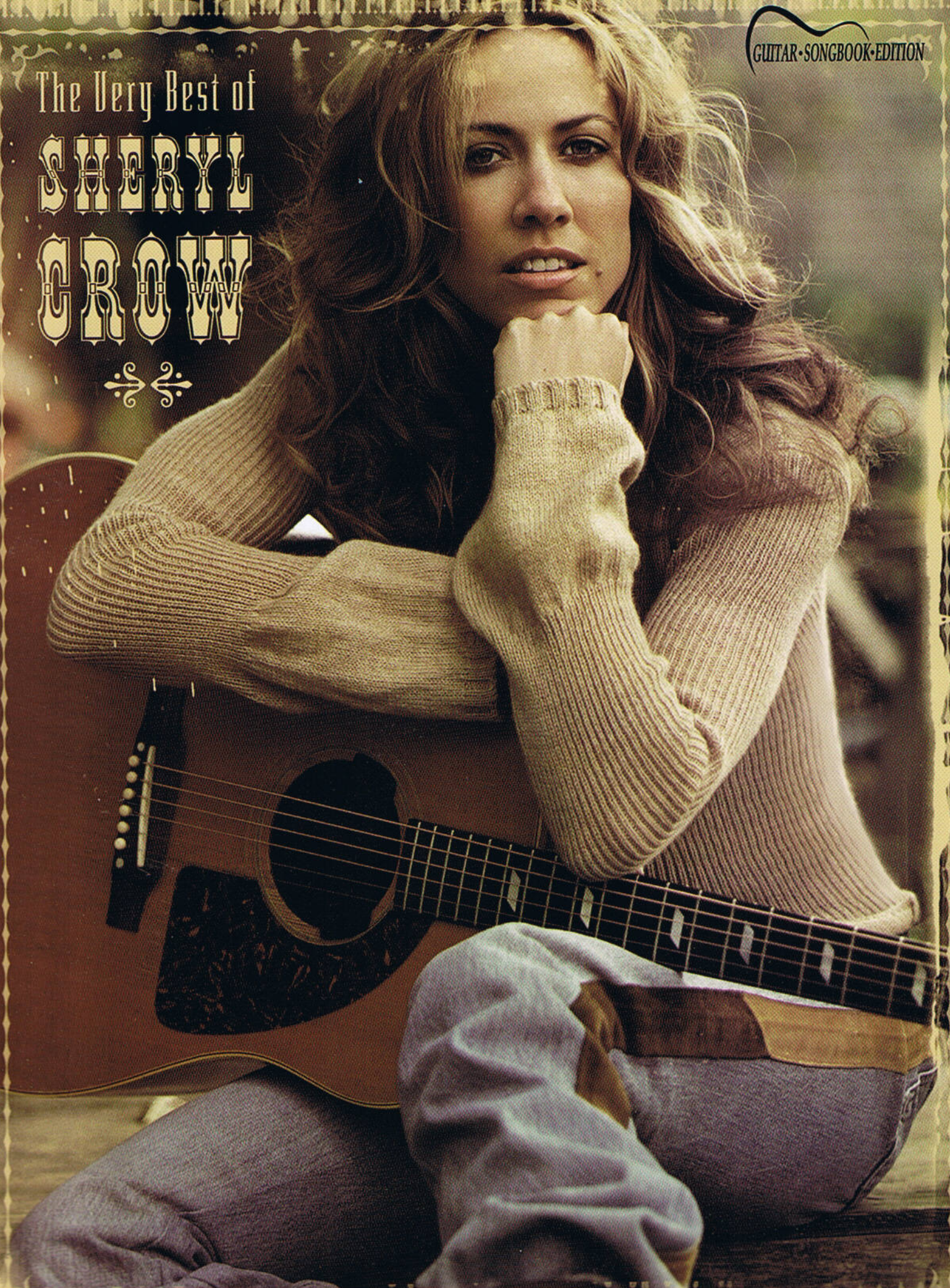


GUITAR • SONGBOOK • EDITION

The Very Best of
**SHERYL
CROW**



The Very Best of
**SHERYL
CROW**
❧❧

ALL I WANNA DO
SOAK UP THE SUN
MY FAVORITE MISTAKE
THE FIRST CUT IS THE DEEPEST
EVERYDAY IS A WINDING ROAD
LEAVING LAS VEGAS
STRONG ENOUGH
LIGHT IN YOUR EYES
IF IT MAKES YOU HAPPY
THE DIFFICULT KIND
PICTURE (Kid Rock featuring Sheryl Crow)
STEVE MCQUEEN
A CHANGE WOULD DO YOU GOOD
HOME
THERE GOES THE NEIGHBORHOOD
I SHALL BELIEVE



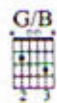
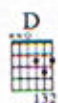
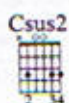
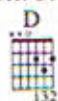
THE DIFFICULT KIND

Words and Music by
SHERYL CROW

All gtrs. capo 3rd fret

Slowly ♩ = 74

Intro:



Gtr. 1 (Electric)

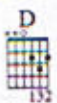
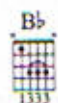
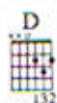
mp hold throughout
w/slight dist.

Tablature for Intro:

```

T 0 2 3 3 0 3
A 0 0 2 2 0 0
B 0 0 0 0 3 0
  
```

Verse:



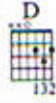
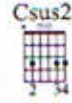
Lyrics:

1. I think I was wrong. I think you were
tell it to me slow, tell me with your
3. See additional lyrics

Tablature for Verse:

```

T 2 2(0) 0 0 0 0 2 3 2 0
A 0 0 0 0 0 0 0 0 0 0
B 1 3 0 0 0 0 0 0 0 0
  
```



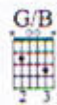
Lyrics:

right. eyes. And all my an - gry words
If an - y - one should know

Tablature for Verse:

```

T 0 3 0 0 0 0 2 2 0 2 0
A 0 0 0 0 0 0 0 0 0 0 0
B 3 3 0 0 2 3 0 0 0 0 0
  
```

Piano enters

will keep me up at night. And
how to let it slide. I

TAB

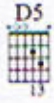
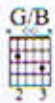
0 2 2 (2) 0 3 0 0 0 0 0 0 0 0 0 0 0 0



through the old screen door, I still hear you
swear I can see you com - ing up the

TAB

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



say, "Oh, hon - ey, won't you stop
drive. And there ain't noth - ing like re - gret

TAB

0 3 3 3 3 3 0 3 3 3 3 0 2 0 0

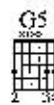
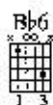
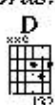
G5 C(9) G

treat - ing me... that way." }
to re - mind you you're a - live. }

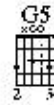
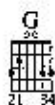
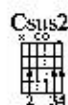
If

T
A
B

Chorus:



*Composite arrangement.



dif - fi - cult_ kind, _____ 'cause, babe, I've _____ changed.____

end Rhy. Fig. 1

T 3 3 0 0 0 0 2 2 2 0 0 2 3 2 0
 A 0 0 2 0 0 0 2 2 2 0 0 0 0 0 0
 B 3 3 2 0 0 0 0 0 0 0 3 0 3 2 0

1.

2. Bridge:

*Gtr. 1

2. Now, I crossed the can - yon a thou - sand_ times _____ and

T 2 2 3 3 0 0 :
 A 0 2 0 2 0 0 :
 B 0 2 2 0 :

*Composite arrangement of piano, string section, & gtr.

Cont. rhy. simile

nev - er_ no - ticed what_ was_ mine.____ What you'll re - mem - ber of

me to - night, _____ well, it al - most_ makes me cry. _____ Yeah, it al - most_ makes me

Violin Solo:

Guitar chords: G (21 34), D (132), Bb6 (1 3), C (32 1), G (21 34).

**Piano

cry. _____ Oo, _____ oo, _____

*Violin

mp

TAB: 10 10 | 10 10 10 10 7 6 | 6 5 5 3 3 3 / 4 4 4 4 4

*Violin arranged for gtr.
**Piano arranged for gtr.

Guitar chords: D (132), Bb6 (1 3), C (32 1), G (21 34), D (132), Bb6 (1 3), C (32 1), G (21 34).

Cont. rhy. simile

TAB: 10 10 10 10 10 10 7 6 | 9 6 9 6 8 8 8 8 | 8 7 7 8 5 | 5 7 7 7 7 8 7

Guitar chords: C (32 1), G (21 34), A (111), G/B (2 3), C(9) (21 3), A (111), G/B (2 3), C(9) (21 3).

Piano

D.S.  al Coda

3. Oh,

Gtr. 1

mp

TAB: 8 7 8 7 5 8 | 8 10 | 0 2 0 0 3 / 0 0 0 0 3

Coda
Piano

C(9) G A G/B C(9) A G/B C(9)

dif - fi - cult kind, but you won't see the change in me. Oh, if

Gr. 1
mp

TAB

Chorus:
w/Rhy. Fig. 1 (Gr. 1 & Piano)

D Bb6 Csus2 G5 D Bb6

you could on - ly see what love has made of me.

Csus2 G D Bb6 Csus2 G5

But I'll for - ev - er be in your mind; the

C(9) G A G/B C(9)

dif - fi - cult kind. But you won't see. No, you won't.

Gr. 1
mp

TAB

Outro:

A G/B C(9) A G/B C(9) D

see the good in me, but, babe, I've changed.

mf

TAB

D5 Bb6(#11) A7sus G

Piano

Yes, babe, I've changed.

rit. poco a poco

TAB

Verse 3:
 Oh, ballbreaking moon and ridiculing stars,
 The older I get, the closer you are.
 Don't you have somewhere you need to be,
 Instead of hanging here, making a fool of me?
 (To Chorus:)

MY FAVORITE MISTAKE

Words and Music by
SHERYL CROW and JEFF TROTT

Moderate rock ♩ = 104

Intro:

Band tacet



Gtr. 1 (Electric)

mf slightly distorted tone
hold throughout

Band enters 3rd time

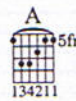
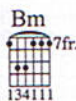


1. 2. 3.

4.

Oo.

Verse:



1. I woke up and called this morn - ing. The tone of your voice.
2. Oh, your friends act sor - ry for me. They watch you pre - tend.

Rhy. Fig. 1

sim. (7)

Bm 7fr. 134111 C 8fr. 134211 G 3fr. 134211

— was a warn - ing that you don't care for me an - y - more.
 — to a - dore me, but I'm no fool to this game.

P.M.

T 7 7 7 7 8 8 8 3 3
 A 7 7 7 7 8 8 8 3 3
 B 9 7 (0) 7 (0) 8 10 10 5 5 4

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

Bm 7fr. 134111 A 5fr. 134211

end Rhy. Fig. 1

I made up the bed
 Now here comes your se -

T x x x x 7 7 x 7 7 7
 A x x x x 7 7 x 7 7 7
 B 9 7 7 9 7 9 7 (0)

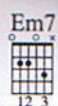
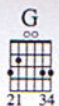
Bm 7fr. 134111 A 5fr. 134211 Bm 7fr. 134111

— we sleep in. I looked at the clock when you creep in.
 — cret lov - er. She'll be un - like an - y oth - er,

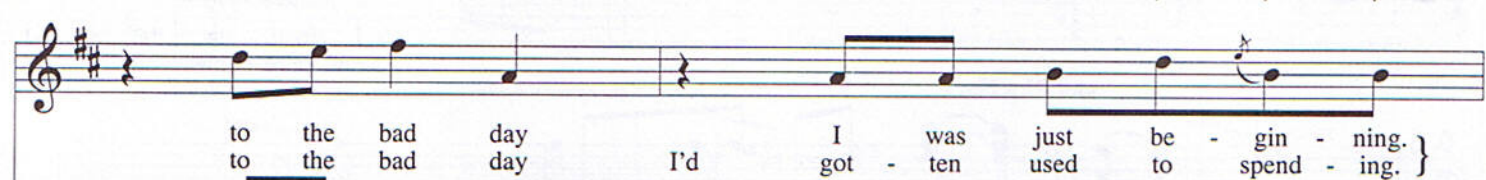
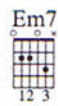
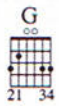
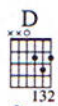
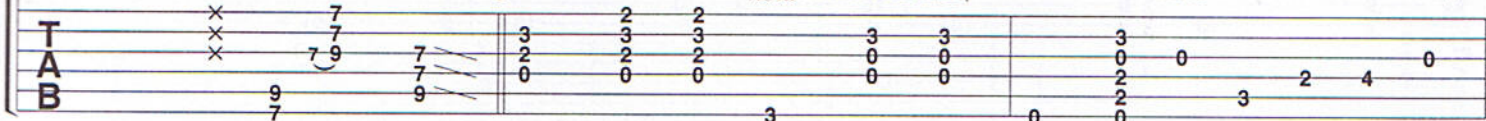
C 8fr. 134211 G 3fr. 134211 Bm 7fr. 134111

It's six a. m. and I'm a lone.
 un - til your guilt goes up in flames.

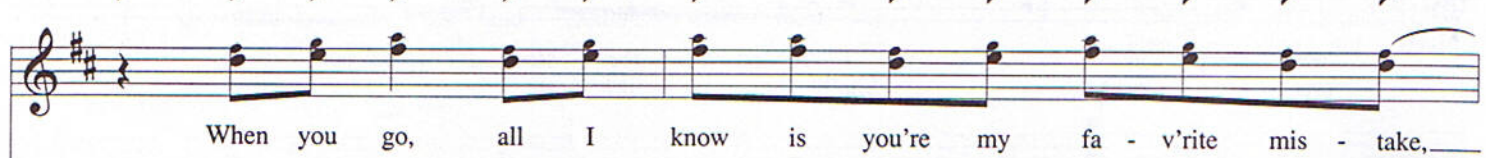
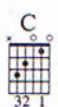
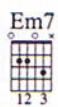
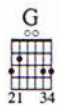
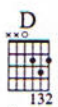
Chorus:

Gtr. 2
(Acoustic)

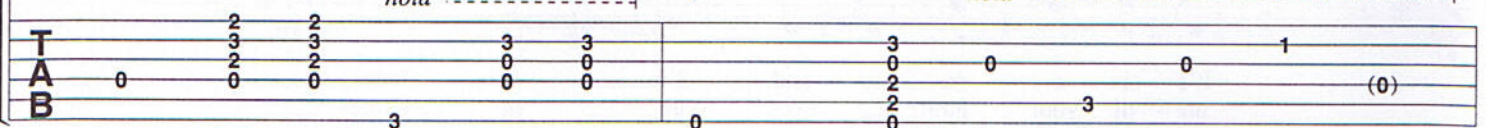
1. Did you know, when you go, it's the per - fect end - ing
 2. Did you know, when you go, it's the per - fect end - ing

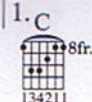


to to the bad bad day day I'd I got - ten just used be - gin - ning. }
 to the bad bad day day I'd I got - ten just used be - gin - ning. }



When you go, all I know is you're my fa - v'rite mis - take, —




Gtr. 2 out

hold

TAB

2. C  8fr.

w/ Fill 1 (Gtr. 3) 

C  8fr.

You're my fa - v'rite mis - take. Well,

hold -----

hold -----

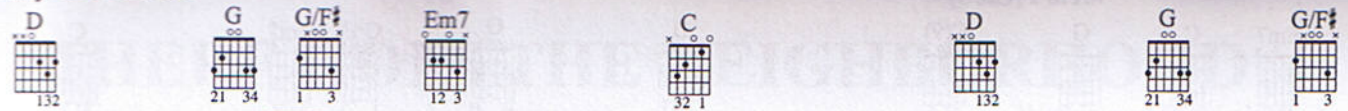
TAB

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

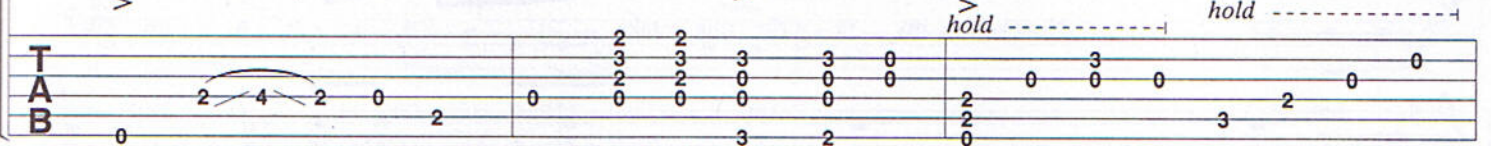
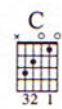
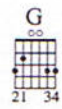
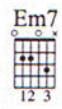
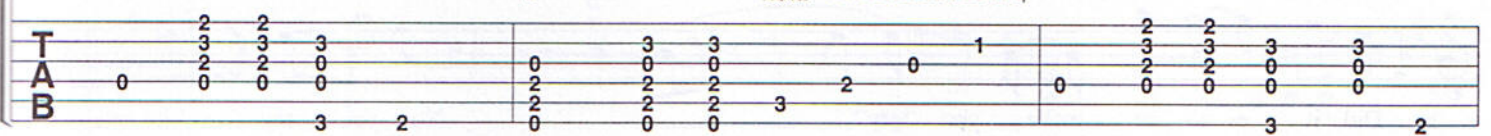
Fill 1 **Gtr. 3**

w/tremolo effect

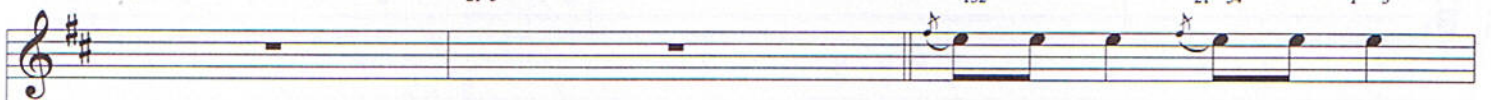
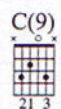
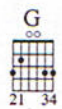
T	4	7	9	(0)	9
B	2	5	7		7



Rhy. Fig. 2

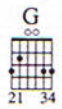
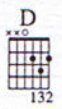


w/Fill 1 (Gtr. 3)



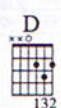
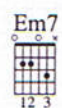
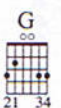
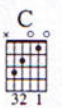
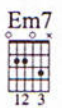
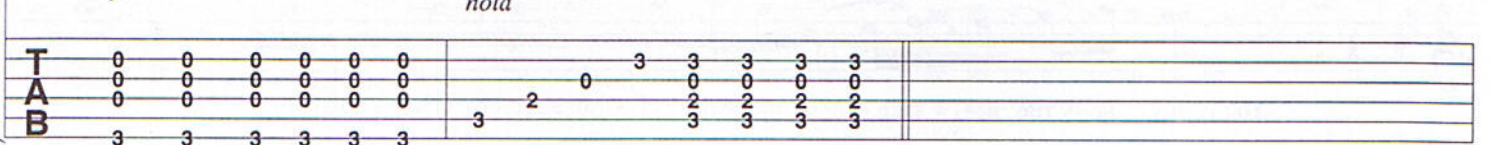
Outro:

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



Did you know, could you tell

end Rhy. Fig. 2



you were the on - ly one_ that I ev - er loved?_ Now ev - 'ry - thing's_ so wrong._

w/Fill 1 (*Gtr. 3*)

Em7 C G C(9) D G G/F# Em7 C

And did you see me walk - ing by?

Did it ev - er make__ you cry?__ Now you're my fa - v'rite mis - take.

w/Fill 1 (Gtr. 3) 3 times



Now you're my fa - v'rite mis - take.

THERE GOES THE NEIGHBORHOOD

Words and Music by
SHERYL CROW and JEFF TROTT
Verses 1 & 2:

Capo at 1st fret

Moderate rock ♩ = 108

Intro:

Studio chatter

Band tacet
Drums 5



Drums 5

Approximately 11 seconds

1. Hey, let's par - ty, let's get down, let's
chick made to look sick - ly is

5

mf

TAB

16 0

1
2
2
0

x x 0

0 2 2 0

*All pitches sound 1/2 step higher than written. Tab numbers are relative to capo position.

[illegible]

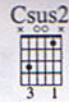
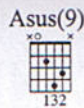
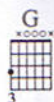
E

G

Gsus

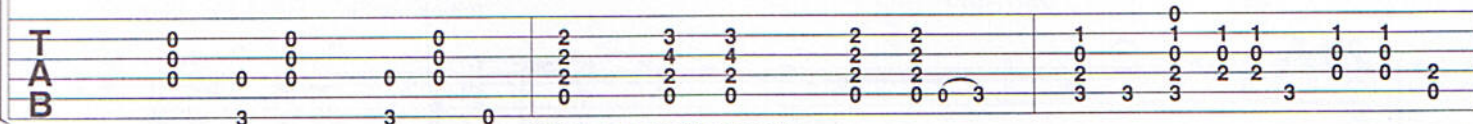
- 'ra, take a pic - ture, the drag queens and the freaks_ are all out on the town._
- tar in the bath - room while the po - lice dust her moth - er's plas-tic flow - ers._

TAB



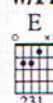
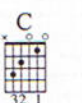
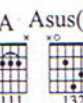
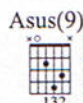
And Cow - boy Jane's in bed,
And School - boy John's in jail,

end Rhy. Fig. 1



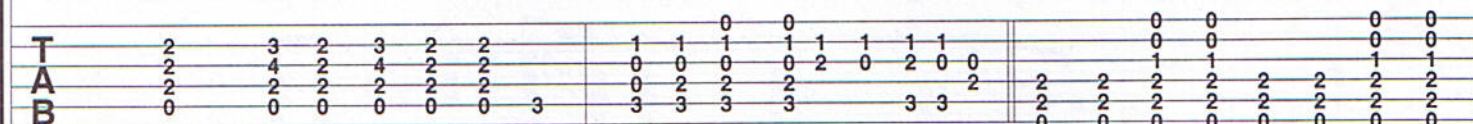
*Two gtrs. arr. for one gtr.

Chorus:
w/Fill 1 (Horns)



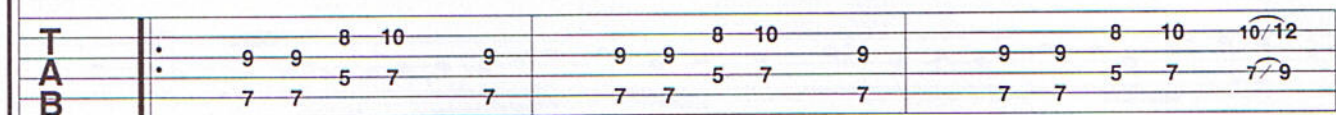
nurs - ing a swol - len head.
mak - ing a kill - ing through the U. S. Mail. } Sun - shine Sal - ly and Pe -

Rhy. Fig. 2



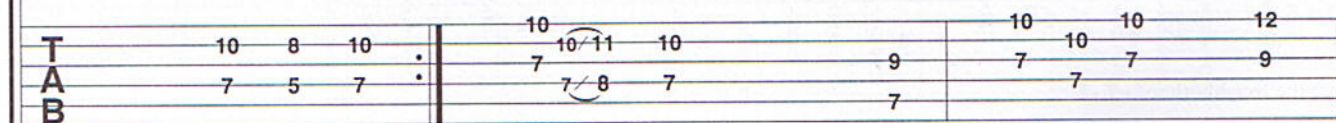
Fill 1

Horns



1.

2.



[illegible]

To Coda ⊕

[illegible][illegible]

Saxophone Solo:
w/Rhy. Fig. 2 (Gr. 1)

2.

A Asus(9)

E

2. The pho - to there goes the neigh - bor - hood. Hood.

TAB

1 2 3 3 0

2 2 4 4 2 2 0

0 X 0 0 0 0 0 0 0

G Gsus G C Asus2 E

Neigh - bor - hood. Hood.

G Gsus C Asus2 A Asus(9)

Now there goes the neigh - bor - hood.

Interlude (Bass break):

E5 E7

w/wah

TAB

2 0

4 6 4 6 4 6 6

E5

hold -----

TAB

4 6 4 6 4 6 6

10 0 0 2 2 0

This is the mov-

hold -----

hold -----

hold -----

TAB 2 2 0 0 2 2 0 2 2 0 2 2 0 0 2 2 0

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

E G Gsus

- ie of the screen - play of the book a - bout a girl who meets a junk - ie.

G E

The mes - sen - ger gets shot down just for car - ry - ing the mes - sage to a

G Gsus G E

flunk - ie. We can't be cer - tain who the vil - lains are 'cuz ev - 'ry - one's so

G Gsus G E

pret - ty. But the af - ter par - ty's sure to be a wing -

D.S. Coda al Coda

G Gsus G

- ding, as it moves in - to your cit - y. Oh.

[illegible][illegible][illegible]

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

Asus2  23

E  231

G  3

Gsus  3 1

G  3

Now there goes the neigh - bor - hood.

end Rhy. Fig. 3

 v

T	0	2	0	2	0	0
A	2	2	2	2	2	0
B	0	0	0	0		

*Primary vocal doubled 8va.

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

C  32 1

Asus2  23

E  231

G  3

Gsus  3 1

G  3

C  32 1

Hood.

Outro:

Asus2  23

A  111

Asus(9)  132

A  111

Asus(9)  132

A  111

Asus(9)  132

E5  23

Gtr. tacet

14

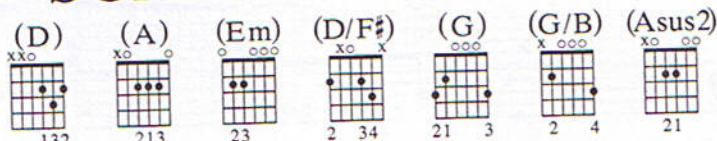
Now there goes the neigh - bor - hood.

T	2	3	3	3	0	0
A	2	4	2	4	4	0
B	0	2	0	2	0	0

*Vocal doubled 8va

SOAK UP THE SUN

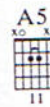
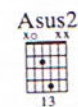
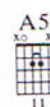
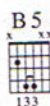
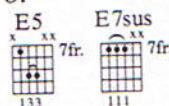
Acous. Gtr. 2 Capo II
(at Chorus)



Words and Music by
SHERYL CROW
and JEFF TROTT

Moderately fast ♩ = 122

Intro:



end Rhy. Fig. 1

*Elec. Gtr. 1
& Acous. Gtr. 1

Rhy. Fig. 1

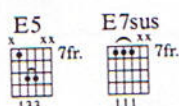
Rhy. Fig. 1A

Elec. Gtr. 2

end Rhy. Fig. 1A

musical notation for the first system, including guitar tablature (TAB) and dynamics (mf w/Leslie effect, hold).

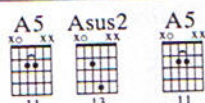
*Composite arrangement.



1.

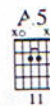
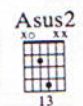
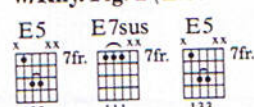
musical notation for the second system, including guitar tablature (TAB) and dynamics (hold).

2.



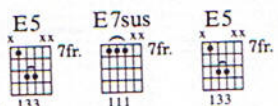
Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1 & Acous. Gtr. 1) 4 times, simile



musical notation for the third system, including guitar tablature (TAB).

1. My friend the com - mun - ist, —
2. I don't have dig - i - tal, —
3.4. See additional lyrics



musical notation for the fourth system, including guitar tablature (TAB).

holds I meet - ings in his R. V.
I don't have did - dly squat.

E5 7fr. E7sus 7fr. E5 7fr. B5 A5 Asus2 A5

It's I not can't af - ford his gas, what you want,

To Coda 1.

E5 7fr. E7sus 7fr. E5 7fr. B5 A5 Asus2 A5

so I'm stuck here watch - ing T V.
it's want - ing what - ing

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

E5 7fr. E7sus 7fr. E5 7fr. B5 A5 Asus2 A5

2.

To Next Strain 3.
(To Chorus:)

A5 Asus2 A5 A5 Asus2 A5

— you've got. — of your — love.

E5 7fr. B/D# 4fr. D5 5fr. B/D# 4fr.

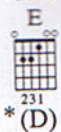
Elec. Gtr. 1 & Acous. Gtr. 1

Ev - 'ry time I turn a - round I'm look - ing up, you're look - ing down.

E5 7fr. B/D# 4fr. G5 A5

May - be some-thing's wrong with you that makes you act the way you do.

Chorus:



Rhy. Fig. 2

*Acous.
Gtr. 2

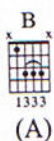
I'm _____ gon - na soak up the sun, _____

*Acous. Gtr. 2 plays chords in parens. See page 1 for frames.

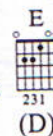


I'm gon - na tell ev - 'ry - one _____ to _____ light - en _____

w/Rhy. Fig. 2 (Elec. Gtr. 1 & Acous. Gtr. 2) simile



end Rhy. Fig. 2



(Asus2 A Asus2 A)

(Asus2 A Asus2)

up. _____ I'm gon - na tell 'em that I've _____



_____ got no one to blame _____ for ev - 'ry time I feel



(D/F#)

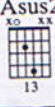
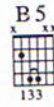
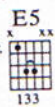
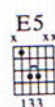
(G/B)

(Asus2 A Asus2 A)

lame I'm _____ look - ing _____ up. _____

1.

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



I'm gon - na soak up the sun, _____ I'm gon - na soak up the _____

D.S. $\frac{9}{8}$ | 2.

E5 7fr. E7sus 7fr. E5 7fr. B5 A5 Asus2 A5 B5

Elec. Gtr. 1

Elec. Gtr. 2 (w/dist.)

mf

hold throughout

TAB

4 4 4 4 4 4 4 5 5 5 5 5 5 5

[illegible][illegible]

Coda

Elec. Gtr. 1 & Acous. Gtr. 1

of your love. Ev - 'ry time I turn a - round I'm

look - ing up, you're look - ing down. May - be some-thing's wrong with you that

makes you act the way you do may - be I am cra - zy, too.

Chord diagrams: A5, Asus2, A5, E5 7fr., B/D# 4fr., D5 5fr., A/C# 3111, E5 7fr., B/D# 4fr., G5, A5, G5, A5.

Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 1 & Acous. Gtr. 2) 2 times, simile

E (D) **B** (A)

I'm gon - na soak up the sun,

F#m (Em) **A** 5fr. (G) (G/B)

I'm gon - na tell ev - 'ry - one to light - en

B (A) (Asus2 A Asus2 A) **E** (D)

up. I'm gon - na tell 'em that I've

Chord diagrams: E, B, F#m, A 5fr., B, E.

got no one to blame, ___ for ev - 'ry time I feel

lame I'm ___ look - ing ___ up.

Outro:
w/Rhy. Fig. 2 (Acous. Gtr. 2) 1st 6 meas., simile

1. 2. I'm ___

gon - na soak up the sun, ___ I've got my for - ty - five

on ___ so ___ I ___ can rock ___ on.

Verse 3:
I've got a crummy job,
It don't pay near enough.
To buy the things it takes
To win me some of your love.
(To Bridge:)

Verse 4:
Don't have no master suite,
I'm still the king of me.
You have a fancy ride, but baby,
I'm the one who has the key.
(To Bridge:)

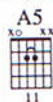
STEVE McQUEEN

All gtrs. tune down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately ♩ = 88

Intro:



Rhy. Fig. 1

Elec. Gtr. 1 (clean-tone)

end Rhy. Fig. 1

mf

TAB 2 0 3 4 2 0 2 0 5 0 4 0 3 4 2 0 3 4 2 0 3 0

Asus2

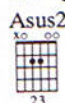
Acous.
Gtr. 1
(D.S.
only)

TAB 2 0 3 4 2 0 2 0 5 0 4 0 3 4 2 0 3 4 2 0 3 0

1. Well, I
3. I ain't

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



Acous.
Gtr. 1
(on
repeat)

TAB 2 0 3 4 2 0 2 0 5 0 4 0 3 4 2 0 3 4 2 0 3 0

went to bed in Mem - phis but I woke up in Hol - ly - wood. I got a
rock and roll this par - ty, I still wan-na have some fun. I wan-na

3. See additional lyrics

quar - ter in my pock - et and I'd call you if I could. But I don't know
leave you feel - ing breath - less, show you how the west was won. But I got - ta

1.

D/F#

G

Acous. Gtr. 1

why I got - ta fly. 2. I wan-na

2.3.

D/F#

G

fly, I got - ta fly. Like

Chorus:

Asus2

G

D

Rhy. Fig. 2

Steve Mc - Queen, all I need's a fast ma - chine; I'm

Asus2

G

D

G

D

end Rhy. Fig. 2

gon - na make it all right. Like

Bkgd. Vcl.: Hoo, hoo!

w/Rhy. Fig. 2 (Acous. Gtr. 1) simile

Asus2  23

G  21 34

D  132

Steve Mc - Queen, un - der - neath_ your ra - dar screen, _

1.  132

G  21 34

D  132

Asus2  23

G  21 34

D.S. 

you'll nev - er catch_ me to - night. _

Hoo, _ hoo!

2.  132

G  21 34

D  132

N.C.

Hoo, _ hoo! Like Steve Mc - Queen...

Elec. Gtr. 1

TAB

5 6 7 5 x 7 5 7 5 8

Like Steve Mc - Queen...

1 1/2

TAB

5 6 7 5 x 7 7 7 (7) 5 6 7 5 6 7 5 x 7 5 7 6 8 5

Bridge:

A5

We got rock stars in the White House, all our

TAB 5 6 7 5 x 7

pop stars look like porn. All my he-roes hit the high-way. They don't

TAB 7 7 0 0 7 5 7 5 7 0 7 0 7 5 7 5 7 0 0 0 7 5 7 0 7 7 7 5 7 5

hang out here no more. You can call me on my cell phone, you can

Acous. Gtr. 1

hold throughout

TAB 7 7 5 7 0 0 0 5 7 0 7 0 7 0 0 5 7 5 7 0 0 0 0

page me all__ night long... But you won't catch_ this free - bird, I'll al -

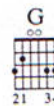
hold throughout *hold throughout*

TAB

5 7 0 0 7 0 0 7 0 0 5 7 5 7 5 7 0 0 7 0 0 7 0 0 5 7 5 7 0 0

Outro Chorus:

w/Rhy. Fig. 2 (Acous. Gtr. 1) 2 times, simile



read - y be__ long gone.____ Like Steve Mc - Queen,

TAB

5 7 0 0 7 0 0

D **Asus2** **G**

x 0 0 1 3 2 x 0 0 2 3 2 1 3 4

all we need's_ a fast__ ma - chine_ and we're gon - na make__ it all right..

D **G** **D** **Asus2** **G**

x 0 0 1 3 2 2 1 3 4 x 0 0 1 3 2 x 0 0 2 3 2 1 3 4

Like Steve Mc - Queen

Bkød. Vcl.: Hoo.____ hoo!

1.

D Asus2 G

un - der - neath_ your ra - dar screen,_ you'll nev - er catch_ us to - night._
(me)

2.

D G D Asus2 G D G D

Oh. you'll nev - er catch_ me to - night._
Hoo,_ hoo! Hoo,_ hoo!_

Outro:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

A5

Hoo,_ hoo!_

Verse 3:

I ain't takin' s*** on no one,
Baby, that was yesterday.
I'm an all American rebel,
Making my big getaway.

Yeah you know it's time,
I gotta fly.
(To Chorus:)

LIGHT IN YOUR EYES

All gtrs. w/capo II

Moderately ♩ = 108

Intro:

Words and Music by
SHERYL CROW and JOHN SHANKS

Acous. Gtr.   

Elec. Gtr. 2 (w/slide) *f*

Elec. Gtr. 1 (w/slide) *f*

TAB *f*

Elec. Gtr. 3 *mf*

TAB *mf*

*Music sounds a whole step higher than written.

Dsus2  

TAB

TAB

Verses 1 & 2:

Dsus2



Cont. rhy. simile

A



Dsus2



1. Some-thing is hap - p'ning, ev - 'ry-thing's dif -
 2. There's no use pre - tend - ing, you nev - er ex - ist -

TAB

TAB

Em G A

- f'rent, but ev - 'ry-thing is fine. Yeah.
 - ed un - til you saw the light. Yeah.

Elec. Gtr. 4

mf

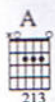
TAB

Dsus2 A Dsus2

'Cause this is the good stuff and yes - ter-day's on -
 Well you're just be - gin - ning. You have - n't missed.

TAB

Bridge:

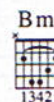
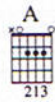


Here comes the world and she is

Elec. Gtr. 5

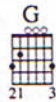
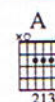
mf

TAB



beau - ti - f'ly mys - te - ri - ous. She's got it all

TAB



Acous. Gtr.

and you say "Give it to me."

TAB

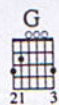
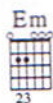
Guitar Solo:



Elec. Gtr. 1

(w/slide) Acous. Gtr. resume Rhy. Fig. simile

TAB



Verse 3:

Dsus2



When no - bod - y's hap -

Elec. Gtr. 2 (w/slide)

Elec. Gtr. 1

TAB



py, that's not the world I know out - side,



where ev - 'ry - bod - y

TAB



hides. You got - ta

TAB

Chorus:

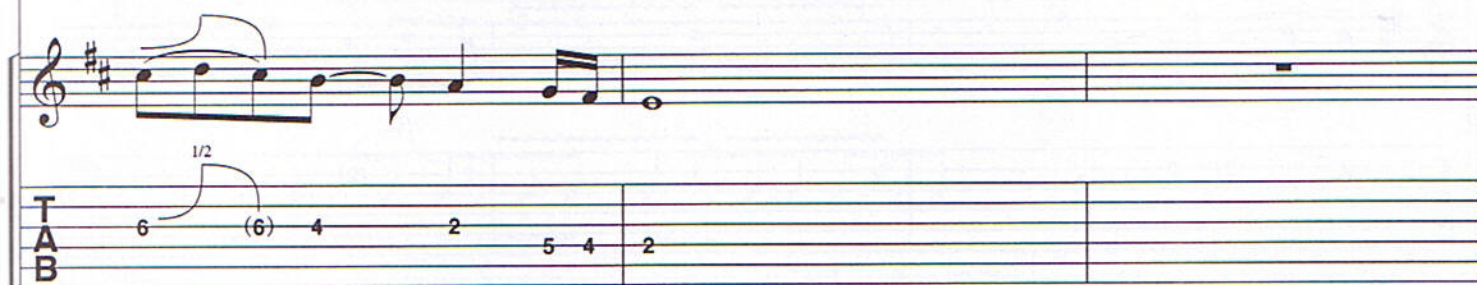
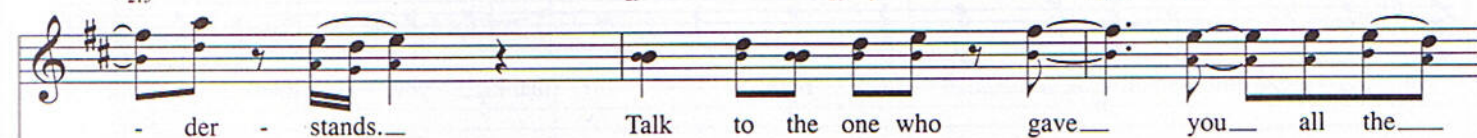
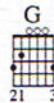
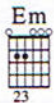
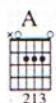


Acous. Gtr. resume Rhy. Fig. simile

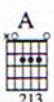
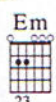


12-string Elec. Gtr.

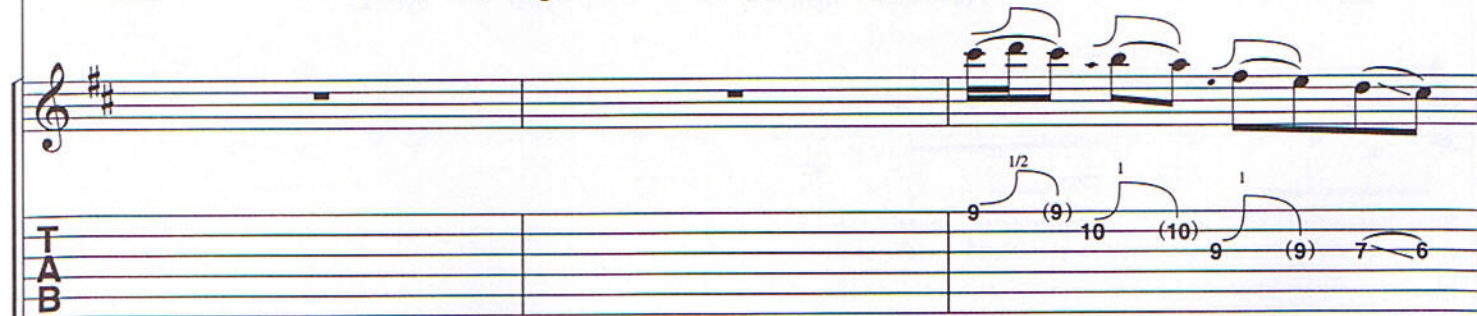
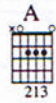
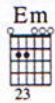
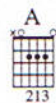
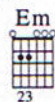
(2nd time only)



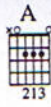
1.



2.



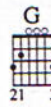
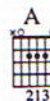
Outro:



Yeah, thank_ you, thank_ you. Yeah, ev - 'ry - thing_

(2nd time only)

TAB: 5 3 2 (2) 4 2 0 5 3



great and small. Yeah, thank_ you, thank_ you for the

TAB: 2 (2) 0 5 3 2 (2) 4 2 0

1.



2.



light in your eyes. light in your eyes.

A Em

Acous. Gtr.

For the light in your eyes.

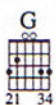
TAB: 2 (2) 4 2 0 0 2 0

PICTURE

Words and Music by
R.J. RITCHIE and SHERYL CROW

Moderately ♩ = 96

Intro:



Acous.
Gtr. 2

mf

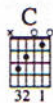
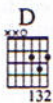
Verse:

Acous.
Gtrs. 1 & 2

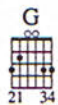


Cont. rhy. simile

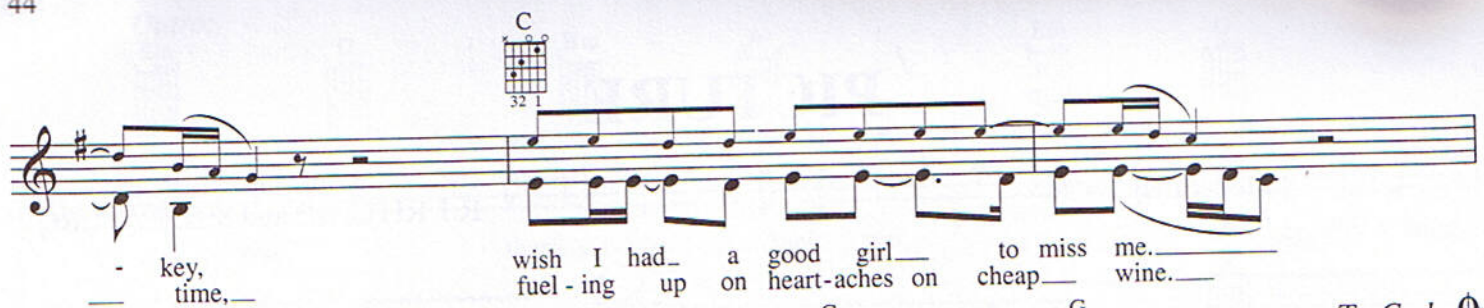
(Kid Rock) 1. Liv - in' my life in a slow hell, dif-f'rent girl ev - 'ry night at the ho -
(Sheryl Crow) caught you last night in the ho - tel, ev - 'ry one knows but they won't
3. See additional lyrics



- tel. I ain't seen the sun shine in three damn
tell. But their half - heart - ed smiles tell me some - thing just ain't



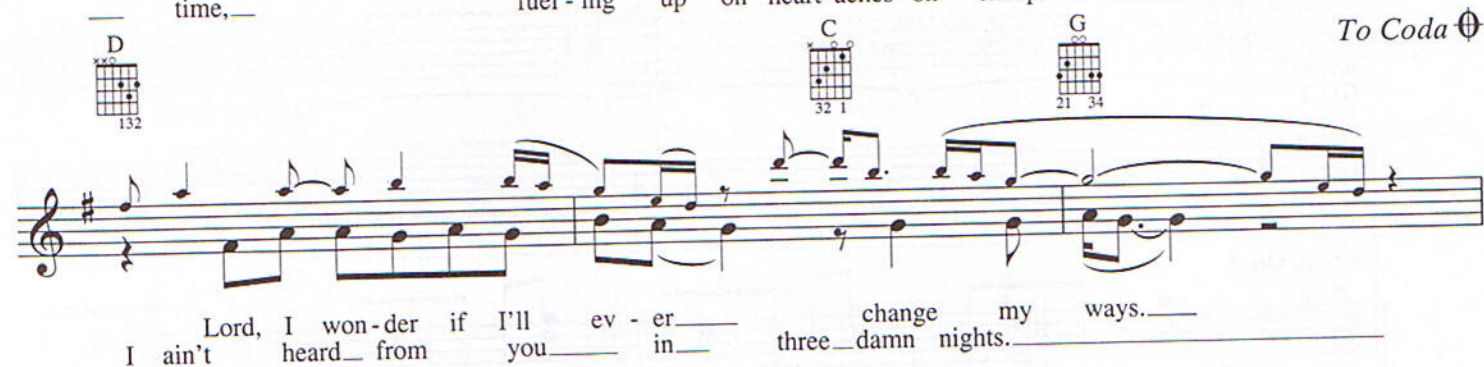
days. Been fuel - ing up on co - caine and whis -
right. I've been wait - ing on you for a long



- key, time, —

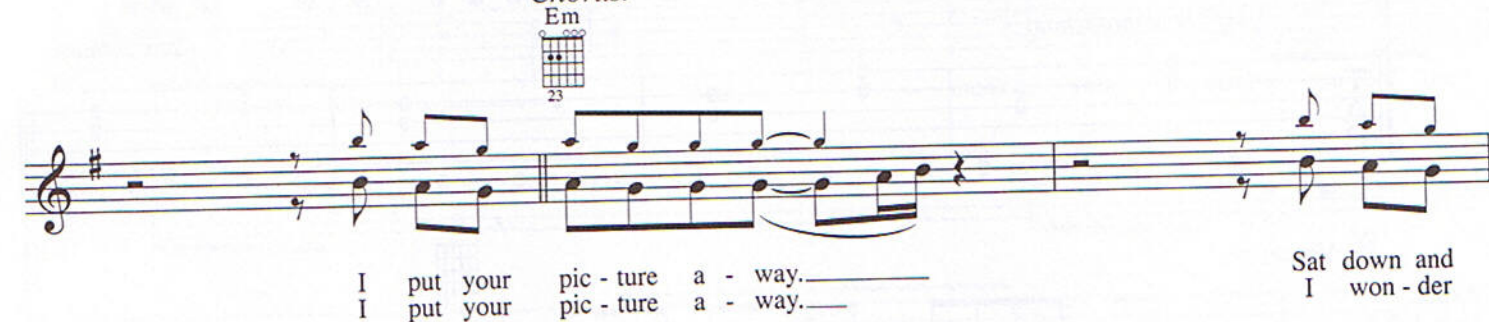
wish I had a good girl to miss me. —
 fuel - ing up on heart-aches on cheap wine. —

To Coda ⊕



Lord, I won - der if I'll ev - er — change my ways. —
 I ain't heard from you in — three damn nights. —

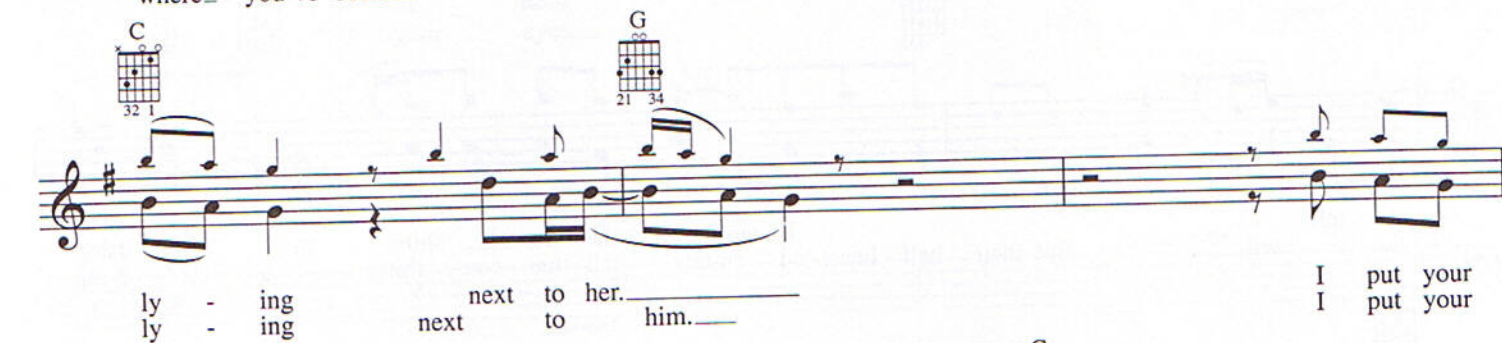
Chorus:



I put your pic - ture a - way. — Sat down and
 I put your pic - ture a - way. — I won - der



cried to - day. — I can't look at you while I'm
 where you've been. — I can't look at you while I'm



ly - ing next to her. — I put your
 ly - ing next to him. — I put your



pic - ture a - way. — Sat down and cried to - day. —
 pic - ture a - way. — I won - der where you've been. —




I can't look at you while I'm ly - ing next to her. —
 I can't look at you while I'm ly - ing next to

1. 
 2. 

(Sheryl Crow) 2. I him. —

Guitar Solo:

Elec. Gtr.

f

TAB

3 5/7 5 7 5 0 | 7 8 7 9 7 9 | 7 8 7 9 7 0




TAB

7 8 7 10 8 10 | 10 10 (10) 8 0 | 14 15 14 15 15 12

D.S.  al Coda




(Sheryl Crow) 3. I

TAB

15 15 15 14 (14) 12 14 12 | 12 14 12 14 12 10 12 10 | 0 3 3 2 (2)

 Coda



I thought a - bout you — for a long — time, —



can't seem to get — you off my — mind. —

I can't un - der-stand why we're



liv - ing —

life this way. —

I found your

Chorus:



pic - ture to - day. —

I swear I'll change — my ways. —



I just

called

to say —

I

want —

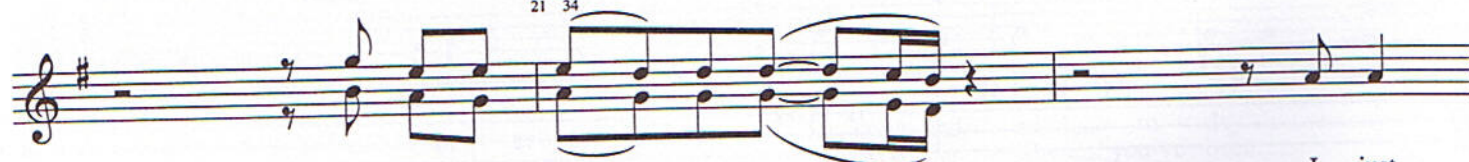
you —

to come back



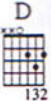
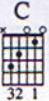
home. —

I found your pic - ture to - day. —

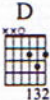


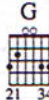
I swear I'll change — my ways. —

I just


called to say I want you to come back home.





Acous. Gtrs. 1&2

I just called to say I love you, come back home.

Verse 3:

I saw you yesterday with an old friend.
 It was the same old same, "How have you been?"
 Since you've been gone my world's been dark and grey.
 You reminded me of brighter days.
 I hoped you were comin' home to stay.
 I was headed for church...
 I was off to drink you away.
 (To Coda)

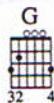
THE FIRST CUT IS THE DEEPEST

All gtrs. w/capo II

Words and Music by
CAT STEVENS

Moderately ♩ = 72

Intro:



Acous. Gtr.

mf hold throughout

TAB

1 1 1 1 1
0 0 0 0 0
2 2 2 3 2 3 5 | 0 0 0 0 0 2

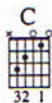
Mandolin (*arr. for gtr.*)

mf

TAB

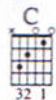
0 0 0 0 1 0 1 3 3 | 3 3 0 3 5 3 1

*Music sounds a whole step higher than written.



1. I would have

Verse:



giv - en you all of my heart, but there's
2.3. want you by my side, just to

Acous. Gtr.

Rhy. Fig. 1

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

Mandolin

Rhy. Fig. 1A

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

Elec. Gtr. 2

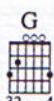
D.S. only (end of Guitar Solo)

TAB: 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1

w/Rhy. Figs. 1 (Acous. Gtr.) & 1A (Mandolin) both 3 times, simile



some - one who's torn it a - part. And he's
help me dry the tears that I've cried. { 2. And } I'm
3. (But)



tak - en just all that I had, but if you wan - na
sure gon - na give you a try, 'cause if you wan - na



To Coda

try to love a - gain. } Ba - by I'll try

Acous. Gtr.

Cont. in slashes

TAB

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

Mandolin & Elec. Gtr. 1

1 0 1 0 1 2 1 2

3 1 0 3 1

Chorus:

C G F G

Acous. Gtr.

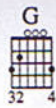
The first cut is the deep - est, ba - by, I know,

12-string Gtr.

The musical notation for the 12-string guitar part consists of a single staff with a treble clef. It contains four measures of music. The first measure starts with a mezzo-forte (*mf*) dynamic marking. The notes in each measure are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 2: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 4: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The notes are beamed together in pairs, suggesting a 12-string texture. The bass line is not shown.

mf

TAB 3 0 1 0 0 1 0 3 0 1 0 0 1 0 3

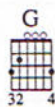


Cont. rhy. simile

the first cut is the deep - est. And when it comes to be - ing luck - y he's cursed. —

[illegible]

TAB

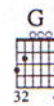


And when it comes to lov - in' me, he's the worst...

The first staff of music is written on a five-line treble clef. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110

TAB

3 0 1 0 0 1 0 | 0 1 0 3 0 1 0



12-string Gtr.

TAB	3		
	3		
	0		.
	0		.
	3		

Mandolin

[illegible]

A		
B		



Elec. Gtr. 2

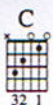
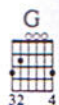


Elec. Gtr. 1



Guitar Solo:





3. I still

3

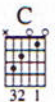
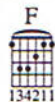
1/2

TAB

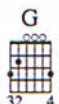
4 5 5 5 3 5 7 5 3

6 5 6 5 3 5 3 5 3 5 3 3 5 3 5 3

Coda



Ba - by, I'll try _____ to love a - gain but I know... _____



Yeah. _____

Acous. Gtr.

Cont. in slashes

TAB

0 3 0 0 3 0 0 3 0 0 3 0

3 3 3 3

Mandolin

TAB

10 12 10 12 8 10 8 10 7 8 7 8 5 6 5 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus:

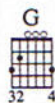
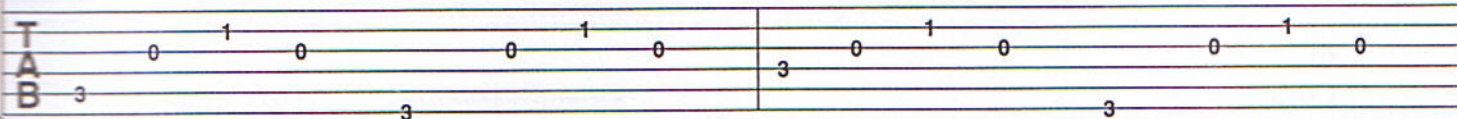


Acous. Gtr.

mf

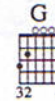
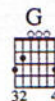
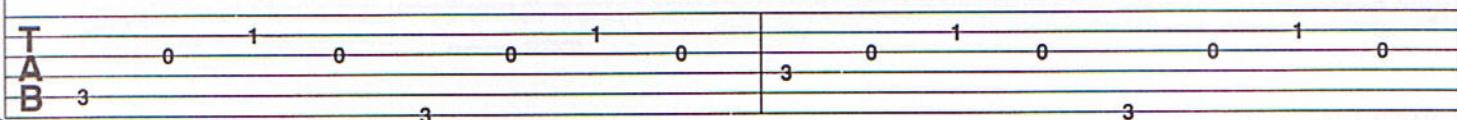
The first cut is the deep - est, ba - by, I know,

12-string Gtr.

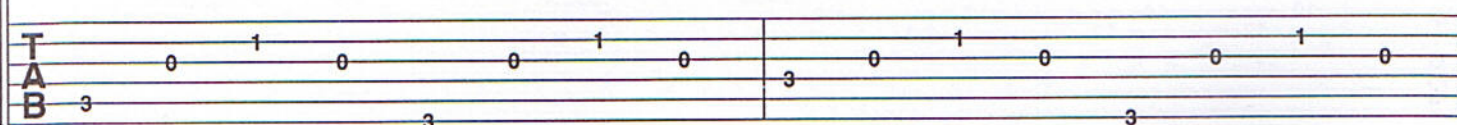
mf

Cont. rhy. simile

the first cut is the deep - est. And when it



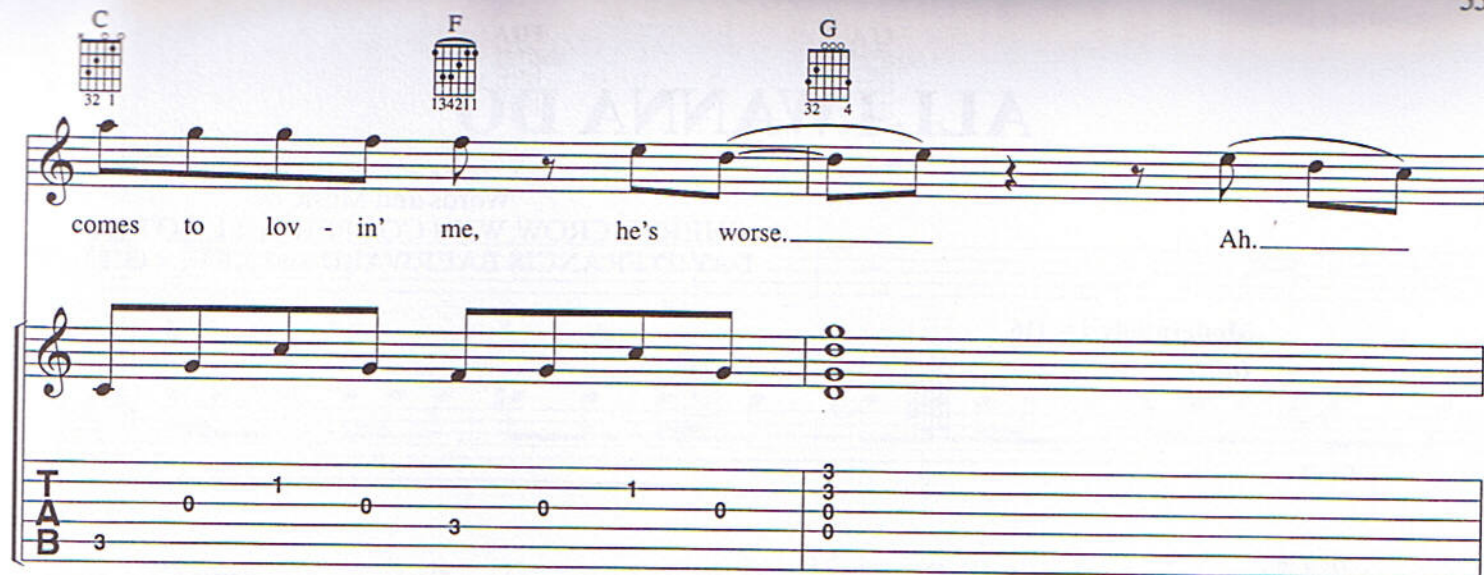
comes to be - ing luck - y he's cursed. And when it



C F G



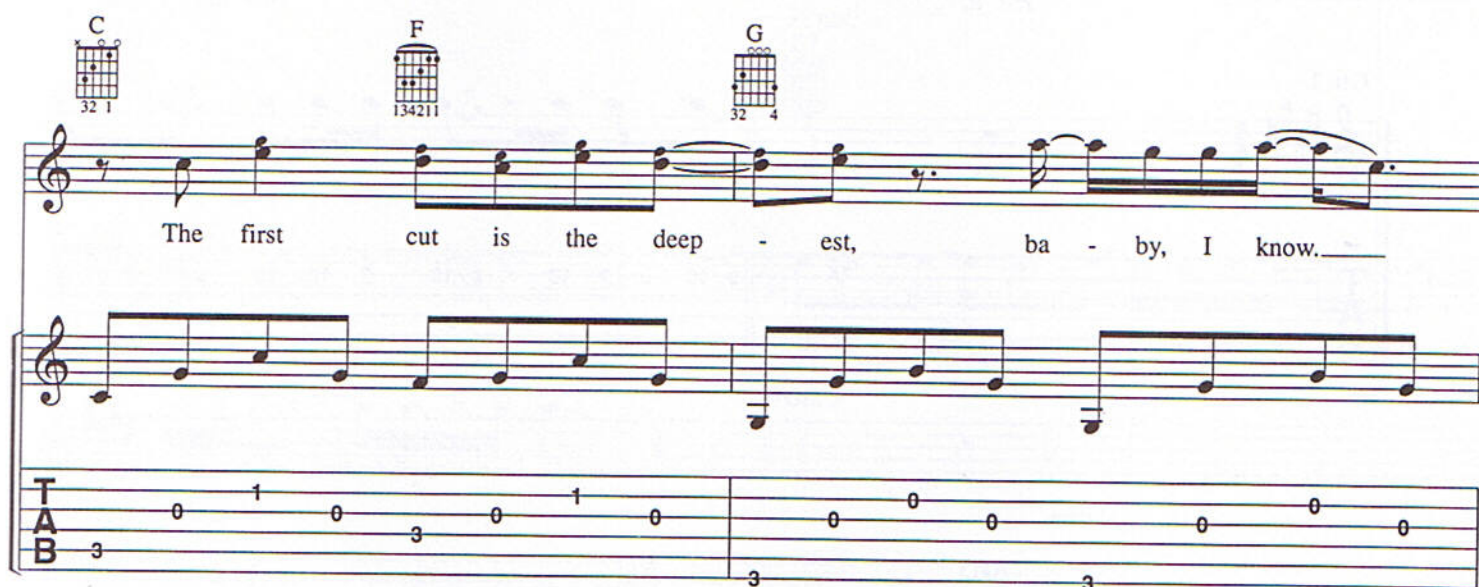
comes to lov - in' me, he's worse. Ah.



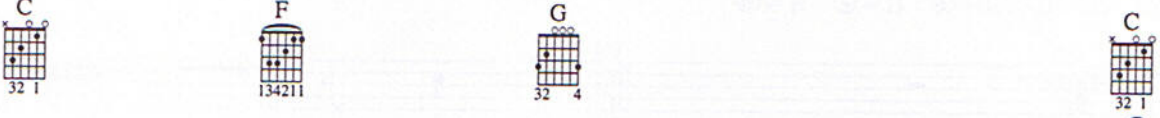
C F G



The first cut is the deep - est, ba - by, I know.

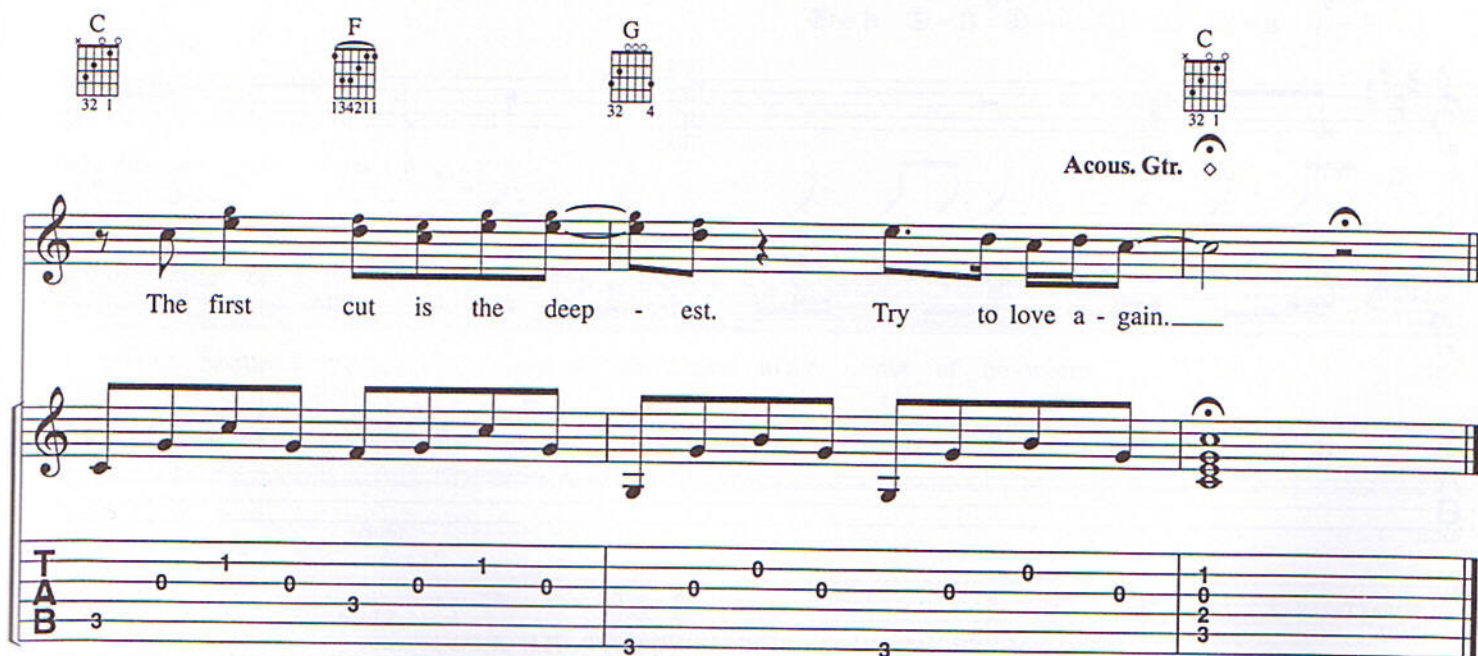


C F G C



The first cut is the deep - est. Try to love a - gain.

Acous. Gtr.

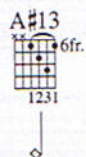


ALL I WANNA DO

Words and Music by
SHERYL CROW, WYN COOPER, BILL BOTTRELL,
DAVID FRANCIS BAERWALD and KEVIN GILBERT

Moderately ♩ = 116

Intro:



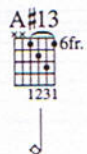
Gtr. 1

Hit it, This ain't no

Gtr. 2

TAB

9/10 10 10 x 9/10 10 10 9/10 10



dis - co. It ain't no coun-try club

TAB

10 x 9/10 10 10 11 11 11 13 11 9/10 10 10 x 9/10 10 10 9/10 10



ei-ther. This is L.

TAB: 10 x 9/10 10 10 11 11 11 13 11 9/10 10 10 x 9/10 10 10 9/10 10

Verse:



Gtr. 1

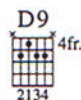
A. "All I wan - na do__ is have a lit - tle fun

*Gtr. 3 w/slide

TAB: 10 x 9/10 10 10 x 10 10 12

*Gtr. 3 is tuned to open E:

⑥ = E ⑤ = B ④ = E ③ = G# ② = B ① = E



be-fore I die,"__ says the man__ next to me out of no-where. It's

hold ----- hold -

TAB: 10/12 12 12 10 8 10 8 8 10 10 10



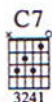
Cont. rhy. simile

ap - ro - pos of no - thing. He says his name_ is Wil - liam but I'm

(hold) -----

hold -----

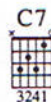
12 12 12 12 (12) 12 12 12



sure he's Bill_ or Bil - ly or Mac or Bud - dy. And he's

hold -----

8 5 10 10 10



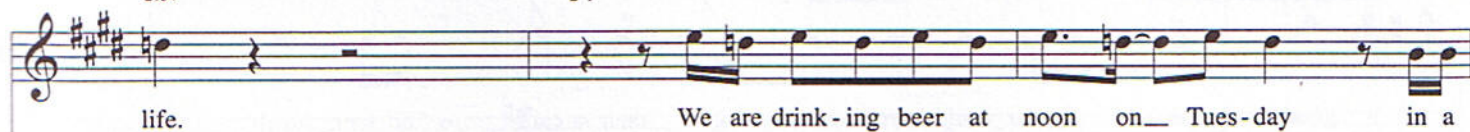
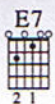
plain ug - ly to me. And I won - der if he's ev - er had a day of fun_ in his whole

Gtr. 3

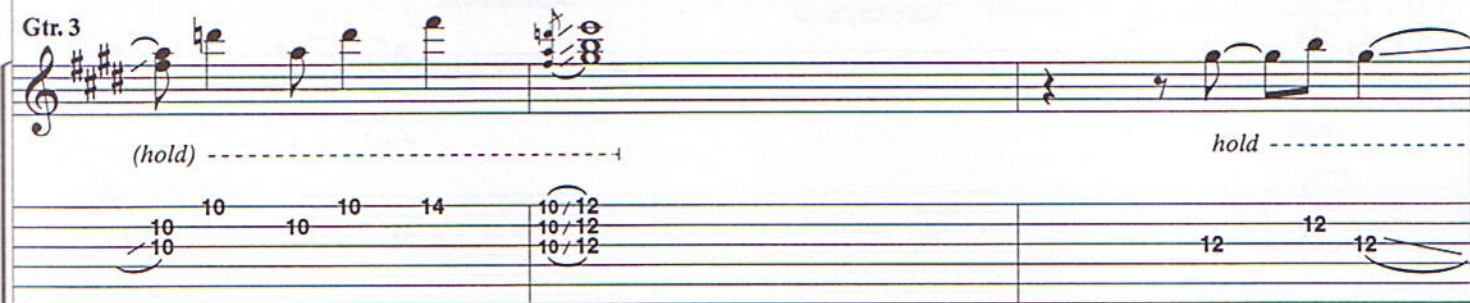
(hold) -----

hold -----

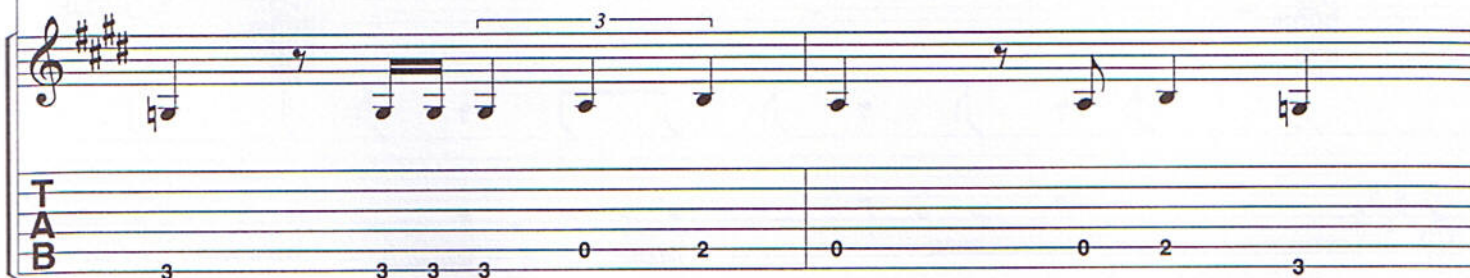
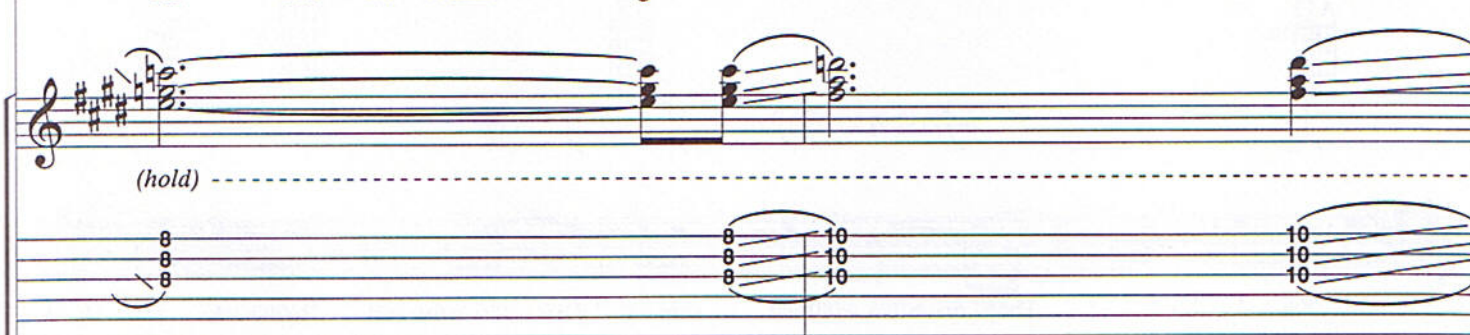
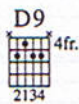
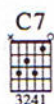
12 12 12 12 12 10 12 12 8 8

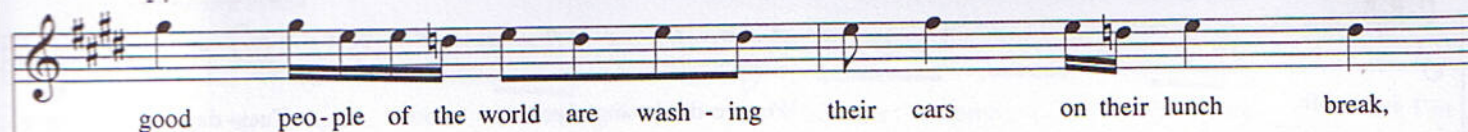


Gtr. 3

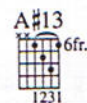


Gtr. 2

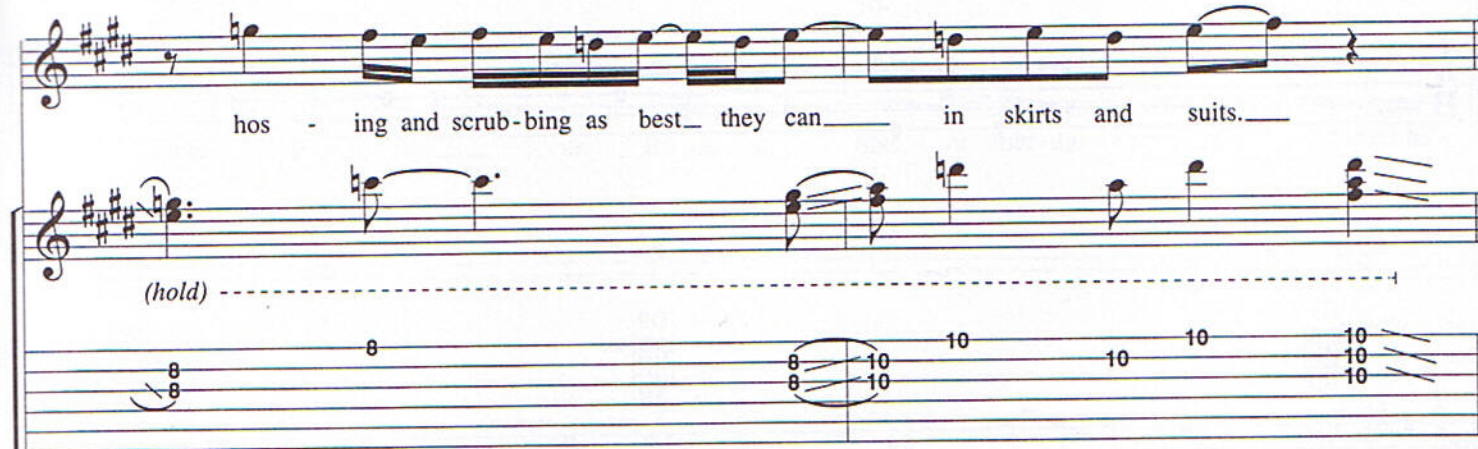




Gtr. 3

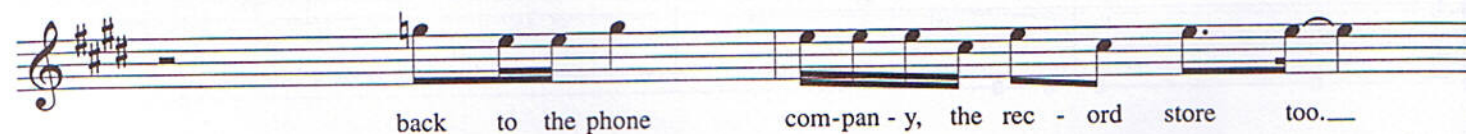
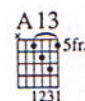
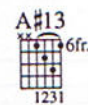
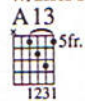


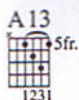
Gtr. 2



Bridge:

w/Intro Fig. (Gtr. 1)

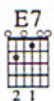




Well, they're__ noth-ing like

Bil - ly and me.__ 'Cause all I wan - na

Chorus:



Gtr. 1



do is have some fun,

I got a feel - ing,

I'm not the on -

Gtr. 3

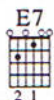


hold -----

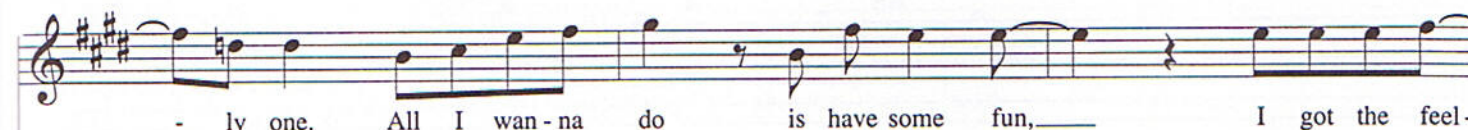
hold -----

10/12 10/12 12 10/12

12 12 12 8 8



Cont. Chorus figs. (Gtrs. 1 & 3) simile



- ly one.

All I wan - na do

is have some fun,___

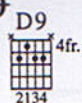
I got the feel-

hold -----

8/10

10

To Coda

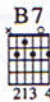
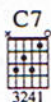


- ing, I'm not the on - ly one. All I wan - na do is have some fun, -

Gtr. 3

hold -

10/12 10/12 12 10/12

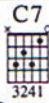
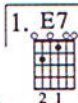


Gtr. 1

un - til the sun comes up o - ver San - ta Mon - i - ca Bou - le - vard

(hold) -----

12 12 8 8 8 7 7 7



hold ----- hold -----

10/12 10/12 12 12 12 12 8 8 8 8



Gtr. 2

hold -----

8/10 10 10 10 10 0 0 0 2 0 2 0 2 0 2 0

C7 3241 D9 4fr. 2134 E7 2 1

C7 3241 D9 4fr. 2134

Bridge:
w/Intro Fig. (Gtr. 1)

A13 5fr. 1231 A#13 6fr. 1231

Gtr. 2

Oth - er - wise - the bar _____ is ours, _____

A13 5fr. 1231 A#13 6fr. 1231

and the day _____ and the night and the car wash too. _____

A13 5fr. 1231 A#13 6fr. 1231

The match-es and the Buds, and the clean _____ and dirt - y cars,



the sun and the moon. But all I wan - na -

Coda



Cont. Chorus figs. (Gtrs. 1 & 3) simile

- ly one. All I wan - na do, is have some fun. I got a feel -



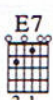
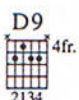
- ing, part - y has just be - gun. All I wan - na do, is have some fun,



un - til the sun comes up o - ver San - ta Mon - i - ca Bou - le - vard.

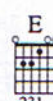
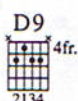
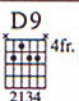


Un - til the sun comes up o - ver



Cont. Chorus figs. (Gtrs. 1 & 3) simile

San - ta Mon - i - ca Bou - le - vard.



Verse 2:
 I like a good beer buzz early in the morning,
 And Billy likes to peel the labels, from his bottles of Bud
 And shreds them on the bar.
 Then he lights every match in an oversized pack;
 Letting each one burn down to his thick fingers
 Before blowing and cursing them out.
 And he's watching the bottles of Bud as they spin on the floor.
 A happy couple enters the bar dangerously close to one another.
 The bartender looks up from his want ads.
 (To Chorus:)

A CHANGE WOULD DO YOU GOOD

All gtrs. tuned down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by
SHERYL CROW, BRIAN MacLEOD
and JEFF TROTT

Moderately ♩ = 130

Intro:

Play 4 times

***Acous. Gtr.**
****** Rhy. Fig. 1

F#5 9fr. 134
E5/F# 9fr. 111
F#5 9fr. 134
E5/F# 9fr. 111
F#5 9fr. 134
E5/F# 9fr. 111
C#5 9fr. 134

end Rhy. Fig. 1

mf

TAB

11	11	9	11	11	9	11	9	X	11	11	X
11	11	9	11	11	9	11	9	X	11	11	X
9	9	9	9	9	9	9	9	X	9	9	X

*Doubled by 12-string Acous. (throughout).

**Music sounds a half step lower than written.

Verses 1 & 3:

w/Rhy. Fig. 1 (Gtr. 1) 4 times

F#5 9fr. 134
C#5 9fr. 134
F#5 9fr. 134
C#5 9fr. 134

1. Ten years liv-ing in a pa-per bag. Feed-back ba-by, he's a flipped out cat. He's a
3. See additional lyrics

F#5 9fr. 134
C#5 9fr. 134
F#5 9fr. 134

plat-i-num ca-nar-y, drink-in' Fal-staff beer. Mer-ce-des rule, and a

Pre-chorus:

C#5 9fr. 134
B5 7fr. 134
C#5 9fr. 134

rent-ed Lear. Bot-tom feed-er in-sin-cere.

Acous. Gtr.

Rhy. Fig. 2

TAB

9	9	9	9	9	X	9	9	9	11	11	X
9	9	9	9	9	X	9	9	9	11	11	X
7	7	7	7	7	X	7	7	7	9	9	X

A



5f

134211

To Coda $\oplus$

w/Rhy. Fig. 1 (*Gtr. 1*) 4 times



C#5 9fr. F#5 9fr. C#5 9fr.

on the rag. Pos - ter girl pos - ing in a fash - ion mag. —

F#5 9fr. C#5 9fr. F#5 9fr. C#5 9fr.

Ca - nine, fe - line, Je - kyl and_ Hyde?_ Wear your fake fur on_ the in - side.

Pre-chorus 2:
w/Rhy. Fig. 1 (Gtr. 1)

B5 7fr. C#5 9fr. F#5 9fr.

Queen of South_ Beach, ag - ing blues._ Din - ner's at six, wear your ce - ment shoes._ I

E 7fr. B 7fr.

thought you were sing - ing your heart_ out to me._ Your lips were sync - ing and

Chorus:

A 5fr. F#5 9fr. C#5 9fr.

now I see._ A change (A change would do you would do you good._

F#5 9fr. C#5 9fr. F#5 9fr.

A change would do you good._ I think a change_ A change would

C#5 9fr. F#5 9fr. C#5 9fr.

do you would do you good._ A change would do you good._)

Guitar Solo:

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



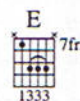
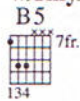
*Gtr. 2

mf
w/slide

TAB: 5/7 7 7 2 9 | 9 | 7 7 7 2 9 | 9 6

*w/delay.

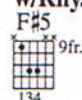
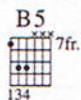
w/Rhy. Fig. 2 (Gtr. 1)



TAB: /7 7 5 5 | 4 4 5 5 | 7 7 5 5 | 4 5 4 2 2 | 9 11

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 4 times



A change (A change would)

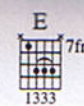
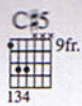
TAB: 11 | 9 11 | 12 | 14 | 5 7

do you would do you good. A change would do you good. I think a

TAB: C#5 9fr. F#5 9fr. C#5 9fr.

change A change would do you good. A change would do you good.)

TAB: F#5 9fr. C#5 9fr. F#5 9fr. C#5 9fr.



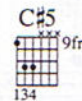
Gtr. 1

do you good.) Hel - lo it's me, I'm



not at home. If you'd like to reach me, leave me a - lone. I think a

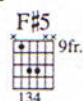
Outro:
w/Rhy. Fig. 1 (Gtr. 1) 10 times, till fade



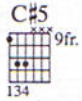
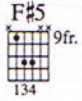
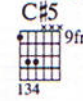
change (A change would do you would do you good. A change would



do you good. I think a change A change would do you would do you good.



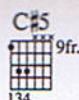
A change would do you Oh, I think a change A change would



do you would do you good. A change would do you Oh, I think a

w/slide

TAB 12 11 9 11 (11) 14

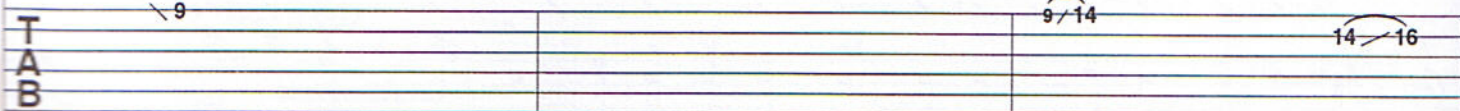
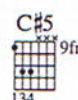
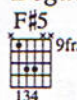


change

A change would do you

would do you good.

A change would

*Begin Fade*

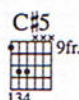
do you

good.

Oh, a change

A change would do you

would do you good.

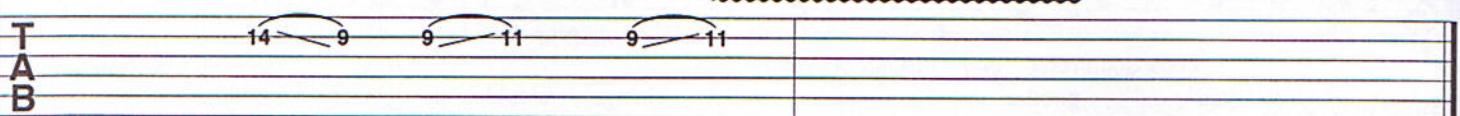
*Fade*

A change

Oh, would do you

I, good.)

I think a

*Verse 3:*

Chasing dragons with plastic swords.
 Jack off Jimmy, everybody wants more.
 Scully and Angel on the kitchen floor
 And I'm calling Buddy on the Ouija board.

Pre-chorus 2:

I've been thinking 'bout catching a train,
 Leave my phone machine by the radar range.
 Hello, it's me, I'm not at home.
 If you'd like to reach me, leave me alone.
 (To Chorus:)

EVERYDAY IS A WINDING ROAD

Drop D tuning down 1/2 step:

- ⑥ = D $\flat$ ③ = G $\flat$
 ⑤ = A $\flat$ ② = B $\flat$
 ④ = D $\flat$ ① = E $\flat$

Words and Music by
 SHERYL CROW, BRIAN MacLEOD
 and JEFF TROTT

Moderately ♩ = 118

Intro: Drums 3

Elec. Gtr. 1 (w/slight dist.)
Rhy. Fig. 1

TAB

****Elec. Gtr. 2** 3 **Riff A**

TAB

*Music sounds a half step lower than written.

**w/slide, Open D tuning, tuned down 1/2 step: ⑥ = D $\flat$ ⑤ = A $\flat$ ④ = D $\flat$ ③ = F ② = A $\flat$ ① = D $\flat$

G C D C G C end Rhy. Fig. 1

TAB

end Riff A

TAB

Verses 1 & 2:

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

w/Riff A (Elec. Gtr. 2) 2 times, second time only

D C G C D C

TAB

1. I hitched a ride_ with a vend - ing mach-ine re-pair_ man.
 2. See additional lyrics

He said he's been_ down_ this

Everyday is a Winding Road - 7 - 1
 PGM0402

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G C D C G C

road more than twice... He__ was high__ on__ in - tel - lec - tu - al - ism...

D C G C

Pre-chorus:
Am

I've nev - er been__ there__ but the bro - chure looks nice... Jump in, __ let's__ go...

Elec. Gtr. 3 (clean-tone)

mp

TAB

10

D Am D

Lay back, __ en - joy the show...

TAB

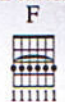
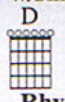
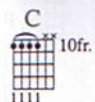
Am D Am

Ev-'ry - bod-y gets high, ev-'ry - bod-y gets low... These are the days __ when an -

Elec. Gtr. 3 out

TAB

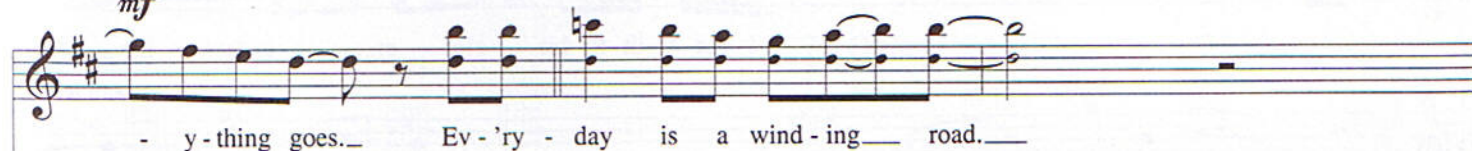
Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times



*Acous.
Gtr.

mf

Rhy. Fig. 2



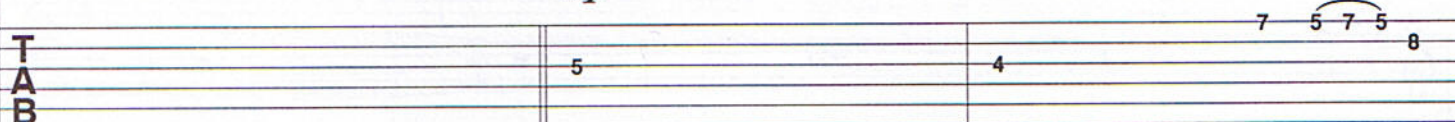
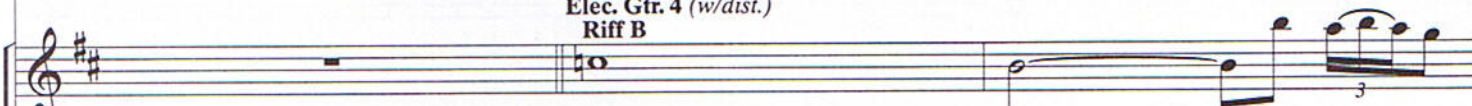
Elec. Gtr. 1

Elec. Gtr. 2



Elec. Gtr. 4 (w/dist.)
Riff B

mp



*Open D tuning, tuned down 1/2 step: ⑥ = D $\flat$ ⑤ = A $\flat$ ④ = D $\flat$ ③ = F ② = A $\flat$ ① = D $\flat$

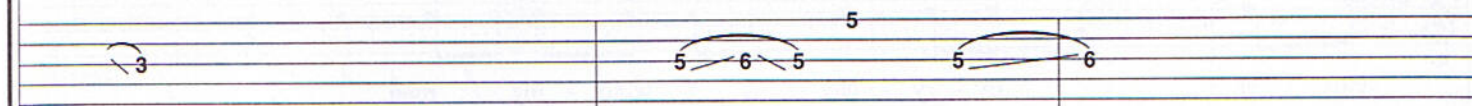
w/Rhy. Fig. 2 (Acous. Gtr.)
w/Riff B (Elec. Gtr. 4)



end Rhy. Fig. 2



Riff C



end Riff B



G 5fr. F D F 1. G 5fr. F

I get a lit-tle bit clos - er to feel - ing fine...
end Riff C

w/Rhy. Fig. 1 (Elec. Gtr. 1) D G D G

Elec. Gtr. 2

2.3. w/Rhy. Figs. 1 (Elec. Gtr. 1) & 2 (Acous. Gtr.) 2 times w/Riffs B (Elec. Gtr. 4) & C (Elec. Gtr. 2) 2 times

G 5fr. D F G 5fr. F

clos - er. Ev - 'ry - day is a wind - ing road...

Chord diagrams: D, F, G 5fr., F, D, F

I get a lit-tle bit clos - er. Ev - 'ry - day is a fad - ed sign.

Chord diagrams: G 5fr., F, D, F, G 5fr., F

To Coda

I get a lit-tle bit clos - er to feel - ing fine.

Chord diagram: D

Elec. Gtr. 1

Tablature for Elec. Gtr. 1:

0	0	3	0
0	0	2	0
0	0	0	0

Elec. Gtr. 2

Tablature for Elec. Gtr. 2:

5/6			
-----	--	--	--

Guitar Solo:

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

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

Chord diagrams: D, F, G 5fr., D, F

Rhy. Fig. 3

Acous. Gtr.

end Rhy. Fig. 3

Elec. Gtr. 2

Tablature for Elec. Gtr. 2:

12	12	10	0	17	17	12	12	10	0
12	12	10	0	17	17	12	12	10	0
12	12	10	0	17	17	12	12	10	0

G D F G

17 0 17 0 17 0 12 12 10 12 12 10 12 0 12 17 15 15

Verse 3:

D

C

D F G 5fr.

I've been swim - ming in a

Elec. Gtr. 2

12 12 10 17 0 17 0 15 15 12 12

G C D C G C

sea of an - arch - y. I've been liv - ing on cof - fee and nic - o - tine.

Elec. Gtr. 1

TAB

3 2 3 0 0

Elec. Gtr. 2

Elec. Gtr. 2 out

TAB

12 (12) 13 12 12 5 5 3 3

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

D C G C D C

I've been won - d'ring if all the things I've seen were ev - er real, were

D.S. al Coda

G N.C.

ev - er real - ly hap - pen - ing. Ev - 'ry

*(Ev - er real - ly hap - pen - ing.)
*w/delay.

Outro:

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 2 (Acous. Gtr.) 3 times, till fade
w/Riffs A (Elec. Gtr. 4) & B (Elec. Gtr. 2) 3 times, till fade

Coda

G 5fr. F D F G 5fr. F

clos - er to feel - ing fine.
(Ev - 'ry - day is a wind - ing road.)

D F G 5fr. F D F

Ev - 'ry - day is a wind - ing road.

Repeat and fade

G 5fr. F D F G 5fr. F

Ev - 'ry

Verse 2:

He's got a daughter he calls Easter,
She was born on a Tuesday night.
I'm just wondering why I feel so all alone,
Why I'm a stanger in my own life.
(To Pre-chorus:)

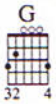
HOME

Words and Music by
SHERYL CROW

Moderately ♩ = 85

Intro:

Fade in



Acous. Gtr.

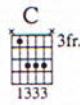
mp
hold throughout

Verses 1 & 2:



1. I woke up this morn-ing and now I un-der-stand_
2. See additional lyrics

Rhy. Fig. 1



what it means_ to give your life to just_ one man. A -

end Rhy. Fig. 1

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

W/Key: Fig. 1 (Acous. Gtr.)

G

Dm

32 4

231

fraid of feel - ing noth - ing, no bees or but - ter flies. My

Bb

C

3fr.

1333

1333

head is full of voices and my house is full of lies. this is

Chorus:

Chorus:

G

Bb

Rhy. Fig. 2A

Acous. Gtr.

home,
(Home.

home.
Home.

Elec.
Gtr. Rhy. Fig. 2

3
3
4
5
5
3

6
7
5

3
3
3
1

w/Rhy. Figs. 2 (Elec. Gtr.) & 2A (Acous. Gtr.)





end Rhy. Fig. 2A

And this is home, Home.

end Rhy. Fig. 2

TAB

Acous. Gtr.

[illegible]

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part is written in treble clef with a key signature of one sharp (F#). It begins with a guitar diagram showing a G major chord (G-B-D) with a 324 fingering. The bass part is written in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many beamed eighth and sixteenth notes. The guitar part has three measures, each with a whole note chord. The bass part has three measures, each with a whole note chord. The guitar part is written in treble clef with a key signature of one sharp (F#). It begins with a guitar diagram showing a G major chord (G-B-D) with a 324 fingering. The bass part is written in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many beamed eighth and sixteenth notes. The guitar part has three measures, each with a whole note chord. The bass part has three measures, each with a whole note chord.

Bridge:

Acous. Gtr.

Cont. rhy. (Acous. Gtr.) simile

I'd like to see the Riv - i - er - a,

Cont. in slashes

and slow dance un - der - neath the

stars.

I'd like to watch the

sun come up

in a strang - er's arms.

This is

Chorus:

w/Rhy. Figs. 2 (Elec. Gtr.) & 2A (Acous. Gtr.) 4 times

home.

Oh.

And this is

home,
(Home.

home.
Home.

Home,
Home.

home.
Home.)

Verse 3:

w/Rhy. Fig. 2 (Elec. Gtr.) 4 times

W/Key: Fig. 2 (Elec. Gtr.) 4 lines

G 32 4

Dm 231

Bb 1333

I'm go-ing cra - zy, a lit - tle ev - 'ry - day. And ev - 'ry - thing I want - ed is now

C 3fr. 1333

G 32 4

Dm 231

driv-ing me a - way. I woke this morn - ing to the sound of break-ing hearts.

Bb 1333

C 3fr. 1333

G 32 4

Mine is full of ques-tions and it's tear-ing_ yours a-part, tear - ing yours_ a - part.

Dm 231

Bb 1333

C 3fr. 1333

And it's tear-ing yours_ a - part. It's tear-ing yours_ a - part.

G 32 4

Dm 231

Bb 1333

C 3fr. 1333

Elec. Gtr. ◇

And it's tear-ing us_ a - part.

Outro:

[illegible]

I SHALL BELIEVE

Moderately slow $\text{♩} = 34$

Intro:

Words and Music by
SHERYL CROW and BILL BOTTRELL

E5



Gtr. 1

TAB

7 5

Gtr. 2

TAB

0 2 0 2 0 2

Verse:



Rhy. Fig. 1
Gtr. 1



end Rhy. Fig. 1

1. Come to me now.
2.3.4. See additional lyrics

Rhy. Fig. 1A

Gtr. 2

TAB

2 4 2 2 4 2

end Rhy. Fig. 1A

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both 7 times, simile



and lay your hands over me.

E - ven if it's a lie, say it will be al -

E 231

C#m7 13121 4fr.

right, and I shall be - lieve.

B 1234

1.3. A 234

2. Bro - ken in - lieve.

4. Nev - er a -

2.4. A 234

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 5 times, simile
w/Rhy. Fig. 1A (Gtr. 2.) 11 times

That not ev - 'ry - thing is gon - na be the way you think it

E 231

C#m7 13121 4fr.

B 1234

ought to be. It seems like ev - 'ry-time I try to make it right it all comes.

A 234

C#m7 13121 4fr.

B 1234

3

down on me. Please say hon - est - ly you won't

A 234

C#m7 13121 4fr.

B 1234

F#9



Rhy. Fig. 2

A(9)

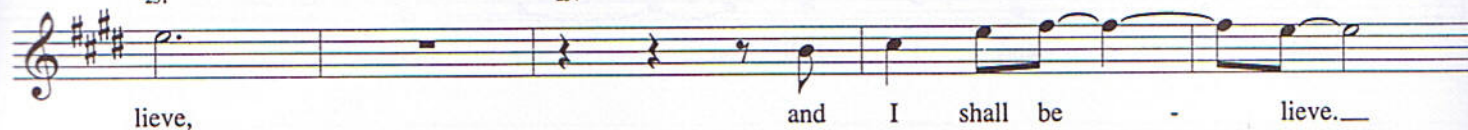
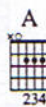


end Rhy. Fig. 2

Gtr. 1



w/Rhy. Fig. 1 (Gtr. 1) 4 times

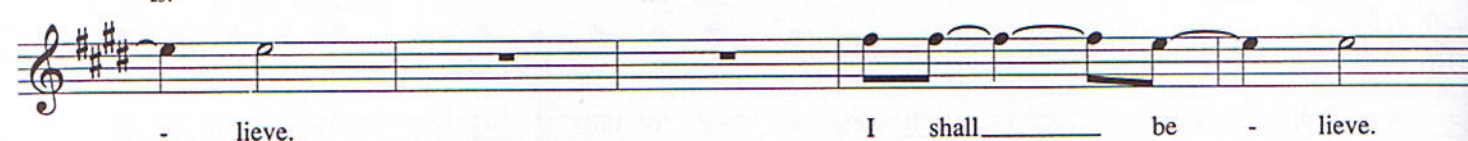
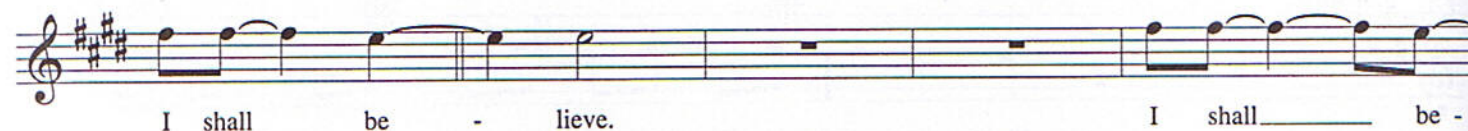


1. D.S. 2. w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

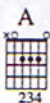


w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both 7 times

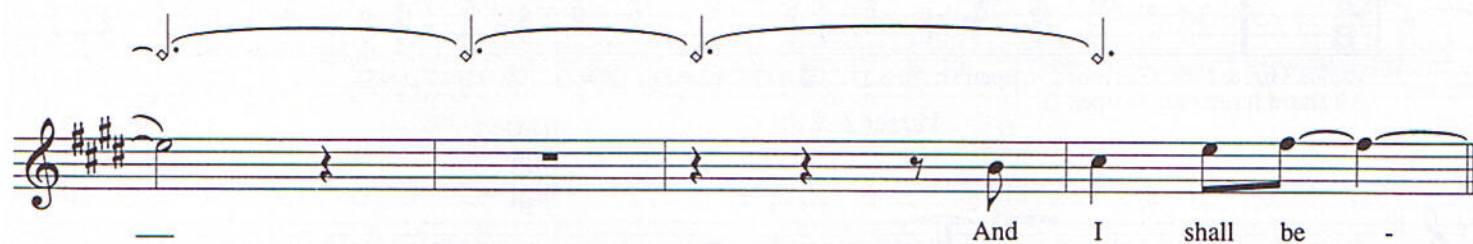
3.



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



Gtr. 1



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



Repeat as needed

Last time



Verse 2:
Broken in two,
I know you're on to me.
That I only come home
When I'm so all alone,
But I do believe.
(To Chorus:)

Verse 3:
Open the door,
And show me your face tonight.
I know it's true,
No one heals me like you,
And you hold the key.

Verse 4:
Never again,
Would I turn away from you.
I'm so heavy tonight,
But your love is alright,
And I do believe.
(To Chorus:)

IF IT MAKES YOU HAPPY

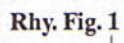
Moderately ♩ = 98

Intro:

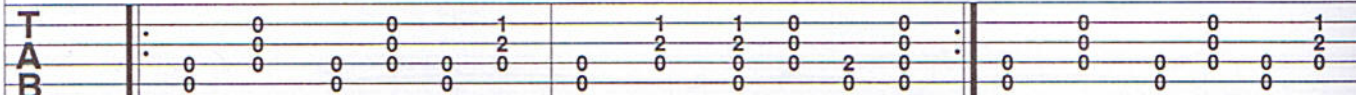
Words and Music by
SHERYL CROW and JEFF TROTT

Play 3 times

* G  D7/G  G  D7/G 

*Acous. Gtr. 1
& Elec. Gtr. 1 Rhy. Fig. 1  end Rhy. Fig. 1 

mf hold throughout

TAB 

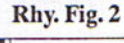
*Acous. Gtr. & Elec. Gtr. tuned to open G: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D
All chord frames are in open G.

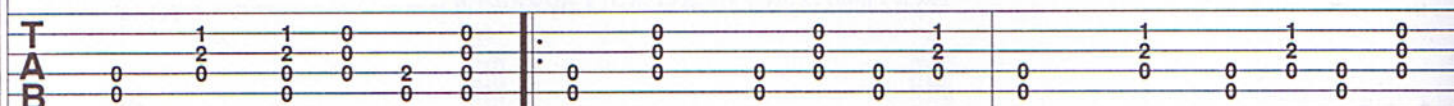
Verses 1 & 3:

G  D7/G  G 

1. I've been long, a long way from here...

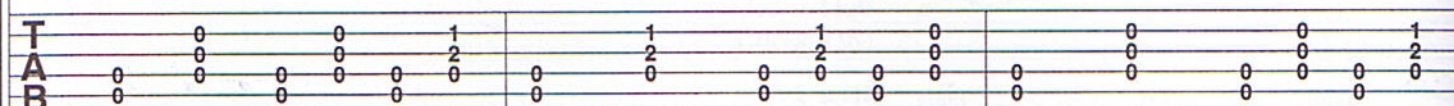
2. See additional lyrics

Rhy. Fig. 2 

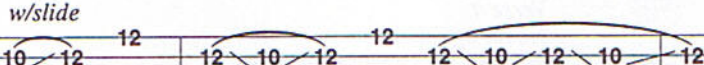
TAB 

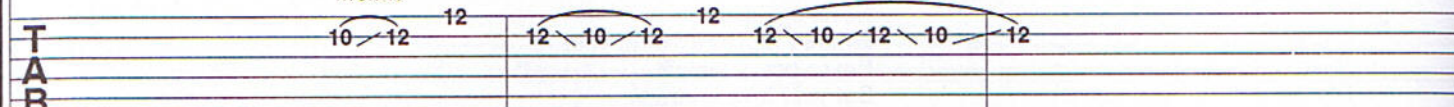
D7/G  G  D7/G 

Acous. Gtr. 1 & Elec. Gtr. 1 Put on a pon - cho,

TAB 

Elec. Gtr. 2 (tuned to open G)
tacet 1st time

w/slide 

TAB 



played for mos - qui - toes, and drank 'til I was thirst - y a - gain. — 2. We went search-
end Rhy. Fig. 2

Musical staff with notes and chords.

TAB 0 1 2 0 1 2 0 0 0 0 0 0 5 6 8 6 5 5

Musical staff with notes and chords.

TAB 15 17 17 15 17 17 15

§ Verses 2, 4, & 5:
w/Rhy. Fig. 2 (Acous. Gtr. 1 & Elec. Gtr. 1)



ing — through thrift store — jun - gles. —

4.5. See additional lyrics

*Elec.
Gtr. 2

Musical staff with notes and chords.

TAB 10

*Played simile on D.S.



Found Ge - ron - i - mo's ri - fle, Mar - i - lyn's sham - poo, and

Musical staff with notes and chords.

TAB 12 12 10 12 12 10 12

Pre-chorus:



Ben - ny Good-man's cor - set and pen.____ 1. Well, o - kay,____ I made this

Acous. Gtr. 1
& Elec. Gtr. 1

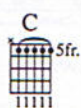
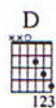
2.3. See additional lyrics

TAB

*Elec. Gtr 2. (tuned to open G)

TAB

*Enters as pickup for Verse 2.



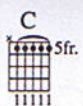
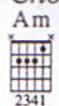
up. I prom-ised you I'd nev-er give up.____ If it makes you hap -

TAB

Elec. Gtr. 2 out

TAB

Chorus:

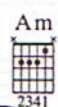
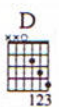


py, — it can't be that bad. —

Acous. Gtr. 1 & Elec. Gtr. 1
Rhy. Fig. 3

Musical staff for guitar accompaniment

TAB 2 2 2 3 1 0 5 5 5 5 5 0 0 1 0 0 0 0



If it makes you hap - py, — then why the hell_ are you_ so_

end Rhy. Fig. 3

Musical staff for guitar accompaniment

TAB 0 0 0 5 4 4 3 3 2 2 2 3 1 2 0 5 5 5 5 5 0 0

1. w/Rhy. Fig. 1 (Acous. Gtr. 1 & Elec. Gtr. 1)

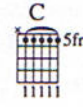
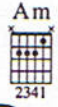


sad? 3. You get down, —

2.3. G



w/Rhy. Fig. 3 (Acous. Gtr. 1 & Elec. Gtr. 1) simile



sad? If it makes you hap - py, — it can't be that bad. —

Musical staff for guitar accompaniment

TAB 0 1 0 1 0 0 0 0 0 0 0 0 0 0 0 4

Chord diagrams: G (123), D (234), Am (234), C (1111) Sfr.

If it makes you hap - py, — then why the hell_ are you_ so_

Bridge:

* Em

Acous.
Gtr. 1

sad?

Elec. Gtr. 1

Elec. Gtr. 1 out

T
A
B4
2

Elec. Gtr. 3 (standard tuning)

mf w/tremoloT
A
B

5

4

2

0

2

5

4

2

0

Acous. Gtr. 2 (standard tuning)

Riff A

end Riff A

P.M. throughout

T
A
B

4

4

4

4

5

5

4

4

4

4

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

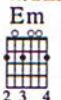
5

5

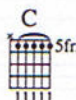
5

*Recording use standard tuning for chords. Indicated frames allow you to stay in open G throughout.

w/Riff A (Acous. Gtr. 2)

Acous.
Gtr. 1

Elec. Gtr. 3

T
A
B

2

5

4

2

0

2

2

2

0

0

w/Rhy. Fig. 1 (Acous. Gtr. 1 & Elec. Gtr. 1)



D.S. al Coda

5. We've been far, —

Elec. Gtr. 3 out

TAB 0 2 0

Coda



sad?

Acous. Gtr. 1 & Elec. Gtr. 1

TAB 0 0 0 1 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Elec. Gtr. 4 (standard tuning)

mf w/slight dist.

TAB 5 5 3 5 4 5 3 3 3

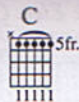
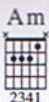
Outro:

w/Rhy. Fig. 3 (Acous. Gtr. 1 & Elec. Gtr. 1)



Elec. Gtr. 4

TAB 4 5 3 3 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



123 2341

Oh. _____

TAB

2 4 2 0 2 4 3 3 2 4 3 3 5 3 3 3 4 2 0 2 0

Acous. Gtr. 1 & Elec. Gtr. 1

0 0 0 0 1 2

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

Elec. Gtr. 4

Elec. Gtr. 4 out

The image shows a musical score for Electric Guitar 4, measures 1 through 3. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The notes are as follows:

Measure	Notes
1	F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter)
2	C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter)
3	G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter)

The notes are beamed in pairs: (F#4, G#4), (A4, B4) in measure 1; (C5, D5), (E5, F#5) in measure 2; and (G5, A5), (B5, C6) in measure 3. The staff is labeled "Elec. Gtr. 4" at the beginning and "Elec. Gtr. 4 out" at the end.

Acous. Gtr. 1
& Elec. Gtr. 1

G

D7/G

G

21

TAB

1 1 0 0 0 0 1 1 0 0 0 0 5

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

0 0 0 0 0 0 0 0 0 0 0 0 0

Verse 3:

You get down, real low down.
You listen to Coltrane, derail your own train.
Well, who hasn't been there before?

Verse 4:

I come 'round, around the hard way.
Bring you comics in bed, scrape the mold off the bread,
And serve you French toast again.

Pre-chorus 2:

Well, okay, I still get stoned.
I'm not the kind of girl you'd take home.
(To Chorus:)

Verse 5:

We've been far, far away from here.
Put on a poncho, played for mosquitoes,
And everywhere in between.

Pre-chorus 3:

Well, okay, we get along.
So what if right now everything's wrong?
(To Chorus:)

LEAVING LAS VEGAS

Words and Music by
SHERYL CROW, KEVIN GILBERT,
BILL BOTTRELL, DAVID JEFFREY RICKETTS
and DAVID FRANCIS BAERWALD

Slow shuffle ♩ = 78 (♩ = 3-3-3-3)

Intro:

G

Acous. Gtr.

G



C(9)



G/B



Dsus/A



D



Drums and Bass

4



Verse 1:

G



C(9)



G/B



Dsus/A



D



G



C(9)

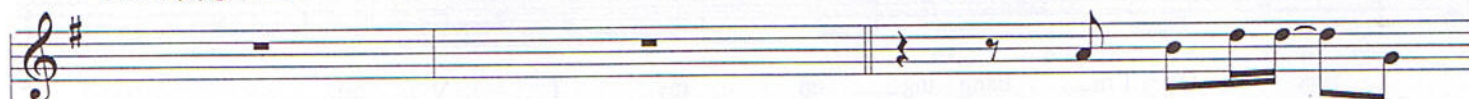


G/B



Cont. rhy. fig. simile

Cont. rhy. simile



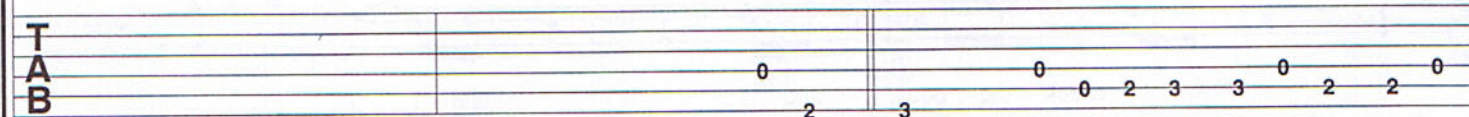
Life springs e - ter - nal,

Elec. Gtr. 1 (clean-tone)

Rhy. Fig. 2



P.M.



Dsus/A



D



G



C(9)



G/B



Dsus/A



D



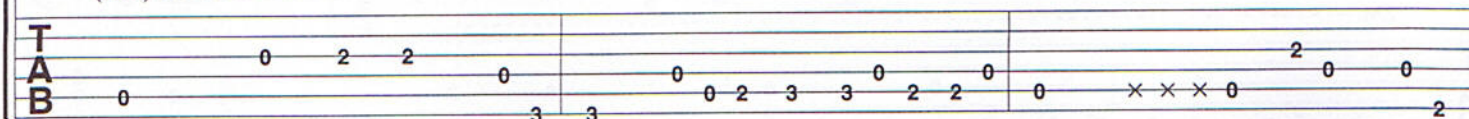
on a_ gaud-y ne-on street._

Not that I care_ at all._

end Rhy. Fig. 2



(P.M.)



G C(9) G/B Dsus/A D

I spent the best part of my losing streak, in an

G C(9) G/B Dsus/A D

ar - my jeep, for what, I can't re - call.

G C(9) G/B Dsus/A D

Oh I'm bang - ing on my T - V set.

G C(9) G/B Dsus/A D

And I check the odds, and I... and I place my

G C(9) G/B Dsus/A D

bet. I pour a drink, and I... and I pull the blinds.

Elec. Gtr. Rhy. Fig. 3

P.M. hold

T	0	0	0	0	0	2	3	2	2	0	3
A	0	2	3	3	2	2	0	0	0	0	0
B	3	0	2	3	3	2	2	0	2	3	3

G C(9) G/B Dsus/A D

(And) I won - der what I'll find, I'm leav - ing Las Veg -

end Rhy. Fig. 3

P.M. -----

TAB

0 2 3 3 2 2 0

0 2 3 3 2 2 0

Chorus:

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

G C(9) G/B Dsus/A D G C(9) G/B

as. Lights so bright, Palm sweat,

Dsus/A D G C(9) G/B

Cont. rhy. fig. simile

black - jack, on a Sat - ur - day night. Leav - ing Las Veg - as.

Dsus/A D G C(9) G/B Dsus/A G

Leav - ing for good... for good... I'm leav - ing for

Dsus/A D

good. I'm leav - ing for

Acous. Gtr. & Elec. Gtr.

P.M. -----

TAB

0 0 0 0 2 2 0

0 2 3 3 2 2 0

G Dsus/A D

— good.

P.M. -----

TAB

3 0 0 0 2 2 0 0

0 2 3 3 2 2 0 0

§ Verses 2 & 3:

G C(9) G/B Dsus/A D

21 34 21 34 1 34 x 134 x 132

Resume rhy. fig. simile

2. Used to be I could drive up to Bar - stow for the night,
3. See additional lyrics

G C(9) G/B Dsus/A D

21 34 21 34 1 34 x 134 x 132

— find some cross - road truck - er, (to) dem - on - strate his

G C(9) G/B Dsus/A D

21 34 21 34 1 34 x 134 x 132

— might. (But) these days it seems that no - where is far e - nough a -

G C(9) G/B Dsus/A D

21 34 21 34 1 34 x 134 x 132

way. So I'm leav - ing Las Veg - as to - day. Leav - ing Las

To Coda ⊕

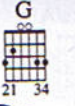
G C(9) G/B Dsus/A D G C(9) G/B

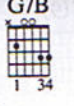
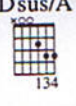
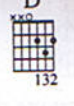
21 34 21 34 1 34 x 134 x 132 21 34 21 34 1 34

Cont. rhy. fig. simile

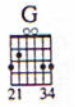
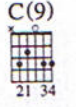
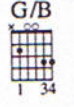
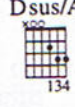
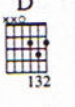
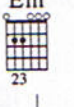
— Veg - as. Oh! Lights so bright, a black -





jack, on a Sat-ur-day night... I'm leav-ing Las Vegas... I'm leav-ing for...

Acous. Gtr.

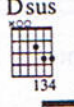
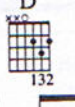
... good. I'm leav-ing for... good... for... good. I'm stand-ing



in the mid-dle of the des-ert, wait-ing for my ship to come in...



But now no jok-er, no jack, no king,

Acous. Gtr.

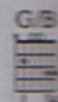
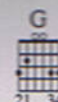
can take this los-ing hand, and, and make it win... I'm leav-ing Las...

Elec. Gtr.

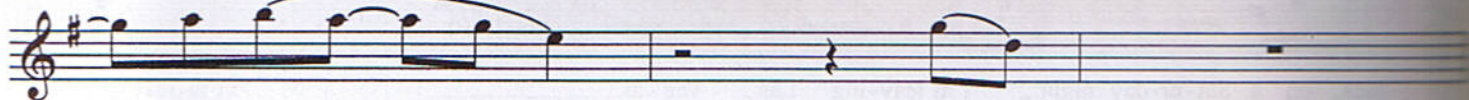
TAB

3	0	0	3	0	0	0	0	2	0	3	3	3	2	2	2	2	2	2	2
3	0	0	3	0	0	0	0	2	0	3	3	3	2	2	2	2	2	2	2
3	0	0	3	0	0	0	0	2	0	3	3	3	2	2	2	2	2	2	2

Chorus:

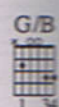
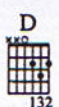


Resume rhy. fig. simile



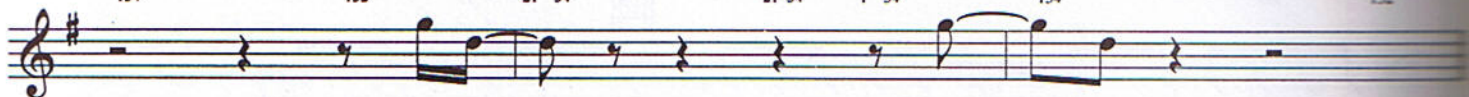
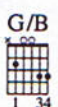
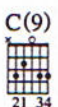
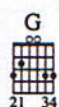
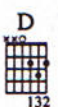
Veg - as. _____

Oh! _____



I'm a - leav - ing Las _____

Veg - as. _____

D.S. *al Coda*

(Leaving) for good _____

for _____ good.



Coda

Outro Chorus:

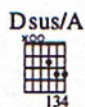
Cont. rhy. fig. simile



Las Veg - as. _____

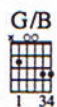
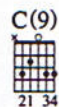
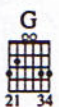
Lights so bright.

Palms_ sweet



black jack on a Sat - ur - day night_ leav - ing Las Veg - as. _____

Repeat 3 times till fade



I'm leav - ing for good.

Leav - ing for good.

Oh, leav - ing Las Veg - (as)

Verse 3:

Quit my job as a dancer,
 At the Lido des Girls,
 Dealing blackjack until one or two.
 Such a muddy line between,
 The things you want,
 And the things you have to do.
 (To Chorus 4:)

STRONG ENOUGH

Words and Music by
SHERYL CROW, BRIAN MACLEOD,
KEVIN GILBERT, DAVID JEFFREY RICKETTS,
BILL BOTTRELL and DAVID FRANCIS BAERWALD

Slow ♩ = 78

Acous. Gtr. 1

Cont. rhy. simile

God, I feel_ like hell_ to - night. Tears of rage_ I can - not

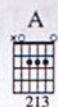
fight I'd be the last to help_ you un - der - stand. Are you

*Cont. Verse Fig. (*Gtr. 1) simile*

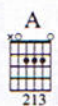
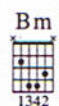
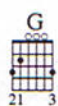
strong e - nough_ to be_ my_ man? My man.

*Acous. Gtr. 1 is doubled
by Acous. Gtr. 2 (12-string).

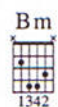
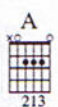
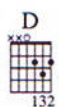
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§ Verses 2, 3, & 4:



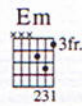
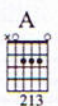
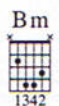
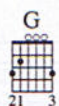
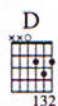
2. Noth-ing's true__ and noth - ing's__ right. So
3.4. See additional lyrics



let me be__ a - lone to - night. 'Cause you can't change__ the way__ I am. Are you

To Coda I ⊕

Chorus:

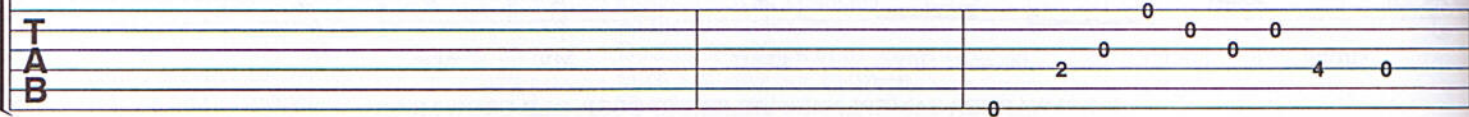


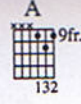
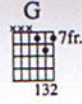
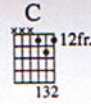
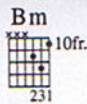
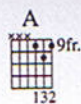
Acous. Gtr. 2



strong e - nough__ to be__ my__ man? Lie__ to me__

Acous. Gtr. 1

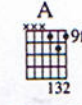
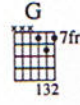
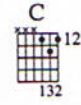
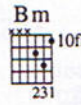
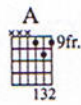
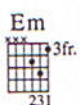




I prom-ise, I'll be-lieve.

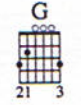
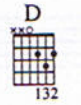
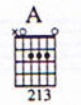
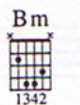
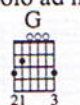
TAB: 0 0 3 0 0 2 | 0 4 4 3 2 0 | 0 3 0 0 2 2

To Coda II



Lie to me, but please don't leave.

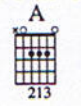
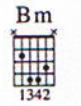
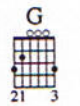
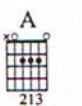
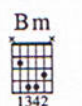
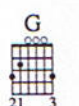
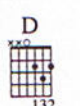
Interlude 2:
Lap steel guitar solo ad lib.



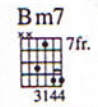
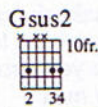
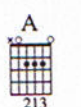
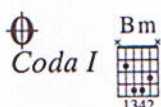
Acous. Gtr. 1 resume verse fig. simile

Don't leave.

D.S. al Coda I



Musical notation for guitar accompaniment.

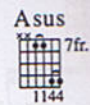
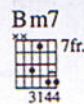
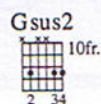
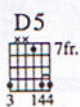


*Acous. Gtr. 3

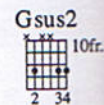
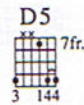
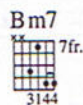
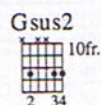
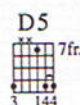
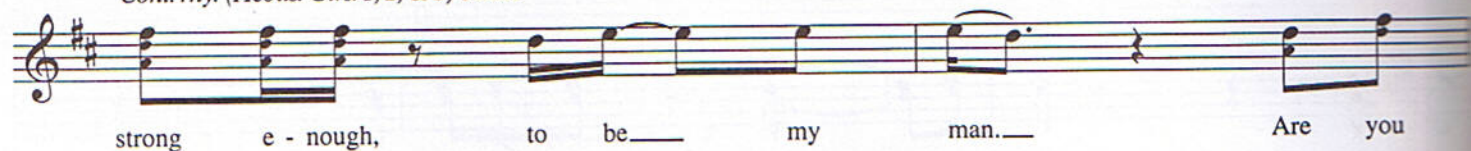
Acous. Gtr. 1 cont. rhy. simile

My man. Are you

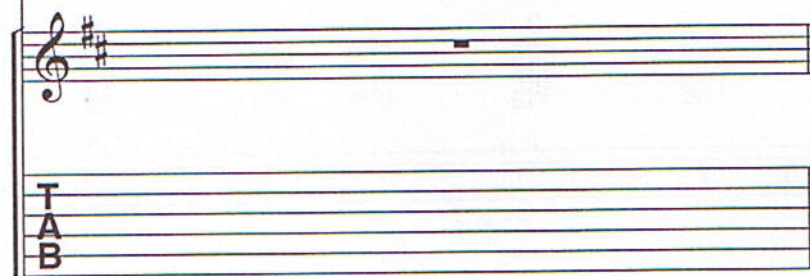
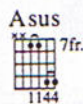
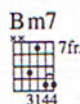
*Guitar & mandolin arranged for one guitar. Can also be played w/capo at the 7th fret.
Frames are for Gtr. 3 only; Gtrs. 1 & 3 cont. previous chords.



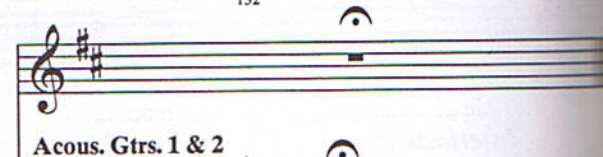
Cont. rhy. (Acous. Gtrs. 1, 2, & 3) simile



D.S. al Coda II



Coda II



Acous. Gtrs. 1 & 2



Verse 3:
I have a face I cannot show.
I make the rules up as I go.
It's try and love me if you can.
Are you strong enough to be my man?
My man.
(To Chorus:)

Verse 4:
When I've shown you that I just don't care,
When I'm throwing punches in the air,
When I'm broken down and I can't stand,
Will you be man enough to be my man?
(To Chorus:)