

Taken from OLGA.

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Em can also be used for C/E

LIKE A ROLLING STONE- Bob Dylan

C Dm7  
Once upon a time, you dressed so fine

~~C/E~~ F G G7  
Threw the bums a dime, in your prime, didn't you?

C Dm7 ~~C/E~~  
People call, say "Beware, doll, you're bound to fall"

F G G7  
You thought they were all kiddin' you

F G  
You used to laugh about

F G  
Everybody that was hangin' out

F ~~C/E~~ Em Dm7 C F ~~C/E~~ Em Dm7 C  
But now you don't talk so loud, Now you don't seem so proud

Dm F G G7  
About havin' to be scroungin' your next meal

C F G  
How does it feel?  
How does it feel  
To be without a home  
Like a complete unknown  
Like a rollin' stone

You've gone to the finest schools, alright, Miss Lonely  
But you know you only used to get juiced in it  
Nobody ever taught you how to live out on the street  
But you find out now you're gonna have to get used to it  
You said you'd never compromise  
With the Mystery Tramp but now you realize  
He's not selling any alibis, as you stare into the vacuum of his eyes  
And he says, "Do you want to make a deal?"

How does it feel? How does it feel?  
To be on your own, with no direction home  
A complete unknown, like a rolling stone

You never turned around to see the frowns  
On the jugglers and the clowns when they all did tricks for you  
Never understood that it ain't no good  
You shouldn't let other people get your kicks for you  
You used to ride on the chrome horse with your diplomat  
Who carried on his shoulders a Siamese cat  
Ain't it hard when you discover that  
He really wasn't where it's at  
After he took from you everything he could steal

How does it feel? How does it feel?  
To have to be on your own, with no direction home  
Like a complete unknown, like a rolling stone

Princess on the steeple and all the pretty people  
They're all drinkin', thinkin' that they've got it made  
Exchanging all kinds of precious gifts  
But you'd better lift your diamond ring, you'd better pawn it babe  
You used to be so amused  
At Napoleon in rags and the language that he used  
Go to him now he calls you you can't refuse  
When you got nothin' you got nothin' to lose  
You're invisible now you've got no secrets to conceal

# I Feel Fine

Lennon-McCartney

G

## Intro

4/4

3 5 3 5

6

G D C G

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

## Bridge

16

G Bm C D G Bm Am D

3 5 2 2 3 3 3 5 5 5 3 3 5 2 2 2 2 5 5 5 5

24

G G D C G

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

## Guitar solo

34

D

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

40

48

G D C G

Bridge

58

G Bm C D G Bm Am D

66

G G D C G

76

D C G

fade...

# Ticket To Ride

A

5 5 5 5 5 5 5 5 5 5 5 5

Bm

E

5

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

F#m

D

F#m

D

9

4 4 4 5 5 5 4 4 4 5

F#m

E

A

13

4 4 4 7 5 5 5 5 5 5

D

E

17

5 5 5 5 5 5 5 5 7 7 7 2

2  
21

D

# Ticket To Ride

E

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 7 | 7 7 7 7 7 7 7 7

26

A

5 5 5 | 5 5 5 | 5 5 5 | 5 5 5

30

Bm

E

5 5 5 | 5 5 5 | 7 7 7 | 0 0 0

34

F#m

D

F#m

D

4 4 4 | 5 5 5 | 4 4 4 | 5

38

F#m

E

A

4 4 4 | 7 | 5 5 5 | 5 5 5

42

fade...

5 7 5 7 | 5 7 5 7 | 5 7 5 7 | 5 7 5 7

# Stir It Up

Bob Marley

A D E A D E

Pattern 1 (Chorus) 2X

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

Detailed description: This block contains the musical notation for the chorus of 'Stir It Up'. It is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is shown on a single staff, and the guitar tablature is shown on a six-line staff below. The tablature uses numbers 4, 5, 6, and 7 to indicate fret positions. The pattern is repeated twice, as indicated by '2X' at the end of the staff.

A D E A D E

Pattern 2 (Verse) 2X

5

TAB: 5 7 7 4 5 | 5 7 7 4 5 | 5 7 7 4 5 | 5 7 7 4 5

Detailed description: This block contains the musical notation for the verse of 'Stir It Up'. It is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is shown on a single staff, and the guitar tablature is shown on a six-line staff below. The tablature uses numbers 5, 7, and 4 to indicate fret positions. The pattern is repeated twice, as indicated by '2X' at the end of the staff. A small number '5' is written above the first measure of the melody.



# These Arms of Mine

Otis Redding

B $\flat$  F E $\flat$  B $\flat$

Musical notation for the first system, measures 1-5. The notation includes a bass clef, a key signature of two flats (B $\flat$  and E $\flat$ ), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a double staff. The bass line includes fingerings: 6, 5, 8, 6, 5, 8, 8, 7, 5, 8, 8, 7, 6, 5, 8, 6, 5, 8, 6, 5, 8.

B $\flat$  F E $\flat$  B $\flat$

Musical notation for the second system, measures 6-9. The notation includes a bass clef, a key signature of two flats (B $\flat$  and E $\flat$ ), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a double staff. The bass line includes fingerings: 6, 5, 8, 6, 5, 8, 8, 7, 5, 8, 8, 7, 6, 5, 8, 6, 5, 8, 6, 5, 8.

B $\flat$  E $\flat$  F B $\flat$

Musical notation for the third system, measures 10-13. The notation includes a bass clef, a key signature of two flats (B $\flat$  and E $\flat$ ), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a double staff. The bass line includes fingerings: 6, 5, 8, 6, 5, 8, 6, 5, 8, 6, 6, 8, 5, 6, 5, 8, 8, 7, 5, 6, 5, 8, 6, 5, 8.

B $\flat$  E $\flat$  F B $\flat$  E $\flat$  F

Musical notation for the fourth system, measures 14-17. The notation includes a bass clef, a key signature of two flats (B $\flat$  and E $\flat$ ), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a double staff. The bass line includes fingerings: 6, 5, 8, 6, 6, 8, 5, 6, 5, 8, 8, 7, 5, 6, 5, 8, 6, 6, 8, 5, 6, 5, 8, 8, 7, 5.

B $\flat$  E $\flat$  F B $\flat$  E $\flat$  F

Musical notation for the fifth system, measures 18-21. The notation includes a bass clef, a key signature of two flats (B $\flat$  and E $\flat$ ), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a double staff. The bass line includes fingerings: 6, 5, 8, 6, 6, 8, 5, 6, 5, 8, 8, 7, 5, 6, 5, 8, 6, 6, 8, 5, 6, 5, 8, 8, 7, 5. The system ends with the instruction "Fade out".



# Still The night

Llanas/Neumann/Hoffman

5

Intro and Chorus

Chords: G C D G C D

This system contains the first four measures of the Intro and Chorus. The bass line features a consistent eighth-note pattern. The guitar accompaniment includes triplets and various fingering techniques such as 3-2-5 and 3-2-5-3-2.

Chords: G C D G C D

This system contains the next four measures. The bass line continues with eighth notes. The guitar accompaniment uses a mix of triplets and standard fingering like 3-2-5 and 5-4-2.

Chords: G C D G C D

This system is labeled 'Verse' and contains measures 9 through 12. The bass line is simpler, using quarter notes. The guitar accompaniment consists of basic chords with simple fingering like 3-2-5 and 3-2-5-3-2.

Chords: G C D G C D

This system starts at measure 13 and contains measures 14 through 16. The bass line continues with quarter notes. The guitar accompaniment uses simple chordal patterns with fingering like 3-2-5 and 3-2-5-3-2.

Chords: G C D G C D

This system is labeled 'Chorus' and contains measures 17 through 20. The bass line returns to the eighth-note pattern from the Intro. The guitar accompaniment includes triplets and more complex fingering like 3-2-5-3-2-5.

Chords: G C D G C D

This system starts at measure 21 and contains measures 22 through 24. The bass line continues with eighth notes. The guitar accompaniment uses a mix of triplets and standard fingering like 3-2-5 and 5-4-2.

25 Bridge

C G C G C D

30 Solo

G C D G C D

34

G C D G C D

38

G C D G C D

42

G C D G C D

46

G C D G C D

50

G C D (3X) G C D

Intro repeats, fade...

# Okie From Muskogee

Haggard

Diagram showing fret positions for the guitar piece "Okie From Muskogee" by Merle Haggard. The diagram consists of ten systems of two staves each, representing the neck of the guitar. Each system shows fret numbers (7, 9, 6, 10) and chord symbols (B, E, C) above the staves. The first system is marked with a '2' in a circle, indicating the second fret. The diagram shows the fretting for the first four strings of each system.

System 1: Chords B and E. Fret positions: 7, 9, 7, 9, 6, 7, 9, 7, 7, 9, 6.

System 2: Chord E. Fret positions: 7, 9, 7, 9, 7, 9, 7, 9.

System 3: Chord B. Fret positions: 7, 9, 7, 6, 9, 7, 9, 9.

System 4: Fret positions: 9, 9, 9, 9, 9, 9.

System 5: Chord E. Fret positions: 9, 9, 9, 7, 9, 7, 7, 9, 6.

System 6: Chord E. Fret positions: 7, 7, 9, 7, 9, 7, 9, 7, 9.

System 7: Chord B. Fret positions: 7, 7, 9, 7, 7, 6, 9, 7, 7, 9, 9, 9, 6.

System 8: Fret positions: 9, 9, 9, 9, 9, 9, 6, 9, 6, 9, 6.

System 9: Chords E and C. Fret positions: 7, 7, 9, 9, 7, 9, 6, 7, 7, 10, 10, 7.

Okie From Muskogee

47

8 10 8 10 8 10 8 10

41

8 10 8 7 10 8 10 10 10

45

10 10 10 10 10 10 10 10

49

10 10 8 10 7 8 10 8 8 10 7

53

8 8 10 8 10 8 10 8 10

57

8 10 8 8 7 10 8 8 10 10 7 10 7

61

10 10 10 10 10 10 10 10 10 10 7 10 7

65

8 8 10 8 8 10 7 8 10 8 8 7 10

69

8 8 10 8 8 10 7 8 10 8 8 8



# This Land Is Your Land

by Woody Guthrie

1

1. This land is your land This land is my land  
2. As I went walk - ing that rib - bon of high - way  
3. I roamed and ram - bled, I fol - lowed your foot - steps

5

from Cal - i - for - nia to the New York is - land  
I saw a - bove me that end - less sky - way  
to the spark - ling sands of her dia - mond des - erts

9

from the Red - wood for - est to the Gulf stream wa - ters.  
I saw be - low me that gol - den val - ley  
and all a - round me a voice was sound - ing

14

This land was made for you and me

## ADDITIONAL VERSES

4. When the sun came shining  
and I was strolling  
And the wheat fields waving  
And the dust clouds rolling  
A voice was chanting  
as the fog was lifting  
This land was made for you and me

5. As I was walking  
I saw a sign there  
And on that sign it said  
"No trespassing"  
But on the other side  
it didn't say nothing  
This land was made for you and me

6. In the square of the city  
in the shadow of the steeple  
By the relief office  
I seen my people  
As they stood there hungry  
I stood there asking  
Is this land made for you and me?

# Midnight Special

G (D) C (G)

1. Oh when you wake up in the mor - ning hear the ding  
 2. And if you e - ver go to Hous - ton oh you bet - ter dong  
 3. Yon - der comes Miss Ro - sy how in the world did you walk  
 4. Yon - der comes Doc Mel - ton how in the world did you

G (D) D7 (A7) G (D)

ring and you go march - ing to the ta - ble see the same damn thing  
 right and you bet - ter not stag - ger and you bet - ter not fight  
 know I know her by her ap - ron and the dress she wore  
 know he gave me a tab - let just the day be - fore

C (G) G (D)

9 Well it's all on the ta - ble knife and fork and a pan  
 Sher - iff Ben - son will ar rest you and the boy's 'll bring you down  
 Um - brel - la on her shoul - der piece of pa - per in her hand  
 There ne - ver was a doc - tor trav - lin' o - ver the land

D7 (A7)

13 and if you say a thing a - bout it you're in trou - ble with the  
 and you can bet you bot - tom dol - lar you're Su - gar - land  
 and she's say - in to the cap - tain I want my life time  
 who could cure the fe - ver of a con - vict

G (D) C (G) G (D)

16 man, Oh let the Mid - night Spe - cial shine her light on me  
 bound  
 man  
 man

D7 (A7) G (D)

20 oh let the Mid - night Spe - cial shine her e - ver lovin light on me

# I Know You Rider

D (A) C (G) G (D) D (A)

1. I know you ri - der gon-na miss me when I'm gone  
 2. I know my ba - by is bound to love me some  
 3. Laid down last night just tryin' to get my rest  
 4. Sun's gon - na shine on my back door some day

C (G) G (D) D (A)

I know you ri - der gon-na miss me when I'm gone **Gon - na**  
 I know my ba - by is bound to love me some **She**  
 Laid down last night just tryin' to get my rest **But my**  
 Sun's gon - na shine on my back door some day **And the**

F (C) C (G) F (C) C (G) D (A)

miss your ba - by from rol - lin in your arms  
 throws her arms a - round me like a cir - cle round the sun  
 mind got to ram - blin' like the wild geese in the west  
 wind's gonna blow blow my blues a - way