

# ALL SUMMER LONG

Chords used in this composition

C	Cmaj7	C6	Eb	Dm7	G7	G+7
Ebmaj7	Am	F	F6	C7	D7	D+7

BRIAN WILSON

C Cmaj7 C6 C Eb

Sit - tin' in my car out - side your house,  
 Minia - ture golf and hun - tin' in the hills,

Dm7 G7

Re - mem-ber when you spilled coke all over your blouse;  
 When we rode that horse we got a thrill;

G+7 C Cmaj7 C6 C Eb

Tee shirts, cut - offs, and a pair of thongs,  
 Ev' - ry now and then we hear our song,

*E $\flat$  maj7* *Dm7* *Am*

Oh, we've been ha-vin' fun all summer long.  
 Oh, we've been ha-vin' fun all summer long.

*C* *F* *C* *F6* *C7*

*fine.* All sum - mer long you've been with me, — I can't see enough of you;—

*F* *D7* *Am7*

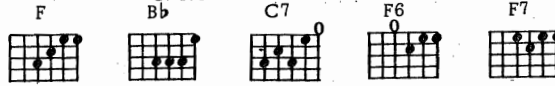
All sum - mer long we've both been free, — Won't be long till

*D7* *D+7* *G7* *G+7*

sum - mer - time is through. — *Ad lib.* (But not for us now) — *Da Capo*  
*Al Fine*

# BARBARA ANN

Chords used in this composition



FRED FASSERT

Bright Rock Tempo

(Bar - bar Ann, Bar - bar - bar Ann, Bar - bar Ann, Bar - bar - bar Ann.) Bar - bar

*p* *cresc.* *f*

F

Ann, take my hand. Bar - bar

F Bb

Ann, you got me rock-in' and a-roll-in', Rock-

F C7

in' and a-roll-in', Bar-bar Ann, Bar - bar - bar - bar - bar Ann.

*Fine*

Bb F

Went to a dance, look-in' for ro-mance, Saw Bar-bar Ann, so I  
 Played my fav-'rite tune, danced with Bet-ty Lou, Tried Peg-gy Sue, But I

*mp*

F F6

thought I'd take a chance.) Oh, Bar-bar Ann, Bar-bar Ann, take my hand. Oh, Bar-bar  
 knew they would-n't do.

*mf*

F7 Bb

Ann, Bar-bar Ann, take my hand. You got me rock-in' and a-roll-in', Rock-

F C7

in' and a-roll-in', Bar-bar Ann, Bar-bar - bar - bar - bar Ann.

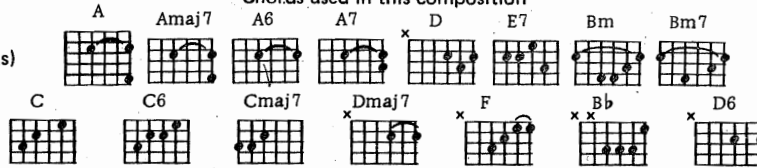
*D. C. al Fine*

Bb F

# CALIFORNIA GIRLS

(Guitarists: Capo 1st fret and play chords in parenthesis)

Chords used in this composition



BRIAN WILSON

Medium Rock



Verse

(A)(Amaj7) (A6)(Amaj7) (A) (A6) (A) (A7)

1. Well, East coast girls are hip, I real-ly dig those styles they wear;— —And the  
 2. West coast has the sun-shine, and the girls all get so tan;— —I dig a

Bb Bbmaj7 Bb6 Bbmaj7 Bb Bb6 Bb Bb7

(D)

(E7)

South-ern girls— with— the way they talk,— They knock me out when I'm down there.— The  
 French bi-ki - ni on Ha-wai-ian is-lands, Dolls by a palm tree in the sand.— I

Eb F7

(A) (Amaj7) (A6) (Amaj7) (A) (A6) (A) (A7)

mid-west farm-ers' daugh-ters real-ly— make you feel al- right,— And—  
 been all a-round this great big world, and I've seen all kinds of girls,— But I

Bb Bbmaj7 Bb6 Bbmaj7 Bb Bb6 Bb Bb7

(D) (E7)

north-ern girls\_ with\_ the way\_ they kiss\_ They keep their boy-friends warm at\_ night\_ could-n't wait\_ to\_ get back in the states\_ Back to the cut - est girls in the world\_

Eb F7

Chorus (A) (Ab) (A) (Bm) (Bm7) (Bm) (C) (C6) (C) (Cmaj7) (C6) (C)

I wish they all could be\_ Cal - i - for - nia, I wish they all could be\_ Cal - i - for - nia, I

Bb Bb6 Bb (Bb) Cm Cm7 Cm Db Db6 Db Db maj7 Db6 Db

(F) 1. (A) 2. The

wish they all could be\_ CAL - I - FOR - NIA GIRLS. GIRLS. \_\_\_\_\_

Gb Cb Bb

2 (A)

GIRLS. \_\_\_\_\_

Bb L.H.

(A) (Ab) (A) (Amaj7) (Ab) (A) (D) (Dmaj7) (D6) (D)

wish they all could be\_ Cal - i - for - nia, I wish they all could be\_ Cal - i - for - nia; I

mf Repeat till fade out

Bb Bb6 Bb Bbmaj7 Bb6 Bb Eb Ebmaj7 Eb6 Eb



go and cry It's so sad to watch a sweet thing die — O Car-o-line

Cmaj7 Bm7b5 E7b9 Am7

no Could I ev-er find in you a - gain

Em Em F6

Things that made me love you so much then — Could we ev-er bring 'em

Em F6 Em

back once they have gone — O Car-o-line no.

Gm7 Fmaj7



# DARLIN'

(Guitarists: Capo 3rd fret and play chords in parenthesis)

22



Chords used in this composition

BRIAN WILSON  
MIKE LOVE

(Dm7) (C) (Dm7) (C) (D7) (Am7)

You know if I was living like words could say half a man

(D) (Am7) (D7)

That darling I'd find a way To let you know what you  
Then I could'nt love but now I can You pick me up when I'm

(Gmaj7) (G6) (D7) (Gmaj7) (G6)

meant to me fee - ling sad Guess it was More so than meant to be I e - ver had

(E7) (E+7) (Am7) (D)

I hold you in my heart As life's most  
Gonna love you every single night 'Cause I think you're too

Fm7 Eb Fm7 Eb F7 Cm7

F Cm7 F7

Bbmaj7 Bb6 F7 Bbmaj7 Bb6

G7 G+7 Cm7 F

(Am7) (D) (D11) (G)

precious part out of sight Oh dar lin' I Oh dar lin' I

Cm7 F F11 Bb

(C6) (Em) (A7)

dream about you often my pretty girl yeah I love the way you sof-ten my dream about you often my pretty girl yeah I love the way you sof-ten my

Eb6 Gm C7

(G) (G6) (D7) (C) 1

life with your love your precious love uh huh life with your love your precious love uh huh

Bb Bb6 F7 Eb

2 (Dm7)(C)(Dm7) (C) (D) (D11)

Oh

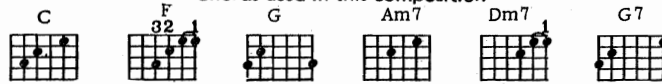
Fm7 Eb Fm7 Eb F F11

Dal Segno & FADE ad lib.

# DO IT AGAIN

(Guitarists: Capo 3rd fret and play chords in parenthesis)

Chords used in this composition



With a solid beat (♩=120)  
(C)

BRIAN WILSON  
and MIKE LOVE

First system of musical notation, including piano and bass staves.

It's au - to - ma - tic when I talk with old friends and

Second system of musical notation, including piano and bass staves.

con - ver - sa - tion turns to girls we knew, When their hair was soft and

Third system of musical notation, including piano and bass staves.

long, And the beach was the place to go \_\_\_\_\_ The

Fourth system of musical notation, including piano and bass staves.

(C)  
 Sun - tanned bod - ies and waves of sun - shine, The Cal - i - for - nia girls and a

E<sub>b</sub>

(C) (F) (G)  
 beau - ti - ful coast - line with warmed up wea - ther, Let's get to - geth - er and

E<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

(C) (F)  
 Do it a - gain. \_\_\_\_\_ With a

E<sub>b</sub> *p*subito A<sub>b</sub> con pedale

(Am7) (Dm7)  
 girl the lone - ly sea looks good with moon light,

Cm7 Fm7

(F) (Em) (Dm7)

Makes your night times warm and out of sight.

*Cresc*

Ab Gm Fm7(ped Bb)

(G7) (C)

Well I've been think - ing 'bout all the pla - ces we've

*f*

Bb7 senza pedale Eb

(C) (F)

surf ed and danced, And all the fac - es we've missed, So let's get

Eb Ab

(G) (C) (F) (C)



















back to - geth - er and Do it a - gain

Bb Eb Ab Eb

# DON'T TALK

(PUT YOUR HEAD ON MY SHOULDER)

Chords used in this composition

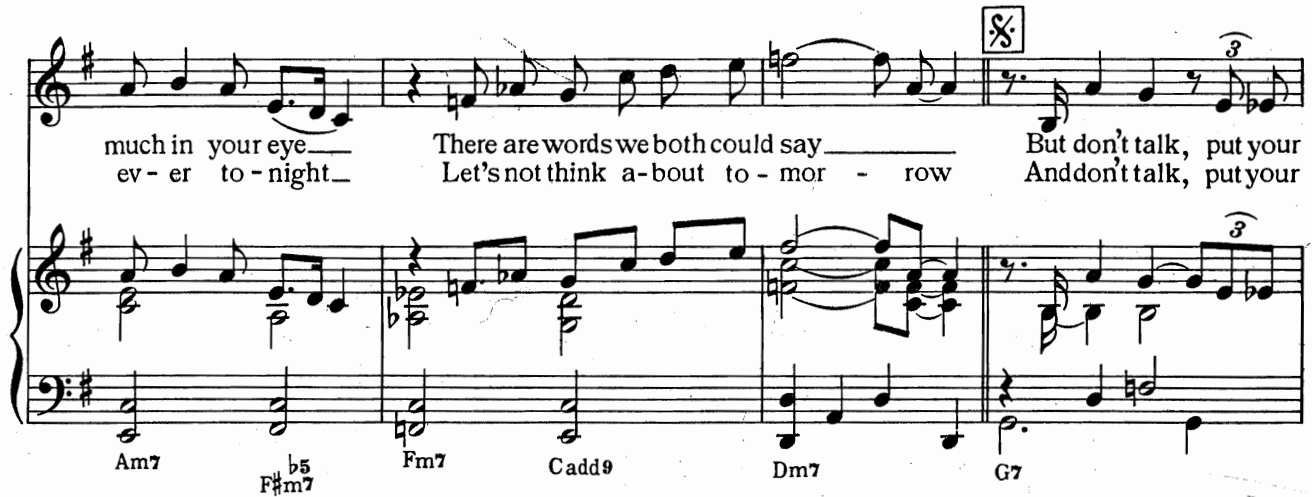
BRIAN WILSON  
and TONY ASHER

I can hear so much in your sigh — And I can see so  
Be-ing here with you feels so right — We could live for



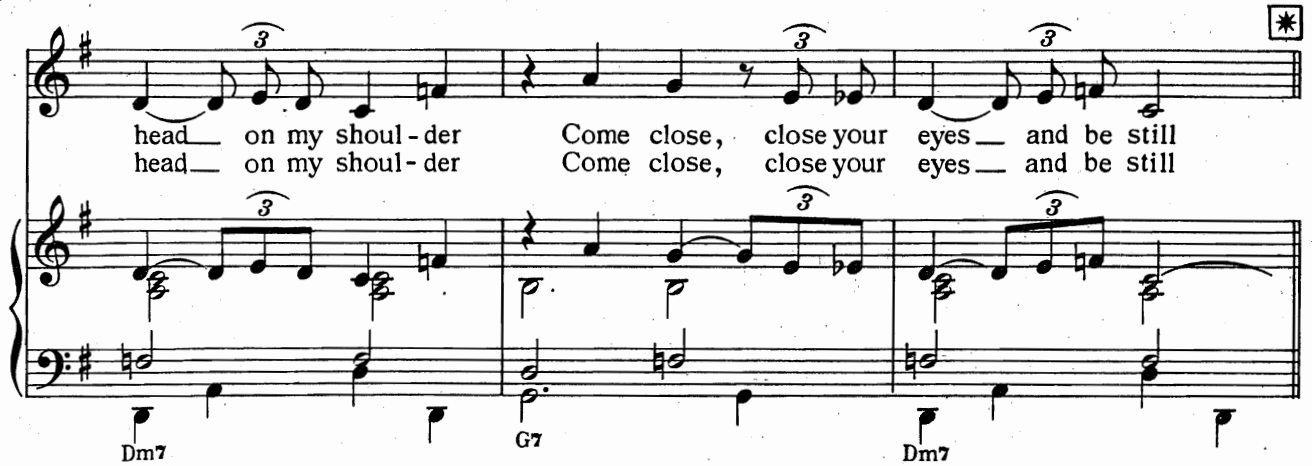
Am Am7 Am6 B Dm6 E+7

much in your eye — There are words we both could say — But don't talk, put your  
ev - er to - night — Let's not think a - bout to - mor - row And don't talk, put your



Am7 F#m7 Fm7 Cadd9 Dm7 G7

head — on my shoul - der Come close, close your eyes — and be still  
head — on my shoul - der Come close, close your eyes — and be still



Dm7 G7 Dm7

Don't talk take my hand And let me hear your heart - - - beat.  
 Don't talk take my hand And lis-ten to my heart - - -

Bb7 Fm7 Fm#7 Fm6 C6

- beat. Lis-ten, lis-ten, lis-ten.

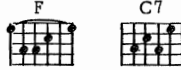
C6 Am7 D7 G Cm

*D. % to \* repeat ad lib. and fade*

Bb Dm7 C Fm6 C Dm7

# DO YOU WANNA DANCE?

Chords used in this composition



ROBERT FREEMAN

Moderate rock

The piano introduction consists of two staves. The right hand starts with a series of chords, including F and C7, while the left hand plays a steady eighth-note bass line. Dynamics include *mf* and *ff*.

Voice

1. Do you wan - na dance and hold my hand? —  
 2. wan - na dance un - der the moon - light?

The first system of the song features the vocal melody and piano accompaniment. The piano part includes chords for F and C7. Dynamics include *p*.

Tell me, ba - by, I'm your lov - ing man. — Oh, —  
 Kiss me, ba - by, all through the night. — Oh, —

The second system continues the vocal melody and piano accompaniment. The piano part includes chords for F and C7.

ba - by, — Do you wan - na dance? —  
 ba - by, — Do you wan - na dance? —

The final system of the page shows the vocal melody and piano accompaniment for the concluding line. The piano part includes chords for F and C7.



C7 F C7

Do you wan - na dance un - der the moon - light?  
Do you wan - na dance un - der the moon - light?

F C7 F

Hold me, ba - by, all through the night, Oh, ba - by,  
Squeeze me, squeeze me, all through the night, Oh, ba - by,

C7 F C7

Do you wan - na dance? Oh,  
Do you wan - na dance? Oh,

## Chorus:

F C7

Do you, do you, do you, DO YOU WAN - NA DANCE? Oh,

*Repeat*

F C7

Do you, do you, do you, DO YOU WAN - NA DANCE? Oh,

F C7

Do you, do you, do you, do you, DO YOU WAN - NA

F C7

DANCE?

1.

2. Do you

*mf cresc. poco a poco*

*molto cresc.*

*ff*

R. H.

2.

F C7

Do you, do you, do you, DO YOU WAN - NA DANCE? Oh,

*f*

Repeat till fadeout.

# FRIENDS

Chords used in this composition

Medium waltz (♩ = 126)  
(3 feeling)

BRIAN WILSON, CARL WILSON,  
DENNIS WILSON and AL JARDINE

1. We've been FRIENDS now for so man - y years, We've been to -  
 3. You told me when my girl was un - true, I loaned you

Dmaj7 Gmaj7 Dmaj7 Gmaj7 Ebmaj7

geth - er through the good times and the tears. Turned each oth - er on to the good things that  
 mon - ey when the funds weren't too cool. I talked your folks out of mak - ing you

Abmaj7 Ebmaj7 Abmaj7 Gm F Gm

life has to give.  
 cut off your hair.

F A D7 E7 G7 A7 Bb7 C7  
 Ped. *cresc.*

2. We drift a - part for a lit - tle bit of a spell, One

D Dmaj7 Gmaj7 Dmaj7 Gmaj7

night I get a call and I know that you're well. And days I was down you would

Chords: Ebmaj7, Abmaj7, Ebmaj7, Abmaj7, Gm, F

help me get out of my hole.

Chords: Gm, F, A, D7, E7

Dynamic: *cresc.*

Other: Ped., 3

(Ah)

Chords: G7, A7, Bb7, C7, D7, Em7, Bm

Dynamic: *ff*, *mf*

Let's be

Chords: Em7, A7, D, F#m7, G, G#m7(b5)

Dynamic: *cresc.*

FRIENDS, Let's be FRIENDS, Let's be FRIENDS.

Chords: D(Bass A), A#+, Bm7, D7(Bass C), Gmaj7, G6

Dynamic: *ff*

D.C. al Coda

A6 A7

⊕ CODA

4. We've been — FRIENDS now for

*mf*

Dmaj7 Gmaj7

so man - y — years, We've been to - geth - er through the good times and the tears.

Dmaj7 Gmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7

Dim - dip - a - lee, dim - dip - a - lie, Dim - dip - a - loo dim - de - i - o.

Gm F Gm F A

*cresc.*

*ff*

Ped.

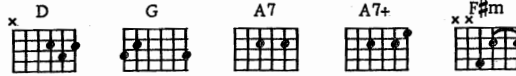
D7 E7 G7 A7 Bb7 C7 D

*mf*

D C Bb A G E D

# FUN, FUN, FUN

Chords used in this composition



Bright rock-boogie beat

BRIAN WILSON  
and MIKE LOVE

Piano introduction in 4/4 time, key of D major. The music features a bright rock-boogie beat with a driving bass line and a rhythmic piano accompaniment.

Voice

Vocal line and piano accompaniment for the first two lines of lyrics. The piano part provides harmonic support with chords D and G.

1. Well, she got her dad-dy's car and she cruised thru the ham-bur-ger stand — now —  
2. Well, the girls can't stand her 'cause she walks, looks and drives like an ace — now —

Vocal line and piano accompaniment for the next two lines of lyrics. The piano part continues with a D chord.

Seems she for - got all a - bout — the li - bra - ry, like she told her "old man" —  
She makes the "In - dy" five hun - dred look like a Ro-man char - i - ot race —

Vocal line and piano accompaniment for the final two lines of lyrics. The piano part includes chords A7, A7+, and D.

— now —  
— now —  
And with her ra - di - o blast - in', goes  
A lot - ta guys try to catch — her, but she

G D F#m

cruis-in' just as fast as she can\_ now\_ And she'll have FUN, FUN, FUN, till her  
 leads 'em on a wild - goose chase\_ now\_

G A7 D G 1. D A7 A7+ 2. D A7

dad - dy takes the "T-Bird" a - way\_ 2. Well, the

D G D A7

(3rd Verse) D G

A-well, you knew all a - long\_ that your dad was get - tin' wise to you\_ Now\_

D

And since he took your set of keys, you've been think-in' that your fun is all thru-

A7

now

A7+ D

But you can come a-long with me, 'cause we

G

got - ta lot - ta things to do now

And you'll have

D F#m G A7 D G

FUN, FUN, FUN, now that dad-dy took the "T-Bird" a-way

And you'll have

1. D A7+

2. D E7 A D G7

























And you'll have FUN, FUN, FUN, now that dad-dy took the "T-Bird" a-way.

Keep repeating until fade-out



# GIRLS ON THE BEACH

Chords used in this composition

BRIAN WILSON

Slow rock beat

On the beach you'll find them there, In the sun and  
 How we love to lie a-round girls with tans of

salt - y air, The girls on the beach are all with - in reach, if  
 gold - en brown, The girls on the beach are all with - in reach, and

you know what to do.  
 one waits there for you, Girls on<sub>3</sub> the beach.

The sun in her hair, the warmth of the air,



The score consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a series of chord diagrams below the piano part. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Slow rock beat'. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the next two lines. The fourth system covers the final line of lyrics. Chord diagrams are provided for every measure of the piano accompaniment.

on a sum-mer day. As the sun dips out of sight,

Cm7 F9 Fm7 Bb7 Eb Cm Fm7 Bb

cou-les on the beach at night, The girls on the beach and

E C#7 F#m7 Am6 Fmaj7 Dm

all with-in reach, and with the boys to - night, Girls on the

Fmaj7 Dm Bb B7

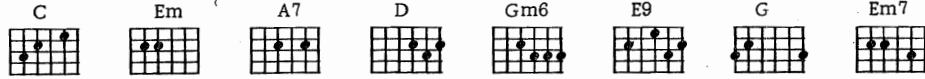
beach. Girls on the beach, girls on the beach.

E C#m A Fmaj7 E G#m C#m7 F#9

Repeat and Fade

# GOD ONLY KNOWS

Chords used in this composition



BRIAN WILSON  
and TONY ASHER

Piano introduction in G major, 4/4 time. The melody features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

I may not al-ways love you      But long as there are stars a-bove you  
If you should ev-er leave me      Oh life would still go on be-lieve me

Musical notation for the first vocal line, including a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

C      Em      A7

You'll nev-er need to doubt it —      I'll make you so sure a-bout it  
The world could show no-thing to me —      So what good would liv - ing do me

Musical notation for the second vocal line, including a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

D      Gm6      D      E9

1

God on-ly knows what I'd be with-out — you.  
 God on-ly knows what I'd be with-out — you.

G D Em7 D

2 *Repeat and fade*

God on-ly knows\_ what I'd be with- out\_

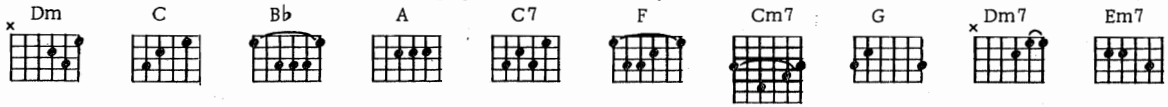
D G D

God on-ly knows what I'd be with- out — God on-ly knows you.  
 you.

Em7 D G

# GOOD VIBRATIONS

Chords used in this composition



**Moderato**  
**VERSE**

BRIAN WILSON  
and MIKE LOVE

I, \_\_\_\_\_  
Close my eyes, \_\_\_\_\_

I love the col-our-ful clothes she wears, —  
She's some - how clo - ser now, —

*(sempre simile)*

Dm

C

*Handwritten note:* Soft pedal

And the way the sun - light plays up - on her  
Soft - ly smile, I know she must be

Bb

hair. \_\_\_\_\_  
kind. \_\_\_\_\_

I \_\_\_\_\_ hear the sound of a  
Then \_\_\_\_\_ I look

A

Dm

gen - tle word, On the wind that lifts her  
 in her eyes, She goes with me to a

C Bb

per - fume through the air.  
 blos - som world.

A C7

CHORUS

I'm pick-ing up GOOD VI-BRA-TIONS, She's giv-ing me ex-ci-ta-tions.

*Power*  
 F Cm7 F Cm7 F Cm7 F Cm7

I'm pick-ing up GOOD VI-BRA-TIONS, She's giv-ing me ex-ci-ta-tions.

F Cm7 F Cm7 F Cm7 F Cm7

I'm pick-ing up GOOD VI-BRA-TIONS, She's giv-ing me ex-ci-ta-tions.

G Dm7 G Dm7 G Dm7 G Dm7

*Count!*

I'm pick-ing up GOOD VI-BRA-TIONS, She's giv-ing me ex-ci-ta-tions.

A Em7 A Em7 A Em7 A Em7

She's giv-ing me ex-ci-ta-tions, -ta-tions.

A Em7 A Em7 A





F

Rhon - da you look so fine, And I  
 Rhon - da you caught my eye, And I'll

Dm D7 Gm7

know it would - n't take much time, For you to help me, Rhon - da,  
 give you lots of rea - sons why, You got - ta help me, Rhon - da,

C7 F

Help me get her out of my heart.  
 Help me get her out of my heart.

*Fast*

Chorus: C7 F

HELP ME, RHON - DA! Help, HELP ME, RHON - DA! HELP ME, RHON - DA!

C7

Help, HELP ME, RHON - DA! HELP ME, RHON - DA! Help, HELP ME, RHON - DA!

F Bb

HELP ME, RHON - DA! Help, HELP ME, RHON - DA! HELP ME, RHON - DA!

F

Help, HELP ME, RHON - DA! HELP ME, RHON - DA! Help, HELP ME, RHON - DA!

Gm7 C9 1.F

HELP ME, RHON - DA! Yeah, get her out of my heart. — 2. She was

2.F C7

HELP ME, RHON - DA!

F

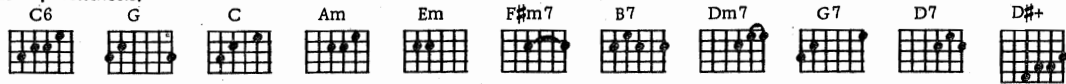
Help, HELP ME, RHON - DA! HELP ME, RHON - DA! Help, HELP ME, RHON - DA!

Repeat till fadeout.

# HERE TODAY

(Guitarists: Capo 3rd fret and play chords in parenthesis)

Chords used in this composition



**BRIAN WILSON  
and TONY ASHER**

(C6) (G)

It starts with just a lit-tle glance now Right a-way you're think-ing 'bout romance now  
Right now you think that she's per-fec-tion This time is real-ly an ex-cep-tion

E $\flat$ 6 B $\flat$

(C6) (G)

You know you ought to take it slow-er But you just can't wait to get to know her. A  
Well you know I hate to be a down-er But I'm the guy she left be-fore you found her. Well

E $\flat$ 6 B $\flat$

(C) (G) (Am) (Em) (F#m7) (B7) (Em) (Dm7) (G7)

brand new love af-fair is such a beau-ti-ful thing But if  
I'm not say-ing you won't have a good lov-in' girl But

E $\flat$  B $\flat$  Cm Gm Am $\flat$ 7 D7 Gm Fm7 B $\flat$ 7

(C) (G) (Am) (Em) (F#m7) (B7) (Em) (B7)

you're not care-ful think a-bout the pain it can bring It makes you feel so bad. It makes your  
I keep on re-mem-ber-ing things in a whirl She made me feel so bad. She made my

E $\flat$  B $\flat$  Cm Gm Am $\flat$ 7 D7 Gm D7

(Em) (B7) (G)

heart feel sad... It makes your days go wrong, It makes your nights so long... You've got to  
 heart feel sad... She made my days go wrong, And made my nights so long... You've got to

Gm D7 Bb

(C) (G) (Am) (G) (G7) (C) (Cm6) (G) (D11) (G) (G7) (C) (Cm6)

keep in mind love is here to-day, and it's gone  
 keep in mind love is here to-day, and it's gone

Eb Bb Cm Bb Bb7 Eb Ebm6 Bb(D7) F11 Bb Bb7 Eb Ebm6

(G) (D11) (G) (G7) (C) D#+

to-mor-row. It's here and gone so fast  
 to-mor-row. It's here and gone so fast

Bb F11 Bb Bb7 Eb F#+ F7

2 (D7) (D11) (G) (G7) (C) (Cm6) (G) (D11) (G) (G7) (C) (Cm6)

Love is here to-day, and it's gone

F7 F11 Bb Bb7 Eb Ebm6 Bb F11 Bb Bb7 Eb Ebm6

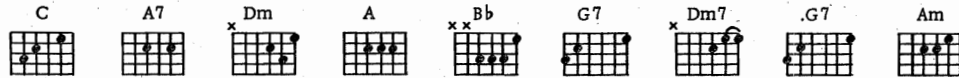
(G) (D11) (G) (G7) (C) (D#+) (D7) (D7) (D11) (G)

to-mor-row. It's here and gone so fast.

Bb F11 Bb Bb7 Eb F#+ F7 F7 F11 Bb

# I GET AROUND

Chords used in this composition



Medium bright rock beat

BRIAN WILSON

Piano introduction for the song, featuring a medium bright rock beat. The music is written in 4/4 time and includes a dynamic marking of *f* (forte).

Chorus

Chorus musical notation (first part). The melody is in 4/4 time. Chords indicated above the staff are C, A7, Dm, A, and Dm.

I GET A - ROUND \_\_\_\_\_ from town to town \_\_\_\_\_ I'm a real cool head \_\_\_\_\_

Chorus musical notation (second part). The melody is in 4/4 time. Chords indicated above the staff are C, Bb, and G7.

\_\_\_\_\_ I'm mak - in' real good bread. \_\_\_\_\_

Verse

Verse musical notation. The melody is in 4/4 time. Chords indicated above the staff are Dm7 and G7. There are two versions of the verse, with the second version starting with a double bar line. There are also markings for (Tacet).

1. I'm get - tin' bugged, driv - in' up an' down the same ol' strip — I got - ta  
 2. We al - ways take my car 'cause it's nev - er been beat — and we've

Dm7 (tacet) G7 (tacet)

find a new place where the kids are hip — My  
nev - er missed yet with the girls we meet — None of the

Dm7 (Tacet) G7 (tacet) Dm7 (tacet) G7 (tacet)

bud-dies and me — are get-tin' real well known, Yeah, the bad guys know us and they leave us a-lone-  
guys go stead - y'cause it would-n't be right to leave your best girl home on a Sat - ur - day night

Chorus

C A7

I GET A - ROUND from town to town

Dm A Dm C Bb

I'm a real cool head I'm mak - in' real good bread.

1. G7 2. G7 C Am Repeat till fade-out

2. We (Spoken) I get around, etc.

# HEROES & VILLAINS

Chords used in this composition

Chord diagrams for: C, D7, G7, C#dim, Dm, Em7, A9, Dm7, E, F, F#dim.

BRIAN WILSON and VAN DYKE PARKS

I been in this town — so long that back in the ci - ty I been ta - ken for lost — and gone, —  
 Once — at night — Catil - lion squared the fight — and she was right in the rain — of the  
 La — la la — la — la la — la la — la — la la — la la la — la la

— and un - known for a long, — long time. —  
 bullets that e - ventu - al - ly brought her down. —  
 la — la la la — la — la la la. —

Fell in love years a-go with an  
 But she's still dan - cing in the  
 Stand or fall I know there shall be

in - no - cent girl — from the Spanish and In - di - an home — of the Heroes and  
 night un - a - fraid — of what a dude'll do — in a town full of Heroes and  
 peace in the val - ley, And it's all an af - fair of my life with the Heroes and

TO  
 CODA

G7  
 1st time — 2nd time —

Villains. Villains.

C C#° G7

CHORUS

He - roes and Vil - lains, Just see what you done —

D mi

done. —

G7

Dal Segno  
al Coda

E mi7                      A9                      D mi

CODA

Vil-lains. —                      My children were raised, you know they

Slower

C                      C#°                      G7                      C                      D mi7



sud-den-ly rise,— They started slow long a - go, head to toe, healthy, wealthy and

C F C F C D mi7 G7

wise. \_\_\_\_\_ I

Slower and slower

C D mi7 C F C F C D mi7

been in this town — so long, so long to the ci - ty, I'm fit with the stuff — to

Colla voce

C E F F#° C F#°

ride in the rough, — And sun-ny down snuff, I'm al - right by the He - roes and...

Repeat CHORUS ad lib. and Fade

C F#° C F#° G7

# I JUST WASN'T MADE FOR THESE TIMES

Chords used in this composition

Gmaj9 F9 Em7 Cmaj7 C6 G F#m7 E7 Am9 A11 D11 Am F#7+ E11 F7 Cm6

(Guitarists: Capo 3rd fret and play chords in parenthesis)

BRIAN WILSON and TONY ASHER

I keep look-ing for a place to be where I can speak my mind. Ev'-ry time I get the in - spi-ra - tion to go change things a - round.

Bbma9 Ab9

I've been try - ing hard to find the peo - ple that No one wants to help me look for pla - ces where

Gm7 Bbma9

I won't leave be - hind now They say I got brains but they new things might be found now Where can I turn when my

Ab9 Gm7 F#m7 Ebma7 Eb6

ain't do - ing me no good I wish they could fair wea-ther friends drop out what's it all a - bout

Bb add9 Gm7 Dm7 G7

(Am9) (A11) (Am9) (A11) (Am9) (A11)

Each time things start to hap-pen a - gain — I think I got some-thing good

Cm9 C11 Cm9 C11 Cm9 C11

(Am9) (A11) (D11) (Am9) (Am)

go-ing for my-self but what goes wrong Some-times I feel

Cm9 C11 F11 Cm9 Cm

(D11) (D7) (Am9) (A11) (D11) (D7)

ve - ry sad — Some-times I feel ve - ry sad —

F11 F7 Cm9 Cm F11 F7

(Am9) (A11) (D11) (D7) (Cma7) (G#7+) (E11) (E7)

Some-times I feel ve-ry sad —

Cm9 Cm F11 F7 Ebma7 A+7 G11 G7

(Am9) (A11) (Am9) (D11) 1 (Gma9) (Em7)

I guess I just was-n't made for these times—

Cm9 C11 Cm9 F11 Bbma9 Gm7

2 (Gma9) (Em7) (Am9) (A11) (Am9) (Am7)

I guess I just was-n't made for these times

Bbma9 Gm7 Cm9 C11 Cm9 Cm7

(Am9) (A11) (Am9) (Am7) (Am9) (A11) (F7) (E7)

I guess I just was-n't made for these times— I guess I just was-n't made for these times

Cm9 C11 Cm9 Cm7 Cm9 C11 Ab13 G7

(Cm6) (D11) (G)

I guess I just was-n't made for these times.—

Ebm6 F11 Bb



say that won't make them de - fen - sive  
way that their days could be bet - ter

Bb C F

I know there's an ans - wer  
I know now but

C Am C

I had to find it by my - self.  
They come

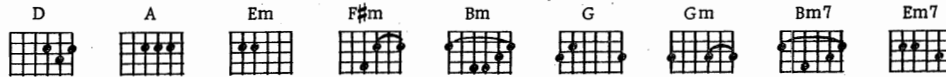
Am Dm7 G11

2

G11 C9 Ab9 G9 Ab9 G9 Cma9

# I'M WAITING FOR THE DAY

(Guitarists: Capo 3rd fret  
and play chords in parenthesis)



BRIAN WILSON  
and TONY ASHER

(D) (Em)

I came a - long when he broke your heart That's when you need-ed some one  
I kissed your lips when your face looked sad It made me think a - bout you

F Gm

(A) (D)

To help for - get a - bout him I gave you love with a  
And that you still loved him so But pret - ty soon I made

C F

(Em)

brand new start That's what you need-ed the most To set your  
you feel glad That you be - long-ed to me Your love be -

Gm

(A) (F#m)

bro - ken heart free I know you cried and  
 - gan to show He hurt you then but

C Am

(Bm) (G)

you felt blue But when I could I came  
 that's all gone I guess I'm saying you're the

Dm Bb

(Gm) (F#m) (Bm7) (Em7)

— straight to you I'm wait - ing for the day\_ when you can  
 — on - ly one I'm wait - ing for the day\_ when you can

Bbm Am Dm7 Gm7

(A) 1 (D)

love — a - gain.  
 love — a -

C F



2 (D) (G) (Bm7) (E9b5) (D7) (E7) (Ema7 add 6) (Bb) (Gm6) (Bb7)

- gain.

F Bb Dm7 G9<sup>b5</sup> F7 G7 add 6 Gma7 Db Bbm6 Db7

(D)

You did-n't

F







(D) *Repeat and fade*

think that I could sit a-round and let you go You did-n't

F

# IN MY ROOM

Chords used in this composition

C 
 Bb 
 Dm7 
 G 
 G7 
 Am 

BRIAN WILSON  
and GARY USHER

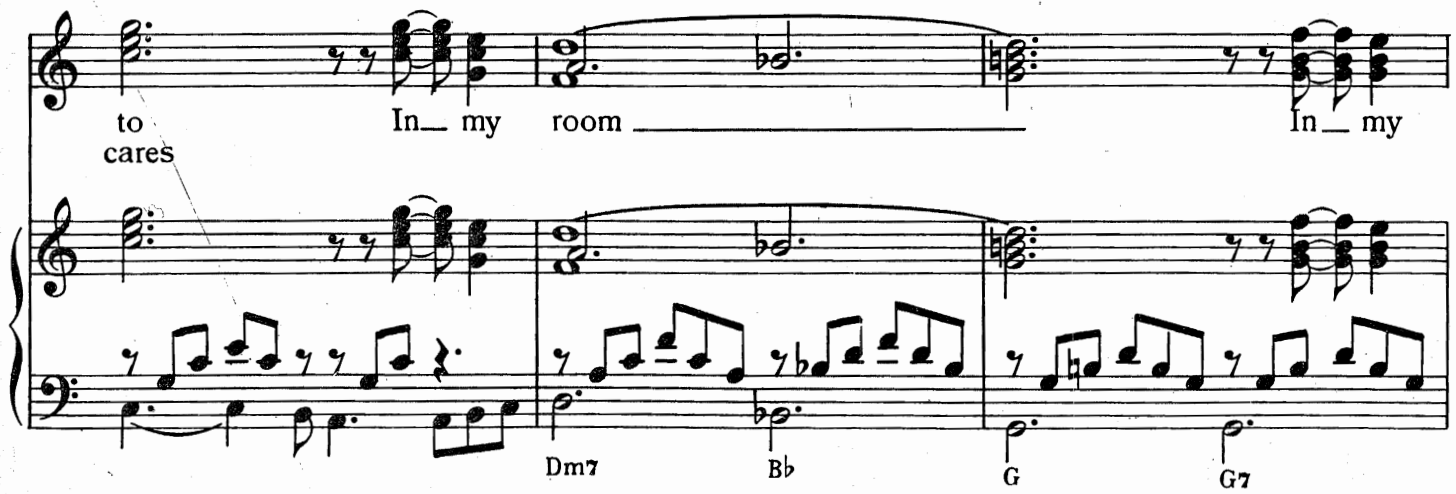


There's a room where I can go and tell my se - cret's  
In this world I lock out all my wor - ries and my



C Bb

to cares In my room In my



Dm7 Bb G G7

1 2

room. In my room. room. In my

room. Do my dream - ing And my schem - ing

lie a - wake and pray Do my cry - ing

And my sigh - ing Laugh at yes - ter - day

C Bb C C Bb

C Am G

Am G Am G C Am

G Dm7 G7

Detailed description: This is a musical score for page 88, consisting of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'room. In my room. room. In my room. Do my dream - ing And my schem - ing lie a - wake and pray Do my cry - ing And my sigh - ing Laugh at yes - ter - day'. The score is divided into two sections, '1' and '2', indicated by a double bar line with a repeat sign. Chord symbols are provided below the piano part: C, Bb, C, C, Bb, C, Am, G, Am, G, C, Am, G, Dm7, G7. The piano accompaniment features a consistent eighth-note rhythmic pattern in the right hand and a bass line in the left hand.

Now it's dark and I'm a - lone but I won't be a -

C Bb

- fraid In my room In my

Dm7 Bb G

room. In my room In my room In my

C Bb C Bb C Bb

room In my room In my room.

C Bb C Bb C Bb

# LET'S GO AWAY FOR A WHILE

Chords used in this composition

Chord diagrams for the following chords:

- Emaj9
- C
- D
- G9
- Amaj7
- Em7
- Gmaj7
- G+
- A9
- Dmaj9
- D6
- D7
- Cdim
- Dbmaj7
- Fm7
- E
- F#
- Gm7
- F#maj7
- Ab11
- Ab9
- Bbdim
- Bm

(Guitarists: Capo 1st fret and play chords in parenthesis)

BRIAN WILSON and TONY ASHER

Musical score for piano, showing chords and dynamics.

**System 1:** (Ema9), (C), (D), (G9), (Ama7), (Em7), (Gma7), (G+), (A9), (Dma9), (D6), (D7). Dynamics: *mp*. Bass line: Fma9, D (Fbass), Eb (Fbass), Ab9.

**System 2:** (Ama7), (Em7), (Gma7), G+, (A9), (Dma9), (D6). Dynamics: *crescendo*. Bass line: Bbma7, Fm7 (Bbbass), Abma7 (Bbbass), Ab+ma7 (Bbbass), Bb9, Ebma9, Eb6.

**System 3:** (D7), (Dma9), 1 (Gma7), 2 (Gma7), Bb°, (Bm), (C°). Dynamics: *f*. Bass line: Eb9, Ebma9, Abma7, Abma7, B°, Cm, C°.

**System 4:** (Dbma7), (Fm7). Dynamics: *mp*. Bass line: Dma7, F#m7.

(E) (Fm7) (E) (Fm7)

F F#m7<sup>b5</sup> F F#m7<sup>b5</sup>

(F#) (F#m) (Dbma7) (Gm7)

*f* G Gm Dma7 G#m7<sup>b5</sup>

(F#ma7) (Ab11)

*mf* Gma7 A11

(F#ma7) (Ab11)

Gma7 A11

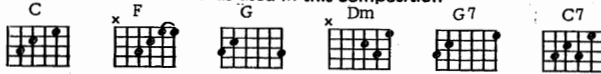
1 (Ab9) 2 (Ab9) (Dbma7)

*mp* *mp*

A9 A9 Dma7

# LITTLE DEUCE COUPE

Chords used in this composition



BRIAN WILSON  
and ROGER CHRISTIAN

Medium rock beat

Piano introduction in 4/4 time, marked 'Medium rock beat' and 'f' (forte). The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Voice

C

Well, I'm — not brag-gin, Babe, So don't put me down — — But, I've — got the fast-est set of  
Lit-tle Deuce Coupe with a flat - head mill — But she'll walk a Thun-der-bird like it's

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

F F C

wheels in town. — When something pulls up to me, It don't e-ven try. — And if it had a set of wings, Man, I  
stand-in' still. — She's port-ed and re-lieved, and she's stroked and bored. She'll do a hun-dred and — for-ty with the

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same rhythmic pattern as the first line.

G Dm G7 C

know I could fly. — She's my Lit-tle Deuce Coupe You don't know — what I got. —  
top end — floored, She's my Lit-tle Deuce Coupe You don't know — what I got. —

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment continues with the same rhythmic pattern.

1. G7 2. C7 F

Just a She's got a com-pe-ti-tion clutch, with four on the floor Yeah, She

Vocal line and piano accompaniment for the fourth line of lyrics. The piano accompaniment continues with the same rhythmic pattern.

C F

purrs like a kit-ten till the lake pipes roar, - And if that ain't e-nough to make you flip your wig, - There's

D7 G7 C

one more thing, I've got the pink slip, Dad-dy! And com-in' off the line, when the lights turn green, - She

F

blows 'em out-ta the wa-ter like you've nev-er seen. - I get pushed out of shape, - And it's hard to steer. - When

C G Dm G7

I get rub-ber in- a all four gears, She's my Lit-tle Deuce Coupe, You don't know - what I've got!

1. C C7 2. C C11

She's got a



# LITTLE GIRL I ONCE KNEW

Chords used in this composition

Moderato (with a strong beat)

BRIAN WILSON

We met when she was young-er, Then I had no eyes for her, A few years went

Em A9 Em7 A9 D

by and I saw her Now I'm gon-na try for her. Look out!

*Spoken*

E Bm E A D

She's not the lit-tle girl I once knew, She's not the lit-tle girl I once knew,

G D7 G C

She's not the lit-tle girl I once knew, She's not the lit-tle girl I once knew. How could I

Bb F7 Bb Am7 Em

ev-er have known that She'd be what she is to-day Look at how her

A9 Em A7 D

boy friend holds her, I'll be mov-ing in one day Split man!

*Spoken*

E Bm E A

She's not the lit-tle girl I once knew, She's not the

D G D7 G

lit-tle girl I once knew, She's not the lit-tle girl I once knew, She's not the lit-tle girl I once knew,

C Bb F7 Bb Am7 D7

G C

La doo day pow pow pow pow La doo day.

G C G7

pow pow pow pow La doo day pow pow pow She's not the lit-tle girl I once knew,

C Bb F7

She's not the lit-tle girl I once knew, She's not the lit-tle girl I once knew, She's not the

Bb Eb Bb F7 Bb

lit-tle girl I once knew. She's not the

Am7 D7 G A Em C G

*Repeat and fade*

lit-tle girl I once knew, She's not the lit-tle girl I once knew; She's not the

D G C G

# PET SOUNDS

Chords used in this composition

Bbmaj9 Bb9 Eb6 Ebm6 F11 Gm9 D11 Gmaj9 Am7 Db+9 Db9 (b5) Cm9 Eb6/9 Ebm Bb

BRIAN WILSON  
and TONY ASHER

mp

Bbmaj9 Bb9 Bbmaj9 Bb9

mf

Bbmaj9 Bb9 Bbmaj9 Bb9 Eb6 Ebm6 F11

Bbmaj9 Bb9 Bbmaj9 Bb9 Eb6 Ebm6 F11

Gm9 F11 D11 Gmaj9 Am7

Gmaj9 Db+9 Db9 Cm9 Eb6/9

1 2 3 3

Ebm Bb

# THAT'S NOT ME

Chords used in this composition

G6 D11 D9 Am7 Bm Emaj7 A6 A7 Dmaj7 D6 Fmaj7 Bb6 Bbmaj7 Bb7 Ebmaj7 Eb7

BRIAN WILSON  
and TONY ASHER

I had to prove that I could make it a-lone\_ now But that's not me  
folks when I wrote and told them what I was up\_ to said that's not me

G6 D11

I wan-ted to show how in-de-pen-dent I'd grown now But  
I went through all kinds of chang-es, took a look at my-self\_ and said

D9 G6

that's not me I could try to be big\_ in the eyes\_ of the world\_ What  
that's not me I missed my pal\_ in the pla - ces I've gone\_ And

D11 D9 Am7 D9

mat-ters to me\_ is what I\_ could be\_ to just\_ one girl  
ev - e - ry night as I lay\_ there alone I would dream

Am7 D9 Bm

I'm a lit-tle bit scared 'cause I  
I once had a dream so I

Em7 A6 Ema7

1  
have - n't been home in a long time — You need my love and I know  
packed up and split for the ci - ty —

A6 Ema7 A6 Ama7

— that I left at the wrong time. — My

A7 Dma7 D6 Dma7

2  
I soon found out that my lone-ly life was-n't so pret - ty

A6 Fma7 Bb6 Fma7

I'm glad I went, Now I'm that much more sure that we're rea-

Bb6 Bbma7 Bb7

- dy do I once had a dream so I

*Repeat and fade*

Ebma7 Eb7 Ema7

- packed up and split for the ci - ty I

A6 Ema7 A6

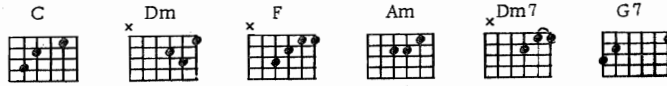
soon found out that my lone-ly life was-n't so pret - ty I

Ema7 A6 Ema7 A6

# WENDY

Chords used in this composition

(Guitarists: Capo 3rd fret and play chords in parenthesis)



BRIAN WILSON

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic.

(C) (Dm) (C)

Wen - dy, \_\_\_\_\_ Wen - dy, what went wrong? \_\_\_\_\_ Oh, so  
 Wen - dy, \_\_\_\_\_ Wendy, don't lose your head. \_\_\_\_\_ Lose your  
 Wen - dy, \_\_\_\_\_ I wouldn't hurt you like that. \_\_\_\_\_ No, no,

*p mf*

Eb Fm Eb

Vocal and piano accompaniment for the first verse. The piano part features chords Eb, Fm, and Eb.

(F) (C) (Am 7) (Dm7)

wrong. \_\_\_\_\_ We went to - ge - ther for so long. \_\_\_\_\_  
 head. \_\_\_\_\_ Wen - dy, \_\_\_\_\_ don't believe a word he said. \_\_\_\_\_  
 no. \_\_\_\_\_ I thought we had our love down pat. \_\_\_\_\_

Ab Eb Cm Fm

Vocal and piano accompaniment for the second verse. The piano part features chords Ab, Eb, Cm, and Fm.

(G7) (C)

\_\_\_\_\_ Guess I was wrong. \_\_\_\_\_ I ne - ver thought a  
 \_\_\_\_\_ I can't picture  
 \_\_\_\_\_ The farthest thing \_\_\_\_\_

Bb7 Eb

Vocal and piano accompaniment for the final line. The piano part features chords Bb7 and Eb.



(Am) (C) (F)

guy could cry, Till you made it with an other guy, Oh,  
 you with him, His future looks awful dim, Oh,  
 from my mind, Was the day that I'd wake up to find My

Cm Eb Ab

(C) (Dm) (C) 1, 2

Wen - dy, Wendy left me alone. Hurts so  
 Wen - dy, Wendy left me alone. Hurts so  
 Wen - dy, Wendy left me alone.

Eb Fm Eb

(F) 3 (C)

bad. bad.

Ab Eb

*f* *ff*

# WOULDN'T IT BE NICE

Chords used in this composition


BRIAN WILSON  
and TONY ASHER

*Handwritten:* Laurel Top

Piano introduction in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand.

Would-n't it be nice if we were old - er\_ Then we wouldn't have to wait so\_ nice if we could wake\_ up\_ In\_ the morn-ing when the day\_ is\_

Chords: G9, C, F6

long\_ And wouldn't it be nice to live to - ge - ther\_ In\_ the kind of new\_ And af - ter that to spend the day to - ge - ther\_ Hold\_ each oth - er

Chords: Dm, G9, C

world where we'd be - long -  
close the whole night through -

Though it's gon-na make it that much bet - ter -  
The hap - py time to - geth - er we'd been spend - ing -

F6 Dm G9 Am7 C11

When we can say good - night and stay to - geth - er -  
I wish that ev' - ry kiss was nev - er end - ing -

Would - n't it be

Am Em Dm7 G9

Oh would - n't it - be nice -  
Well may - be if - we

G9 G11 C A

think and wish and hope and pray it might come true -  
Ba - by then - there

D C#m F#m7 A

would-n't be a sin-gle thing we could-n't do We\_ could be mar-

D C#m F#m7

- ried and then we'd be hap - py Oh would-n't it \_ be-

C#m7 F#m7 C#m7 G9 G11

nice.

C

You know it seems the more we

C Am

talk a - bout it — If on - ly makes it worse to live with - out —

C11 Am Em

— it — But let's talk a - bout — it —

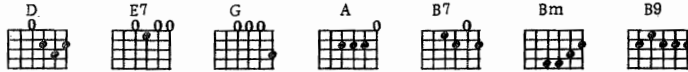
Dm7 Em Dm7

Oh would-nt it — be — nice. —

G9 G11 C F

# WIND CHIMES

Chords used in this composition



BRIAN WILSON

Hang-ing down from my win - dow those are my Wind Chimes, Wind Chimes  
late af - ter - noon you're hung up on

In the Though it's hard I try not to  
look at my Wind Chimes. — Now and then a tear rolls  
off my cheek. — On the warm breeze the lit - tle bells tink - lin',

Tacet

Wind Chimes, Wind Chimes. Close your eyes and lean back,

E7 G Bm

lis - ten to Wind Chimes, Wind Chimes. It's so peace - ful,

E7 G E7 A

close to a lull - a - by, \_\_\_\_\_ Oh, Wind Chimes

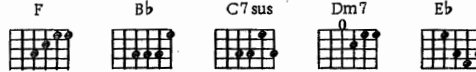
D A B9 D

ting-a - ling. Whis - p'rin' winds send my Wind Chimes a tink - l - in'. \_\_\_\_\_

A7 Bm E7 A7 D

# WITH ME TONIGHT

Chords used in this composition



BRIAN WILSON

On and on she could - n't be - do - da, On and on she

*mf*

F

could - n't be - do. On and on she could - n't be - do - da,

Bb

On and on she could - n't be - do. On and on she

F

could - n't be - do - da, On and on she could - n't be - do.



With me to - night, I know you're with me to - night. — You're

F C7sus F Dm7

with me to - night, I know you're with me to - night. — I'm sure you're

Bb Eb Bb

with me to - night, I'm sure you're with me to - night. —

F C7sus F Dm7

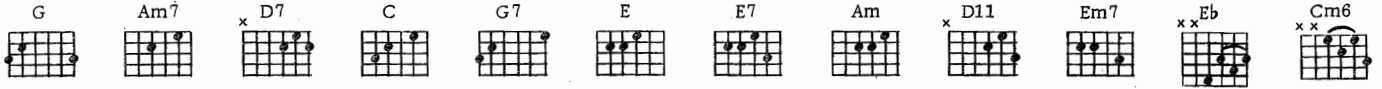
with me to - night. —

F

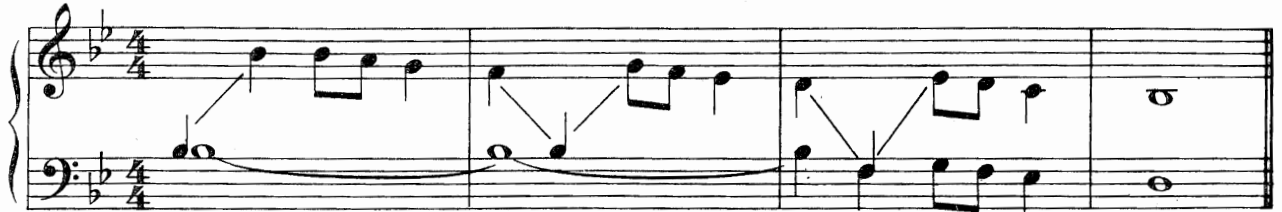
# YOU STILL BELIEVE IN ME

(Guitarists: Capo 3rd fret and play chords in parenthesis)

Chords used in this composition



BRIAN WILSON  
and TONY ASHER



(G) (Am7) (D7) (G) (Am7) (D7) (G) (Am7) (D7) (G) (Am7) (D7)

I know perfect-ly well\_ I'm not where I should be I've been ve-ry a-ware\_  
I try hard to be more\_ what you want me to be But I can't help how I act\_

Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7

(G) (Am7) (D7) (G) (Am7) (D7) (C) (G7) (C) (G7)

\_ you've been pa-tient with me Ev'-ry time we break up you bring back your  
\_ when you're not here with me I try hard to be strong but some-times I

Bb Cm7 F7 Bb Cm7 F7 Eb Bb7 Eb Bb7

(E) (F7) (Am) (Am7)

love to me \_\_\_\_\_ And af-ter all I've done to you how can it be you  
 blame my-self \_\_\_\_\_ And af-ter all I've pro-mised you so faith-ful-ly you

G G7 Cm Cm7

(G) (D11) (Em7) 1(Eb) 2(Eb) (Cm6)

still be - lieve in in me. me. I wan-na  
 still be - lieve in

Bb F11 Gm7 (Gb) (Gb) Ebm6

(G) (Am7) (D7) (G) (Am7) (D7) (G) (Am7) (D7) (G) (Am7) (D7)

cry.

Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7

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

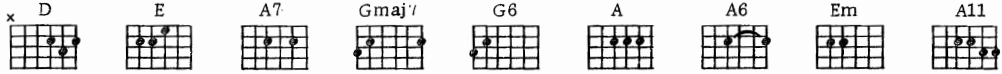
I.

Bb Eb Bb Eb Bb Eb Bb

# YOU'RE SO GOOD TO ME

(Guitarists: Capo 3rd fret and play chords in parenthesis)

Chords used in this composition



BRIAN WILSON

(D)

You're kin - da small and you're such a doll, I'm glad  
 know your eyes are not on the guys, when we're

E<sub>b</sub>

(E) (A7)

— you're mine — You're so good to me  
 — a - part — You're so true to me

F B<sub>b</sub>7

(D)

— How come you are — You  
 — How come you are — And

E<sub>b</sub>

(D)

— take my hand and you un - der - stand when I —  
 — ev' - ry night you hold me so tight when I —

Eb

(E) (A7)

— get in a bad mood You're so good to me —  
 — kiss you good-bye You're so good to me —

F Bb7

(Gmaj7) (G6) (A) (A6)

— And I love it — love it.  
 — And I love it — love it.

Abmaj7 Ab6 Bb Bb6

♩ (D)

La la la la la la la la la la la la la la la —  
 You're my ba -

Eb

(Em)

La la la la la la la la la la la la la la la la la  
 - by oh yeah Don't mean may -

Fm

(D)

La la la la la la la la la la la la la la la la la  
 - be oh yeah

E♭

1 (A11) (A7)

La la la la la la la la la la la la la la la la la  
 I

B♭11 B♭7

2 (A11) (A7) *D. % and fade*

La la la la la la la la la la la la la la la la la.

B♭11 B♭7