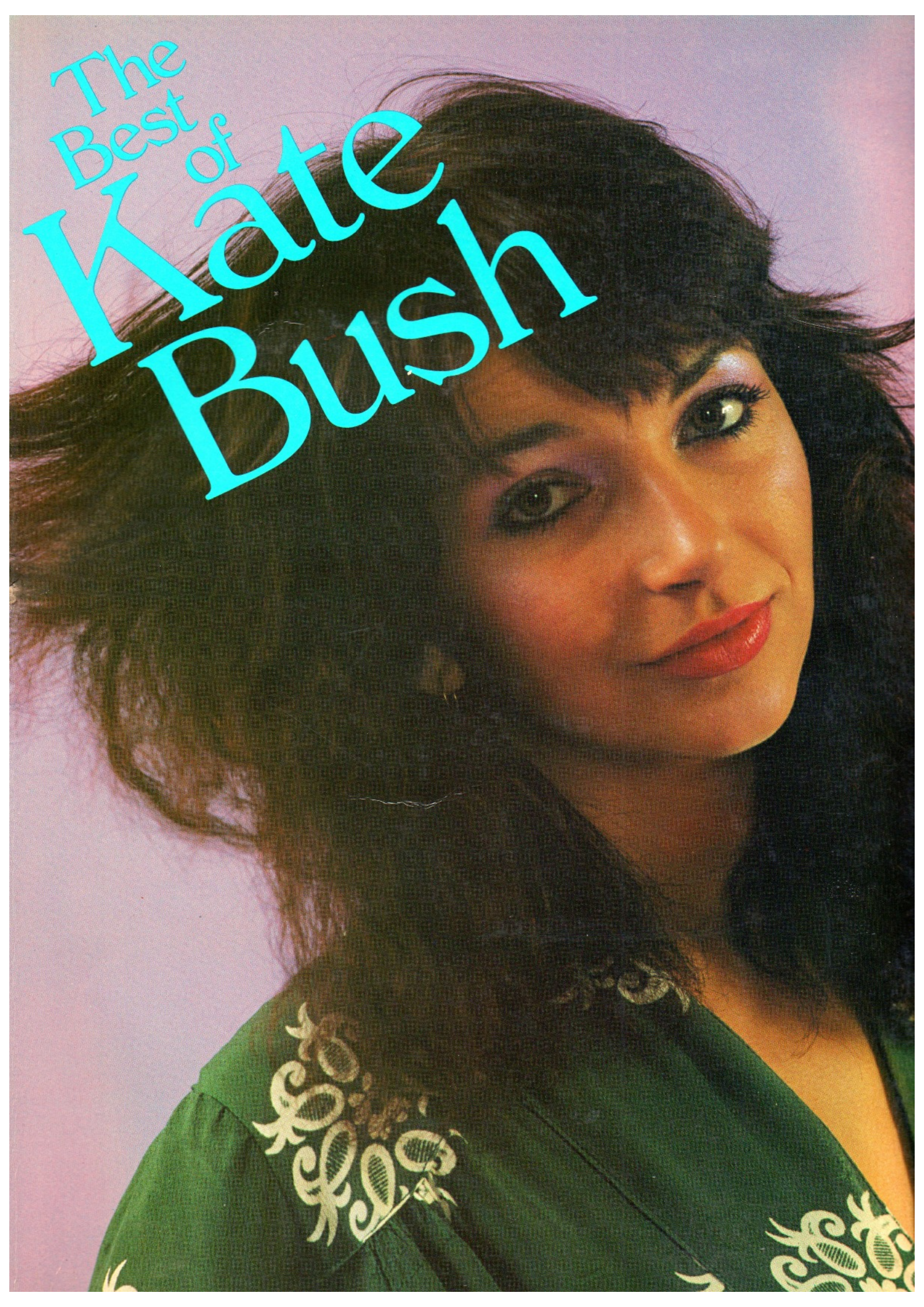


The
Best
of
**Kate
Bush**



The Best of Kate Bush

Contents:-

Army Dreamers	37
Babooshka	5
Breathing	53
December Will Be Magic Again	13
Don't Push Your Foot On The Heartbrake.....	47
Hammer Horror.....	19
James And The Cold Gun	42
The Man With The Child In His Eyes	57
Oh England My Lionheart	33
Saxophone Song.....	28
Them Heavy People.....	23
Wow.....	61
Wuthering Heights	9



Editor: Cecil Bolton Text: Peggy Jones Design: Dan Galvin
Butterfly Artwork: Nick Price Photographs: Novercia
Piano Transcriptions: Gordon Rees.
Kate's Comments © Novercia Ltd. 1980
© 1981 EMI Music Publishing Ltd.



THE GREATEST MUSIC COMPANY IN THE WORLD

ISBN 0 86175 163 9

Babooshka

Words and Music by Kate Bush

Moderato

mf

Abm Db/F Eb/G Abm Db/F Eb/G Abm Db/F

Detailed description: This block shows the piano introduction for the song. It consists of two staves, treble and bass clef, in 4/4 time. The tempo is marked 'Moderato' and the dynamics are 'mf'. The music features a series of chords and melodic lines, with three triplet markings (indicated by a '3' in a circle) over the treble staff. The chords are Abm, Db/F, Eb/G, Abm, Db/F, Eb/G, Abm, and Db/F.

(Ba-boosh - ka) (Ba-boosh - ka) She want-ed to test her hus-band
She want-ed to take it fur-ther

Eb/G Abm Db/F Eb/G Ebm

Detailed description: This block contains the first line of the song. It features a vocal line on a treble staff and piano accompaniment on a grand staff. The lyrics are '(Ba-boosh - ka) (Ba-boosh - ka) She want-ed to test her hus-band She want-ed to take it fur-ther'. The piano accompaniment includes triplet markings. The chords are Eb/G, Abm, Db/F, Eb/G, and Ebm.

She knew ex-act - ly what to do do A pseu-do-ny-m to fool him. She could-n't have made a
So she ar-ranged a place to go For to see_ if he_ Would fall_ for her in-cog-

Db Cb Eb/G Cbmaj7 Bbm7 Abm7 Db/F

Detailed description: This block contains the second line of the song. It features a vocal line on a treble staff and piano accompaniment on a grand staff. The lyrics are 'She knew ex-act - ly what to do do A pseu-do-ny-m to fool him. She could-n't have made a So she ar-ranged a place to go For to see_ if he_ Would fall_ for her in-cog-'. The piano accompaniment includes triplet markings. The chords are Db, Cb, Eb/G, Cbmaj7, Bbm7, Abm7, and Db/F.

worse move_ She sent him scent-ed let-ters And he re-ceived them with a strange de - light_
ni - to_ And when he laid eyes on her He got the feel - ing they had met be - fore... Un-

Eb/G Ebm Db Cb Eb/G

Detailed description: This block contains the third line of the song. It features a vocal line on a treble staff and piano accompaniment on a grand staff. The lyrics are 'worse move_ She sent him scent-ed let-ters And he re-ceived them with a strange de - light_ ni - to_ And when he laid eyes on her He got the feel - ing they had met be - fore... Un-'. The piano accompaniment includes triplet markings. The chords are Eb/G, Ebm, Db, Cb, and Eb/G.

Just like his wife But how she was be-fore the And how she was be-fore the
 can - ny how she Re-minds him of his lit - tle tears Ca - pa - ci - ty to give him

Chords: Cbmaj7 Bbm7 Abm7 Db/F Eb/G Abm7 Db/F

To Coda ♠

years flew by— And how she was when she was beau - ti - ful. She signed the let - ter
 all he needs. Just like his wife be-fore she

Chords: Eb/G Abm7 Db/F Abm7 Gb/Bb Cb Cb/Db

1 2 *D.S. at Coda*

“All yours, Ba - boosh-ka, Ba - boosh - ka, Ba - boosh - ka, ya, ya.”— - ka, ya, ya.”—

Chords: Ebm Db Abm7 Eb/G Abm7 Abm7 Db/F

♠ CODA

frezed on him— Just like his wife when she was beau-ti - ful He shout-ed out “I’m

Chords: Eb/G Abm7 Db/F Abm7 Gb/Bb Cb Cb/Db

all yours, Ba - boosh-ka, Ba - boosh-ka, Ba - boosh - ka, ya, ya. — All yours, Ba -

Ebm Db Abm7 Eb/G Abm7 Ebm Db

1-2-3 | **4**

PLAY 4 TIMES

boosh-ka, Ba-boosh - ka, Ba - boosh - ka, ya, ya. Ba - - ka ya ya."

Abm7 Eb/G Abm7 Ebm Abm7

1 | **2**

(Ba-boosh -

Ebm Db Abm Eb/G Abm Abm Db/F Eb/G

ka) (Ba - boosh - ka)

molto rit.

Abm Db/F Eb/G Abm Db/F Eb

Wuthering Heights

Words and Music by Kate Bush

Very slowly (with expression)

The piano introduction is in 4/4 time, marked *mp* (mezzo-piano). It features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment of chords. The key signature has three sharps (F#, C#, G#).

Out on the wind-ing, win-dy moors we'd roll and fall in green.

You had a tem-per, like my jea-lous-y -

A

F

E

C#

A

F

Too hot, too gree - dy,

How could you leave me,
I'm com-ing back love,

when I need-ed to
cru-el Heath - cliff,

E

C#

A

F

pos-sess you?
my one dream,

I hat - ed you, I
my on - ly

loved you too,
mas - ter

E

C#

Ab

Bad dream in the night, They told me I was go-ing to lose — the fight
 Too long I roam in the night, I'm com-ing back to his side to put — it right.

mf

Ebm7 Gb Fsus4 Ebm7 Gb Fsus4

Leave be - hind my } Wuth - er - ing, Wuth - er - ing, Wuth - er - ing Heights, Heath -
 I'm com-ing home to }

Ebm7 Gb Fsus4

CHORUS

cliff, It's me — I'm Cath-y, — I've come home — and I'm — so cold, — let me in — your —

f

Gb Ebm7 Ab7 Db Gb Ab7

win - dow — Heath - win - dow —

1 2 To Coda

Db Gb Db Gb A

Oh! It gets dark, it gets lone - ly, On the oth - er side from you.

F E C#

D.S. (with repeats) al Coda

I pine a lot, I find the lot falls through with-out you.

A F E C#

♣ CODA

Oh! Let me have it, let me grab your soul a - way.

Bbm Ab Gb Ebm Db

To Chorus and repeat till fade

You know it's me, Cath - y. Heath-

Bbm Gb Bbm

December Will Be Magic Again

Words and Music by Kate Bush

Moderato

Doo doo doo doo doo doo doo doo doo

mp

Cm Ab Bb Fm Cm Ab Bb Fm

doo doo doo doo doo doo

Cm Ab Bb Fm Cm Ab Bb F/A

De - cem - ber will be ma - gic a - gain. Take a hus - ky
De - cem - ber will be ma - gic a - gain. Light the can - dle lights,

Gm Gm/F Fsus4 F Cm Gm

to the ice While Bing Cros - by sings White
to con - jure Mis - ter Wilde In - to the Si - lent Night. Ooh it's

Dm Am Em Bm7 Am

Christ - mas He makes you feel nice. De - cem-ber will be —
 quiet in-side Here in Os - car's mind. De - cem-ber will be —

B Am D7 Gm Gm/F

ma - gic a - gain. — Old Saint Nich - o - las up the chim - ney
 ma - gic a - gain. — Don't miss the bright-est star, Kiss un-der mis-tle-toe

Fsus4 F Cm Gm Dm Am

CHORUS

Just a - pop-ping up in my mem - or - y. —
 I want to hear you laugh, Don't let the mys - tery go — now. } Ooh, — drop-ping

Em Bm Fm Cm Fm

down in my par - a - chute, The White ci - ty, she is so beau - ti - ful. — Up-on the black soot

Cm Fm Cm Fm

ic - i - cled roofs, — Ooh and see how I fall Ooh see how

Cm Fm Cm Ab Bb Fm

To Coda ♠

I fall Like the
 (Doo doo doo doo doo doo doo doo doo doo doo doo —)

Cm Ab Bb Fm Cm Ab Cm/G Fm

snow.

C G/B Bb F/A Ab

Come to cov - er the lov - ers

C G/B Bb

But don't you wake them up. Come to spark-le the dark up With just

F/A Ab C G/B Bb

— a touch of make up. Come to cov - er the muck up Ooh

F/A Ab C G/B Bb

D.%. al Coda **⊕ CODA**

— with a lit-tle luck.—

F/A Ab Bb F/A

Ooh see how
Doo doo doo doo doo doo

Cm Ab Bb Fm

1 I fall I fall like the
Doo doo doo doo doo doo doo doo

Cm Ab Bb Fm Cm Ab Cm/G Fm

snow.

C G/B Bb F/A Ab

CHORUS

Come to cov-er the lov - ers But don't you wake them up

C G/B Bb F/A Ab

Come to spar-kle the dark__ up With just__ a touch of make up.

C G/B Bb F/A Ab

Repeat Chorus till fade

Come to cov-er the muck__ up Ooh__ with a lit - tle luck.__

C G/B Bb F/A Ab

Hammer Horror

Words and Music by Kate Bush

Slowly

Piano introduction in E-flat major, 4/4 time. The right hand features a tremolo effect on a chord, followed by a series of chords and melodic lines. The left hand provides a steady bass accompaniment. Dynamics include *mf* and *sfp*.

Ebm

Bb/D

Db

Ab

Vocal line and piano accompaniment for the first system of lyrics. The vocal line is in E-flat major. The piano accompaniment continues from the introduction.

1. You stood in the Bell-tower but now you're gone
 2. Re hears-ing in your things I feel guilty
 3. Who calls me from the other side of the street

Eb

(b) D+

Db

Ab

Vocal line and piano accompaniment for the second system of lyrics. The piano accompaniment continues.

so who knows all the sights of No-tre Dame?
 And re-trac-ing all the scenes of your big hit
 And who taps me on the shoulder I turn a-round but you're

Eb

(b) D+

Db

Ab

Gb

Vocal line and piano accompaniment for the final system of lyrics. The piano accompaniment continues.

— They've got the stars for the gal-lant hearts. I'm the re-placement for your part. But
 — Oh, God you need-ed the lead-ing role — It was-n't me who made you go, though, Now
 gone. I've got a hunch that you're fol-low-ing — To get your own — back on me. — So

Gbsus4 Gb Fb Ab

all I want to do is for - get you, friend —

CHORUS
Ebm Db Ab Gb

Ham-mer Hor-ror — Ham-mer Hor-ror — won't leave it a-lone —

Ebm Db Ab Gb

The first time in my life I keep the lights — on to ease my soul —

Ebm Db Ab

Ham-mer Hor-ror Ham-mer Hor-ror won't leave it a-lone — I don't

Ab Abmaj7 Ab6 To Coda 1 Ebsus4 Eb

know, is this the right thing to do?

2 Gb Ab Cb Abm7 Gb

do? Oo oo oo

Ab Cb Abm Gb Ab D.S. al Coda

oo

CODA Ebsus4 Eb D+ Db

do?

Them Heavy People

Moderato

Words and Music by Kate Bush

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

Roll-ing the ball. Roll-ing the ball. Roll-ing the ball to me. _

Ab Ebm Ab Ebm Ab Ebm Db

VERSE

1. They ar-rived at an in-con-ve-ni-ent time, _ I was hid-ing in a room in my mind. _

Db Ab Gb Db Ab Gb

They made me look at my-self, _ I saw it well. I'd shut the peo-ple out of my life.

Db Ab/C Ab Eb Bb/D Bb Gb Fm7 Bb

So now I take the op - por - tu - ni - ties. _____ Wonderful teach - ers
 I love the whirl - ing of the der - vi - shes. _____ I love the beau - ty of

Db Ab Gb Db Ab

read - y to teach me. rare in - no - cence. _____ I must work on my mind. You don't need no crys - tal ball. For now I re - al - ise, Don't fall for a ma - gic wand,

Gb Db Ab/C Ab Eb Bb/D Bb

that ev - 'ry one of us, we hu - mans got it all, has a hea - ven in - side. we per - form the mir - a - cles.

Gb Fm7 Bb

CHORUS

Them hea - vy peo - ple hit me _____ in a soft - spot. Them hea - vy peo - ple hit

Ab Gb Db Ebm Ab Gb

To Coda

me, them hea - vy peo - ple hit me in a soft spot.

Ebm Ab Gb Db Ebm

Roll - ing the ball. Roll - ing the ball. Roll - ing the ball

Ab Ebm Ab Ebm Ab Ebm

VERSE

to me. 2. They op - en door - ways that I thought were shut for good.

Db Db Ab Gb

They read me Gurd - ji - eff and Je - su. They build up my bo - dy.

Db Ab Gb Db Ab/C Ab

Break me e - mo-tion-'ly. It's near - ly kill - ing me, but what a love - ly

E \flat B \flat /D B \flat G \flat Fm7

D.º. al Coda \oplus CODA

feel - ing.

B \flat

Roll - ing the, roll - ing the, roll - ing the, roll - ing the.

A \flat E \flat m A \flat E \flat m

CHORUS

Them hea - vy peo - ple hit me ___ in a soft _ spot. Them hea - vy peo - ple hit

A \flat G \flat D \flat E \flat m A \flat G \flat

Repeat till fade.

me, them hea - vy peo - ple hit me ___ in a soft _ spot.

E \flat m A \flat G \flat D \flat E \flat m

Saxophone Song

Slow rock

Words and Music by Kate Bush

First system of musical notation. The vocal line starts with a whole rest in 5/4 time, then continues in 4/4 time with the lyrics "You'll find me in a Ber-lin bar". The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

You'll find me in a Ber-lin bar

Dm Dm7

Second system of musical notation. The vocal line continues with "in a cor-ner brood-ing." and "You know that I go ve-ry quiet". The piano accompaniment continues with similar rhythmic patterns.

in a cor-ner brood-ing. — You know that I go ve-ry quiet

Bb F/A Dm Dm7

Third system of musical notation. The vocal line continues with "when I am lis-ten-ing to you." and "There's some-thing spe-cial in-deed." and "There's". The piano accompaniment includes some grace notes and a triplet in the right hand.

when I am lis-ten-ing to you. — There's some-thing spe-cial in-deed. — There's

Bb F/A C Dm/G Dm

Fourth system of musical notation. The vocal line continues with "some-thing spe-cial in-deed." and "In all the pla-ces where I've seen you shine boy,". The piano accompaniment features a triplet in the right hand and a steady bass line in the left hand.

some-thing spe-cial in-deed. In all the pla-ces where I've seen you shine boy,

Dm/G D G/D D G

there's some-thing ve-ry real in ___ how_ I feel hon - ey. It's in me, _____

D G Em C

it's in me - ee, ___ and_ you know it's ___ for real _____

G Em Bm Am

rall. a tempo

Tun-ing in ___ on your sax - o - phone.

F Am F Dm

Am F Dm Am F Dm

Da ba da ba doo

F Am/E F#sus F# F+ A7/E

The can - dle burn - ing ov - er your should -

Dm Dm Dm7

- er is throw - ing - shad - ows from your sax - o - phone -

Bb F/A Dm Dm7

- a sur - ly la - dy - in tre - mor. The stars that climb from her bowels. Those

Bb F/A Cadd9 Dm/G Dm

stars make tow-ers — on vow - els. You'll nev-er say that you had all of me.

Dm/G Dm D G

You'll nev-er see the po-et-ry you've stirred in me. Of all the stars I've seen that shine so bright-ly, —

D G D G

— I've nev-er known or felt in my - self so right - ly; — it's in me. —

D G G Em C

⊕ CODA

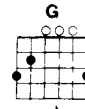
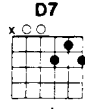
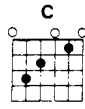
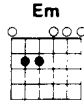
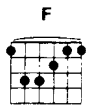
Repeat to fade

Dm Am/D Dm Am/D

Oh England My Lionheart

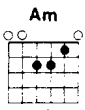
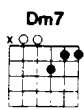
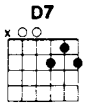
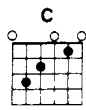
Words and Music by Kate Bush

Slowly

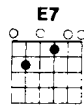
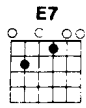
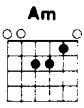
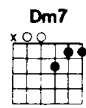


Oh Eng - land, my Li - on - heart I'm in your gar - den fa - ding

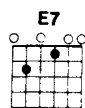
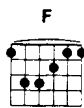
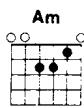
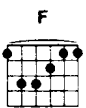
mp



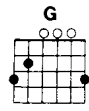
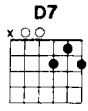
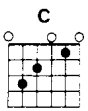
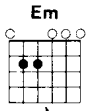
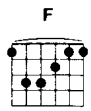
fast in your arms, The sol - diers soft - en, the war is o - ver.



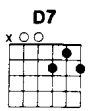
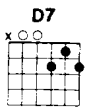
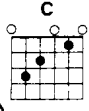
The air - raid shel - ters are bloom - ing clo - ver, Flap - ping um - brel - las fill the



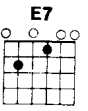
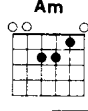
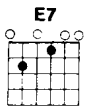
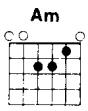
lanes, My Lon - don Bridge in rain a - gain.



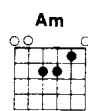
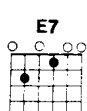
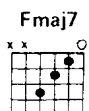
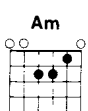
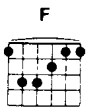
Oh Oh Eng - land, my Li - on - heart Pe - ter Pan steals the kids in
 Eng - land, my Li - on - heart Dropped from my black Spit - fire to



Ken - sing - ton Park You read me Shakes - peare on the roll - ing Thames -
 my - fune - ral barge Give me one kiss in ap - ple blos - som



That old Riv - er Po - et that nev - er, ev - er ends, Our thump - ing hearts hold the
 Give me one wish and I'd be was - sail - ing In the orch - ard, my Eng - lish



rav - ens in and keep the tow - er from tum - bl - ing }
 Rose, Or with my Shep - herd who'll bring me home }

Chorus

Chorus

C F B \flat F C

Oh Eng - land, my Li - on - heart Oh Eng - land, my

mf

1

F G Dm7 G7

Li - on - heart Oh Eng - land, my Li - on - heart I don't want to go.

2

Dm7 G Dm7

Li - on - heart Oh Eng - land, my Li - on - heart

G Dm7 G

Oh Eng - land, my Li - on - heart, I don't want to go.

Army Dreamers

Words and Music by Kate Bush

Moderato

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "B. F. P. O. Ar - my". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and consists of chords and moving lines in both hands. The key signature is two sharps (D major) and the time signature is 3/4.

B. F. P. O. Ar - my

mf

Bm Em F#m A Bm

The second system continues the vocal and piano parts. The vocal line has lyrics "dream - ers" and "And mam-my's he - ro.". The piano accompaniment continues with similar harmonic support. The key signature and time signature remain the same.

dream - ers And mam-my's he - ro.

Em F#m A Bm Em

The third system shows the vocal line with lyrics "B. F. P. O." and "And". The piano accompaniment continues. The key signature and time signature remain the same.

B. F. P. O. And

F#m A Bm Em F#m

The fourth system is the beginning of the verse. The vocal line has lyrics "mam-my's he - ro." and two verses of the verse: "1 Our - lit - tle Ar-my boy, is com-ing home from" and "2 Tears - o'er a tin box, oh Je - sus Christ he". The piano accompaniment continues. The key signature and time signature remain the same.

mam-my's he - ro.

VERSE

1 Our - lit - tle Ar-my boy, is com-ing home from
2 Tears - o'er a tin box, oh Je - sus Christ he

A Bm Em F#m

B. F. P. O. I've a bunch of pur-ple flowers to dec - or - ate a
 was - n't to know. Like a chick - en with a fox he can - not win the

A Bm Em F#m

mam-my's he - ro. Mourn-ing in the ae - ro - drome, the weath - er warm - er
 war with e - go. Give the kid the pick of pips, and give him all your

A Bm Em F#m

he is cold - er. Four men in un - i - form to car - ry home my
 stripes and rib - bons. Now he's sit - ting in his hole, he might as well have

A Bm Em F#m

CHORUS

lit - tle sold - ier. } What could he do? Should have been a rock star. But he did - n't
 but - tons and bows. }

A Bm E D

have the mon-ey for a gui - tar. But he nev - er
 What could he do? Should have been a pol - i - ti - cian.

F#m Bm E D

had a pro-per ed - u - ca - tion. But he nev - er
 What could he do? Should have been a fath - er.

F#m Bm E D

ev - en make it to his twen - ties. What a waste of Ar - my dream - ers

F#m Bm D G Bm

Oh — what a waste of Ar - my dream - ers.

G D/F# G Bm G

Oh — what a waste of all them Ar - my dream - ers

G D/F# G Bm

Ar - my dream - ers Ar - my dream - ers.

G Bm G Bm G Bm11

doo 'n doo 'n doo 'n doo. — De oo 'n doo de doo 'n doo. —

B. F. P. — O.

Bm Em F#m A

D.C. and repeat introduction to fade.

THREE TIMES:

(sim)

1st & 3rd time Ar - my dream - ers mam-my's he - ro,

Bm Em F#m A

James And The Cold Gun

Words and Music by Kate Bush

Moderato

mf

Bbm7 Ab/Bb Ebm7 Bbm7 Ab/Bb Ebm7

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a steady eighth-note accompaniment. The chords are Bbm7, Ab/Bb, Ebm7, Bbm7, Ab/Bb, and Ebm7.

James — come on home —
Where — lies your heart? —

Bbm Ab/Bb Ebm Bbm Ab/Bb Ebm

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "James — come on home — Where — lies your heart? —". The piano accompaniment continues with the same chord progression as the introduction.

You've been gone too long ba - by we can't let our he-ro die —
It's not there in the buck-skin ba - by, It's not there in the gin — that makes you laugh

Bbm Ab/Bb Ebm Bbm Ab/Bb Ebm

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "You've been gone too long ba - by we can't let our he-ro die — It's not there in the buck-skin ba - by, It's not there in the gin — that makes you laugh".

— a - lone. — We miss you day and night, —
— long and loud — you're a cow-ard, James —

Bbm Ab/Bb Ebm Bbm Ab/Bb Ebm

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "— a - lone. — We miss you day and night, — — long and loud — you're a cow-ard, James —".

you left town to live by the rifle, you left us to fight
 you're running away from humanity, you're running out

Bbm Ab/Bb Ebm Bbm Ab/Bb

on real - i - ty. But it just ain't right to take a - way the light
 It won't be funny when they rat-a-tat-tat you down.

Ebm F7

CHORUS

Re-mem-ber Gen-ie from the Ca-si - no She's still a-wait-ing in her

Gb Db Ab Ebm Gb Db

big brass bed. The boys from your gang are knock-ing whis-ky back

Ab Gb Db Ab Ebm

Till they get out of hand and wish they were dead — They're on - ly lone - ly for the

Chords: Gb Db Ab Gb Ebm

life that they led — with their old friend. Ooh —

Chords: Db Ab Gbmaj7 Bbm Ab

ooh —

Chords: Gb F7 Bbm Ab Gb F7 Bbm Ab

Ooh — James, — are you sell - ing your soul — to a

Chords: Gb F7 Db Ebm Gb F7

cold gun. —

Bbm Ab/Bb Eb/Bb Bbm Ab/Bb Eb/Bb

2
sell - ing your soul — Ooh — Ooh —

ad lib.

rall. colla voce

Gb F7 Db

to a cold gun. —

slow tempo

Ebm Bbm7 Ebm

Repeat till fade

Bbm7 Ebm Bbm Ebm

Don't Push Your Foot On The Heartbrake

Words and Music by Kate Bush

Slow tempo

Cm

Bb

Ab

Bb

Introduction: Cm, Bb, Ab, Bb. *mf*

Cm

Eb

Bb

Cm

F

Em - ma's ___ come down.

She's stopped the light ___ shin - ing out of her eyes...

Cm

Eb

Bb

Cm

F

Em - ma's been run out ___ on ___

She's break - ing down ___ in so ma - ny pla - ces

Cm

F

Cm

Gm

F

Stuck in low gear, ___ be - cause of her fears ___ of the skid - ding wheels. (The skid of her wheels, she feels)

Cm Gm F Cm Gm F

Skid-ding wheels_ (The skid of her wheels, she feels) Spin-ning wheels, wheel skid-ding feel - ing.

Chorus

Bb Eb Bb Eb Bb Eb

Her heart_ is there. But they've greased the road. Her heart is

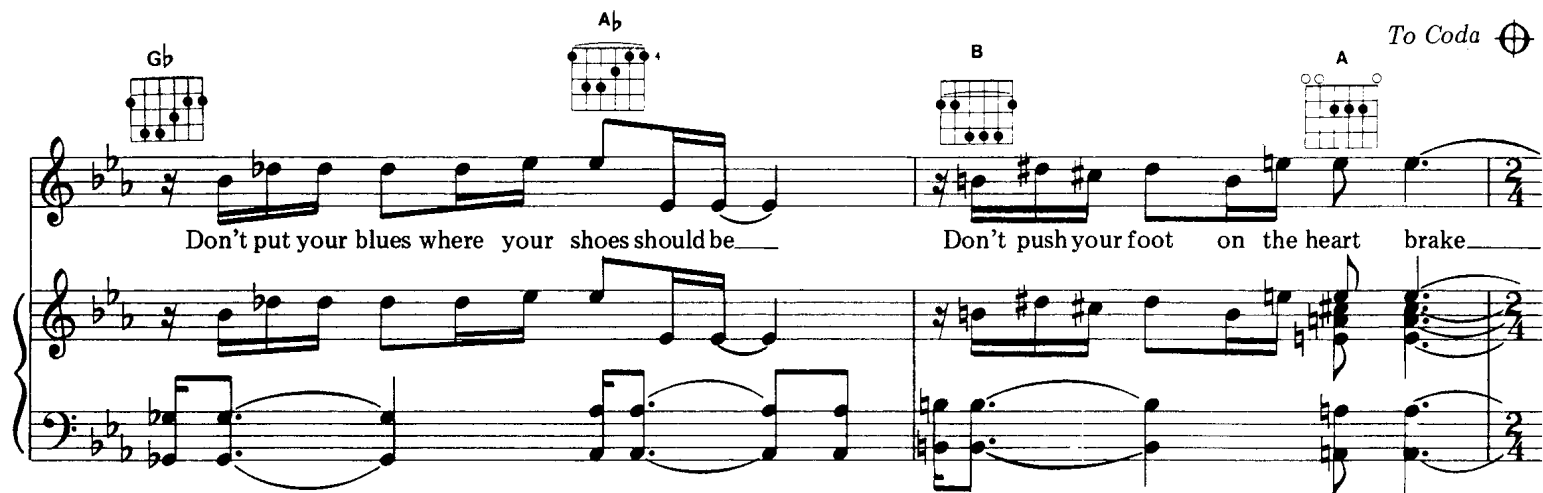
Bb Eb Bb Eb C Ab

out there. But she's no con - trol. Come on — you've got to use your flow, You

C Ab Gb Eb

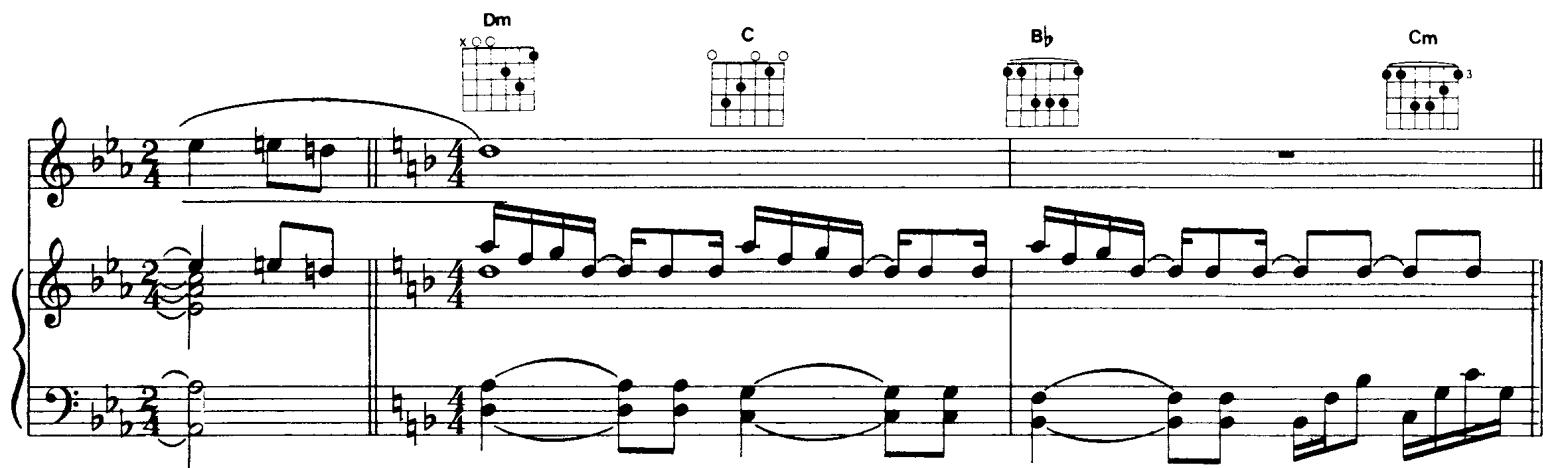
know what it's like, and you know you want_ to go. Don't drive too slow - ly.

Chord diagrams: Gb, Ab, B, A

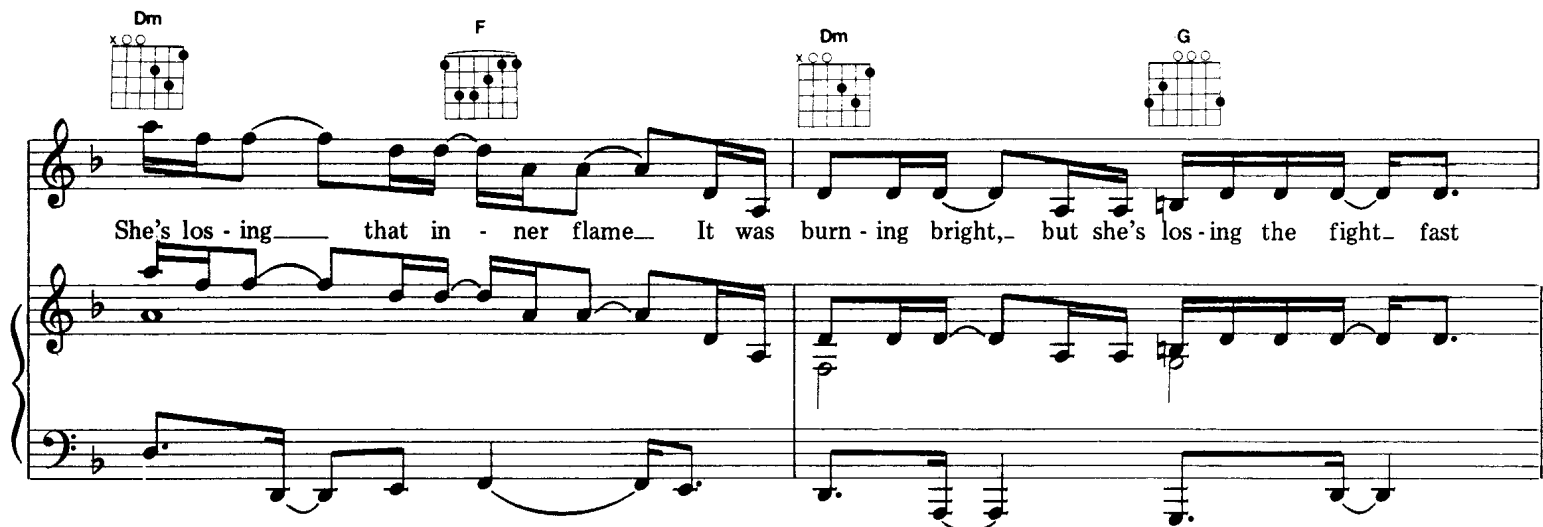


Don't put your blues where your shoes should be — Don't push your foot on the heart brake —

Chord diagrams: Dm, C, Bb, Cm

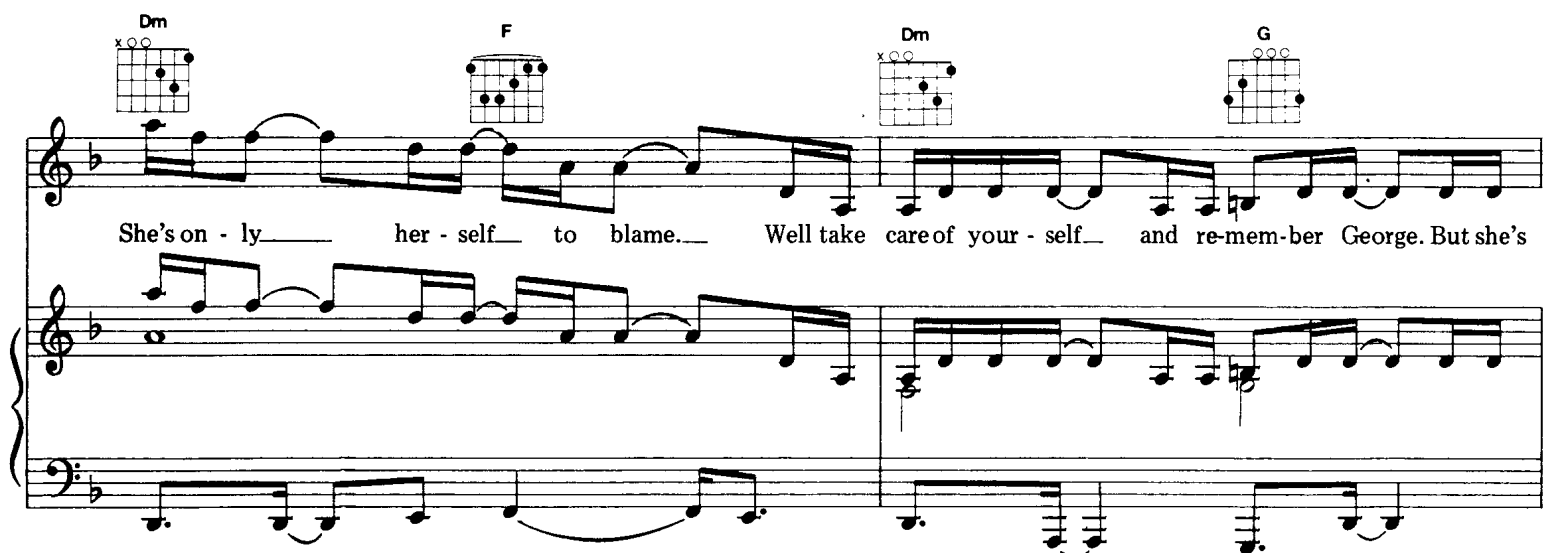


Chord diagrams: Dm, F, Dm, G




She's los - ing — that in - ner flame — It was burn - ing bright, — but she's los - ing the fight — fast


Chord diagrams: Dm, F, Dm, G



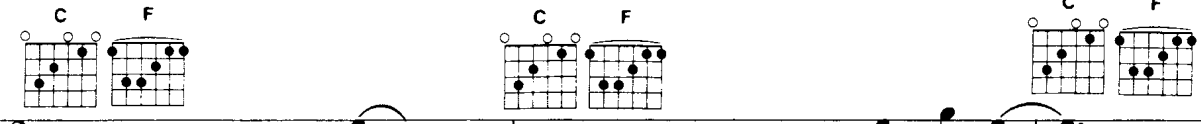
She's on - ly — her - self — to blame. — Well take care of your - self — and re - mem - ber George. But she's




 So "O.D'd" on weeping she can hard - ly see, — that she's drop - ping beads — (Red, red glass — is bleed - ing)




 Drop - ping beads — (Red, red glass — is bleed - ing) Drop - ping beads — (Red, red on — the par - quet)



 Her heart — is there, But they've greased the road — Her heart is



 out there — But she's no con - trol. — Oh

D. $\frac{3}{4}$ at Coda 

⊕ CODA

D



Bb



Oh Come on you've got to use your flow You

D



Bb



Ab



F



know what it's like, and you know you want to go Don't drive too slow - ly

Ab



Bb



Db



B



Don't push your blues where your shoes should be Don't push your foot on the heart - brake

Em



D



C



D



Em



Breathing

Words and Music by Kate Bush

Slowly

Out - side _____ gets in - side, _____ or _____
We've lost our chance, we're the first and last, or _____

mf

Dm Bb/D D/F# Gm D/A

Detailed description: This system contains the first four measures of the song. The vocal line starts with a double bar line and a repeat sign. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The time signature changes from 2/4 to 4/4, then back to 2/4, and finally to 3/4. The lyrics are: "Out - side _____ gets in - side, _____ or _____ We've lost our chance, we're the first and last, or _____". The chords listed below the piano part are Dm, Bb/D, D/F#, Gm, and D/A.

_____ through her skin I've been out be - fore but
_____ af - ter the blast _____ chips of plu - to - ni - um are

Gm/Bb D/F# G D/F#

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics: "_____ through her skin I've been out be - fore but _____ af - ter the blast _____ chips of plu - to - ni - um are". The piano accompaniment continues with the same time signature changes. The chords listed below are Gm/Bb, D/F#, G, and D/F#.

this time it's much sa - fer in. Last night _____
twin - kl - ing in ev - 'ry lung. I love my _____

Gm C/E Dm Bb/D

Detailed description: This system contains the final four measures. The vocal line concludes with the lyrics: "this time it's much sa - fer in. Last night _____ twin - kl - ing in ev - 'ry lung. I love my _____". The piano accompaniment ends with a double bar line. The chords listed below are Gm, C/E, Dm, and Bb/D.

in the sky, — oh ——— such a bright light ———
 be - lov - ed, — oh ——— all and ev - 'ry-where

D/F# Gm D/A Gm/Bb D/F# G

CHORUS

My ra - dar sends me dan-ger But my in-stincts tell me to keep } Breath - ing
 On - ly the fools — blew it You and me knew life it-self is }

D/F# Gm C/E Dm F

Breath - ing, Breath-ing my moth - er in,

Bb Bb/C Dm F Bb Bb/C

Breath - ing My be - lov - ed in Breath - ing

Dm F Bb Bb/C Dm F

Breath-ing her ni - co - tine Breath - ing, Breath-ing the fall - out in

Bb Bb/C Dm F Bb Bb/C

1

out, in, — out in, out in, — out. Breath -

Dm F Bb Bb/C Dm

2

ing. out, in, — out, in, out, in, — out, in,

Bb Bb/C Dm F

out, in, — out, out, out, out.

Bb Bb/C Dm ^{ped.}

The Man With The Child In His Eyes

Words and Music by Kate Bush

Slowly with expression

He's ve - ry I hear him be - fore I
un - der - stand - ing, he's

mf

Em Em/D

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line in treble clef, 4/4 time, with a key signature of one sharp (F#). The lyrics are: "He's ve - ry I hear him be - fore I un - der - stand - ing, he's". The bottom staff is the piano accompaniment in bass clef, 4/4 time, with a dynamic marking of *mf*. The first measure has a chord of Em, and the second measure has a chord of Em/D. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

go to sleep and fo - cus on the day that's been. I re - al -
so a - ware of all my sit - u - a - tions. And when I

C G/B Am Em

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with lyrics: "go to sleep and fo - cus on the day that's been. I re - al - so a - ware of all my sit - u - a - tions. And when I". The bottom staff continues the piano accompaniment. The chords for this system are C, G/B, Am, and Em. The piano part continues with the same eighth-note accompaniment and bass line.

ise he's there when I turn the light off and turn
stay up late he's al - ways wait - ing, but I feel him

Em/D C G/B

Detailed description: This system contains the final two staves of the musical score. The top staff continues the vocal line with lyrics: "ise he's there when I turn the light off and turn stay up late he's al - ways wait - ing, but I feel him". The bottom staff continues the piano accompaniment. The chords for this system are Em/D, C, and G/B. The piano part concludes with the same accompaniment style.

ov - er, _____
hes - i - tate,

No - bod - y knows a - bout my man _____
Oh, I'm so wor - ried a - bout my love _____

Am Bm A

they think he's lost on some _____ hor-i - zon. _____
they say, "No, no, it won't last _____ for-ev - er." _____

And sud-den-ly I find my-self
And here I am a - gain my girl,

L. H. (Melody)

Bb F/A G F#

list - 'ning to a man _____ I've nev - er known be - fore,
won - d'ring what on earth _____ I'm do - ing here,

F Em Eb

tell-ing me a - bout the sea. All his love till e - ter - ni - ty. }
May-be he does - n't love me I just took a trip on my love for him. }

L. H.

Dm C G F Ab

Ooh, _____ he's here a - gain, the man with the child _____ in his

C G C B \flat F B \flat F/A B \flat F/A

eyes. Ooh, _____ he's here a - gain, _____

Ped - - - - - * C G C B \flat F B \flat F/A

the man with the child _____ in his eyes.

B \flat F/A *Ped* - - - - - * Cadd9 (omit 3rd)

1 2

Ped - - - - - * *Ped* - - - - - * C

Wow

Slowly

Words and Music by Kate Bush

Am9 F6(add9) Am9 F6(add9) Am9 F6(add9)

The first system of music features a piano introduction in 4/4 time. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords. Above the staff, six guitar chord diagrams are provided: Am9, F6(add9), Am9, F6(add9), Am9, and F6(add9). The piano part begins with a *mp* dynamic marking.

Am9 F6(add9) Am9

1. We're all a - lone on the stage to - night, We've been told we're not a - fraid.

The second system contains the first line of the vocal melody. The guitar chords are Am9, F6(add9), and Am9. The lyrics are: "1. We're all a - lone on the stage to - night, We've been told we're not a - fraid." The piano accompaniment continues with a steady eighth-note pattern.

D(no3rd) add9 Am7 Am9 F6(add9)

of you. We know all our lines so well a

The third system continues the vocal melody. The guitar chords are D(no3rd) add9, Am7, Am9, and F6(add9). The lyrics are: "of you. We know all our lines so well a". The piano accompaniment remains consistent.

G D(no3rd) add9 Am Bm Dm

ha. We've said them so ma-ny times. Time and time a - gain

The fourth system concludes the vocal melody. The guitar chords are G, D(no3rd) add9, Am, Bm, and Dm. The lyrics are: "ha. We've said them so ma-ny times. Time and time a - gain". The piano accompaniment ends with a final chord.

Am Bm Bb Gm7 Ab Fm

Line and line_ a - gain_...

Oh yeah.you're a-maz - ing...
Oh yeah.you're a-maz - ing...

We think.you're in-cred - i - ble...
We think.you are real-ly cool...

Bb Gm Ab Fm

You say_ we're fan - tas - tic.
We'd give_ you a part my love.

But still_ we don't head the bill...
But you'd have to play the fool.

Chorus

C G D C G

Wow, wow, wow, wow, wow, wow, un - be - liev - a - ble...

C G D

Wow, wow, wow, wow, wow, wow, un - be - liev - a - ble...

To Coda ⊕

Am F G

2. When the act - or reach - es his death. You know it's not for real, he just

D(no3rd) add9 Am Bm7 Am7 F6

holds his breath. But he al - ways dives too soon, too fast to save

G D(no3rd) add9 Am Bm Dm

— him-self. He'll nev-er make the screen, he'll nev-er make the "Swee - ney", or

Am Bm Dm Am Bm

be a mov - ie queen. He's too bu - sy hit - ting the vas - e - line.

D. $\frac{3}{4}$ al Coda

⊕ CODA

Am F Am

We're all a-lone on the stage to-night. We're all a-lone

F Am

on the stage to-night

(Voice)

G D Am G D

Am Ab Am7

Oo

rit.