

Piano • Vocal • Guitar

JOHN DENVER

Anthology



Revised Edition

54 *Songs*

Celebrating the

Music of One

of the World's

Most Popular

Artists



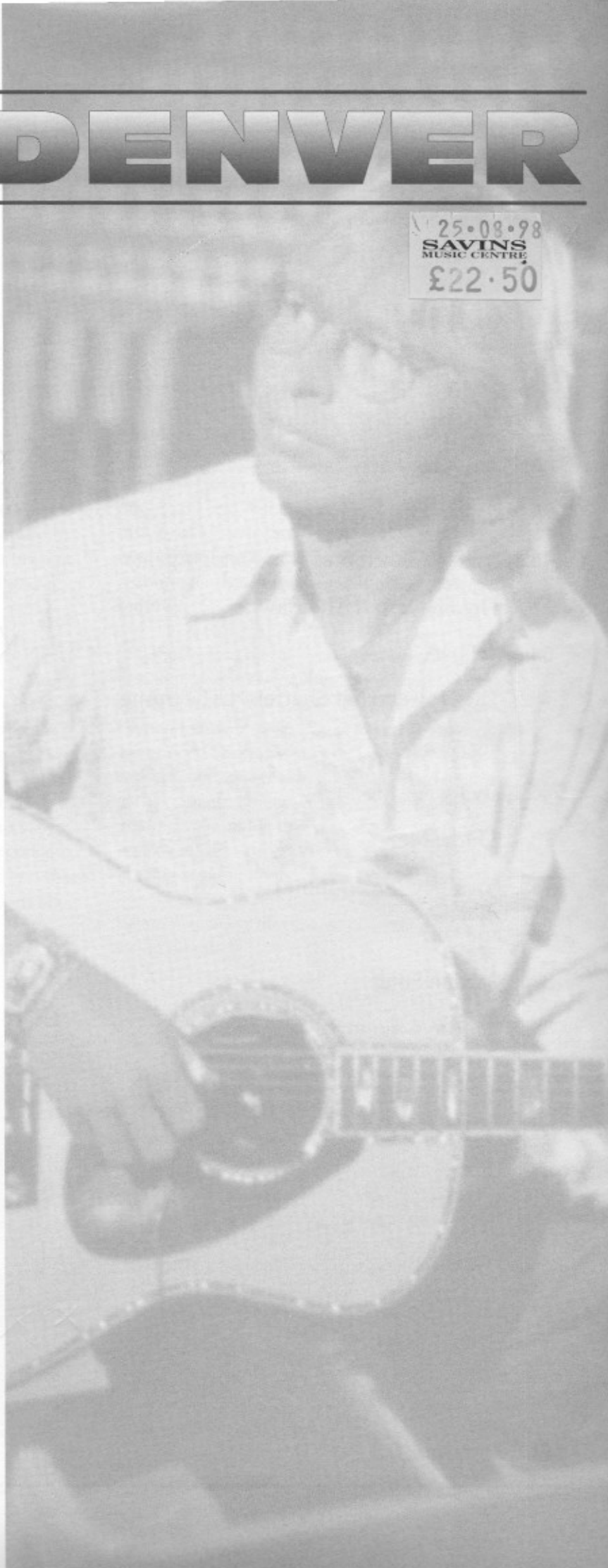
Cherry
Lane
Music

Edited by Milton Okun

JOHN DENVER

Anthology

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SAVINS
MUSIC CENTRE
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Edited by Milton Okun

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I like all of John Denver's songs

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*I*n a career that has spanned more than two decades, John Denver has earned international acclaim as a songwriter, performer, actor and humanitarian.

Henry John Deutschendorf, Jr. began his career in the 1960s as an aspiring folk musician in the clubs of Los Angeles. The son of a U.S. Air Force officer, John took his performing name from the premier Rocky Mountain city in the state where he eventually made his home.

His first major break came in the mid-'60s when he was chosen from 250 other hopefuls as lead singer for the popular Chad Mitchell Trio, with whom he sang for two years. His songwriting talents became evident when Peter, Paul and Mary recorded his "Leaving On A Jet Plane," which became their first Number One hit.

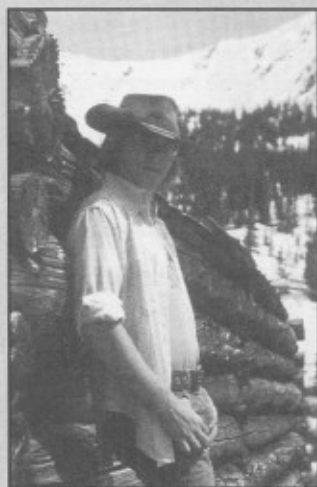
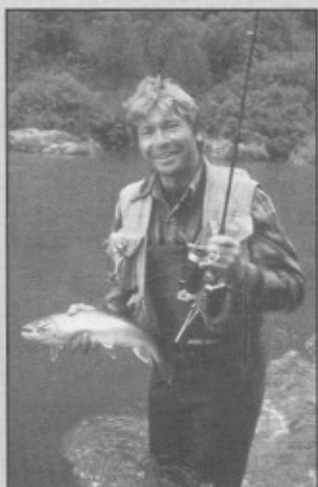
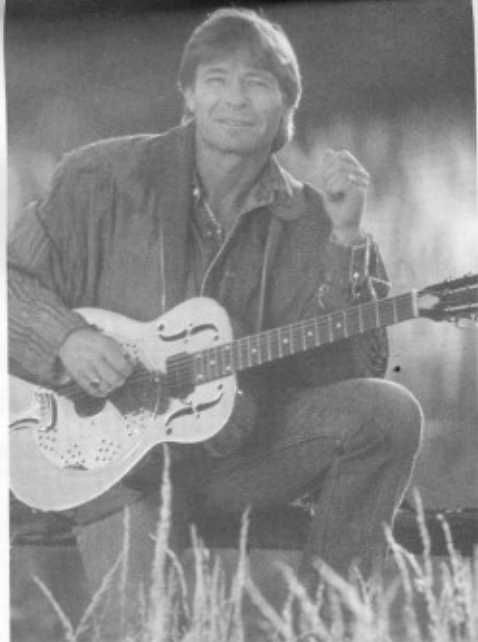
Soon after, Denver himself was zooming up the pop charts with a string of hits, including "Take Me Home, Country Roads," "Rocky Mountain High," "Sunshine On My Shoulders," "Annie's Song," "Back Home Again" and "Thank God I'm A Country Boy," and solidifying his position as one of the top pop stars of the '70s. Many of his songs tapped into the growing appreciation and concern for the environment, which has continued as a matter of major importance for Denver and for us all.

His popularity since the early '70s may be measured in record sales that few other artists have

achieved, including fourteen gold and eight platinum albums in the U.S. alone. He also has many gold and platinum sales overseas, in such countries as Australia, Germany and the United Kingdom. The album *John Denver's Greatest Hits*

is still one of the largest selling albums in the history of RCA Records, with worldwide sales of over ten million copies. He is one of the top recording artists in the sales history of the music industry.

"My music and all my work stem from the conviction that people everywhere are intrinsically the same," Denver says of the universality of music. "When I write a song, I want to take the personal experience or observation that inspired it and express it in as universal a way as possible. I'm a global citizen. I think we all are—at least we've all got to start thinking that way. I want to work in whatever I do—my music, my writing, my performing, my commitments, my home and personal life—in a way that is directed towards a world in balance, a world that creates a better quality of life for all people."



Reflections

Following are John's thoughts on such memorable songs as "Leaving On A Jet Plane," "Rocky Mountain High," "Take Me Home, Country Roads," and "Sunshine On My Shoulders," as well as many others found in this anthology.

Annie's Song

"Annie's Song" is my most popular song around the world, if not the most famous. It was written after we had been through a particularly difficult time and had come together again, in many ways closer than ever before. We really felt together and much closer from the experiences we'd been through. One day I was skiing, and I'd just finished a run that was totally exhilarating. It was an incredible physical experience. I skied right down to the lift, got on the chair and was off and up the mountain again, my thighs burning and still in the process of catching my breath. I looked out at the mountains I love, and the Colorado sky was a blue color you can only see from this altitude—my favorite color, I might add. The deep green of the trees against the white of the snow, the colorful outfits the people were wearing, the sounds of the lift as it goes over each tower, and birds singing, and laughter, and the smell of the clean, fresh air out there in the wilderness—all these things were going through my mind and it was all beautiful. It filled me completely.

I began thinking about other things that are like that for me, and my first thought was of the woman I had fallen in love with again, and how she filled me so completely. Then I started thinking of other things—things in nature. And in the ten minutes it takes to go from the bottom of the Bell Mountain lift to the top, I had written "Annie's Song." I had the melody in my head, and I knew the chords on the guitar. I skied down to the bottom of the hill, raced home, picked up my guitar and played it. Noel Stookey of Peter, Paul and Mary said that sometimes he didn't feel so much like the writer, but rather the instrument of that which wants to be written. That's what this felt like to me. "Annie's Song" is a song for all lovers and, in its deepest sense, a prayer to the love in us all.

Back Home Again

"Back Home Again" has to do with spending so much time on the road, and then coming home and knowing where you are and knowing that place as HOME. I remember coming home one day and sitting up in my loft, watching that storm come across the valley, hearing Annie working down in the kitchen and feeling so good, so safe and warm and at peace. I thought about what it must be like for anyone who comes back to the place that is home to them, no matter how long they've been gone, and, as always, to say it in as personal and universal way as possible and capture the feeling of that return and that peace. I couldn't have stopped the song from coming if I'd tried.

Calypso

"Calypso" was written for my friend, Captain Jacques Yves Cousteau—a true inspiration in my life and, I'm sure, for many others—and for Madame Cousteau. I had the pleasure and privilege of meeting Captain Cousteau and spending some time on board the Calypso as part of a television special long ago. The chorus of the song came to me in the first free moments I had on board, almost in the time it takes to say it. Then I began struggling with the verses, wanting to say all I felt about this man and his work, his ship and his crew, and the importance of the world that he opened up for us. I just couldn't find the words for it all. Finally, one day, long after leaving Calypso and after completing the television show, back home in Aspen, I just gave up and went skiing. After a couple of runs I felt this great tension come over me. I had to get back and work on the song. I jumped in the Jeep and headed home, and in the 20 minutes it took to get there I had worked out the rest of the song. This is an example I use when I tell people about being the instrument of that which wants to be written. Sometimes what you have to do is get yourself out of the way and just let it happen. I love "Calypso." It's a song of celebration and commitment to making a difference and a contribution to the quality of life on this planet. I share that commitment. It's why I sing.

The Eagle And The Hawk

"The Eagle And The Hawk" was also written for a television show. It starred Nell Newman, the daughter of Joanne Woodward and Paul Newman, and another old friend, Morley Nelson. Morley lives in Boise, Idaho, and knows more about birds of prey than any man in the world. The song came out of the experience of holding a young golden eagle on my arm, and getting a sense of the power and majesty of this bird of prey and why it has been a symbol of every civilization in the history of man. Oh, to be an eagle, to fly like an eagle.

Fly Away

"Fly Away" was written about someone whose life just hasn't come together yet—a person who is living in a space of unhappiness, unfulfillment and dissatisfaction; lost in longing for a lover; dreaming of having children, but never willing to take responsibility for the things she wants and yet not quite content in her fantasies. So, within the fantasy, she always flies away—her mind flies away but not her heart.

Follow Me

"Follow Me" is the second song of what I call my "Jet Plane Trilogy." ("Leaving On A Jet Plane" and "Goodbye Again" are the first and third.) I suppose that my greatest longing was for someone to be with—to be *with* me in all that I am called to do. At the time I wrote this song I had found Annie, but I simply couldn't afford to take her on the road with me. I believe that I knew even then that that was not what she wanted anyway. Mary Travers of Peter, Paul and Mary saw the self-centeredness of the song, thinking it sexist, and changed the last line to "take my hand and I will follow too." I'm not completely sure it's accurate in my case, and I'm afraid I'm becoming more and more self-centered. I'm still looking for someone to "take my hand and say you'll follow me."

For Baby (For Bobbie)

"For Baby (For Bobbie)" is the first song that I wrote with the Mitchell Trio, and was the first song of mine ever recorded by anyone (the Mitchell Trio, Peter, Paul and Mary, and Bobby Darin). It was written for a girl named Bobbie, who I had fallen in love with once upon a time when I was first starting out in the world and trying to do something with my music. The song fits her well and is a very accurate representation of the shape and form of our love at the time—all that it was, and all that it wasn't. Mary Travers (of Peter, Paul and Mary) heard the song differently and sang it as a love song for her daughter. It's great that a song can be appreciated on different levels like that. So, it's "For Bobbie"—a love song between a man and a woman (not quite yet a man and a woman), and "For Baby"—a love song from a woman to a newborn child. How wonderful.

Goodbye Again

"Goodbye Again" is the third of what I called earlier "The Jet Plane Trilogy." Annie and I were living in Aspen and we were in a much better position to afford her traveling with me when she wanted to, but Annie didn't much like to travel. She didn't like the one-night stands, the pressures of so much attention, of constantly having strangers around and having to be "on" all the time. She wanted to be home with our family and friends. Consequently, "Goodbye Again" was an ongoing, frustrating, and unhappy part of our lives. I can't imagine it having been any other way, unfortunately.

How Can I Leave You Again

Maybe it should be a "Jet Plane Quartet." I wrote this song during Christmas when I was involved in filming *Oh God*. My commitment to this project was, in many ways, a contradiction to the way I was feeling about myself and my life at the time—the energy I was giving to my career was keeping me from home and my loved ones. Christmas is a very special time—for any family. I really wanted to be there and be part of putting Christmas together in our home—going out and getting our Christmas tree, helping decorate the house and just being with the family. I got home at sunset on Christmas Eve and had to leave the morning after Christmas. As I was leaving, Annie was very sad—Christmas had not been that great for us that year. And I, too, was sad, and here

I was going off "in a spaceship over the mountains." At the same time I recognized that I had made a choice a long time ago to give myself completely, to take advantage of every opportunity I can, to do the work I have the opportunity to do to make a difference in this world. "I'm a sailor who *runs* to the sea."

I'd Rather Be A Cowboy (Lady's Chains)

"I'd Rather Be A Cowboy (Lady's Chains)" is another of my favorite songs. Quite honestly, I long for a simpler life. It would be very easy for me to spend more time at home, more time in the mountains. Consequently, I think of what life would be like under different circumstances. What if I had that cabin in the mountains, and it was my woman who wanted life a little closer to the fast lane? Would I—could I love her just enough to let her go? I think so.

I'm Sorry

"I'm Sorry" looks at women and an aspect of their lives that was becoming more and more prevalent at the time the song was written. I remember seeing the cover story in both *Time* and *Newsweek* addressing the number of women who were leaving seemingly solid, committed relationships, even marriages, to create new lives for themselves. They were finding that they weren't happy, and that the things that were supposed to be the "be all and end all" of their lives were somehow not that—that, in fact, they felt incomplete and unfulfilled. Suddenly, within the women's liberation movement, they began to find the courage to say, "Well, maybe I don't have to be stuck here, and I'm going to take a step for myself and take a different look, and perhaps create a better life for myself." It was scary and dangerous thinking for many of us, and I thought about what it must be like to be the man in that situation, with or without children, when the woman really wants to take a break and get away to make her own life. Suddenly, he is forced to look at some things that he didn't take seriously before. Now, in his pain, all of the things that built up to this particular moment have a deeper meaning. Now, what else can you say?

Leaving On A Jet Plane

"Leaving On A Jet Plane" was initially called "Oh Babe I Hate To Go." Milt Okun is responsible for that title change—I shall be forever grateful to him. The song resulted from my way of life at that time. I was working with the Mitchell Trio and lived on the road. Either I stayed where the last concert was, or I'd go to the next concert city a bit early. I didn't have a home, or even a room somewhere to pile my things. Everything was in storage in California and I lived out of suitcases on the road—always leaving on a jet plane. I was terribly lonely, and I longed for someone to "hold me like you'll never let go." And somehow in my longing, I was able to express the reality of what was going on in a lot of other lives—the lives of young men and women going off to war, leaving home and family, perhaps unsure of what they were doing and not knowing if they would ever return. Isn't it funny how in the expression of your deepest feelings, you can say more than you ever imagined for someone else?

Matthew

"Matthew" was written for my father's family. My grandfather Deutschendorf came to the United States when he was twelve years old. He settled in Oklahoma and raised a family there—a family of twelve children. They grew up during the Depression years, a very difficult time in what is always a most difficult life. The thing that I remembered most from our visits to the Deutschendorf farm was the family spirit, the laughter, and the faith. The epitome of that was my Uncle Dean, who was the second youngest of Dad's brothers. I went on my first wheat harvest with Dean and learned a great deal from him. He was killed in a car accident when he was just twenty-one, and one day, thinking about him and the family, I wrote this song.

My Sweet Lady

There are songs I've written that turned out to be prophetic to a degree. This is one of those songs. I know a part of the reality occurred in my life long after I wrote the song, and I believe that some of it is yet to come true. Oh, to love like this.

Poems, Prayers And Promises

"Poems, Prayers And Promises" is one of my very favorite songs. I sometimes feel as if I wrote the song before I could possibly have known what I was talking about. And yet I'm sure I did, if only intuitively. It's a song that comes from a very mellow space of family and friends, sitting around enjoying each other and enjoying life in a way that has no time attached to it—no urgency and no frustration, no resentment and no regrets. It's a peaceful time of being together and sharing the things that you feel very deeply, that you can't share with just anybody. And yet, within the sharing, there are things that come up that can't be expressed and the sense that everyone is feeling those things, too. How wonderful life is in moments like this, when you know you are not alone.

Rocky Mountain High

"Rocky Mountain High" was written during the first summer we lived in the Rocky Mountains. I was starting to go camping and fishing, and doing other things that I'd wanted to do all my life, and in the place where I most wanted to be. Everything was new and full of possibility, and I was so happy. I found some new friends and lost an old friend—killed on my motorcycle when he and his wife were visiting us over one weekend. Within that personal framework, there was also a big controversy going on about trying to get the 1972 Winter Olympics in Colorado. One night on a camping trip to watch the Perseid meteor shower, when it was literally "raining fire in the sky," I started writing this very personal song of my rebirth.

Sunshine On My Shoulders

"Sunshine On My Shoulders" has an interesting background. There was a movie being made at that time and I was asked to write a song for it. The movie had to do with two people who were going to die, and somehow they knew they were going to die, and the film was about how they spent their last day together. In one of the scenes they were at the beach, laughing and playing in the water, and then making love. And yet there was this overriding sense of sadness through it all. I wrote the song in Minnesota at the time I call late winter, early spring. It was a dreary day, gray and slushy. The snow was melting and it was too cold to go outside and have fun, but God, you're ready for spring. You want to get outdoors again and you're waiting for that sun to shine, and you remember how sometimes just the sun itself can make you feel good. And in that very melancholy frame of mind I wrote "Sunshine On My Shoulders."

Sweet Surrender

"Sweet Surrender" was written for a Walt Disney movie called *The Bears And I*. It is about a young Vietnam veteran coming back from the war and going up in the Northwestern woods to settle some things for his father, and for a friend who had been in the Marines and had been killed. He didn't know what he wanted to do, and he was taking some time off by himself to go honor this last request of his friend and figure out what to do with the rest of his life. I believe we are all on the same path. It takes many different forms and is found in many different places, but we're all on the same path. Joy is surrendering to what life has to offer. It's not giving up or sitting around and waiting for something to happen. It's putting yourself out there 100 percent, all that you are, and all you aspire to be. It's in reaching for the stars, and knowing that whatever you find, it's just a small part of the gift—the journey, the lessons learned, the failures and the successes. All of this is only a small part of the gift. The rest is in how it was received.

Take Me Home, Country Roads

The first album that had great success for me was an album called *Poems, Prayers & Promises*, and the song that really made that album a success is one that I wrote with two friends, Bill and Taffy Danoff, from Starland Vocal Band. I met them at a place called The Cellar Door in Washington, D.C., when I was working with the Mitchell Trio and later when I started performing on my own. When I first had the opportunity to be a headliner at The Cellar Door, they asked me who I wanted for an opening act. I asked about having Bill and Taffy, who called themselves Fat City. They came and opened the shows for me. The first night we were together we went back to their place after closing, just to visit, see what was going on and enjoy being together. We had a bunch of songs we wanted to show each other. One of the songs was one they had started and were unable to complete. It was a song called "Take Me Home, Country Roads." In the wee hours of the morning, sometime between Christmas and New Year's Eve, in their basement apartment in Washington, D.C., we wrote "Take Me Home, Country Roads." It became my first Number One record.

American Child

Moderately in 2 (♩ = 1 beat)

D



Esus4



E



F



G



A



G



D



A



G



D



Go - in' up to A - las - ka, up to the land of the Mid - night

A G F

Sun, ————— Where the whale and the po - lar bear run o'er the i - cy blue

C A

sea. —————

G D A G D

Go - in' up to A - las - ka, up to the north and the pi - o - neer

A G F

life, ————— Where cour - age and strength still sur - vive ————— and a man can be

8va[↓]

C D

free.

G

A-mer-i-can Child, does the call of the wild ev-er

F C G

sing thru the mist of your dreams? Does it fly with the wind when you

Gmaj7 G7 C D

wak-en a-gain? When it's gone do you know what it means? Can you

G F

pic - ture the time_ when a man had to find_ his own way through an un - brok - en

C G Gmaj7 G7

land, _ Be - fore the ma - chine changed the blue and the green to

C D G

some - thing you can't_ un - der - stand?_ A - mer - i - can Child, there's a

F C

burn - ing in - side you that calls you a - way_ through the cold To

G Gmaj7 G7 C

come back a - gain_ to all that you've been, Can't you see_ that it's time to come

D G

home _____ To the flow - ers and trees and the riv - ers and the seas and the

F C G

earth who's the moth - er of all? A prom - ise once made, will it

Gmaj7 G7 C A

shine, will it fade, will, we rise with the vi - sion or fall? _____ Go-in' up to A -

G D A G D A

las - ka, up to the land of the Mid - night Sun, _____ Where the

G F C

whale and the po - lar bear run o'er the i - cy blue sea. _____

A

Go - in' up to A -

G D A G D A

las - ka, up to the north and the pi - o - neer life, _____ Where

G F C

cour - age and strength still sur - vive and a man can be free,

8va

D G D

Men can be free. Go - in' up to A - las - ka,

G D

Go - in' up to A - las - ka, Go - in' up to A -

G D

las - ka!

Annie's Song

Words and Music by
John Denver

Moderately

mf

The piano introduction consists of six measures in 3/4 time. The right hand plays a rhythmic pattern of eighth notes with a melody, while the left hand plays a simple bass line of quarter notes.

Dsus4

G

A

Bm



You fill up my sen - ses like a

The vocal line begins with the lyrics "You fill up my senses like a". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

G

D

D/C#

D/B

D/A



night in a for - est, Like the moun - tains in

The vocal line continues with "night in a forest, Like the mountains in". The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

G

F#m



Em

G

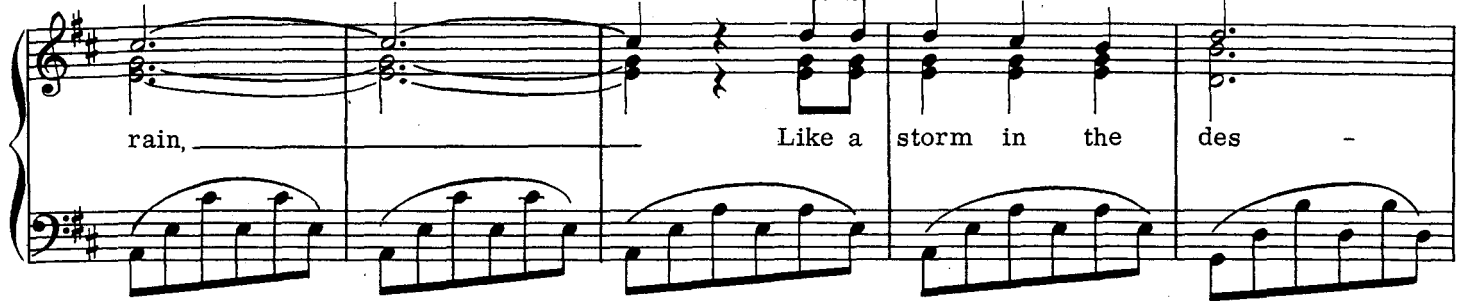







spring time, like a walk in the

The vocal line concludes with "spring time, like a walk in the". The piano accompaniment maintains the eighth-note bass line and chords in the right hand.


A7  G 






rain, Like a storm in the des -



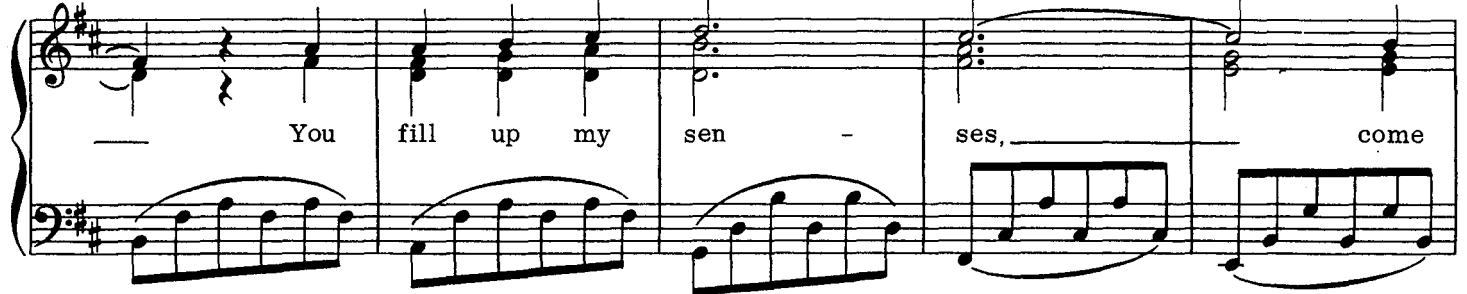
A  Bm  G  D  D/C# 






ert, like a sleep - y blue o - cean,



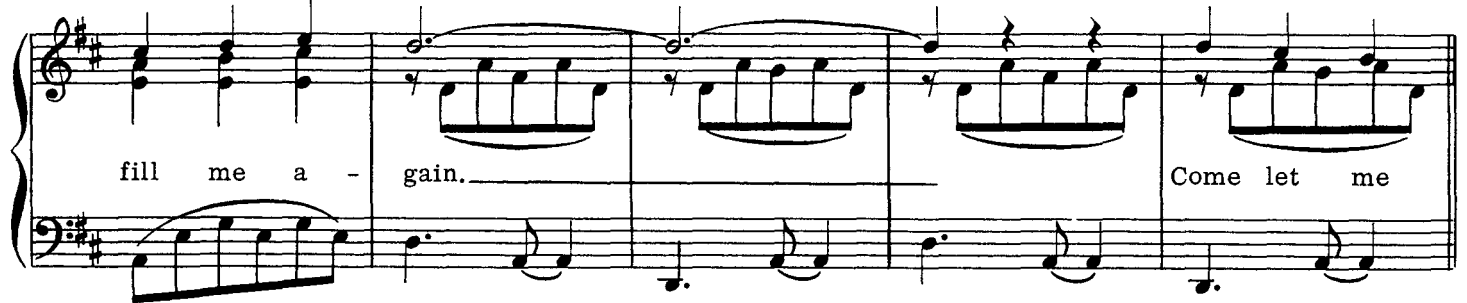
D/B  D/A  G  F#m  Em 

You fill up my sen - ses, come



A7  D  Dsus4  D  Dsus4 

fill me a - gain. Come let me



G A Bm G

love sen - you, ses let me give my life like a night in a

D D/C# D/B D/A G

to you, for - est, Like the moun - tains in your laugh spring -

F#m Em G A7

ter, time, let me die in your arms. like a walk in the rain.

G A Bm

Let me lay down be - side you, let me Like a storm in the des - ert, like a

2nd time hold back---

G D D/C# D/B

al - ways be with you, — You
 sleep - y blue o - cean,

in tempo

D/A G F#m Em A7

Come let me love you, — come love me a -
 fill up my sen - ses, — come fill me a -

1. D Dsus4 D Dsus4 2. D

gain. — You fill up my gain. — *dim.*

Dsus4 D Dsus4 D Dsus4 D

Autograph

Words and Music by
John Denver

Gentle rock beat, with feeling

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The dynamic marking is *mp*.

G *3fr.* D/F# Em G7/D

Here I am, and clos - ing my eyes a - gain, —

(Inst.)

C G/B Am7 D

Try - ing so hard not to see all the things that I see. —

G *3fr.* D/F# Em G7/D

Al - most will - ing to lie a - gain, — I

C G/B Am7 D G D/F#

swear that it just is - n't so, It just is - n't me. We are nev - er a-

Em G7/D C G/B Am7 G (short form) D D7





lone e - ven tho' we'd like to be.

G D/F# Em G7/D





Then I go and o - pen my eyes a - gain,
Say a pray'r and o - pen your heart a - gain,

C G/B Am7 D





Love in your eyes is the thing that I'd most like to see.
You are the love and the light that we all need to see.

G  3fr. D/F#  Em  G7/D 






I'd be will - ing to die a - gain, — To
 Al - ways will - ing to shine — and then —

C  G/B  Am7  D 

know of a place — and a time — where it al - ways could be; —
 Peace on this earth — is the way — that it al - ways can be —

G  3fr. D/F#  Em  G7/D 

To be al - ways with you, and
 To be al - ways with you, and

C  G/B  Am7  G (short form)  D 

you al - ways with — me. }
 you al - ways with — me. }

F#°



G



Am



D7



This is my aut - o - graph,

Here in the songs - that I sing,

G



F#°



G



Here in my cry - and my laugh,

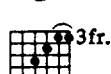
Am



D7



G



D/F#



Em



G7/D



Here in the love - that I - bring - To be al - ways with you, and

1.

C



G/B



Am7



G (short form)



D



2.

C



G/B



Am7



G (short form)



D



you al - ways with - me.

you al - ways with - me.

Slower

Calypso

Words and Music by
John Denver

Moderate tempo

Introduction for piano. The music is in 6/8 time, key of A major. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a simple bass line. A dynamic marking of *f* (forte) is present.

Vocal entry. The melody begins with a quarter note on G4, followed by eighth notes. The lyrics "To" are written below the final note. The piano accompaniment continues with a steady eighth-note pattern.

First line of the vocal melody. The lyrics are: "sail on a dream on a crys-tal clear o-cean, To ride on the crest of the dol-phin who guides you, You bring us be-side you To light up the dark-ness and". Above the staff, guitar chord diagrams are provided for A, A6, and Amaj7. The piano accompaniment features a consistent eighth-note accompaniment.

Second line of the vocal melody. The lyrics are: "wild rag-ing show us the storm, way. To work in the ser-vice of For though we are stran-gers in". Above the staff, guitar chord diagrams are provided for A, Bm/A, and A. The piano accompaniment continues with the eighth-note accompaniment.

A6 Amaj7 A

life and the liv - ing, In search of the an - sers to ques - tions un -
 your si - lent world, To live on the land we must learn from the

Bm/A A

known sea, To be part of the move - ment and
 To be true as the tide And

A6 Amaj7 A

part of the grow - ing Part of be - gin - ning to un - der -
 free as a wind - swell, Joy - ful and lov - ing in let - ting it

Em7/A D

stand. be. *ff* Aye, Ca - lyp - so, The

A D A E A

plac - es you've been to, The things that you've shown us, The sto - ries you tell!

D A D A

Aye, Ca-lyp - so, I sing to your spi - rit, The men who have served you so

E7 A To Coda E A

long and so well. Hi-dee - ay - ee - ooo - do - dle-

E D A E

oh - ooo do do do do do - dle - ay - ee

D A E Dsus4

do-dle ay ee.

D A (add B) A

f

D/A A (add B)

D/A

D.S. al Coda

Like the

Coda

E D C#m Bm A E

Ay ee hi-dee oh ooo

D C#m Bm A E D C#m Bm A

Hi-dee ay ee hi-dee

E Dsus4 D

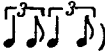
oh ooo

1. A 2. A

Hi-dee

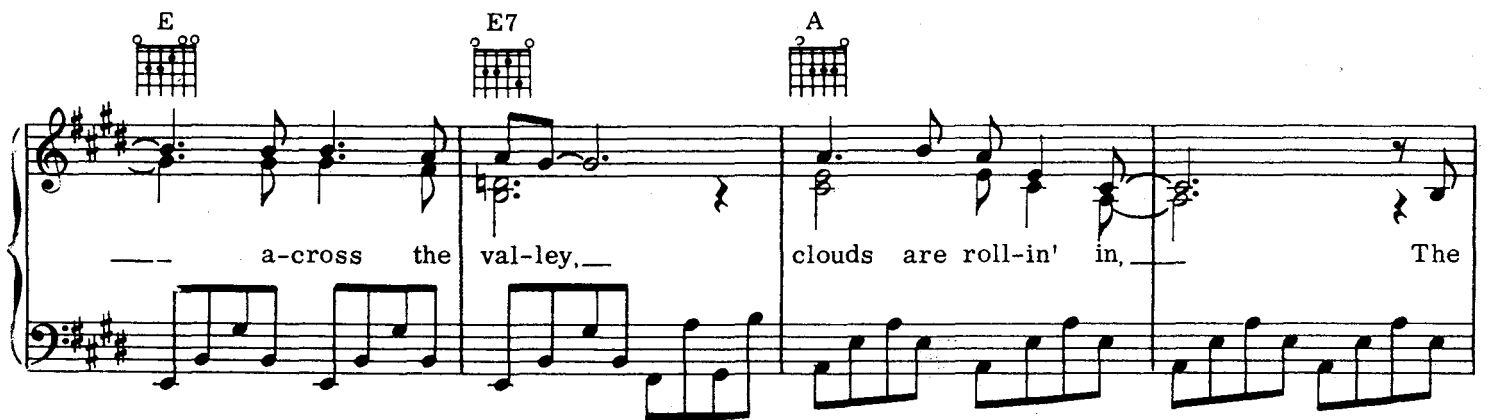
Back Home Again

Words and Music by
John Denver

In a relaxed 4 (♩♩♩♩ to be played like )



There's a storm



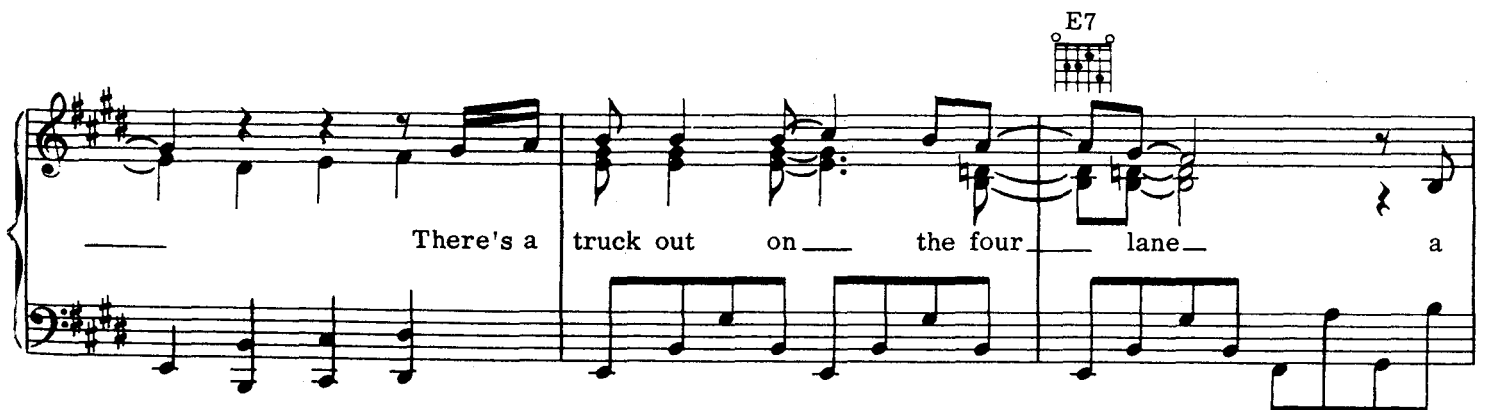
E E7 A

a-cross the val-ley, clouds are roll-in' in, The





B7 E

af-ter-noon is heav-y on your shoul - ders.

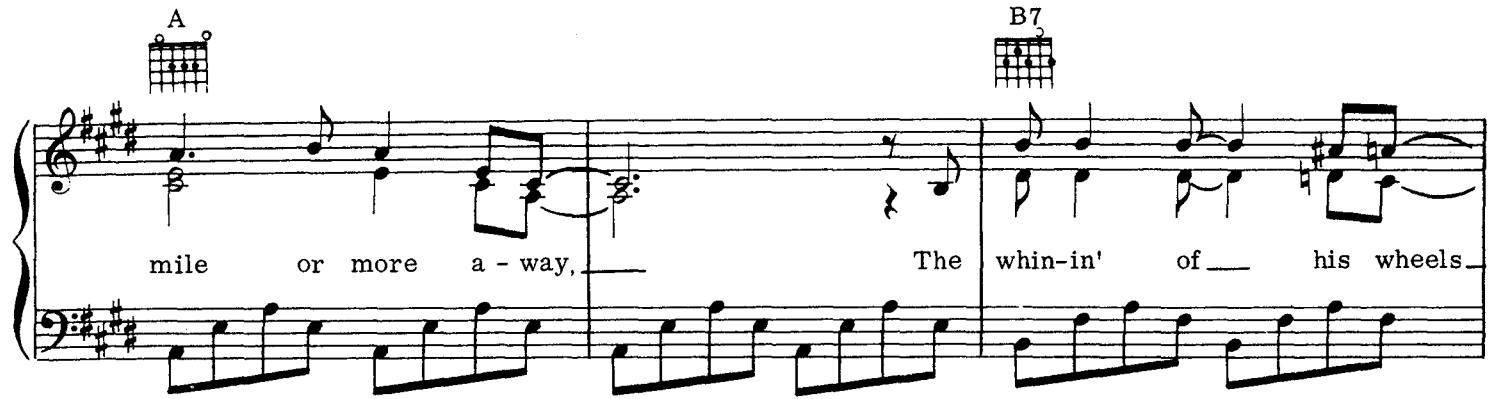



E7

There's a truck out on the four lane a

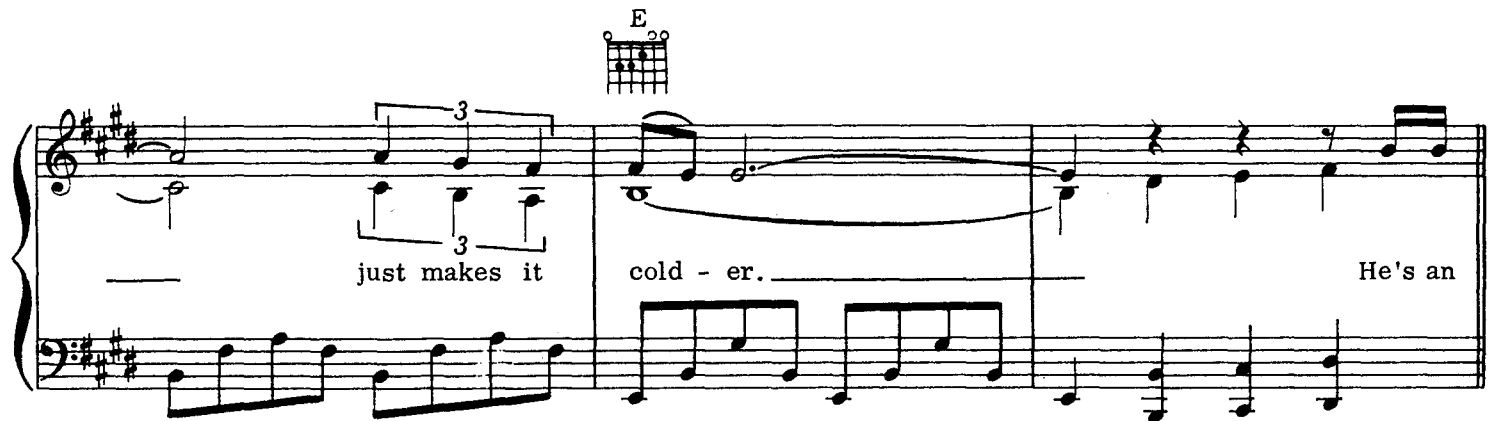
A  B7 




mile or more a - way, The whin-in' of his wheels.



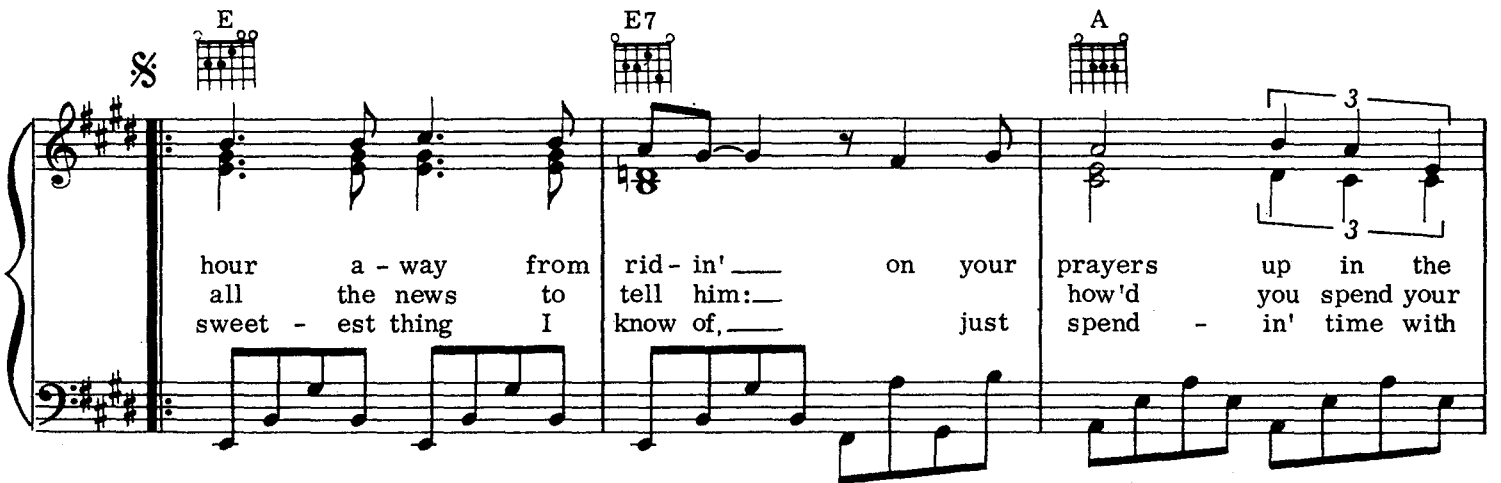
E 


just makes it cold - er. He's an



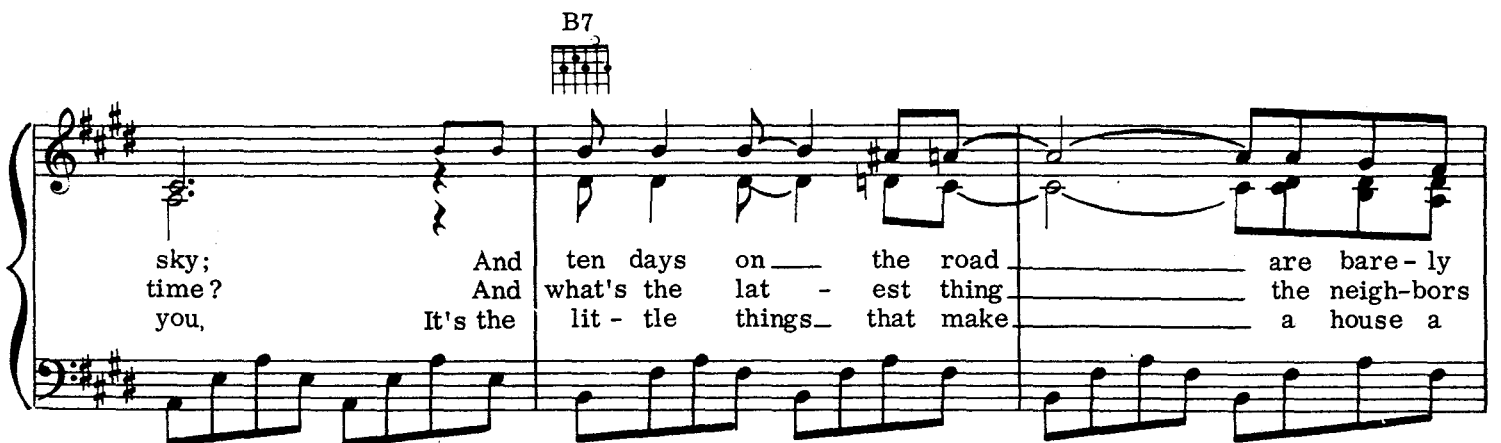
E  E7  A 

hour a - way from rid - in' on your prayers up in the
 all the news to tell him: on your prayers up in the
 sweet - est thing I know of, just how'd you spend your
 spend - in' time with



B7 

sky; And ten days on the road are bare - ly
 time? And what's the lat - est thing the neigh-bors
 you, It's the lit - tle things that make a house a





gone. _____
 say? _____
 home. _____

There's a fire _____ soft - ly
 And your moth-er _____ called' last
 Like a fire _____ soft - ly



burn-ing, _____
 Fri - day; _____
 burn-ing _____ and

sup - per's on _____ the stove _____
 "Sun-shine" made _____ her cry, _____
 sup - per on _____ the stove _____

But it's the _____
 And you _____
 And the _____

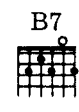
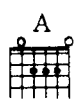


light in your eyes _____ that makes him _____ warm, _____
 felt the ba - by move _____ just yes - ter - day. _____
 light in your eyes _____ that makes me _____ warm. _____

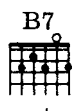
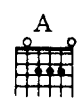
Chorus



Hey, it's good to be back home _____ a - gain; _____



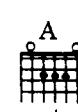
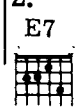
Some-times_ this old farm_ feels_ like a long - lost



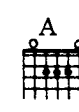
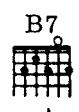
friend. Yes 'n' hey, it's good_ to be back home a - gain.

1.

2.



There's And oh, the time that



I can lay_ this tired_ old bod - y down and

F#m



B7



E



feel your fin - gers

feath - er soft

up - on me.

E7



A



B7



The kiss - es that I

live for, the

E



A



F#m



love that lights my way,


The hap - pi - ness that

A



B7



D.S.  and fade on Chorus

liv - in' with you

brings me.

It's the

Christmas For Cowboys

Words and Music by
Steve Weisberg

Moderately

Guitar → **F**
(Capo up
5 frets)



Piano → **Bb**

F

C7

Dm



Bb



F



C7



F



Bb



F



C7



Dm

Tall in the sad - dle we spend Christ - mas Day
Back in the cit - ies they have dif - f'rent ways,



Bb



F







C7

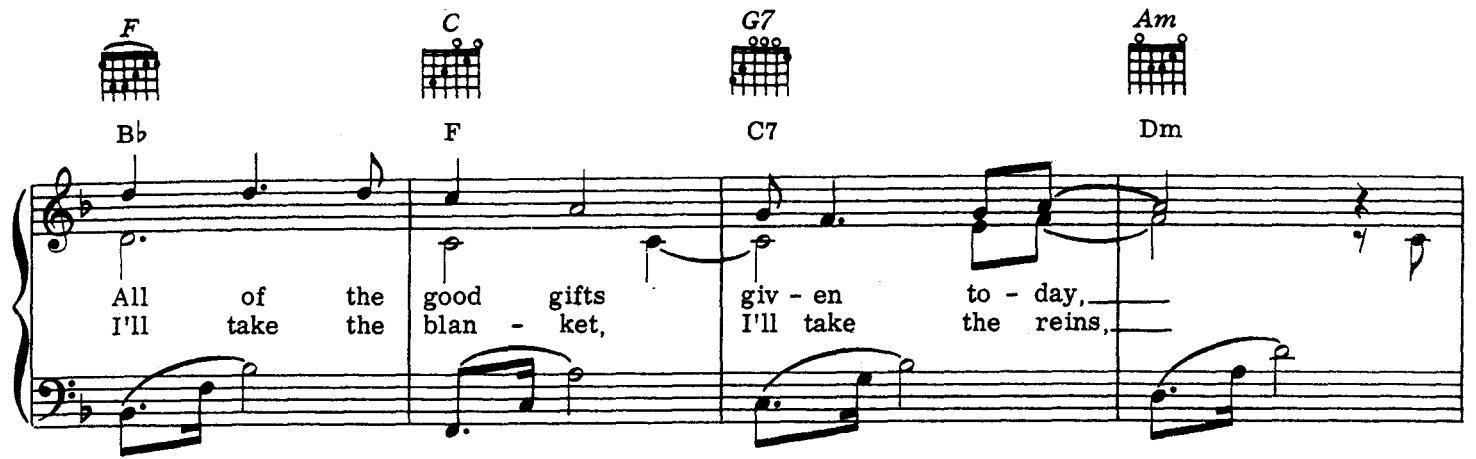







F

Driv - in' the cat - tle on the snow - cov - ered plains.
Foot - ball and egg - nog and Christ - mas pa - rades.

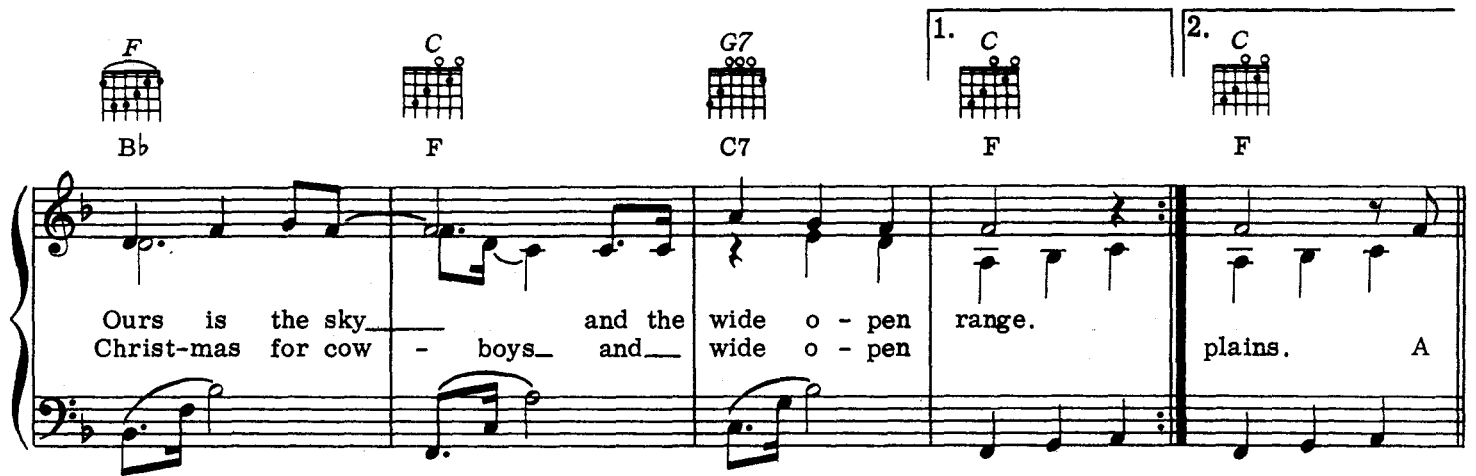
   
 Bb F C7 Dm

All of the good gifts giv - en to - day,
 I'll take the blan - ket, I'll take the reins,



   1.  2. 
 Bb F C7 F F





Ours is the sky and the wide o - pen range.
 Christ-mas for cow - boys and wide o - pen plains. A



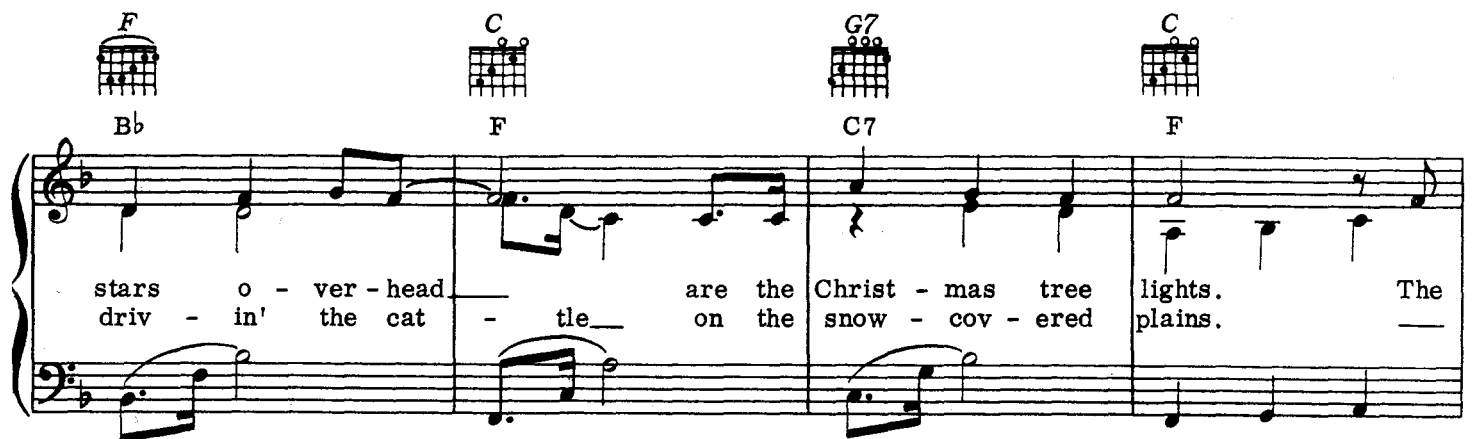
   
 Bb F C7 Dm

camp - fire for warmth as we stop for the night, The
 tall in the sad - dle we spend Christ - mas Day



   
 Bb F C7 F

stars o - ver - head are the Christ - mas tree lights. The
 driv - in' the cat - tle on the snow - cov - ered plains.



Bb F C7 Dm

wind sings a hymn as we bow down to pray, It's
 So man - y gifts have been o - pened to day, —

1.
 Bb F C7 F Bb

Christ-mas for cow-boys and wide o - pen plains. It's Ours is the sky

F C7 F Bb F

and the wide o - pen range, It's Christ-mas for cow-boys and

C7 F Bb F C7 F

wide o - pen plains. *rit.*

Dreamland Express

Words and Music by
John Denver

Moderately (♩ = 116)

mp legato

I caught a

This system contains the first four measures of the piece. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderately' with a quarter note equal to 116 beats per minute. The dynamics are 'mp' (mezzo-piano) and the articulation is 'legato'. The lyrics 'I caught a' are written under the final two measures.

G Em C D

ride on a Dream - land Ex - press — last night, — I was

This system contains measures 5 through 8. Above the staff, guitar chord diagrams are provided for G, Em, C, and D. The lyrics 'ride on a Dream - land Ex - press — last night, — I was' are written under the notes.

G Em C D

sail - ing on an o - cean of blue, — And right there —

This system contains measures 9 through 12. Above the staff, guitar chord diagrams are provided for G, Em, C, and D. The lyrics 'sail - ing on an o - cean of blue, — And right there —' are written under the notes.

G Em C D G G/B

— by my side — much to my sur - prise — was you. —

This system contains measures 13 through 16. Above the staff, guitar chord diagrams are provided for G, Em, C, D, G, and G/B. The lyrics '— by my side — much to my sur - prise — was you. —' are written under the notes.

Cadd D D G Em C D

I said, "Come o - ver here, ba - by, — let me look in your_ eyes, — Let me

G Em C D G Em

see the ver - y heart of you." — And I could - n't be - lieve it or con - ceive.

C D G G/B Cadd D D

— that my dream_would come true. — 'Cause you said, "Hey

G Em C D

— there, sweet dad - dy, ev - 'ry - thing is all — right. — You know for

G Em C D

miles there's not a tel - e - phone line. There's not a

G Em C D

soul to dis - turb us; *Don't be* ner - vous. Just come and be mine."

G Am11 G/B CaddD Chorus D C/D

(Just come and be mine and be mine.) You said, "Let me be the end of your rain -

G Em D C/D G Em

- bow, Let me be the stars up a - bove,

D C/D G Em

Let me be the one that you long for, dar - lin',

C D G Bm

let me be the one that you love, oh,

C D G

let me be the one that you love." And now it's

G Em C D

four in the morn - in', hon - ey, I can't sleep, I can't

G Em C D

seem to get you out of my mind. I keep

G Em C D

toss - in' and turn - in', yearn - in' for the sun to shine.

G G/B CaddD D G Em

I'd like to send you a tick - et on the
(on ♪ play instrumental till chorus)

C D G Em

Dream - land Ex - press and take you far a - way with me.

C D G Em

I've got a vi - sion of heav - en and

C D G Am11 G/B CaddD

you're liv - in' there with me.

{ Hon - ey,
Won't you

Chorus
D C/D G Em D C/D

let me be the end of your rain - bow,

Let me be the stars up a - bove,

G Em D C/D G Em

Let me be the one that you long for, dar - lin'.

C D G Bm C D

let me be the one that you love, oh, let me be the one that you love."

To Coda

G G Bm C D

D.S. al Coda

(Instrumental)

Coda

Oh, let me be the one that you love.

G N.C. N.C.

(In 8vas starting with 2nd repetition)

Repeat and fade

A Country Girl In Paris

Words and Music by
John Denver

Moderately, in 2 (♩-♩-♩-♩)

Guitar
(capo 3rd fret) → C



Piano → E♭

mf



1. A coun-try girl
2.3.4. See additional lyrics

in Par - is. Moon - light on the

Seine. Mem - o - ries of Ten - nes - see and



Nash - ville in the rain. It's such a con - tra -

dic - tion; — a heart that's filled — with pain.

C
Eb

A coun - try girl in Par - is — dream - in'

G
x000
Bb

Nash - ville in the rain.

C
Eb

To Coda 1.

2.

Bridge
Am
Cm

1. Up up - on Mont - martre — where she
2. See additional lyrics

F
Ab

C
Eb

Em
Gm

stops to rest a - while; all the art - ists

F
Ab

G
Bb

look at her — and they long to paint her smile. —

Am
Cm

F
Ab

For e - ven in her sor - row there's some - thing in her

C
Eb

Em
Gm

eyes that makes the young men jeal - ous —

F
Ab

G
x000
Bb

1st time D.S. (take 2nd ending);
2nd time D.S. al Coda

and makes the old men sigh. _____

Coda

G
x000
Bb

A coun-try girl in Par - is _____ long - in' for

C
Eb

Nash - ville in the rain. _____

Additional Lyrics

2. She walks along the boulevard Champs-Élysées,
Thinks about a country boy three thousand miles away.
Pride is such a hard thing, such a price to pay,
To be all alone in Paris, with true love so far away. (To Bridge)

3. *Instrumental*

2nd Bridge: They say the loss of innocence is always linked to pain,
For once the heart is opened, nothing ever is the same.
So the evening lends itself to lovers and romance.
The way to heal a broken heart: give true love just one more chance.

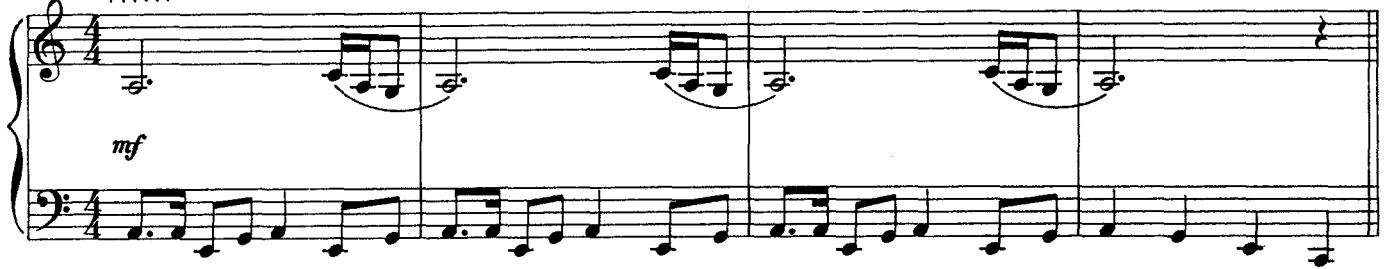
4. *Repeat 1st Verse*

Eagles And Horses (I'm Flying Again)

Words by Joe Henry and John Denver
Music by John Denver


With a driving beat

Am





mf


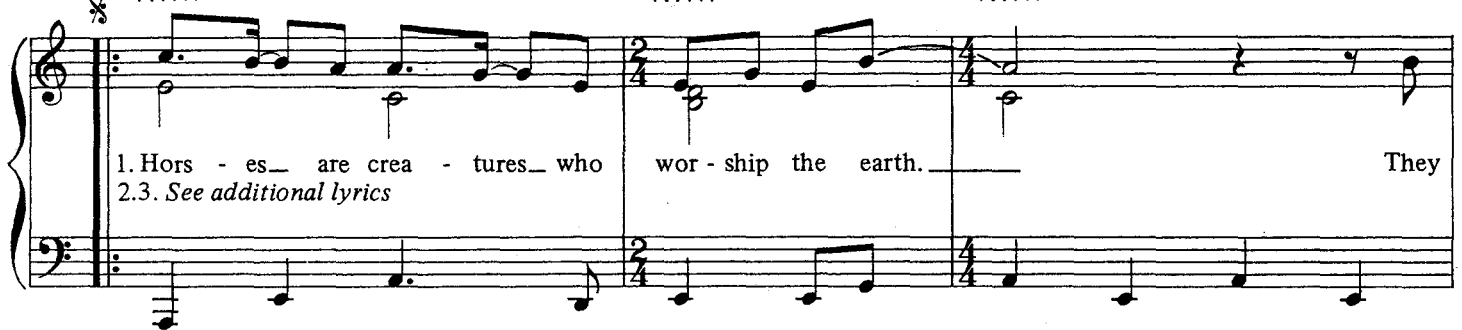
Am



Em7




Am





1. Hors - es_ are crea - tures_ who wor - ship the earth. They
2.3. See additional lyrics



Em7



Csus2




F






gal - lop_ on feet of i - vo - ry. Con - strained by the won - der of

Am



Em7

dy - ing and birth, the hors - es_ still run, they are

Am G Am G Am G Am G Em7

free. ——— My bod-y is mere-ly the shell of my

Am Em7 Csus2

soul. But the flesh must be giv-en — its due, like a

F

po-ny that car-ries its rid-er back home, like an

Am Em7 Am G Am G Am G Am G

old friend who's tried and been true. ———

Chorus C G F Dm

f I had a vi-sion of ea-gles and hors-es, high on a ridge in a

Am G

race with the wind. _____ Go - ing high -

F C G/B Am F Am

er and high - er and fast - er and fast - er, on ea - gles and hors - es I'm

C G C To Coda 1. G/B

fly - ing a - gain. _____

Am

2.

Fly - ing a -

F

G

C

gain, _____ I'm fly - ing a - gain. _____

Am

D.S. al Coda Coda

3. My

Coda

F

Fly - ing a - gain, _____

fly - ing a - gain. Fly - ing a -

gain, I'm fly - ing a - gain.

*

Additional Lyrics

2. Eagles inhabit the heavenly heights;
They know neither limit nor bound.
They're the guardian angels of darkness and light;
They see all and hear every sound.
My spirit will never be broken or caught,
For the soul is a free-flying thing,
Like an eagle that needs neither comfort nor thought
To rise up on glorious wings. *(To Chorus)*

3. My body is merely the shell of my soul,
But the flesh must be given its due,
Like a pony that carries its master back home,
Like an old friend who's tried and been true.
My spirit will never be broken or caught,
For the soul is a free-flying thing,
Like an eagle that needs neither comfort nor thought
To rise up on glorious wings. *(To Chorus)*

The Eagle And The Hawk

Words by John Denver
Music by John Denver and Mike Taylor

Fast, $\text{♩} = 4$

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Fast' with a quarter note equal to 4 beats.

The piano introduction continues with two staves. The right hand features a more active melodic line with eighth notes, and the left hand continues with a steady accompaniment. The piece concludes with a final chord in the right hand.

Half as fast

D



I am the ea-gle, I live in high_coun-try in rock-y ca-the-drals that reach to the

The vocal line is written on a single staff with a treble clef. The lyrics are: "I am the ea-gle, I live in high_coun-try in rock-y ca-the-drals that reach to the". The piano accompaniment continues with chords and single notes.

C

D





sky; I am the hawk and there's blood on my_feath-ers, but time is still turn-ing they

The vocal line continues with the lyrics: "sky; I am the hawk and there's blood on my_feath-ers, but time is still turn-ing they". The piano accompaniment continues with chords and single notes.

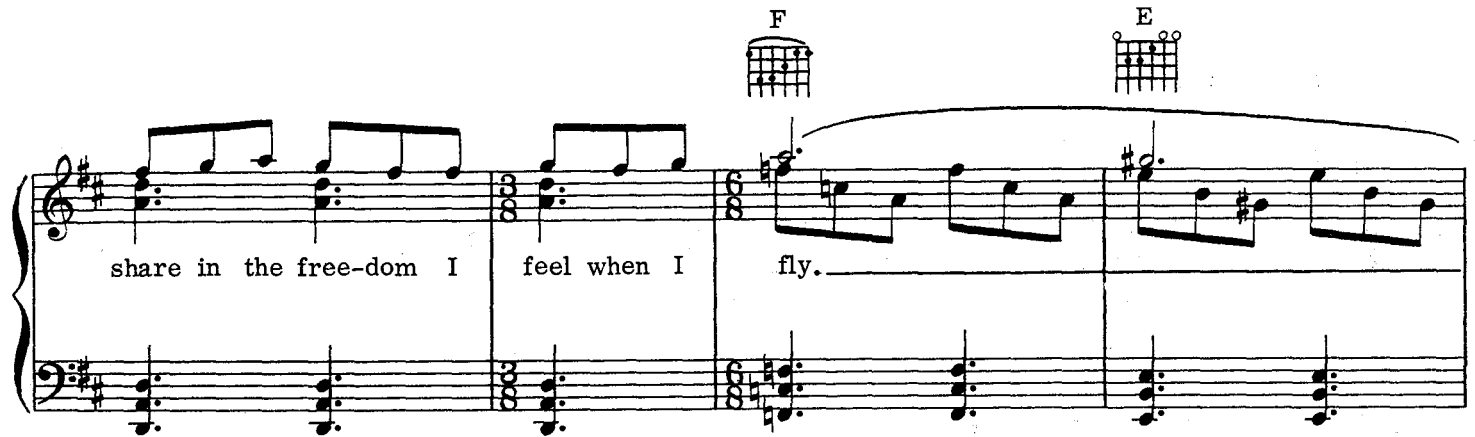
C  D 



soon will be dry. And all those who see me and all who believe in me



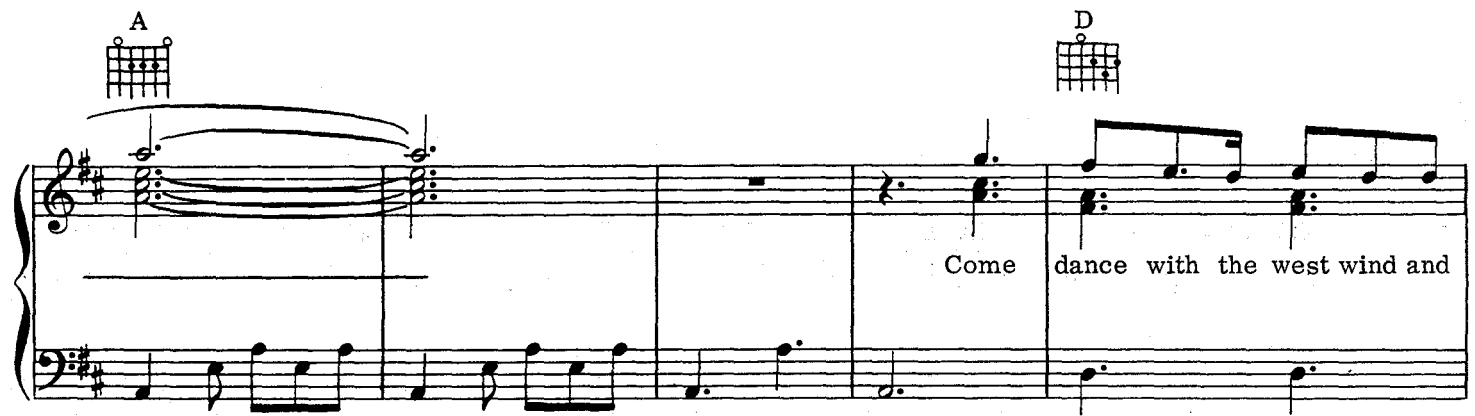
F  E 







share in the freedom I feel when I fly.



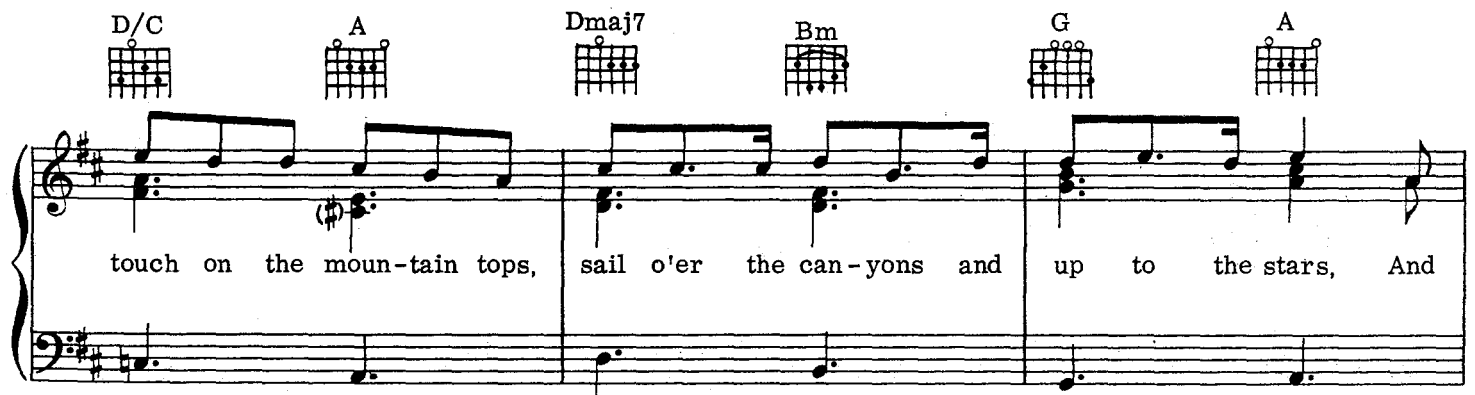
A  D 

Come dance with the west wind and



D/C  A  Dmaj7  Bm  G  A 

touch on the mountain tops, sail o'er the can-yons and up to the stars, And



D D/C G/B D D/C G/B Em7

reach for the heav-ens and hope for the fu-ture and all that we can be and not what we

Twice as fast

A B (addE)

are.

A G6

Fmaj7-5 E

Eclipse

Words and Music by
John Denver

Moderately



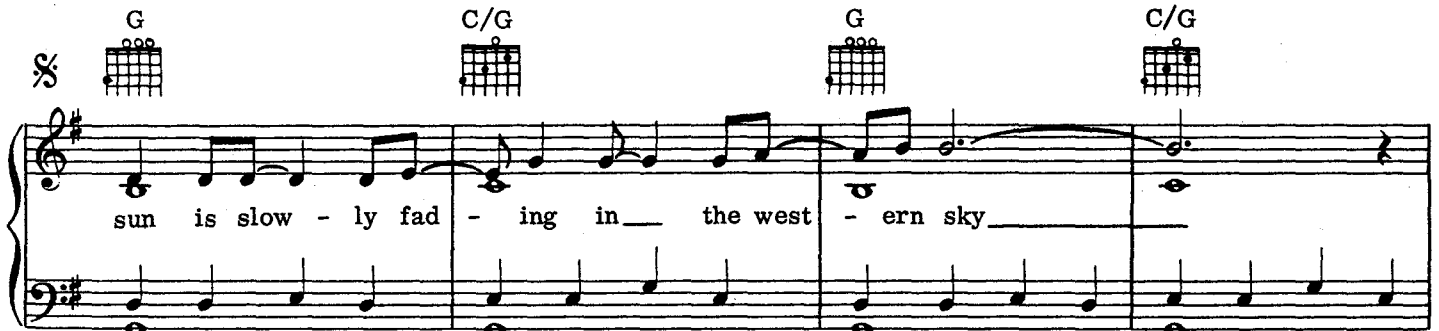
mp

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. The music is marked 'mp' (mezzo-piano). The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line.



The

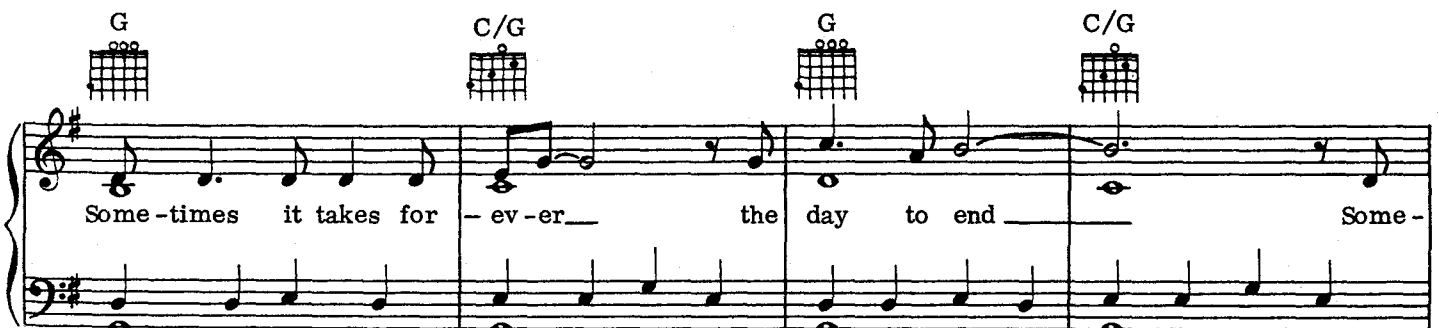
The second system shows the vocal entry. The treble clef staff contains the vocal line, which begins with the word 'The'. The bass clef staff continues the piano accompaniment. A slur is placed over the first two measures of the vocal line.



G C/G G C/G

sun is slow - ly fad - ing in the west - ern sky

The third system includes guitar chord diagrams for the first four measures: G, C/G, G, and C/G. The vocal line continues with the lyrics 'sun is slow - ly fad - ing in the west - ern sky'. The piano accompaniment continues in the bass clef.



G C/G G C/G

Some-times it takes for - ev - er the day to end Some -

The fourth system includes guitar chord diagrams for the first four measures: G, C/G, G, and C/G. The vocal line continues with the lyrics 'Some-times it takes for - ev - er the day to end Some -'. The piano accompaniment continues in the bass clef.

Am C To Coda

times it takes a life - time Some - times I think I'll nev - er see the sun

G C/G G C/G

a - gain There's a

G C/G G C/G

heav - y smog be - tween me and my moun - tains It's e -
east a shad - ed moon is hang - in' la zi - ly I

G C/G G C/G

nough to make a grown man sit and cry It's e -
do be - lieve I saw the old man smile I

Am C

nough to make you wonder
do believe I did. It's enough to make the world roll up and
I do believe he's been laugh-in' all the

G C/G G C/G

die. while. I

Am C D G G/F#

think it's kind of in-t'rest-ing the way things get to be The

Em C G

way the people work with their machines Se-

Am C D G G/F#

ren-i-ty's a long time com - in' to me In fact I don't.

Em A7 1. D D7

be-lieve that I know what it means In the

2. D D7 D. S. al Coda

an-y-more. The

Coda G

a - gain,

C/G G C/G

The sun a - gain, The sun a - gain

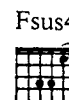
G C/G G C/G Repeat and fade

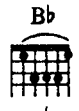
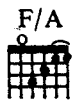
The Flower That Shattered The Stone

Words and Music by
John Jarvis and Joe Henry

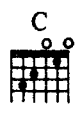
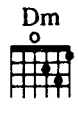
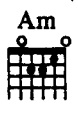
Moderately



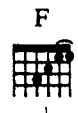
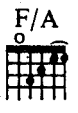
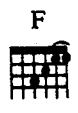




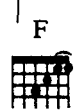
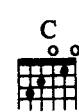
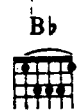
earth is our moth - er, just turn - ing a - round, with her
Spar - rows our find free - dom be - hold - ing the sun. In the



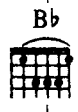
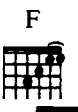
trees in the for - est and roots un - der ground. Our
in - fi - nite the beau - ty we're all joined in one. I



fa - ther a - bove us whose sigh is to the wind,
reach out a - be - fore me and look to the sky. Did I



paint us a rain - bow with - out an - y end.)
hear some one whis - per? Did some - thing pass by?)



As the riv - er runs free - ly, the moun - tain does -

F Am Dm C7sus4

rise. Let me touch with my fin - gers and see with my—

C F/A Bb F/A

eyes. In the hearts of the chil - dren, a pure love still

C C/E Bb F/A

grows, like a bright star in heav - en that

Bb F/A Gm7 Csus4 C

lights our way— home, like the flow - er that shat - tered the stone—

1. F Bb/F F Bb/F

2. F Bb/F F Bb/F

Like a

Bb F/A Bb

bright star in heav - en that lights our way

F/A Gm7 Csus4 C

home, like the flow - er that shat - tered the stone.

F Bb/F F

Bb/F F Bb/F F

rit.

Fly Away

Words and Music by
John Denver

Gently

mp

The piano introduction consists of two staves in G major, 4/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

G

All of her days_ have gone soft and cloud - y, All of her dreams_ have gone

The first system of the vocal melody is in G major, 4/4 time. It features a guitar chord diagram for G major (x02320) above the first measure. The lyrics are: "All of her days_ have gone soft and cloud - y, All of her dreams_ have gone".

D7 (sus 4)

dry, All of her nights_ have gone sad and shad - y,

The second system of the vocal melody continues in G major, 4/4 time. It features guitar chord diagrams for D7 (sus 4) (x02320) and G major (x02320) above the first and second measures respectively. The lyrics are: "dry, All of her nights_ have gone sad and shad - y,".

Am

She's get-ting read - y to fly. Fly a - way,

The third system of the vocal melody concludes in G major, 4/4 time. It features guitar chord diagrams for Am (x02020) and D7 (x02320) above the first and second measures respectively. The lyrics are: "She's get-ting read - y to fly. Fly a - way,".

D7 (sus 4) Am D7

things that you can't_ e-ven see.
lis - tens for an - y old thing.

Fly a - way,

Am D7 G

Fly a - way,

Fly a - way.

Am Bm C (add D)

In this whole world_ there's no - bod - y as lone - ly as she,

Am D7

There's no - where to go_ and there's no - where that she'd_ rath - er be.

G

1.

She's

Detailed description: This system contains the first ending of a musical piece. It begins with a G chord diagram (3-2-0-0-3-2) above the treble clef. The melody in the treble clef consists of eighth and quarter notes, ending with a repeat sign and a first ending bracket labeled '1.'. The bass clef provides a simple accompaniment of quarter notes. The lyrics 'She's' are written below the final measure.

2. *D. S. al Coda*

rit.

Detailed description: This system is the second ending, marked '2.' and 'D. S. al Coda'. It features a 'rit.' (ritardando) instruction. The melody in the treble clef ends with a double bar line and a coda symbol. The bass clef continues with quarter notes.

Coda

G

Detailed description: This system is the Coda section. It starts with a G chord diagram (3-2-0-0-3-2) above the treble clef. The melody in the treble clef is a single note held over two measures, marked with a piano 'p' dynamic. The bass clef continues with quarter notes.

G

D

G

D

Detailed description: This system contains four measures of music. It features four chord diagrams: G (3-2-0-0-3-2), D (0-2-2-2-0-0), G (3-2-0-0-3-2), and D (0-2-2-2-0-0). The melody in the treble clef consists of eighth and quarter notes. The bass clef provides a simple accompaniment of quarter notes.

G

G (add A)

rit.

Detailed description: This system contains five measures of music. It features two chord diagrams: G (3-2-0-0-3-2) and G (add A) (3-2-0-0-3-2 with an additional note on the 4th string). The melody in the treble clef consists of quarter notes. The bass clef provides a simple accompaniment of quarter notes. The system ends with a 'rit.' (ritardando) instruction.

Flying For Me

Words and Music by
John Denver

Moderately (♩ = 124)

C F/C C F/C

pp - gradually fading in Well, I

C Am

guess that you prob - ab - ly know by now I was one who want - ed to fly;


F G

I want - ed to ride on that ar - row of fire right up in - to

C F C

heav - en. And I want - ed to go for ev -




Am



'ry man,— ev - 'ry child,— ev - 'ry moth - er of chil - dren. I want - ed to


3 3

F G C



car - ry the dreams_ of all the peo - ple right up to the stars.

F C




And I prayed that I'd find— that an - swer there, Or




Am F

may - be I would find the song— Giv - ing a voice to all of the hearts.

3

G C F

— that can - not be heard. And for

C



Am



all of the ones who live in fear And all of those who stand a - part,

F



G



My be - ing there would bring us a lit - tle step clos - er to - geth -

C



Chorus

F



er. They were fly - ing for me, they were fly -

G



C



F



ing for ev - 'ry - one. They were try - ing to see a bright - er

G



C



F



day for each and ev - 'ry - one. They gave us their light, they gave us their

G Am F G

spir - it and all — they could be; They were fly - ing for

C F G C

me, they were fly - ing for me.

F G C G/B Am Am/G

And I

F G C G/B

want - ed to wish — on the Milk - y Way — and dance — up - on a fall - ing star;

Am Am/G F Dm

I want - ed to give my - self — and free my - self, en -
cresc.

F F/G G

join my-self with it all!

f slowing-----

C Am

(Instrumental)
in tempo
mf

F G C F

Giv-en the

mp

C Am

chance to dream, it can be done: The prom-ise of to-mor-row is

F G

real. Chil-dren of space-ship Earth, the fu-ture be-longs to us

C F G

all. She was fly - ing for me, she was fly - ing for ev - 'ry - one.
 they were fly - ing for ev - 'ry - one.

C F G

She was try - ing to see. a bright - er day for each and ev - 'ry - one.
 They were try - ing to see. a bright - er day for each and ev - 'ry - one.

C F G

She gave us her light, she gave us her spir - it and all she could
 They gave us their light, they gave us their spir - it and all they could

Am F G 1. C 2. C

be; She was fly - ing for me. They were fly - ing for me.
 be; They were fly - ing for me. me,

F G C F G

They were fly - ing for me, They were fly - ing for

C F G

me, They were fly - ing for

C F G

me.

C F F/G

Repeat and fade

Follow Me

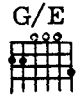
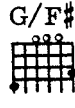
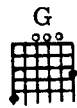
Words and Music by
John Denver

Moderately fast

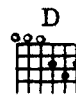
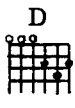
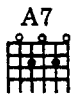


It's by far the hard-est thing I've ev-er done,

mp

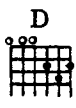
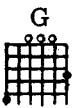


To be so in love with you and so a - lone.



Fol-low me where I go, what I do and who I know,

mf



Make it part of you to be a part of

* Guitarists: Tune lowest string to D.

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A A7 D

me. Fol-low me up and down,

G/E D G

all the way and all a - round,

D G A7 D

Take my hand and say you'll fol-low me.

A

mp
It's long been on my mind,
You see, I'd like to share my life with you you know it's and

G D Bm

been a long, long time, I'll try to find the
show you things I've seen, places that I'm

A G A

way going that I can make you un-der-stand The to to places where I've been to

G D G D

way I feel a-bout you and just how much I need you To be and have you there be-side me and nev-er be a-lone and

G G/F# G/E G/D G

there where I can talk to you when there's no one else a-round, all the time that you're with me, then we will be at home.

A A7

After repeat, D.S. al Coda

Coda D G

way.

D G A7 D

Take my hand and say you'll fol-low me.

For Baby (For Bobbie)

Words and Music by
John Denver

Slowly, with a double time feeling



I'll walk in the rain by your side, I'll
I'll be there when you're feel - ing down To



cling to the warmth of your hand, I'll
kiss a - way the tears if you cry, I'll



do an - y - thing to help you un - der - stand, I'll
share with you all the hap - pi - ness I've found, A re -

G D7 G

love you more than an - y - bod - y can.
flec - tion of the love in your eyes.

C D7 G

And the wind will whis - per your name to me,
And I'll sing you the songs of the rain - bow, The

C D7 G C D7

Lit - tle birds will sing a - long in time, } The leaves will bow down when
whis - per of the joy that is mine, }

C/G G C G/D D7 G

you walk by And morn - ing bells will chime.

For You

Words and Music by
John Denver

Moderately

C



mp legato

with pedal

G



C



Am



Just to look in your eyes a-gain, just to lay in your

F



Dm



G



arms, just to be the first one al-ways there for

C



G



C



you. Just to live in your laugh-ter,

Am F Dm

just to sing in your heart, just to be ev-'ry one

G C G

of your dreams come true. Just to sit by your

C Am F

win-dow, morn-ing, (mp) just to touch in the night, just to you by my side,

Dm G C

just to of-fer a prayer each day for you. just to know that you're nev-er real-ly far a-way.

G C Am

Just to long for your kiss - es, _____
 Just a rea - son for liv - ing, _____

just to dream of your
 just to say I a -

F Dm G

sighs,
 dore,

just to know that I'd give my life for
 just to know that you're here in my heart to

C G C

you.)
 stay.)

cresc. For you, *mf* all the rest -

Am F G C Am F G

— of my life. — For you, all the best — of my life. — For

C G I. C G

you a - lone, — on - ly for you. Just to wake up each
dim.

2. C G C Am

you.

F Dm G

C G C

Just the words of a love song,

Am F Dm

just the beat of my heart, just the pledge of my life,

G C

my love, for you.
rit. a tempo rit.

Garden Song

Words and Music by
David Mallett

Moderately

Introduction for piano, marked *mf*. The music is in 4/4 time and D major. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

Guitar → D
(Tune 6th
string to D.
Capo up 2 fr.)

Guitar chord diagrams for the first system:

- G/B
- D
- G
- A
- D

Piano → E

Piano accompaniment for the first system of lyrics:

Inch by inch, row by row, gon-na make this gar-den grow,

Guitar chord diagrams for the second system:

- G/B
- A
- D
- G/B
- A

Piano accompaniment for the second system of lyrics:

All it takes is a rake and a hoe and a piece of fer-tile ground.

Guitar chord diagrams for the third system:

- D
- G/B
- D
- G
- A
- D

Piano accompaniment for the third system of lyrics:

Inch by inch, row by row, Some-one bless the seeds I sow,



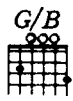
A/C#



B



E



A/C#



B

Some-one warm them from be - low_ 'til the rain comes tum - bl - ing



E



G/D 3 fr.

A/E



E



B



E

down.



E



E/G#



A



E/G#



A



B



E

Pull - ing weeds_ and pick - in' stones, - man is made_ of dreams - and bones, -



A



B



E

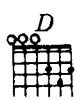


A



B

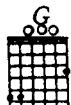
Feel the need to grow my own_ 'cause the time is_ close at hand. -



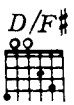
E



E/G#



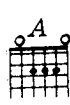
A



E/G#



A

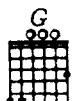


B

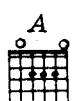


E

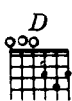
Grain for grain, sun and rain, find my way in nature's chain,



A



B



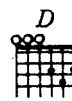
E



A

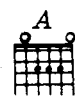


B

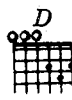


E

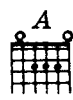
To my body and my brain to the music from the land.



B



E



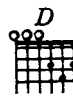
B



E



B



E



E



E/G#



A



E/G#



A



B



E

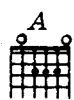
Plant your rows_

straight and long,—

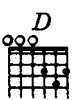
thick-er than_ with pray'r and song,



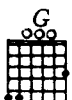
A



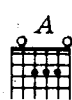
B



E



A



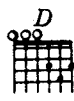
B

Moth-er Earth will

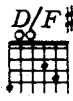
make you strong if you

give her love and

care.



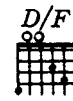
E



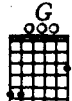
E/G#



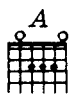
A



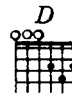
E/G#



A



B



E

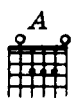
Old_crow watch-in' hun-gri-ly_

from his perch_ in

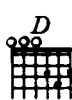
yon-der tree,



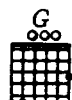
A



B



E



A



B



E

In my gar-den

I'm as free_ as that

feath-ered beak up

there.

A D A

B E B

D D/F# G D/F# G A

E E/G# A E/G# A B

Inch by inch, row by row, gon-na make this

D G A D

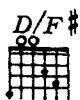
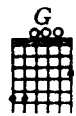
E A B E

gar-den grow. All it takes is a rake and a hoe and a

G A D D/F#

A B E E/G#

piece of fer-tile ground. Inch by inch,



A

E/G#

A

B

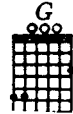
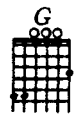
E

row by

row, —

some - one bless the

seeds I sow,



A

B

E

A

B

Some - one

warm — them

from be - low —

'til the

rain comes tum - bl - ing



E



B



E

Melody
down.



B



E



B



E

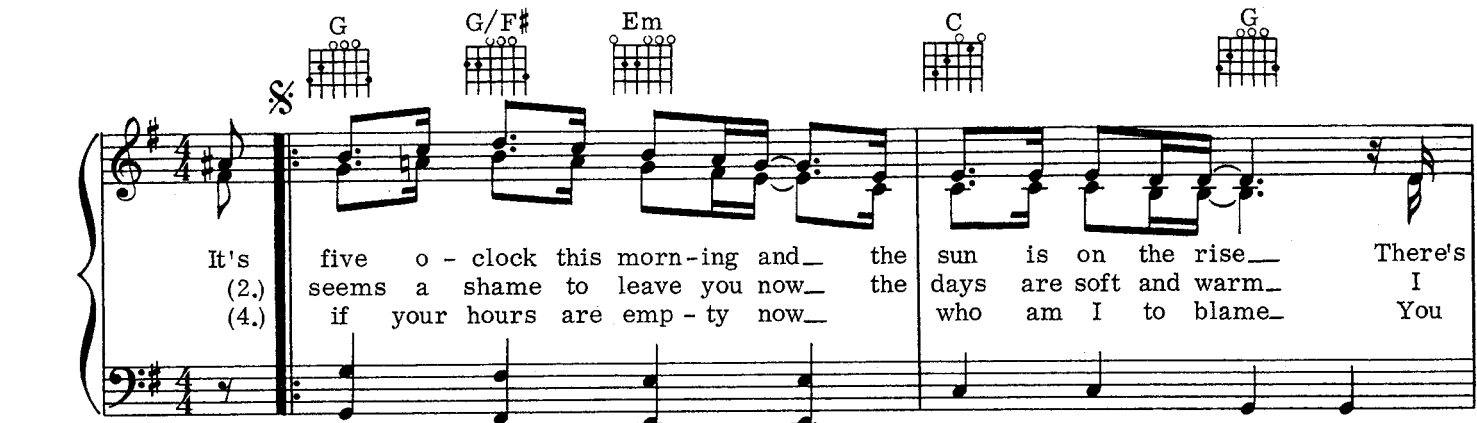
6

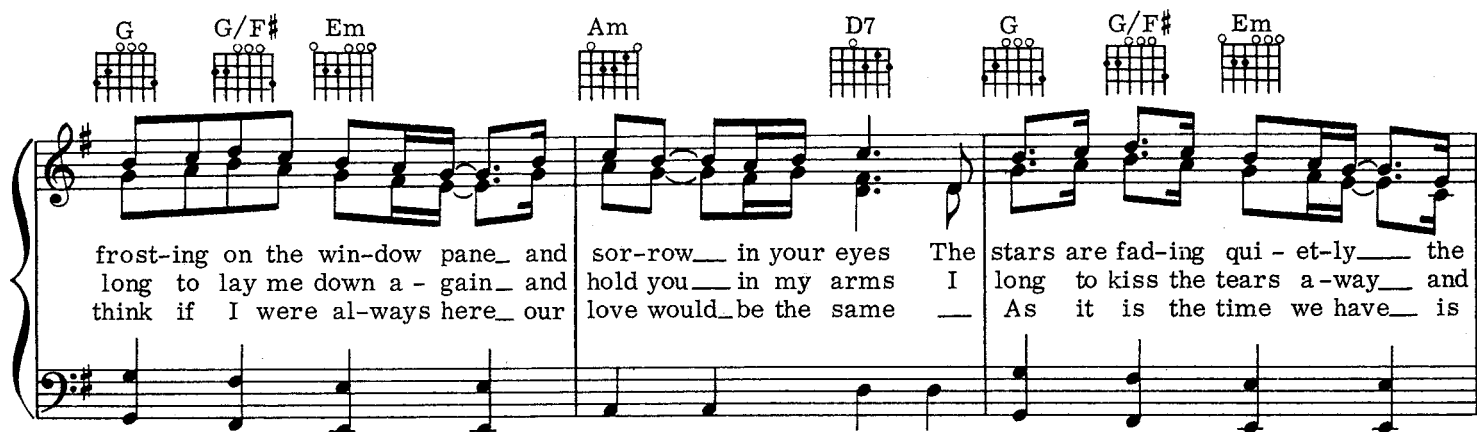
slower

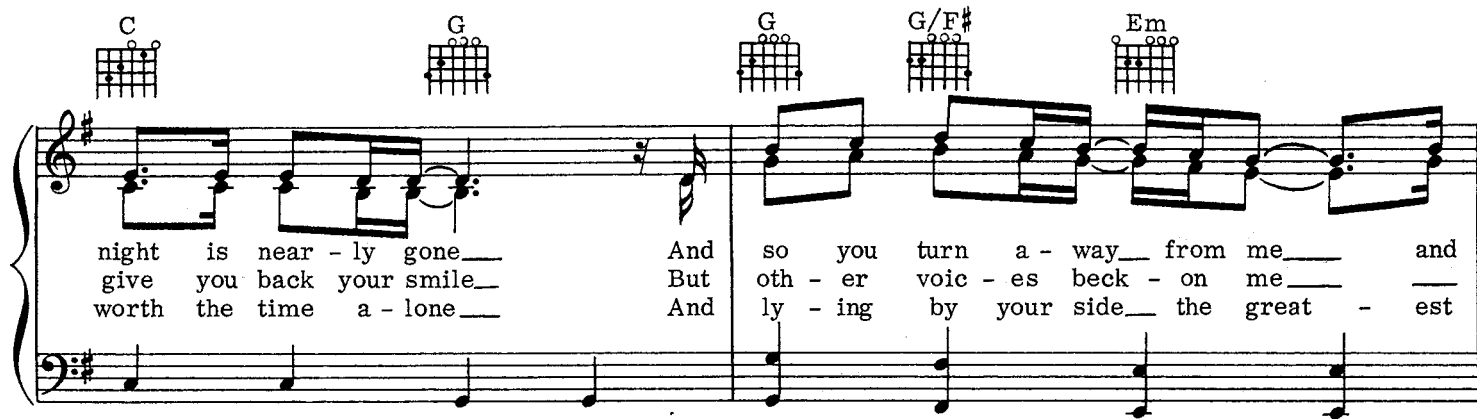
Goodbye Again

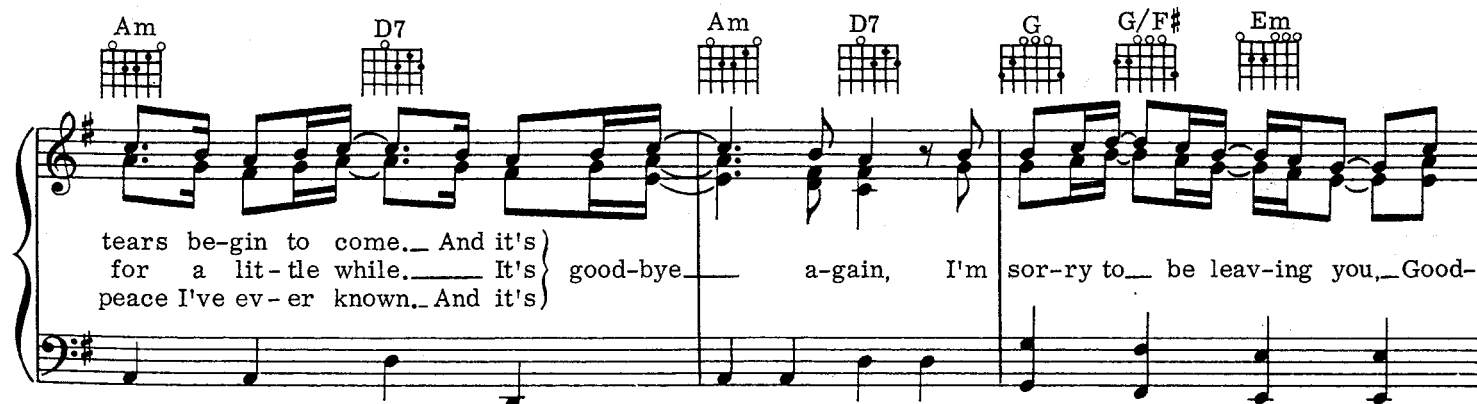
Words and Music by
John Denver

Slowly, but with a double-time feeling


 It's five o'clock this morn-ing and the sun is on the rise There's
 (2.) seems a shame to leave you now the days are soft and warm I
 (4.) if your hours are emp-ty now who am I to blame You


 frost-ing on the win-dow pane and sor-row in your eyes The stars are fad-ing qui-et-ly the
 long to lay me down a-gain and hold you in my arms I long to kiss the tears a-way and
 think if I were al-ways here our love would be the same As it is the time we have is


 night is near-ly gone And so you turn a-way from me and
 give you back your smile But oth-er voic-es beck-on me
 worth the time a-lone And ly-ing by your side the great-est


 tears be-gin to come. And it's }
 for a lit-tle while. It's } good-bye a-gain, I'm sor-ry to be leav-ing you, Good-
 peace I've ev-er known. And it's }

Am D7 G G/F# Em Am D7

bye a-gain, 'cause if you did-n't know, it's good-bye a-gain. And

G G/F# Em Am

I wish you could tell me why do we al-ways fight when I have to go? 2. It

2. To Next Strain 4. For Final Ending

D7 D7 Bm C G G/F# Em

go?— 3. I have to go go? (3.) and see some friends of mine some that I don't know and

Am D7 G Bm C

some who aren't fam-il - iar with my name. It's some-thing that's in-side of me not

G G/F# Em Am D7

hard to un-der-stand, it's an-y-one who'll lis-ten to me sing. And

D.S. \times
To Final Ending

Higher Ground

Words by John Denver and Joe Henry
 Music by John Denver and Lee Holdridge

Moderately in 2

Chord diagrams: D, Dsus4, D, Dsus4, D

Chord diagrams: Dsus4, G/D, D, Dsus4, A5/D

There are

Chord diagrams: Em7, Dmaj7/F#, G

those who can live with the things they don't believe

Chord diagrams: Asus4, A, Em, D/F#

in. They are giving up their lives for

G x000 G/A 3fr. A Cmaj9

some - thing that 'is less than it can be. Some have

Em7 Dmaj7/F# G x000

longed stand for a home in a place of in - spi - ra -
 on my own, I will live up to this vi -

Asus4 A Em D/F#

tion. Some will fill the emp - ti - ness in - side by
 sion. I will trust in what I feel, and

G x000 G/A 3fr. A Cmaj9

giv - ing it all for the things that they be - lieve,
 fol - low my heart un - til it brings me home,

Asus4 A

they be - lieve.
 brings me home.

A D Bm

May - be it's just a dream in me, may - be it's just my

F#m7 G A

style. May - be it's just the free - dom that I've found.

D Dsus4 D A

But giv - en the pos - si - bil - li -

D Bm G

ty of liv - in' up to the dream in me, you

Em7 Asus4 A D Dsus4 D

3rd time to Coda I

know that I'll be reach - in' for high - er ground.

4th time to Coda II

1. **Dsus4** **D** **Dsus4** **G/D**

Musical notation for the first system, including guitar chord diagrams for Dsus4, D, Dsus4, and G/D, and piano accompaniment.

D **Dsus4** **A5/D** | 2. **Dsus4** **D**

Musical notation for the second system, including guitar chord diagrams for D, Dsus4, A5/D, Dsus4, and D, and piano accompaniment with the lyrics "I will".

Bb **F** **Bb** **F**

Musical notation for the third system, including guitar chord diagrams for Bb, F, Bb, and F, and piano accompaniment with the lyrics "Keep me through the night. Lead me to the light.".

G **D** **G** **Bm**

Musical notation for the fourth system, including guitar chord diagrams for G, D, G, and Bm, and piano accompaniment with the lyrics "Teach me the magic of wonder. Give me the spirit to".

Esus4 **E** **Asus4** **A**

Musical notation for the fifth system, including guitar chord diagrams for Esus4, E, Asus4, and A, and piano accompaniment with the lyrics "fly.".

D.S. al Coda I
 %

Coda I

D Dsus4 D

D.S. al Coda II

ground.

Coda II

Dsus4 D Dsus4 G/D

D Dsus4 A5/D

D Dsus4 D Dsus4 D

Dsus4 G/D A/D A D

Grandma's Feather Bed

Words and Music by
Jim Connor

Moderately fast

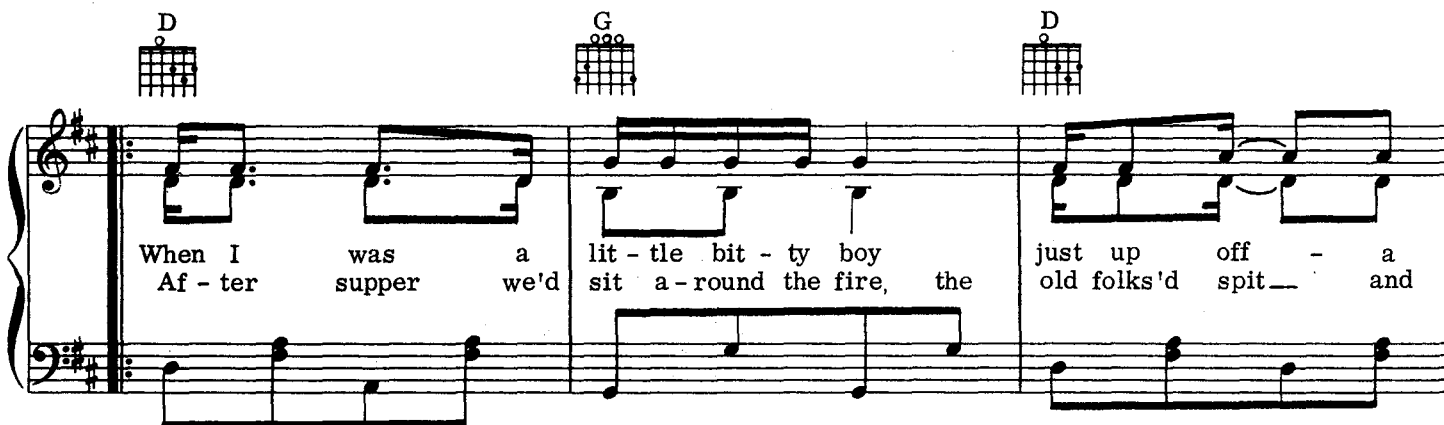


L.H.
mf

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked 'Moderately fast' and 'L.H. mf'. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment.



The second system continues the piano accompaniment. It features two staves with a treble clef and a bass clef. The melody in the treble staff continues with eighth and sixteenth notes, and the bass staff provides a steady accompaniment.



D G D

When I was a lit - tle bit - ty boy just up off - a
Af - ter supper we'd sit a - round the fire, the old folks'd spit - and

The third system contains the first line of the vocal melody. Above the treble staff, guitar chord diagrams for D, G, and D are provided. The lyrics are written below the notes. The piano accompaniment continues in the bass staff.



A7 D G

floor, chew, We used to go down to Grand - ma's house
Pa would talk a - bout the farm and the war, and

The fourth system contains the second line of the vocal melody. Above the treble staff, guitar chord diagrams for A7, D, and G are provided. The lyrics continue below the notes. The piano accompaniment continues in the bass staff.

D A7 D G

ev - 'ry month - end or so, We'd have chick - en pie and coun - try ham - 'n'
 Gran - ny'd sing a bal - lad or two. I'd sit and listen and watch the fire - till the

D A7 D

home - made but - ter on the bread, But the best darn thing a - bout
 cob - webs filled my head, Next thing I'd know I'd

G A7 D

Grand - ma's house was her great big - feath - er bed, }
 wake up in the morn - in' in the mid - dle of the old feath - er bed, } It was

Chorus

D G D

nine feet tall and six feet wide, soft as a down - y chick. It was

D E7

made from the feath-ers of for - ty 'lev - en geese, took a whole bolt of cloth for the

A7 D G

tick. It - 'd hold eight kids 'n' four — hound dogs and a pig - gy we stole from the

D G

shed. We did - n't get much sleep but we had a lot of fun on

A7 1. D 2. D

To Coda ⊕

Grand - ma's — feath - er bed. bed. L.H.

D G A7 D

Well, I

D G D A7

love my Ma, I love my Pa, I love Gran-ny and Grand-pa too, I been

D G D A7

fish-in' with my un-cle, I ras-sled with my cou-sin, I e-ven kissed Aunt

D G D

Lou ooo! But if I ev-er had to make a choice, I guess it ought - a be

A7 D G A7

said That I'd trade 'em all— plus the gal down the road for Grand-ma's_ feath - er

D G A7 *D.S. al Coda*

bed. I'd trade 'em all— plus the gal down the road... It was

Coda D G A7

bed. We did - n't get much sleep but we had a lot of fun on Grand-ma's_ feath - er

D G A7 D

bed.

Heart To Heart

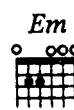
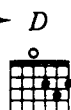
Words and Music by
John Denver

Slowly

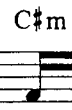
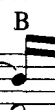
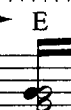
p smoothly

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and single notes, while the left hand provides a simple bass line. The tempo is marked 'Slowly' and the dynamics are 'p smoothly'. The key signature has three sharps (F#, C#, G#).

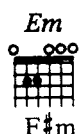
Guitar → D
(Capo up
2 frets)



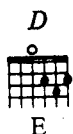
Piano → E



hav-en't seen all— there is— to see,— But I've seen quite a bit. I've seen



F#m



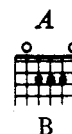
E



F#m

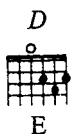


A



B

things I'll al - ways re - mem - ber, Some things I wish— that I— could for - get.— I



E



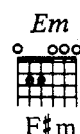
B



A



C#m



F#m

hav - en't quite been a - round— the world,— But I've been a - round— the block; I know that

Em7



F#m7

D



E

Em



F#m

G



A

A



B

dis - tanc - es — are mean - ing - less, — Like the hands that move — a - round the clock. And I

G



A

D



E

G



A

A



B

D



E

know that love is ev - 'ry - where, — Al - ways safe, al - ways true, And ex -

G



A

D



E

G



A

Bm



C#m

A



B

act - ly where — it comes from Is where it's go - ing to. — Your heart to mine,

mf

G



A

A



B

D



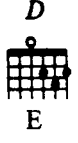
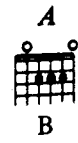
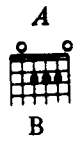
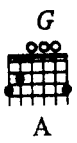
E

Bm



C#m

My heart to yours,



A

B

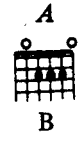
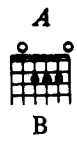
E

A

B

E

Talk a - bout o - pen - ing win - dows, Talk a - bout o - pen - ing doors. My heart to yours,



A

B

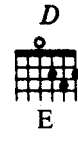
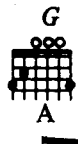
E

B

C#m

G#m

Your heart — to mine,



F#m7

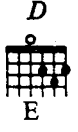
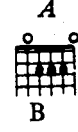
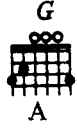
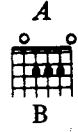
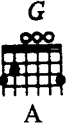
G#m7

A

E

Love is the light — that shines — from heart to heart.

Easier



A

B

E

A

B

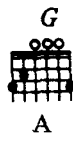
E



E



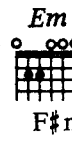
B



A



C#m



F#m

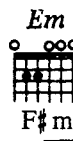
Here I am sit-ting in old Hong Kong With the har - bor and the lights; - They're like



F#m



E



F#m

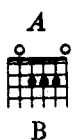


B

dia - monds in the heav - ens, E - nough to bright - en the dark - est nights. There's an -



E



B



A

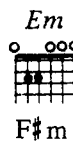


C#m



F#m

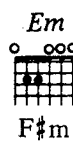
oth - er side to sor - row As there is to ev - 'ry - thing, - Like the



F#m



E



F#m



A



B

oth - er side of lone - ly Is fall - ing in love a - gain. And then you know



G



D



Em



A



D

A

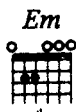
E

F#m

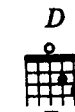
B

E

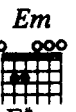
— that there's an an - swer To the suf - fer - ing — you see, — And



Em



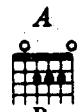
D



Em



G



A

F#m

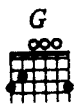
E

F#m

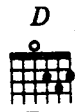
A

B

tho' it is - n't eas - y, It's still as sim - ple as you and me. And you



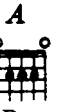
G



D



Em



A



D

A

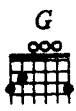
E

F#m

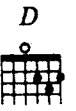
B

E

know that love is ev - 'ry - where, — Al - ways safe, al - ways true, And ex -



G



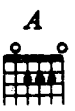
D



G



Bm



A

A

E

A

C#m

B

act - ly where — it comes from — Is where it's go - ing to. — Your heart to mine. —

G A D Bm G A D
 A B E C#m A B E

My heart to yours. — Talk a-bout o - pen - ing win - dows,

G A D G A D A Bm F#m
 A B E A B E B C#m G#m

Talk a-bout o - pen - ing doors, My heart to yours, — Your heart to mine, —

1.2.

Em7 F#m7 G D
 F#m7 G#m7 A E

Love is the light — that shines — from heart to heart. — Your heart to mine. —

3Em7 F#m7 G D G D
 F#m7 G#m7 A E A E

Love is the light — that shines — from heart to heart. —

cresc. *f*

I Guess He'd Rather Be In Colorado

Words and Music by
Bill Danoff and Taffy Nivert Danoff

Easy tempo

mp

D C G

guess he'd rath - er be in Col - o - ra - do, He'd
 guess he'd rath - er be in Col - o - ra - do, He'd
 guess he'd rath - er be in Col - o - ra - do, I

D C G

rath - er spend his time out where the sky looks like a
 rath - er play his ban - jo in the morn - ing when the
 guess he'd rath - er work out where the on - ly thing you



pearl af - ter a rain. _____
 moon is scarce - ly gone. _____
 earn is what you spend. _____

Once a -
 In the
 In the



gain I see him walk - in', once a - gain I hear him
 dawn the sub - way's com - in', in the dawn I hear him
 end, up in his of - fice, in the end a qui - et



talk - in' to the stars he makes, and ask - in' them for
 hum - min' some old song he wrote, of love - in' Bould - er
 cough is all he has to show; he lives in New York

1. 2.



3.



bus fare. _____ I
 Can - yon. _____ I

Cit - y. _____

I Want To Live

Words and Music by
John Denver

Slowly

The piano introduction consists of two staves of music in G major, 4/4 time. The melody is written in the treble clef and the accompaniment in the bass clef. The music is marked 'p' (piano) and 'Slowly'. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The accompaniment starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally a half note G2.



There are chil-dren raised_ in sor-row on a scorched and bar-ren plain;_ There are
gazed out on_ the o-cean, seen the breach-ing of a whale?_ Have you



chil - dren raised_ be-neath the gold-en sun;_ There are
watched the dol - phins fro - lic in the foam?_ Have you



chil-dren of_ the wa - ter_ chil - dren of_ the sand_ And they
heard the song_ the hump-back hears five hun - dred miles_ a - way_ Tell - ing

C Am F D Dsus4 D

cry out through the u-ni-verse_ their
 tales of an-cient his-to-ry_ of

voic-es raised as pas-sa-ges and
 one. } home? } I want to

G Gmaj7 C Cadd9

live I want to grow, I want to
 see, I want to know, I want to

Bm C D G

share what I can give. I want to
 be, I want to live.

1. D7 2. G

1. Have you

2. For the

Am Em

work - er and the war - ri - or, the lov - er and the liar; For the

F Am G

na - tive and the wan - der - er in kind; For the

Am Em

mak - er and the us - er and the moth - er and her son I am

F Am F D7

look - ing for my fam - i - ly and all of you are mine. We are

G Em

stand-ing all to-geth-er face to face and arm- in arm. We are

C Am G D7

stand-ing on the thresh-hold of a dream, No more

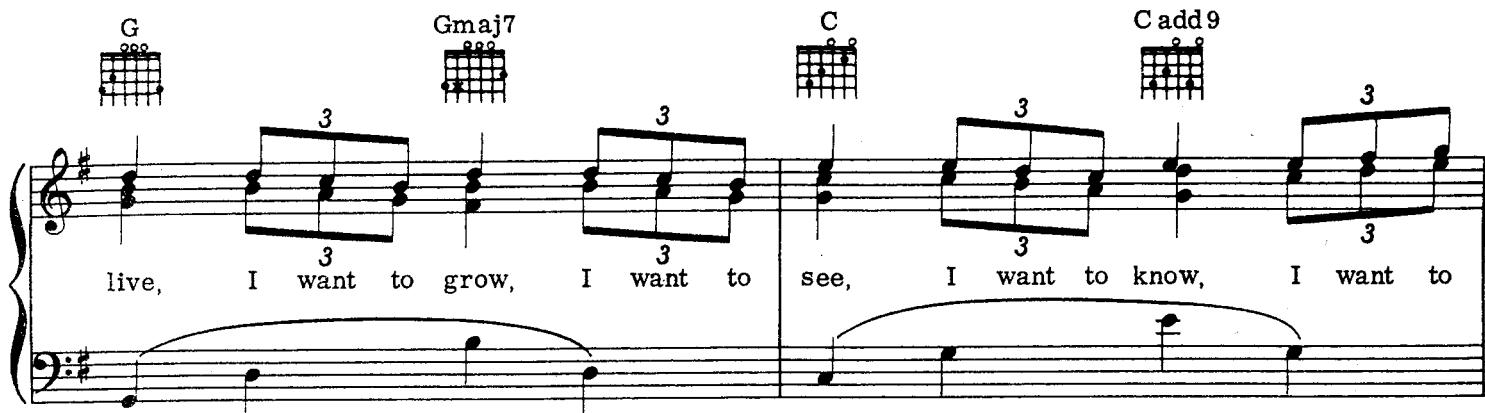
G Em

hun-ger, no more kill-ing, no more wast-ing life a-way; It is

C Am F D Dsus4 D

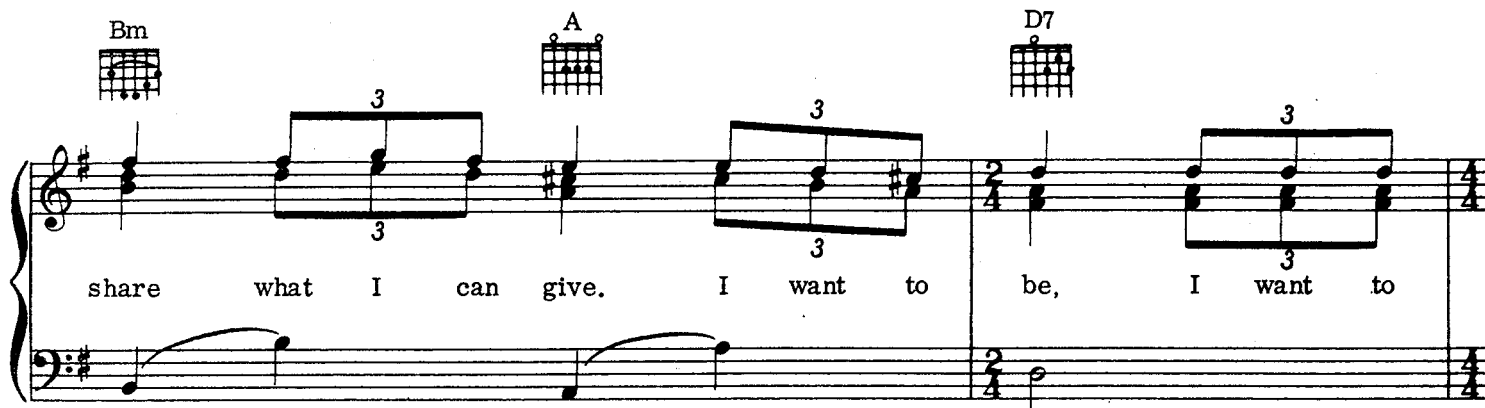
sim-ply an i-dea and I know its time has come. I want to

G Gmaj7 C Cadd9



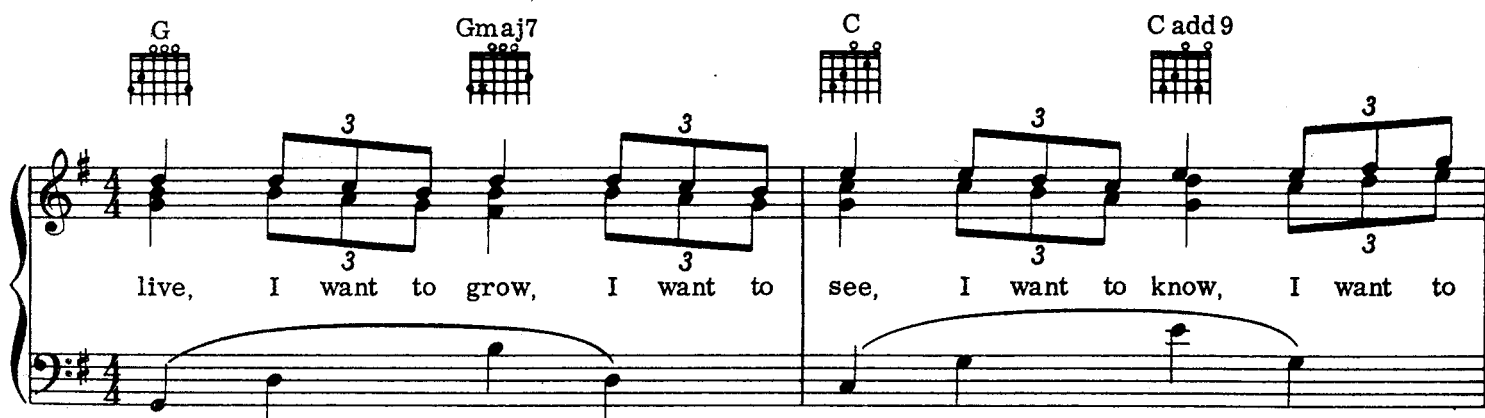
live, I want to grow, I want to see, I want to know, I want to

Bm A D7



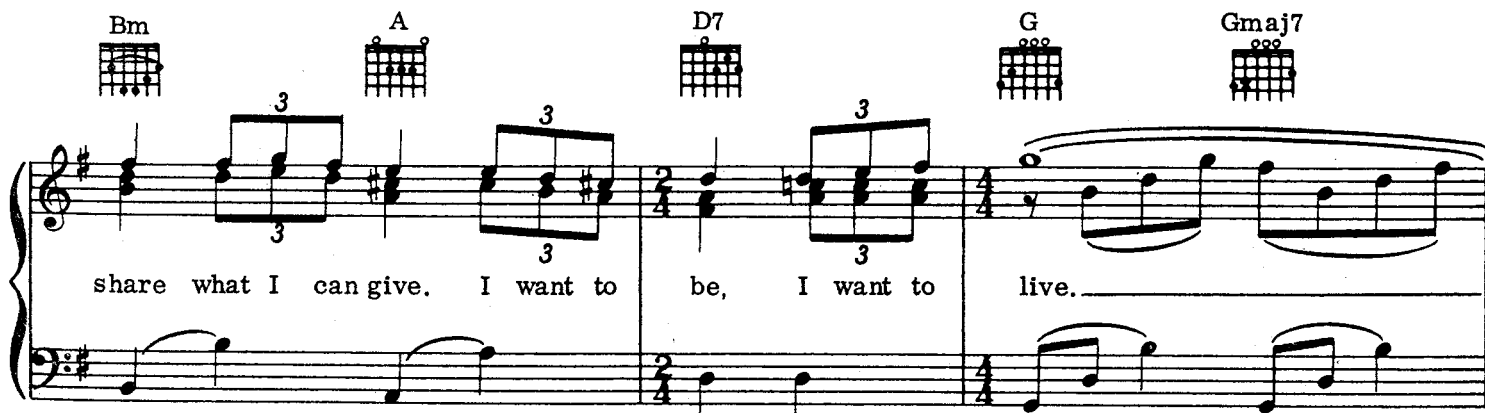
share what I can give. I want to be, I want to

G Gmaj7 C Cadd9



live, I want to grow, I want to see, I want to know, I want to

Bm A D7 G Gmaj7



share what I can give. I want to be, I want to live.

C Cadd9 Bm A D7

I want to

G Gmaj7 C Cadd9

live, I want to grow, I want to see, I want to know, I want to

Bm A D7 Gmaj7

share what I can give. I want to be I want to live,

Cmaj9 D7 sus4 D7 G

I want to live, I want to live!

slower

Joseph & Joe

Words and Music by
John Denver

Moderately (even 8th note feeling)

mp

The piano introduction consists of two staves in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderately' with an 'even 8th note feeling'. The dynamic is marked 'mp'.

Guitar → E
(Capo up 3 frets)

The guitar chord diagram shows the E major chord with a capo on the 3rd fret. The notes are: 3rd fret on the 1st string (E), 2nd fret on the 2nd string (F#), 3rd fret on the 3rd string (G#), 3rd fret on the 4th string (A), 3rd fret on the 5th string (B), and 3rd fret on the 6th string (E).

Piano → G

Jo - seph and Joe, — the priest and the cow - boy, the
Jo - seph I lost — you in some oth - er cit - y, our

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Jo - seph and Joe, — the priest and the cow - boy, the / Jo - seph I lost — you in some oth - er cit - y, our".

plac - es they've been — to, the spac - es they're in. — For a
paths are not cross - ing, we're way out of touch. —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "plac - es they've been — to, the spac - es they're in. — For a / paths are not cross - ing, we're way out of touch. —".

time be - tween storms — at the side of a moun - tain with an -
Joe, how the sea - sons have — drift - ed be - tween — us, — or

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "time be - tween storms — at the side of a moun - tain with an - / Joe, how the sea - sons have — drift - ed be - tween — us, — or".

oth - er man's fam - 'ly, — fam - 'ly and friends...
 is it your vi - sion, much great - er than mine. —

1. —————
 2. Ooo —————

— Jo-seph can give — you the
 Take heed of the dark - ness which

keys to the king-dom, — he'll put you in touch — with the spi-rit of man. — —
 gath-ers a-round us, — a fire that con-sumes — us for - ev-er to burn. — Then

Joe loves the des - ert but lives in the moun - tains, his clos - est com - pan - ion, a
 look to the sun — for our fa - ther is with — us, our moth - er will teach — us what

same tempo
(♩ = ♩.)

left-hand-ed man. —
we need to learn. —

Ooo —
Ooo —

12/8

Where do you go

12/8

D A E C
F C G Eb

if you've got no way to get there? — Where do you go? —

E G

How do you know



F

C

G

E^b

if you've nev-er__ nev-er__ been there?_ How do you know?_

B7



D7

1.



G

Tell me how do you know.

2.



G

Tell me where do you go

if you've



F

C

G

E \flat

G

nev - er_ ev - er_ been there?_ Where_ do you go?

Tell me, how do you know (7) that you've



F

C

G

E \flat

D7

got no_ way_ to get there?_ How do you know?_



G

Tell me how do you know.

How Can I Leave You Again

Words and Music by
John Denver

Moderately

Guitar → D
(Capo up 3 frets)



Piano → F



D

In a space ship o - ver the moun - tains chas - ing



rain-bows in the set-ting sun, Leav-ing heart and home_ for the



cit - y of an - gels, I feel my life_____ is un -



done. There are path - ways wind-ing be - low_ me,_____ in

Em7 *G* *D* *G* *Em7*
 Gm7 Bb F Bb Gm7

pleas-ure I've gone where they go, In the qui - et still - ness

D *Bm* *Em7* *A*
 F Dm Gm7 C

I can hear sym - pho - nies, — the lov - li - est mu - sic I know.

Chorus

Em7 *A* *D* *Bm* *Em7* *A*
 Gm7 C F Dm Gm7 C

How can I leave_ you a - gain, — I must be clear out of my mind, —

F#m7 *Bm* *Em7* *F#m* *G*
 Am7 Dm Gm7 Am Bb

Lost in a storm_ I've gone blind, — Oh,

Em7 A D

Gm7 C F

how can I leave you a - gain. Oh, it's

Em7 D Em7 G

Gm7 F Gm7 Bb

been a long - time - - - since I've lis - tened, - - - still long - er since I've walked with

D Em7 D

F Gm7 F

you. - - - For the first time I know what I'm miss - ing, - - - some

Em Em+5 A Asus4 A

Gm Gm+5 C Csus C

an - swers are no long - er true. - - - So I



F

ques - tion the course that I fol - low, I'm



Gm7

Bb

F

Bb

Gm7

doubt-ful and deep in de-spair. My heart is filled with im -



F

Dm

Gm7

C

pos-si-ble no - tions, can it be you no long - er care? Still, I



F

ride on the wings of a high - wind Blow - ing

Em7 G D

Gm7 Bb F

stead - y and strong — be - hind me As the clouds —

G Em7 D Bm

Bb Gm7 F Dm

— sur - ren - der my fate is for cer - tain, I'm a

Em7 A

Gm7 C

sail - or who runs to the sea. But

Em7 A D Bm

Gm7 C F Dm

how can I leave — you a - gain, I

Em7 *A* *F#m7* *Bm* *Em7* *F#m*
 Gm7 C Am7 Dm Gm7 Am

must be clear out of my mind, _____ Lost in a storm_ I've gone

1. *G* *Em7* *A* *D*
 Bb Gm7 C F

blind, _____ Oh, how can I leave you a - gain.

2. *G* *Em7* *A*
 Bb Gm7 C

blind, _____ Oh, how _____ can I leave you a - gain.

D *F*

Leaving On A Jet Plane

Words and Music by
John Denver

Moderately

1. All my



bags are packed, I'm ready to go, I'm stand - ing here out - side your door, I
man - y times I've let you down, so man - y times I've played a - round, I
Now the time has come to leave you, one more time let me kiss you, then



hate to wake you up to say good - bye. But the
tell you now they don't mean a thing. Ev - 'ry
close your eyes I'll be on my way.



dawn is break - in', it's ear - ly morn, the tax - i's wait - in' he's blow - in' his horn, al -
place I go I'll think of you, ev'ry song I sing I'll sing for you, when
Dream a - bout the days to come when I won't have to leave a - lone, a -

G C D

read - y I'm so lone - some I could die. _____ (1.) So
 I come back I'll bring your wed - ding ring. _____ (2.) So
 bout the times I won't have to say: _____ (3.)

Chorus

G C G C

kiss me and smile for me, tell me that you'll wait for me,

G C D




Hold me like you'll nev - er let me go. 'Cause I'm

G C G C G

leav - in' on a jet plane, Don't know when I'll be back a - gain, Oh,

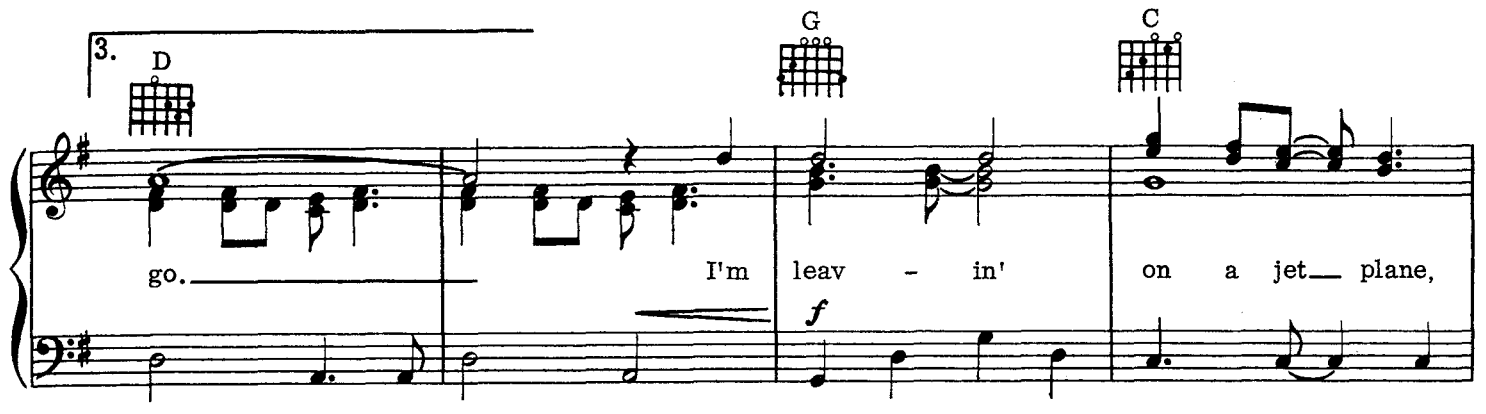
C 1.2. D





babe, I hate to go. 2. There's so
 3. _____

3.   

go. I'm leav - in' on a jet__ plane,

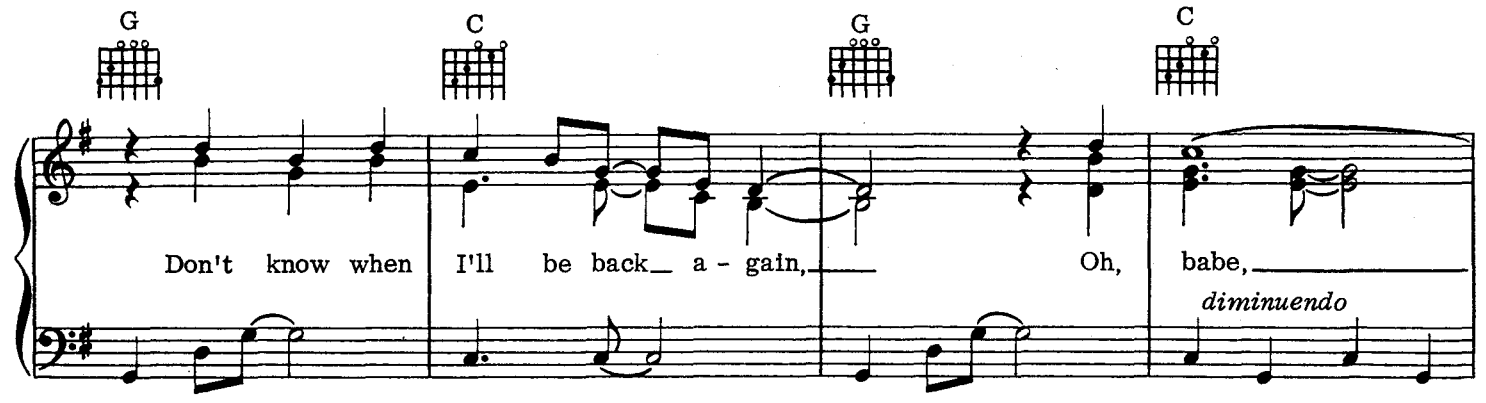
f



Don't know when I'll be back__ a - gain, Oh, babe,

diminuendo






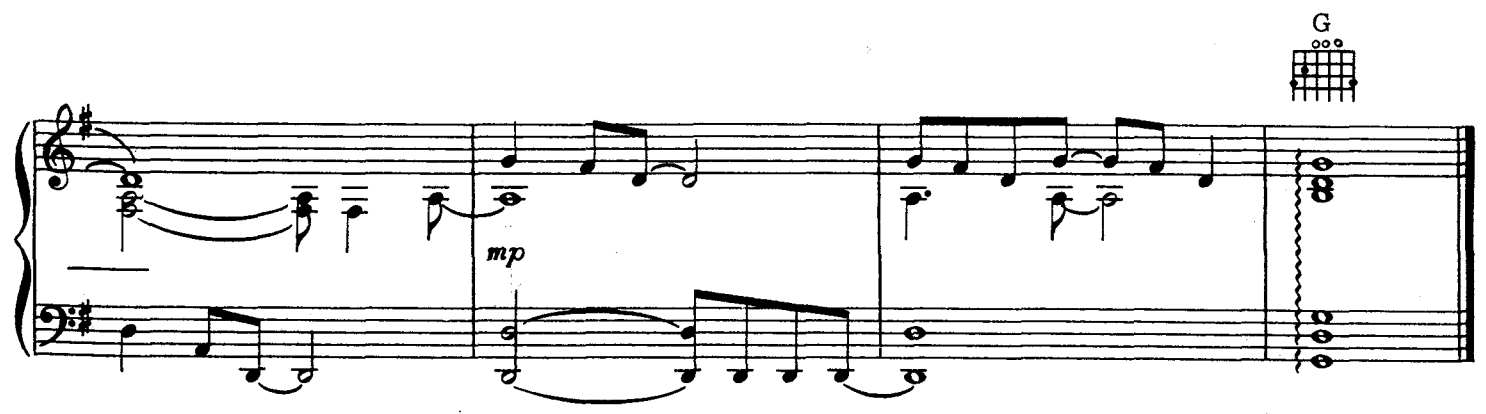
I hate to go.

3





mp



I'd Rather Be A Cowboy (Lady's Chains)

Words and Music by
John Denver

Moderately

1. **D** Hammer on

D Hammer on

G/D Hammer on

D Hammer on

2. **D** Hammer on

D Hammer on

D Hammer on

Jes-sie went a-way last sum-mer, a

G/D Hammer on

D Hammer on

cou-ple of months a-go, af-ter all our time-to-geth-

D Hammer on

G/D Hammer on

D Hammer on

er it was hard to see her go. She

*Guitarists: Tune sixth string down to D.

D 00 Hammer on D 000 G/D 0000 Hammer on

called me right up when she ar - rived, asked me one more time to come,

D 00 Hammer on D 000

liv - in' on an L. A. free - way ain't my

G/D 0000 Hammer on D 000 G6 0000

kind' of hav - in' fun. I think I'd

G 000 D 000 Em7 00 0 000 D 000 G6 0000

rath - er be a cow - boy, I think I'd

G 000 D 000 Em7 00 0 D 000

rath-er ride the range,

G6 0000 G 000 D 000 Em7 00 0 D 000

I think I'd rath-er be a cow - boy than to

A 0 0 A sus4 0 0 D 00 D 000

lay me down in love and la-dy's chains. When

D 00 D 000 G/D 0000

we were just be-gin - ning it was such an eas - y way,

D
00
Hammer on

D
000

lay - in' back up in the moun - tains, sing - in'

G/D
0000
Hammer on

D
000

D
00
Hammer on

D
000

songs for sun-ny days. But she got tired of pick-in' dais - ies and

G/D
0000
Hammer on

D
00
Hammer on

D
000

cook-in' my meals for me, she can live the life she wants to, yes, and

G/D
0000
Hammer on

D
000

G6
0000

it's all right with me. I think I'd

G 000 D 000 Em7 00 0 D 000 G6 0000

rath-er be a cow - boy, I think I'd

G 000 D 000 Em7 00 0 D 000

rath-er ride _____ the range, _____

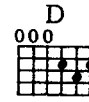
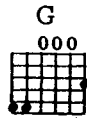
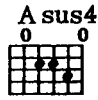
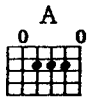
G6 0000 G 000 D 000 Em7 00 0 D 000

I think I'd rath-er be _____ a cow - boy _____ than to

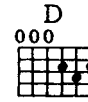
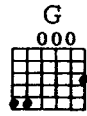
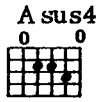
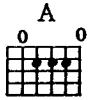
A 0 0 Asus4 0 0 D 000

lay me down _____ in love _____ and la-dy's chains. _____

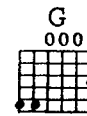
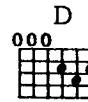
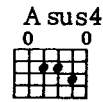
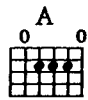
Tacet



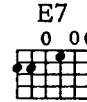
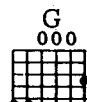
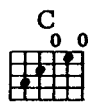
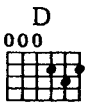
I'd rath - er live — on the side — of a moun - tain than —



wan - der — through can - yons — of con - crete — and steel, —



I'd rath - er laugh — with the rain — and sun -



shine and lay — down — my sun - down — in some star - ry —



field. _____ Oh, but I

Tacet

D



Hammer on

D



G/D



Hammer on

miss her in the morn - in' when I a - wake a - lone,

mp

D



Hammer on

D



G/D



Hammer on

and the ab-sence of her laugh - ter is a cold and emp - ty sound.

D



D



Hammer on

D



But her mem - o - ry al - ways makes me smile and

G/D
0000
Hammer on

D
00
Hammer on

I want you to know I love her, yes, I

D
000
G/D
0000
Hammer on

D
000

love her just enough to let her go.

G6
0000

G
000

D
000

Em7 D
00 0 000

I think I'd rather be a cowboy,

G6
0000

G
000

D
000

I think I'd { rather ride the range, }
 { rather ride the range, }

G6
0000

G
000

D
000

Em7 D
00 0 000

I think I'd rath-er be a cow - boy than to

1.
A sus4
0 0

D
000

lay me down in love and la-dy's chains.

2.
A sus4
0 0

D
00 Hammer on

D
000

G/D
0000 Hammer on

and la - dy's chains.

mp

D
00 Hammer on

D
000

G/D
0000 Hammer on

D
000

I'm Sorry

Words and Music by
John Denver

Moderately

mp legato 1. It's

G **Am**

cold here in the cit - y, it al - ways seems that
friends all ask a - bout you, I say you're do - in'

D7

way, fine, And I've been think - in' a - bout you al - most
I ex - pect to hear from you al - most

G

ev - 'ry day. Think - in' a - bout the good
an - y - time. But they all know I'm cry -

Am

times, — think-in' a - bout — the rain,
 in', — that I — can't sleep — at night,

D7

G

Think-in' a - bout — how bad it feels — a - lone a - gain.
 They all — know — I'm dy - in' — down deep in - side.

C

D7

I'm sor - ry for — the way — things are — in
 I'm sor - ry — for all — the lies — I
 (3.) I'm sor - ry if — I took — some things — for

G

C

Chi - na, — I'm sor - ry things — ain't
 told you — I'm sor - ry for — the
 grant - ed, — I'm sor - ry for — the

D7 G

what they used to be, But
 things I did - n't say, But
 chains I put on you, But

C D7 G D/F#

more than an - y - thing else I'm sor - ry for my - self
 more than an - y - thing else I'm sor - ry for my - self
 more than an - y - thing else I'm sor - ry for my - self

Em Em/D C C/B Am D7

'Cause you're not here
 I can't be - lieve you
 For liv - in' with - out.

G

1. with me.
 went a - way.
 you.

2. Our

2. 3.



Guitar chord diagram for G major (G) is shown above the first system. The system contains two staves of music. The upper staff features a melodic line with eighth notes and quarter notes, including slurs and ties. The lower staff provides a bass line with quarter notes and eighth notes. The word "Hum" is written below the upper staff.



Guitar chord diagram for Am major (Am) is shown above the second system. The system contains two staves of music. The upper staff features a melodic line with eighth notes and quarter notes, including slurs and ties. The lower staff provides a bass line with quarter notes and eighth notes. The word "Hum" is written below the upper staff.



Guitar chord diagram for D7 major (D7) is shown above the third system. The system contains two staves of music. The upper staff features a melodic line with eighth notes and quarter notes, including slurs and ties. The lower staff provides a bass line with quarter notes and eighth notes. The word "Hum" is written below the upper staff.



Guitar chord diagram for G major (G) is shown above the fourth system. The system contains two staves of music. The upper staff features a melodic line with eighth notes and quarter notes, including slurs and ties. The lower staff provides a bass line with quarter notes and eighth notes. The word "Hum" is written below the upper staff. At the end of the system, there is a double bar line, a repeat sign, and the text "D.S." and "(last time end here)".

Let Us Begin

(What Are We Making Weapons For?)

Words and Music by
John Denver

Moderately

* D

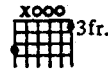


D



I am the son— of a grass-land farm - er,
I had a son— and my son was a sol - dier. He was

G



west - ern O - kla - ho - ma, nine - teen for - ty - three. I
so like my fa - ther, he was so much like me. To



D

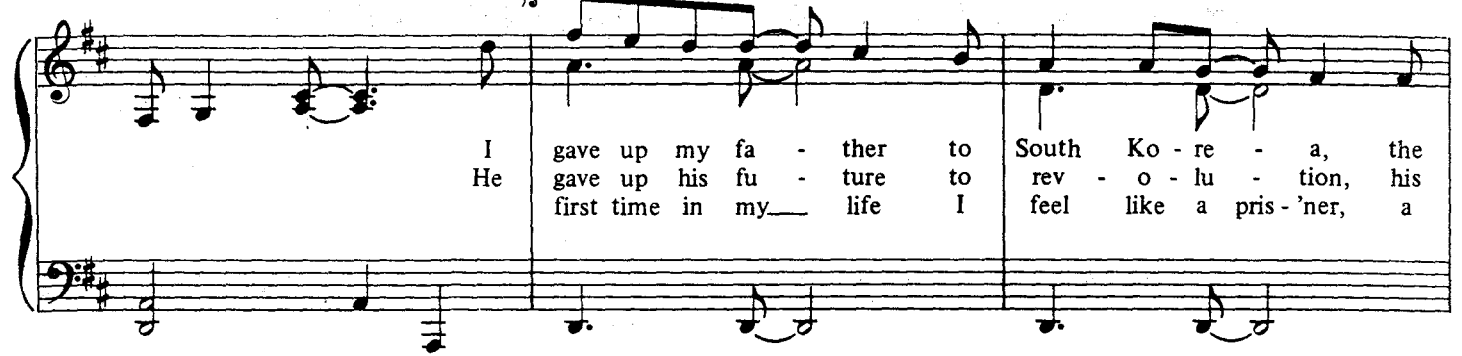


al - ways felt grate - ful to live in the land— of the free.
be a good com - rade was the best that he dreamed. he could be.


*Guitarists: Tune 6th string down to D.

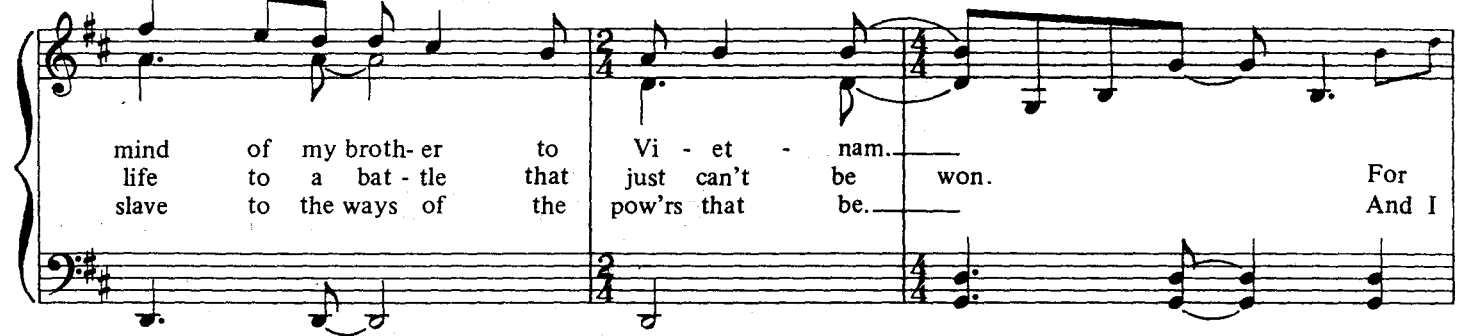
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A  D 



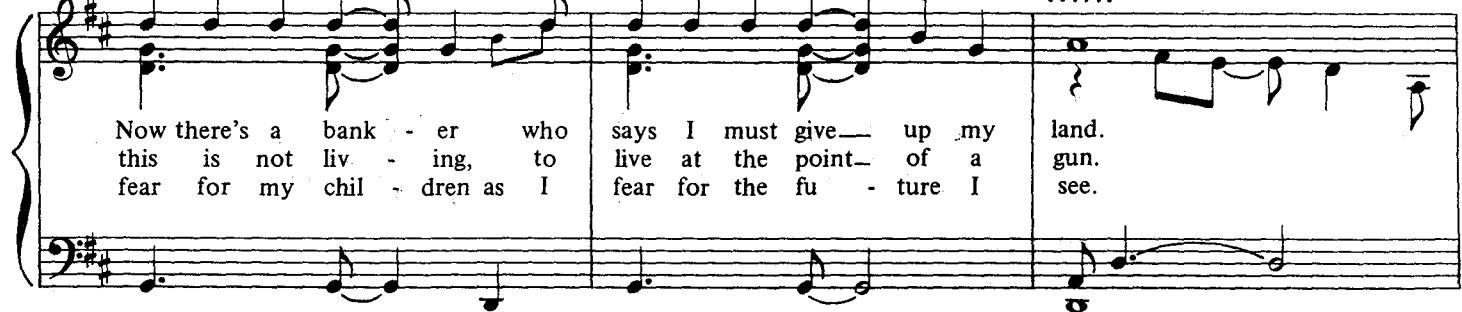
I gave up my fa - ther to South Ko - re - a, the
 He gave up his fu - ture to rev - o - lu - tion, his
 first time in my life I feel like a pris - 'ner, a

G  3fr.






mind of my broth - er to Vi - et - nam. For
 life to a bat - tle that just can't be won. And I
 slave to the ways of the pow'rs that be.

D 



Now there's a bank - er who says I must give up my land.
 this is not liv - ing, to live at the point of a gun.
 fear for my chil - dren as I fear for the fu - ture I see.

A7  D 



There are four gen - er - a - tions of blood in this top - soil,
 I re - mem - ber the nine hun - dred days of Len - in - grad, the
 Tell me, how can it be we're still fight - ing each oth - er?

D A7 D

of our ba - bies, take it a - way from the hands of the poor. Tell me,

To Coda

G D A D

what are we mak - ing weap - ons for?

1. 2. D.S. al Coda

For the

Coda

D G D A D

of the poor. Tell me, what are we mak - ing weap - ons for?

A D G6

Have we for - got -

D A D G6

ten all the lives that were giv -

D A D G6

en, all the vows that were tak -

D A

en say - ing nev - er a - gain?

Asus4 A G Em7

Now for the first

D A D G6 5fr.

time... this could be the last

D A D G6 5fr.

time... If peace is our vi - sion,

D A D 1. A D

let us be - gin. Have we for -

2. A D A D

Let us be - gin. rit.

Like A Sad Song

Words and Music by
John Denver

With feeling

mp

G D/F# Em7 G7

1. Usual-ly in the morn-ing I'm filled with sweet be-long-ing And
2. man-y dif-f'rent plac-es A mil-lion smil-ing fac-es

C Cm6/Eb G D/F#

ev-'ry-thing is beau-ti-ful to see E-ven when it's rain-ing The
Life is so in-cred-i-ble to me E-spec-ially to be near you And

Em7 G7 C Cm6/Eb G

sound of heav-en sing-ing Is sim-ply joy-ful mu-sic to me
how it is to touch you Oh, pa-ra-dise was made for you and me

C Cm/Eb G

Some-times I feel like a sad song _____ Like I'm

C Cm6/Eb 1. D 2. D

all a - lone. _____ with-out you. 2. So you.

C Cm6/Eb G Em

I know that life goes on just per-fect-ly _____ And

Am7 D7 G

ev - 'ry - thing _____ is just the way _____ that it should be

C Cm6/Eb G Em

Still there are times when my heart feels like break - ing And

Am D

an - y - where is where I'd rath - er be

G D/F# Em7 G7

Oh, and in the night - time I know that it's the right time To hold

C Cm6/Eb G

you close and say I love you so To

D/F# Em7 G7

have some-one to share with _____ And some-one I can care with _____ And

C Cm6/Eb G C Cm6/Eb

that is why_ I want-ed you_ to know Some-times I feel like a

G C Cm6/Eb D

sad song _____ Like I'm all a-lone_ with-out you.

G D/F# Em G7 C Cm7/Eb

Ooo _____

G G D/F# Em G7

Ooo

C Cm7/Eb G C Cm/Eb

Some-times I feel like a

G C Cm6/Eb D

sad song, Like I'm all a-lone with-out you, with-out

C Cm/Eb G Am7 (Add D) G

you.

Looking For Space

Words and Music by
John Denver

Smoothly

mf

4/4

Smoothly

The piano introduction consists of a treble and bass staff. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment of quarter notes. The dynamic marking is *mf*.

D D/C# G/B A

1. On the road of ex - per - i - ence I'm try -
2. All a - lone in the u - ni - verse, Some -

ing to find my own way.
- times that's how it seems.

Some-times I wish that I
I get lost in the sad -

ing to find my own way.
- times that's how it seems.

Some-times I wish that I
I get lost in the sad -

The first system of the vocal line includes guitar chord diagrams for D, D/C#, G/B, and A. It features two verses of lyrics. The first verse is: "1. On the road of ex - per - i - ence I'm try -". The second verse is: "2. All a - lone in the u - ni - verse, Some -". The lyrics continue on the next system.

D D/C# G/B A D D/C#

- ing to find my own way.
- times that's how it seems.

Some-times I wish that I
I get lost in the sad -

ing to find my own way.
- times that's how it seems.

Some-times I wish that I
I get lost in the sad -

The second system of the vocal line includes guitar chord diagrams for D, D/C#, G/B, A, D, and D/C#. The lyrics continue from the previous system.

G/B A D D/C# G/B

- ness and the screams.

ness and the screams.

- ness and the screams.

The third system of the vocal line includes guitar chord diagrams for G/B, A, D, D/C#, and G/B. The lyrics continue from the previous system.

When I think that I'm mov - ing
 Then I look in the cen - ter
 3. On the road of ex - per - i - ence,

Sud - den - ly things stand
 Sud - den - ly ev - 'ry - thing's
 Join in the liv - ing

still
 clear
 day,

I'm a - fraid 'cause I think they al - ways
 I find my - self in the sun - shine and my -
 If there's an an - swer, it's just that it's just that

will. _____ } 1.2. And I'm look - ing for space And to
 dreams. _____ } 3. When you're look - ing for space And to
 way. _____ }

find out who I am,
 find out who you are

And I'm look - ing to know
 When you're look - ing to try

F#m Em7 A (sus 4) A

Last time to Coda

and un - der - stand. It's a sweet,
 and reach the stars.

G F#m/A D G A

sweet dream. Some-times I'm al-most there,

D G A D Bm

Some-times I fly like an ea - gle and

G Em7 A7 (sus 4) A7

After repeat D. S. al Coda

Some-times I'm deep in de spair.

Coda

G A D G A D

sweet, sweet dream Some-times I'm al - most there

G A D Bm G Em A7 (sus 4)

Some-times I fly_ like an ea - gle but some-times I'm deep in de spair

A7 G A D D/C# Gmaj7/B A

mf Some-times I fly_ like an ea - gle, like an

D D/C# G/B A (sus4) D D/C# G/B A D

ea - gle I go fly - ing fly - ing.

rit.

My Sweet Lady

Words and Music by
John Denver

Moderately

mp

The piano introduction consists of four measures in 4/4 time. The right hand plays a series of chords: D major, D major, D major, and D major. The left hand plays a simple bass line: D2, F#2, A2, B2, D3, F#3, A3, B3.

*Dmaj7

9fr.

Em/D

7fr.

D

5fr.

Dmaj7

5fr.

La - dy, — are you cry - ing, — do the tears be - long to —
 La - dy, — are you hap - py, — do you feel the way I —
 La - dy, — are you cry - ing, — do the tears be - long to —

G/D

Gm/D

D

Dmaj7

Dadd9

Dmaj7

me Did you think our time to - geth - er — was all
 do are there mean - ings that you've nev - er — seen be -
 me Did you think our time to - geth - er — was all

*Guitarists: Tune lowest string to D.

G A D D7

prom - ise I will stay right_ here be - side_ you_ To -

G A D

day our lives were joined, be - came en - twined I

Bm Bm7 Em

wish that you could know how much I love

A

*After Repeat,
D.S. al Coda*

you.

Coda D

gun.

Matthew

Words and Music by
John Denver

Brightly, in 2

mf
R. H.



I had an un - cle name of

Am D7

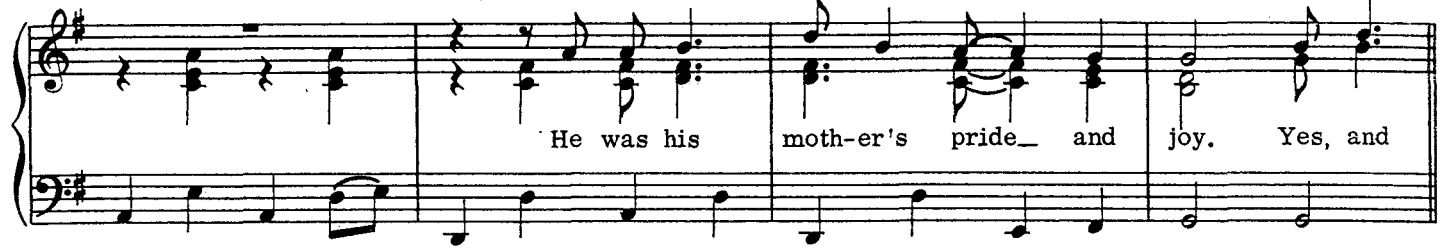
Mat - thew He was his fa - ther's on - ly






G Am

boy Born just south of Col - by, Kan - sas

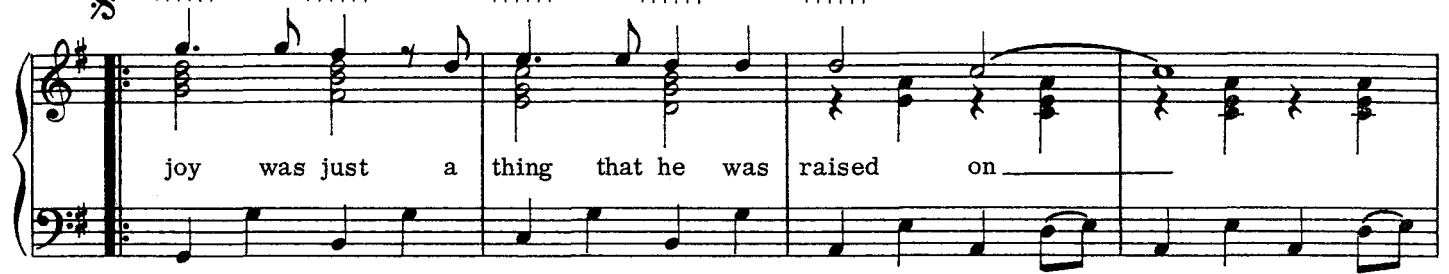
D7  G 



He was his moth-er's pride_ and joy. Yes, and




G  G/B  C  G/B  Am 





joy was just a thing that he was raised on



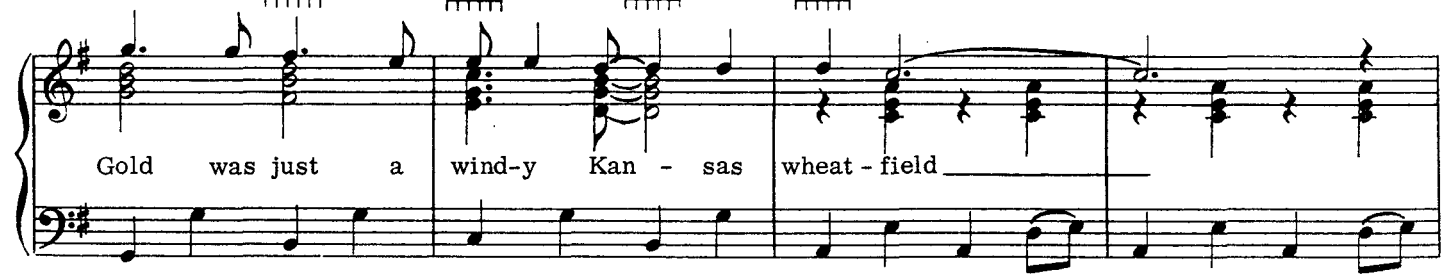
D7  G 



Love was just a way_ to live and die




G/B  C  G/B  Am 

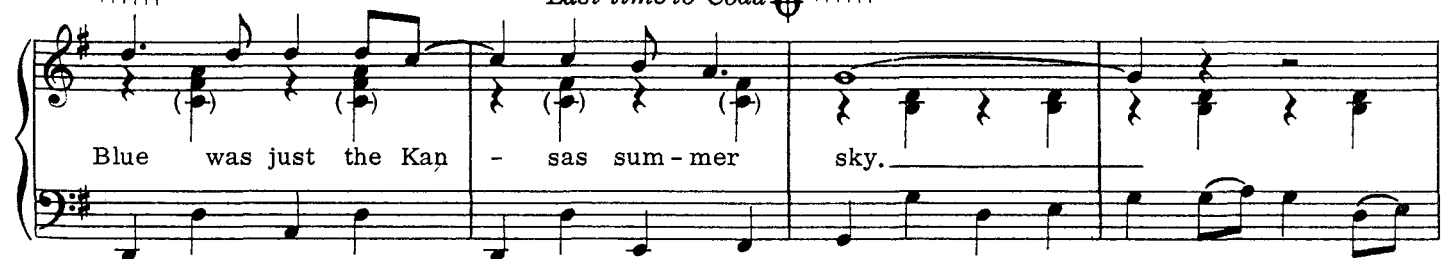
Gold was just a wind-y Kan - sas wheat - field



D7  G 

Last time to Coda 

Blue was just the Kan - sas sum - mer sky.



Am

All the sto - ries that he told me
 Well, I guess there were some hard times
 And so he came to live at our house

D7

G

Back when I was just a lad
 And I'm told some years were lean
 And he came to work the land

Am

All the mem-'ries that he gave me
 They had a storm in 'for - ty sev - en
 He came to ease my dad - dy's bur - den

D7

G

All the good times that he had
 A twist-er came and stripped 'em clean
 And he came to be my friend



Grow - in' up a Kan - sas farm boy
 He lost the farm and lost his fam - 'ly
 And so I wrote this down for Mat - thew



Life is most - ly hav - in' fun
 He lost the wheat and lost his home
 And it's for him this song is sung



Rid - in' on his dad - dy's shoul - ders
 But he found the fam - 'ly Bi - ble
 Rid - in' on his dad - dy's shoul - ders



Play 3 times
 Last time
 D.S. al Coda

Be - hind a mule be - neath the sun. Yes, and
 A faith as sol - id as a stone. Yes, and
 Be - hind a mule be - neath the sun. Yes, and

Coda

G G/B C G/B Am

sky. Yes and joy was just a thing that he was raised on

D7 G

Love was just a way to live and die

G/B C G/B Am D7

Gold was just a wind-y Kan - sas wheat-field Blue

G

was just a Kan - sas sum-mer sky.

Never A Doubt

Words and Music by
John Denver

Moderately slow

G

Em

C

D

G

Em



mp

I sup - pose there have been times — when you felt —
there are some peo - ple who nev -

C

D

G

Em

C

D



— like — a room — full of dark — ness, not a win — dow a — round. — There
er — be — lieve — in the mag — ic, oh, the mag — ic of love. — They think

G

Em

C

D

G

Em



must have been mo - ments — you felt you were tru - ly a - lone. —
noth - ing is pre - cious — and life is just pleas - ure and pain. —

C

D

G

Em

C

D



Then a - gain, each of us knows, — in a night — of un - bear - a - ble sad -
Then a - gain, each of us knows, — when a heart — has been bro - ken it's trag -

G Em C D G Em

ness, still a light can be found. In each morn-ing the prom-ise that
ic. Oh, the mag-ic of love: e-ven that which is bro-ken with

C D G Em C D

some-day your true love will come. There was
love can be mend-ed a-gain.

To Coda

G Em C D G Em

nev-er a doubt, nev-er a doubt in my mind. We weren't meant

C D G Em C D

to be lone-ly. Nev-er a doubt. I knew that I'd find you some-day.

G Em C D G Em

There was nev - er a doubt_ af - ter

C D G Em C D

all of those nights_ all a - lone, all those des - per - ate mom - ings.

G Em C D G Em C D *D.S. al Coda*

Nev - er a doubt, — there was nev - er a doubt_ in my mind. I sup - pose

C Am F

Coda

All the things_ that you fear, — at the most, they mean

C Am F

noth - ing. All the sor - row and sad - ness can just dis - ap - pear.

7

G F G C Am F G

cresc. There was nev - er a doubt, — nev - er a doubt in my mind.

mf

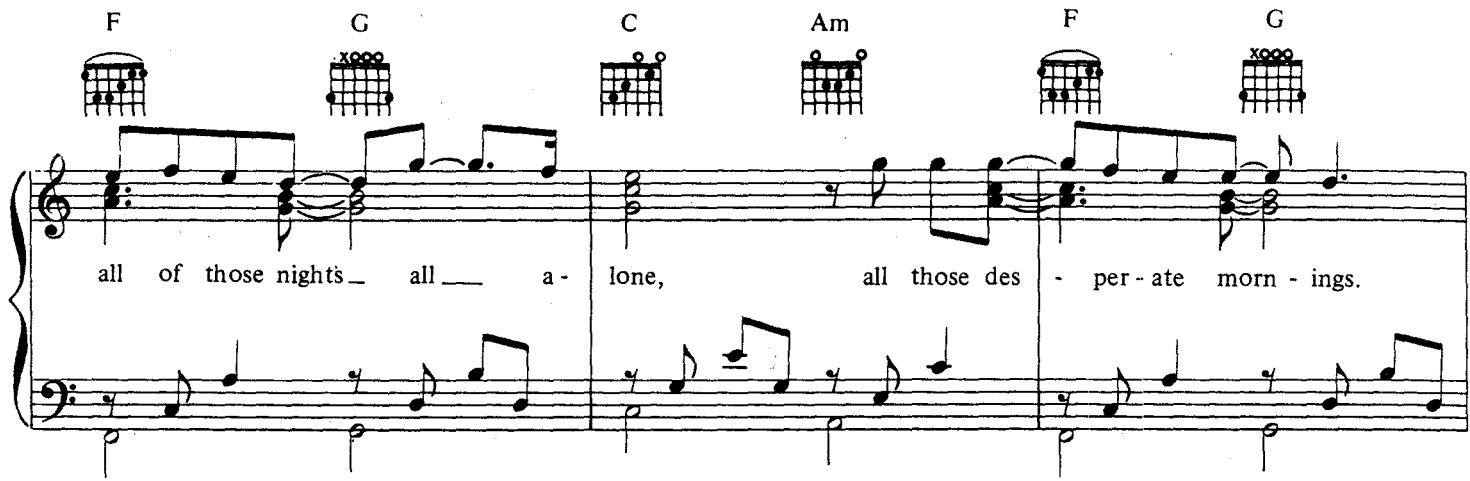
C Am F G C Am

— We weren't meant — to be lone - ly. Nev - er a doubt. — I

F G C Am F G C Am

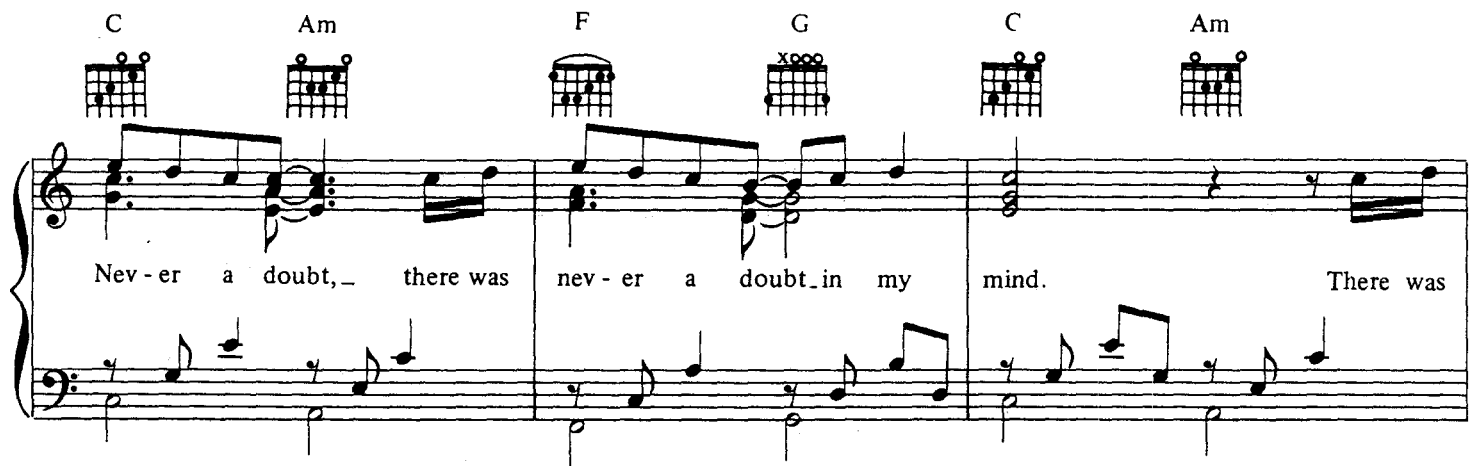
knew that I'd find you some-day. — There was nev - er a doubt — af - ter

F G C Am F G



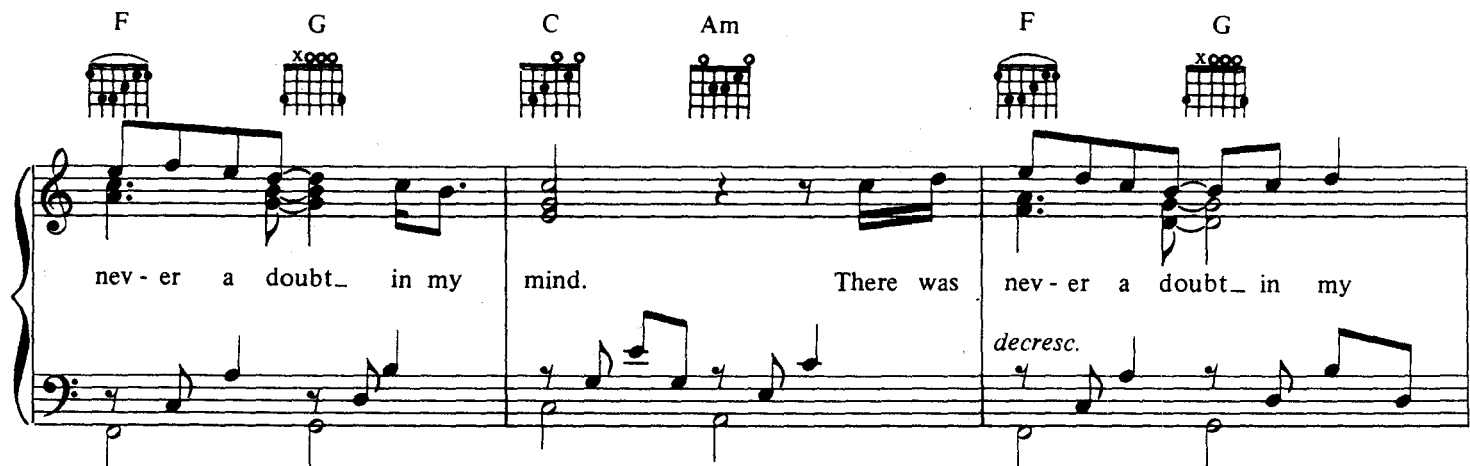
all of those nights_ all_ a - lone, all those des - per - ate morn - ings.

C Am F G C Am



Nev - er a doubt,_ there was nev - er a doubt_ in my mind. There was

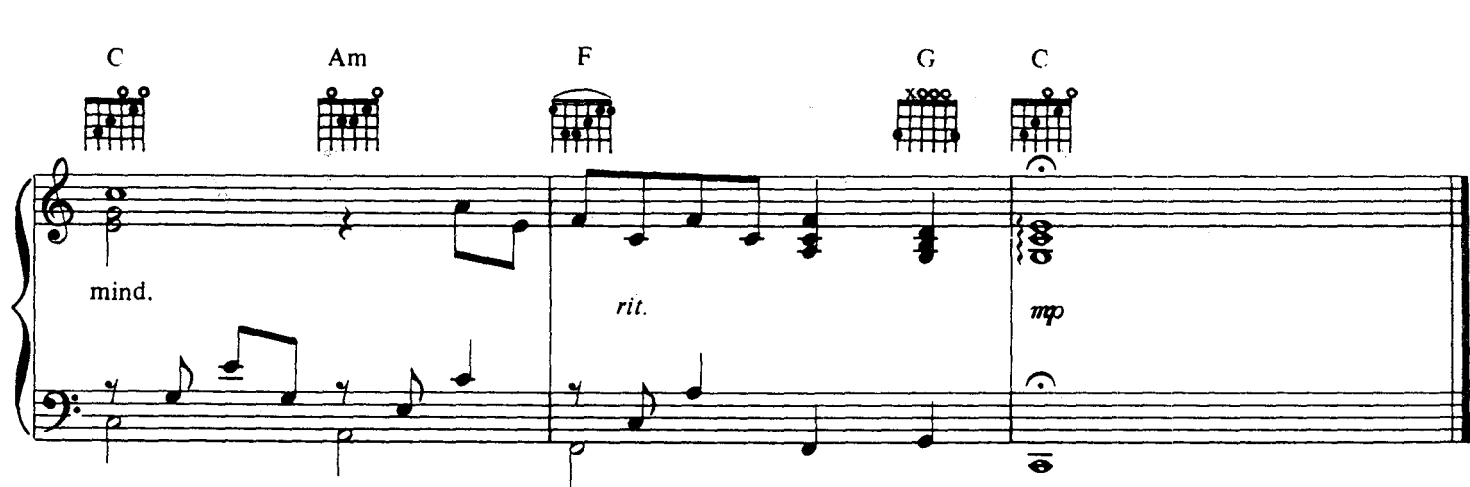
F G C Am F G



nev - er a doubt_ in my mind. There was nev - er a doubt_ in my

decresc.

C Am F G C



mind.

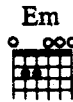
rit.

mp

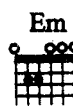
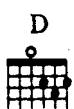
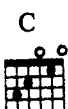
Perhaps Love

Words and Music by
John Denver

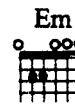
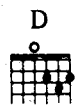
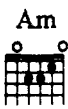
Freely



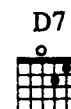
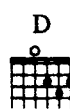
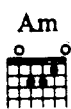
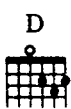
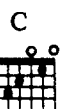
p Per - haps love is like a rest - ing place, A



shel - ter from the storm, — It ex - ists to give you com - fort, It is



there to keep you warm, — And in those times — of trou - ble When



you are most a - lone, — The mem - o - ry — of love will bring you home. Per - haps

G Em C D

love is like a win - dow, Per - haps an o - pen door, — It in -

G Em Am D

vites you to come clos - er, It wants to show you more. — And

Bm Em C D

e - ven if you lose your - self And don't know what to do, — The

Am D G

mem - o - ry — of love will — see you through. Oh

Bm Em C D G

love to some— is like a cloud,— to some as— strong— as steel, For

Bm Em C D G

some a way— of liv - ing, For some a way— to feel, And

Bm Em C D G

some say love is hold - ing on,— And some say let - ting go,— And

Bm Em Am D

some say love— is ev - 'ry - thing,— And some say— they don't know... Per-haps

slightly held back

G Em C D

love is like the o - cean, Full of con - flict, full of change, Like a

in tempo

G Em Am D

fire_ when it's cold_ out - side, Or thun - der when it rains._ If

Bm Em C D

I should live for - ev - er And all my dreams come true, My

Am D G

mem - o - ries_ of love will_ be of you.

slowing

Poems, Prayers And Promises

Words and Music by
John Denver

Moderately

mp

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of eighth notes and quarter notes, while the left hand plays a simple bass line. The music is marked *mp* (mezzo-piano).

* D

Guitar chord diagram for D major: x02321.

G (add A)

Guitar chord diagram for G (add A) major: x23333.

D

Guitar chord diagram for D major: x02321.

I've been late-ly think - in' a - bout my life's time,
days they pass so quick - ly now, the nights are sel - dom long,

G (add A)

Guitar chord diagram for G (add A) major: x23333.

all the things I've done and how it's been, and
time a - round me whis - pers when it's cold. The

D

Guitar chord diagram for D major: x02321.

G (add A)

Guitar chord diagram for G (add A) major: x23333.

D

Guitar chord diagram for D major: x02321.

I can't help be - liev - in' in my own mind I
chang - es some - how fright - en me, still I have to smile, it

* Guitarists: Tune lowest string to D.

G(add A)



know I'm gon-na hate to see it end. I've
 turns me on to think of grow-ing old. For

D



G(add A)



D



seen a lot of sun - shine, I've
 tho' my life's been good to me, there's slept out in the rain,
 still so much to do, so

G(add A)



spent a night or two all on my own, I've
 man - y things my mind has nev-er known, I'd

D



G(add A)



D



known my la - dy's pleas - ures, I'd
 like to raise a fam - 'ly, had my-self some friends,
 like to sail a - way, and

G(add A)



spent a time or two in my own home. I
 dance a-cross the moun - tains on the moon.

G



A7



D



G



have to say it now it's been a good life all in all, it's real-ly fine

D



Bm



Em



A7



G



A7



to have the chance to hang a - round, and lie there by the fire and

D



G



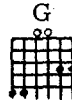
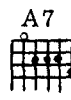
D



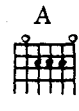
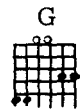
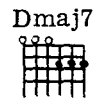
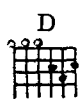
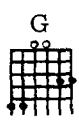
Bm



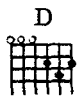
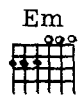
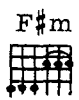
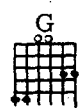
watch the eve-ning tire, while all my friends and my old la - dy sit and



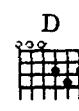
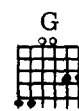
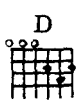
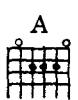
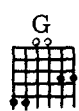
pass a pipe a-round _____ and talk of poems _____ and prayers and prom-is-es _____ and



things that we be-lieve in, _____ how sweet it is to love some-one, _____ how right it is to care, _____ how



long it's been since yes-ter-day, _____ what a-bout to-mor-row, _____ and what a-bout our dreams and all the



D.S. al Fine

mem-o-ries we share. _____ The

(Last time)

Rhymes And Reasons

Words and Music by
John Denver

Moderately bright

mp R.H. >

L.H. >

So you

Guitar
(Tune down 1 full tone)

G D/F# C/E G

Keyboard F C/E Bb/D F

speak to me of sad - ness and the com - ing of the win - ter,
cit - ies start to crum - ble and the tow - ers fall a - round us The

Em Bm C D

Dm Am Bb C

Fear that is with - in you now that seems to nev - er end, And the
sun is slow - ly fad - ing and it's cold - er than the sea, It is

G D/F# C/E G

F C/E Bb/D F

dreams that have es-caped you and a hope that you've_ for - got - ten And you
 writ - ten: From the des - ert to the moun-tains they_ shall lead us, By the

Em G D

Dm F C

tell me that_ you need me now_ and you want to be_ my friend, And you
 hand and by_ the heart and they_ will com-fort you_ and me. In their

C G D/F#

Bb F C/E

won-der where_ we're go - ing, where's the rhyme and where's the rea - son, And it's
 in - no - cence_ and trust-ing, they will teach us to be free. (Instrumental)

Em G D/F#

Dm F C/E

you can-not ac - cept_ it is here_ we must be-gin_ To seek the wis-



Gm

dom of the chil - dren And the



G



C



D



G

grace-ful way_ of flow - ers in the wind. For the chil - dren and the
For the chil - dren and the



D/F#



C/E



G



Em

flow - ers are_ my sis - ters and_ my broth - ers, Their laugh - ter and their
flow - ers are_ my sis - ters and_ my broth - ers, Their laugh - ter and their



Bm



C



D



G

love - li - ness would clear a cloud - y day. Like the mu - sic of the
love - li - ness would clear a cloud - y day. And the song that I am

D/F# C/E G

C/E Bb/D F

moun - tains and the col - ors of the rain - bow They're a
sing - ing is a prayer to non - be - liev - ers,

Em Dm G F D7/F# C7/E

prom - ise of the fu - ture and a bless - ing for to -
Come and stand be - side us we can find a better

1. G C/G D7/G

F Bb/F C7/F

day.
R.H.

2. C/G G

Bb/F F

Though the way.
L.H. R.H.

C/G D7/G G

Bb/F C7/F F

R.H.

On The Wings Of A Dream

Words and Music by
John Denver

Moderately (♩ = about 104)

1. Yes - ter - day_

G D/F# G

- (1.4.) I had a dream a - bout dy - ing _____ A - bout lay -
 - (2.) then I sing _____ for my fa - ther _____ And in truth_
 - (3.) - y in pass - ing must leave _____ us _____ There is one_

Bm D G

- ing to rest _____ and then fly - ing _____ How the mo -
 - you must know _____ I would ra - ther _____ He were here_
 - who re - mains _____ to re - ceive _____ us _____ There are those_

C G D

ment at hand Is the on ly thing we real ly own
 by my side We could fly on the wings of a dream
 in this life Who are friends from our heav en ly home

G D

And I
 To a
 So I

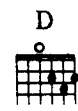
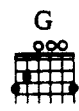
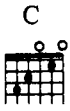
G D/F# G

lay in my bed and I won der Af ter all
 place where the spir it would find us And the joy
 lis ten to the voic es in side me For I know

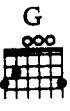
Bm D G

has been said and is done for
 and sur ren der would bind us We are one
 they are there just to guide me And my faith

Last time
to Coda

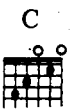


Why is it thus we are here And so soon we are
 an - y - way, An - y - way we are more than we
 will pro - claim it is so We are nev - er a -



gone
 seem
 lone

Is this life
 There are those
 From the life.




just a path To the place that we all come
 who will lead us Pro - tect us each step of the way
 to the light From the dark of the night to the dawn



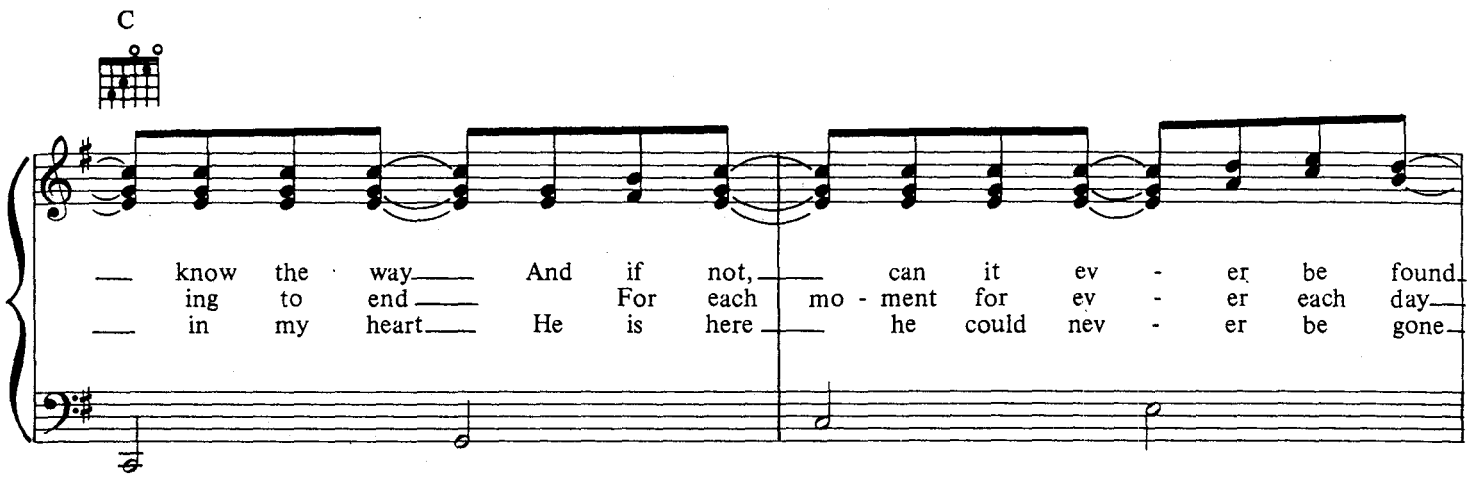
from

Does the heart
 From be - gin -
 He is so


C



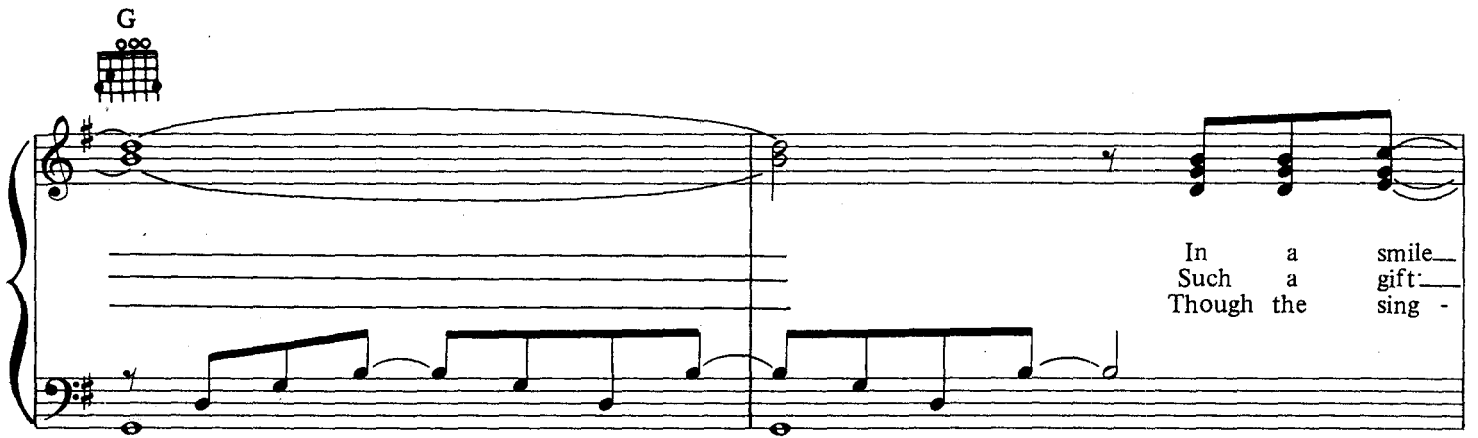
— know the way — And if not, — can it ev - er be found
 — ing to end — For each mo - ment for ev - er each day
 — in my heart — He is here he could nev - er be gone




G



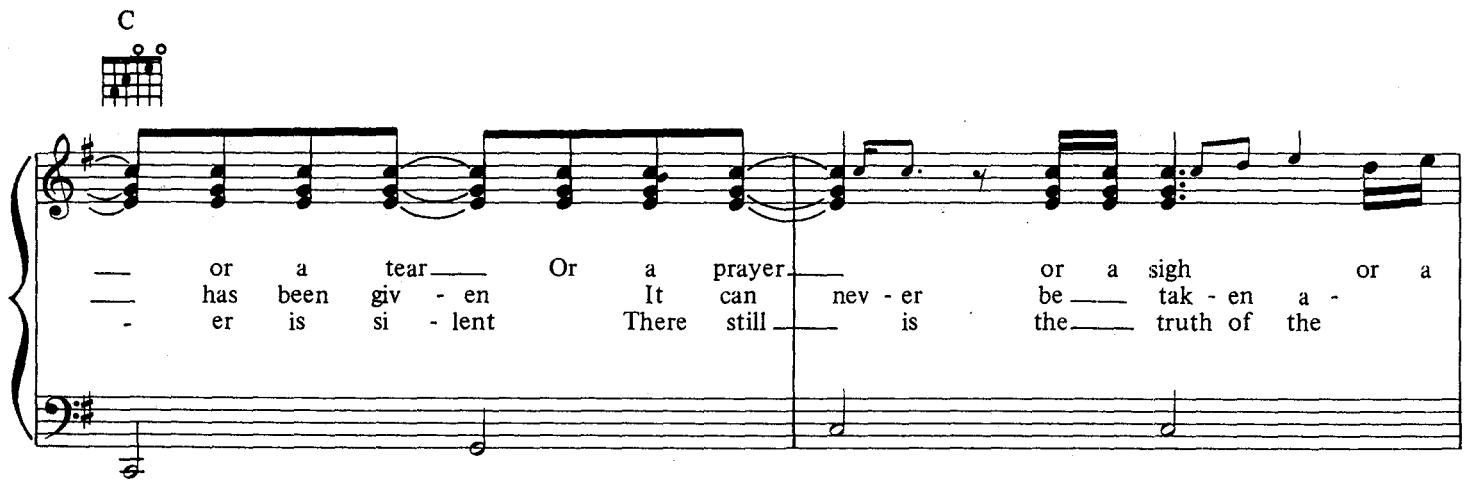
In a smile
 Such a gift
 Though the sing -



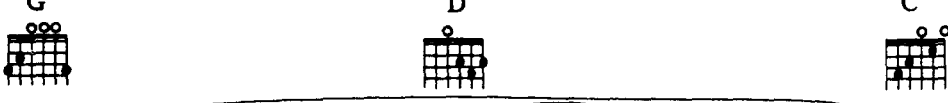
C



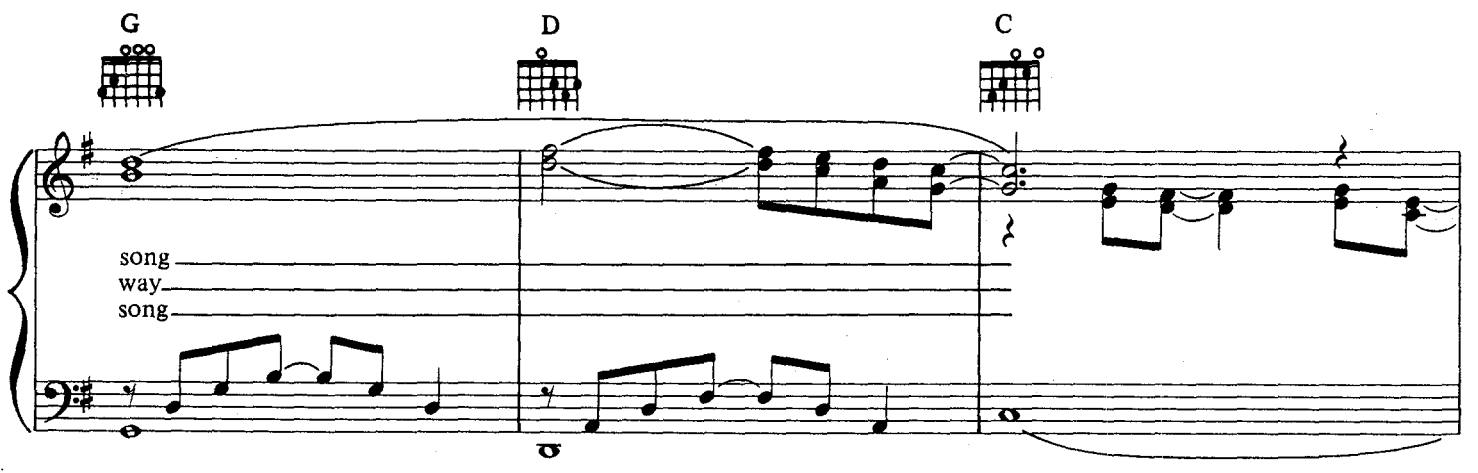
— or a tear — Or a prayer — or a sigh or a
 — has been giv - en It can nev - er be — tak - en a -
 — er is si - lent There still is the — truth of the



G D C



song
 way
 song



1.2. G D7 *

2. And if so
3. Though the bod-

3.C G D7 D.S. al Coda

In the song (Take 1st lyric)
Yes - ter - day-

Coda G C G

gone Oh, why is it thus — we are here —
held back

D7 G

— And so soon — we are gone —

* 3rd time, 8 bar. inst. omitted

Rocky Mountain High

Words by John Denver
Music by John Denver and Mike Taylor

Moderately

Guitar → *D
(Capo up 2 frets)

Em7
H.O.

H.O. G
5 fr.

H.O. A
7 fr.

Keyboard → E

F#m7

A

B

D
H.O.

E

Em7
H.O. (sim. throughout)

F#m7

C
D

A
7 fr. B

D
E

Em7
F#m7

5 fr. G
A

7 fr. A
B

D
E

* Guitarists: Tune low E down to D.

Em7

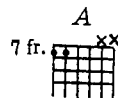


F#m7

C



D



B

D



E

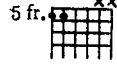
say he was born a - gain,
 tried to touch the sun,
 you might and he
 say he found a key
 lost a friend but

Em7



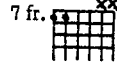
F#m7

G



A

A



B

for ev - 'ry door
 kept his mem - o - ry.
 When he
 Now he
 (Now his

D



E

Em7



F#m7

first came to the moun - tains his
 walks in qui-et sol - i - tude, the
 life was far a - way,
 life) is full of won - der but his
 for-ests and the streams
 heart still knows some fear

C



D

A



B

D






E

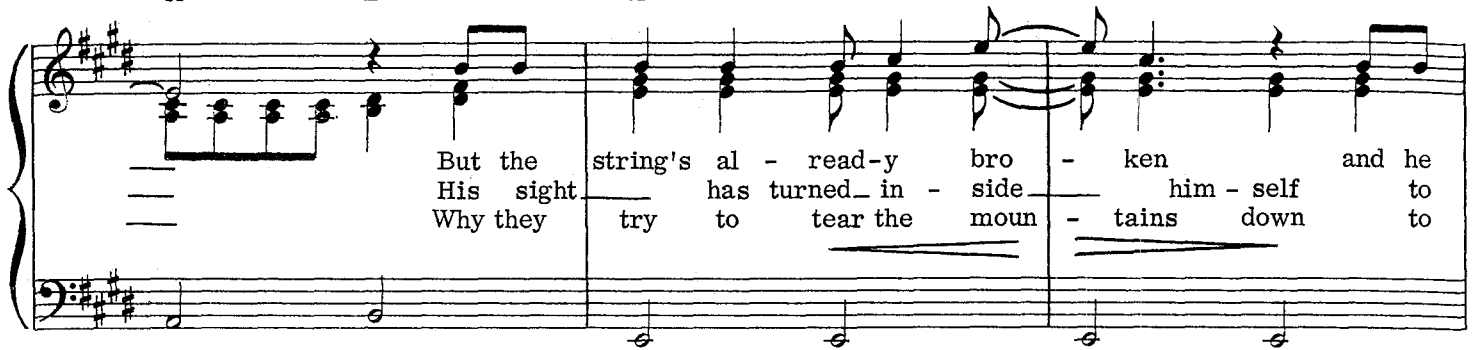
Em7







F#m7

on the road and hang-in' by a
 seek-ing of a grace in ev-'ry step he takes. song.
 of a sim-ple thing he can-not com-pre - hend.

5 fr.  A
 7 fr.  B
 D
 E






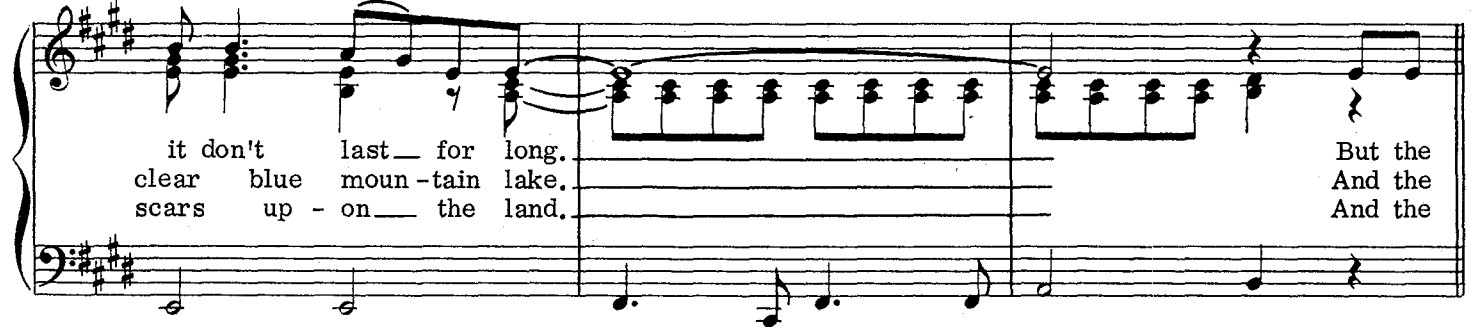
But the string's al - read-y bro - ken and he
 His sight has turned in - side him - self to
 Why they try to tear the moun - tains down to

Em7  *F#m7*
 C
 7 fr.  A
 B
 D
 E






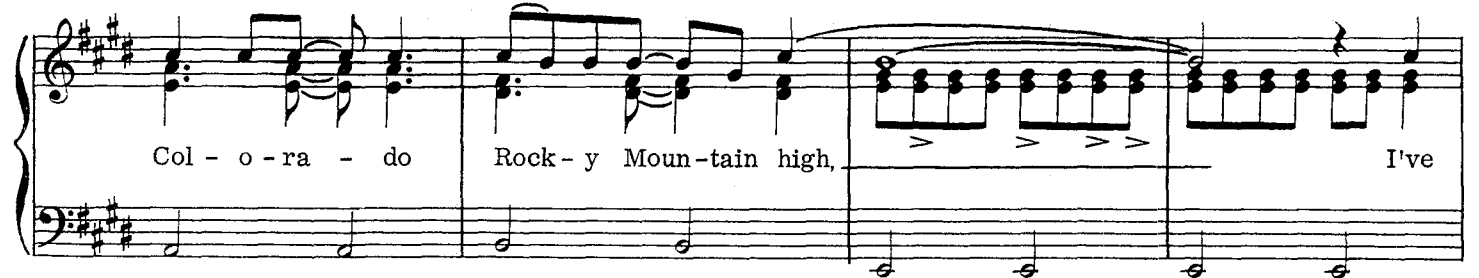
does-n't real-ly care,
 try and un - der - stand
 bring in a cou - ple more
 it keeps chang - in' fast and
 the se - ren-i - ty of a
 more peo - ple more

Em7  *F#m7*
 5 fr.  A
 7 fr.  B
 Tacet



it don't last for long.
 clear blue moun-tain lake.
 scars up - on the land.
 But the
 And the
 And the

5 fr.  A
 7 fr.  B
 D
 E



Col - o - ra - do Rock - y Moun-tain high, I've

5 fr. G
A

7 fr. A
B

D
E

seen it rain - in' fire in the sky.

5 fr. G
A

7 fr. A
B

The shadow from the star - light is
Talk to God and lis - ten to the cas -
I know he'd be a poor - er man if he

Pull off
1st finger D
E

Em7
F#m7

Dmaj7
Emaj7

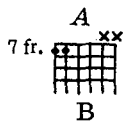
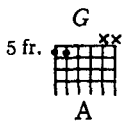
5 fr. G
A

soft - er than a lull - a by.
- u - al re ply.
nev - er saw an ea - gle fly.
mp

D
P.O.
E

Em7
F#m7

Rock - y Moun - tain high,
mf

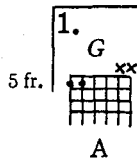


To Coda ⊕ E

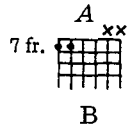
Rock-y Moun - tain high



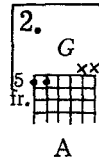
F#m7



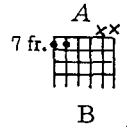
A



B



A



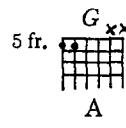
B

D. S. al Coda §

He climbed. Now his life



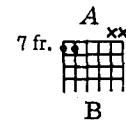
E



A

Coda ⊕

It's a Col - o - ra - do Rock - f

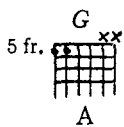


B

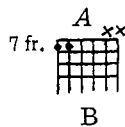


E

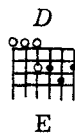
- y Moun - tain high, I've



A

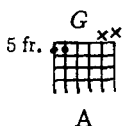


B

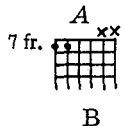


E

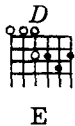
seen it rain-in' fire in the sky.



A



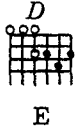
B



E



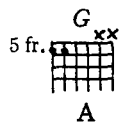
F#m7



E

Friends a-round the camp - fire and ev-'ry-bod-y's

dim. poco



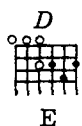
A

high,

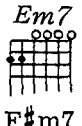
a poco

Rock-y Moun-tain high,

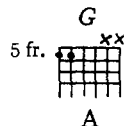
mp mf



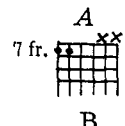
E



F#m7



A



B

Repeat and Fade

Rock-y Moun-tain high,

Shanghai Breezes

Words and Music by
John Denver

Slowly

Guitar → *Em7*
(Capo up 2 frets)

Piano → *F#m7*

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Chord diagrams are provided for both guitar and piano. The lyrics are: "It's fun - ny how you sound as if you're right next door_ when you're real - ly half a world_ a - way. I just can't seem to find the words I'm look - ing for, _ to".

System 1: Guitar chords: *Em7*, *A7*, *D*, *A7*. Piano chords: *F#m7*, *B7*, *E*, *B7*. Lyrics: "It's".

System 2: Guitar chords: *D*, *A*, *F#m*, *G*. Piano chords: *E*, *B*, *G#m*, *A*. Lyrics: "fun - ny how you sound as if you're right next door_ when you're".

System 3: Guitar chords: *D*, *Bm*, *Em*, *A7*. Piano chords: *E*, *C#m*, *F#m*, *B7*. Lyrics: "real - ly half a world_ a - way. I".

System 4: Guitar chords: *D*, *A*, *F#m*, *G*. Piano chords: *E*, *B*, *G#m*, *A*. Lyrics: "just can't seem to find the words I'm look - ing for, _ to".

*Melody phrased somewhat freely.

D



E

Bm



C#m

Em



F#m

A7



B7

say the things that I want to say. I

D



E

A



B

F#m



G#m

G



A

can't re - mem - ber when I felt so close to you, — it's

D



E

Bm



C#m

Em



F#m

A7



B7

D



E

A



B

al - most more than I can bear, — Though I seem a half a mil - lion

F#m



G#m

G



A

D



E

Bm



C#m

Em



F#m

A7



B7

miles from you, — you are in my heart and liv - ing there. — And the

Em


F#m

F#m

G#m


G

A

A7

B7

D

E


A

B

F#m

G#m

G

A

D

E

Bm


C#m


Em


F#m

A7

B7

D

E

A

B

F#m

G#m

G

A

There are



lov - ers who walk — hand in hand — in the park, — and



lov - ers who walk — all a - lone. — There are



lov - ers who lie — un - a - fraid — in the dark, — and



D
E

Bm
C#m

Em
F#m

A7
B7

lov - ers who long — for home. I

D
E

A
B

F#m
G#m

G
A

could - n't leave you e - ven if I want - ed to, — you're

D
E

Bm
C#m

Em
F#m

A7
B7

D
E

A
B

in my dreams and al - ways near, — And es - pec - ly when I sing the songs I

F#m
G#m

G
A

D
E

Bm
C#m

Em
F#m

A7
B7

D.S. al Coda $\frac{1}{2}$

wrote for you, — you are in my heart and liv - ing there. — And the

Coda

Em
F#m

F#m
G#m

Bm
C#m

Shang - hai breez - es, cool and clear - ing,

G
A

A7
B7

D
E

eve - ning's sweet ca - res,

Em
F#m

F#m
G#m

D
E

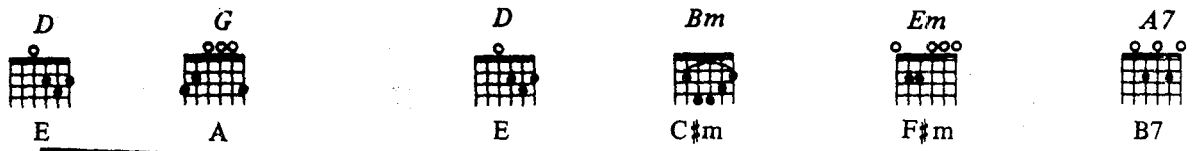
Shang - hai breez - es soft and gen - tle re -

G
A

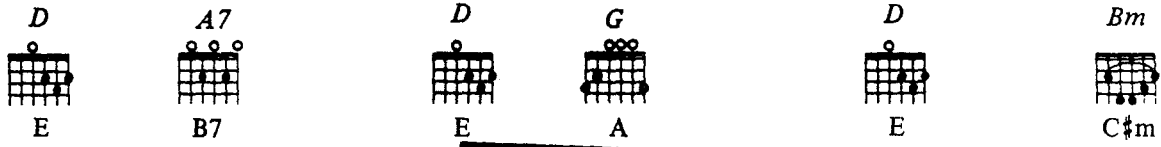
Em
F#m

A7
B7

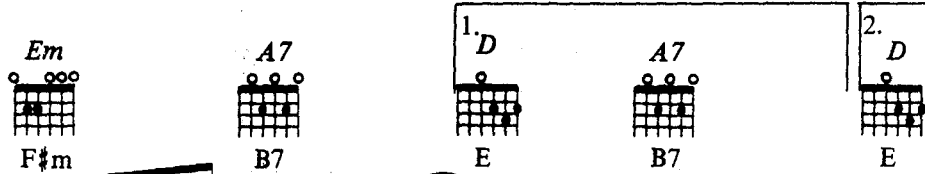
mind me of your ten - der - ness. And the



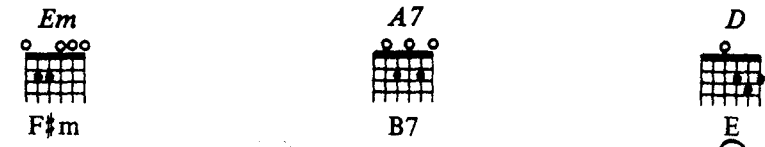
moon and the stars_ are the same_ ones you see, — it's the same old sun up in the sky_



— And your love in my life_ is like heav - en to me, — like the



breez - es here in old Shang - hai. — And the — Just like the
slightly held back



breez - es here in old Shang - hai.

slower

Seasons Of The Heart

Words and Music by
John Denver

Slowly

C F C F

p Of

C F

course, we have our dif-frenc-es, you should-n't be sur- prised; It's as
don't know how to tell you, it's dif- fi- cult to say, I

G C



nat- u- ral as chang- es in the sea- sons and the skies. Some-
nev- er in my wild- est dreams im- ag- ined it this way. Some-

C (C/E) F

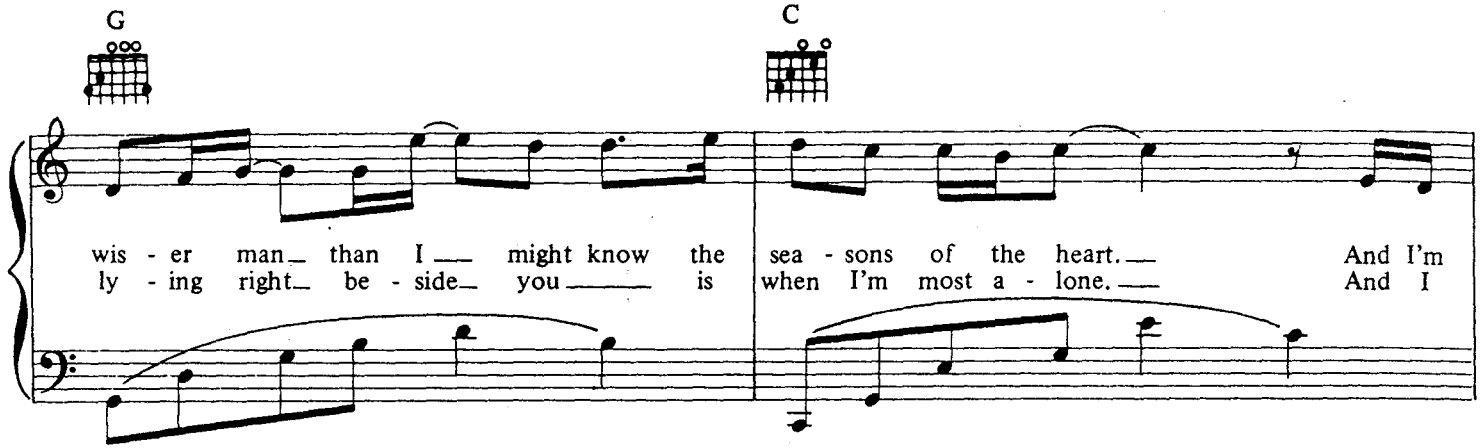
times we grow to- geth- er, some- times we drift a- part; A
times I just don't know you, there's a stran- ger in our home; When I'm



(2nd time)

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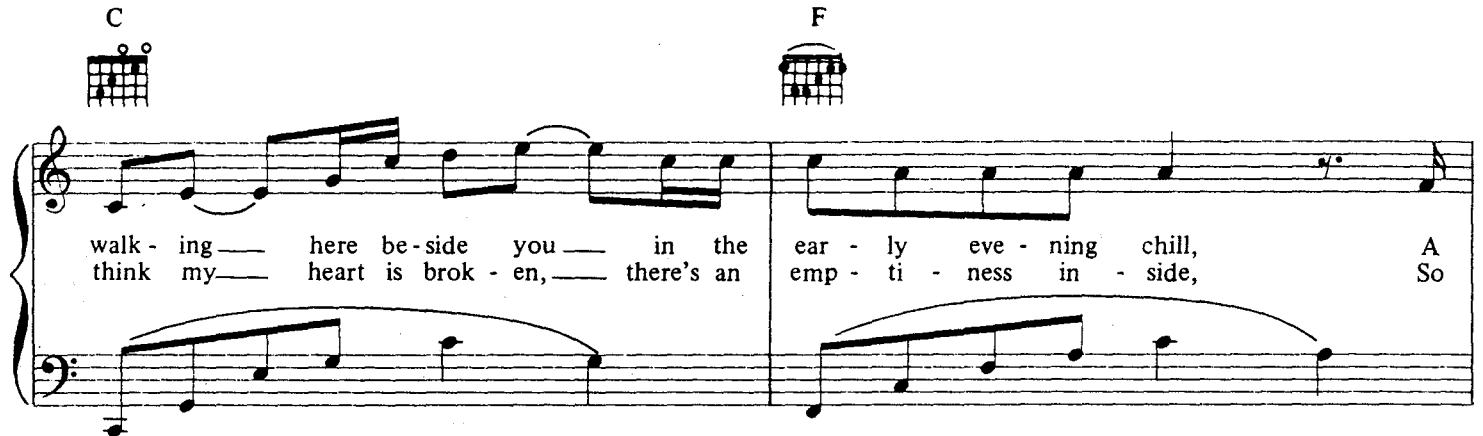
G  C 



wis - er man_ than I_ might know the sea - sons of the heart. — And I'm
 ly - ing right_ be - side_ you_ is when I'm most a - lone. — And I



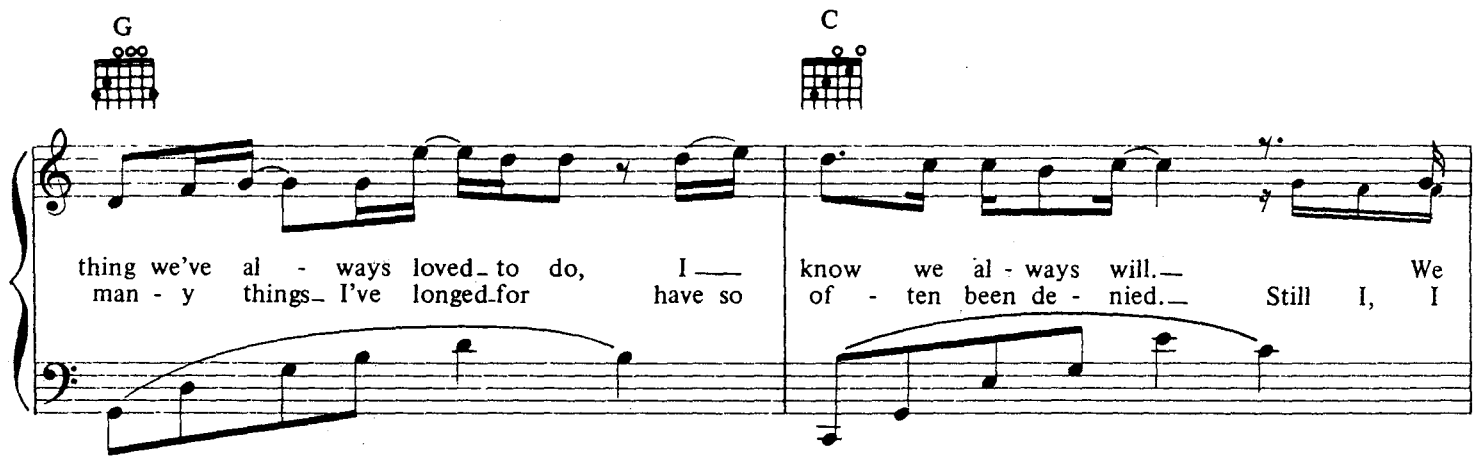
C  F 




walk - ing_ here be - side you_ in the ear - ly eve - ning chill, A
 think my_ heart is brok - en, there's an emp - ti - ness in - side, So



G  C 

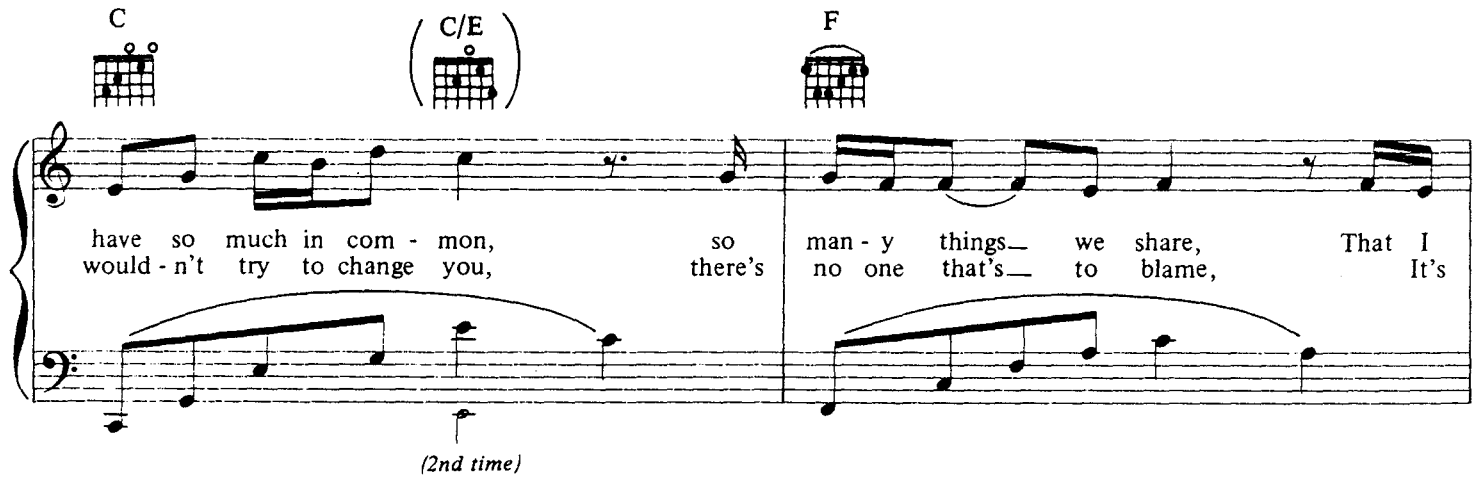
thing we've al - ways loved_ to do, I_ know we al - ways will. — We
 man - y things_ I've longed for have so of - ten been de - nied. — Still I, I



C  (C/E)  F 

have so much in com - mon, so man - y things_ we share, That I
 would - n't try to change you, there's no one that's_ to blame, It's

(2nd time)



G C C7

can't be - lieve_ my heart_ when it im - plies that you're not there.
just some - things_ that mean_ so much, we just don't feel the same.

cresc.

F G C

Love is why_ I came here_ in the first place,

f

F G C C/E

Love is now_ the rea - son I_ must go,

F G C

Love is all_ I ev - er hoped_ to find here,

F G 1. C

Love is still the on - ly dream - I know.

F C G7

(Spoken) And so I

2. C F G

know. True love is still the on - ly dream - I

slower

C F C

know.

in tempo

Starwood In Aspen

Words and Music by
John Denver

Moderately

mf

The piano introduction consists of four measures in 3/4 time, marked *mf*. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of dotted half notes: G2, B2, D3.

Guitar → Dm
(Capo up 4 frets)

Diagram showing the Dm chord on a guitar with a capo at the 4th fret. The notes are D4, F4, and A4.

G7

Diagram showing the G7 chord on a guitar with a capo at the 4th fret. The notes are G4, Bb4, D5, and F5.

C

Diagram showing the C chord on a guitar with a capo at the 4th fret. The notes are C4, E4, and G4.

Keyboard → F#m

Diagram showing the F#m chord on a keyboard. The notes are F#3, A3, and C#4.

B7

Diagram showing the B7 chord on a keyboard. The notes are B2, D#3, F#3, and A3.

E

Diagram showing the E chord on a keyboard. The notes are E2, G#2, and B2.

It's a long way from L. A. to Den - ver, It's a
 think on my la - dy's sweet mem - 'ry, I
 long way from this place to Den - ver, It's a

The vocal melody begins with a repeat sign. The lyrics are: "It's a long way from L. A. to Den - ver, It's a think on my la - dy's sweet mem - 'ry, I long way from this place to Den - ver, It's a". The piano accompaniment provides harmonic support for the vocal line.

F

Diagram showing the F chord on a guitar with a capo at the 4th fret. The notes are F4, A4, and C5.

C

Diagram showing the C chord on a guitar with a capo at the 4th fret. The notes are C4, E4, and G4.

F

Diagram showing the F chord on a guitar with a capo at the 4th fret. The notes are F4, A4, and C5.

A

Diagram showing the A chord on a keyboard. The notes are A2, C#3, and E3.

E

Diagram showing the E chord on a keyboard. The notes are E2, G#2, and B2.

A

Diagram showing the A chord on a keyboard. The notes are A2, C#3, and E3.

long time to hang in the sky, It's a
 think on my chil - dren's sweet smiles, I
 long time to hang in the sky, It's a

The vocal melody continues with the lyrics: "long time to hang in the sky, It's a think on my chil - dren's sweet smiles, I long time to hang in the sky, It's a". The piano accompaniment continues to support the vocal line.

long way home _____ to Star - wood In As - pen, the
 think on my home _____ at Star - wood In As - pen, All my
 long way home _____ to Star - wood In As - pen, the

sweet Rock - y Moun - tain par - a dise, Oh, my
 friends and the snow _____ cov - ered hills, Oh, my
 sweet Rock - y Moun - tain par - a dise, Oh, my

sweet Rock - y Moun - tain _____ par - a dise. The
 friends are the snow _____ cov - ered hills. _____
 sweet Rock - y Moun - tain _____ par - a dise. _____

Last time Fine

spring-time is roll - in' 'round slow - ly, _____
 Can I tell you I'm hap - py to be here, _____ To Gray skies are
 _____ _____ _____ share and con-



C



F

bring-in' me
sid - er this

down,
time,

For I

Can't re-mem-ber when I've
see here the



Dm



C



Am



C

ev - er been
shad - ows

so lone - ly,
of chàn - ges,

I've for - got what it's
And a feel - ing of



F



C



F

like to be
new friends to

home,
find,

Can't re - mem - ber what it's
And I see here some



C



G7



C

like to be
new friends to

home,
find.

I

It's a

1.

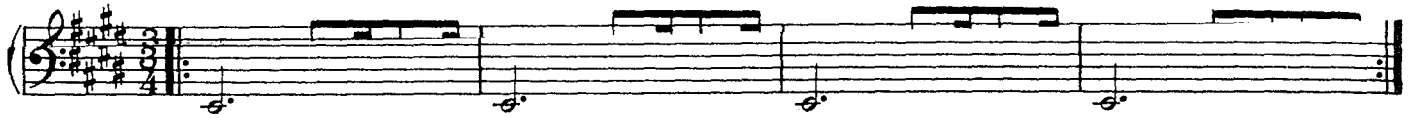
2.

D. S. al Fine

Shipmates And Cheyenne

Words by Joe Henry
Music by John Denver

Moderato, with a flowing movement



Guitar → *D
(Capo up 2 frets)



Piano → E

G/D
A/E



D6
E6



G/D
A/E



Ship - mates__ and Chey - enne,__ and rain - drops__ and cry - in'__ Haunt the

D
E



G/D
A/E



Dmaj7
Emaj7



G/D
A/E



dreams of an old, old man.

D
E



G/D
A/E



D6
E6



G/D
A/E

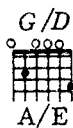


Can - dles__ and church bells,__ laugh - ter__ and fare - wells__ Re -

* Tune lowest string to D.



E



A/E

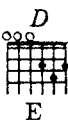


E



A/E

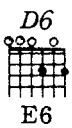
volve in his thoughts like a wind.



E



A/E



E6

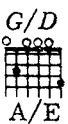


A/E



E

Stal-lions and bliz-zards, steel-ies and liz-ards A-drift in the
King-doms and cup-boards, los-ers and lov-ers And ev-'nings of



A/E



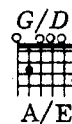
Emaj7



A/E

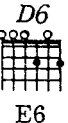


E

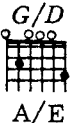


A/E

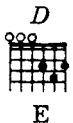
mead-ows of time. No sense of pro-gres-sion, of
black-ber-ry wine. Fall-ing like sand, the



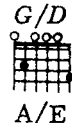
E6



A/E



E



A/E

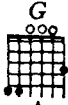
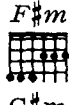



E



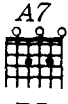

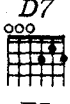
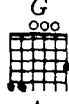
E7

age or di-rec-tion No me-ter, no form, no rhyme.
mem-'ry of hands And kiss-es, and whis-pers and sighs.



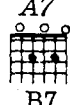
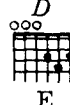
A F#m G#m F#m7

I'll hold me one, Just one ris - ing sun Till long af - ter







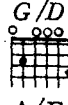




B7 E E7 A

day - light is gone. I'll hold me one, One







G#m F#m7 B7 E

more ris - ing sun Till my day - light and dark - ness is done. *To Coda* 

A/E Emaj7 A/E E Amaj7/E

Hmm Ooo *D. S. al Coda* 

Coda

D7
E7

G
A

F#m
G#m

I'll hold me one, one more ris - ing

G
A

Em7
F#m7

A7
B7

D
E

sun Till my day - light and dark - ness is done.

G/D
A/E

Dmaj7
Emaj7

G/D
A/E

D
E

Hmm

Ooo

G/D
A/E

Dmaj7
Emaj7

G/D
(add A)
A/E
(add B)

Dmaj7
Emaj7

Ooo

G/D

 A/E

Dmaj7

 Emaj7

G/D
 (add A)

 A/E
 (add B)

Dmaj7

 Emaj7

G/D
 (add A)

 A/E
 (add B)

Dmaj7

 Emaj7

G/D

 A/E

Dmaj7

 Emaj7

G/D
 (add A)

 A/E
 (add B)

Dmaj7

 Emaj7

Gmaj7/D

 Amaj7/E

D

 E

G/D

 A/E

Dmaj7

 Emaj7

G/D

 A/E

D

 E

Sunshine On My Shoulders

Words by John Denver
 Music by John Denver,
 Mike Taylor and Dick Kniss

Slowly

mp

4/4

Introductory piano accompaniment in B-flat major, 4/4 time, marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Slowly'.

Guitar (Capo up 3 frets)

G C G C G C G C

Keyboard Bb Eb Bb Eb Bb Eb Bb Eb

Sun-shine on my shoul-ders makes me hap-py,

G C G C Am7 D7

Bb Eb Bb Eb Cm7 F7

sun-shine in my eyes can make me cry.

G C G C G C G C

Bb Eb Bb Eb Bb Eb Bb Eb

Sun-shine on the wa-ter looks so love-ly,

G C G C G C G C

Bb Eb Bb Eb Bb Eb Bb Eb

To Coda

sun-shine al-most al-ways makes me high.

G Am7 Bm C G Am7

Bb Cm7 Dm Eb Bb Cm7

If I had a day tale that I could give you,
If I had a tale that I could tell you,

Bm C G Am7 Bm C

Dm Eb Bb Cm7 Dm Eb

I'd give to you a day just like to -
I'd tell a tale sure to make you

Am7 D7 G Am7

Cm7 F7 Bb Cm7

day smile.

If I had a
If I had a

Bm C G Am7 Bm C
 Dm Eb Bb Cm7 Dm Eb

song wish that I could sing for you, I'd
 that I could wish for you, I'd

G Am7 Bm C G Am7 Bm C
 Bb Cm7 Dm Eb Bb Cm7 Dm Eb

Last time, D.S. al Coda

sing a song to make you feel this way.
 make a wish for sun-shine all the while.

Coda G C G C G Am7 Bm C
 Bb Eb Bb Eb Bb Cm7 Dm Eb

Sun-shine al-most all the time makes me high,

G C G C G Am7 Bm C G
 Bb Eb Bb Eb Bb Cm7 Dm Eb Bb

sun-shine al-most al-ways...

Take Me Home, Country Roads

Words and Music by Bill Danoff,
Taffy Nivert and John Denver

Bright Country tempo

mp

A

F#m

Al - most heav - en, mem - 'ries. West Vir - gin gath - er 'round - ia, her,

E

D

A

Blue Ridge min - er's Moun - tains, la - dy, Shen - an - do - ah stran - ger to blue Riv - er. wa - ter.

F#m

Life is old there, old - er than the trees, Dark and dust - y, paint - ed on the sky,

E D A

young - er than the moun - tains, grow - in' like a breeze,
 mist - y taste of moon - shine, tear - drop in my eye.

A E

Coun - try Roads, take me home to the

F#m D A

place I be - long: West Vir - gin - ia,

E D To Coda

moun - tain mom - ma, Take me home, Coun - try

A 1. 2. F#m E

Roads, All my I hear her voice, in the

A D A

morn - in' hour she calls me, the ra - di - o re - minds me of my

E F#m G D

home far a - way, and driv - in' down the road I get a feel - in' that I

A E E7

D.S. al Coda

should have been home yes - ter - day, yes - ter - day.

Coda

A E A

Roads, take me home, Coun - try Roads,

E A

take me home, Coun - try Roads.

Sweet Surrender

Words and Music by
John Denver

Brightly

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo/mood is marked 'Brightly'. The dynamic marking 'mf' (mezzo-forte) is placed above the first measure of the bass line. The melody in the treble clef begins with a whole rest, followed by a series of eighth and quarter notes. The bass line provides a simple accompaniment of quarter notes.

The second system of musical notation includes a guitar chord diagram for the letter 'A' in the key of D major (x02321) above the first measure. The lyrics are: "Lost and a-lone on some for-got-ten high-way". The melody continues with quarter and eighth notes, and the bass line remains consistent with the first system.

The third system of musical notation includes a guitar chord diagram for the E7 chord (x21920) above the final measure. The lyrics are: "Trav-eled by man-y, re-mem-bered by few." The melody features a long note in the final measure, and the bass line continues with quarter notes.

The fourth system of musical notation continues the melody and accompaniment. The lyrics are: "Look-in' for some-thing that I can be-". The melody concludes with a half note in the final measure, and the bass line ends with a whole note.

lieve in Look-in' for some - thing that I'd like to do _____

A

_____ with my life. There's noth-in' be-hind me and

noth-in' that ties me To some-thin' that might have been true yes-ter-day.

E7

_____ To-mor - row is o - pen and right now it seems

_____ to be more Than e-nough to just be here to-

A

day. And I don't know what the fu - ture is hold-in' in

store I don't know where I'm go-in', I'm not sure where I've

E7

been. There's a spir - it that guides me, a

light that shines for me — My life is worth the liv - in', I don't

A

need to see the end.

E7 A

Sweet, _____ sweet sur - ren - der _____

Detailed description: This system contains the first two lines of music. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). It features a piano accompaniment in the left hand and a vocal line in the right hand. Above the staff, there are two guitar chord diagrams: E7 (x21220) and A (x02220). The lyrics are "Sweet, _____ sweet sur - ren - der _____". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E7 A

Live, _____ live with out care _____ Like a fish _____

Detailed description: This system contains the third and fourth lines of music. It follows the same musical structure as the first system, with a grand staff, piano accompaniment, and a vocal line. The guitar chord diagrams E7 and A are shown above the staff. The lyrics are "Live, _____ live with out care _____ Like a fish _____".

E7 A E7

_____ in the wa - ter _____ Like a bird _____

Detailed description: This system contains the fifth and sixth lines of music. It continues the musical structure with a grand staff, piano accompaniment, and a vocal line. The guitar chord diagrams E7, A, and E7 are shown above the staff. The lyrics are "_____ in the wa - ter _____ Like a bird _____".

1. A 2. A

_____ in the air. _____

Detailed description: This system contains the seventh and eighth lines of music. It features a grand staff with piano accompaniment and a vocal line. Above the staff, there are two guitar chord diagrams for the A chord (x02220), labeled "1." and "2.", indicating different voicings. The lyrics are "_____ in the air. _____".

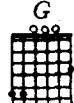
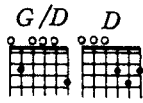
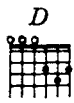
To The Wild Country

Words and Music by
John Denver

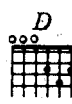
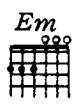
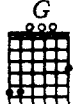
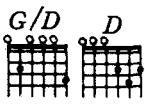
Moderately

Guitar →
(Tune 6th string to D.
Capo up 2 frets)

Piano → E

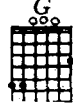
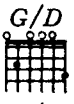
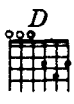


A/E E A F#m E



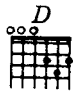
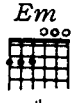
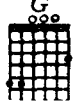
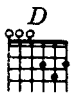
A/E E A F#m E

There are times
Oh I know



E A/E E A F#m

I fear some-times I lose my-self, I don't know who I am, on wor-ry world-ly ways and means,



E A F#m E A

I get caught up in the strug- gle and the strain. And I can see the fu- ture kill- ing me

A7sus4



B7sus4

A7



B7

D



E

G/D



A/E

D



E

With my back a-against a stone wall, my
On a mis-be-got-ten high way of



A



E



A



F#m

fin-ger in the dam, I'm los-in' strength and
prophe-sies 7 and dreams, A road to no-where



E



A

A7sus4

B7sus4



B7

go-in' down a-gain. When I
and e-ter-ni-ty. And I



E



A/E




E



A

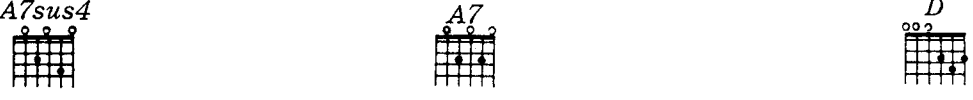
take a look a-round me, my eyes can't find the sun,
know - it's just chan-ges, and man-kind march-in' on-



 D G Em D G

E A F#m E A

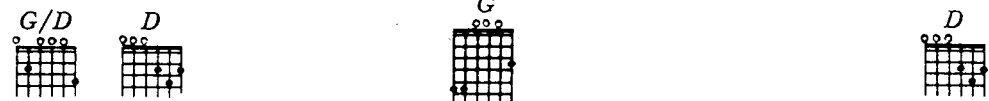
There's noth-in' wild _____ as far as I can see...
 I know we can't _____ live in yes-ter-day...



 A7sus4 A7 D

B7sus4 B7 E

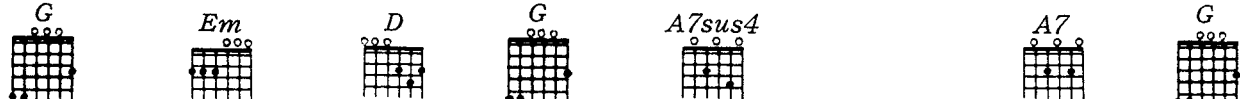
Then my heart turns to A-las-
 But com-pared to what we're los-



 G/D D G D

A/E E A E

- ka, And free - dom _____ on the run, I'd
 - in' And what it means to me,



 G Em D G A7sus4 A7 G

A F#m E A B7sus4 B7 A

I can hear her spir - it call - ing me _____ To the
 give my life and throw the rest a - way _____

Em *D* *G* *Em* *D* *G*
 F#m E A F#m E A
 moun - tains, I can rest there, To the

Em *D* *G* *Em* *A7* *G* *Em* *D*
 F#m E A F#m B7 A F#m E
 riv - ers, I will be strong, To the for - ests,

G *Em* *D* *G* *Em* *D* *G* *Em*
 A F#m E A F#m E A F#m
 I'll find peace there, To the wild coun - try

To Coda

A7 *D* *G/D* *D*
 B7 E A/E E
 where I be - long.

D. S. al Coda

Coda

A7
B7

D
E

G
A

Em
F#m

D
E

I be- long to the wild coun -

G
A

Em
F#m

A7
B7

D
E

try where I be- long.

G/D
A/E

D
E

G
A

Em
F#m

D
E

G/D
A/E

D
E

G
A

Em
F#m

D
E

slower

Thank God I'm A Country Boy

Words and Music by
John Martin Sommers

Moderately



Well, life on a farm is kind - a laid back, ain't
work's all done and the sun's settin' low I
wouldn't trade my life for dia - monds or jewels, I
fid - dle was my daddy's till the day he died, and he



much an old coun - try boy like me can't hack. It's
pull out my fid - dle and I ros - in up the bow. But the
nev - er was one of them mon - ey hun - gry fools. I'd
took me by the hand and held me close to his side. He said,



ear - ly to rise, ear - ly in the sack: Thank
kids are a - sleep so I keep it kind - a low: Thank
rath - er have my fid - dle and my farm - in' tools: Thank
"Live a good life and play my fid - dle with pride, And thank

A E7 A

God I'm a coun-try boy. A sim-ple kind - a life nev-er
 God I'm a coun-try boy. I'd play "Sal - ly Goodin'" all
 God I'm a coun-try boy. Yeah, cit - y folk drivin' in a
 God you're a coun-try boy. My dad-dy taught me young how to

D A

did me no harm, rais - in' me a fam - i - ly and
 day if I could, but the Lord and my wife would - n't
 black limou - sine, A lot - ta sad peo - ple think - in'
 hunt and how to whittle, He taught me how to work and play a

G E7 A

work - in' on a farm. My days are all filled with an
 take it ver - y good. So I fid - dle when I can and I
 that's might - y keen. Well, folks, let me tell you now ex -
 tune on the fiddle. He taught me how to love and how to

D A E7 A

(4th time only)

eas-y coun-try charm: Thank God I'm a coun-try boy.
 work when I should: Thank God I'm a coun-try boy.
 act-ly what I mean: I thank God I'm a coun-try boy.
 give just a little: Thank God I'm a coun-try boy. Well, I

(4th time)

E A

got me a fine wife, I got me old fid - dle. When the

E A

sun's com - in' up I got cakes on the grid - dle; And

D (4th time only)

life ain't noth - in' but a fun - ny, fun - ny rid - dle: Thank

(4th time)

1. 2. 3. 4.

A E7 A A

God I'm a coun - try boy. 2. When the 3. I 4. Well, my

Welcome To My Morning

(Farewell Andromeda)

Words and Music by
John Denver

Brightly

Guitar → *D
(Capo 3rd fret) hammer on

Keyboard → F

Em7
h-o

Asus4
Csus4

D
F h-o

Em7
h-o
Gm7

Asus4
Csus4

1. 3. Wel-come to my morn - in', _____ you wel-come to my _____ day, _____ oh, yes,
2. Wel-come to my hap - piness, you know it makes me - smile, _____ and it

D
F h-o

Em7
h-o
Gm7

Asus4
Csus4

I'm the one _____ re- spon - si - ble, I made it just _____ this way _____ to make.
pleas - es me _____ to have _____ you here For just a lit - tle while, while _____ we o -

D
F h-o

Em7
h-o
Gm7

Asus4
Csus4

_____ my - self some pic - tures, _____ see what they _____ might _____ bring. _____ I
_____ pen up the spac - es _____ and try to break _____ some _____ chains. _____ And

*Guitarists: Tune sixth string to low D.

D
F h-o

Em7
Gm7 h-o

Asus4
Csus4

think I made_ it per - fect - ly, I would - n't change_ a thing. La la la_

if the truth_ is told they will nev - er come_ a - gain.

D
F h-o

Em7
Gm7 h-o

Asus4
Csus4

To Coda ⊕

la la la la la, la la la

1.
D
F h-o

Em7
Gm7 h-o

Asus4
Csus4


la la la la la.


2.
D
F h-o


Em7
Gm7 h-o


Asus4
Csus4


la la la.


D

 h-o
F

Em7

 h-o
Gm7

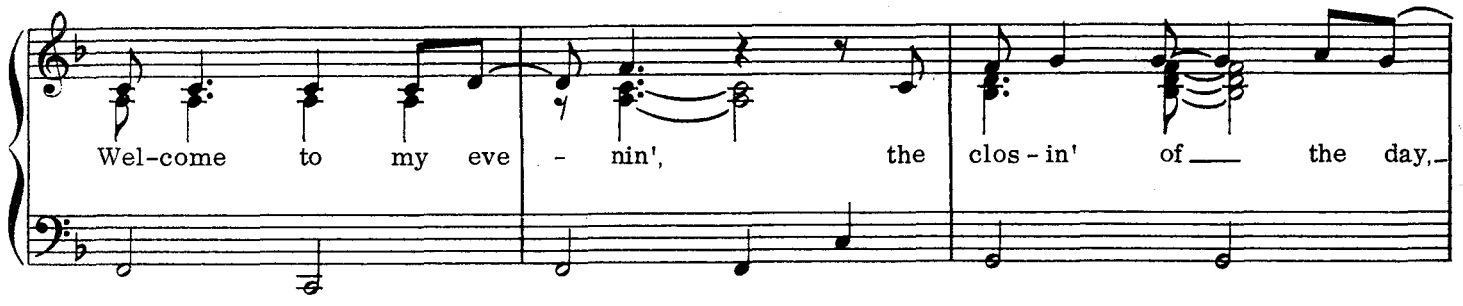
Asus4

Csus4





D

 h-o
F

Em7

 h-o
Gm7


Wel-come to my eve - nin', the clos - in' of the day,





Asus4

Csus4


D

 h-o
F

you know I could try a mil - lion times, nev - er

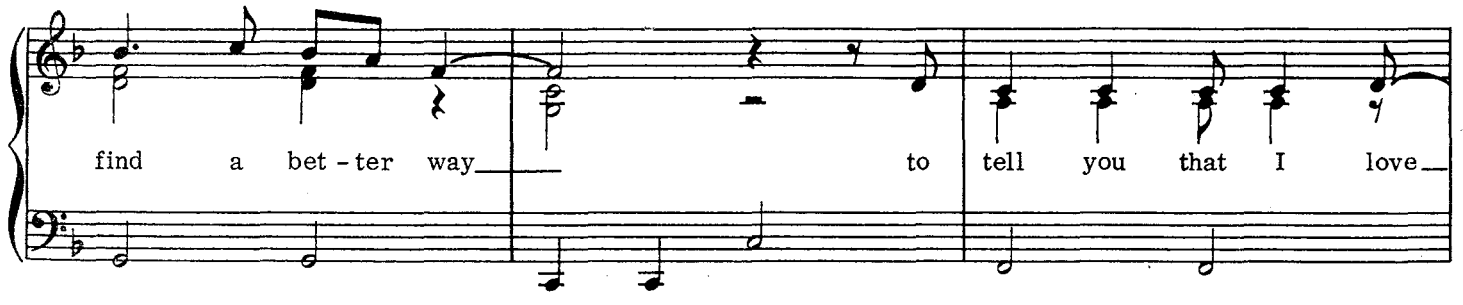



Em7

 h-o
Gm7


Asus4

Csus4

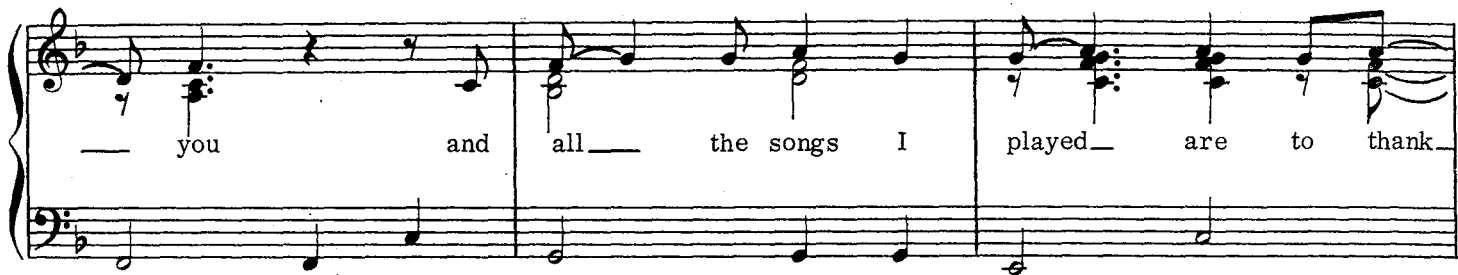
D

 h-o
F

find a bet - ter way to tell you that I love





Em7
h-o 
Gm7

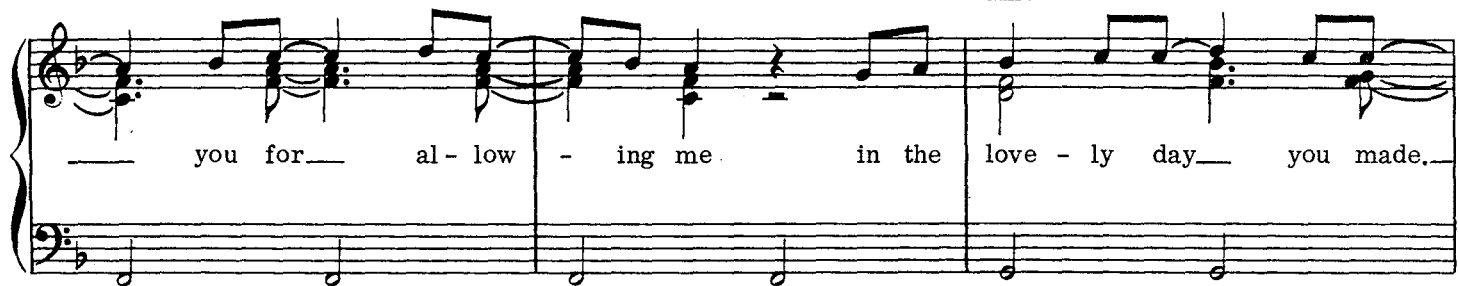
Asus4

Csus4




— you and all — the songs I played — are to thank —


D

F h-o

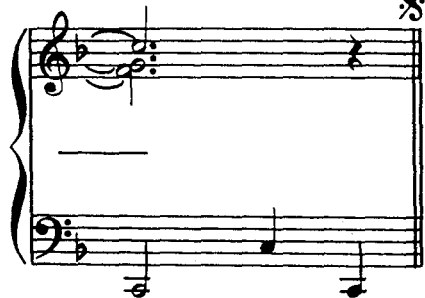
Em7
h-o 
Gm7





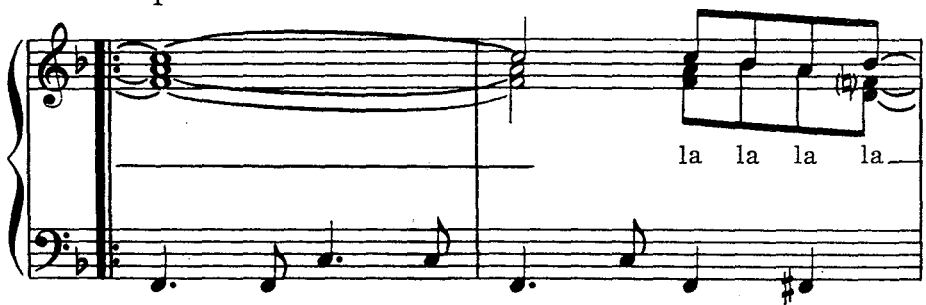
— you for — al - low - ing me . in the love - ly day — you made. —

Asus4

Csus4


D. S. al Coda 





Coda  *D*

F h-o




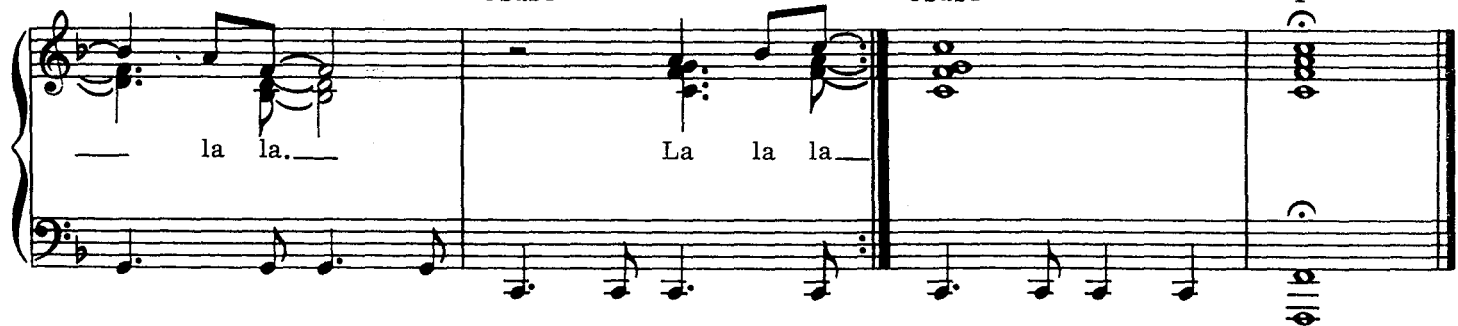
la la la la

Em7
h-o 
Gm7

1. *Asus4*

Csus4

2. *Asus4*

Csus4

D

F h-o

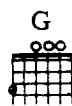
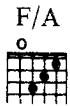
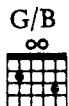
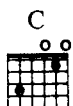
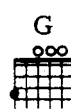
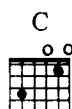
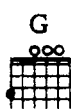
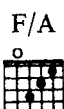
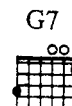
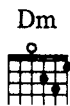
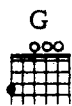
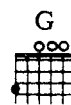
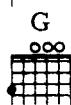
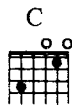
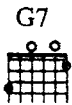
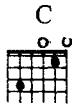


— la la. — La la la —

What One Man Can Do

Words and Music by
John Denver

Slowly

* Guitarists:
Play chords fingerstyle
234

Dm



Dm7-5



C



may sound strange,— we were more than friends.—

2. It's

C



G



F



G



hard to tell the truth when no one wants— to lis - ten, When

Dm



G7



C



G7



C



G



no one real - ly cares what's go - in' on. — And it's hard to stand a - lone — when you

F



G



Dm



Dm7-5



C



need some - one be - side — you; Your spir - it and your faith must be strong. What

F G C F G

one man can do is dream. What one man can do is

mf *more rhythmically*

C F G7 C G Am Em

love. ——— What one man can do is change the world and make it young a - gain. —
 What one man can do is change the world and make it new a - gain. —

3

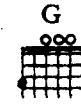
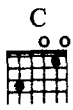
F G7 C G/C

To Coda

Here you see ——— what one man can do.

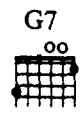
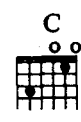
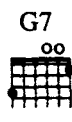
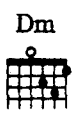
F/C G/C C G F G

3. As

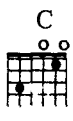


shad - ed as — his eyes — might be, that's how bright — his mind — is,

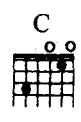
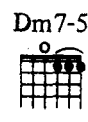
mp



That's how strong his love — for you and me.



friend to all the u - ni - verse, — grand - fa - ther of the fu - ture



D.S. al Coda

ev - 'ry - thing — that I — would like to be. — What

Coda **C** **F** **G7** **C**

do. What one man can do is dream, What

F **G7** **C** **F** **G7**

one man can do is love. What one man can do is change the

C **G** **Am** **Fm** **F** **G7**

world and make it work a - gain; Here you see what one man can

C **G/C** **F/C** **G7/C** **C**

do. slower

Wild Montana Skies

Words and Music by
John Denver

Moderate country 2 (♩ = about 100)

mf

He was

born in the Bit - ter-root Val - ley in the ear - ly morn - in' rain,

Wild geese o - ver the wa - ter head - in' north and home a - gain — Bring - in' a warm —

— wind from the south, — bring - in' the first — taste of the spring, — His

D *

G

D

D

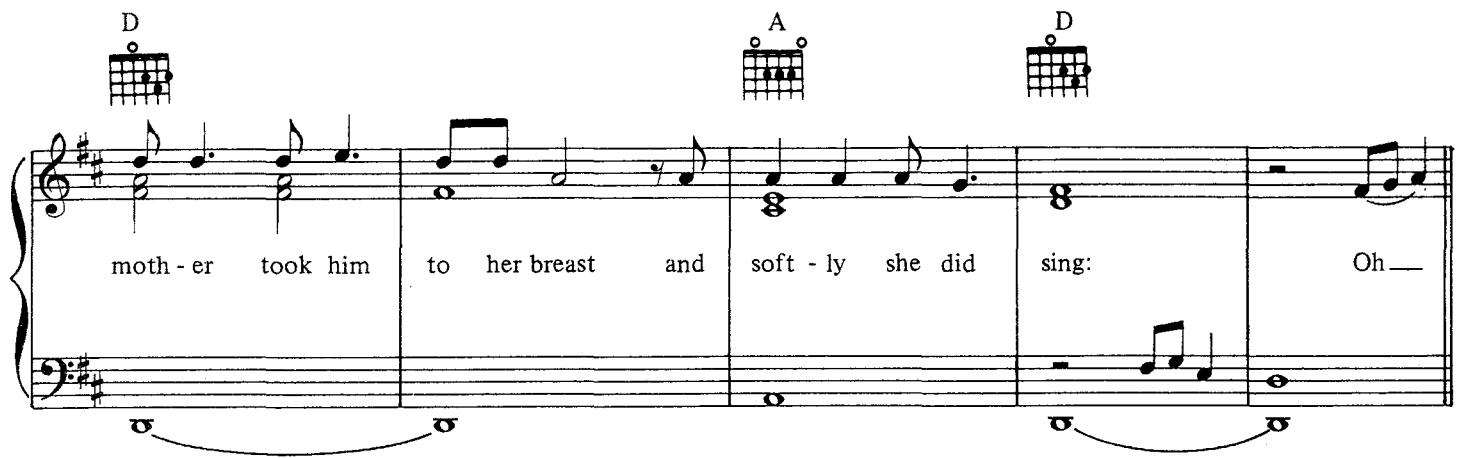
A

G

D

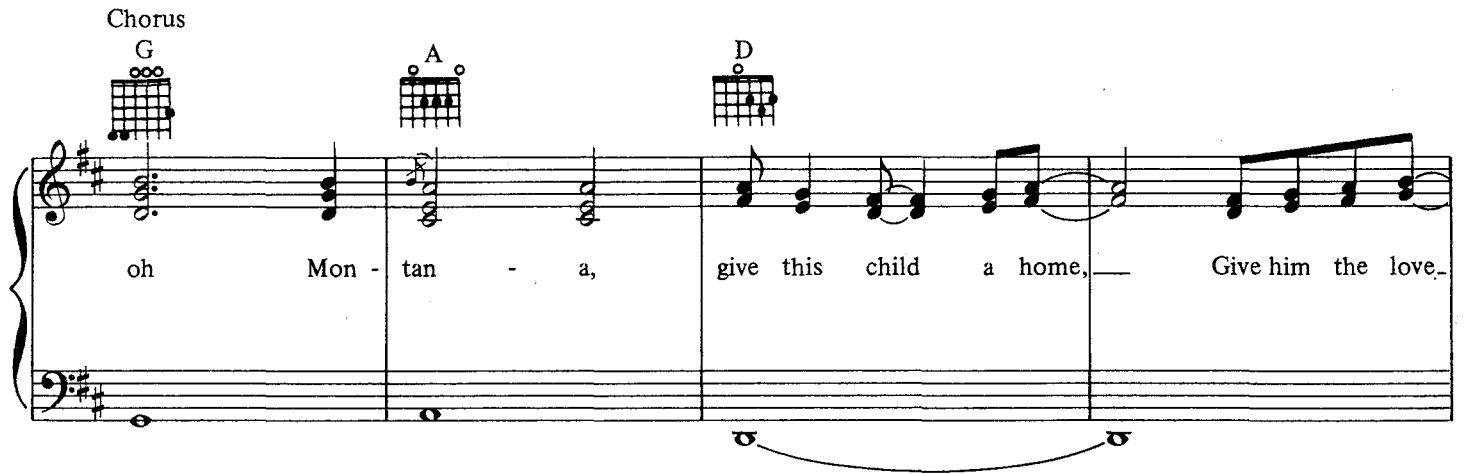
* Guitarists: Tune 6th string to D

D A D



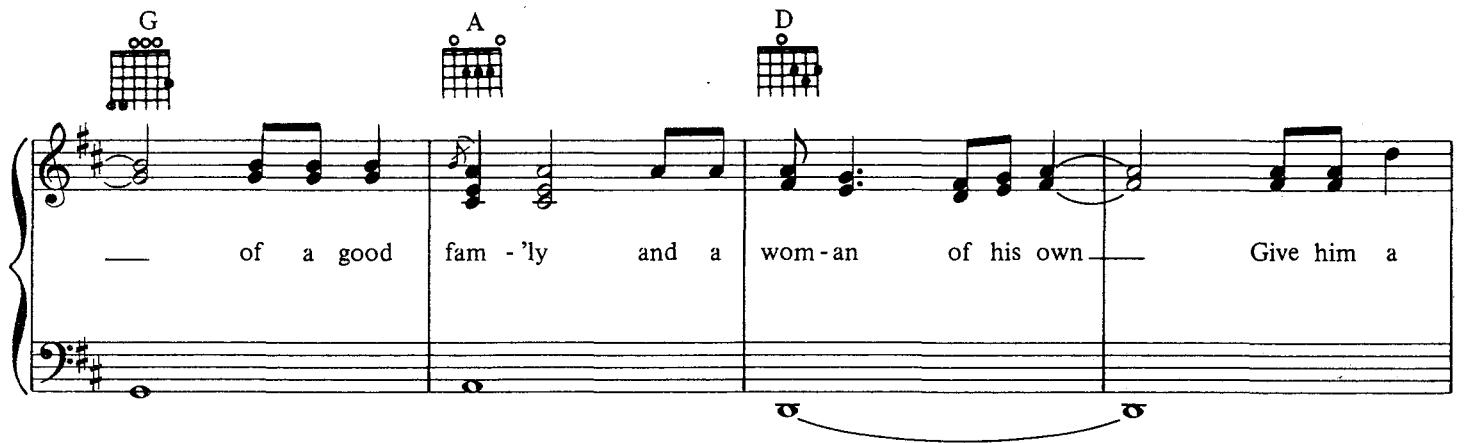
moth - er took him to her breast and soft - ly she did sing: Oh —

Chorus
G A D



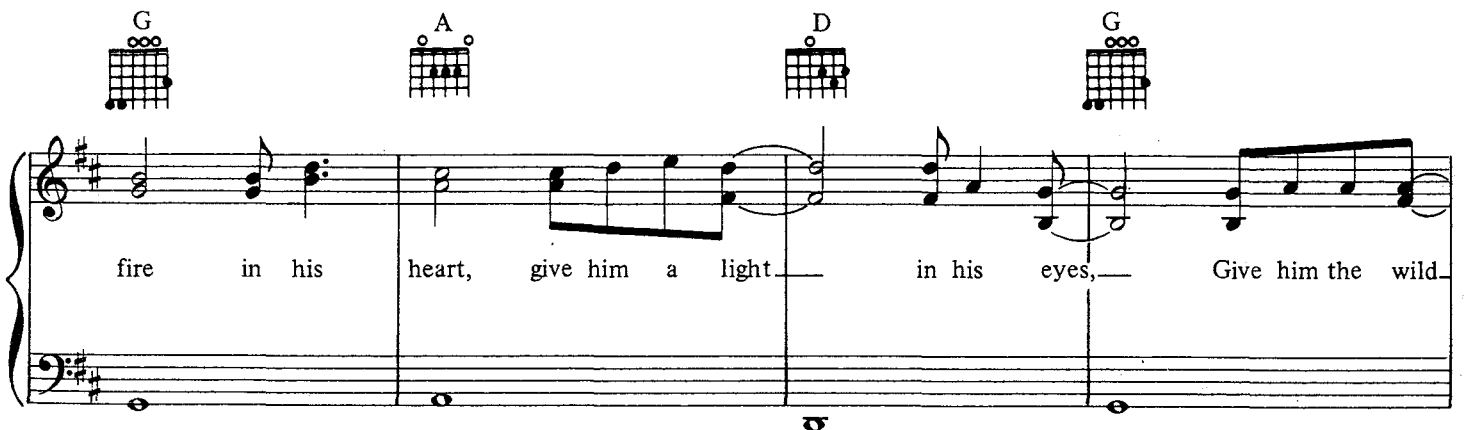
oh Mon - tan - a, give this child a home, Give him the love,

G A D





— of a good fam - 'ly and a wom - an of his own Give him a

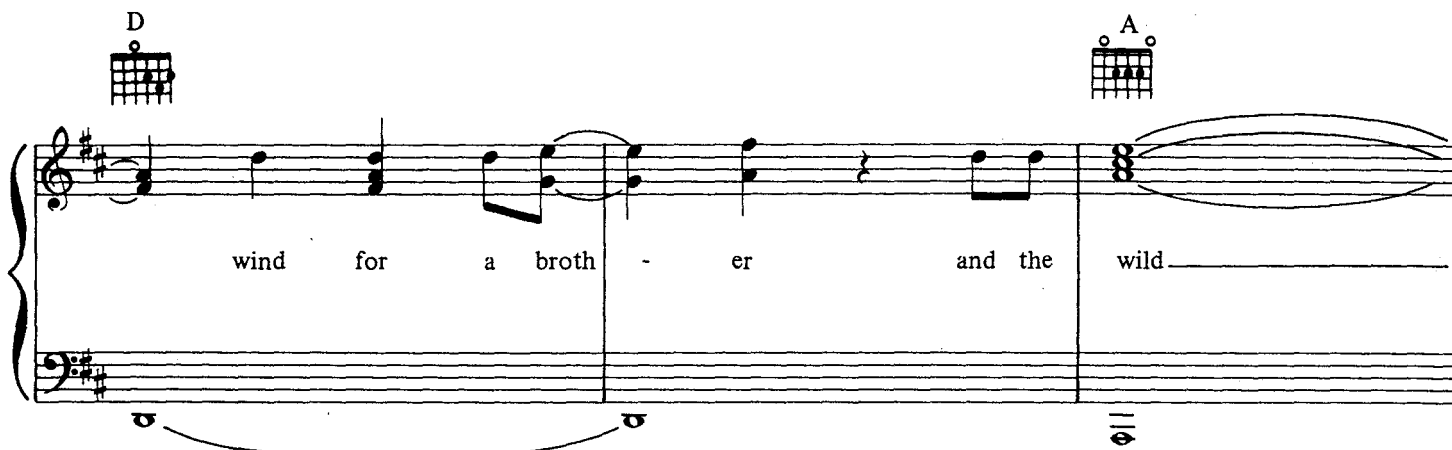
G A D G




fire in his heart, give him a light in his eyes, Give him the wild —

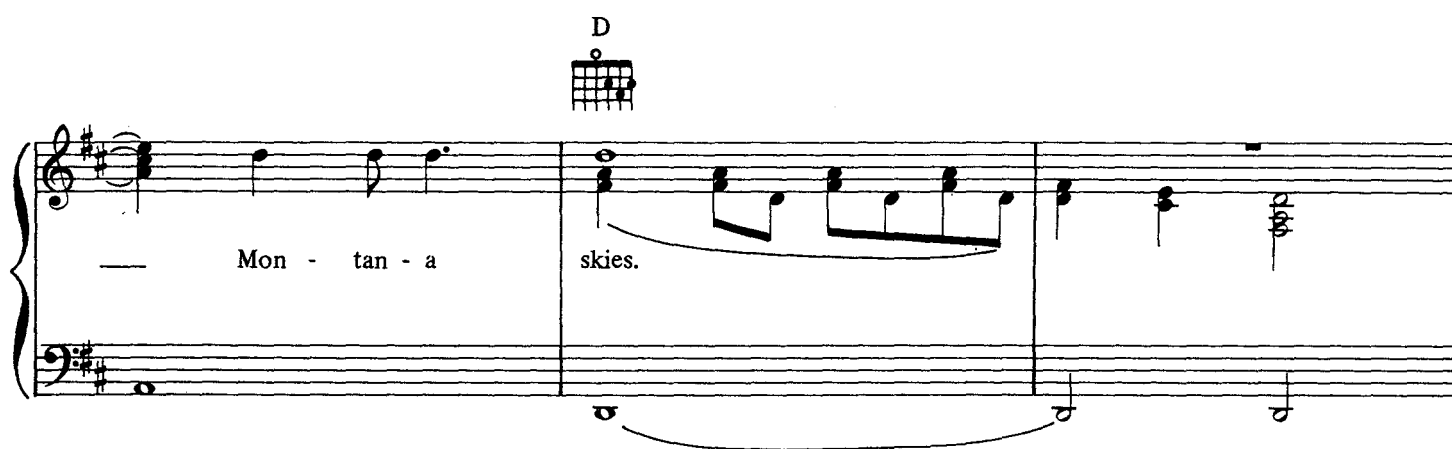
D  





wind for a broth - er and the wild



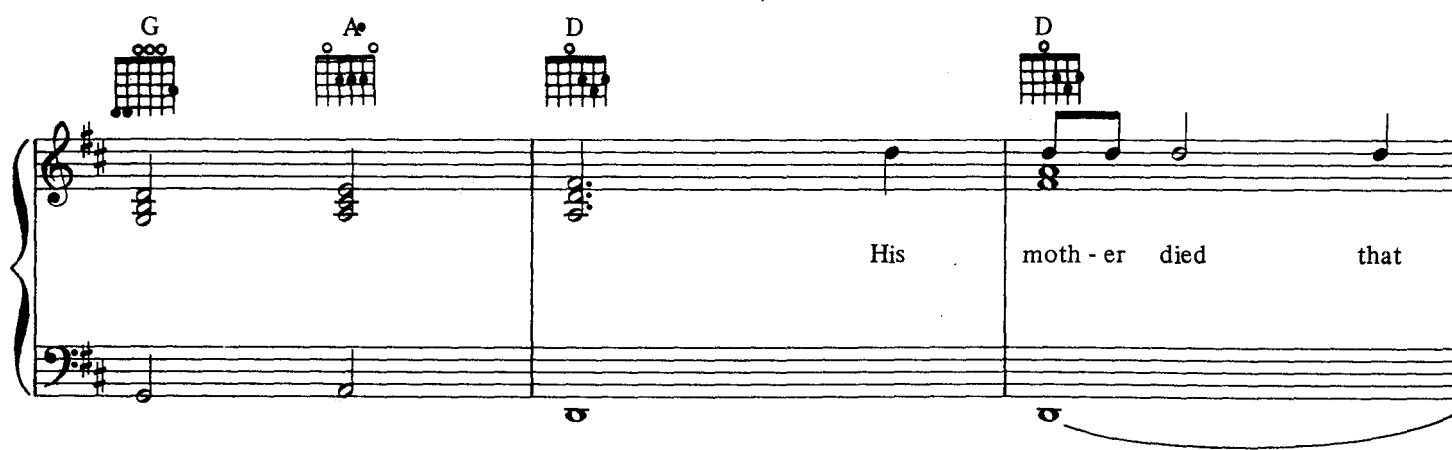
D 



Mon - tan - a skies.



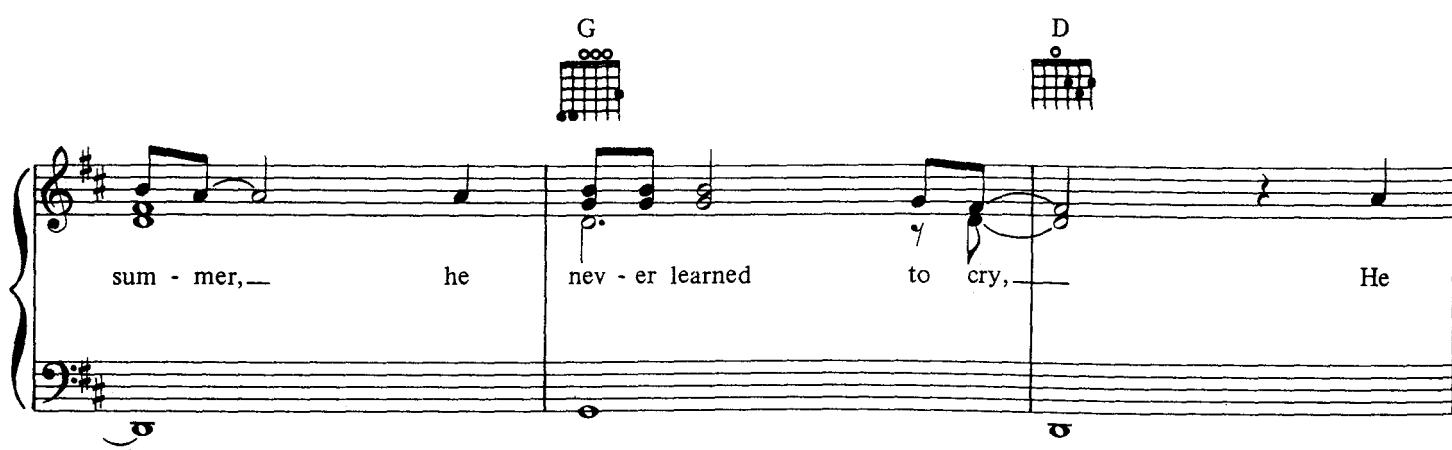
G  A^o  D  D 

His moth - er died that

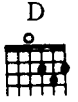
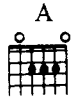


G  D 

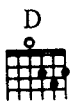
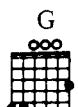
sum - mer, — he nev - er learned to cry, — He



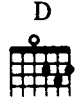
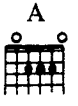
nev - er knew his fa - ther, he nev - er did ask






why And he nev - er knew_ the an - swers that would



make an eas - y way, But he learned to know_ the wil -

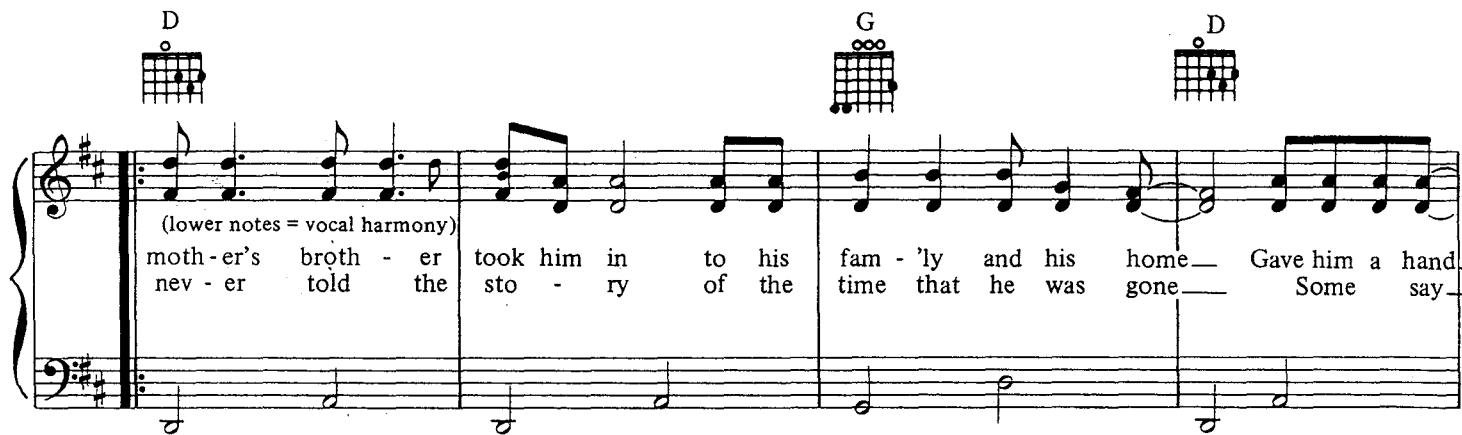



der - ness_ and to be a man that way. His

D  G  D 

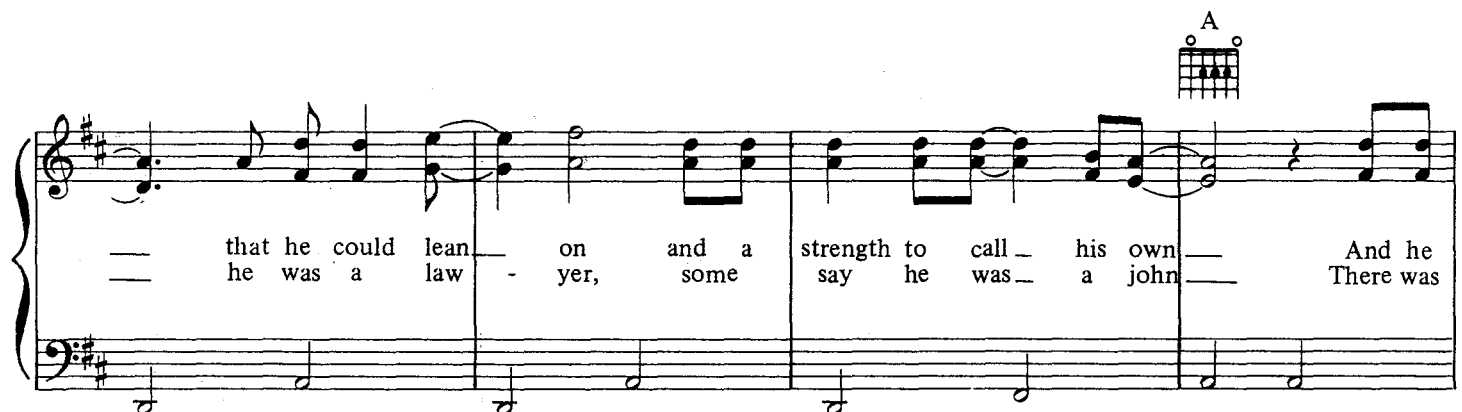
(lower notes = vocal harmony)




moth - er's broth - er took him in to his fam - 'ly and his home — Gave him a hand.
 nev - er told the sto - ry of the time that he was gone — Some say —



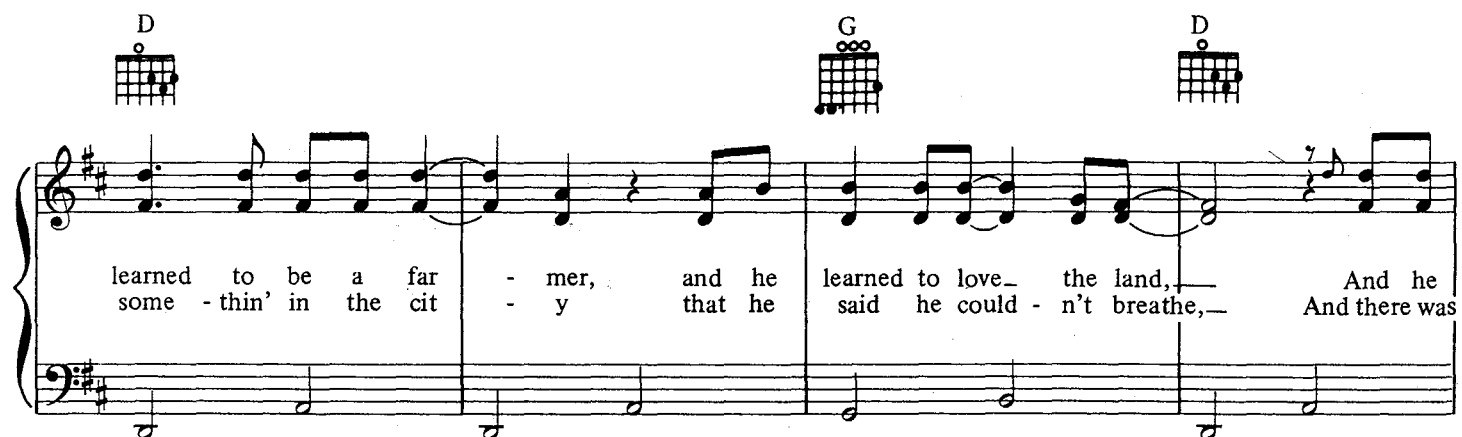
A 


— that he could lean on, and a strength to call his own — And he
 he was a law - yer, some say he was a john — There was




D  G  D 

learned to be a far - mer, and he learned to love the land, — And he
 some - thin' in the cit - y that he said he could - n't breathe, — And there was



A  D 

learned to read the sea - sons, and he learned to make a stand. — }
 some - thin' in the coun - try that he said he could - n't leave. — } Oh



Chorus

G A D

oh Mon - tan - a, give this child a home, Give him the love

G A D

of a good fam - 'ly and a wom - an of his own Give him a fire

G A D G

in his heart, give him a light in his eyes, Give him the wild

D A

wind for a broth - er and the wild Mon - tan - a skies

D G A D

On the
Now

D G D

eve of his twen-ty first birth-day he set out on his own, He was
some say he was cra-zy he some are glad he's gone, But

A

thir-ty years and run-nin' when he found his way back home Rid-in' a storm
some of us will miss him and we'll try to car-ry on Giv-ing a voice

D G D

a-cross the moun-tains and an ach-in' in his heart, Said he
to the for-est, giv-ing a voice to the dawn, Giv-ing a voice

* 2nd time instrumental omitted

1. D

came to turn_ the pag - es and to make_ a brand_ new
to the wil - der - ness and the land that he_ lived
start. Now he

2. D

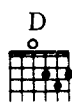
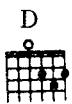
on. Oh oh Mon - tan - a,

D G A

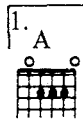
give this child_ a home, Give him the love_ of a good fam - 'ly and a

D G A

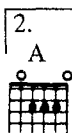
wom - an of his own Give him a fire_ in his heart, give him a light_



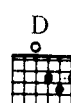
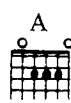
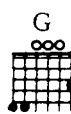
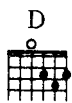
in his eyes, Give him the wild wind for a broth - er and the



wild Mon - tan - a skies Oh



wild Mon - tan - a skies



Whispering Jesse

Words and Music by
John Denver

Moderately, gently

1. I of - ten have wan - dered in deep con - tem - pla -

mp

2.3. See additional lyrics

Chords: G, A, Bm, G

Accordions: x000, 0202, 0202, x000

Trills: 3

tion. — It seems — that the mind runs

sim.

Chords: D, G, A, Bm, A

Accordions: 0202, x000, 0202, 0202, 0202

Trills: 3

wild when you're all a - lone. The way — that it

Chords: G, Asus4, A, G

Accordions: x000, 0202, 0202, x000

Trills: 3

could be, the way — that it should be,

Chords: D, G, A, D

Accordions: 0202, x000, 0202, 0202

Trills: 3

G A Bm A G A

1. 2. D

things I'd do dif - f'rent - ly if I could do them a - gain.

3. Dsus4 D G A

2. I've al-ways loved home. I dreamed I
3. I'm just an old

D G A D G A

left there on an old pal - o - mi - no. Whis - per - ing

Bm A G A G/A A

Jes - se rode right by my side. I long to

D G A D

hold her, to hear her soft breath-ing,—

Detailed description: This system contains the first four measures of the piece. The guitar chords are D, G, A, and D. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand. The lyrics are 'hold her, to hear her soft breath-ing,—'.

G A Bm A G A

the touch of her cool hands on my fe-vered

Detailed description: This system contains the next six measures. The guitar chords are G, A, Bm, A, G, and A. The piano accompaniment continues with the same rhythmic pattern. The lyrics are 'the touch of her cool hands on my fe-vered'.

D G A D

brow.

Detailed description: This system contains the next four measures. The guitar chords are D, G, A, and D. The piano accompaniment includes triplets in the right hand. The lyrics are 'brow.'.

G A D G A Bm G

Detailed description: This system contains the final seven measures of the piece. The guitar chords are G, A, D, G, A, Bm, and G. The piano accompaniment concludes with the same rhythmic and melodic motifs. There are no lyrics for these measures.

A G/A 3fr. A D G A

Whis-per-ing Jes-se still rides in the

moun-tains, still sings in the can-yons,

still lives in my heart.

Additional Lyrics

2. I've always loved springtime, the passing winter,
 The green of the new leaves and life goin' on,
 The promise of morning, the long days of summer,
 Warm nights of loving her beneath the bright stars.
3. I'm just an old cowboy from high Colorado,
 Too old to ride anymore, too blind to see.
 I sleep in the city now, away from my mountains,
 Away from the cabin we always called home.

Windsong

Words and Music by
Joe Henry and John Denver

Unhurried

Ooo

mp

The

This system contains the first two measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff features a piano accompaniment of eighth notes, starting on D3 and moving up stepwise to C4. The word 'Ooo' is written above the treble staff, and 'The' is written above the second measure.

The

This system contains the next two measures. The melody continues with quarter notes D5, E5, and F#5. The piano accompaniment continues with eighth notes. The word 'The' is written above the second measure.

D

wind is the whis - per of our moth - er the earth, The
wind knows the songs of the cit - ies and can - yons The

This system contains the next two measures. A guitar chord diagram for D major is shown above the first measure. The melody includes quarter notes G4, A4, B4, and C5. The piano accompaniment continues with eighth notes. The lyrics are: "wind is the whis - per of our moth - er the earth, The / wind knows the songs of the cit - ies and can - yons The".

G

wind is the hand of our fa - ther the sky, The
thun - der of moun - tains, the roar of the sea, The

This system contains the final two measures. A guitar chord diagram for G major is shown above the first measure. The melody includes quarter notes G4, A4, B4, and C5. The piano accompaniment continues with eighth notes. The lyrics are: "wind is the hand of our fa - ther the sky, The / thun - der of moun - tains, the roar of the sea, The".

wind watch-es o-ver our strug-gles and pleas-ures, The wind is the god-dess who
 wind is the tak-er and giv-er of morn-ings, The wind is the sym-bol of



first learned to fly. The
 all that is free. So



wind is the bear-er of bad and good tid-ings The weav-er of dark-ness, The
 wel-come the wind and the wis-dom she of-fers Fol-low her sum-mons when



bring-er of dawn The wind gives the rain, Then
 she calls a - gain, In your heart and your spir-it let the

builds us a rain - bow, The wind is the sing - er who
breez - es sur - round you, Lift up your voice then and

C

To Coda ⊕

sang the first The
sing with the wind. La

Am

D

wind is a twist - er of an - ger and warn - ing, The

G

Em

C

Am

wind brings the frag - rance of fresh - ly mown hay, The

C D C G/B Am G

wind is a rac-er and a white stal-lion run-ning And the sweet taste of love on a

D/F# Bm A A7

D. S. al Coda ☼

slow sum-mer's day. The

Coda Am D

la la la la__ la la__ la la la la la__ la la,

C G/B Am G D/F# Bm A

Dee dee dee dee__ dee dee dee ooo

decresc.

A7



D



The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff provides accompaniment. The first measure contains a melodic line with eighth notes and a bass line with a half note. The second measure is marked *pp* and includes the word "Ooo" above the treble staff. The system concludes with a final chord in the treble staff.

The second system continues the piece. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a simple accompaniment. The word "Ooo" is written above the treble staff in the second measure. The system ends with a final chord in the treble staff.

The third system shows further development of the melody. The treble staff includes a triplet of eighth notes in the first measure. The bass staff continues with its accompaniment. The word "Ooo" is written above the treble staff in the third measure. The system concludes with a final chord in the treble staff.

The fourth system is the final one on the page. It features a melodic line in the treble staff that concludes with a final chord. The bass staff provides accompaniment. The system ends with a final chord in the treble staff.

American Child
 Annie's Song
 Autograph
 Back Home Again
 Calypso
 Christmas For Cowboys
 A Country Girl In Paris
 Dreamland Express
 The Eagle And The Hawk
 Eagles And Horses
 (I'm Flying Again)
 Eclipse
 The Flower That
 Shattered The Stone
 Fly Away
 Flying For Me
 Follow Me
 For Baby (For Bobbie)
 For You
 Garden Song
 Goodbye Again
 Grandma's Feather Bed
 Heart To Heart
 Higher Ground
 How Can I Leave You Again
 I Guess He'd Rather
 Be In Colorado
 I Want To Live
 I'd Rather Be A Cowboy
 (Lady's Chains)
 I'm Sorry
 Joseph & Joe
 Leaving On A Jet Plane
 Let Us Begin
 (What Are We Making Weapons For?)
 Like A Sad Song
 Looking For Space
 Matthew
 My Sweet Lady
 Never A Doubt
 On The Wings Of A Dream
 Perhaps Love
 Poems, Prayers And Promises
 Rhymes And Reasons
 Rocky Mountain High
 Seasons Of The Heart
 Shanghai Breezes
 Shipmates And Cheyenne
 Starwood In Aspen
 Sunshine On My Shoulders
 Sweet Surrender
 Take Me Home, Country Roads
 Thank God I'm A Country Boy
 To The Wild Country
 Welcome To My Morning
 (Farewell Andromeda)
 What One Man Can Do
 Whispering Jesse
 Wild Montana Skies
 Windsong

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