't you please
come to Chicago or else join the other side?

(We can)

Chorus

Yes, we can change the world,
change the world, rearrange.

Rhy. Fig. 3

End Rhy. Fig. 3

rearrange the world

It's
D    G/D    D7(no3rd)    G/D

if you believe in justice, and if you believe in freedom.

dying. It's dying. It's

Chorus: 1

10 10 12 12 12 12 12 12 12 12

Chorus: 2

Rhy. Fig. 4

End Rhy. Fig. 4

Chorus: 2 w/Rhy. Fig. 4

D    G/D    D7(no3rd)    G/D

Let a man live his own life. Rules and regulations, who

dying. It's dying.

Chorus: 1

11 11 12 12 12 12 12 12 12 12

38
[1.]

G

needs _ them?

O - pen up _ the door.

Am

(const, in notation)

[2.]

F

O - pen up _ the door.

w/ talking

Gros. 1 & 2 tacet

NC.
Outro

G  C/G  G  F  B7/F  F  Em  Am/E  Em  Am/E  Em

Piano arr. for gtr.

G  C/G  G  F  B7/F  F  Em  Am/E  Em  Am/E  Em

End Rhy., Fig. 5

G  C/G  G  F  B7/F  F  Em  Am/E  Em  Am/E  Em

End Voc. Fig. 1

We can change the world.

You can change the world.

We can change the world.

Repeat and fade
from CSN

Dark Star

Words and Music by Stephen Stills

Intro
Moderately $j = 98$

Gr. 1 (acous.)
(Drums & congas)

$^{*}$ Am7
G5

Play 3 times

Let ring throughout

$^{*}$ Chord symbols reflect implied harmony.

Am7

G5

Verse

Am7

G7sus4

give me if my fantasies might seem a little shopworn. I'm

Rhy. Fig. 1

End Rhy. Fig. 1

G7sus4

Gr. 1: w/ Rhy. Fig. 1 (3 times)

Am7

G7sus4

sure you've heard it all before. I wonder what's the right form...
Am7

Love songs written for you, it's been going down for years. But to

Am7

sing what's in my heart seems more honest than the tears. I am

C5

ca - ri - ous, don't want to hur - ry us.

C5

I'm intrigued with us.

Dm7

Ain't this song a bust?

D7sus4

I don't care, Dark Star.
Verse

2. I met you sever-ral years a-go. The times, they were so strange, but I had a feel-

You looked in-to my eyes just once, as in-

-stant flash-ing by that we were steal-ing.

nother time you felt so bad and I was n't an-y help at all, as
I recall...

We didn't know quite what to do, so we

left the wanting be still there for me and you.

§ Chorus

A5

Dark Star, I see you in the morning. Dark Star, a,

A5

end Rhy. Fig. 4

C5

sleepin' next to me.

Dark Star, let the memory of the evening be the

To Coda 1

To Coda 2

first thing that you think of when you open up your smile and see me, Dark Star.
Verse
3. It's easy to be with you, even with the storms that rage beneath your search.

Dm7   Dm7   Am7   Cm7   Eb   Ebmaj7

Gtr. 1: w/Rhy. Fig. 3

Dm7   D7sus4   Dm7   Am7

for peace.

We must make some time to gether, take the kids.

Cm7   Ebmaj7   Dm7

and find a world that's ours to keep.

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

Am7   Cm7   Ebmaj7

now you got me dreaming, girl. It's been so long. I thought that I'd for got-

Dm7   D7sus4   Dm7

- ten how.

My heart is once again my soul. We

Cm7   Ebmaj7   Dm7   D7sus4   Dm7

D.S. al Coda 1

touched, we did, you know we did. No more teas- ing now.
Coda 2

Dm7  D7sus4  Dm

Dark  Star.

Cm7  Bm7b5  Bbmaj7

Memory of the evening be the first thing that you think of when you open up your smile and see me.

Dm7  D7sus4  Dm  Dsus4  Dm  Dsus4

Dark  Star.

Dm  Dsus4  Dm  Dsus4  Dm
from Déjà Vu

Déjà Vu
Words and Music by David Crosby

Gtrs. 1 & 2, Open E tuning:
(bow to high) E-B-D-G-A-D

Gtr. 5, Drop D tuning:
(bow to high) D-A-D-G-B-E

**False Start**
**Moderately** \( \frac{3}{4} = 116 \)

\[ (3x-1) \]

w/ al. 2 br snr vocals (next 11 meas.)

**Gm7**

1st ring throughout

*Chords reflect implied harmony.*

**Harmony**

One, two, three, four.

*Consensus arrangement*

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Bridge

And I feel (Feel.)

like I've been here before.

like I've been here before.

know, it makes me wonder. What's going on?
E7sus⁴  E⁵  E7sus⁴  E⁵

Do you know?  Don’t you wonder?

D/F♯  Em11

Gr. 4 (dec.)  Fill 1  End Fill 1

Gr. 3 (dec.)

mf
*as semi-clean tone
Harm.

mf
*as tone control rolled back

Gr. 1 & 2

Harm.

mf
"We have all been here before."

"We have all been here before."
(We have all been here before.)
from American Dream

Got It Made

Words and Music by Stephen Stills and Neil Young

Intro
Moderately $j = 120$

Chords:

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>Am7</th>
<th>G</th>
<th>F</th>
<th>Am7</th>
<th>G</th>
</tr>
</thead>
</table>

Rhy. Fig. 1

*Chord symbols reflect overall harmony.

Verse

C

1. You know you are a friend of mine. Babe, you been gone aw ful long time...

G

You might remember me, I tried to set your soul free. Glad that you

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Chorus
F    Am7    G
F    Am7    G
got it made. When did you finalize your last trade? You are the

F    Am7    G
F    Bb/F    G
on the only one I've ever seen do what you done, done. (You are the

F    Bb/F    G
F    Bb/F    G
Anything that you done, done. You are the only one. Don't put me under your

Interlude
F    Am7    G
F    Am7    G
F    Am7    G

\(\text{with slight dist.}\)

58
Verse
C
G Gsus4 F Bb/F G C/G G
2. I'm gonna be missing you even though I understand that you're not through.

C G C/F F G NC
Go on, take it day by day. Seems like I lost you anyway. Glad that you

Chorus
F Am7 G F Am7 G
Got it made. When did you finalize your last trade? You are the

F Am7 G F Bb/F G C/G
only one that I've ever seen do what you done, done. (You are the on-

F Bb/F G C/G F Bb/F G C/G
An-y thing that you done, done. You are the only one. Don't put me under your

Interlude
F Am7 G F Am7 G F

Am7 G

Bridge
F/Bb Bb Eb/C C Eb/F F F/G G

When you came to save the world, I caused your dreams to fade.
(When you came. I caused your dreams to fade.)

I couldn’t do what you did, and ruined your parade.
I couldn’t what you did.

Interlude
F Am7 G F Am7 G

got it made.

*Adjust tone control rolled back (next 7 measures.)
F    Am7    G

(Glad    that you

Gtr. 1 tacet
F    Am7    G

"Voc. Fig. 1

got it made. Hard__ set of chang - es for an - y - one that I

know. Glad__ that you.)

*Appplies to upstemmed part only.

**w/o echo repeats

Bkgd. Voc.: w' Voc. Fig. 1 (4 1/2 lines)
F    Am7    G

You're gon - na make it, make it, make it bet - ter for you -

F    Am7    G

... and me and an - y - one else you know. Just don't for - get me.

F    Am7    G

I'll__ be there when you're done.

Gtr. 1
And in the meantime, you'll get to know yourself so don't judge anyone.

else, anyone.

No.

Verse

3. It doesn't matter, I don't mind. I know that you'll remember sometime...

Even if you never do, all you need to worry 'bout now is you. Glad that you
from Crosby, Stills & Nash

Guinnevere

Words and Music by David Crosby

Open Em1 tuning:
(low to high) E-B-G-A-D

Intro
Moderately \( \frac{2}{3} = 116 \)

*Em11

Gr. 1 (12-str. edc.)
& 2 (acou.)

T
\( \left[ \begin{array}{cccccccc}
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
\end{array} \right] \\
\)

A
B

\( \left[ \begin{array}{cccccccc}
7 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
\end{array} \right] \\
\)

*Chord symbols reflect implied harmony.

Gr. 1 Bm9

Gr. 1 Bm11 Bm9 Gadd9

Gr. 2

Gr. 1 Bm7/F\#

Gr. 1 Asus4/E

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Gm7/F  Gm7/F  Gm7/F  Gm7/F  Gm7/F

Peacocks wandered aimlessly underneath an orange tree.

Gadd9/B  D/A  Em13/G  Gadd9/B  D/A  Em13/G

Why can't she see me?
Verse

Gm11 Gm11/F Gm11/E Gm11/D Gm11

Late at night, when she thought that no one was watching at all, on the wall.

Gm13

like yours, ma' lady, like yours.

Gm11 Gm7/F Gsus4

(Do, do, do, do, Do, do, do, do, Do, do, do, do, Do, do, do, do.)

Gadd9/B D/A Em13/G

She shall be free.
Bridge
Em9

As the

Chs. 1 & 2

A susi

turns her gaze, down the slope to the

Bm9

bar (Har bor bor, where I lay)
from Crosby, Stills & Nash

Helplessly Hoping

Words and Music by Stephen Stills

Intro
Moderately slow \( \frac{\text{d}}{\text{m}} = 72 \)

*Am7

\[
\begin{array}{cccc}
\text{G} & \text{C} & \text{Csus2} & \text{C} & \text{G6} \\
\text{T} & - & 0 & 0 & x & 0 & 1 & 0 & 1 & 0 & 1 & 0 & 0 & 3 & 0 & 0 & x \\
\text{A} & 0 & 2 & 0 & 2 & 0 & 2 & 0 & 2 & 0 & 2 & 0 & 2 & 0 & 2 & 0 & 2
\end{array}
\]

*Chord symbols reflect implied harmony.

Verse

D Dsus2 D Dsus2 Am7 C C/G Csus2

1. Helplessly hoping her harlequin hovers near by,

G C/G G C/G D Dsus2 D Dsus2 Am7

a-waiting a word... Gasp ing at glimpses of
Csus2  G  C/G  G  C/G  D  Dsus2  D

gentle true spirit, he runs, wishing he could fly, only to

Am7  Csus2  G  C/G  G  C/G  D  Dsus2  D  Dsus2

trip at the sound of good-bye ye ye

Verse
On: [w/ Rhy. Fig. 1]
Am7

C  C/G  Csus2  G  C/G  G  C/G

2. Wordlessly watching, he waits by the window and wonders at the empty place inside.

D  Dsus2  D  Dsus2  Am7  Csus2

Heartlessly helping himself to her bad dreams, he wor-

G  C/G  G  C/G  D  Dsus2  D  Am7  Csus2

ries. Did he hear a good-bye or even bel-lo7 (bel-lo7).
Chorus

They are one person. They are two alone one. They are three.

Verse

3. Stand by the staircase, you'll see something certain to tell.

you confusion has its cost. Love is 'n't lying, it's loose.
Cm7sus2

G C/G G C/G

—in a lady who

singing

she is lo-

cost and choking (on hel-lo.)

Chorus

G G5 G7sus4 G5 G5 C G7sus4 G G5 G7sus4 G

They are one person. They are two alone. They are three.

together. They are for or each other.
Just a Song Before I Go

Words and Music by Graham Nash

Intro
Moderately \( \frac{\text{d}}{\text{s}} \) = 112
F\#m7

Rhy. Fig. 1
C\#m7
D
Bm7
C
D

Gr. 1: w/ Rhy. Fig. 1
F\#m7

Gr. 2 (acoustic)

Verse
Gr. 1: w/ Rhy. Fig. 1 (2 times)
1st time, Gr. 2: w/ Fill 1
2nd time, Gr. 2: Fill 2
F\#m9

Gr. 3 (acoustic)

C\#m7 (Bm7)
D (C)
Bm7 (Am7)

1. Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.

   Just a song before I go,
   before I go,
   to whom it may concern,
   to whom it may concern.
Traveling twice
Driving me to
the speed of
sound, it's easy to get burned.

A    G    Bm7    C#m(add4)
(G)  (F) (Am7)  (Bm(add4))

When the shows were over,
we had to get back home.

And She

Going through security,
I held her for so long.

* Circ. 4 (tiny) let ring throughout

A
(G)

when we opened up the door,
I had to be alone.

1. G

Or. 4 use: (Am7)

Or. 5 (acous.)
2. She was in love, and she was gone.

Guitar Solo
Gr. 1: w/ Rhy. Fig. 1 (2 times)
Gr. 5 tacet
F#m9
(E9m9)
C#m7
(Bm7)
D
(C)
Bm7
(Am7)

let ring throughout
Outro-Verse

F#m9 (Em9)
(C#m7) (Bm7)
D (C)
Bm7 (Am7)

3. Just a song before I go, a lesson to be learned.

F#m9 (Em9)
(C#m7) (Bm7)
D (C)
F#sus4 (Esus4)

Traveling twice the speed of sound, it's easy to get burned.

78
from Crosby, Stills & Nash

Long Time Gone
Words and Music by David Crosby

Intro
Moderately $= 104$

*Am\ D7\ Am\ D7\ Am
(Octaves, bass & drums)

1. It's been a

Verse
D7\ Am\ D7\ Am
long time coming: It's going to be a

D7\ Am\ D7
long long time gone. And it appears...
Chorus
Am G Fmaj7
_to be_ a lo - oeg, ap - pears to be_ a lo -

Rhy. Fig. 1

Am G D7
-oeg, ap - pears to be_ a lo - oeg time,

yes, a long, long, long, long time_ be - fore the dawn.

End Rhy. Fig. 1

Interlude
D7 Am D7 Am

2. Turn
Am        D7/A

sure - by won’ t... stand... the light... of day.................. No............................

And it ap - pears...

Chorus
Gr. 1: w/ Rhy. Fig. 1
Am     G     Fmaj7
Am     G     Fmaj7

Yes... it does............................... Mmm..............................

to be... a lo - ong. ap - pears to be... a lo - ong, ap-

Am     G     D7

Time... such a long... long... time...

pears to be... a lo - ong.

Interlude
Am        D7
Am        D7

before the dawn.
3. Speak out, you got to speak out against the madness. You got to speak your mind if you dare.
Bridge

\textit{But don't, no, don't... try to get yourself elected. If...}

(Do, do, do, do, do, do, do, do, do...)

\textit{Let ring... let ring... let ring...}

\textit{And it appears...}

Chorus

\textit{Yes, it does...}

\textit{to be a long, appears to be a long, appears to be a long...}

\textit{Time... such a long, long, long, long time...}
Interlude

Before the dawn, yeah.

It's been a long time,

Time coming, It's going to be Long...
a long time gone.

4. But you know the darkest hour is always.
Love the One You’re With
Words and Music by Stephen Stills

Open E5 tuning, down 2 steps; (low to high) C–C–F–C–G–C

Intro
Moderately  \( \frac{j}{97} \)
** A/E **
\[ \text{Rhy. Fig. 1} \]
\[ \text{let ring throughout} \]

**Chord symbols reflect overall harmony (relative to detuned guitar).**

*There grt. arr. for one.*

A/E  E  F#m/E  E

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

A/E  E  F#m/E  E  A/E  E

and confused,  and you don’t remember  who you’re talk-in’ to.

1. If you’re down—

End Rhy. Fig. 2

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Pre-Chorus

C\#m

B

A

in the fists ed glove and the ea -

Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

C\#m

B

A

gle flies with the dove And if you can’t

C\#m

B

A

be with the one you love hone - ey love the one you’re with.

Chorus

Gtr. 1: w/ Rhy. Fig. 1

A/E

E

F\#m/E

E

Love the one you’re with.

To Coda

Love the one you’re with.
1. A/E  
Love the one you're with.

2. Bridge

Bridge

D/E C#m/E D/E C#m/E D/E C#m/E E
Do, do, do, do, do, do, do.

D/E C#m/E D/E C#m/E D/E C#m/E E
Do, do, do, do, do, do, do.

C#m

Organ Solo

C#m

Ah.

Ah.
Chorus

Gr. 1: w/ Rhy. Fig. 1
A/E  E  E  F#m/E  E

Love the one you're with.  Love the one you're with.

Gr. 1: w/ Rhy. Fig. 2
A/E  E  E  F#m/E  E

Love the one you're with.

D.S. al Coda

3. Turn your heart -

Coda

Gr. 1: w/ Rhy. Fig. 2
A/E  E  E  F#m/E  E

Love the one you're with.

Ostró

Gr. 1: w/ Rhy. Fig 4
D/E  C#m/E  D/E  C#m/E  D/E  C#m/E  E


D/E  C#m/E  D/E  C#m/E  D/E  C#m/E  E

Marrakesh Express
Words and Music by Graham Nash

Intro
Moderately fast $\frac{d}{d} = 108$

Chord symbols reflect overall harmony.
Verse

G

1. Lookin’ at the world through the sunset in your eyes,

Rhy. Fig. 1

G

traveling the train through clear Moroccan skies.

Gr. 1

G

Gr. 2

Dm9
Em

Ducks and pigs and chickens call, an animal carpet wall to wall.

A

C

mer - i - can ladies five foot tall in blue.

D

Dm2

A
Verse

Gm 5 w/ Rhy. Fig. 1 (2 times)

2. Sweep-ing cob-webs from the edg-es of my mind.
Emin

Hope the days that lie ahead bring us back to where they've led.

C

Listen not to what's been said to you.

D

End Riff A

Deus2

End Riff A1
Pre-Chorus

C    G    Am    G

Don’t you know we’re riding on the Marrakesh Express?

Don’t you know we’re riding on the Marrakesh Express?
To Coda 1

A C D G

They're taking me to Marrakesh. All aboard.

Chorus

G

that train. All aboard.

End Riff B

Gr. 1

mf

19 17 15 17 15 18 15 18 15 17 16

End Riff B1

Gr. 2

mf

15 15 12 13 12 15 12 15 13 12

End Rhy. Fig. 4

Gr. 5

Rhy. Fig. 4
Bridge
Bm

I've been sav-in' all my mon-ey just to take you there...

G5

G

pp

(16)

pp

(12)
I smell the garden in your hair.
Verse

G

3. Take the train from Casablanca going south.

Riff C

G

End Riff C

16 - 15

Riff C1

End Riff C1

12 - 15

Gtrs. 1 & 2: w/ Riffs C & C1

G

blowing smoke rings from the corners of my mouth mouth mouth.

Gtrs. 3: w/ Rhy, Fig. 2

Em

Colored cottons hang in the air, charming corns in the square.

Gtrs. 1 & 2: w/ Riffs A & A1

A

D.S. al Coda 1

C

striped djellaba as we can wear at home. Well, let me hear you, now...
Coda 1

C to Marrakesh

G

D.S.S. al Coda 2

C

G

Am

G

Don't you know we're riding on the Marrakesh Express?

Coda 2

Gtrs. 1 & 2: w/ Riffs B & B1
Gtr. 3: w/ Rhy. Fig. 4

G

that train

All aboard

Outro

Gtrs. 1 & 2: w/ Riffs B & B1 (last 2 meas., till fade)

Dm6/G

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 3: w/ Rhy. Fig. 5 (tilt fade)

Begin fade

Fade out
Our House
Words and Music by Graham Nash

Verse
Slowly $d = 64$

A

1. I'll light the fire, you'll place the flowers in the vase that you bought today...

Bm7 F#m E7sus4 A

Slightly faster $d = 72$

A/G#$\textit{Rhy. Fig. 1}$

Bm7 F#m E7sus4 A

Slightly faster $d = 80$

D/F# A/C$^\text{I}$

D/F# A/C$^\text{I}$

D/F# A/C$^\text{I}$

D/F# A/C$^\text{I}$

D/F# A/C$^\text{I}$

A

A/G#$\textit{Rhy. Fig. 1}$

A/G#$\textit{Rhy. Fig. 1}$

on - ly for me.

2. Come to me now and rest

(Come to me now.)

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103
A/E  A/G\#  A/F\#  A/E  D  A/C\#  Bm7  D/F\#  D/E  

Your head for just five minutes. Everything is done.

Such a cozy room. The windows are illuminated by the evening.

D/B  D/C\#  D/E  D/C\#  D/B  D/C\#  D/E  D/C\#  A  A/G\#  A/F\#  A/E  D  F/C

Sunshine through them fiery gems for you, only for you.

Chorus

A  A/G\#  A/F\#  A/E  D  A/C\#

Our house is a very, very fine house, with two cats in the yard. Life

D  A/C\#  D  A/C\#  D  

Used to be so hard. Now everything is easy 'cause of you.
Interlude
Double-time feel

and our

End Rhy. Fig. 2

Chorus

(Our house is a ver-y, ver-y, ver-y fine house, with two cats in the yard.) Life

used to be so hard. Now ev-ry-thing is eas-y ‘cause of you and our...

Outro-Verse

Tempo 1 (\( \omega = 64 \))

3. I’ll light the fi-re while you place the flow-ers in the vase that you bought to-day. (Day.)
Verse
E7sus2

Gr. 2
tain

What are we hid - ing from? You've been

Gr. 1

Gr. 2 tacet
*A

E   A   E

hid - ing from_ the start_ Did some lover steal your heart, or did the full

*Chord symbols reflect implied harmony.

Gmaj13 F#m11

moon make you mad? 2. Oh, Cap -

Verse
E9sus4

tain

Why these speech - less seas that

107
Bridge

E

see your hands are roughened by the wheel and the repe.

A/E

I’d like to look to you for hope. I think it’s

E

hiding there. This boat is

Bro/D A Deux2

E

blacked out like the city of

E+ E
Half-time feel

bomb-ers in the night. Oh, you hold your helm, so tight, and yet the sky.

G maj7

secret... so fair...

End half-time feel
Verse

E/B B

<table>
<thead>
<tr>
<th>E/B</th>
<th>B</th>
</tr>
</thead>
</table>

3. Who guides this ship dreaming through the seas.

Gr. 3

Rhy. Fig. 3

Gr. 2

Rhy. Fig. 3A

Gr. 3 tacet

A E A E Em7 F#m D/G Em/A

turning and searching which ever way you please?

Gr. 1

End Rhy. Fig. 2

Gr. 2

End Rhy. Fig. 3A
Verse

E/B  B  E/B  B

4. Speak to me. I need to see your face.

Gr. 3

Gr. 1

Rhy. Fig. 4

Gr. 2

Rhy. Fig. 4A

Gr. 3 text:

A    E

shad - ow - y cap - tain.

Gr. 1

Gr. 2

112
Verse

E

I were to spy a city floating just above the sea,

E D C#m7 A13sus4

could we stop and look for me among those playing on the pier?

E

Or would you turn away, knowing it was

A/E E A/E E

still away away? And if I was there today you could not
Verse

E/B B

6. Who guides this ship dreaming through the seas,

A E A E Em7 F#m D/G Em/A

turning and searching which ever way you please?

E/B B A E

7. Speak to me I need to see your face shadowy
Cmaj7/F#  

Try - ing to give the light the slip.  

*Unison vocals

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & IA (1/2 times)

E

*Vol. swell
from Carry On

Southern Cross

Words and Music by Stephen Stills, Richard Curtis and Michael Curtis

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Verse

on this heading lie the Marquesas. We got

eighty feet of a waterline nicely making way. In a

End Rhy. Fig. 3

noisy bar in Avalon I tried to call you, but on a
mid-night watch I realized why twice you ran away. Think about...

Pre-Chorus

Think about how many times I have fallen.

Spirts are using me, larger voices can all in.

What heaven brought you and me cannot be forgot.
Chorus

D    G    A
Gr. 1

A    Asus4    A    D    G    A

round   the world.   Lookin’.   Lookin’ for that worn-an, girl

To Coda ♩

Asus4    A    D    G    A

Who knows, she knows, who knows love can endure. And you know it will.

*downturn Voc. sung 1st time

Verse

Gr. 1: w/Rhy. Fig. 1

G    D N.C. D    A    G    D N.C. A

You see, 3. When you see

Gr. 1: w/Rhy. Fig. 2, simile

A    G    D N.C. D    A    G

—the Southern Cross for the first time, you understand now why you come this

way, ‘Cause the truth you might be running from is so small, but it’s as
Verse

G: w/ Rhy. Fig. 2, 1st 3 meas., simile
A G D Bm A

big as the prom-i-se, the prom-i-se of a com-in’ day.

A G D N.C. D

sail-ing for to-mor-row, my dreams are a dy-ing.

A G D Bm A

love is as an-chor tied to you, tied with a sil-ver chain.

A G D N.C. D

ship and all her flags are a fly-ing.

A G D Bm A

all that I have left and mu-sic is her name.

think a-bout...

Coda

G: w/ Rhy. Fig. 1, simile
G D N.C. D A

And you know it will.

G D N.C. A

Whispered: Peace.
Verse
Gr. 1: w/ Rhy. Fig. 2, simile
Gr. 3 unoti

5. So we cheated and we lied—and we
test-ed. And we never failed to fail; it was the eas-i-est thing to do._

You will sur-vive be-ing best-ed. Some-bod-y fine-

will come a-long, make me for-get a-bout lov-ing you at the South-ern

Cross.
from Crosby, Stills & Nash

Suite: Judy Blue Eyes

Words and Music by Stephen Stills

E5  E  A5  Asus4  A7sus4  Asus2  E5

Gtrs. 1, 2 & 4: Open E5 tuning:
(low to high) E-B-E-B-E-B

Intro
Moderately fast  \( \frac{\pi}{2} = 152 \)

Verse
1st time, Gtr. 2 tacet
2nd time, Gtr. 1, 2 & 3: w/Rhy. Fills 2 & 2A

E
Rhy. Fill 1

End Rhy. Fill 1
Rhy. Fig. 1

\( ^* \) Gtr. 1 & 2

**T = Thumb on 6th string

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125
fun any more.

felt about each other.

Oh, babe, I am have

some mercy.

Some times it hurts

Don't let the past

End Rhy. Fill 2A
Chorus

E5

Bass4

A5

Gtrs. 1 & 2

Rhy. Fig. 2

Gtrs. 1 & 2

Rhy. Fig. 2A

Fill 2

Gtrs. 3

Gtrs. 1 & 2: w/Rhy. Fig. 1

D/A A D/A A D/A A E B5

so bad - ly I must cry out loud.

re - mind us of what we are not now.

A D/A A D/A A

I am lone - ly.

I am not dream - ing.

I am yours.

you are mine, you are what you are.

You make it

let ring

1.

127
Verse

3. Tearying yo - ur self a - way from me now you are free.

and I am cry - ing.

This does not mean I don't love you I do that's for - ev - er.

This does not mean I don't love you I do, that's for ev - er.

yes, and for al - ways I am yours.
I am yours, you are mine, you are what

You make it hard.
Bridge

1. Friday evening.
2. Tuesday morning.
3-4. See additional lyrics

What have you got to lose?

3rd & 4th times, Gr. 3: w/ Fill 5

1st, 2nd & 3rd times, Gr. 1: w/ Riff A
4th time, Gr. 1: w/ Riff A (1st meas.)
Gr. 4: w/ Riff A1

*Composite arrangement
**F = Thumb on 6th and 5th strings
Can I tell it like it is?  But listen to me, baby.

(Help me, I'm suf - 'rin'.

It's my heart, that's a suf - 'rin', it's a dy - in'. That's what I have to help me, I'm dy - in'.

...to
Verse

5. Chestnut brown casuar
6. Voices of the angels,

D/E
E
D/E
Esus4

ruby throat ed spur
ring around the moon

let ring

2nd time, Grs. 1 & 2: w/ Rhy., Fill 3

row,
light,

sing a song,
asking me, said she
she

Don’t be long.
Don’t be long.
Don’t be long.

E7
D/E
E
E6
E7(no3rd)

1.

thrill me to the mar
“How can you catch the spur

row?
row?”

E6
D/E

(Grs. 2 cont. in slashes)
Verse
D/E
E
Esus4
E

(cont. in notation)

7. Lazy, hinting lyric.

** Gest. 1 & 2

* Hit body of griz. ** Composite arrangement

D/E
Esus4
E
D/E

losing love, lamenting, changing my life,

let ring

let ring

E
E7(no3rd)
D/E
E6

make it right, be my lady.
Interlude
*D/E
E6 D/E
E6 D/E
* Bass plays B.

Outro
Gr. 1 & 2 meet
**A5
Voc. Fig. 1
B5 F#5 D5 E5 A5 B5 F#5 D5 E5
** Chord symbols reflect overall harmony.

Gr. 1
Rhy. Fig. 4

*** Que lin sol
************ Que lin sol
************ Que lin sol

** See additional lyrics for translation.

Gr. 1: w/ Rhy. Fig. 4

trai - ga Cu - ba,
san - gre - a - bi,
re - y que tri
Cielo

puede va


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

Additional Lyrics

Bridge:
3. I’ve got an answer,
   I’m going to fly away,
   What have I got to lose?

4. Will you come see me?
   Thursdays and Saturdays? Hey, (hey,) hey.
   What have you got to lose?

Otro translation:
   How happy it makes me to think of Cuba,
   The smiles of the Caribbean Sea.
   Sunny sky has no blood,
   And how sad that I’m not able to go.
   Oh, go! Oh, go!
from Déjà Vu

Teach Your Children

Words and Music by Graham Nash

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately Slow \( \frac{4}{4} \) = 78

Gr. 1 (elc.)

\( \text{D} \qquad \text{Dsus2} \quad \text{D} \quad \text{G5} \)

Gr. 2 (acous.)

Rhy. Fig. 1

mf

Verse

Gr. 1 tacet

1. You,

\( \text{D} \qquad \text{Dsus2} \quad \text{D} \quad \text{G5} \)

who are on the road

must have a code

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142
Verse

G5 D Dsus2 D G5 D Dsus2 D
you... of... the tender years... can't know... the fears... that your elders grew...

(Can you hear?) (Do you care?) (Can you see you)

* vol. swells
A

by.

And so, please help them with your

must be free to teach your children what

G5

youth. They seek the truth before they can

you believe in? Make a world that

Chorus

A

die.

Teach your parents well, Their children's

we can live in.)

D

Dsus2

D

G5
cry. So just look at them, and sigh. and know they

D

Bm

G5

A

love you.

D

G5

w/ pick & fingers

w/ pick
from Daylight Again

Wasted on the Way
Words and Music by Graham Nash

Intro
Moderately slow, in 2 \( \frac{3}{4} \) \( \bbox[1pt]{\text{=} 80} \)

\* D

Chord symbols reflect basic harmony.

** Gr. 3 (acous.) played \( \text{mf} \)

Verse

D

Gtr. 2 tacet

D

1. Look a round me, I can

Gtr. 3

Riff A1

let ring throughout

Gtr. 1

Riff A

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Bm7
see my life before me, running rings around the way.

A
it used to be.

D
I am

End Riff A1

End Riff A

Chs. 1 & 3: w/ Riffs A & A1

old er now, I have more than what I want.
G    A
— ed, but I wish that I had started long before.

G    D    G/D    D
— I did. And there’s

Chorus

G    A    D
So much time to make up everywhere you turn.

Riff B

*Gen. 1, 2 & 3

*Composite arrangement
Ben\n
G

A

{time
{love
we have
waited on
the way.

End Riff B

F#m7

D7

D7sus4

G

So much

Riff C

A

water moving
underneath
the bridge.

D

G

Let the water come and
Verse
Gen. 1 & 3: w/ Riffs A & A1 (1st 4 meas.)
Csr. 4 tact.
D

\( \text{Bm7} \)

you were young, did you question all the answers? Did you

G

\( \text{A} \)

\( \text{G} \)

envy all the dancers who had all the nerve?

Csr. 3

Csr. 1

Dusci

\( \text{D} \)

Look around you now, you must

154
Bm7

Go for what you wanted. Look at all my friends who

A

did and got what they deserved.

G

Chorus

G

So much time to make up everywhere you turn.
time we have wasted on the way.

*Composite arrangement

G

D

D7

G

So much

A

D

Bm7

wa - ter mov - ing un - der - neath the bridge.

G

A

Let the water come and carry us away.
*Composite arrangement.

**Coda**

D7

G

Let the water come and

carry us away...

D7sus2

D
Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

**RHYTHM SLASHES** are written above the staff. Strums chords as the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**WHOLE-STEP BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HARMONIC ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the first hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**PICK SCRAPE:** The edge of the pick is scoured down (or up) the string, producing a scratchy sound.

**MUDDLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**TREMOLI Picking:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**VIBRATO BAR SCORP:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.
This series will help you play your favorite songs quickly and easily. Just follow the tab and listen to the CD to hear how the guitar should sound, and then play along using the separate backing tracks. Mac or PC users can also slow down the tempo by using the CD in their computer. The melody and lyrics are included in the book so that you can sing or simply follow along.