

Accidentally in Love

Words and Music by
Adam F. Duritz

Moderately fast

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Moderately fast'. The score is divided into four systems, each with a guitar chord diagram above the first staff. The first system has chords G, C, G, and D. The second system has chords G, C, Em, and A. The third system has chords C, G, C, and G. The fourth system has chords C, Em, and A. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The vocal line enters in the third system with the lyrics: 'So she said, "What's the prob - lem, ba - by?" What's the prob - lem? I don't know. Well, may - be I'm in love (love). Think a - bout it, ev - 'ry time I think a - bout it,'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like 'mf'.

G C G D

G C Em A

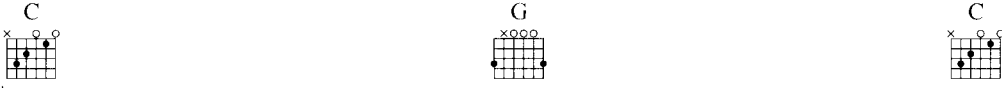
C G C G

C Em A

So she said, "What's the prob - lem, ba - by?" What's the prob - lem? I don't

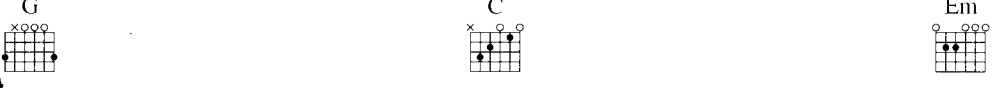
know. Well, may - be I'm in love (love). Think a - bout it, ev - 'ry time I think a - bout it,

C G C



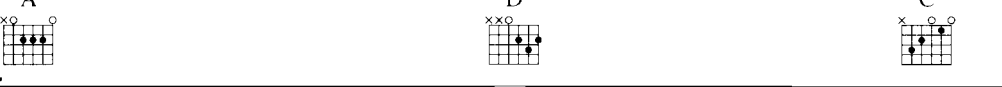
can't stop think - ing 'bout it. How much long - er will it take to cure this? —

G C Em



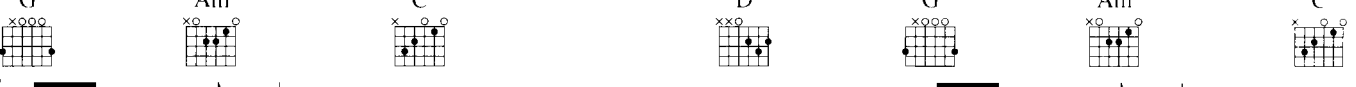
Just to cure it 'cause I can't ig - nore it if it's love (love). Makes me wan - na

A D C



turn a - round and face me but I don't know noth - ing 'bout love. Ah. —

G Am C D G Am C



Come on, come on, turn — a lit - tle fast - er. Come on, come on, the world —



_____ will fol-low af - ter. Come on, come on, 'cause ev - 'ry - bod - y's af - ter love.



So I said _ I'm a

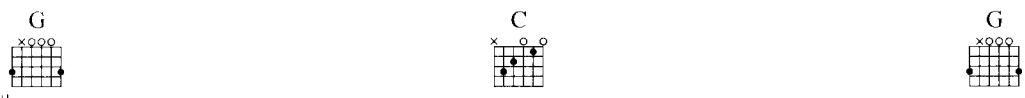


snow - ball run - ning, _ run - ning down in - to the spring that's com - ing. All this _



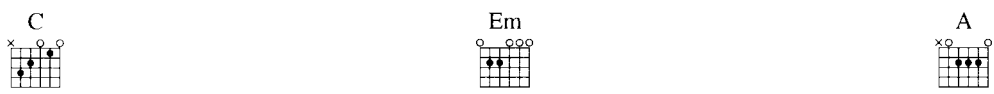
_ love melt - ing un - der blue skies, belt - ing out sun - light, shim - mer - ing

G C G



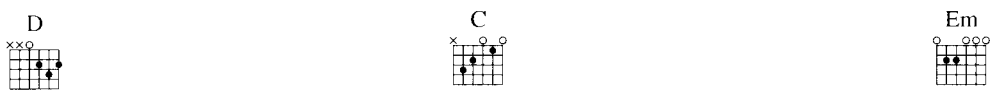
love. Well, ba - by, I sur - ren - der to the straw - ber - ry ice cream.

C Em A



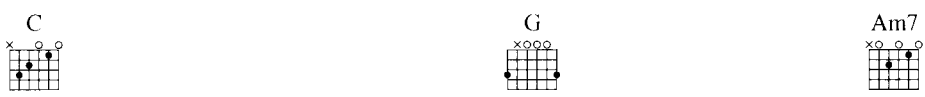
nev - er ev - er end of all this — love. Well, I did - n't mean to do it, but there's

D C Em



no es - cap - ing — your love. Ah, — These lines of

C G Am7 N.C.



light - ning mean we're nev - er a - lone, — nev - er a - lone, no, no.

G Am C D G Am C

Come on, come on, move — a lit - tle clos - er. Come on, come on, I want —

D G Am C D

— to hear you whis - per. Come on, come on, set - tle down — in - side — my

Em D G Am C

love. — Ah. — Come on, come on, jump —

D G Am C D

— a lit - tle high - er. Come on, come on, if you feel — a lit - tle light - er.

G  Am  C  D  Em  A7 

Come on, come on, we were once up - on a time - in love.

Csus2  G  C 

We're ac - ci - den - tal - ly in love, ac - ci - den - tal - ly in

mp

Em  D  D  G 

love, ac - ci - den - tal - ly in ac - ci - den - tal - ly in love,

mf

C  Em  D  D 

ac - ci - den - tal - ly in love, ac - ci - den - tal - ly in ac - ci - den - tal - ly...

G C Em

I'm in love, — I'm in love, — I'm in love, — I'm in love, — I'm in love, — I'm in love, —
 (I'm in love, — I'm in love, — I'm in love, —)

D G Am C D

ac - ci - den - tal - ly. Come on, come on, spin — a lit - tle tight - er.

f

G Am C D G Am C

Come on, come on, and the world's — a lit - tle bright - er. Come on, come on, just get

D Em D G

your - self — in - side — her love. — I'm in love. —

rit. e dim.

mf

As Lovers Go (Ron Fair Remix)

Words and Music by
Chris Carrabba

Moderately fast

The musical score is written for voice and piano in 4/4 time. It features three systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the vocal line and piano accompaniment. Chord diagrams for C, Am, Fmaj7, and C are provided above the vocal line. The piano part includes a dynamic marking of *mf* (mezzo-forte).

System 1:

Vocal: She said, "I've got - ta be hon - est; you're wast - ing your time —

Piano: *mf*

System 2:

Vocal: if you're fish - in' round here. — And I said, "You must be mis - tak -

System 3:

Vocal: en. I'm not ... fool - in'; this feel - in' is real. —

*Recorded a half step lower.

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Am Fmaj7

She said, "You've got - ta be cra - zy! What do you take me for? Some kind of eas -

C Am

y mark?" - "You've got wits, — you've got looks, you've got pas - sion, but I swear —

Fmaj7 C Fmaj7

— that you've got me all wrong, — all wrong, —

Am




all wrong, — but you've got
to — night? You've got —

D7  C 

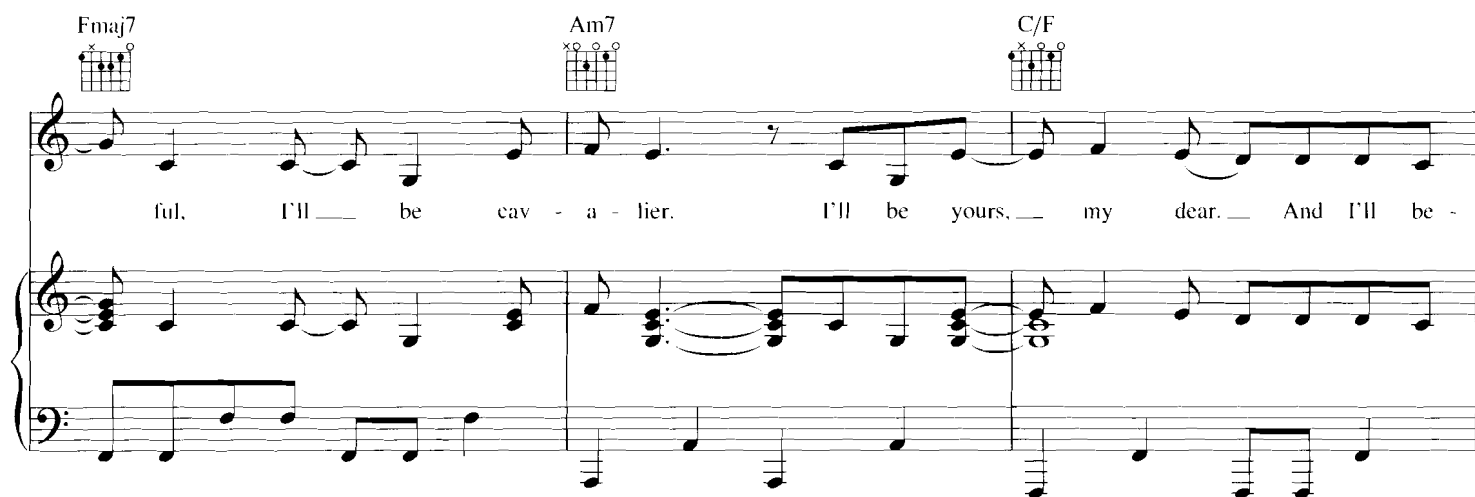
me." } I'll be true, — I'll be use -



me." }



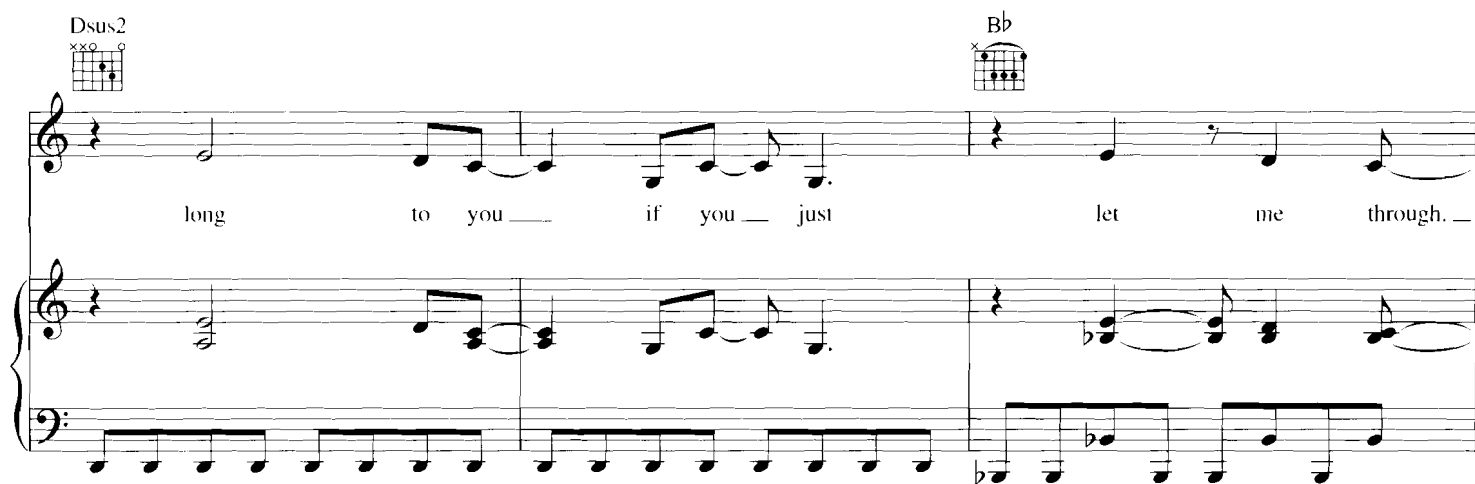
Fmaj7  Am7  C/F 




ful, I'll — be cav - a - lier. I'll be yours, — my dear. — And I'll be -



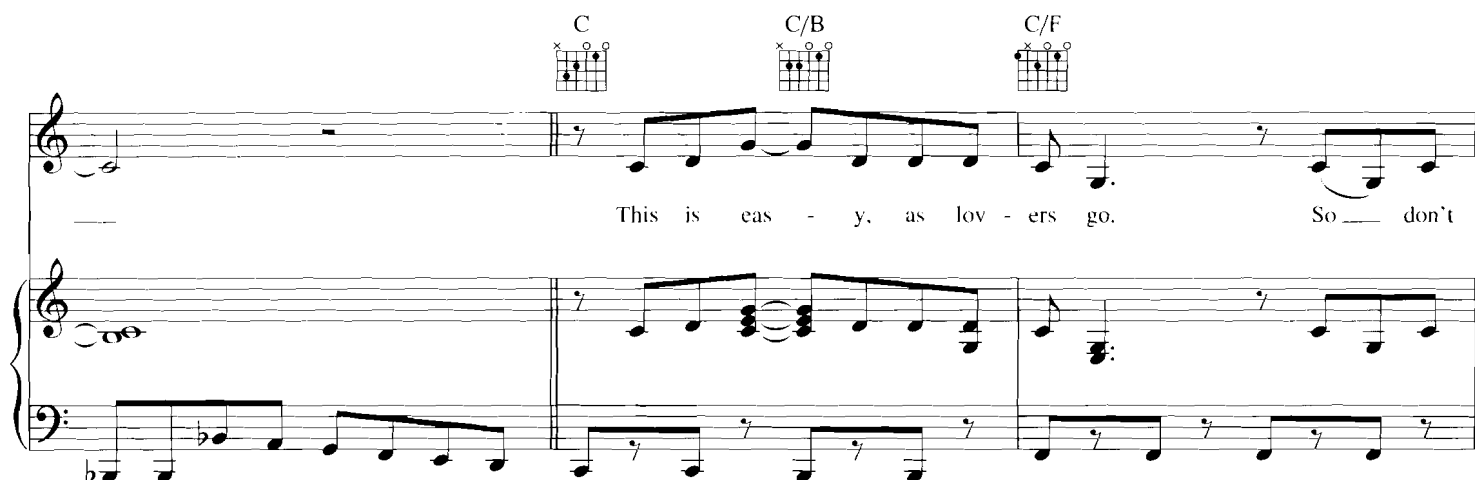
Dsus2  Bb 

long to you — if you — just let me through. —



C  C/B  C/F 

— This is eas - y, as lov - ers go. So — don't



C/D C/F C/G

com - pli - cate it by hes - i - tat - ing. And

C C/B Am7

this is won - der - ful, as lov - ing goes. This is

C/D To Coda C/Bb C

tai - lor - made. What's the sense in wait - ing? And I said, "I've got - ta be hon -

Am7 F C

est; I've been wait - ing for you all of my life." For

Am



so long I thought — I was a — sy — lum bound, — but just

Fmaj7



C



see-ing you makes me think twice. And be-ing with you here — makes me sane. —

Am



Fmaj7



C



— I fear — I'll go cra - zy if you leave — my side. —

Am



You've got wits, — you've got looks, — you've got pas - sion, but are you

Fmaj7

C

D.S. al Coda

brave enough to leave with me to - night, — to - night, —

Coda

C/Bb

C/G

D

D/C#

D/G

sense in wait - ing? And this is eas - y, as lov - ers go. So — don't

D/E

D/G

D/A

com - pli - cate it — by hes - i - tat - ing. — And

D

D/C#

Bm7

this is won - der - ful, as lov - ing goes. — This — is

D/E

D/C

tai - lor - made. What's _ the sense in wait - ing? And _

D

D/C#

D/G

D/E

_ this is eas - y, as _ lov - ers go. _ So _ don't com - pli - cate it _ by

D/G

D/A

D

D/C#

Bm7

hes - i - tat - ing. _ And _ this is won - der - ful, as lov - ing goes. _ This _ is

E7sus4

C

A

D

tai - lor - made. What's _ the sense in wait - ing?

rit.

Changes

Words and Music by
David Bowie

Moderately fast

Chord diagrams: Fmaj7, F#, Gm, Ab7, Bb7, G, Bb7, F, Am/E, Bb/D, C/E, F, Am.

mf

mp

mf

mp

mf

Still don't know what I was look - ing for and my time was run - ning wild; _

_ a mil - lion dead - end streets. Ev - 'ry time I thought I'd got it made, it seemed the

B \flat C F \sharp maj7 Gm7

taste was not so sweet. — So I turned my - self to face —

Am7 F \sharp m7 \flat 5 Gm7 C

— me but I've nev - er caught a glimpse — of how the

F E \flat B \flat /D B \flat

oth - ers must see the fak - ers. — I'm much too fast to take — that test.

C7 F C/E Dm F/C

(Ch - ch - ch - ch - chang - es. — and face the strange — ch - ch - chang - es.) —

Bb Dm/A G7 C7

Don't want to be a rich - er one. (Ch - ch - ch - ch - chang - es, —

F C/E Dm F/C Bb Dm/A

Turn and face the strange — ch - ch - chang - es.) — Mm, just gon-na have to be — a dif -

G7 D5 C5 Eb5 Bb5 Am G5 Dm

f'rent one. — Time may change me, — but I can't trace

F G

time.

mp *mf*

B♭7 G B♭7

Ooh, — yeah.

mp *mf* *mp*

F Am/E B♭/D

I watch the rip - ples — change — their size — but nev - er leave — the stream —

C/E F Am

— of warm im - per - ma - nence. — And so the days flow through my eyes, — but

B♭ C Dm C7/E Fmaj7 Gm7

still the days seem the same. — And these chil - dren — that — you —

Am7 F#m7b5 Gm7 C

— spit on — as they try to change — their worlds, — they're im -

F Eb Bb/D Bb

munc to your — con - sul - ta - tions, — They're quite a - ware of what they're — go - ing

C7 F C/E Dm F/C

through. (Ch - ch - ch - ch - chang - es, — Turn and face the strange — ch - ch - chang - es.) —

Bb Dm/A G7 C7

Don't tell them — to grow up and out of it. — (Ch - ch - ch - ch - chang - es. —

F C/E Dm F/C Bb Dm/A
 Turn and face the strange — ch - ch - chang - es.) — Where's your shame? You've left us up to

G7 D5 C5 Eb5 Bb5
 our necks in it. Time may change me, — but

Am G5 Dm F Gm F7/A Bb
 you can't trace time. Strange fas - ci -

F Bb/F F
 na - tion, — fas - `nat - ing me. — Ah, —

B \flat E \flat /B \flat B \flat C5

chang - es are tak - ing the pace I'm go - ing through.

C7 F C/E Dm F/C

(Ch - ch - ch - ch - chang - es, Turn and face the strange ch - ch - chang - es.) Ooh, es.)

B \flat Dm/A G7 C7

look out, you rock - 'n' roll - ers. (Ch - ch - ch - ch - chang - es,

F C/E Dm F/C

Turn and face the strange ch - ch - chang - es.)

B \flat Dm/A G7 D5 C5 E \flat 5

Pret - ty soon — now you're gon - na get — old - er. Time may change

B \flat 5 Am G5 Dm F Tacet

me, — but I can't trace time. I said that

D5 C5 E \flat 5 B \flat 5

time may change me, —

Am G5 Dm F5

but I can't trace time.

rit.

Ever Fallen in Love

Written by Pete Shelley

Fast Rock



The first system of the piano accompaniment for 'Ever Fallen in Love'. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music begins with a forte (f) dynamic. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line.



The second system of the piano accompaniment. It continues the musical progression with the same key signature and time signature. The right hand features a mix of chords and moving lines, while the left hand maintains a consistent eighth-note pattern.

Bm



The third system of the score, featuring vocal lines and piano accompaniment. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "You spurn my nat - 'ral e - mo - don't see much of a fu -". The piano part provides harmonic support with chords and moving lines.



The fourth system of the score, continuing the vocal and piano parts. The lyrics are: "tions. You make me feel like dirt, and I'm hurt. - ture un - less we find out who's to blame; - what a shame. -". The piano accompaniment continues to support the vocal melody with harmonic textures.

D

Bm

A

But if I start a com - mo - tion, I
And we won't be to - geth - er much long - er un -

Bm

D

run the risk of los - ing you, and that's worse.
less we re - al - ize that we are the same.

Ev - er

Bm A Bm A

fall - en in love _ with some - one, ev - er fall - en in _ love, in love _ with some -

C G

one, ev - er fall - en in, in love _ with some - one _ you should - n't - 've fall - en in love _

To Coda I 1. 2. D.S. al Coda I

_ with? I Ev - er

Coda I D A Bm A

You spurn my nat - 'ral e - mo - tions. You

Bm



D



make me feel like dirt, and I'm hurt.

But

Bm



A



Bm



if I start a com - mo - tion, I'll on - ly end up los -

D




ing you, and that's worse.

Bm **A**




Ev - er fall - en in love _ with some -

Bm **A**



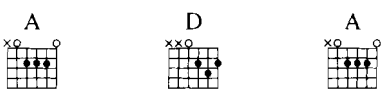
one, ev - er fall - en in _ love, in love _ with some -

C **G**




one, ev - er fall - en in, in love _ with some - one _

A **D** **A** *To Coda II*

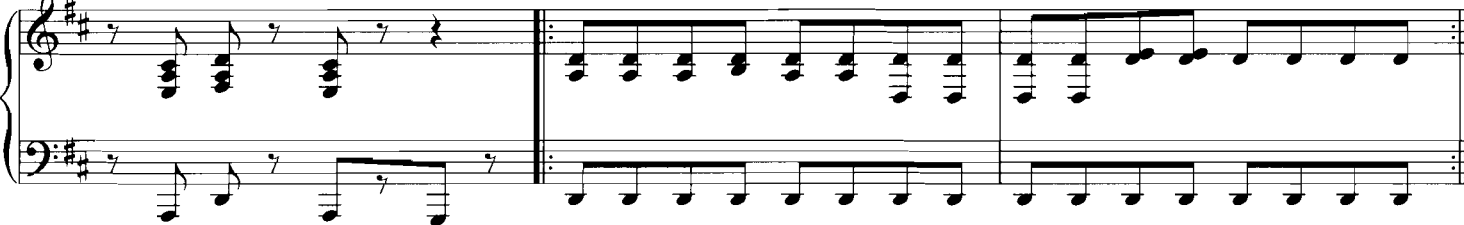


_ you should - n't - 've fall - en in love _ with?

D A D



Play 3 times



D



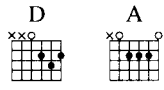
D.S.S. al Coda II

Ev - er




Coda II

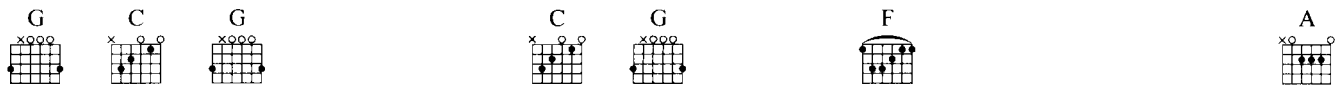
D A




Fall - en in love —




G C G C G A



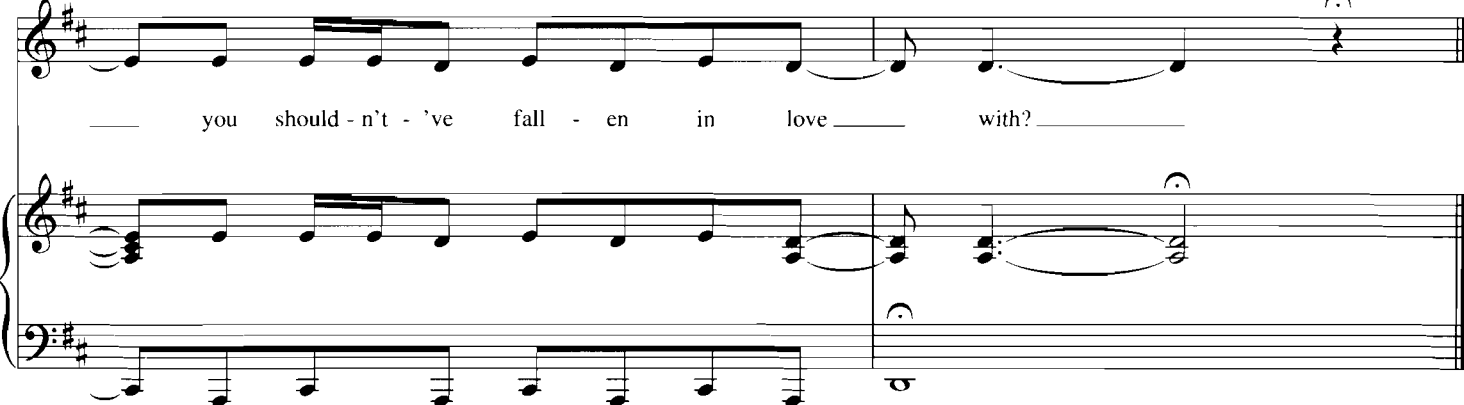
— with, ev - er fall - en in love — with some - one —



D



— you should - n't - 've fall - en in love — with? —



Fairy Godmother Song

Words and Music by Andrew Adamson,
Harry Gregson-Williams, Stephen Barton,
Dave Smith, Walt Dohrn and Aron Warner

Moderately slow, freely

Chord diagrams: $G^{\#}/D$ (7fr), $F^{\#}m/C^{\#}$ (5fr), E/B (4fr), D/A (4fr), A/E (4fr), A°/E (2fr), D/E (4fr), $E7$ (4fr).

mp

Your fall - en tears _ have called to me. _ So here comes my sweet






rem - e - dy. I know what ev - 'ry prin - cess needs for her _ to live

life hap - pi - ly. (Spoken:) With just a

Tacet





Brightly, in 2

F F^o F B^b/F B^b/F^b






wave of my mag - ic wand, your trou - bles will soon be

B^b/F G7 C/E G7/D





gone. With a flick of the wrist and just a flash, you'll

C B^b/D C F F^o

land a prince with a ton of cash; — a high - priced dress made by

F B^b/F B^b/F^b B^b/F

mice, no less; some crys - tal glass pumps and no more stress. Your

B \flat A Dm D/C Gm/B \flat D7/A

wor - ries will van - ish, your soul will cleanse. Con - fide in your ver - y own

cresc.

Gm G7 F/C C7

fur - ni - ture friends. We'll help you set a new fa - shion

mf

F F $^{\circ}7$ F F $^{\circ}$ F

trend. I'll make you fan - cy, I'll make you great (the

mp *mf*

9

B \flat /F B \flat $^{\circ}$ /F \flat B \flat /F Gm7

kind of gal the prince would date). They'll write your name on the

2 2






bath - room wall. A sport - y car - riage to
(Spoken:) For a happy ever after, give Fiona a call!






ride in style, a sex - y man boy chauff - eur — "Kyle." We'll








ban - ish your blem - ish - es, tooth de - cay. Cel - lu - lite thighs will
cresc.






fade a - way, and oh what the hey... Have a Bi - chon Fri -

f

F (F major) (♩ = ♩) C7 (C7)

sé! Nip and tuck here and there, to

mf grad. accel. e cresc. till end

F (F major) C7 (C7)

land that prince with the per - fect hair. Lip - stick lin - ers, shad - ows, blush, to



F (F major) C7 (C7)

get that prince with the sex - y tush. Luck - y day, hunk buf - fet.

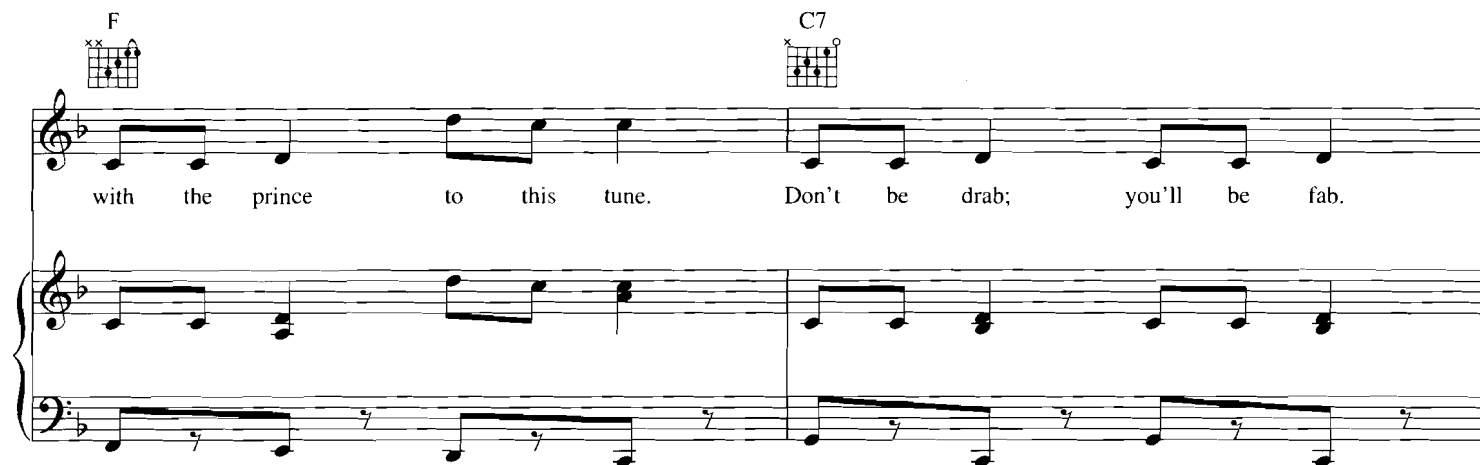
F (F major) C7 (C7)

You and your prince take a roll in the hay. You can spoon on the moon



F C7

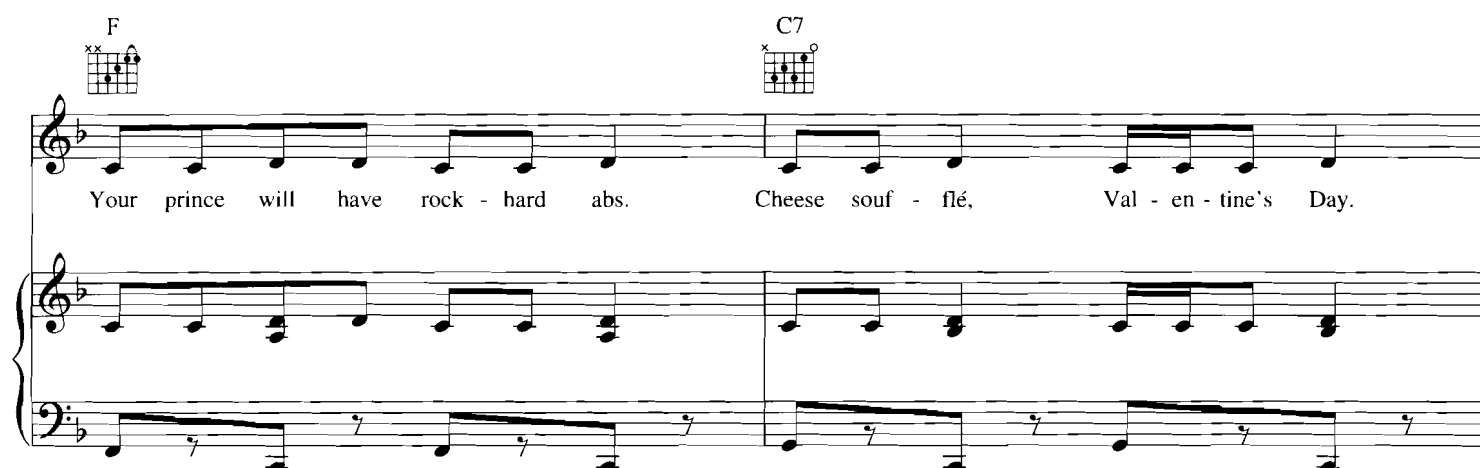
with the prince to this tune. Don't be drab; you'll be fab.





F C7

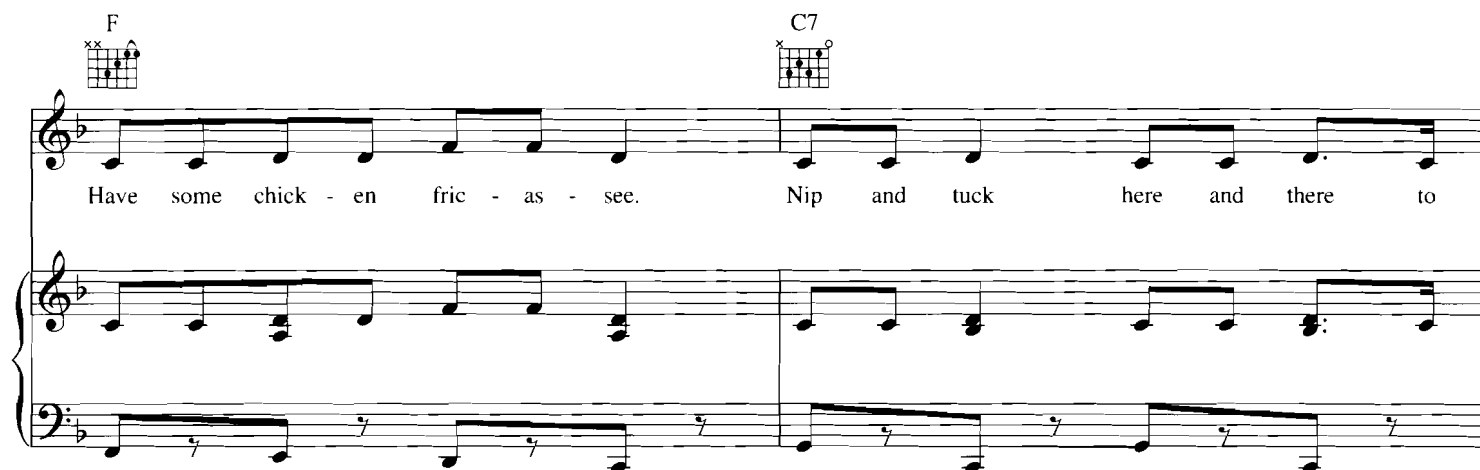
Your prince will have rock - hard abs. Cheese souf - flé, Val - en - tine's Day.





F C7

Have some chick - en fric - as - see. Nip and tuck here and there to

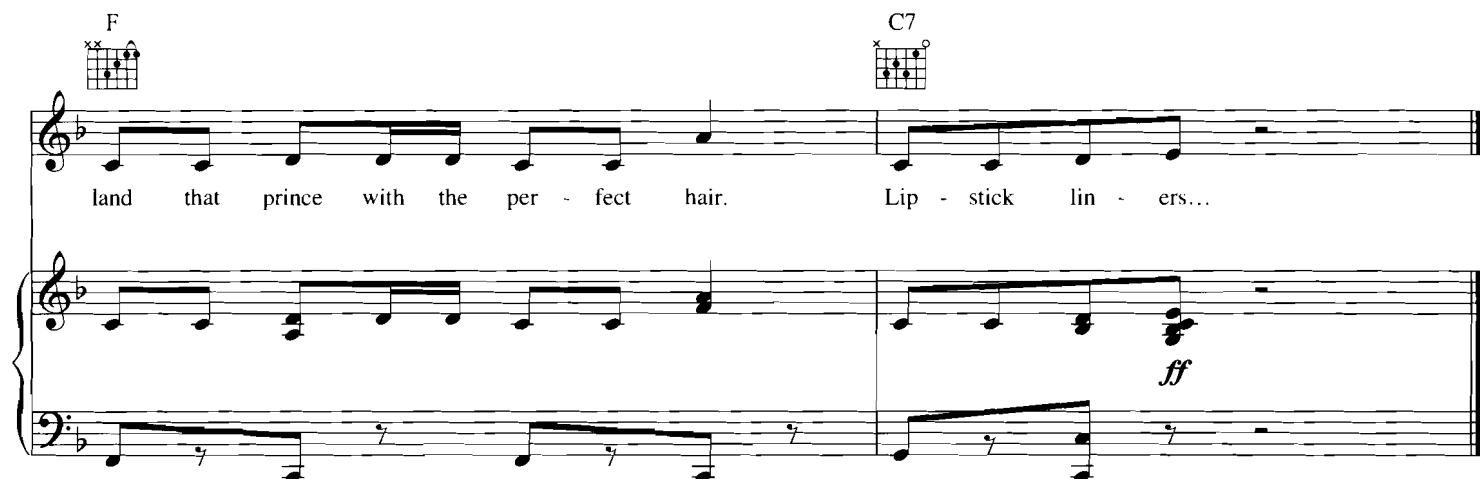


F C7

land that prince with the per - fect hair. Lip - stick lin - ers...

ff



Funkytown

Words and Music by
Steven Greenberg

Moderately fast



mf

*Chords reflect implied harmony (till key change).

Got -

C

ta make a move to a town that's right — for me.

Town — to keep me mov - in', keep me groov - in' with some en - er - gy.

G
x o o o

Well, I talk a - bout it, talk a - bout it,

talk a - bout it, talk a - bout it. ____ Talk

F Em Dm C
x o o o x x o o x x o o x o o o

a - bout, talk a - bout, talk a - bout mov - in'. ____

C
x o o o

Play 3 times

Got - ta move on.

G F Em Dm C

Tacet

Perc.

N.C.

To Coda

Cm7

Won't you take me to

Funk - y - town? Won't you take me to Funk - y - town?

Cm7

F

N.C.

F

N.C.

1. 2.

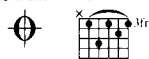
Cm7

Won't you take me to Funk - y - town? Won't you take me to

1. 2. D.C. (with repeats) al Coda

Funk - y - town? Funk - y - town?

Coda Cm7

The first system of musical notation. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "(Won't you take me to)" and "Funk - y - town?" are written below the notes. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line.

(Won't you take me to) Funk - y - town?

The second system of musical notation, continuing the first system. It features the same vocal line and piano accompaniment. The lyrics "(Won't you take me to)" and "Funk - y - town?" are repeated. The piano accompaniment continues with the same chordal structure and bass line.

(Won't you take me to) Funk - y - town?

The third system of musical notation, continuing the first system. It features the same vocal line and piano accompaniment. The lyrics "(Won't you take me to)" and "Funk - y - town?" are repeated. The piano accompaniment continues with the same chordal structure and bass line.

(Won't you take me to) Funk - y - town?

The fourth system of musical notation, continuing the first system. It features the same vocal line and piano accompaniment. The lyrics "(Won't you take me to)" and "Funk - y - town?" are repeated. The piano accompaniment continues with the same chordal structure and bass line.

(Won't you take me to) Funk - y - town?

Cm7



(Sing 1st time only)

Cm7



Repeat and fade

Holding Out for a Hero

Words by Dean Pitchford

Music by Jim Steinman

Moderately fast



1.2.3.

4.

Doo doom da da doom da da doom ka day (yeah). da doom ka day.

mf

G5



Where have all the good men gone and where are all the gods?

Where's the street-wise Her-cu-les to fight the rising odds?

Is - n't there a white knight up - on a fier - y steed?

Late at night I toss and turn and dream of what I need. I need a

he - ro. I'm hold - ing out for a he - ro till the end of the night. He's got -

ta be strong and he's got - ta be fast and he's got - ta be fresh from the fight. I need a

he - ro. I'm hold-ing out for a he - ro till the morn - ing light. _ He's got-

ta be sure — and it's got - ta be soon and he's got - ta be larg - er than life. — Larg - er — than —

To Coda

Musical score for the song "Doom" by The Roots. The score is in 4/4 time, key of B-flat major. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The lyrics are: "Doo life. doom da da doom da da doom ka day (yeah).". The piano accompaniment includes a bass line in the left hand and chords in the right hand.

Musical score for the song "Doo doom da da doom da da doom ka day." The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and repetitive, using a limited range of notes. The lyrics are written below the vocal line. The piano accompaniment consists of chords and single notes, providing a harmonic background for the vocal melody.

G5



Some - where af - ter mid - night in my wild - est fan - ta - sy, —

some - where just be - yond — my reach, — there's some - one reach - ing back for me. —

Rac - ing on the thun - der, ris - ing with the heat, —

D.S. al Coda

it's gon - na take a su - per - man — to sweep me off — my feet. — I need a

Coda

life.

G5




(Spoken:) Up where the moun-tains meet the heav-ens a - bove, out where the light - ning — splits the sea,

I would swear that there's some - one some - where watch - ing me. —

Through the wind and the chill and the — rain and the storm and the — flood.

I can feel his ap-proach like fi-re in my blood.

G5 

1,2,3.

Doo doom da da doom _ da _ da doom ka day (yeah).

4.

G5 

_ da doom ka day. I need a he-ro. I'm hold-ing out for a he-

ro till the end of the night. _ He's got - ta be strong _ and he's got - ta be fast and he's

got - ta be fresh - from the fight. _ I need a he - ro. I'm hold - ing out for a he -

ro till the morn - ing light. _ He's got - ta be sure _ and it's got - ta be soon and he's

1. got - ta be larg - er than life. _ I need a got - ta be larg - er than life. _ Larg - er than _

2.

life. _

Holding Out for a Hero

Words by Dean Pitchford

Music by Jim Steinman

Slowly, freely

Gm Bb/F F Bb/F

Where have all the good men gone... and where are all the gods?...

Ebadd2 Am7b5 Dsus4 D/F#

Where's the street-wise Her-cu-les to fight the ris-ing odds?

Gm F

Is-n't there a white knight... up-on a fier-y steed?...

Ebmaj9



D7sus4/A



D7



Late at night I toss and I turn and I dream _ of what I need. _

Fast Disco beat

Tacet

D5



Dm



(Oh,

oh.)

I need a

Perc.

Gm



Dm



he - ro.

I'm hold - ing out for a he - ro till the end of the night. _

Eb



He's got - ta be strong _ and he's got - ta be fast _ and he's

Bb F Gm

got - ta be fresh from the fight. I need a he - ro.

Dm

I'm hold - ing out for a he - ro till the morn - ing light. He's got -

Eb Bb

ta be sure and it's got - ta be soon and he's got - ta be larg - er than life, -

F Gm D/G

larg - er than life.

cresc. R.H.

Gm A/G Eb/D D

f

Eb Bb F D

mf

Gm Bb/F

Some - where af - ter mid - night in my wild - est fan - ta - sy, -

Eb

— some - where just — be - yond — my reach, — there's

Dsus4



D



Gm



some - one reach - ing back

for me. —

Rac - ing on

the thun -

Dm/F



der —

and

ris -

ing

with

the heat, —

Ebmaj7



Dsus4



it's gon - na take

a su -

per -

man —

to —

sweep

me off —

my

feet. —

cresc.

D









Eb



D

*f*


Gm  D  Bb  Eb5/Bb  D5 




Gm 

Up where the moun - tains meet the



Ebmaj7 

heav - ens a - bove, out where the light - ning splits



Cm7  D 

the sea, I could swear there is some - one some - where watch -



Gm



ing — me. — Through the wind and the chill —

E♭maj7



— and the rain — and the storm — and the — flood, —

Cm7



D



E♭m



I can feel — his ap - proach — like a fire — in my blood. —

C♭/E♭



E♭m





Fm




(Like a fire — in my blood, like a fire — in my blood, like a fire — in my blood,

cresc.

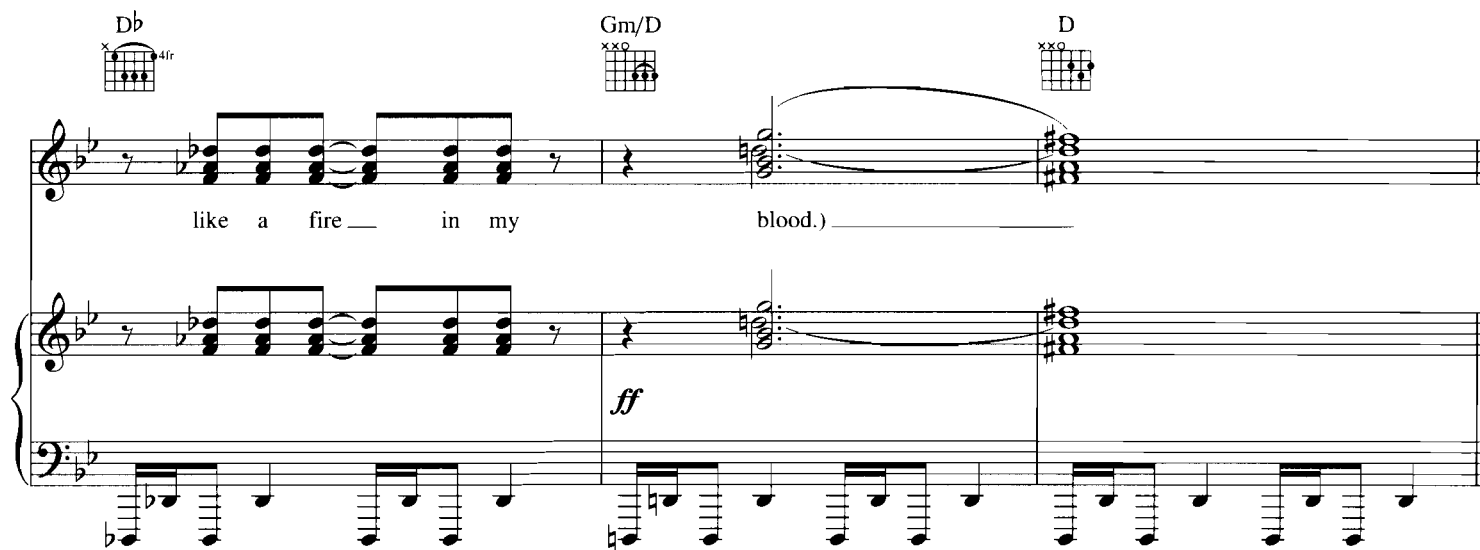
Db  4fr


Gm/D  xxo


D  xxo

like a fire — in my blood.)


ff





Gm  3fr

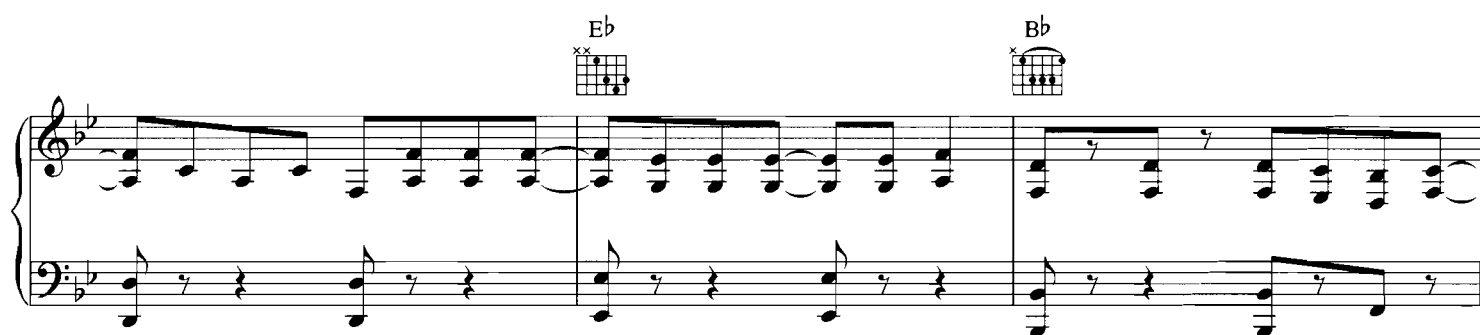
Dm  xxo

mf



Eb  xx

Bb  xx



F  3fr

Gm  3fr

(He - ro.)

f



Dm



Gm



Eb/G



Gm6



Asus4



Dsus4



D



Gm



I need a he - ro. I'm hold - ing out for a he -

Dm



Eb



ro till the morn - ing _ light. And he's got - ta be sure _ and it's

got - ta be soon _ and he's got - ta be larg - er than life. _

B \flat F

Gm






Dm Gm

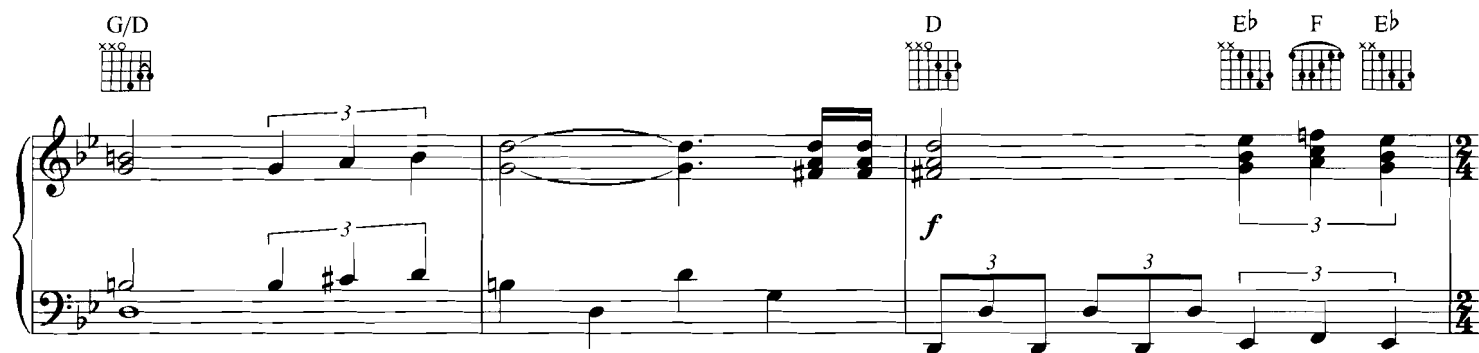
B \flat F

grad. dim.

Dsus4 D Dmaj7

mp

G/D  D  Eb  F  Eb 



D  Gm 





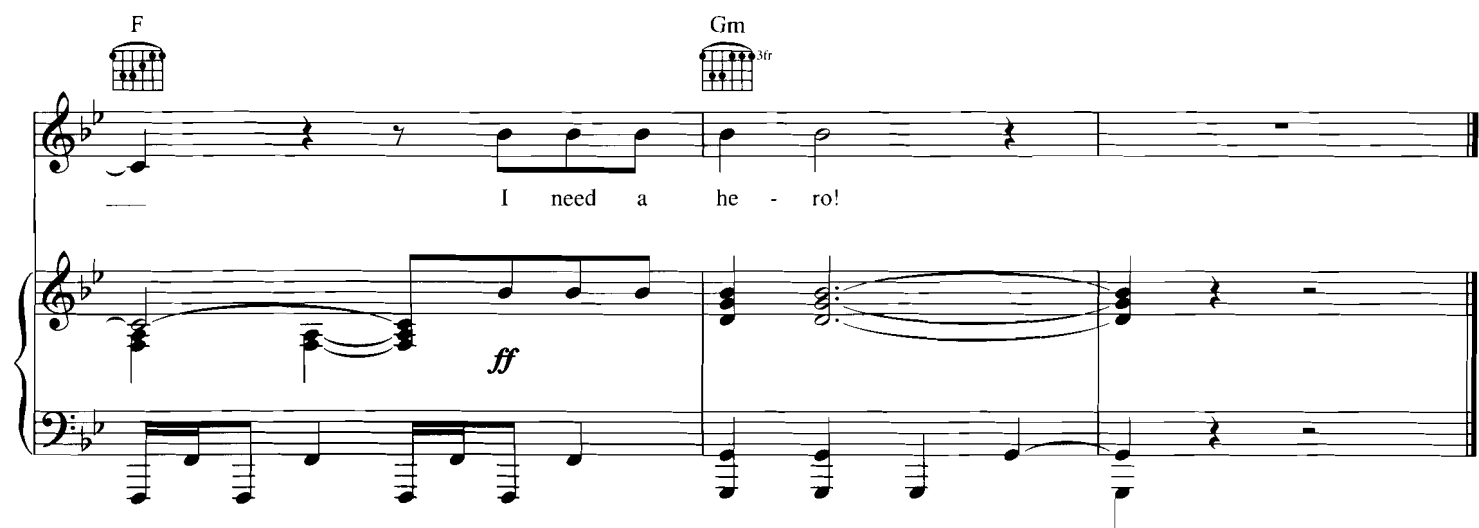
Oh, he's got -

Eb  Bb 



ta be strong_ and he's got - ta be fast_ and he's got - ta be fresh_ from the fight. _

F  Gm 



I need a he - ro!

I Need Some Sleep

Words and Music by
Mark Everett

Moderately slow

Am Em7 Fmaj7 C/E Am Em7 Fmaj7 G

mp

Am Em7 Fmaj7 C/E

I need some sleep; it can't go on like this. —

Am Em7 Fmaj7 G

I tried count-ing sheep, — but there's one I al-ways miss. —

Am Em7 Fmaj7 C/E

Ev - 'ry - one — says I'm get - ting down — too low.

Am Em7 F C/E

Ev - 'ry - one — says you just got - ta let it go. — you

F C/E F C

just got - ta let it go, — you just got - ta let it go. —

R.H.

Am Em7 Fmaj7 C/E

Am Em7 Fmaj7 C/E

I need some sleep; time to put the old — horse down.

Am Em7 Fmaj7 G

I'm in too deep and the wheels keep spin - ning 'round. —

Am Em7 Fmaj7 C/E

Ev - 'ry - one — says I'm get - ting down — too low.

Am Em7 F C/E

Ev - 'ry - one — says you just got - ta let it go, — you

F C/E F C

just got - ta let it go, — you just got - ta let it go. —

R.H.

Am Em7 Fmaj7 C/E Am Em7

Fmaj7 G Am Em7 Fmaj7 C/E

Am Em7 F C/E F C

You just got-ta let it go. — You

F C/E F C/E F C

just got-ta let it go. — You just got-ta let it go. —

R.H. *rit.*

I'm on My Way

Words and Music by
Rich Price and Clint Bierman

Moderately

Guitar → G
(capo 3rd fret)

Piano → Bb

Guitar → G (capo 3rd fret)

Piano → Bb

Chords: G, D/F#, Em7, G, D/F#

Chords: Bb, F/A, Gm7, Bb, F/A

mf

Em7

Gm7

C

Eb

G/B

Bb/D

G

Bb

If I lift my head

C

Eb

G/B

Bb/D

Am7

Cm7

from a bed of stars, the ocean wide.



F



F/Eb



Bb/D



Bb



F/A



Cm

If I call your name — would you car-ry me —



Ebsus2



Bb



F/A



Gm7

on in - side?



Eb



Bb/D



Bb

And if I close my eyes, —



Eb



Bb/D



Cm7

let me put my faith in the whole de - sign, —



F

F/E \flat B \flat /DB \flat 

F/A



Cm

could you raise your voice feel - ing it whole _ to -



Csus2

B \flat 

F/A

geth - er with _ mine? But I'm on my _ way. _



Em7

B \flat 

F/A

Yes, I'm on my _ way. _



Em7

B \flat 

F/A

I said I'm on my _ way, _

Em7
Gm7

G
Bb

D/F#
F/A

To Coda
⊕

yeah. ____

{ But I'm on ____ my ____ way. ____
{ Said I'm on ____ my ____ way. ____

Em7
Gm7

Am7
Cm7

D7add4
F7add4

Am7
Cm7

D7add4
F7add4

Am7
Cm7

D7add4
F7add4

Am7
Cm7

D7add4
F7add4

C
Eb

G/B
Bb/D

If I'm on ____ my ____ way _

G
Bb

C
Eb

G/B
Bb/D

now.

I'm bet - ter for ____ it all ____ 'cause I'm mov - ing on. ____

Am7 Cm7 D F D/C F/Eb

yeah. And wheth - er they might say

G/B Bb/D G Bb D/F# F/A Am Cm

I be - long,

Csus2 Ebsus2

you can see, yeah, you can see I'm gone.

D.S. al Coda

Coda Em7 Gm7 Am9 Cm9

I'll nev - er find my way back here from

D7sus4



F7sus4

Am9



Cm9

an - y - where. _ I'll nev - er find _ my way _ back here _ from

1.2.

D7sus4



F7sus4

3.

D7sus4



F7sus4

an - y - where. _ I'll an - y - where. _



Bb



F/A



Gm7

But I'm on my way. _



Bb



F/A



Gm7



C



G/B

I said I'm on my way. _ Yes, I'm on my way. _

F#m7



Am7

A



C

E/G#



G/B

I'm on my way. Said I'm on my way.

F#m7



Am7

A



C

E/G#



G/B

Said I'm on my way. Yes, I'm on my way I'm

F#m7



Am7

A



C

E/G#



G/B

on my way. Said I'm on my way,

F#m7



Am7

A



C

E/G#



G/B

F#m7



Am7

yeah. But I'm on my way.

rit.

Little Drop of Poison

Words and Music by
Tom Waits and Kathleen Brennan

Moderately fast

Chord diagrams for guitar are provided above the staff. Chords are indicated by a cross (x) for the low E string and a 3rd finger (3fr) for the 3rd fret.

First System: Cm, G, Cm, G7, Cm, G7

Second System: Cm, G7, Cm, G7, Cm, G7

Third System: Cm, G7, Cm, Tacet, Cm, G7

Fourth System: Cm, Fm, C, Fm

Lyrics:

I like my town

with a lit - tle drop of — poi - son. No -

G Cm G7

bod - y knows they're lin - ing up to go in - sane.

Cm G7 Cm G7 Cm


I'm all a - lone. I smoke my friends

Fm G

down to the fil - ter, but I feel much




Cm G7 Cm Tacet

clean - er af - ter it rains. And she

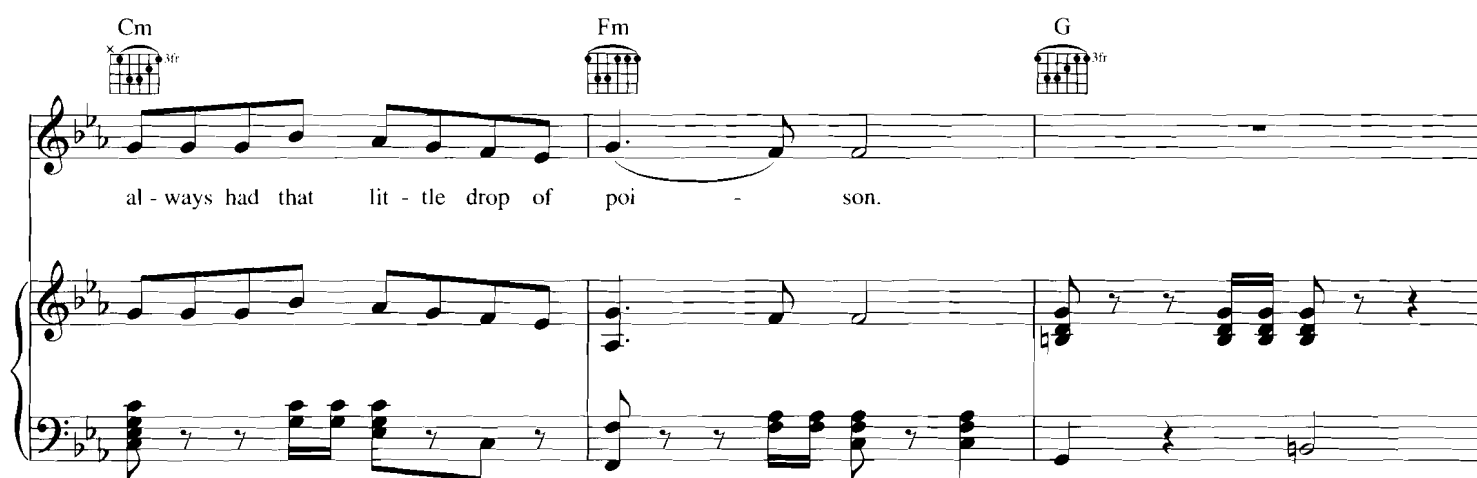
Cm  **G7** 





left in the fall; that's her pic - ture on the wall. She



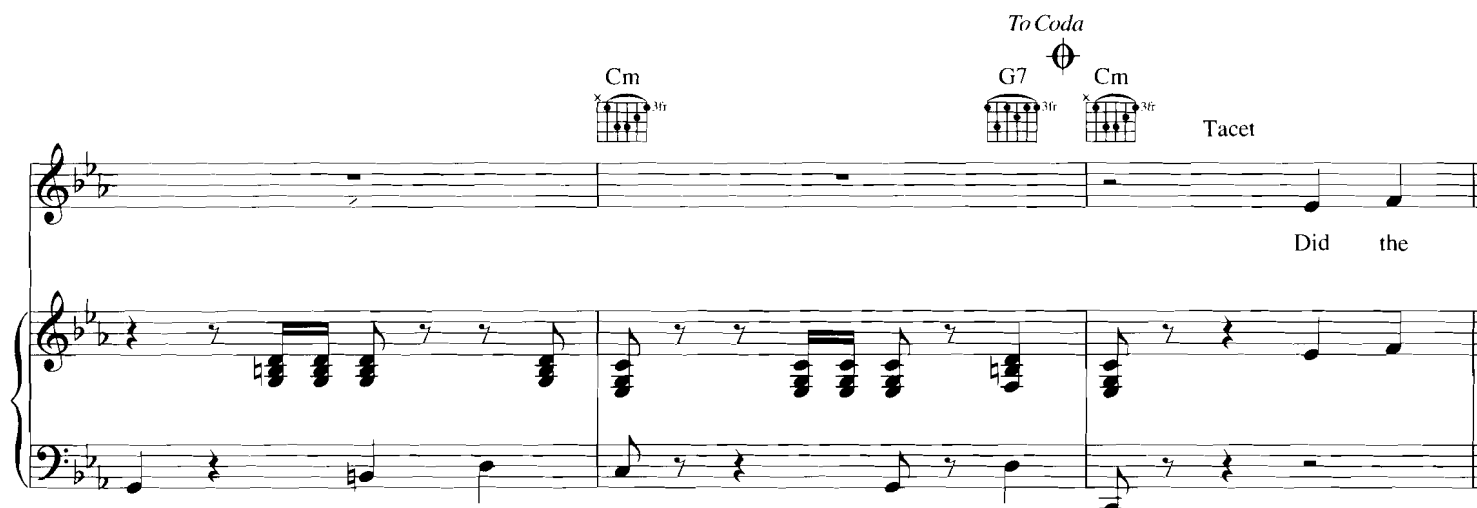
Cm  **Fm**  **G** 



al - ways had that lit - tle drop of poi - son.



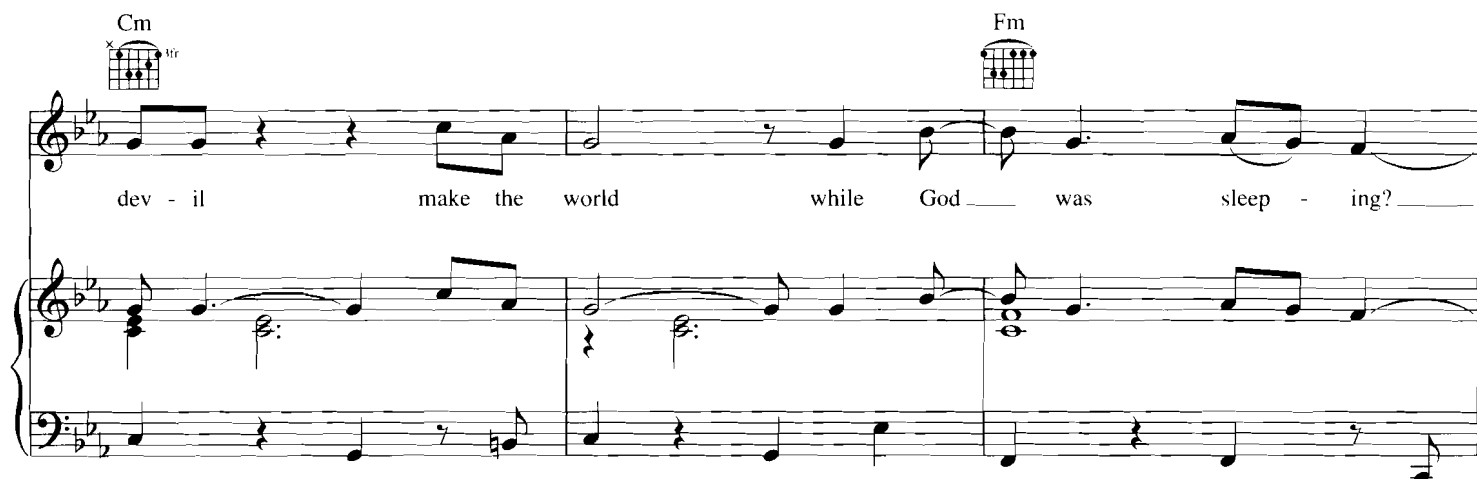
To Coda  **Cm**  **G7**  **Cm**  **Tacet**

Did the



Cm  **Fm** 

dev - il make the world while God was sleep - ing?





— You'll nev - er get a wish from a



bone. An - oth - er wrong good - bye



and a hun - derd sail - ors.



D.S. al Coda



That deep blue sky is my home. And she

Coda

Cm



Tacet

C#m



C#m



And a rat al - ways —

F#m6



— knows when he's in with — wea - sels.

G#7



C#m



Here — you lose a lit - tle ev - 'ry day.

Well, I re - mem - ber — when a mil - lion was —

F#m G#

a mil - lion. They all have ways to make you

C#m C#m

pay. And she left in the fall; that's her pic - ture on the wall. She

F#m G#

al - ways had that lit - tle drop of poi - son.

1. C#m 2. C#m

Tacet

And she

Livin' la Vida Loca

Words and Music by
Robi Rosa and Desmond Child

Fast

Am



U - no, dos, cua - tro, hit it!

Am



She's in - to su - per - sti - tions,
She's in - to new sen - sa - tions,

*2nd time substitute 1/4 rest.

black new cats kicks in the voo - doo dolls. — I feel — a
new kicks in the can - dle - light. — She's got — a

1.

prem - o - ni - tion. That girl's gon - na make me fall. ___
new ad - dic - tion for ev - 'ry

2.

N.C.

day and night. ___ She'll

Dm



Em



make you take ___ your clothes ___ off and go danc - ing in the rain. ___

F




She'll make you live ___ her cra - zy life, ___ but she'll

G  E/G# 

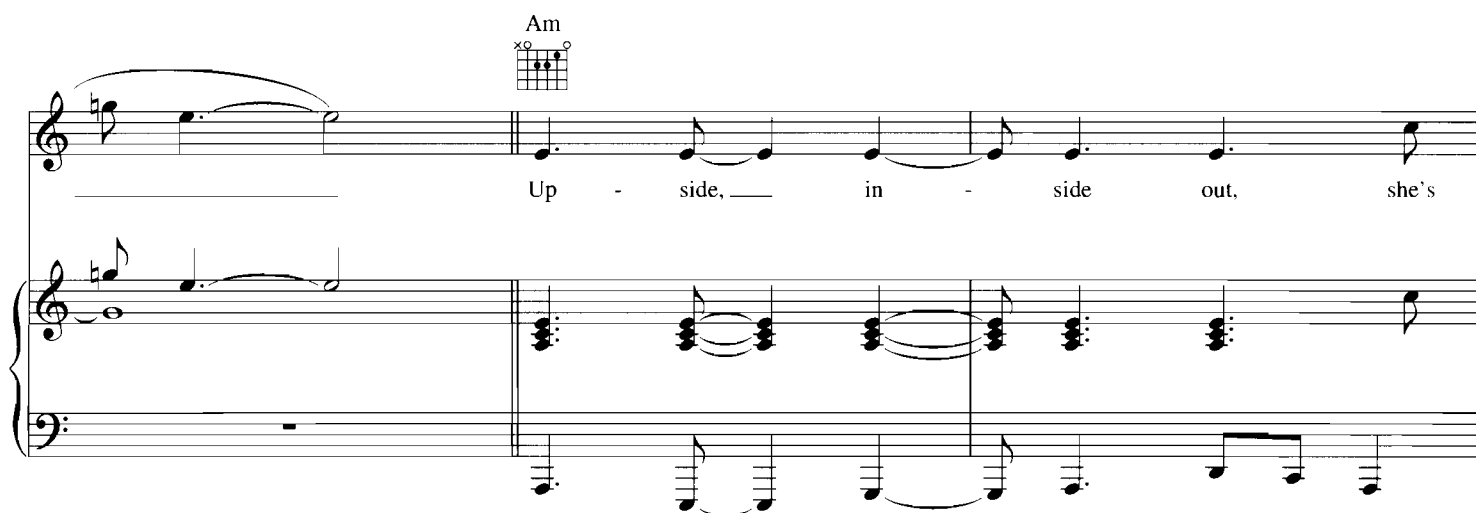
take a - way — your pain — like a bul - let — to — your brain. —





The first system of the musical score. The vocal line (treble clef) begins with a G major chord and continues with a melodic line. The piano accompaniment (grand staff) features a steady eighth-note bass line and a treble line with chords and moving lines. The lyrics are: "take a - way — your pain — like a bul - let — to — your brain. —".

Am 

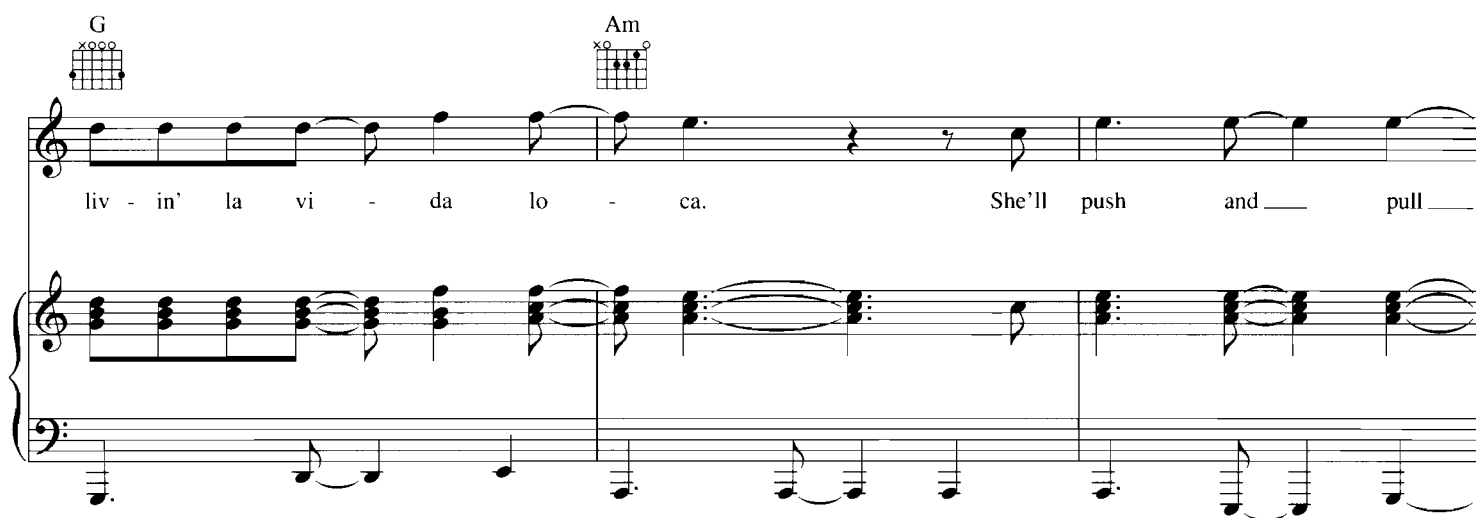
Up - side, — in - side out, she's





The second system of the musical score. The vocal line (treble clef) begins with a half rest followed by a melodic line. The piano accompaniment (grand staff) continues with the same bass line and treble accompaniment. The lyrics are: "Up - side, — in - side out, she's".

G  Am 

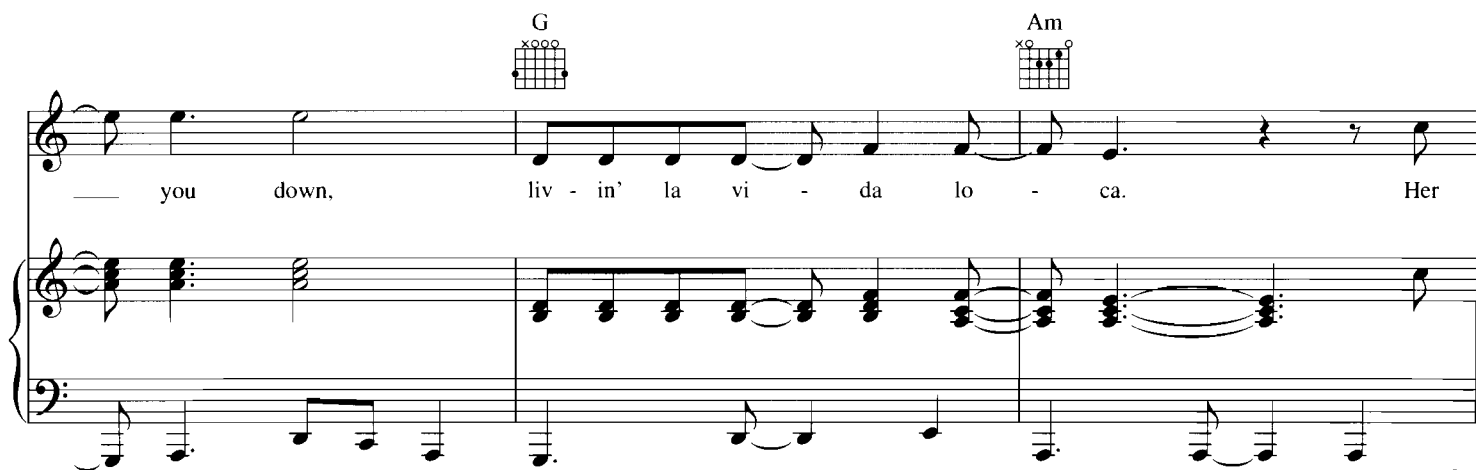
liv - in' la vi - da lo - ca. She'll push and — pull —



The third system of the musical score. The vocal line (treble clef) begins with a G major chord and continues with a melodic line. The piano accompaniment (grand staff) continues with the same bass line and treble accompaniment. The lyrics are: "liv - in' la vi - da lo - ca. She'll push and — pull —".


G  Am 

— you down, liv - in' la vi - da lo - ca. Her

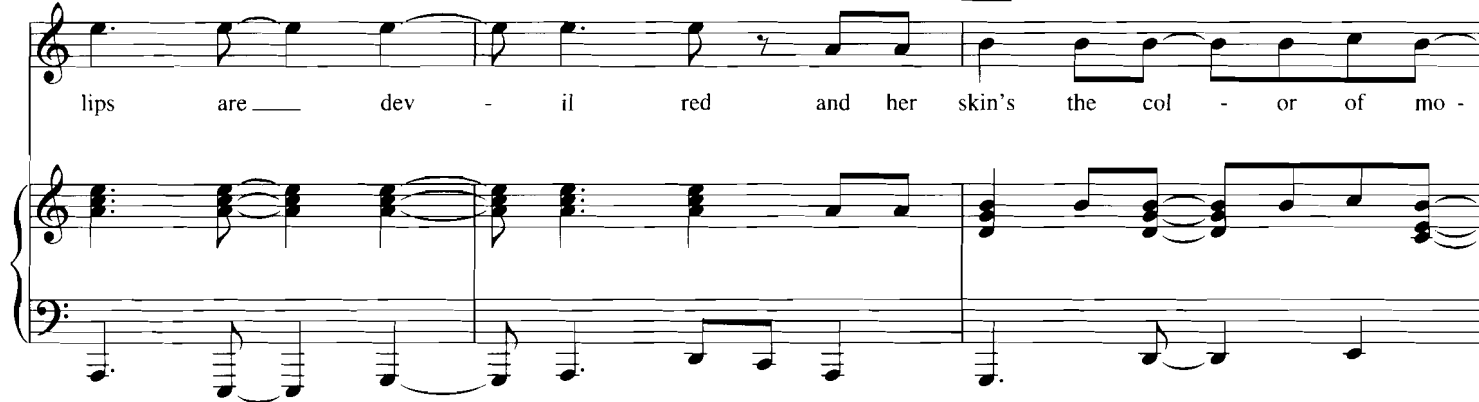


The fourth system of the musical score. The vocal line (treble clef) begins with a half rest followed by a melodic line. The piano accompaniment (grand staff) continues with the same bass line and treble accompaniment. The lyrics are: "— you down, liv - in' la vi - da lo - ca. Her".

G



lips are — dev - il red and her skin's the col - or of mo -




Am




cha. She will — wear — you out,




G




Am




G




liv - in' la vi - da lo - ca, liv - in' la vi - da lo -




Am




G



Am



ca, liv - in' la vi - da lo - ca.



G Am G Am G/A

The first system of music features a vocal line with a long melodic phrase starting on a half note G4, followed by a series of eighth and sixteenth notes ascending and then descending. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are G, Am, G, Am, and G/A.

Am

The second system of music features a vocal line with a long melodic phrase starting on a half note G4, followed by a series of eighth and sixteenth notes ascending and then descending. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chord is Am.

Am

The third system of music features a vocal line with a long melodic phrase starting on a half note G4, followed by a series of eighth and sixteenth notes ascending and then descending. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chord is Am.

New York Cit - y in a funk - y cheap mo - tel. ____

The fourth system of music features a vocal line with a long melodic phrase starting on a half note G4, followed by a series of eighth and sixteenth notes ascending and then descending. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are "New York Cit - y in a funk - y cheap mo - tel. ____".

Tacet

She took my heart and she took my mon - ey; she must - 've slipped me a

Dm



sleep - ing pill. — She nev - er drinks — the wa - ter, makes — you or -



der French — cham - pagne. — And once you've had — a taste —



— of her, you'll nev - er be — the same. — Yes, she will

E/G#

Am

make you go in - sane. Up - side, in - side out, she's

G

Am

liv - in' la vi - da lo - ca. She'll push and pull

To Coda

G

Am

you down, liv - in' la vi - da lo - ca. Her lips are dev -

G

Am

il red and her skin's the col - or of mo - cha. And she will wear

G Am G

— you out, liv - in' la vi - da lo - ca, — liv - in' la vi - da lo -

Am G Am

ca, — liv - in' la vi - da lo - ca. —

Dm Em

C' - mon!

F G

N.C.

D.S. al Coda

Break it down!

Coda Am

G/A

Am

ca, liv - in' la vi - da lo - ca. She'll

Bbm

Ab

Bbm

push and pull you down, liv - in' la vi - da lo - ca. Her

Ab

Bbm

lips are dev - il red and her skin's the col - or of mo - cha.

She will wear you out, liv - in' la vi - da lo - ca, _____

A^b **B^bm**

liv - in' la vi - da lo - ca, _____ liv - in' la vi - da lo -

A^b **B^bm** **A^b**

ca, _____ liv - in' la vi - da lo - ca. _____

B^bm **A^b** **B^bm**

Bm **A** **Bm**

People Ain't No Good

Words and Music by
Nick Cave

Slow Waltz

Chord Diagrams:

- C: x o o o
- G/B: x x o o
- F: x o o o
- C: x o o o
- G: x o o o
- F: x o o o
- C: x o o o
- G/B: x x o o
- F/A: x o o o
- G: x o o o
- G/A: x o o o
- G/B: x x o o
- C: x o o o
- G/B: x x o o
- F: x o o o
- C: x o o o
- G: x o o o
- F: x o o o
- C: x o o o
- G/B: x x o o
- F/A: x o o o

Lyrics:

Peo - ple just ain't no good. I think that's well un - der - stood.

You can see it ev - 'ry - where you look. Peo - ple

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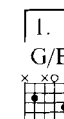
just ain't no good. We were mar - ried un - der cher - ry trees;
on the sheets;



un - der blos - soms we made our vows.
wok - en by the morn - ing bird.



All the blos - soms come sail - ing down through the
We'd buy the Sun - day news - pa - pers and nev - er



streets and through the play - grounds. The sun would stream
read a sin - gle word.

2.
G/B

C

G/B

F/A

F/G

C

Peo - ple, — they — ain't no good. Peo - ple, they ain't

G/B

F/A

F/G

C

G/B

To Coda

F/A

no good. Peo - ple, they ain't no good. —

G

C

G/B

Sea - sons came — and sea - sons went, fist.

F

C

G

The win - ter stripped the blos - soms bare. —
The win - dows rat - tling in the gales.

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). Chords are indicated by letters (G/B, C, F/A, F/G, G, F) and guitar diagrams. The lyrics are: 'Peo - ple, — they — ain't no good. Peo - ple, they ain't no good. Peo - ple, they ain't no good. — Sea - sons came — and sea - sons went, fist. The win - ter stripped the blos - soms bare. — The win - dows rat - tling in the gales.' The score includes a 'To Coda' symbol and a repeat sign.

F C G/B

A dif - f'rent tree now lines the streets, _____
to which she drew the cur - tains _____

F/A G G/A

shak - ing its fists in the _____ air.
made out of her wed - ding _____ veils.

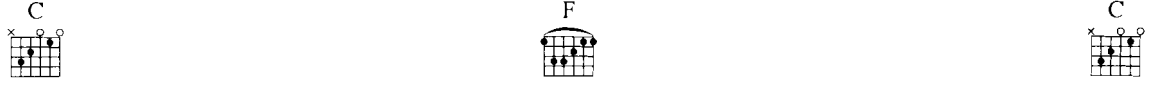
1. G/B 2. G/B *D.S. al Coda*

The win - ter slammed us like a Peo - ple, _____ they _____

Coda F/A G


good at all. To our

C F C



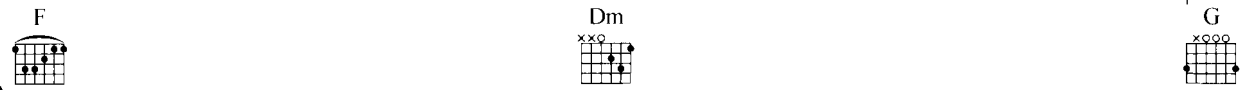
love send a doz - en white lil - ies. To our love send a
 love send back all the let - ters. To our love, a val - en -

F C



cof - fin of wood. To our love let all the pink - eyed
 tine of blood. To our love let all the jilt - ed

F Dm 1. G



pi - geons coo } that peo - ple, they just ain't no good.
 lov - ers cry }

2. G



To our good. It ain't that in their

C G/B F

hearts they're bad. ____
 hearts they're bad. ____

They can com - fort you; some
 They'd stick by you

C G F

e - ven try.
 if they could.

They nurse you when you're
 Ah, but that's just

C G/B F/A

ill of health.
 bull, ba - by. ____

They bur - y you when you
 Peo - ple just ain't no ____

G G/A 1. G/B

go and die.
 good.

It ain't that in their

2.

G7/B C G/B F/A

Peo - ple, they ain't no good.

F/G C G/B F/A F/G

Peo - ple, they ain't no good. Peo - ple, they

1.

C G/B F/A G

ain't no good at all.

2.

F/A G

Peo - ple, they good at all.

rit.

You're So True

Words and Music by
Joseph Arthur


Moderately fast

A



mf

A



E




I'm strange — and you're strange. —
Hope you know you in - spi - re me. —

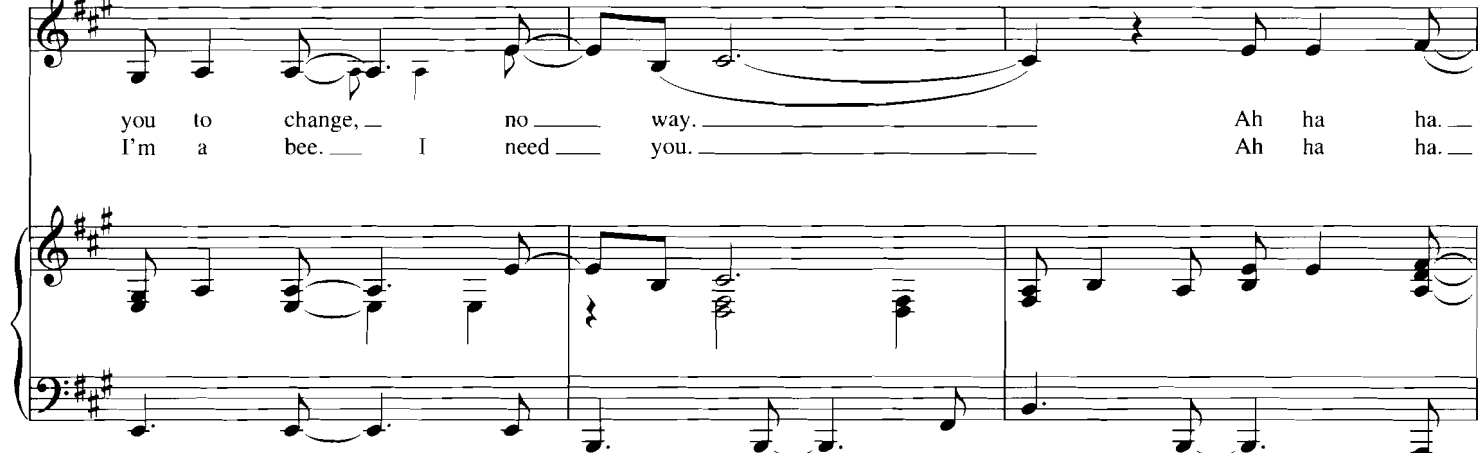
Don't want —
You're a flow - er and



Bm




you to change, — no — way. — Ah ha ha. —
I'm a bee. — I need — you. — Ah ha ha. —



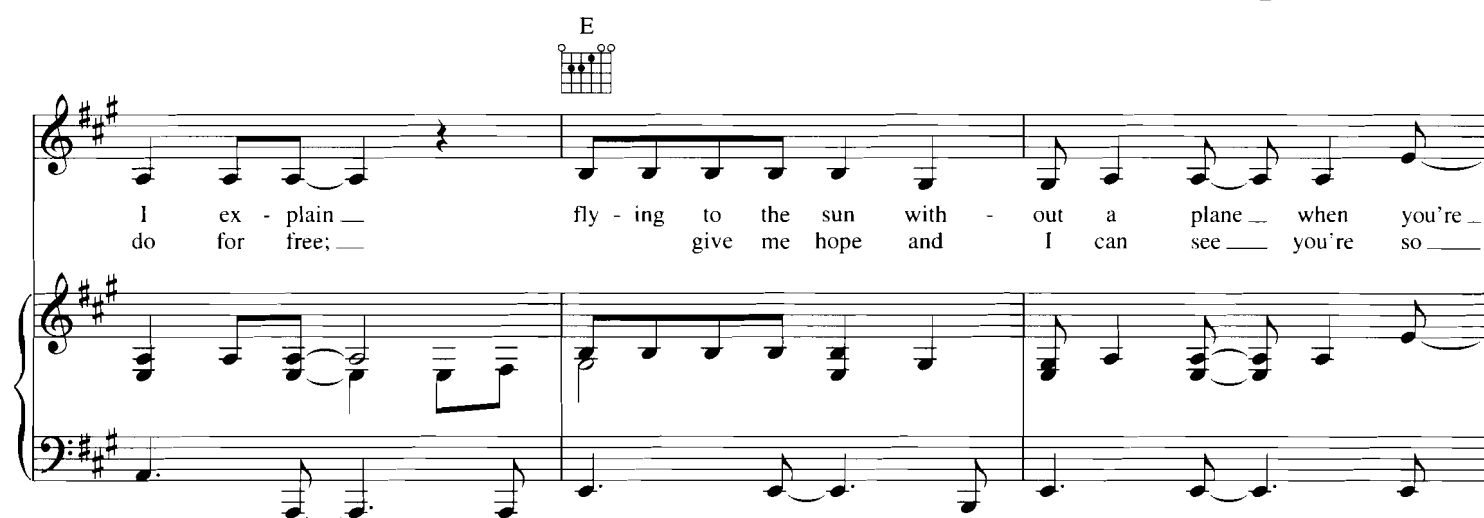
D  



1.3. How can —
2. All this you



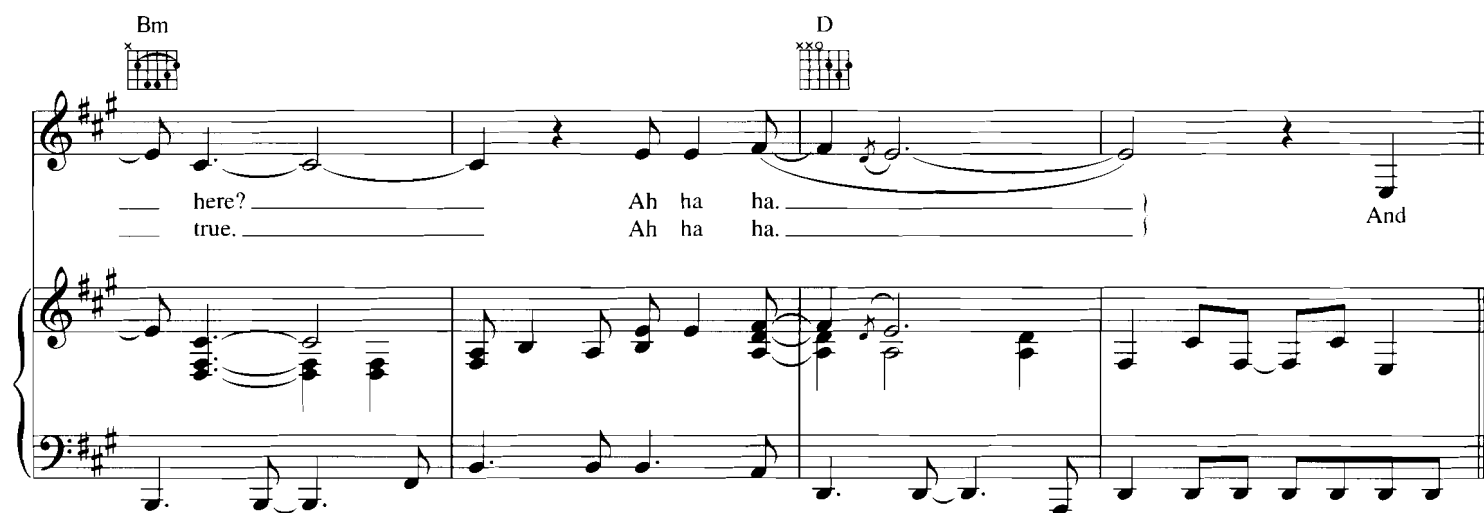
E 




I ex - plain — fly - ing to the sun with - out a plane — when you're —
do for free; — give me hope and I can see — you're so —



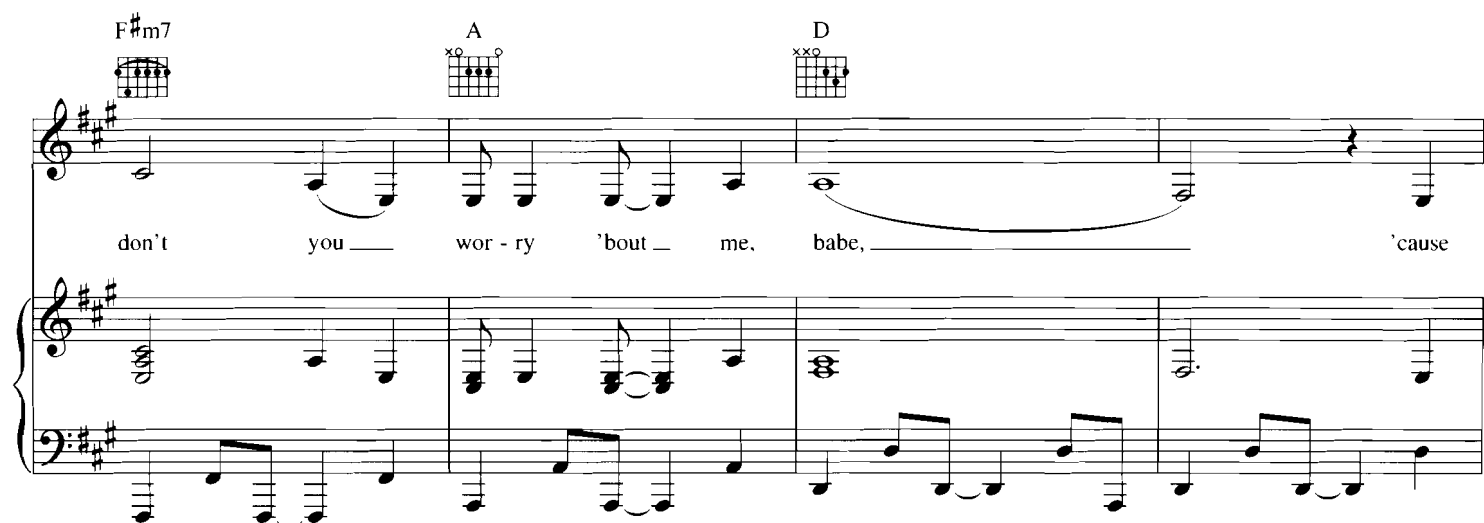
Bm  D 

— here? — Ah ha ha. —
— true. — Ah ha ha. — } And



F#m7  A  D 

don't you — wor - ry 'bout — me, babe, — 'cause





F#m7

A

Bm

I'm right _____ here for you _____ to save.

D

1.

1.

2.

D

Hol - i - day ho - tel, _____

A

E




you and I _____ know _____ well. _____ You're the waves of _____

— my o - cean. Here's my ring and my de - vo - tion.

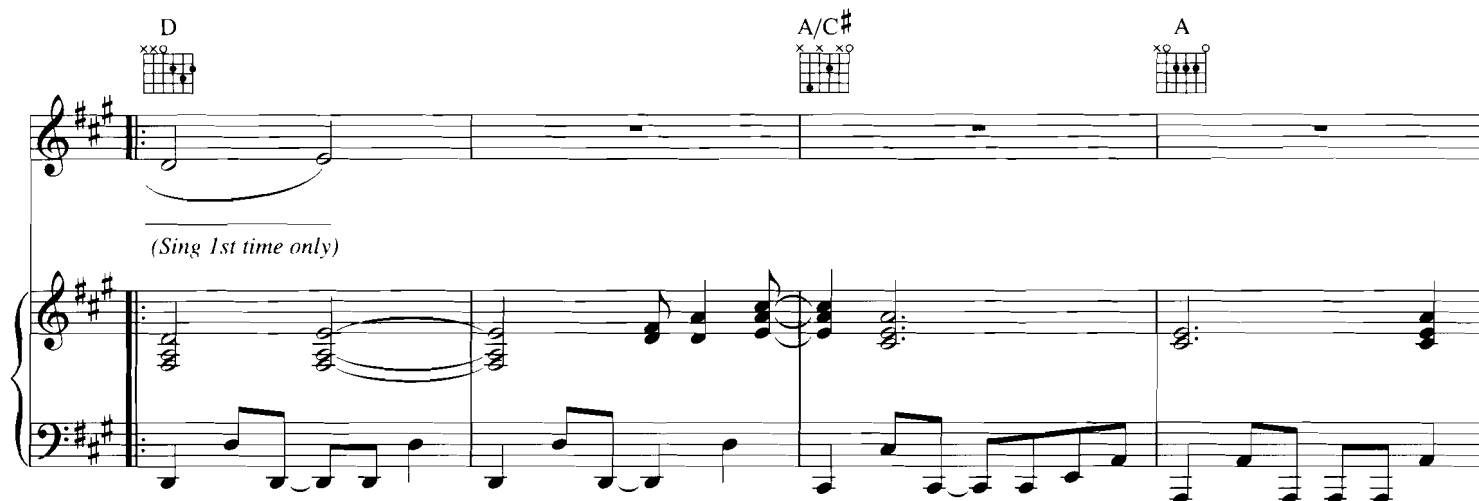
Hol - i - day — ho - tel, — you and I —

know — well. — You're the waves of — my o - cean.

Here's my ring and my de - vo - tion.



D  A/C#  A 

(Sing 1st time only)

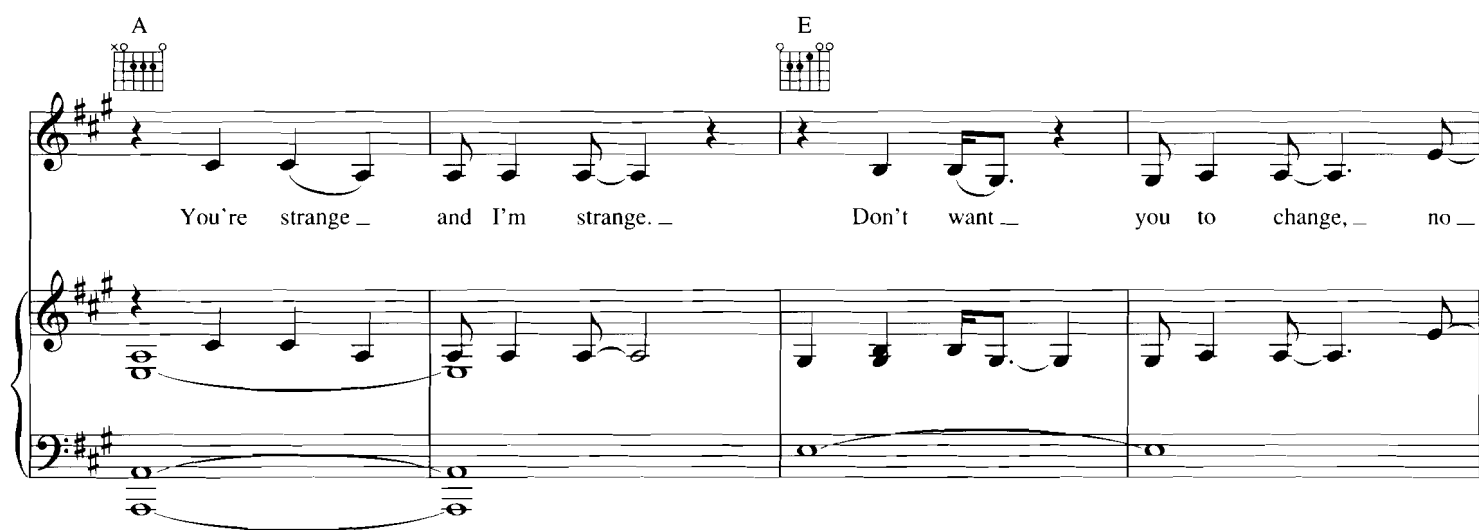


E 



A  E 

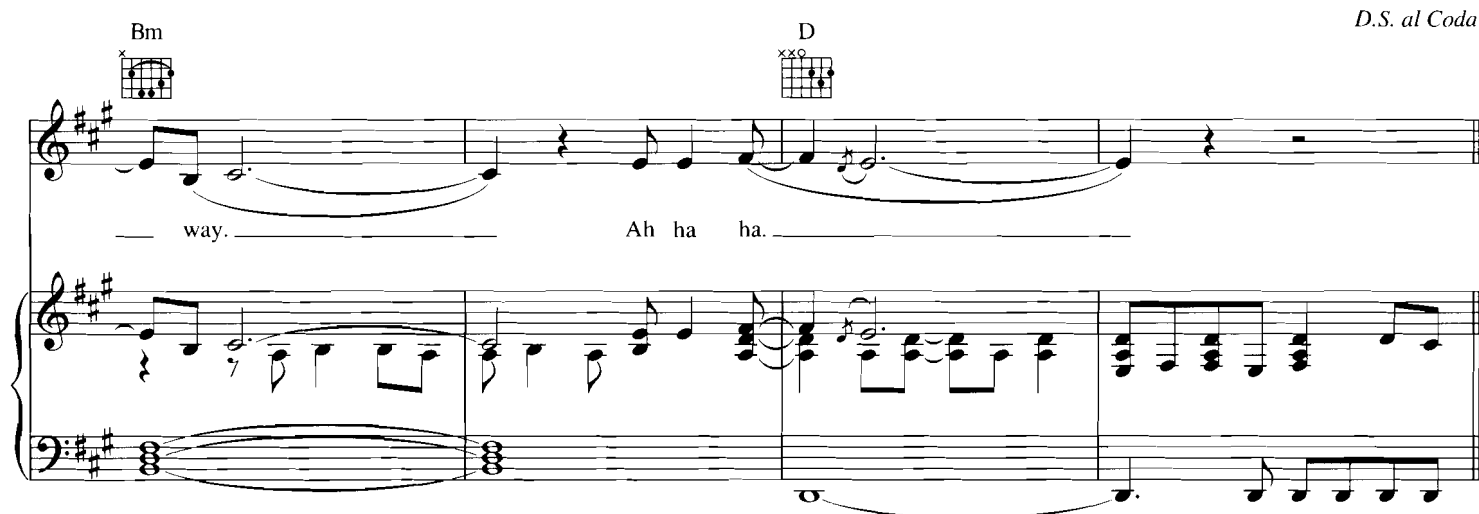
You're strange _ and I'm strange. _ Don't want _ you to change, _ no _



Bm  D 

way. _ Ah ha ha. _

D.S. al Coda



Coda

F#m7

A

And don't you worry 'bout me,

D

F#m7

A

babe, 'cause I'm right here for you to

Bm

D

save.

A

A