

# Don't Say You Love Me

Moderately

C 3 Cmaj7 Fmaj7 F<sup>6</sup> Em<sup>7</sup> 2 3 4 2 Am<sup>7</sup> 3

*mf* 1. I've seen this place a thousand times, - I've felt all this be- fore. And  
(Verses 2 & 3 see block lyric)

B<sup>b</sup>maj<sup>7</sup> 2 F B<sup>b</sup>maj<sup>7</sup> G Dm<sup>7</sup> Third time to Coda 1. G

ev - 'ry time you call, I've wait - ed there as though you might not call at all.

2. G Cmaj<sup>7</sup> F 4 C Dm<sup>7</sup> C

- time. We've done this once and then you closed the door, -

F 4 C Dm<sup>7</sup> 3 1 G C<sup>sus</sup><sup>4</sup> 2 C

don't let me fall a - gain for no - thing more. Don't say you love me un -

F/C G/C Csus<sup>4</sup> C F/C G/C

- less for ev - er, don't tell me you need me if you're not gon - na stay, don't

Dm<sup>7</sup><sub>3</sub> C F G F C

give me this feel - ing, I'll on - ly be - lieve it, make it\_\_\_\_\_

Dm<sup>7</sup> F/G G C F D.C. al Coda G

real or take it all— a - way.

⊕ CODA

G C Csus<sup>4</sup> C F/C G/C

choice. Don't say you love me un - less for - ev - er, don't

Csus<sup>4</sup> C F/C G/C Dm<sup>7</sup> C

tell me you need me if you're not gon - na stay, don't give me this feel - ing, I'll

F G F C Dm<sup>7</sup> 2

on - ly be - lieve it, make it — real or

F/G 3 1 G C F

take it all — a - way. Yeah — yeah

Em<sup>7</sup> Am<sup>7</sup> F G C F C

yeah. We've done this once and then you

Dm<sup>7</sup> C F C Dm<sup>7</sup> 3 1 F/G G //

closed the door, don't let me fall a - gain for noth - ing more, don't — //

Csus<sup>4</sup> C F/C G/C Csus<sup>4</sup> C

say you love me un-less for-ev-er, don't tell me you need me if

F/C G/C Dm<sup>7</sup> C F G

you're not gon-na stay, don't give me this feel-ing, I'll on-ly be-lieve it,

F C Dm<sup>7</sup> F/G C

make it real or take it all a-way.

F C Dm<sup>7</sup> G Csus<sup>4</sup> C

Don't tell me you need me if

F/C G/C Dm<sup>7</sup> C F G

you're not gon - na stay, don't give me this feel - ing, I'll on - ly be - lieve it,

F C Dm<sup>7</sup> F/G G C Cmaj<sup>7</sup>

make it — real or take it all — a - way,

F C Cmaj<sup>7</sup> F G C

take it all a - way, take it all — a - way.

*Verse 2:*

I know this face I'm wearing now  
 I've seen this in my eyes  
 And though it feels so great I'm still afraid  
 That you'll be leaving anytime.

*Verse 3:*

I've caught myself smiling alone  
 Just thinking of your voice,  
 And dreaming of your touch it's all too much  
 You know I don't have any choice.



# Dreams

Moderately

Am Dm<sup>7</sup> F

mf 1. Now here you go — a - gain, — you say  
(Verse 2 see block lyric)

you want — your free -

G Am Dm<sup>7</sup>

- dom. Well who am I — to keep — you down? —

F G Am Dm<sup>7</sup>

It's on - ly right — that you — should play —

F G Am

— the way — you feel — it. But lis - ten care - ful - ly —

Dm<sup>7</sup> F G

to the sound of your lone - li - ness, like a

1 2 5

F G Fmaj<sup>7</sup>

heart - beat drives you mad in the still - ness of re - mem -

G F G

- ber - ing what you had, and what you lost,

2 2

F G F

and what you had,

1 2

G F G

and what you lost, Yeah,

2 3

Am Dm F

thun - der on - ly hap - pens — when it's rain - ing.

Detailed description: This system contains the first three measures of the piece. The first measure is in Am, the second in Dm, and the third in F. The melody in the treble clef features eighth and quarter notes with slurs. The bass clef provides a harmonic accompaniment with chords and moving lines.

G Am Dm

And play - ers on - ly love — you — when they're play -

Detailed description: This system contains the next three measures. The first measure is in G, the second in Am, and the third in Dm. The melody continues with eighth and quarter notes. The bass clef accompaniment includes a double bar line in the second measure.

F G Am

- ing. — Yeah, — wo - men they will come —

Detailed description: This system contains the next three measures. The first measure is in F, the second in G, and the third in Am. The melody features a half note and quarter notes. The bass clef accompaniment continues with chords and moving lines.

Dm F G

— and — they will go. —

Detailed description: This system contains the next three measures. The first measure is in Dm, the second in F, and the third in G. The melody includes a quarter note and a half note. The bass clef accompaniment features a double bar line in the second measure.

Am Dm F

When the rain — wash - es — you clean you'll know. —

Detailed description: This system contains the final three measures. The first measure is in Am, the second in Dm, and the third in F. The melody consists of quarter and half notes. The bass clef accompaniment provides a steady harmonic foundation with chords.



G 1. Am F

You'll know..

G 2. Am Dm F

know.. You'll know..

G Am Dm F

You'll know.. You'll know..

G N.C.

You'll know.. Heart-beat drives you mad. Re-mem-ber what you had.



# Forgiven, Not Forgotten

Moderately

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes chord symbols (Dm, F, G, Am, C) and fingering numbers (1-5) for the left hand. The lyrics are: "1. All a-lone, star-ing on, watch-ing her life go by. When her days are— grey and her nights— are black, dif-f'rent shades of mun-dane, And the one-eyed fur-ry toy that lies up-on the bed has of-ten heard— her cry,—".

**System 1:** Chords: Dm, F, G, Am, C. Lyrics: 1. All a-lone, star-ing on, watch-ing her life go

**System 2:** Chords: G, Dm, F, G. Lyrics: by. When her days are— grey and her nights— are black,

**System 3:** Chords: Am, C, G, Dm, F. Lyrics: dif-f'rent shades of mun-dane, And the one-eyed fur-ry toy that

**System 4:** Chords: G, Am, C. Lyrics: lies up-on the bed has of-ten heard— her cry,—

G Dm F

and heard her whis - per of a name long for - giv -

G Am C G

- en but not for - got - ten. — You're for -

Dm G Am

- giv - en — not for - got - ten, — you're for - giv - en — not for -

G Dm

- got - ten, — you're for - giv - en — not for -

G Am C G

- got - ten, you're not for - got - ten. —

Dm 4 F G 1 3 Dm F G

1 2 4 3

Em 4 Dm 2 4 F G Dm F G

Em Dm G

Still a - lone, ——— star - ing on,

Dm G Dm

wish - ing her life good - bye. ——— As she goes search - ing for a man long for - giv -

G Dm G

- en but not for - got - ten. You're for -

Dm F G Am

- giv - en not for - got - ten, you're for - giv - en not for -

G Dm F G Am C

- got - ten, you're for - giv - en not for - got - ten, you're not for - got - ten.

1. 2. G Am C G

you're for - you're not for - got - ten. oh - you're not for -

Dm C G Dm C G N.C. Dm

- got - ten, oh - you're not for - got - ten, for - got - ten.

Verse 2:

A bleeding heart torn apart, left on an icy bed  
 In a room where they once lay face to face  
 Nothing could get in the way  
 But now the memories of a man are haunting her day  
 And the craving never fades  
 She's still dreaming of a man long forgiven, but not forgotten...



# Hopelessly Addicted

Moderately

3 D G Em<sup>7</sup> C 2

1. Op - ened my eyes to - day and I know there's some - thing  
*mf*  
(Verse 2 see block lyric)

2 3 5 1 4 5

Detailed description: This system contains the first two measures of the piece. The first measure is a triplet of eighth notes (D4, E4, F#4) in the treble clef, with a bass clef line containing a whole rest. The second measure is a quarter note D4 in the treble clef and a whole note D3 in the bass clef. The third measure is a quarter rest in the treble clef and a whole note G3 in the bass clef. The fourth measure is a quarter note G4 in the treble clef and a whole note F#3 in the bass clef. Chords D, G, Em7, and C are indicated above the staff. Fingerings 2, 3, 5 and 1, 4, 5 are shown below the bass line.

D G Em<sup>7</sup> C D G

dif - f'rent, — I saw you in a brand new way

Detailed description: This system contains the next two measures. The first measure is a quarter note D4 in the treble clef and a whole note D3 in the bass clef. The second measure is a quarter note G4 in the treble clef and a whole note F#3 in the bass clef. The third measure is a quarter note G4 in the treble clef and a whole note D3 in the bass clef. The fourth measure is a quarter note D4 in the treble clef and a whole note G3 in the bass clef. Chords D, G, Em7, and C are indicated above the staff.

Em<sup>7</sup> C D G Em<sup>7</sup> C 2

like the clouds had some - how lift - ed. —

Detailed description: This system contains the next two measures. The first measure is a quarter rest in the treble clef and a whole note D3 in the bass clef. The second measure is a quarter note G4 in the treble clef and a whole note F#3 in the bass clef. The third measure is a quarter note G4 in the treble clef and a whole note D3 in the bass clef. The fourth measure is a quarter note G4 in the treble clef and a whole note F#3 in the bass clef. Chords Em7, C, D, G, Em7, and C are indicated above the staff.

Bm G

3

And if yes - ter - day I heard my - self say - ing these

1 2 4

Detailed description: This system contains the final two measures. The first measure is a quarter rest in the treble clef and a whole note D3 in the bass clef. The second measure is a quarter note G4 in the treble clef and a whole note F#3 in the bass clef. The third measure is a quarter note G4 in the treble clef and a whole note D3 in the bass clef. The fourth measure is a quarter note G4 in the treble clef and a whole note F#3 in the bass clef. Chords Bm and G are indicated above the staff. A triplet of eighth notes (G4, A4, B4) is shown above the treble clef in the second measure. Fingerings 1, 2 and 4 are shown below the bass line.

Em<sup>7</sup> Asus<sup>4</sup> A

words, I would swear it was a lie. I don't know

D G Bm A D G

why but sud - den - ly I'm fall - ing,

Bm A Bm G Bm<sup>7</sup> Cmaj<sup>7</sup>

Was I so blind, I was

*S* { Was I } so  
 { I was }

Em D G To Coda

lov - ing you all the time. Now I'm hope - less - ly ad -

1. D

- dict - ed, help - less - ly at - tract - ed.

Em C | 2.

3

2. I'll make a - dict - ed, na - tural - ly we act - ed. —

F#m G C G D F#m

5 4 3

G C Asus<sup>4</sup> A

4 4 4

*D.S. al Coda*

I don't know

⊕ CODA

D G Bm A D G

- ict - ed, — help - less - ly at - tract - ed, —

Bm<sup>7</sup> A Bm<sup>7</sup> G Bm<sup>7</sup> C

che - mic - ally re - act - ed, — I was

Em<sup>7</sup> D G

lov - ing you all the time. Hope - less - ly ad - dict - ed, help - less - ly at -

D

- tract - ed, che - mic - ally re - act - ed, na - tural - ly we act - ed.

N.C. D

*Verse 2:*

I'll make a wish this day  
 And I'll send it to the heavens  
 That we will always stay  
 Entwined like this forever.

And though the world may change  
 'Cause nothing stays the same  
 I know we will survive.

I don't know why *etc.*

# What Can I Do

Moderately

Chords: C, G, F

Lyrics: I have - n't slept at all in days,

Performance instructions: *mf*, (Verse 2 see block lyric)

The first system of music is in 4/4 time. The treble clef staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains the accompaniment with notes C4, E4, G4, F4, E4, D4, C4. Fingerings are indicated as 1, 2, 4 in the right hand and 1, 2, 4 in the left hand.

Chords: C, G, Dm

Lyrics: it's been so long since we've talked.

The second system of music continues the melody and accompaniment. The treble clef staff notes are G4, A4, B4, C5, B4, A4, G4. The bass clef staff notes are C4, E4, G4, F4, E4, D4, C4. Fingerings are indicated as 1, 3, 5 in the right hand and 1, 2, 3 in the left hand.

Chords: C, G, F

Lyrics: And I have been here ma - ny times

The third system of music continues the melody and accompaniment. The treble clef staff notes are G4, A4, B4, C5, B4, A4, G4. The bass clef staff notes are C4, E4, G4, F4, E4, D4, C4. Fingerings are indicated as 1, 3, 5 in the right hand and 1, 2, 3 in the left hand.

Chords: C, G, Dm

Lyrics: I just don't know what I'm do - ing wrong.

The fourth system of music concludes the melody and accompaniment. The treble clef staff notes are G4, A4, B4, C5, B4, A4, G4. The bass clef staff notes are C4, E4, G4, F4, E4, D4, C4. Fingerings are indicated as 1, 3, 5 in the right hand and 1, 2, 3 in the left hand.



C G F

3

What can I do to make you love me?—

1  
2  
4

C G Dm

3

What can I do to make you care?—

C G F

3

What can I do to make you feel this?—

C G Dm

4 3

What can I do to get you there?—

To Coda

Am<sup>7</sup> C G F G

5

No more wait - ing, no more ach - ing—

3

*D.C. al Coda*

Am<sup>7</sup> C G F G

No more fight - ing, no more try - ing

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Am<sup>7</sup>, C, G, F, and G are placed above the staff.

**♩** CODA  
C

3 G F

What can I do to make you love me? —

Detailed description: This system contains the first two measures of the Coda section. The vocal line begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment provides harmonic support with chords and a bass line. Chord symbols C, G, and F are placed above the staff.

C G Dm

What can I say to make you care? —

Detailed description: This system contains the first two measures of the third system. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a bass line. Chord symbols C, G, and Dm are placed above the staff.

C G F

What can I say to make you feel this? —

Detailed description: This system contains the first two measures of the fourth system. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a bass line. Chord symbols C, G, and F are placed above the staff.

C G Dm

What can I do to get you there — and love — me?

Detailed description: This system contains the first two measures of the fifth system. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a bass line. Chord symbols C, G, and Dm are placed above the staff.

F 5 1 4 2 G Am<sup>7</sup> 3 1 3 1 G F G

Love me, \_\_\_ love me, \_\_\_ love \_\_\_ love me, \_\_\_

4 1 1 2 3 2 3

Am<sup>7</sup> G F G Am<sup>7</sup> G

love me, \_\_\_ love, \_\_\_ love me, \_\_\_ love, \_\_\_

F G Am<sup>7</sup> G Fmaj<sup>7</sup> Cadd<sup>9</sup>

love me, \_\_\_ love me, \_\_\_ love, \_\_\_ love me.

*Verse 2:*

There's only so much I can take  
 And I just got to let it go  
 And who knows I might feel better  
 If I don't try and I don't hope.

What can I do...

# Love Gives Love Takes

Moderately

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and fingering. The first system starts with a *mf* dynamic and includes the instruction "(Verse 2 see block lyric)".

**System 1:** Chords: F (1), 3, G, F/C, C. Lyrics: 1. Just when I thought it was safe— you found me in— my hid -

**System 2:** Chords: Em<sup>7</sup>, C, Am, F, G. Lyrics: - ing place. I'd pro - mised ne - ver a - gain, I

**System 3:** Chords: F/C, C, C/E (5). Lyrics: would - n't give— my heart, but then— clos - er, clos - er, clos -

**System 4:** Chords: F, Em<sup>7</sup> (4), Am<sup>7</sup>, Dm, Fm<sup>6</sup> (2). Lyrics: - er near— you, the way I want— you— makes— me fear— you.—

*First time only* (boxed section)

Second time only

Fm<sup>6</sup> F Am G C

e - mo - tion. Love breaks and love di - vides,

F Am G C F Am

love laughs and love can make you cry. I can't be - lieve

G C 1. Dm<sup>7</sup> N.C.

the ways that love can give and love can take a - way.

Fadd<sup>9</sup> Gadd<sup>9</sup> F C F C

love can give and love can take a - way.

2. F Dm<sup>7</sup> N.C.

love can give and love can take a - way.



G A G A D

Ah. Ah.

1 2 4 3

G A Em<sup>7</sup> G

Ah. Love can give— and love can take— a - way.

G Bm<sup>7</sup> A D G Bm<sup>7</sup> A D

Love breaks and love— di - vides, - love laughs and love— can make— you cry.

G Bm<sup>7</sup> A D Em<sup>7</sup> G *Repeat to fade*

— I can't— be - lieve— the ways— that love can give— and love can take— a - way.

Verse 2:

I find it hard to explain  
 It's crazy but it's happening,  
 And I'm falling again  
 Much further than I've ever been.  
 I'm falling deeper than the ocean  
 I am lost in this emotion.

Love breaks and love divides *etc.*

# No Good For Me

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes chord symbols and fingering numbers. The lyrics are: "1. I see a home in a quiet place, I see myself in a strong embrace and I feel protection from the human race, it's not parental but it's a fantasy, not a reality. And it's no good".

**System 1:** Chords: B<sup>b</sup>, E<sup>b</sup>, Cm, B<sup>b</sup>, E<sup>b</sup>. Lyrics: 1. I see a home in a quiet place, I see myself. *mf* (Verse 2 see block lyric)

**System 2:** Chords: Cm, B<sup>b</sup>, E<sup>b</sup>, Cm, F. Lyrics: in a strong embrace and I feel protection from the human

**System 3:** Chords: B<sup>b</sup>, E<sup>b</sup>, Cm, E<sup>b</sup> maj<sup>7</sup>, F. Lyrics: race, it's not parental but it's a fantasy,

**System 4:** Chords: Gm, F, E<sup>b</sup> maj<sup>7</sup>, F, Gm, F. Lyrics: not a reality. And it's no good

E<sup>b</sup>maj<sup>7</sup> F Gm F E<sup>b</sup>maj<sup>7</sup> F

no, no good for me, you have no i - dea

Cm Gm E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>

that I'm walk - ing through the clouds when you're look - ing at me, I'm feel - ing like a

Gm E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Gm

child vul - n'ra - bi - li - ty I am shak - ing like a leaf if you move be - side me

E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Gm 1. F Gm

and you're all that I see, but it's no good for me.

2. F Gm E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>

no it's no good for me, no good for me.

Gm 2 E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Gm 4

E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Gm F Gm 4

It's a — make —

E<sup>b</sup>maj<sup>7</sup> F Gm<sup>9</sup> F E<sup>b</sup>maj<sup>7</sup> F

— be - lieve, — you have — no — i - dea —

Cm<sup>7</sup> Gm 2

That I'm look - ing through the clouds when you're look - ing at me, —

E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Gm E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>

I'm feel-ing like a child vul-n'ra-bi-li-ty I am shak-ing like a

Gm E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Gm

leaf if you move be-side me and you're all that I see, but it's no good, it's

1. E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> 2. F Gm

no good, no good. Through the no good for me.

Verse 2:

You have a home in a quiet place  
 And someone else feels your strong embrace  
 She is protected and she needs no chase  
 And do you love her?

You're a mystery,  
 You are the heart of intrigue,  
 You're no good no, no good for me  
 That you have no idea.

That I'm walking through the clouds etc.



# Only When I Sleep

Moderately

The musical score is written for piano and voice in 4/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'Moderately' and the dynamic is 'mf'. The lyrics are: '1. You're on - ly just a dream boat sail - ing in my head, you swim my se - cret o - ceans of co - ral blue and red. Your smell is in - cense burn - ing, your touch is silk - en, yet it reach - es through my skin, mov - ing from with -'. The piano accompaniment features chords Bm, A, E, G, and D, with various fingering and articulation markings.

Bm A E

*mf* 1. You're on - ly just a dream boat sail - ing in my  
(Verse 2 see block lyric)

Bm A E

head, you swim my se - cret o - ceans of co - ral blue and

Bm A E

red. Your smell is in - cense burn - ing, your touch is silk - en,

G D

yet it reach - es through my skin, mov - ing from with -

G F# Bm

- in, and clutch - es at my breast. But it's on - ly when I sleep, see you in my

7 2 1 1

3

D Esus<sup>4</sup> E Em A

dreams, got me spin - ning round and round — turn - ing up - side down. I hear you  
But I on - ly

5 2 2

Bm D Esus<sup>4</sup> E

breathe — some - where in my dreams, got me spin - ning round and round — turn - ing

Em A G E D A

up - side down, on - ly when I sleep. Yeah — Yeah — Yeah —

1 3 5

F# N.C. Bm D

But it's on-ly when I sleep.—

Esus<sup>4</sup> E Em A G

It's reach-ing through my

D G F#

skin, mo-ving from with-in, it clutch-es at my breast— yeah.—

Bm D

But it's on-ly when I sleep,— See you in my dreams, got me spin-ning

Esus<sup>4</sup> E Em A Bm 5

round and round\_ turn - ing up - side down. I hear you breathe, — in bed I  
But I on - ly

D 4 1 E 2 5 Em A

lie, no need to dry my sleep - ing cry, Ha - wai - ian

Bm D E Em A Bm

high up in the sky where an - gels fly I'll ne - ver die, Ha - wai - ian

*Verse 2:*

And when I wake from slumber  
Your shadow's disappeared  
Your breath is just a sea mist  
Surrounding my body  
I'm working through the daytime  
But when it's time to rest  
I'm lying in my bed  
Listening to my breath  
Falling from the edge  
But I only hear you breathe ....



# Queen Of Hollywood

Moderately

G 1 3 C 2

*mf* 1. She drove a long way through the night from an ur - ban neigh - bour -

(Verses 2, 3 & 4 see block lyric)

G 3 C

- hood, she left her mo - ther in a fight for a dream mis - un - der -

Em<sup>7</sup> F 4

- stood, and her friends they talk on cor - ners, they could nev - er com - pre -

1. D 2. C 1 3

- hend. - fil, he could ne - ver meet her

Dsus<sup>4</sup> C Am<sup>7</sup> D Em<sup>7</sup>

there. She's ne - ver gon - na be like the one be - fore, she read it in her

C Am<sup>7</sup> D C Am<sup>7</sup>

stars that there's some - thing more, no mat - ter what it takes no mat - ter how she

D Em<sup>7</sup> C

breaks, she'll be the queen of Hol - ly - wood.

3.4. C Dsus<sup>4</sup> C Am<sup>7</sup>

scene, and a shi - ning li - mou - sine. She's ne - ver gon - na be like the one be - fore,

D Em C Am<sup>7</sup> D

she read it in her stars that there's some - thing more, no mat - ter what it

C Am<sup>7</sup> D Em<sup>7</sup> C 4th time to Coda

takes, no mat - ter how she breaks, she'll be the queen of Hol - ly - wood.

G/B F C

she's be - liev - ing in a dream,

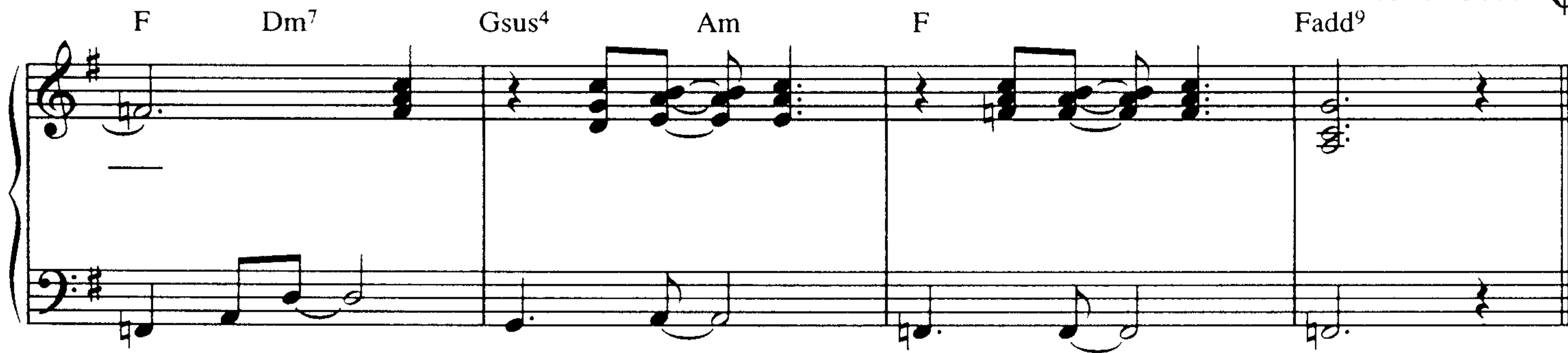
G F C

it's a load - ed fan - ta - sy.


F Gsus<sup>4</sup> Am F Dm G C

*D.C. al Coda* 

F Dm<sup>7</sup> Gsus<sup>4</sup> Am F Fadd<sup>9</sup>

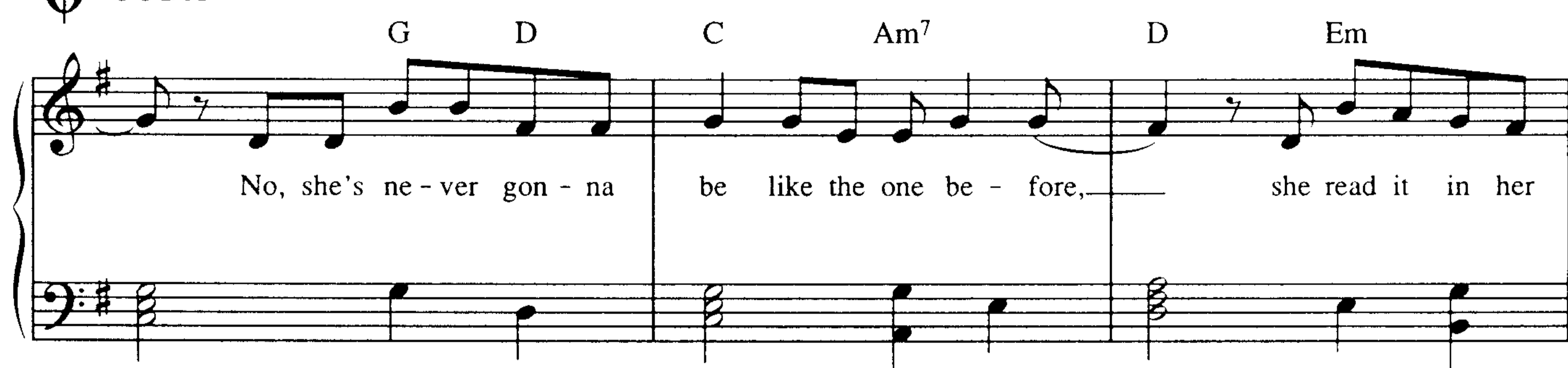


—

 *CODA*

G D C Am<sup>7</sup> D Em

No, she's ne - ver gon - na be like the one be - fore, she read it in her



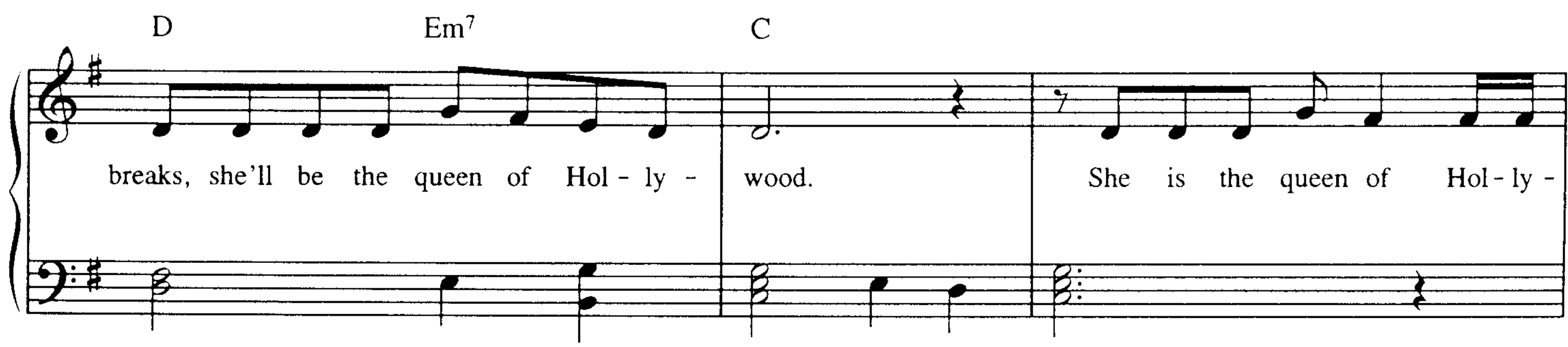
C Am<sup>7</sup> D C Am<sup>7</sup>

stars that there's some - thing more, no mat - ter what it takes, and ev - en though she



D Em<sup>7</sup> C

breaks, she'll be the queen of Hol - ly - wood. She is the queen of Hol - ly -





Am D Em<sup>7</sup> C Am D

- wood, queen of Hol - ly - wood, and her friends still talk on

C Am D Em C Cmaj<sup>7</sup> Dsus<sup>4</sup> D G

cor - ners.

*Verse 2:*

But there was always something different  
 In the way she held a stare  
 And the pictures that she painted  
 Were of glamour and of flair.  
 And her boyfriend though he loved her  
 Knew he couldn't quite fulfil  
 He could never meet her there.

*Verse 3:*

And the cynics they will wonder  
 What's the difference with this dream  
 And the dreams of countless others  
 All believing in T.V.  
 They see their handprints in a sidewalk  
 Flashing cameras on the scene  
 And a shining limousine.

*Verse 4:*

Now her mother collects cut-outs  
 And the pictures make her smile  
 But if she saw behind the curtains  
 It could only make her cry.  
 She's got handprints on her body  
 Sad moonbeams in her eyes  
 Not so innocent a child.

# Runaway

Moderately

F 4 Gm<sup>7</sup> B<sup>b</sup> 1 4

*mf* Say it's true, There's noth - in' like  
Close the door, lay down - up -

1 2 5 2 2 4

Detailed description: This system contains the first four measures of the song. The key signature has one flat (Bb). The time signature is 3/4. The first measure has a treble clef and a bass clef. The melody starts on a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter rest, followed by a quarter note F3, a quarter note G3, and a quarter note A3. The second measure has a treble clef and a bass clef. The melody has a quarter rest, followed by a quarter note G4, and a quarter note A4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The third measure has a treble clef and a bass clef. The melody has a quarter rest, followed by a quarter note G4, and a quarter note A4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3.

F Gm<sup>7</sup> B<sup>b</sup>

— me and you.  
— on the floor.

And

Detailed description: This system contains the next four measures. The first measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The second measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The third measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3.

F Gm<sup>7</sup> B<sup>b</sup> 4

I'm not a - lone,  
by can - dle - light

make

tell me you  
love to me

Detailed description: This system contains the next four measures. The first measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The second measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The third measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3.

F Gm<sup>7</sup> B<sup>b</sup>

— feel it, too.  
— through the night.

And I would  
'Cause I have }

Detailed description: This system contains the final four measures. The first measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The second measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The third measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure has a treble clef and a bass clef. The melody has a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line has a quarter note F3, a quarter note G3, and a quarter note A3.

run a - way, I { would } { have }

5 2 1 4

run a - way, yeah, yeah, I { would } { have }

run a - way, I { would } { have }

run a - way with you. 'Cause

5

I have fall - en in

4 1 2 4

F Gm<sup>7</sup> B<sup>b</sup>

love with

F Gm<sup>7</sup> B<sup>b</sup>

you. No, ne - ver, I'm ne - ver gon - na

F Gm<sup>7</sup> C B<sup>b</sup> C<sup>7</sup> To Coda

— stop fall - ing in love with

1. F Gm<sup>7</sup> F

you.

2 1 3

2. F Gm<sup>7</sup> B<sup>b</sup>/C

you, with

1 4 3



F

you.

B<sup>b</sup> B<sup>b</sup>/C D.S. al Coda C<sup>7</sup>

And I would

⊕ CODA

F Gm<sup>7</sup> C<sup>7</sup>

you, with

F Gm<sup>7</sup> F

you.

# So Young

Moderately

Chords: G, D, C, D

Lyrics: *mf* Yeah— yeah— yeah yeah— yeah.

Handwritten notes: 4, 2, 1, 3, 1, 2

Fingerings: 1, 2, 4; 1, 5; 3; 1, 3, 5; 1; 2

Chords: G, D, C, D

Lyrics: Yeah— yeah— yeah yeah— yeah. 1. We were

Chords: G, C, D

Lyrics: tak - ing it ea - sy, bright and bree - zy— yeah, We are  
*(Verse 2 see block lyric)*

Handwritten notes: 3, 2, 1, 2, 3, 4, 5

Fingerings: 3, 2, 3; 1, 2, 4

Chords: G, C, D

Lyrics: liv - ing it up— just fine and dan - dy— yeah.

2 Am C D

And it real - ly does - n't mat - ter that we don't eat, and it

Am C D 2 Am

real - ly does - n't mat - ter that we ne - ver sleep, and it real - ly does - n't mat - ter, real -

C Dsus<sup>4</sup> D 2

- ly does - n't mat - ter at all. 'Cause we are

G C D

so young now and we are so young, so young now.

G C

and when to - mor - row comes { we can } do it all a - gain. { we'll just }

D

1. 2. 8 2

2. And we are Yeah we are

G C D

so young now,— we are so young, so— young now.

G C

and when to - mor - row comes— we'll just— do it all— a - gain,—

D To Coda Am

all a - gain,—

C Em D

all a - gain,— all a - gain,—



Am C D D:§ al Coda

all a - gain. Yeah, yeah yeah

⊕ CODA

G C

We are so Yeah yeah yeah young, yeah yeah yeah.

D G

yeah, We are so Yeah yeah young,

C D

yeah yeah yeah. We are so young.

Verse 2:

We are chasing the moon  
 Just running wild and free,  
 We are following through  
 Every dream and every need.

'Cause we are so young now etc.