

PIANO/VOCAL/CHORDS

F.R.I.E.N.D.S



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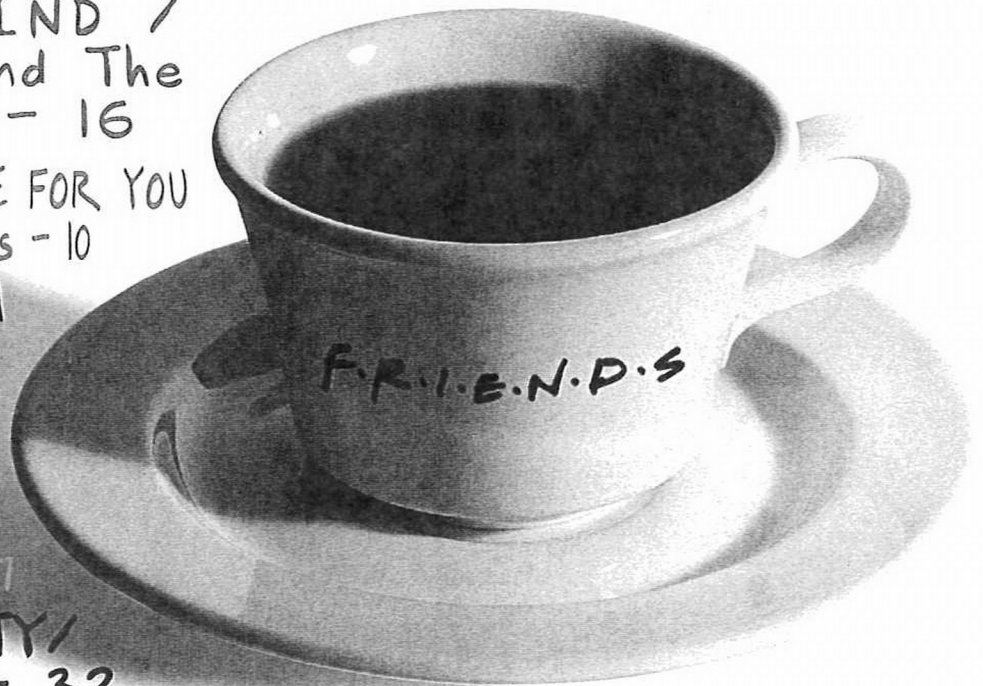
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GOOD INTENTIONS

Lyrics by
Glen Phillips

Music by
Glen Phillips and Toad

Rock ♩ = 104



1. It's

Verse:



hard to re - ly on my good in - ten - tions — when my
2. See additional lyrics



head's full of things that I — can't — men - tion. — It



seems I us - ual - ly get things right, but I can't un - der - stand what I did last night. —

D Dsus D Dsus

And it's hard to re-ly on my own good sens - es...

D Dsus D

when I miss so much that re-quires at - ten - tion. I

G(9)

have to laugh_ at my - self some - times and I can see that I'm_ not blind.

A7 Chorus: D Em7

There's lit - tle re - lief,

G(9) A D Em7 G(9) A

give us re - prieve. — Oh, — for all —

G(9) D/F# Em7 A G(9) D/F#

— the things I've left — be - hind, — I'm pos - i - tive — that I'm —

1.
A7sus D Dsus D

— not blind. —

2.
Dsus D A7sus

2. I'm — not blind. —

G6/9



A



— I can't be hard on you — 'cause you know I've been there, too. —

G(9)



Em



A7sus



— Learned a lot of things from you. Oh, — when life gives lit-tle re - lease, —

Chorus:

D



Em7



G(9)



A



D



Em7



— give us re - prieve. — Oh, —

G(9)



A



G(9)



D/F#



Em7



A



— when ev - 'ry - one — is cold — out - side, — I clinch —

G(9) D/F# Em7 A G(9) D/F#

— my fists— and close— my eyes,— i - mag - in - ing— the world—

Em7 A G(9) D/F# A7sus D Dsus

— out - side,— and I— can see— that I'm— not blind.—

D Dsus D

Verse 2:

I'm not afraid things won't get better
 But it feels like this has gone on forever.
 You have to cry with your own blue tears,
 You have to laugh with your own good cheer.
 And it's hard to rely on my good intentions
 When my head's full of things that I can't mention.
 Seems I usually get things right
 But I can't understand what I did last night.
 (To Chorus 2:)

Chorus 2:

There's little relief, give us reprieve.
 Oh, imagining the world outside,
 I'm positive that I'm not blind.
 (To Bridge:)

I'LL BE THERE FOR YOU

Words by David Crane,
Marta Kauffman, Allee Willis
Phil Solem and Danny Wilde

Music by Michael Skloff

A7 Fast rock ♩ = 190

Musical notation for the first system, including a guitar chord diagram for A7 and piano dynamics.

Musical notation for the second system, featuring two first endings.

Verse:

A

Musical notation for the verse section with lyrics.

G

A

Musical notation for the final section of the piece with lyrics.

love things life's are D. O. A. great. (1.3.) It's like you're al - (2.) Your moth - er warned -

C#m *G*

ways you stuck in there'd be sec - ond gear. Well, it But she

Bm *A* *C*

has n't been your day, your week, your month, or e - ven your did n't tell you when the world has brought you down to your



G *D/F#* *Esus*

1.2. *To Next Strain* 3. year. But that year.


E

Chorus: I'll be there for you when the

A *D* *E*

A  D 




rain starts — to pour. I'll — be there for — you —



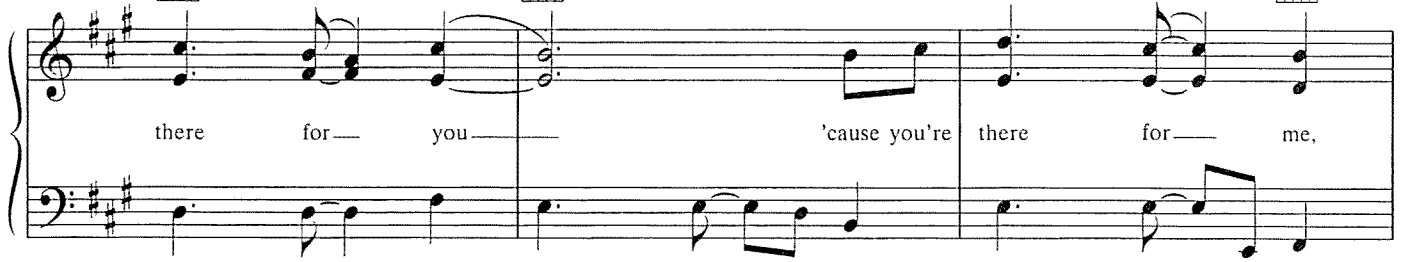
E  A 

— like I've been there — be - fore. I'll — be



D  E  D/F# 

there for — you — 'cause you're there for — me,



G  *To Coda* \oplus 1. 2.

too.



A  Bridge: D 

— No one could ev -



* Guitar fill reads 8va.

er know— me, no one could ev - er see— me.

F#m

Seems you're the on - ly one— who knows— what it's

Bm

like to be— me. Some - one to face— the day— with,

D/A

G

make it through all— the rest— with, some - one I'll al -

G/F# E D E

ways laugh - with. E - ven at my worst, I'm best - with

F#m (1st time only) D E

you. Yeah!
(Inst. solo ad lib....)

A D

To Coda 1. 2. D.S. al Coda

E D/F#

...end solo)

A

D

I'll — be there for — you —

E

A

I'll — be

D

E

there for — you —

A

D

E

— I'll — be there for — you — 'cause you're

D/F#

G

A

there for — me, too.

I GO BLIND

Words and Music by
Neil Osborne, Phil Comparelli,
Brad Merritt and Matt Johnson

Rock ♩ = 132
N.C.




Ev-'ry time I look at you, I go blind. Ev-'ry time I look at you, I go blind.



— Ev-'ry time I look at you, I go blind. Ev-'ry time I look at you, I go blind.

G C2 G/B C2 G C2 G/B Am7

— Ev-'ry morn-in', I get up— and I try to feel a - live,— but I can't,—

G C2 G/B C2 G C2 G/B C2

— Ev-'ry time I look at you,— I go blind.— I don't know what— it is,—

G C2 G/B C2 G C2

some - thin' in— me just won't give— me a chance.

G/B C2 G C2 G/B Am7

I



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter and eighth notes.

think it's that I feel more con - fused by the deal love has shown

Piano accompaniment for the first system, featuring a treble and bass clef. The bass line has long note values.



Musical staff with treble clef, mostly containing rests.

me.

Piano accompaniment for the second system.



Musical staff with treble clef, featuring a melodic line.

Lit-tle child, did you know that there's a light And it's gon-na shine right though your eyes

Piano accompaniment for the third system.



Musical staff with treble clef, featuring a melodic line.

What do you think that life is like? Ev-'ry time I look at you, I go blind

Piano accompaniment for the fourth system.

C F(9) C/E F(9) C F(9) C/E D7

I go blind. _____ Well,

G C2 G/B C2 G C2 G/B Am7

some - where o - ver there_ there's a pur - pose, there's a care_ for free._

G C2 G/B C2 G C2 G/B C2

_____ In me, there's no - bod - y___ here, no__

G C2 G/B Am7 G C2

_____ one plan, no one stand to be free. _____



I



think it's that be - cause I have seen all the fuss and it's no big



deal. No big deal.



Hold me, hold me 'cause I wan-na get high-er and high - er. High - er than...

l.h.-tacet 2nd time

1.

G C2 G/B C2 G C2 G/B Am7

Hold me, hold_ me 'cause I wan-na get high-er and high - er. High - er than...

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: G, C2, G/B, C2, G, C2, G/B, and Am7. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

2.

N.C. G C2 G/B C2

High - er than...

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: N.C., G, C2, G/B, and C2. The piano accompaniment continues with chords and moving lines.

G C2 G/B Am7 G C2

Detailed description: This system contains the third line of music. It features a piano accompaniment with guitar chords indicated above: G, C2, G/B, Am7, G, and C2. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

G/B C2 G C2 G/B Am7 G

Detailed description: This system contains the fourth line of music. It features a piano accompaniment with guitar chords indicated above: G/B, C2, G, C2, G/B, Am7, and G. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines. There are triplets marked with a '3' in the final measures.

BIG YELLOW TAXI

Words and Music by
Joni Mitchell

Moderate funk ♩ = 88



Musical notation for the first system, including piano accompaniment and guitar chords. The piano part features a bass line with eighth notes and chords in the right hand. The guitar part is indicated by two chord diagrams: Bm7 and F#m7.



Musical notation for the second system, including vocal melody and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment continues with similar patterns to the first system.

Don't know what_ you've, don't_ know what you've got. Don't know what_ you've, don't_ know what you've got.



Musical notation for the third system, including vocal melody and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment continues with similar patterns to the first system.

Don't know what_ you've, don't_ know what you've got. { Don't know what_ you've got. }
{ Don't know what_ you've, don't_ know what you've got. }

Verse:

Bm7

F#m7

1. Pave par - a - dise, put up a park - ing lot with a pink_

2.3.4. See additional lyrics

Bm7

F#m7

_ ho - tel, a bou-tique and a swing - ing hot_ spot.

Chorus:

Bm7

F#m7

Don't it al - ways seem_ to go that you don't know what_ you've got_ till it's gone. You

Bm7

F#m11

pave par - a - dise, put up a park - ing lot. (Ooh, bop, bop, bop, bop.)

To Coda \oplus 1.2.3.

Bm7

F#m11

Pave par - a - dise, _ put up a park - ing lot. (Ooh, _ bop, _ bop, bop, _ bop.)

4. *D.S. al Coda*

F#m11

(Ooh, _ bop, _ bop, bop, _ bop.)

\oplus Coda

F#m11

(Ooh, _ bop, _ bop, bop, _ bop.)

Bm7

F#m11

(Ooh, _ bop, _ bop, bop, _ bop.)

Bm7

F#m7

Don't know what_ you've, don't_ know what you've got. Don't know what_ you've, don't_ know what you've got.

Bm7



F#m11



Repeat ad lib. and fade

Big yel-low tax - i; (Ooh, bop, bop, bop, bop.)

Verse 2:

Take all the trees,
 Put 'em in a tree museum.
 And you charge the people
 A dollar and a half just to see 'em.
 (To Chorus:)

Verse 3:

Hey, farmer, farmer,
 Put away the D.D.T. now.
 Give me spots on my apple
 But leave me the birds and the bees, please.
 (To Chorus:)

Verse 4:

Late last night,
 I heard the screen door slam.
 A big yellow taxi
 Took away my old man.
 (To Chorus:)

ANGEL OF THE MORNING

Words and Music by
Chip Taylor

Moderate rock ♩ = 88

Verse:

A D E D E A D

1. There'll be no strings to bind your
2. May - be the sun's light will be

E D E A D E D E

hands, not if my love can bind your heart...
dim, so it won't mat - ter an - y - how...

A D E D E

And there's no need to take a stand, for it was I who chose...
If morn - ing's ech - o says we've sinned, well, it was what I want -

A D E D E Bm7 D

— to start. I see no rea - son__ to take
- ed now. And if we're vic - tims__ of

E Bm7 D E D E

me home. I'm old e - nough to face the dawn.
the night, I won't be blind - ed by the light. }

cresc.

Chorus:

A D E D E A D

Just call me an - gel of the morn - ing, an - gel. Just touch my cheek be - fore you

mf

E D E A D E D E

leave_ me, oh ba - by. Just call me an - gel of the morn - ing, an - gel.

dim.

D A D E D E

Then slow-ly__ turn a - way__ from__ me.

mp

1. 2.

- way. I won't beg you to stay with

A D

me through the sea - son

cresc. poco a poco



of the pain of the years,



oh ba - by, ba - by, ba - by, ba - by.



Just call me an - gel of the morn - ing, an - gel.

Repeat ad lib. and fade



Just touch my cheek be - fore you leave me, ba - by.

IN MY ROOM

Words and Music by
Brian Wilson and Gary Usher

Moderately ♩. = 72

mf

♩ Verse:

1. There's a room where I can go and tell my se - crets
 2. In this world I lock out all my wor - ries and my
 3. Now it's dark and I'm a - lone, and I won't be a -

to. } In my room, in my
 cares. }
 afraid. }

*Key of recording: B major

To Coda ⊕ 1.

2.



room,

(in my room.)

room.)

Bridge:



Do my dream-ing and my schem-ing, lie a - wake and pray.



D.S. S at Coda

Do my cry - ing and my sigh - ing, laugh at yes - ter - day.

⊕ Coda

Repeat ad lib. and fade

















room, in my room, in my room, in my)

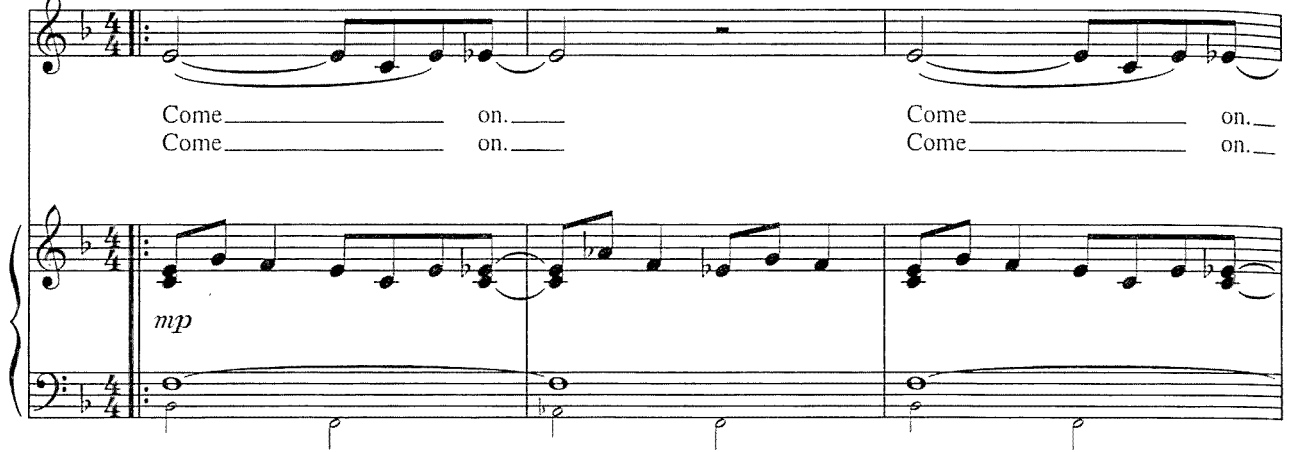
SEXUALITY

Words and Music by
k.d. lang and Ben Mink

Rock ♩ = 116
Verse:

Guitar*: B/A  B/E  G  Bm/E  B/A  B/E  G 






Piano: C/Bb  C/F  Ab  Cm/F  C/Bb  C/F  Ab 








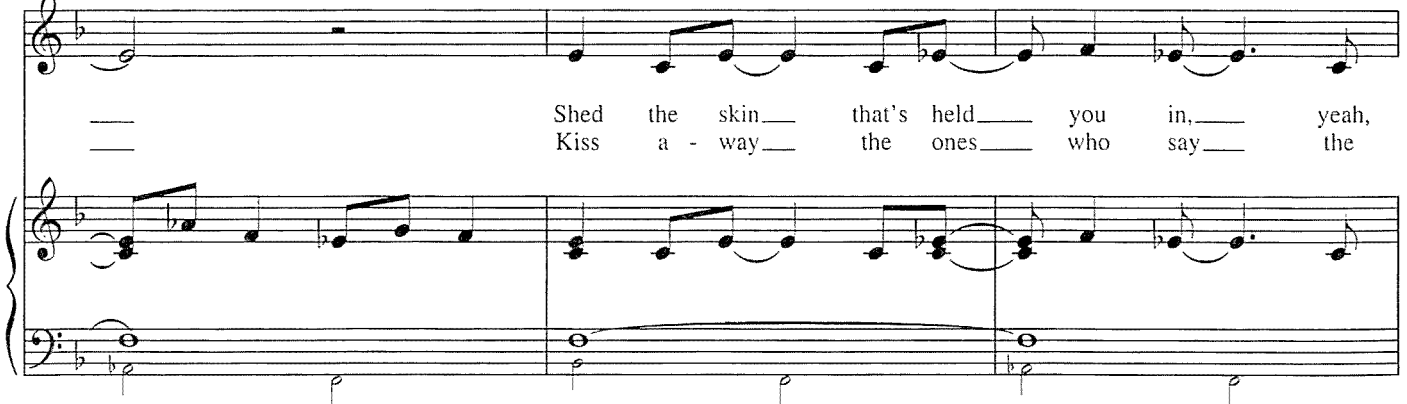
Come _____ on. _____
Come _____ on. _____

Come _____ on. _____
Come _____ on. _____



mp

Bm/E  B/A  B/E  G  Bm/E 

Cm/F  C/Bb  C/F  Ab  Cm/F 



Shed the skin _____ that's held _____ you in, _____ yeah,
Kiss a - way _____ the ones _____ who say _____ the

B/A  B/E  G  Bm/E  A7 

C/Bb  C/F  Ab  Cm/F  Bb7 



held you for too long. _____
lust you feel is wrong. _____

Now, how bad _____ could it be _____
Now, how bad _____ could it be _____
How bad _____ could it be _____

*Capo at the 1st fret.

Sexuality - 5 - 1
PF9551

A7sus



Bb7sus

A7



Bb7

A7sus



Bb7sus

— if you should fall in love with me? Now,
 — if you a - muse your - self with me? Now,
 — if you should lose your - self in me? Now,

A7



Bb7

A7sus



Bb7sus

A7



Bb7

how bad could it be? Sex - u - al - i -
 how bad could it be? Sex - u - al - i -
 how bad could it be? Sex - u - al - i -

1.



Bb7sus

2.



Bb7sus

B/A




C/Bb


B/E





C/F


- ty. - ty.


G

A♭


Bm/E

Cm/F

B/A

C/B♭

B/E

C/F

G

A♭

B/E *To next strain*

C/F



3.
A7sus

B♭7sus


 Chorus:
F♯m7


Gm7


G♯m7


Am7





F♯m7

Gm7

G♯m7

Am7

F♯m7

Gm7




G♯m7

Am7

A

B♭

To Coda ⊕


N.C.




B/A
C/B♭




B/E
C/F




G
A♭




Bm/E
Cm/F




B/A
C/B♭




B/E
C/F




G
A♭




Bm/E
Cm/F




G
A♭




Bm/E
Cm/F




1. 2. D.S.  al Coda




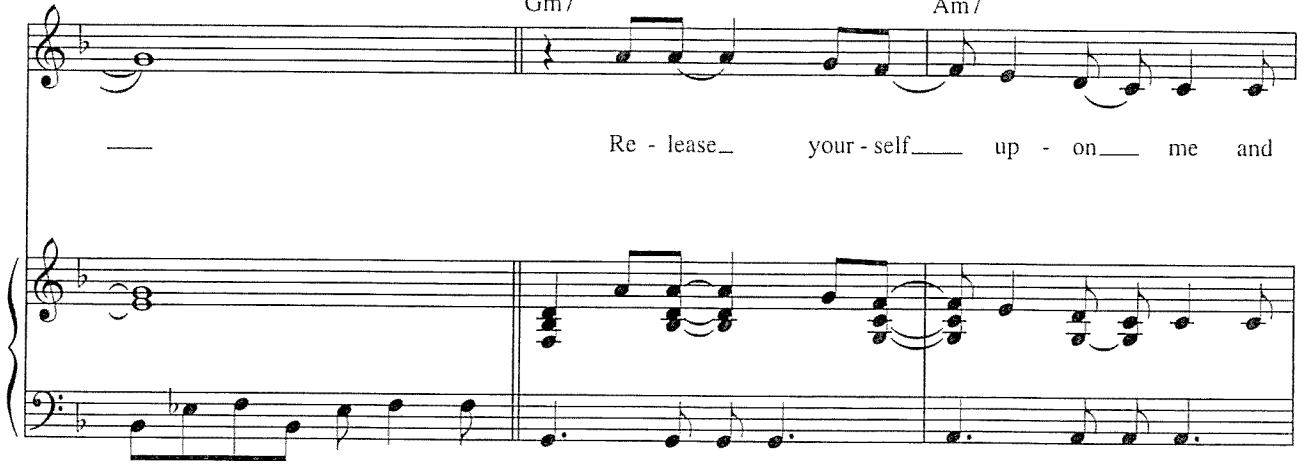
Chorus:

 Coda

F♯m7
Gm7



G♯m7
Am7

Re - lease_ your - self_ up - on_ me and

F♯m7
Gm7



G♯m7
Am7



F♯m7
Gm7




free the hound_ of chas - ti - ty._ Un - leash your sex - u - al -

G#m7



Am7

Asus



Bbsus

- i - ty _____ on _____ me. _____

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has lyrics: "- i - ty _____ on _____ me. _____". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

Asus



Bbsus

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long horizontal line indicating a sustained note. The piano accompaniment continues with chords and a bass line. The key signature remains one flat (Bb).

Repeat ad lib. and fade

The third system of music shows the piano accompaniment for the final section. It features chords in the right hand and a bass line in the left hand, ending with repeat signs. The key signature remains one flat (Bb).

IT'S A FREE WORLD BABY

Words and Music by
Bill Berry, Peter Buck,
Mike Mills and Michael Stipe

Reggae rock ♩ = 108

Bm7



Verse:

1. I was hun - gry when I said_

I nev - er got_ to sleep._



(1.) You go a - head, — you can get what-ev - er you want. — There's a
 2. Me, I'm tired of this can - dy. My teeth ache my head. —
 3. Boys in bed, girls in bed, all now go to sleep. —



feel - ing in my bel - ly, it's the new to - mor - row scene. — It's an
 Boys in bed, girls in bed, all now go — to sleep. —
 Sleep, sweet dreams, wake to a new to - day to-mor-row.



in - ter - est - ing job, — it's the fire - works. —
 Sleep, sweet dreams, — wake to a new to - day to-mor-row. }
 Sleep, sweet dreams, — wake to a new to - day to-mor-row. }



Chorus:



Musical staff with notes and rests for the first line of the chorus.

I don't need it. (I don't need it.) I hit my head. (He hit his head.)

Piano accompaniment for the first line of the chorus, including treble and bass staves.



Musical staff with notes and rests for the second line of the chorus.

I can't feel an - y - thing. You gave too much a - way.

Piano accompaniment for the second line of the chorus, including treble and bass staves.



Musical staff with notes and rests for the third line of the chorus.

You came to say it's a free world, ba - by.

Piano accompaniment for the third line of the chorus, including treble and bass staves.

To Coda \oplus 1.

Em7



G



A



N.C.

And you gave too much a - way, — hey, hey. —

Bm7



(Get what-ev - er you want. —)

(Give what-ev - er you want. —)

2.



N.C.



— it's a free world, ba - by.

(Get what-ev - er you want. —

D.S. $\text{\$}$ al Coda

—)

(Give what - ev - er you want. —)

3

⊕ Coda

G N.C. Bm7

it's a free world, ba - by.

Boys in bed,

girls in bed, — girls all now go to sleep. —

Repeat ad lib. and fade

Sleep, sweet dreams, — wake to a new to - day to - mor - row.

SUNSHINE

Words and Music by
Jonathan Edwards

Lively rock ♩ = 132



♩ Chorus:

1.2. Sun-shine, go__ a - way to - day...
3. (Instrumental solo ad lib...)

mf



Don't feel much__ like danc - in'__ Some man's gone,__ he's try'n' to

To Coda ⊕



run my__ life__ Don't know what__ he's ask - in'.

2. The

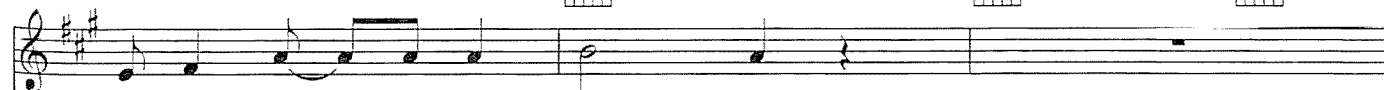
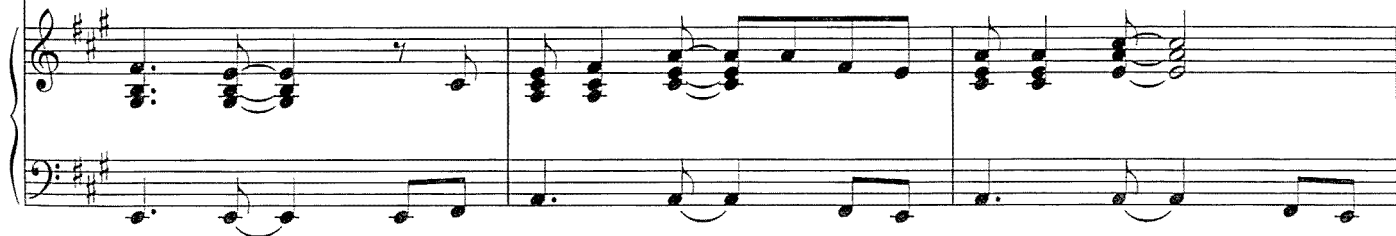
Verse:



1. He tells me I'd bet - ter get in line. Can't hear a word he's
 book-ing starts to make me won-der where the fruits of what I do are



say - in'. When I grow up, I'm gon - na make him mine.
 go - in'. He says that love and war all is fair.

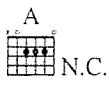


These ain't dues I've been pay - in'.
 He's got cards he ain't show - in'.

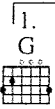




How much does it cost? I'll buy it. The time is all we've lost.



I'll try it. He can't even run his own life, I'll be



D.S.

damned if he'll run mine, sun - shine.

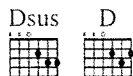


D.S. al Coda

damned if he'll run mine, sun - shine.

⊕ Coda

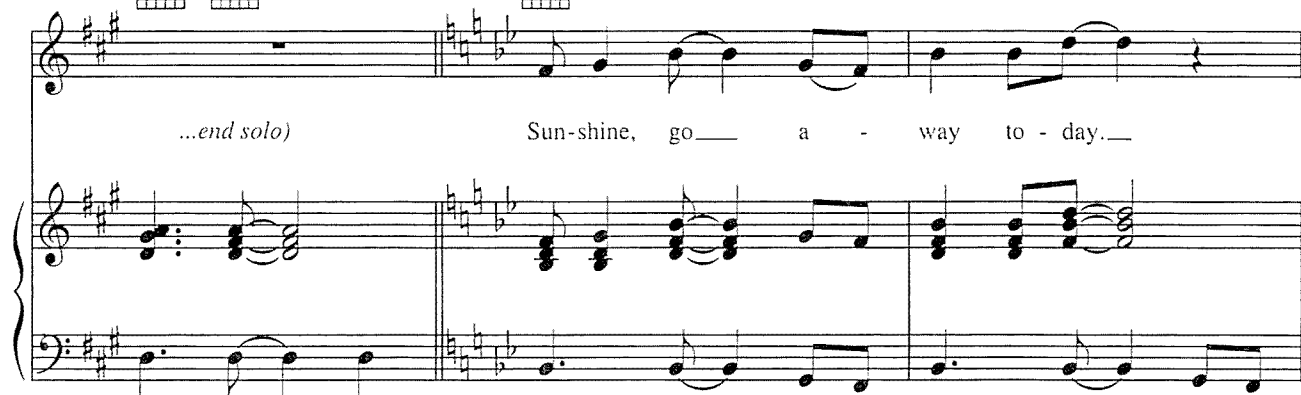
Dsus D



Bb



...end solo) Sun-shine, go a - way to - day.



F



Bb



Don't feel much like sing - in'. This old world, she's gon - na



Eb



Ebsus



Eb



turn a - round. Brand new bells will be ring - in'.



Eb5



D5



C5



Eb5



D5



C5



Eb5



D5



C5



Bb5




STAIN YER BLOOD




Words and Music by
Paul Westerberg


Fast rock ♩ = 168

A5  B5 






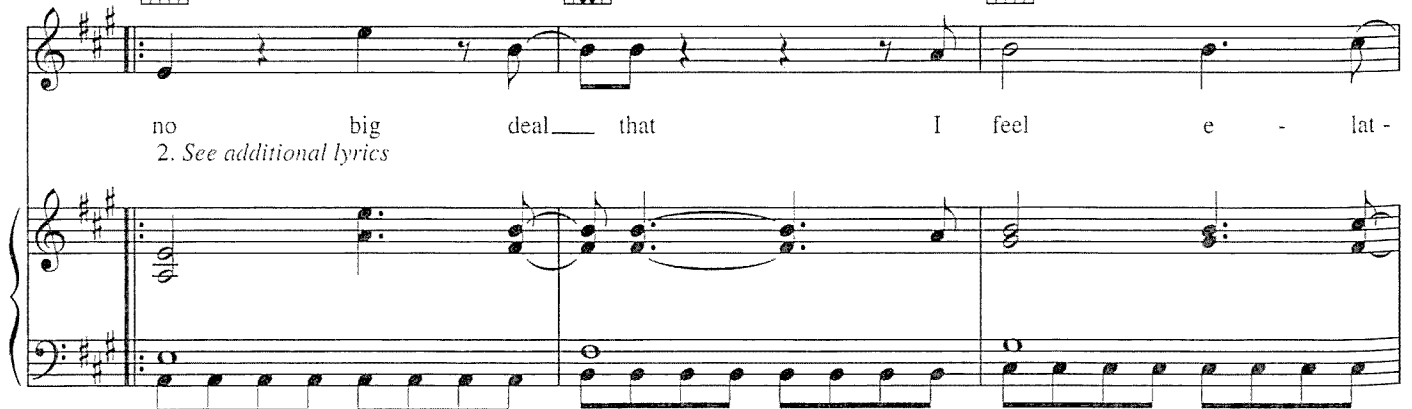
mf

C#5  1. B5  2. B5 



1. It ain't

Verse:
A5  B5  C#5 



no big deal that I feel e - lat -
2. See additional lyrics

B5 A5 F#5

- ed. I see you lean - in' 'gainst the

D5 E5 A5

wall. It ain't no - bod - y's bus -

B5 C#5 B5

- 'ness who you see or who you kiss.

A5 F#5 E5

I feel you breath - ing in the hall.

♩ Chorus:



It's O. K. Stay the night for fun,



I won't stain your blood.



I won't stain love. It's O. K.



Stay the night for fun,

A/C# Bm7 A/C#

I won't stain your blood. I won't stain love...

E5 To Coda 1. 2.

2. Got an I don't

Bridge: F#m D F#m

care who she try, cross my heart, hope to die.

B7 D

Is it love?

B2

G5 A5 G5

We're gon - na talk

A5 G5 A5 G5 A5 G5 A5 G5

a - bout it. We're gon - na stay

A5 G5 B5

on fire. We're gon - na

G5 A5 G5 A5 G5 A5 G5 A5 G5

talk a - bout it for the

D.S. al Coda

B5 G5 E5 D5 C#5 B5

first time in our lives. It's O.

Coda

A5 B5

Is it love?

C#5 B5 D5 C#5 B5 A5

Is it

Verse 2:

Got an eye for an exit
 And an ear that just begs to hear.
 Does anybody here now think you're great?
 Forever they ignore us,
 Now the gossip only bores us.
 Together, we're gonna love everything that they hate.
 (To Chorus:)

YOU'LL KNOW YOU WERE LOVED

Words and Music by
Lou Reed

Rock ♩ = 120


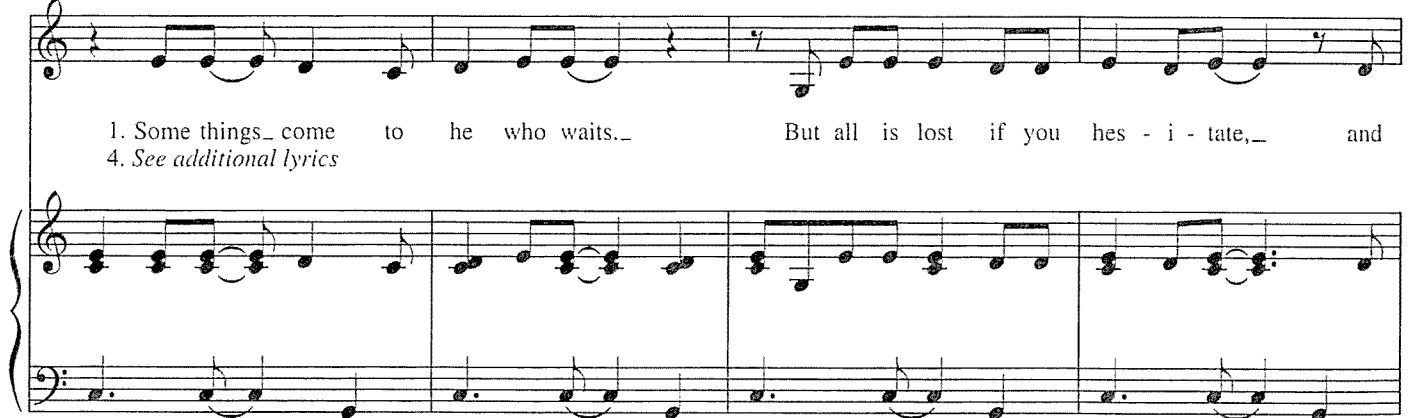
C




mf

♩ Verses 1 & 4:

C

1. Some things_ come to he who waits... But all is lost if you hes - i - tate, _ and
4. See additional lyrics

F C F G




I was_ nev - er one to wait... You'll know you were_ loved...



You can hire great law - yers, you can speak to your friends._ You can



say he did this_ and that, some things_ don't change._ Un - wrap the pres - ent and

To Coda \oplus



burn the re - mains._ You'll know you were loved._ 2. Now,

Verses 2 & 3:



you take Ros - coe, he ain't much._ Peo - ple say things_ are ruined af - ter his touch._ It's like
3. See additional lyrics



Musical staff with treble clef and a 7/8 time signature. The melody consists of eighth and quarter notes.

tar was drip-ping from his brush but you'll know you were loved. Or

Piano accompaniment for the first system, featuring a treble and bass clef with chords and moving lines.



Musical staff with treble clef. The melody continues with eighth and quarter notes.

Stan or Jake e-merg-ing from your past, from those love af-fairs that did-n't last. But

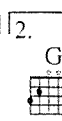
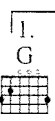
Piano accompaniment for the second system, featuring a treble and bass clef with chords and moving lines.



Musical staff with treble clef. The melody continues with eighth and quarter notes.

me, I'll give it my last gasp and you'll know you were loved.

Piano accompaniment for the third system, featuring a treble and bass clef with chords and moving lines.



1. 2. D.S. al Coda

Musical staff with treble clef, showing first and second endings for the melody.

Piano accompaniment for the final system, featuring a treble and bass clef with chords and moving lines.

♩ Coda

G F

— And to - geth - er we can per - haps pass_

C F G C

— a night_ when you'll know_ you were loved._

Verse 3:

A carrot, a donkey, a dog or bones,
 Some of us never had a home.
 And if we did, we left it long ago
 And didn't know we were loved.
 Empty as a wooden clock
 Left in the woods at twelve o'clock,
 Insides all rusted, a spring is popped.
 But you'll know you were loved.

Verse 4:

Even when you sleep at night,
 Inside your heart will cry.
 You can never say goodbye when
 You know you were loved.
 Underachievers of the world unite,
 You have nothing to lose except your fright.
 And together we can perhaps pass a night
 When you'll know you were loved.

SHOE BOX

Words and Music by
Steven Page and Ed Robertson

Rock $\text{♩} = 152$
Verse:

D E G

1. A key in the door, a step on the floor, a note on the ta -
2.3. See additional lyrics

Gm A7 D E G

- ble and a meal in the mi - cro. Note says, "I'm in bed. Please make sure that you're fed. -

Gm A7 D

- If you're tak - ing a show - er, you can bor - row my bath - robe." E - ven when I'm a - sleep, -



I dream you're mov-ing next week. I crum-pled the note and said to put it in - side my



Chorus:



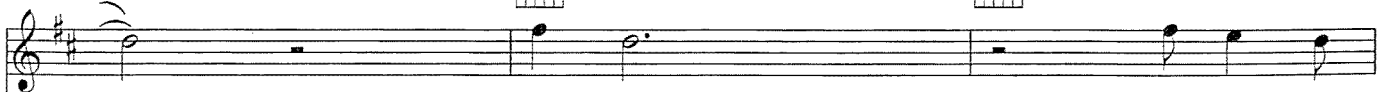
1.



shoe - box. Shoe-box of lies.



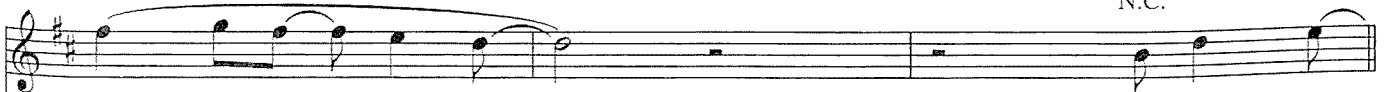
2.3.



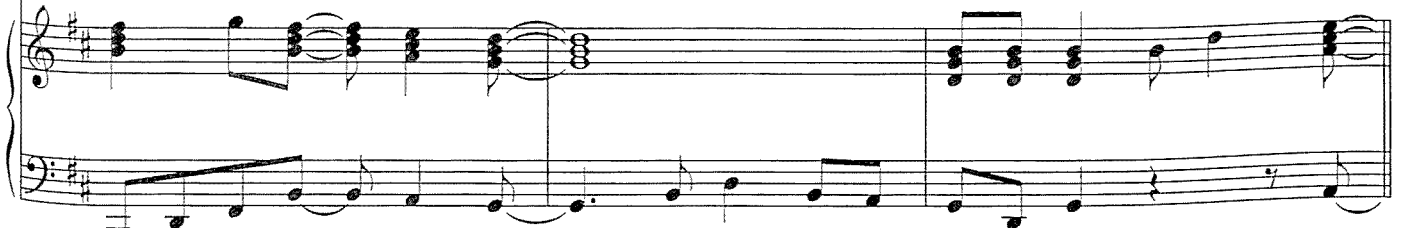
Shoe - box, shoe - box of



N.C.



lies. Did some - bod -



Bridge:



- y tell_ you this is how_ it's s'posed_ to be?_ Or did you_

To Coda ⊕



_ just find_ that you_ don't want_ an - y - more_ from me_ *(Instrumental solo...*



1.

2.

D.C. al Coda

...end solo)

⊕ Coda



- y - more_

D A Bm G

Lies, _____ lies. _____

This system contains the first four measures of the piece. The guitar part features chords D, A, Bm, and G. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

D A/E D/F# G

Lies, _____ lies. _____

This system contains the next four measures. The guitar part features chords D, A/E, D/F#, and G. The piano accompaniment continues with the same rhythmic pattern.

D/A A Bm G

Lies, _____ lies. _____

This system contains the next four measures. The guitar part features chords D/A, A, Bm, and G. The piano accompaniment continues with the same rhythmic pattern.

D/F# A Bm G

Lies, _____

This system contains the final four measures. The guitar part features chords D/F#, A, Bm, and G. The piano accompaniment continues with the same rhythmic pattern.

The image shows a musical score for a song. At the top, there are five guitar chord diagrams labeled D, A/E, D/F#, G, and D. Below these is a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. Below the melodic line is a blank line for lyrics, starting with the word "lies." followed by a horizontal line. At the bottom, there is a piano accompaniment consisting of two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The piano part features block chords in the right hand and a simple eighth-note bass line in the left hand.

Verse 2:

It's under my bed, it's never been read.
 It's in with my school stuff and my mom never cleans there.
 From my first little fib when I still wore a bib,
 To my latest attempt at pretending I'm someone
 Who's not seventeen and doesn't know what you mean.
 When talk turns to single,
 I'll still take home my shoe box.
 (To Chorus:)

Verse 3:

Was it something I said, or was it something you read
 That's making me think that I should never have come here?
 I can offer you lies, I can tell you goodbye,
 I can tell you a story, but I can't tell the truth, dear.
 And what if I could, would it do any good?
 'Cause you'll never get to see the contents of my shoe box.
 (To Chorus:)

Bridge 2:

It's so 1990, and it's 1994.
 Well, you can squawk behind me 'cause you don't want me anymore.



ANGEL OF THE MORNING
Pretenders

GOOD INTENTIONS
Toad The WetSprocket

I GO BLIND
Hootie And The Blowfish

I'LL BE THERE FOR YOU
The Rembrandts

IN MY ROOM Grant Lee Buffalo

IT'S A FREE WORLD R.E.M.

SHOE BOX Barenaked Ladies

STAIN YER BLOOD Paul Westerberg

SUNSHINE Paul Westerberg



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