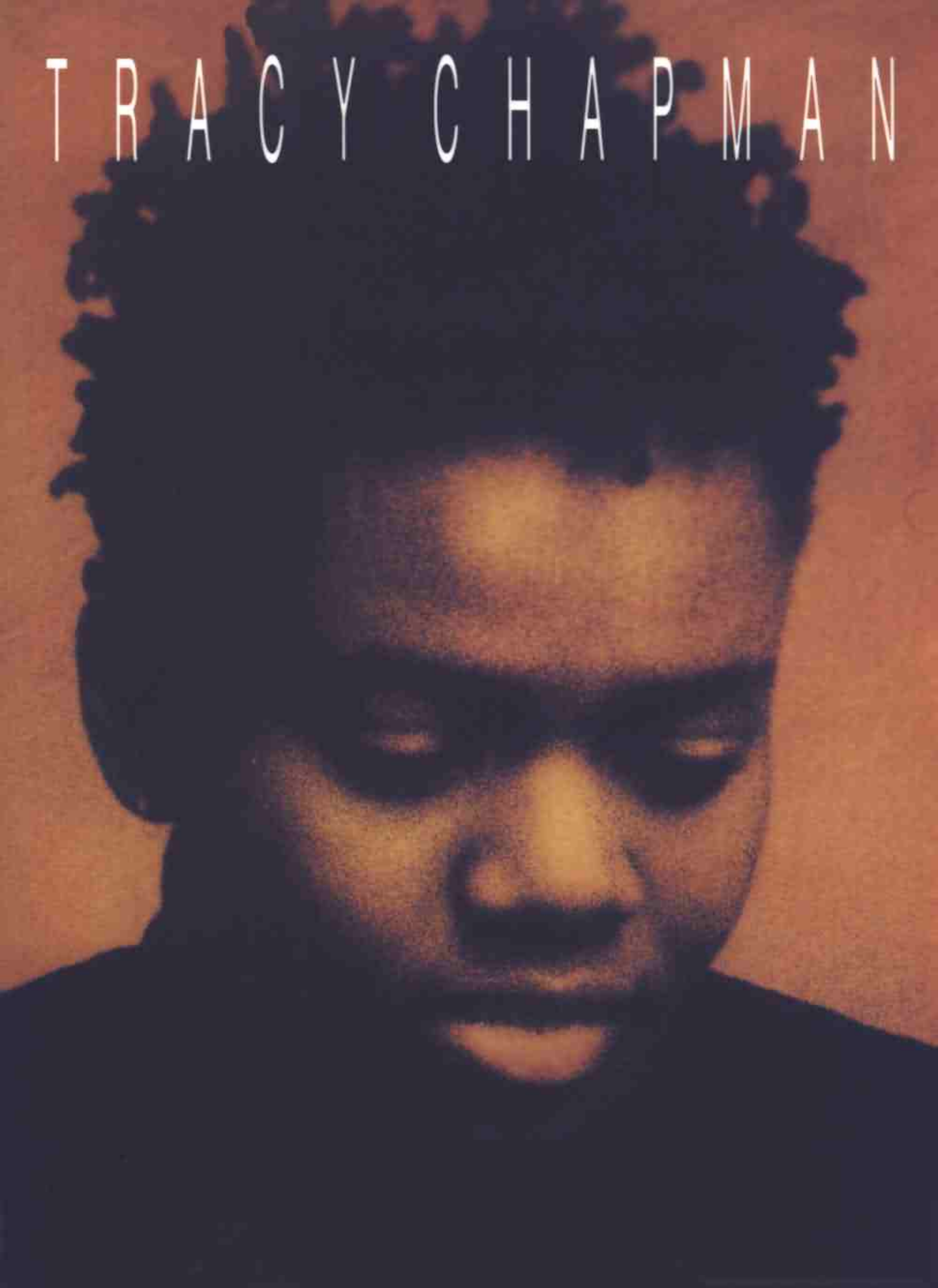


T R A C Y C H A P M A N



# T R A C Y C H A P M A N

ISBN 1-903692-17-2



**International  
MUSIC  
Publications**

International Music Publications Limited  
Griffin House 161 Hammersmith Road London W6 8BS England

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# T R A C Y C H A P M A N

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# TALKIN' BOUT A REVOLUTION

*Don't you know  
They're talkin' about a revolution  
It sounds like a whisper  
Don't you know  
They're talkin' about a revolution  
It sounds like a whisper*

*While they're standing in the welfare lines  
Crying at the doorsteps of those armies of salvation  
Wasting time in the unemployment lines  
Sitting around waiting for a promotion*

*Poor people gonna rise up  
And get their share  
Poor people gonna rise up  
And take what's theirs*

*Don't you know  
You better run, run, run...  
Oh I said you better  
Run, run, run...*

*Finally the tables are starting to turn  
Talkin' bout a revolution*

# FAST CAR

*You got a fast car  
I want a ticket to anywhere  
Maybe we make a deal  
Maybe together we can get somewhere  
Anyplace is better  
Starting from zero got nothing to lose  
Maybe we'll make something  
But me myself I got nothing to prove*

*You got a fast car  
And I got a plan to get us out of here  
I been working at the convenience store  
Managed to save just a little bit of money  
We won't have to drive too far  
Just 'cross the border and into the city  
You and I can both get jobs  
And finally see what it means to be living*

*You see my old man's got a problem  
He live with the bottle that's the way it is  
He says his body's too old for working  
I say his body's too young to look like his  
My mama went off and left him  
She wanted more from life than he could give  
I said somebody's got to take care of him  
So I quit school and that's what I did*

*You got a fast car  
But is it fast enough so we can fly away  
We gotta make a decision  
We leave tonight or live and die this way*

*I remember we were driving driving in your car  
The speed so fast I felt like I was drunk  
City lights lay out before us  
And your arm felt nice wrapped 'round my shoulder  
And I had a feeling that I belonged  
And I had feeling I could be someone,  
be someone, be someone*

*You got a fast car  
And we go cruising to entertain ourselves  
You still ain't got a job  
And I work in a market as a checkout girl  
I know things will get better  
You'll find work and I'll get promoted  
We'll move out of the shelter  
Buy a big house and live in the suburbs*

*You got a fast car  
And I got a job that pays all our bills  
You stay out drinking late at the bar  
See more of your friends than you do of your kids  
I'd always hoped for better  
Thought maybe together you and me would find it  
I got no plans I ain't going nowhere  
So take your fast car and keep on driving*

*You got a fast car  
But is it fast enough so you can fly away  
You gotta make a decision  
You leave tonight or live and die this way*

# BABY CAN I HOLD YOU

*Sorry*

*Is all that you can't say  
Years gone by and still  
Words don't come easily  
Like sorry like sorry*

*Forgive me*

*Is all that you can't say  
Years gone by and still  
Words don't come easily  
Like forgive me forgive me*

*But you can say baby*

*Baby can I hold you tonight  
Maybe if I told you the right words  
At the right time you'd be mine*

*I love you*

*Is all that you can't say  
Years gone by and still  
Words don't come easily  
Like I love you I love you*

.

# ACROSS THE LINES

*Across the lines  
Who would dare to go  
Under the bridge  
Over the tracks  
That separates whites from blacks*

*Choose sides  
Or run for your life  
Tonight the riots begin  
On back streets of America  
They kill the dream of America*

*Little black girl gets assaulted  
Ain't no reason why  
Newspaper prints the story  
And racist tempers fly  
Next day it starts a riot  
Knives and guns are drawn  
Two black boys get killed  
One white boy goes blind*

*Little black girl gets assaulted  
Don't no one know her name  
Lots of people hurt and angry  
She's the one to blame*

# BEHIND THE WALL

*Last night I heard the screaming  
Loud voices behind the wall  
Another sleepless night for me  
It won't do no good to call  
The police  
Always come late  
If they come at all*

*And when they arrive  
They say they can't interfere  
With domestic affairs  
Between a man and his wife  
And as they walk out the door  
The tears well up in her eyes*

*Last night I heard the screaming  
Then a silence that chilled my soul  
I prayed that I was dreaming  
When I saw the ambulance in the road*

*And the policeman said  
"I'm here to keep the peace  
Will the crowd disperse  
I think we all could use some sleep"*



# MOUNTAINS O' THINGS

*The life I've always wanted  
I guess I'll never have  
I'll be working for somebody else  
Until I'm in my grave  
I'll be dreaming of a life of ease  
And mountains  
Oh mountains o' things*

*To have a big expensive car  
Drag my furs on the ground  
And have a maid that I can tell  
To bring me anything  
Everyone will look at me with envy and with greed  
I'll revel in their attention  
And mountains  
Oh mountains o' things*

*Sweet lazy life  
Champagne and caviar  
I hope you'll come and find me  
Cause you know who we are  
Those who deserve the best in life  
And know what money's worth  
And those whose sole misfortune  
Was having mountains o' nothing at birth*

*Oh they tell me  
There's still time to save my soul  
They tell me  
Renounce all  
Renounce all those material things you gained by  
Exploiting other human beings*

*Consume more than you need  
This is the dream  
Make you pauper  
Or make you queen  
I won't die lonely  
I'll have it all prearranged  
A grave that's deep and wide enough  
For me and all my mountains o' things*

*Mostly I feel lonely  
Good good people are  
Good people are only  
My stepping stones  
It's gonna take all my mountains o' things  
To surround me  
Keep all my enemies away  
Keep my sadness and loneliness at bay*

*I'll be dreaming, dreaming, dreaming...  
Dreaming...*

# SHE'S GOT HER TICKET

*She's got her ticket  
I think she gonna use it  
I think she going to fly away  
No one should try and stop her  
Persuade her with their power  
She says that her mind is made  
Up*

*Why not leave why not  
Go away  
Too much hatred  
Corruption and greed  
Give your life  
And invariably they leave you with  
Nothing*

*Young girl ain't got no chances  
No roots to keep her strong  
She's shed all pretenses  
That someday she'll belong  
Some folks call her a runaway  
A failure in the race  
But she knows where her ticket takes her  
She will find her place in the sun*

*And she'll fly, fly, fly....*

# FOR MY LOVER

*Two weeks in a Virginia jail  
For my lover for my lover  
Twenty thousand dollar bail  
For my lover for my lover*

*And everybody thinks  
That I'm the fool  
But they don't get  
Any love from you*

*The things we won't do for love  
I'd climb a mountain if I had to  
And risk my life so I could have you  
You, you, you...*

*Everyday I'm psychoanalyzed  
For my lover for my lover  
They dope me up and I tell them lies  
For my lover for my lover*

*I follow my heart  
And leave my head to ponder  
Deep in this love  
No man can shake*

*I follow my heart  
And leave my mind to wonder  
Is this love worth  
The sacrifices I make*

# IF NOT NOW . . .

*If not now then when  
If not today then  
Why make your promises  
A love declared for days to come  
Is as good as none*

*You can wait 'til morning comes  
You can wait for the new day  
You can wait and lose this heart  
You can wait and soon be sorry*

*Now love's the only thing that's free  
We must take it where it's found  
Pretty soon it may be costly*

*If not now what then  
We all must live our lives  
Always feeling  
Always thinking  
The moment has arrived*

# FOR YOU

*There're no words to say  
No words to convey  
This feeling inside I have for you  
Deep in my heart  
Safe from the guards  
Of intellect and reason  
Leaving me at a loss  
For words to express my feelings  
Deep in my heart*

*Look at me losing control  
Thinking I had a hold  
But with feelings this strong  
I'm no longer the master  
Of my emotions*

# IF NOT NOW . . .

*If not now then when  
If not today then  
Why make your promises  
A love declared for days to come  
Is as good as none*

*You can wait 'til morning comes  
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This feeling inside I have for you  
Deep in my heart  
Safe from the guards  
Of intellect and reason  
Leaving me at a loss  
For words to express my feelings  
Deep in my heart*

*Look at me losing control  
Thinking I had a hold  
But with feelings this strong  
I'm no longer the master  
Of my emotions*

# WHY?

*Why do the babies starve  
When there's enough food to feed the world  
Why when there're so many of us  
Are there people still alone*

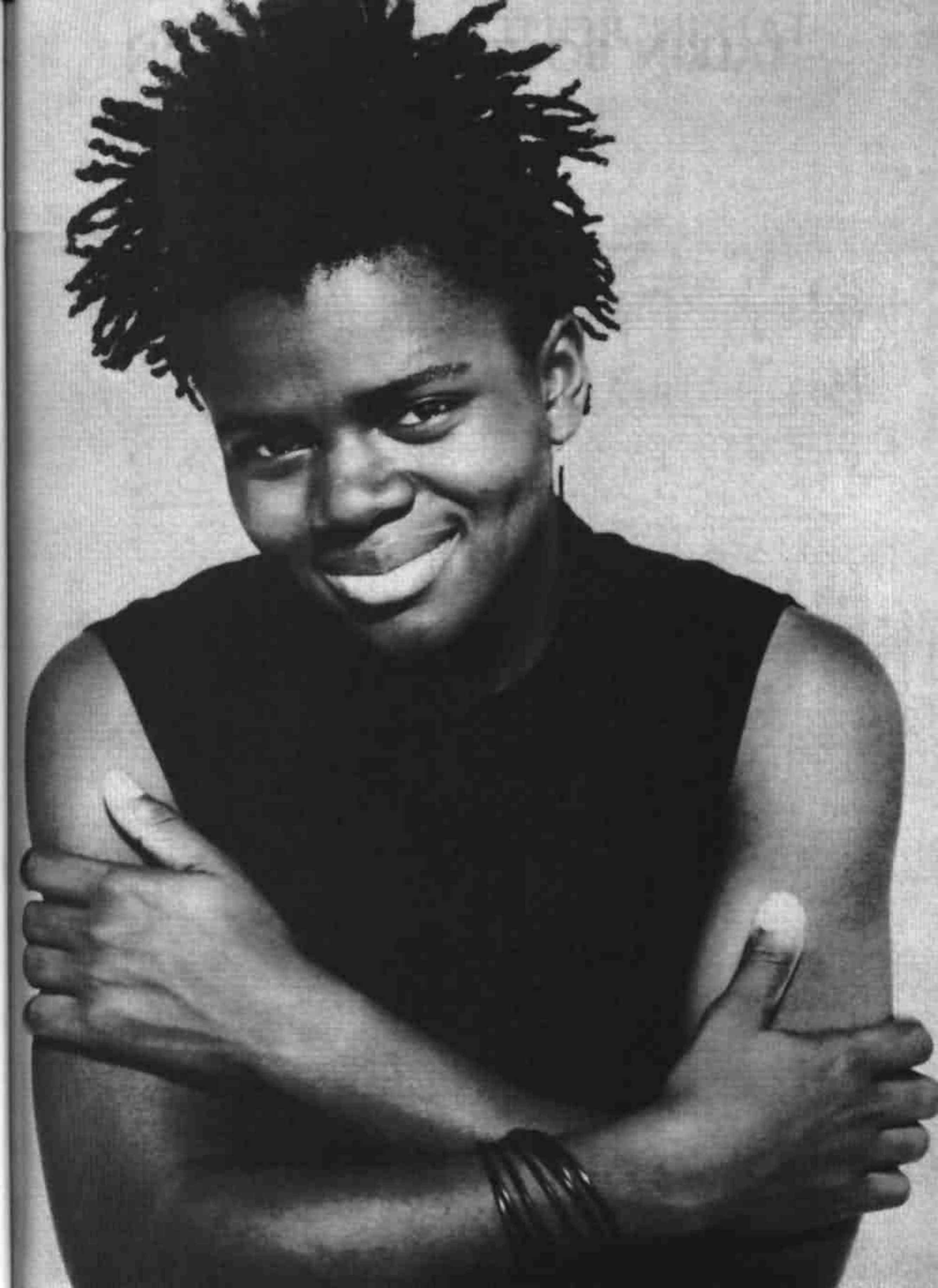
*Why are the missiles called peace keepers  
When they're aimed to kill  
Why is a woman still not safe  
When she's in her home*

*Love is hate  
War is peace  
No is yes  
And we're all free*

*But somebody's gonna have to answer  
The time is coming soon  
Amidst all these questions and contradictions  
There're some who seek the truth*

*But somebody's gonna have to answer  
The time is coming soon  
When the blind remove their blinders  
And the speechless speak the truth*





# TALKIN' BOUT A REVOLUTION

Words and Music by  
TRACY CHAPMAN

G C(add9) Em D

*mf*

G C(add9) Em D

G C(add9) Em D

Don't you know — they're talk - in' a - bout a rev - o - lu -

**G** **C(add9)** **Em** **D**

tion, it sounds like a whis - per.

**G** **C(add9)** **Em** **D**

Don't you know they're talk - in' a - bout a rev - o - lu -

**G** **C(add9)** **Em** **D**

tion, it sounds like a whis - per. While they're

**G** **C(add9)** **Em** **D**

stand - ing in the wel - fare lines,

G C(add9) Em D

cry - ing at the door - steps of those ar - mies of sal - va - tion,

G C(add9) Em D

wast - ing time in the un - em - ploy - ment lines,

G C(add9) Em D

sit - ting a - round wait - ing for a pro - mo - tion,

G C(add9) Em D

Don't you know they're talk - in' a - bout a rev - o - lu -

To Coda

**G** **C(add9)** **Em** **D**

tion, it sounds like a whisper.

This system contains the first two measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for G, C(add9), Em, and D. The lyrics are: "tion, it sounds like a whisper." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

**G** **C(add9)** **Em** **D**

Poor peo-ple gon-na rise up and get their share.

This system contains the next two measures. It continues the vocal line and piano accompaniment. The lyrics are: "Poor peo-ple gon-na rise up and get their share." The piano accompaniment features a more active bass line in the second measure.

**G** **C(add9)** **Em** **D** **G** **C(add9)**

Poor peo-ple gon-na rise up

This system contains the next two measures. The lyrics are: "Poor peo-ple gon-na rise up". The piano accompaniment has a more complex texture with chords in the right hand and a steady bass line in the left hand.

**Em** **D** **G** **C(add9)**

and take what's theirs.

This system contains the final two measures of the page. The lyrics are: "and take what's theirs." The piano accompaniment concludes with a final chord in the right hand and a simple bass line in the left hand.

Em D G C(add9)

Don't you know you bet-ter run run run run

Detailed description: This system contains the first two measures of the piece. The guitar part has chords Em, D, G, and C(add9) over the measures. The vocal line starts with a whole rest in the first measure, followed by a quarter note G4 in the second measure, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Em D G C(add9)

run run run run run run run run.

Detailed description: This system contains the next two measures. The guitar part has chords Em, D, G, and C(add9). The vocal line continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment continues with the same rhythmic pattern.

Em D G C(add9)

I said you bet-ter run run run run

Detailed description: This system contains the next two measures. The guitar part has chords Em, D, G, and C(add9). The vocal line starts with a whole rest in the first measure, followed by a quarter note G4 in the second measure, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment continues with the same rhythmic pattern.

Em D G C(add9)

run run run run run run run run.

Detailed description: This system contains the final two measures. The guitar part has chords Em, D, G, and C(add9). The vocal line continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment continues with the same rhythmic pattern.

Em D G C(add9)

'Cause fi - nal - ly the

Detailed description: This system shows the first four measures of a musical piece. It features a guitar part with chords Em, D, G, and C(add9) indicated above the staff. The vocal melody is written in a treble clef, starting with a whole rest in the first measure and then moving through the lyrics. The piano accompaniment is shown in two staves below the vocal line, with chords and melodic lines.

Em D G C(add9)

ta - bles are start - ing to turn, — talk - in' 'bout a rev - o -

Detailed description: This system continues the musical piece with measures 5 through 8. The guitar chords Em, D, G, and C(add9) are repeated. The vocal melody continues with the lyrics 'ta - bles are start - ing to turn, — talk - in' 'bout a rev - o -'. The piano accompaniment follows the same pattern as the first system.

Em D G C(add9)

lu - tion. Yes, fi - nal - ly the

Detailed description: This system contains measures 9 through 12. The guitar chords Em, D, G, and C(add9) are used. The vocal melody concludes the phrase with 'lu - tion. Yes, fi - nal - ly the'. The piano accompaniment provides harmonic support throughout.

Em D G C(add9)

ta - bles are start - ing to turn, — talk - in' 'bout a rev - o -

Detailed description: This system repeats the musical notation for measures 5 through 8, including the guitar chords Em, D, G, and C(add9), the vocal melody with lyrics 'ta - bles are start - ing to turn, — talk - in' 'bout a rev - o -', and the piano accompaniment.

Em D G C(add9)

lu - tion. Oh no. Talk-in' 'bout a rev - o -

Em D D.S. al Coda CODA G C(add9)

lu - tion. Oh, I been And fi - nal - ly the

Em D G C(add9)

ta - bles are start - ing to turn, talk-in' 'bout a rev - o -

Em D G C(add9)

lu - tion. Yes, fi - nal - ly the



Em

D

G

C(add9)



ta - bles are start - ing to turn, — talk - in' 'bout a rev - o -

Em

D

G

C(add9)



lu - tion. Talk - in' 'bout a rev - o -

Em

D

G

C(add9)



lu - tion. Talk - in' 'bout a rev - o -

Em

D

G



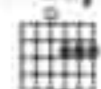
lu - tion.

# FAST CAR

Words and Music by  
TRACY CHAPMAN

Play 4 times

Dmaj7



A(no3rd)



F#m

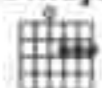


E(add4)



*mf*

Dmaj7



A(no3rd)



F#m



E(add4)



You got a fast car. I want a tic- ket to an- y- where.  
You got a fast car. I got a plan to get us out of here. I've been

Dmaj7



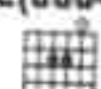
A(no3rd)



F#m

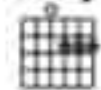


E(add4)

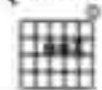


May- be we make a deal. May- be to- geth- er we can get some- where.  
work- ing at the con- ve - nience store. Man- aged to save just a lit- tle bit of mon- ey.

Dmaj7



A(no3rd)



F#m

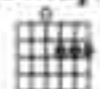


E(add4)

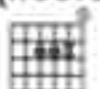


An- y place is bet- ter. Start- ing from ze- ro, got noth- ing to lose.  
Won't have to drive too far, just 'cross the bor- der and in - to the ci- ty.

Dmaj7



A(no3rd)



F#m



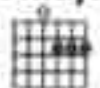
E(add4)



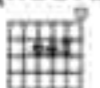
May-be we'll make some-thing. But me my-self I've got noth-ing to prove  
You and I can both get jobs and fin-ly see what it means to be liv-ing.



Dmaj7



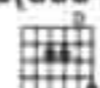
A(no3rd)



F#m



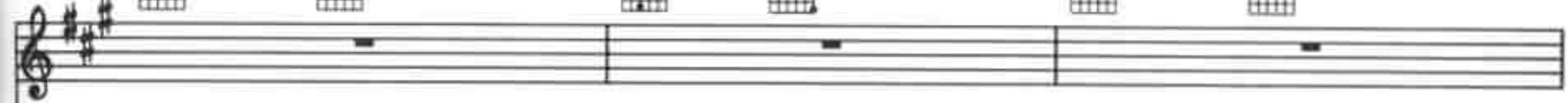
E(add4)



Dmaj7



A(no3rd)



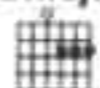
1 F#m E(add4)



2 F#m E(add4)



Dmaj7



A(no3rd)



See my old man's got a prob-lem. He



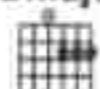
F#m



E(add4)



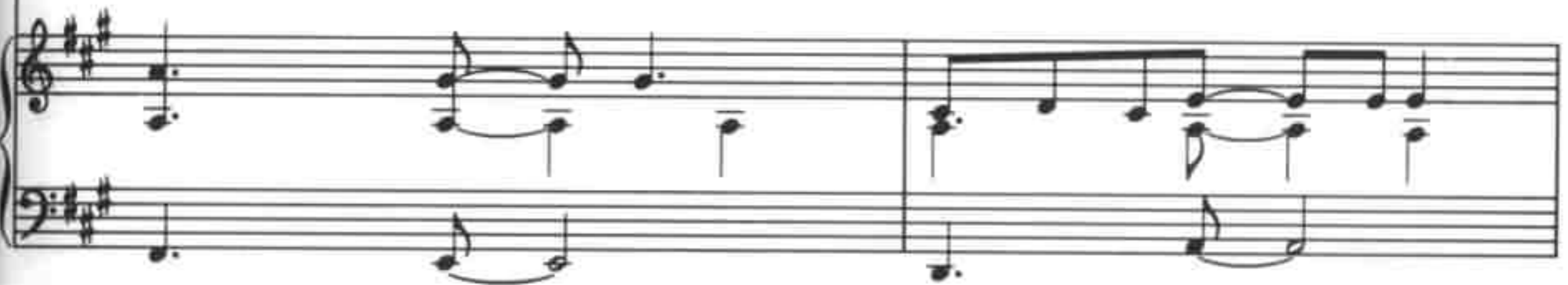
Dmaj7



A(no3rd)



live with the bot-tle, that's the way it is. He says his bod-y's too old for work-ing. I say his



F#m



E(add4)



Dmaj7



A(no3rd)



bod-y's too young to look like his. My ma-ma went off— and left him. She

F#m



E(add4)



Dmaj7



A(no3rd)

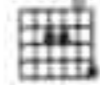


want-ed more from life than he could give.— I said some-bod-y's got— to take care of him. So

F#m



E(add4)



Dmaj7



A(no3rd)



F#m



E(add4)



I quit school and that's what I did.

Dmaj7



A(no3rd)



F#m



E(add4)



Dmaj7



A(no3rd)



You got a fast— car. Is it

**F#m** **E(add4)** **Dmaj7** **A(no3rd)**

fast e - nough... so we could fly a - way?... We got - ta make a de - ci - sion, we

**F#m** **E(add4)** **Dmaj7** **A(no3rd)**

leave to - night... or live and die this way.

**F#m** **E(add4)** **Dmaj7** **A(no3rd)**

I re - mem - ber when we were

**D** **A**

driv - ing, driv - ing in your car... speed so fast... I felt like... I was drunk,

F#m



Esus



ci - ty lights lay out be - fore... us and your arm felt nice wrapped 'round my shoul - der. And

D



F#m



E



had a feel - ing that I \_\_\_\_\_ be - longed...

D



F#m



E



had a feel - ing I could be some - one,

D



E



Dm7



A(no3rd)



F#m



E(add4)



be some - one, be some - one.

Dmaj7

A(no3rd)

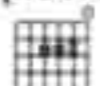
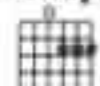
F#m

E(add4)

To Coda

Dmaj7

A(no3rd)



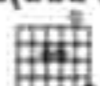
You got a fast car.  
You got a fast car.

F#m

E(add4)

Dmaj7

A(no3rd)



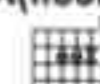
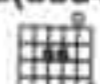
We go cruis - ing to en - ter - tain our - selves. — You still ain't got a job and I  
I got a job — that pays all our bills. — You stay out drink - ing late at the bar, see

F#m

E(add4)

Dmaj7

A(no3rd)



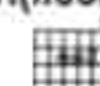
work in the mar - ket as a check-out girl. — I know things \_ will get bet - ter.  
more of your friends than you do of your kids. I'd al - ways hoped \_ for bet - ter, thought

F#m

E(add4)

Dmaj7

A(no3rd)



You'll find work and I'll \_ get pro - mo - ted. We'll move out \_ of the shel - ter,  
may - be to - geth - er you and me'd find it. I got no plans \_ I ain't go - ing no - where, so

F#m



E(add4)



2

F#m



E(add4)



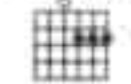
D.S. al Coda

buy a big house and live in the sub-urbs. take your fast car and keep on driv - ing...

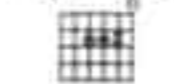
CODA



Dmaj7



A(no3rd)



F#m



E(add4)



You got a fast car. Is it fast e - nough so you can fly a - way?

Dmaj7



A(no3rd)



F#m

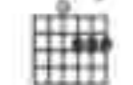


E(add4)

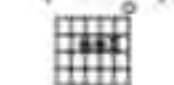


You got - ta make a de - ci - sion, you leave to - night or live and die this way.

Dmaj7



A(no3rd)



F#m



E(add4)



Dmaj7



A



Play 3 times



# BABY CAN I HOLD YOU

Words and Music by  
TRACY CHAPMAN

**D** **A7sus** **A7** **D**

Sor - ry }  
give me }  
love you } is

**A7sus** **A7** **Em** **A7sus** **A7**

all that you can't say. — Years gone by and

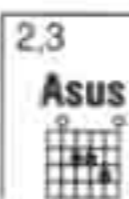
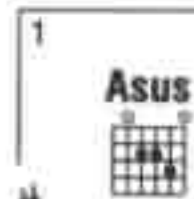
**D** **A7sus** **A7** **Em**

still words don't come eas - i - ly. — { like  
like for -  
like }



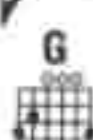
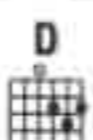
sor - ry, me, you,      like for I - sor - ry, me, you.

give love      give love

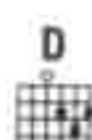
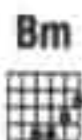


1      2,3

For      But you can say ba - by,



ba - by, can I hold you to - night...      Ba - by, if I told you the



right words,      at the right - time,      you'd be mine.

1 Em F#m G A

2 Em G D

I Ba - by, can I hold you to - night...

Em G Bm

May - be if I told you the right words, oo... at the right...

A D Em G

... time you'd be mine, ... you'd be mine, ...

D Em G D

you'd be mine...

# ACROSS THE LINES

Words and Music by  
TRACY CHAPMAN

**F#m**



**E**



*mf*




**Bm**




**D**



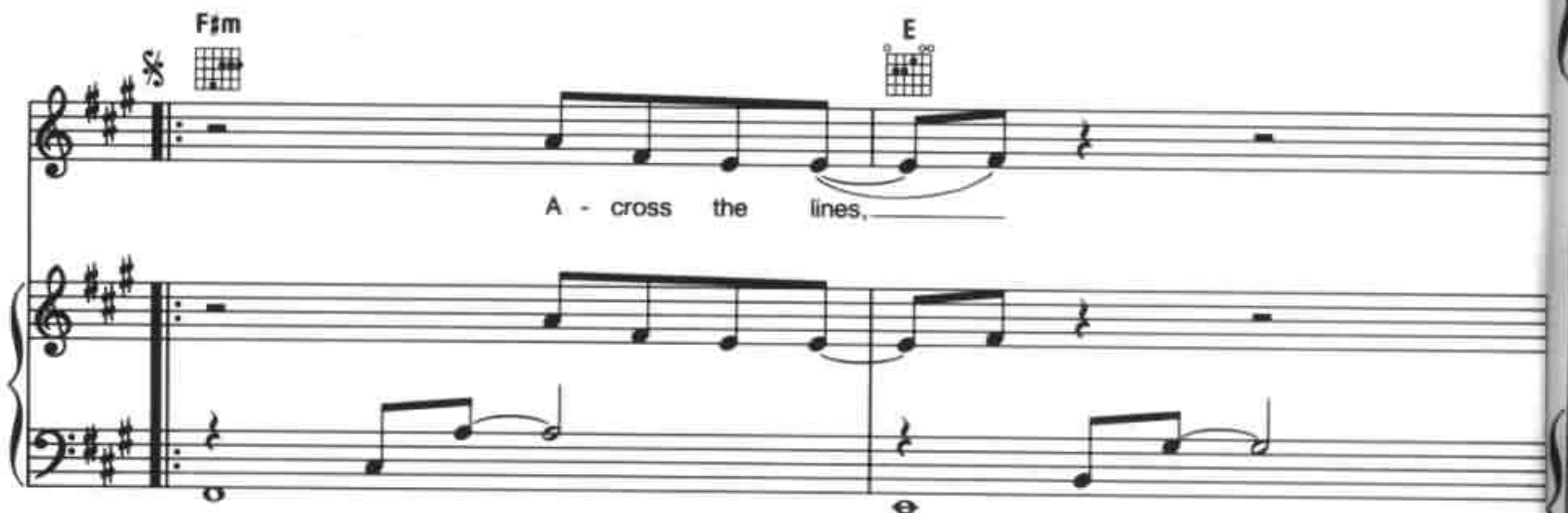

**F#m**



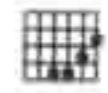
**E**



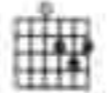
A - cross the lines,



Bm

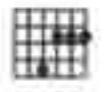


D



who would dare to go

F#m

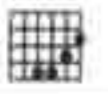


E



un - der the bridge, o - ver the tracks

Bm

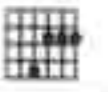


D



that sep - a - rates whites from blacks

F#m



Choose sides,

by  
MAN

E

A

run for your life.

Bm

D

To - night the ri - ots be - gin.

E

F#m

E

On back streets of A - mer - i - ca

Bm



D



To Coda

they kill the dream of A - mer - i - ca.

A(no3rd)



A(add9)



Lit - tie



F#m



E



black girl gets as - sault - ed,

ain't no rea - son why.

News -

Bm



D



pa - per prints the sto - ry and rac - ist tem - pers fly. Next day

F#m



E



it starts a ri - ot, knives and guns are drawn...

Bm



D



Two black boys get killed, one white boy goes blind.

2

F#m



black girl gets as - sault - ed, don't



E



Bm



no one know her name. Lots of people hurt and an - gry,

D



D.S. al Coda

she's the one to blame.

CODA

G/A



A



Repeat and Fade





night I heard the scream - ing then a si - lence that chilled - my soul. \_\_\_ I



prayed that I was dream - ing when I saw the am - bu - lance in the road. \_\_\_ And the po -



lice-man said, - "I'm here to keep the peace. Will the crowd dis - perse? I think we



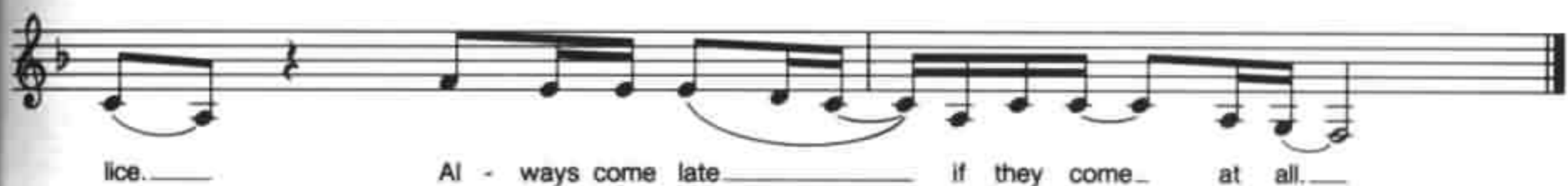
all could use some sleep. \_\_\_ Last



night I heard the scream - ing, loud voic - es be - hind - the wall. \_\_\_ An -



oth - er sleep - less night. for me. \_\_\_ It won't do no good. \_\_\_ to call \_\_\_ the po -



lice. \_\_\_ Al - ways come late \_\_\_ if they come - at all. \_\_\_

# MOUNTAINS O' THINGS

Words and Music by  
TRACY CHAPMAN

Am  Dm 

*mf*



F  G  Am 

The



no chord

life I've al - ways want - ed \_\_\_\_\_ I guess I'll nev - er have... I'll be



work - ing for some - bod - y else un - til I'm in my grave. I'll be

dream - ing of a life of ease and moun - tains, oh moun - tains o'

things. To

Am To Coda G

Am have a big ex - pen - sive car, drag my furs on the ground. And

**Dm**



have a maid — that I can tell — to bring me — an - y - thing.




**F**




ev - 'ry - one — will — look at me — with en - vy — and with greed. — I'll




**G**



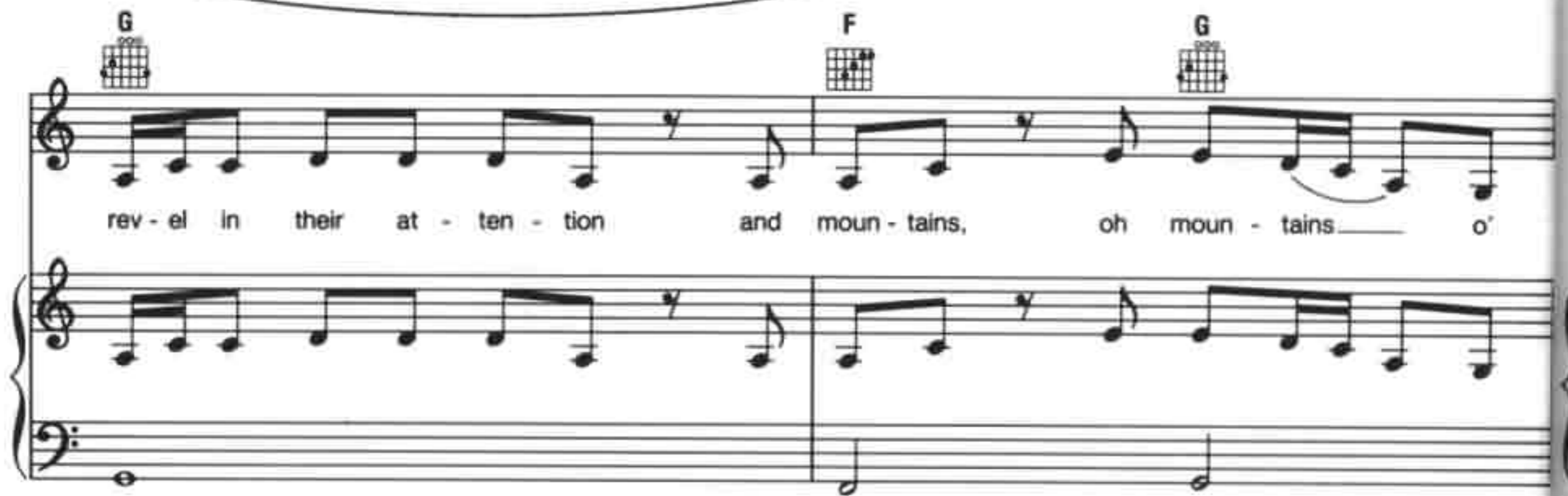
**F**



**G**



rev - el in their at - ten - tion and moun - tains, oh moun - tains — o'



**Am**



things.

**G**




Am



Sweet la - zy — life, — cham - pagne and cav - i - ar. —

Dm



hope you'll come and find me — 'cause you know who we are.

F



Those who de - serve the best in life — and know what mon - ey's worth, — and

G



F



G



those whose sole mis - for - tune was hav - ing moun - tains o' noth - ing — at

Am

birth. things. Oh, they

C G

tell me there's still time to save my soul. They

Am C

tell me. Re-nounce all, re

G Am

nounce all those ma - ter - i - al things you gained by ex -



**C** **G** **Am**

plait - ing oth - er hu - man be - ings.

**G** **Am**

1  
Con - sume more than you need, —

**Dm**

e -  
this is the dream, — make you pau - per —

**F**



or make you queen. I won't die lone - ly, — I'll

have it all pre - ar - ranged, — a grave that's deep and wide e - nough — for

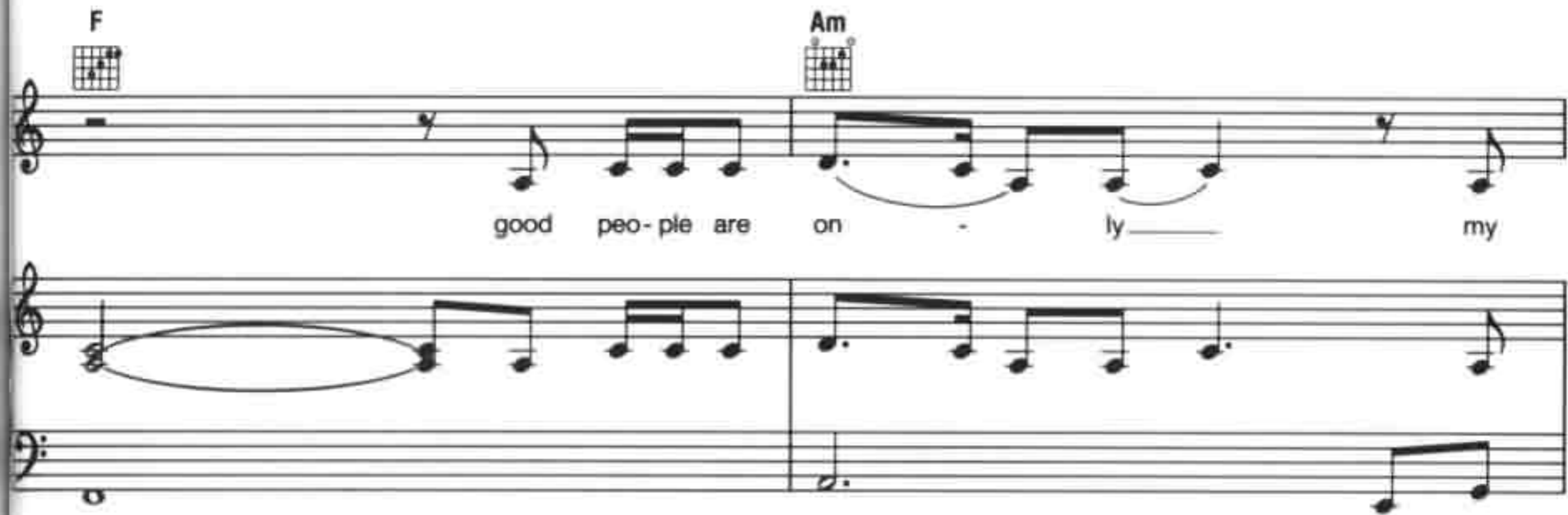
me and all my moun - tains — o' Most - ly I feel


lone - ly. —

Good, — good peo - ple are, —

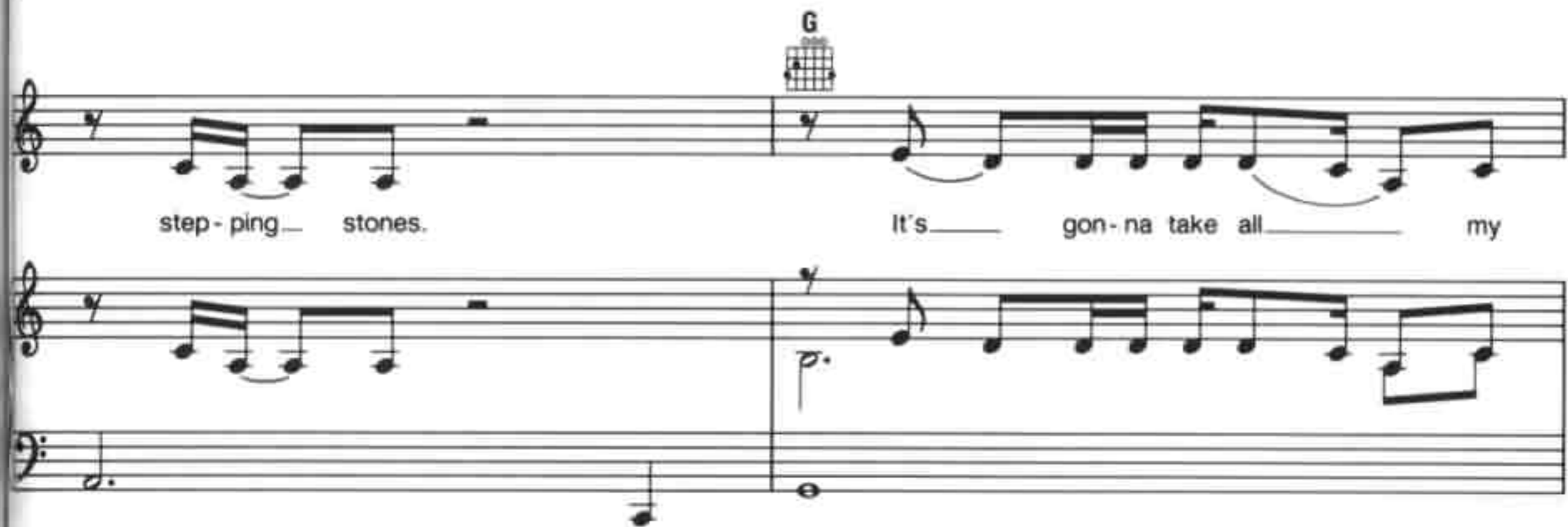
**F**  **Am** 



good peo-ple are on - ly my



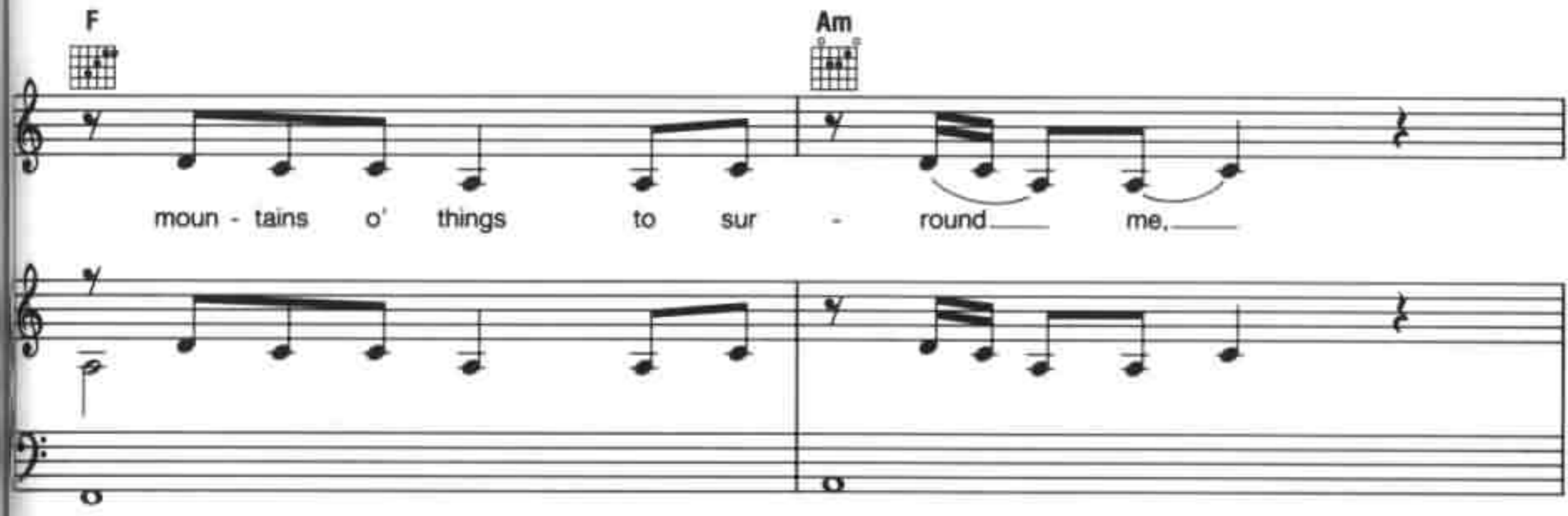
**G** 


step - ping stones. It's gon-na take all my



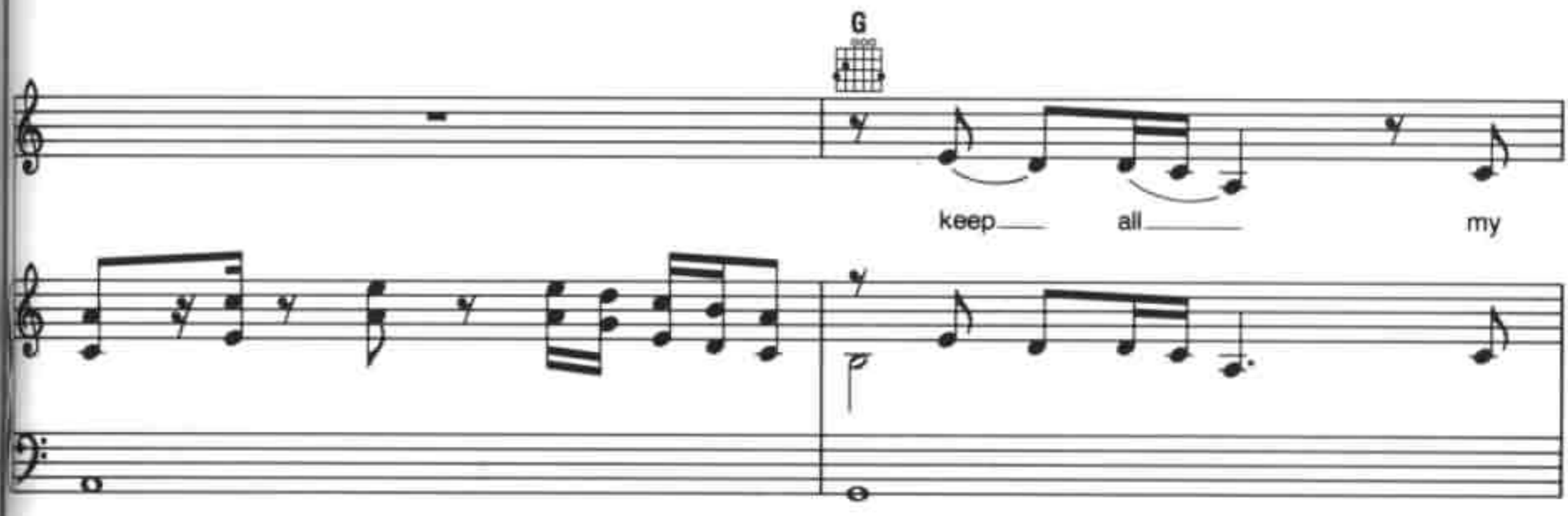
**F**  **Am** 



moun - tains o' things to sur - round me,



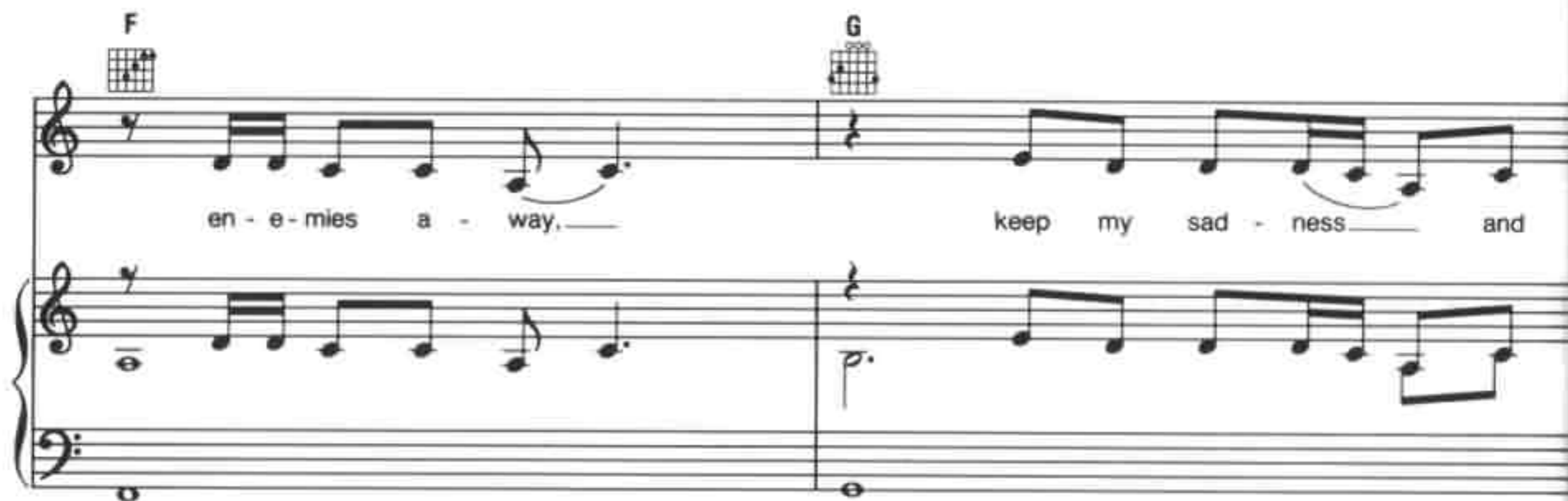
**G** 


keep all my



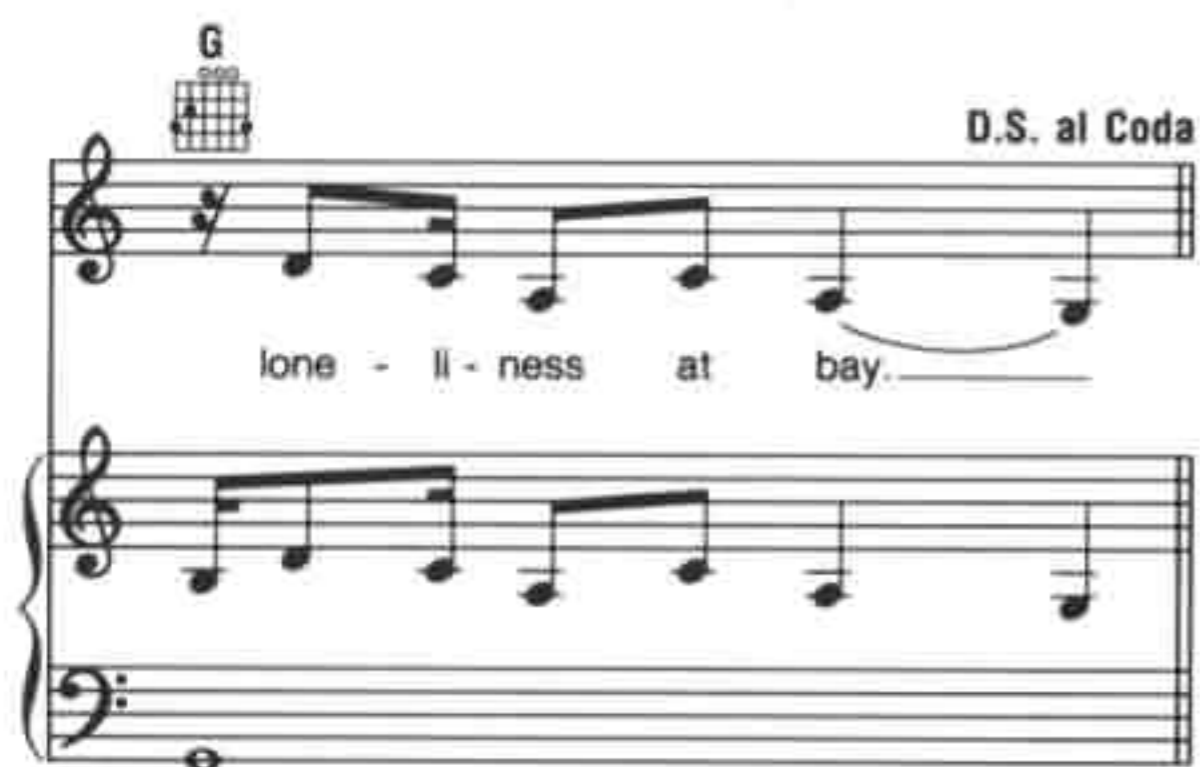
**F**  **G** 

en - e - mies a - way, — keep my sad - ness — and



**G**  **D.S. al Coda**

lone - li - ness at bay. —



**CODA** 


I'll be



**F**  **G** 

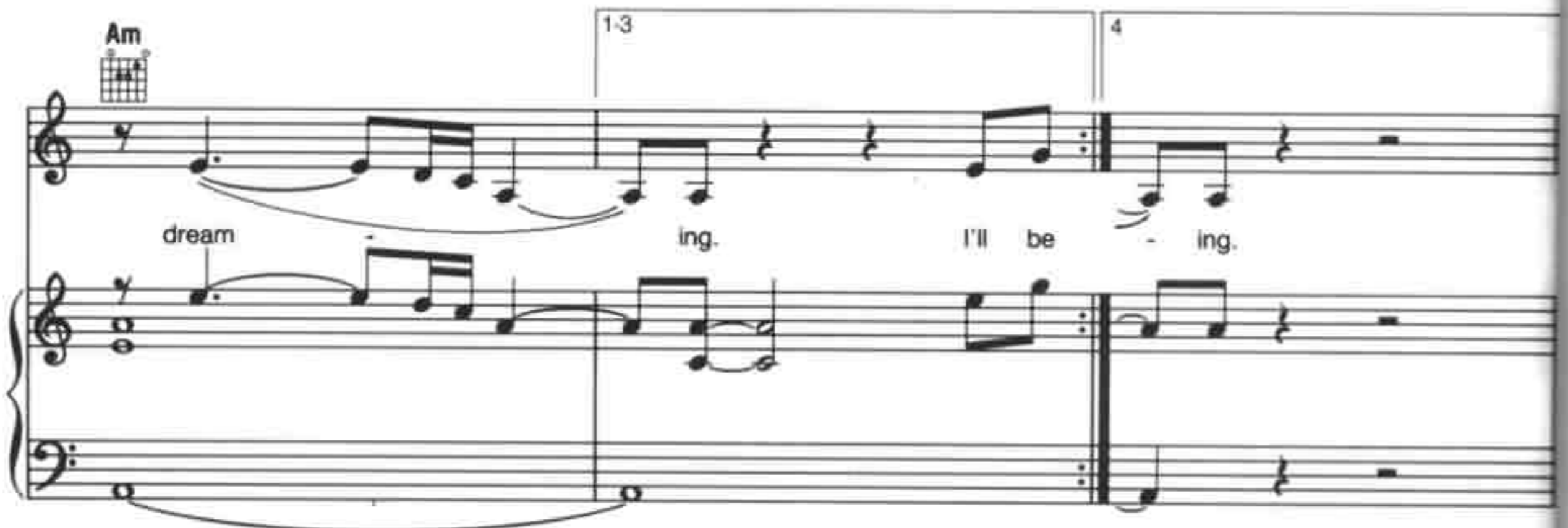
dream - ing dream - ing dream - ing dream - ing dream - ing dream - ing dream - ing.



**Am** 

1 3 4

dream ing. I'll be - ing.



# SHE'S GOT HER TICKET

Words and Music by  
TRACY CHAPMAN

no chord

She's got her tick - et, I think she gon - na use it, — I

*mf*




Detailed description: This system contains the first two measures of the song. The vocal line is written in a treble clef with a 4/4 time signature. The lyrics are "She's got her tick - et, I think she gon - na use it, — I". The piano accompaniment consists of a treble and bass clef. The treble clef part has a melody that mirrors the vocal line, while the bass clef part has whole rests. The dynamic marking *mf* is placed below the piano part.

think she going to fly a - way. No one should try and stop her, per -


Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "think she going to fly a - way. No one should try and stop her, per -". The piano accompaniment continues with the same melodic and harmonic structure as the first system.


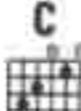
suade her with their pow - er. — She says that her mind is made —

Detailed description: This system contains the final two measures of the page. The vocal line concludes with the lyrics "suade her with their pow - er. — She says that her mind is made —". The piano accompaniment concludes with the same melodic and harmonic structure.

C  G  Am 

up.



G  C 


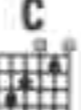
She's got her tick - et, I



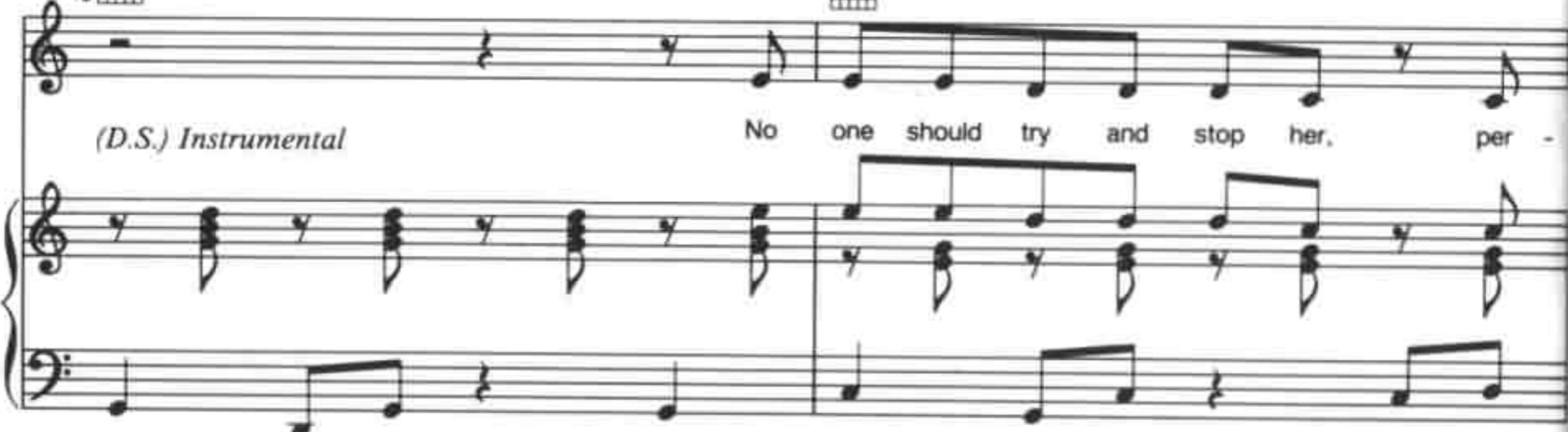
G  Am 

think she gon - na use it, — I think she going to fly a - way.



G  C 

*(D.S.) Instrumental* No one should try and stop her, per -



**G**  **Am** 



suade her with their pow - er. She says that her mind is made




**G**  **C**  **Am** 

up. *Instrumental ends* Why not leave, why not



**G**  **Am** 


go a - way. Too much ha - tred.



**G**  **Am** 




cor - rup - tion and greed. Give your life and in -



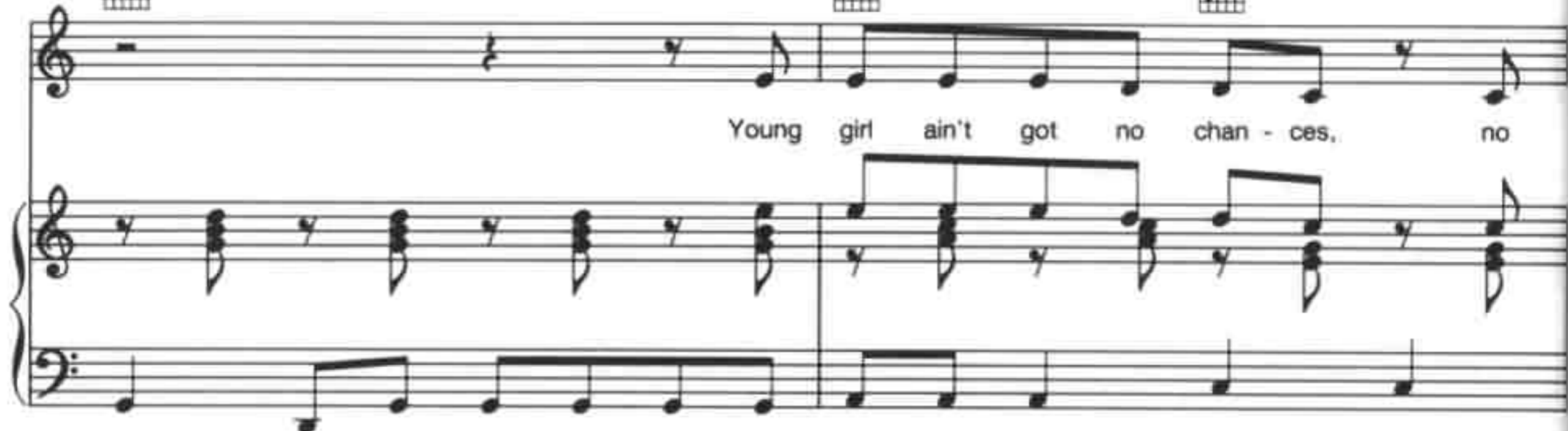
G  C 


var - ia - bly they leave you with noth - ing.



G  Am  C 




Young girl ain't got no chan - ces, no




G  Am  C 

roots to keep her strong. — She's shed all pre - ten - ses that

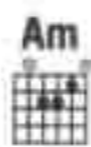


G  Am  C 

some - day she'll be - long. — Some folks call her a run - a - way, a







fail - ure in the race but she knows where her tick - et takes her,



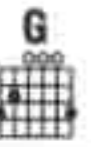
D.S. al Coda

she will find her place in the sun.

CODA



She's got her tick - et, I



think she gon - na use it, I think she going to fly a - way.

**G** **C**

No one should try and stop her, per -

Detailed description: This system contains the first two measures of the piece. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The guitar part is indicated by chord diagrams for G and C. The lyrics are 'No one should try and stop her, per -'.

**G** **Am**

suade her with their pow - er. She says that her mind is made

Detailed description: This system contains the next two measures. The guitar part uses G and Am chords. The lyrics are 'suade her with their pow - er. She says that her mind is made'.

**G** **C**

up. And she'll fly fly fly fly

Detailed description: This system contains the next two measures. The guitar part uses G and C chords. The lyrics are 'up. And she'll fly fly fly fly'.

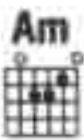
**G** **C**

fly fly fly fly fly.

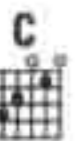
Detailed description: This system contains the final two measures. The guitar part uses G and C chords. The lyrics are 'fly fly fly fly fly.' The piano accompaniment features a long, sustained chord in the right hand and a melodic line in the left hand.



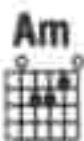
First system of musical notation, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.



Second system of musical notation, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.



Third system of musical notation, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.



Fourth system of musical notation, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs. The system concludes with the instruction "Repeat ad lib. and Fade".

# FOR MY LOVER

Words and Music by  
TRACY CHAPMAN

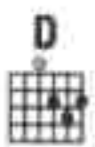
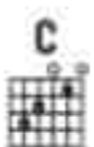
**Chords:** Em, G, D, Cmaj7, Em, G, D, Cmaj7, Em, G, D, A, Em, G, D, A, C, A(add9)

**Lyrics:**

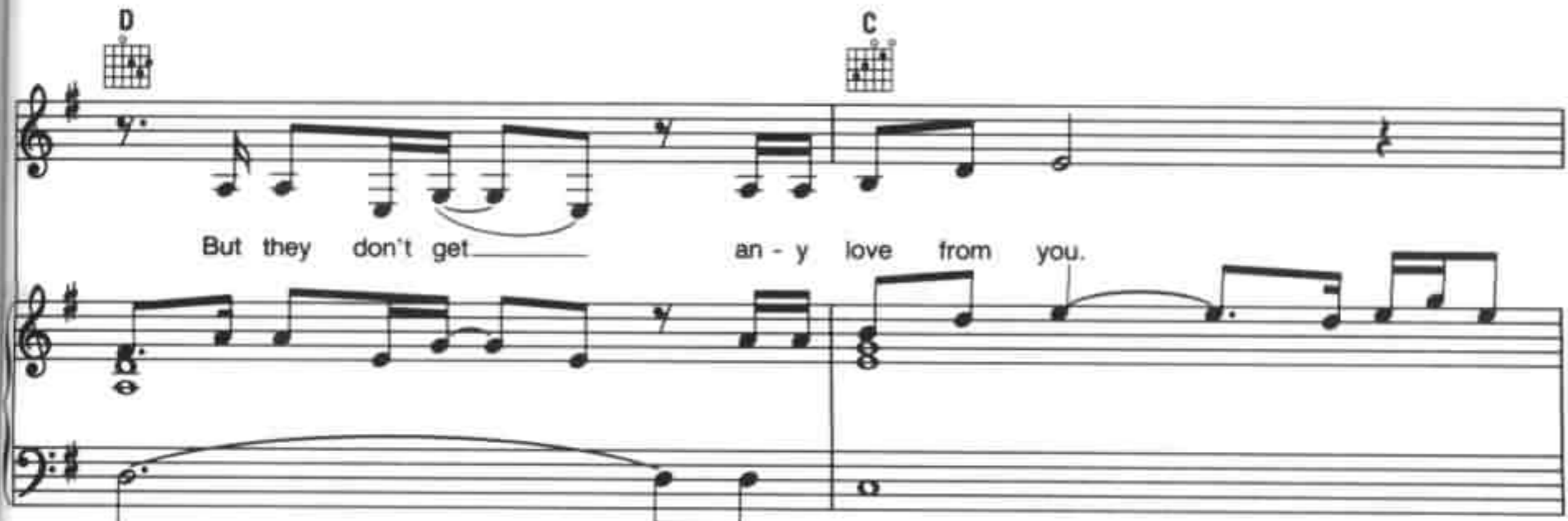
Two weeks in a Vir-gin-la jail for my lov-er, for my lov-er.  
Ev-ry day I'm psy-cho-an-a-lyzed for my lov-er, for my lov-er.



Twen-ty thou-sand dol-lar bail for my lov-er, for my lov-er.  
They dope me up and I tell them lies.

And ev-ry-bod-y thinks that I'm the fool.

**D**  **C** 

But they don't get an - y love from you.



**Em**  **A(add9)** 

The things we won't do for love.




**E**  **G** 

I'd climb a moun - tain if I had to, and risk my life so I could have you.



**D**  **Cmaj7** 

To Coda



2

I fol-low my heart.

Em

and leave my head\_ to pon - der, deep in this love\_ no

D

Cmaj7

man can shake.\_ I fol-low my heart\_

Em

and leave my mind\_ to won - der, Is this love worth\_ the sac - ri -

D

Cmaj7

Em

G

fi - ces I make? Two weeks in a Vir - gin - ia jail

D

A

Em

G

for my lov - er. for my lov - er. Twen - ty thou - sand dol - lar bail

D

A

D.S. al Coda

CODA

for my lov - er. for my lov - er.

Em

G

D

Cmaj7

Em

G

D

Cmaj7


# IF NOT NOW...

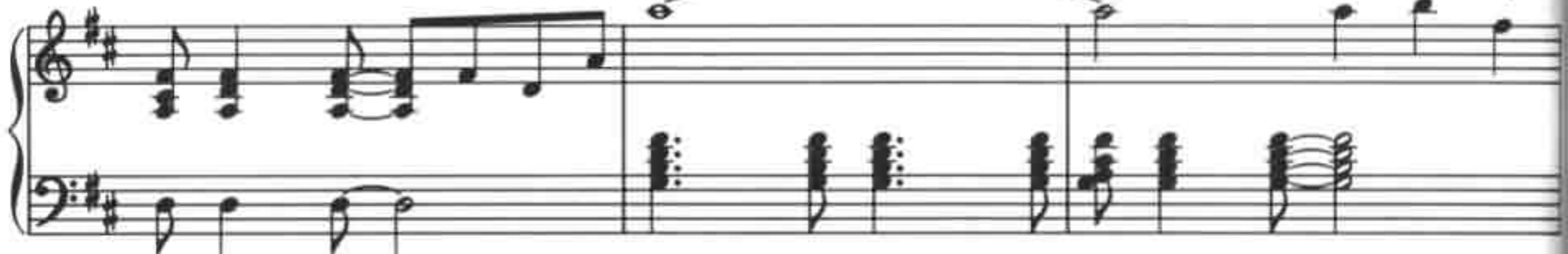
Words and Music by  
TRACY CHAPMAN

Gmaj7  D 

*mf*



Gmaj7 



D 

If not now,



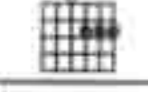


Gmaj7



then when...

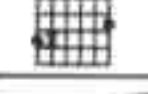
Dmaj7



If not to - day,

3

Gmaj7



then

D



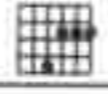
Bm



A



F#m



G



why make your prom - is - es.

A

D  Bm  A  F#m7  G 

love de clared for days to come is as



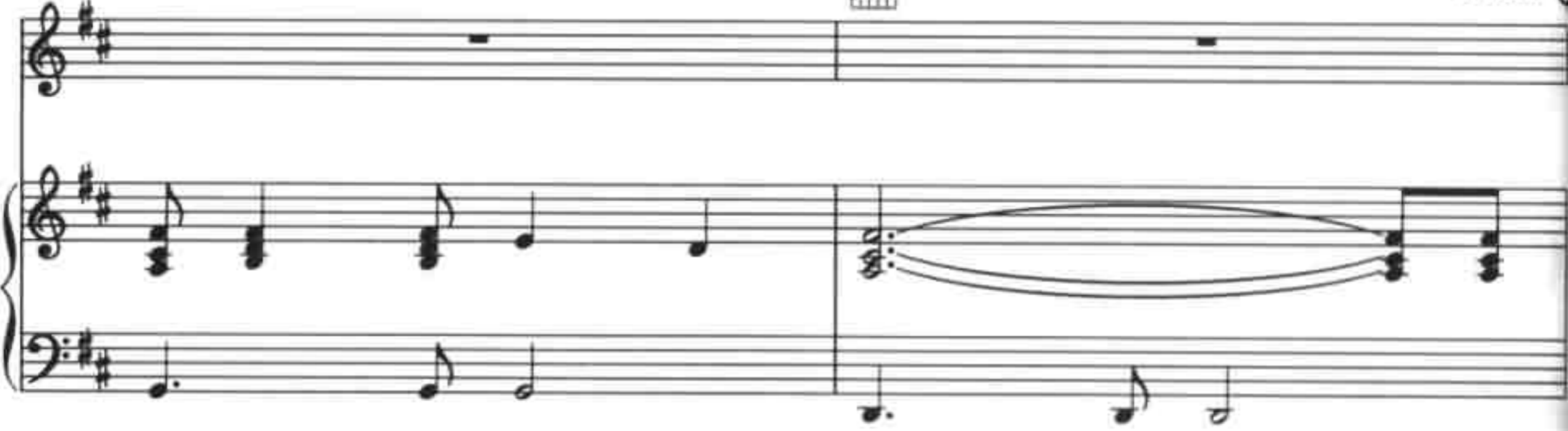
G/A  Gmaj7 

good as none.



Dmaj7 

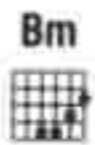
To Coda 



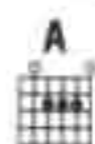
A 

Now You can wait till morn - ing  
love's the on - ly thing - that's





comes, free. You can wait\_ for the\_ new day, You can wait\_ and lose\_ this  
 We must take\_ it where it's found. Pret-ty soon\_ it may\_ be



heart. You can wait\_ and soon\_ be sor-ry.

2



'Cause if not now, cost-ly.

D.S. al Coda

CODA



'Cause if not now,

If not now,

Gmaj7

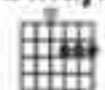


what then.

3

3

Dmaj7



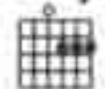
We all — must live our

Gmaj7

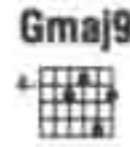
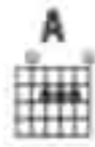


lives. — al - ways

Dmaj7



feel - ing. al - ways think - ing the mo - ment has — ar -



ried.

The first system of music features a vocal line with a slur over the first two measures and the word "ried." below it. The piano accompaniment consists of a treble and bass clef with chords and moving lines.



The second system continues the musical piece with piano accompaniment in both treble and bass clefs.



If not now,

The third system includes the vocal line with the lyrics "If not now," and a triplet of eighth notes. The piano accompaniment features a triplet in the treble clef.



then when.

The fourth system concludes the piece with the vocal line and piano accompaniment. The piano part ends with a double bar line and repeat dots.

# FOR YOU

Words and Music by  
TRACY CHAPMAN

no chord

*mf*

The piano introduction consists of two measures in 4/4 time. The right hand starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand plays a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3. The second measure is similar but with a sharp sign above the C5 note in the right hand.

The first line of music features a vocal line and piano accompaniment. The vocal line has two first endings. The first ending consists of a whole rest. The second ending consists of a whole rest followed by a quarter note G4. The piano accompaniment continues with the same melody as the introduction.

There're

The second line of music features a vocal line and piano accompaniment. The vocal line has two first endings. The first ending consists of a whole rest. The second ending consists of a whole rest followed by a quarter note G4. The piano accompaniment continues with the same melody as the introduction.

no words to say, — no words to con - vey — this

feel - ing in - side. — I have for you. —

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'feel' on a low note, followed by a quarter note 'ing' on a slightly higher note, then a half note 'in' on a low note, and a quarter note 'side' on a slightly higher note. There is a fermata over 'side'. The vocal line then has a quarter rest, followed by a half note 'I' on a low note, a quarter note 'have' on a slightly higher note, a quarter note 'for' on a low note, and a quarter note 'you' on a slightly higher note. There is a fermata over 'you'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Deep in my heart,

The second system continues with the vocal line and piano accompaniment. The vocal line starts with a half note 'Deep' on a low note, followed by a quarter note 'in' on a slightly higher note, a quarter note 'my' on a low note, and a quarter note 'heart' on a slightly higher note. There is a fermata over 'heart'. The piano accompaniment continues with the same rhythmic pattern as the first system.

safe from the guards — of in - tel - lect and rea - son, —

The third system continues with the vocal line and piano accompaniment. The vocal line starts with a half note 'safe' on a low note, followed by a quarter note 'from' on a slightly higher note, a quarter note 'the' on a low note, and a quarter note 'guards' on a slightly higher note. There is a fermata over 'guards'. The vocal line then has a quarter rest, followed by a half note 'of' on a low note, a quarter note 'in' on a slightly higher note, a quarter note 'tel' on a low note, a quarter note 'lect' on a slightly higher note, a quarter note 'and' on a low note, a quarter note 'rea' on a slightly higher note, and a quarter note 'son' on a low note. There is a fermata over 'son'. The piano accompaniment continues with the same rhythmic pattern.

leav - ing me at a loss — for —

The fourth system continues with the vocal line and piano accompaniment. The vocal line starts with a half note 'leav' on a low note, a quarter note 'ing' on a slightly higher note, a quarter note 'me' on a low note, a quarter note 'at' on a slightly higher note, a quarter note 'a' on a low note, a quarter note 'loss' on a slightly higher note. There is a fermata over 'loss'. The vocal line then has a quarter rest, followed by a half note 'for' on a low note. There is a fermata over 'for'. The piano accompaniment continues with the same rhythmic pattern.

words to ex-press my feel - ings. \_\_\_\_\_ Deep in my heart,

deep in my heart.

Em

Look at me los - ing con - trol, \_\_\_\_\_

C

think - ing I had a hold. \_\_\_\_\_



Am7



But with feel - ings this strong, —

C



I'm no long - er the mas - ter of my

no chord

e - mo - tions.

No words to say, — no words to con - vey — this

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves: a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "No words to say, — no words to con - vey — this".

feel - ing in - side — I have — for you. —

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "feel - ing in - side — I have — for you. —".

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a double bar line with repeat dots at the beginning of the first measure. The lyrics are not present in this system.

for you. —

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "for you. —". The system ends with a double bar line and repeat dots.

# WHY?

Words and Music by  
TRACY CHAPMAN

**Bm**

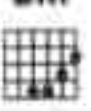
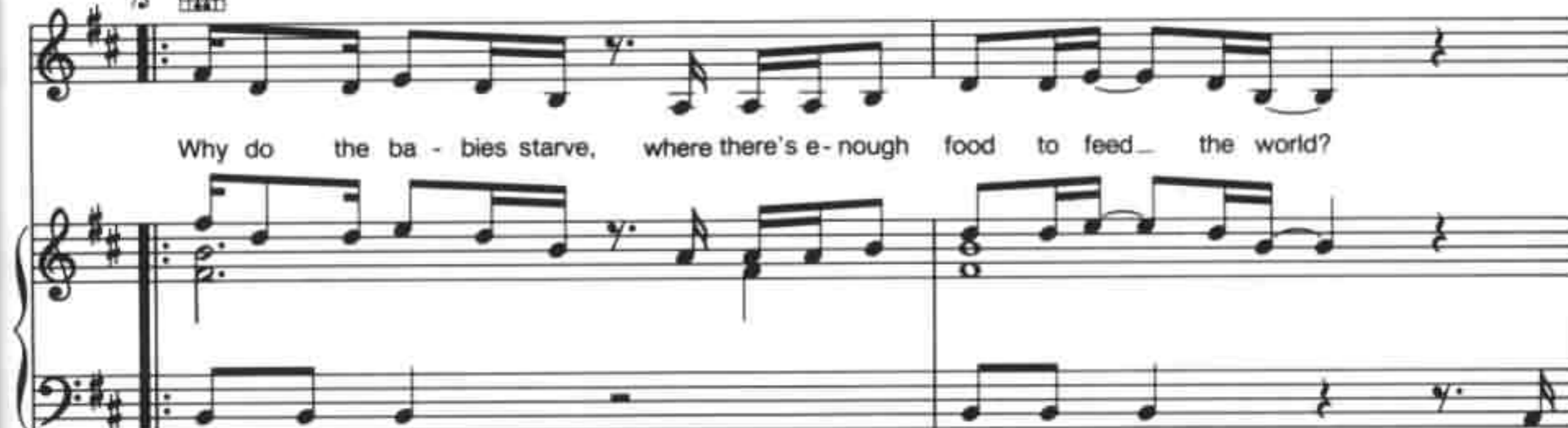



*mf*

**G**




**Bm**

Why do the ba - bies starve, where there's e - nough food to feed\_ the world?

**G**



**A**




Why when there're so man - y of us\_ are there peo - ple still\_ a - lone?\_

Bm



Why are the mis-siles called peace - keep - ers — when they're aimed — to kill? —

G



A



Why is a wo - man still not safe when she's in — her home? —

D(add9)



A(add9)



Bm



Love is hate, — war is peace, no is yes, —

G



To Coda ⊕

Bm



and we're all free. — But some - bod - y's gon - na have to an - swer, the

1

**G**




time is com-ing soon, — A-midst all these ques-tions and con-tra-dic-tions there're



2


**A**




some who seek the truth. — Tell me time is com-ing soon — when the blind —



**G**

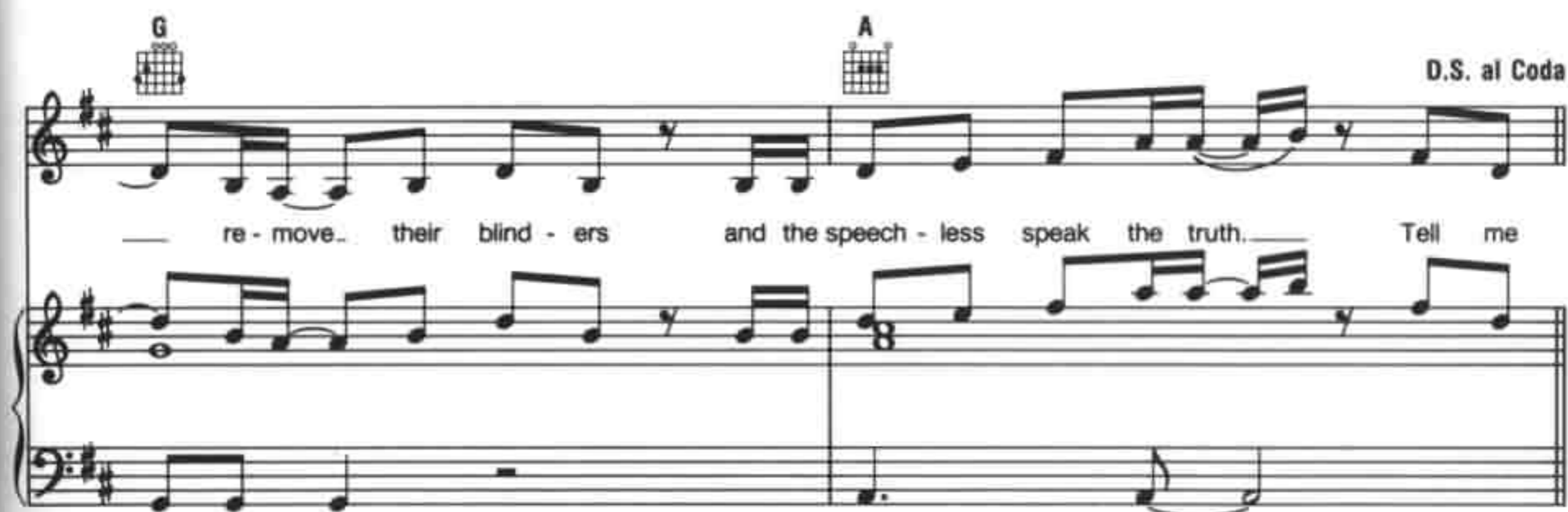


**A**



— re-move.. their blind-ers and the speech-less speak the truth. — Tell me

**D.S. al Coda**



## CODA

**Bm**






TALKIN' BOUT A REVOLUTION

FAST CAR

ACROSS THE LINES

BEHIND THE WALL

BABY CAN I HOLD YOU

MOUNTAINS O' THINGS

SHE'S GOT HER TICKET

WHY?

FOR MY LOVER

IF NOT NOW

FOR YOU

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