

# Are You Gonna Go My Way

Words by Lenny Kravitz

Music by  
Lenny Kravitz and Craig Ross

Medium fast



Play 4 times

*f*

Play 4 times



I was born long a - go; I am the cho - sen, I'm the  
I don't know why we al - ways cry, this we must leave and get un -

one. I have come to save the day,  
done. We must en - gage and re - ar - range

G5



and I won't leave un - til I'm done. So that's why  
and turn this plan - et back to one. So tell me why



you've got to try, you've got to breathe and have some fun.  
we've got to die and kill each oth - er one by one.



E5



Though I'm not paid, I play this game, and I won't stop un - til I'm  
We've got to love and rub - a - dub, we've got to dance and be in



G6

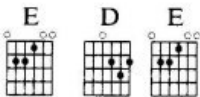


F#m7



done. }  
love. }

But what I real-ly want to know— is:—



Are you gon- na go my way?

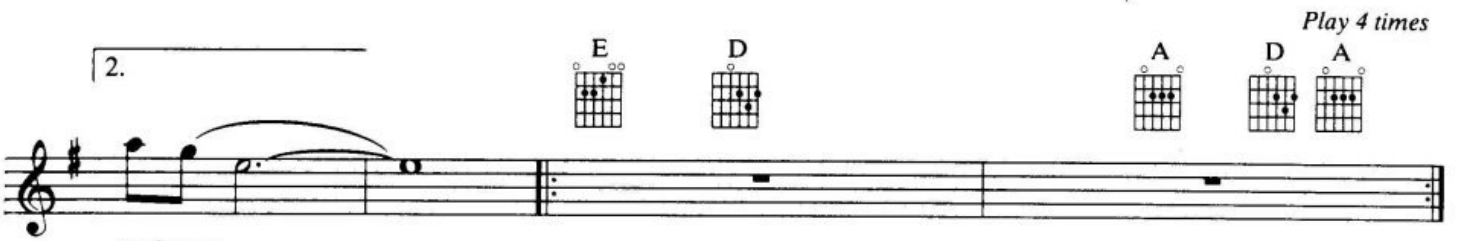
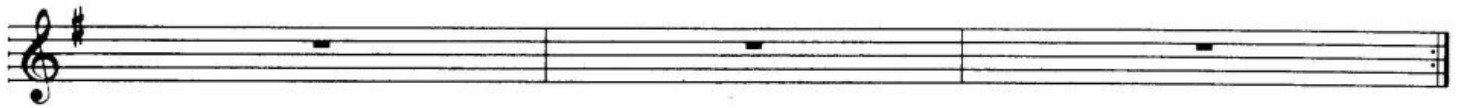
And I got to, got

1.

E5



to know.—



E5



Play 4 times

G6



Musical notation for the first system, including treble and bass clefs with notes and rests.

F#m7



G6



F#m7



Musical notation for the second system, including treble and bass clefs with notes and rests.

E



D



E



G6



F#m7



Musical notation for the third system, including lyrics: "Are you gon- na go my way? 'Cause ba-by, I".

E5



Musical notation for the fourth system, including lyrics: "got to know." and guitar-specific notation like 'x' marks.

# Fly Away

Words and Music by  
Lenny Kravitz

Moderately



First system of musical notation, including guitar and piano accompaniment. The piano part starts with a forte (*f*) dynamic.



Second system of musical notation, including guitar and piano accompaniment. The piano part includes notes in parentheses for the right hand.

I wish that I could fly in - to the sky so ver - y high, —  
Let's go and see the stars, the Milk - y Way or e - ven Mars, —

Third system of musical notation, including guitar and piano accompaniment. The piano part includes notes in parentheses for the right hand.

\*R.H. tacet 1st time (next 8 bars only). Omit notes in parentheses 2nd time.



Fourth system of musical notation, including guitar and piano accompaniment. The piano part includes notes in parentheses for the right hand.

just like a drag - on - fly. —  
where it could just be ours. —

Fifth system of musical notation, including guitar and piano accompaniment. The piano part includes notes in parentheses for the right hand.



I'd fly a - bove the trees, o - ver the seas, in all de - grees, —  
Let's fade in - to the sun. Let your spir - it fly where we are one, —



to — an - y - where — I please. — Oh, }  
just — for a lit - tle fun. — Oh, oh, oh, yeah. }



I want to get a - way. — I want to fly — a - way



Yeah, — yeah, — yeah. —



I want to get a - way. I want to fly a - way.



To Coda



Yeah, yeah, yeah.

N.C.

I got - ta



get a - way. Girl, I got - ta

*D.S. al Coda*  
%

get a - way. Oh, oh, oh, yeah.

Coda

G D A B C

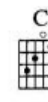
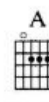
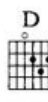
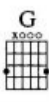
yeah.— I got - ta get a - way. I want to get a - way.— I

G D A B C

want to get a - way.— I want to get a - way.— I



want to get a - way. \_\_\_\_\_ Yeah! I want to get a - way. \_\_\_\_\_



I want to fly \_\_\_\_\_ a - way. \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah, -

1. 2. Tacet

\_\_\_\_\_ Girl, I got to get a-way. \_\_\_\_\_ Yeah, yeah, yeah, yeah, yeah.  
 yeah. - \_\_\_\_\_ yeah. -

# Rock and Roll Is Dead BOOGIEWOOGIE.RU

Words and Music by  
Lenny Kravitz

Moderate Rock

N.C.

First system of musical notation, featuring a piano introduction in 4/4 time with a forte (*f*) dynamic. The notation includes a treble clef and a bass clef.

Vocal line for the first system, showing a melodic phrase.

Ooh—— yeah!

Second system of musical notation, continuing the piano introduction.

Third system of musical notation, continuing the piano introduction.

D5  
5fr.

A guitar chord diagram for the D5 chord at the 5th fret. The diagram shows a six-string guitar with the 5th fret highlighted. The notes are D (open), F# (5th fret), A (5th fret), D (5th fret), F# (5th fret), and A (5th fret).

Fourth system of musical notation, continuing the piano introduction.

N.C.

You think you're— on top— of the— world but— you know— it's real - ly o - ver—  
 You can't e - ven sing— or play— an in - stru - ment,— so you— just scream— in -

D5  

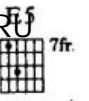
 5fr.

— stead.— You're

N.C.

Run - ning 'round— with dia - mond rings— and coke— spoons that— are o - ver - flow - in'.  
 liv - in' for— an im - age, so— you got— five hun - dred wom - en in— your—

— bed.— Rock and roll— is—  
 Rock and roll— is—



— dead.—  
— dead.—

But  
But

N.C.

all the mon - ey in— the world— can't buy— you from— the place— you're go - in'—  
it's real hard— to be— your - self— when you're liv - in' with— those de - mons in— your—

— to.—  
— head.—

Ooh— yeah. }  
Ooh— yeah. }

Rock and roll— is—

— dead.—

Rock and roll— is—

— dead.— Rock and roll— is—

The first system contains a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics '— dead.—' and then 'Rock and roll— is—' with a long horizontal line indicating a sustained note. The piano accompaniment consists of a rhythmic pattern in the right hand and a more complex bass line in the left hand, including chords with sharps and flats.

1. D5  
5fr.

A first ending bracket labeled '1.' spans the end of the first system. To the right, a chord symbol 'D5' is shown above a fingering diagram for a guitar. The diagram shows a D major chord at the 5th fret: 5th string, 5th fret (D); 4th string, 7th fret (F#); 3rd string, 7th fret (A); 2nd string, 7th fret (C#); 1st string, 7th fret (E).

— dead.—

The second system continues the piano accompaniment from the first system. The vocal line has a whole rest and the lyrics '— dead.—'.

2. Rock and roll— is— dead.—

A second ending bracket labeled '2.' spans the beginning of the third system. The vocal line starts with a whole rest, followed by the lyrics 'Rock and roll— is— dead.—' with a long horizontal line. The piano accompaniment continues its rhythmic pattern.

*Play 3 times*  
Rock and roll— is— dead.—

The fourth system begins with the instruction 'Play 3 times' in italics. The vocal line has a whole rest and the lyrics 'Rock and roll— is— dead.—' with a long horizontal line. The piano accompaniment continues.

# Again

BOOGIEWOOGIE.RU

Words and Music by  
Lenny Kravitz

Moderately

Asus2



Asus2/F#



Asus2/E



Asus2/D



D



I've been search-ing  
A sa-cred gift of

E



F#



D



E



F#



for you. I heard a cry with-in my soul. And  
heav-en, for bet-ter, worse, wher-ev-er.

D



E



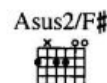
F#



D



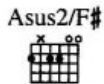
nev-er had a yearn-ing quite like this be-fore. Now here you are walk-ing right  
I would nev-er let some-bod-y break you down or take your crown,



through my door. — }  
nev - er. — } All of my life — where have you been? —



I won-der if I'll — ev - er see you a - gain. And if that day comes, —



To Coda

1.



I know we could win. — I won-der if I'll — ev - er see you a - gain. —

2.



ev - er see you a - gain. — I've al - ways known up - on your throne,  
(I've searched through time. that you were there a



Am                      Em                      Asus2

lone - ly queen      with - out her king,      I've longed for you,)      my love, for - ev - er. \_\_\_\_

Asus2/F#                      Asus2/E                      Asus2/D

*D.S. al Coda*

Coda                      D                      A                      A/G

\_\_\_\_ ev - er see you a - gain. \_\_\_\_      I won - der if I'll \_\_\_\_

D/F#                      Dm/F                      A/E                      A/G                      D/F#                      Dm/F

\_\_\_\_ ev - er see you a - gain. \_\_\_\_      I won - der if I'll \_\_\_\_      ev - er see you a - gain. \_\_\_\_

*Repeat and fade*

# Can't Get You Off My Mind

Words and Music by  
Lenny Kravitz

Moderately slow

G



Am7



G



Life is just a lone - ly high - way. I'm out here on the o - pen road. \_\_\_\_

Am7



I'm old e-nough to see be - hind \_ me but young e-nough to feel my soul. \_\_\_\_

8

G



I don't want to lose — ya, ba — by,  
I don't want to push — ya, ba — by,  
*Instrumental...*

and I don't wan-na be a — lone. —  
and I don't want ya to be told. —



Am7



Don't wan-na live my days with-out — ya,  
It's just that I can't breathe with-out — ya,

but for now I got to be with-out — ya.  
feel like I'm gon-na lose con-trol. —  
*...Instrumental ends*



Cadd9



D



I got a pock-et full — of mon-ey, —  
I got a pock-et full — of mon-ey. —  
I got a pock-et full — of mon-ey, —

Oh, yes I do,



Cadd9



D



and a pock - et full \_ of keys \_ that have \_ no bounds. \_  
 and a pock - et full \_ of keys \_ that have \_ no bounds. \_  
 and a pock - et full \_ of keys \_ that have \_ no bounds. \_



Cadd9



G



But then I think \_\_\_\_\_ of lov - in', \_\_\_\_\_ and I  
 But when it comes \_\_\_\_\_ to lov - in', \_\_\_\_\_ I  
 But when it comes down \_ to lov - in', \_\_\_\_\_ I



D



Tacet

C



To Coda



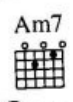
just can't get you off \_ of my mind, \_\_\_\_\_ yeah. \_\_\_\_\_  
 just can't get you off \_ of my mind, \_\_\_\_\_ yeah. \_\_\_\_\_  
 just can't get you off \_ of my mind, \_\_\_\_\_ yeah. \_\_\_\_\_



1.



Musical notation for the first system, including a vocal line and piano accompaniment.



Babe, \_\_\_\_\_ can't you see \_\_\_\_\_

Musical notation for the second system, including a vocal line and piano accompaniment.

||2.



that this is kill-ing me? \_\_\_\_\_ Am I a fool -

Musical notation for the third system, including a vocal line and piano accompaniment.



\_\_\_\_\_ to think - that there's a lit - tle hope? }  
 \_\_\_\_\_ the rea - sons, and the do's and don't's? }

Yeah, - yeah. \_\_\_\_\_

Musical notation for the fourth system, including a vocal line and piano accompaniment.

1.

Gmaj7



Tell me, ba - by. Yeah. \_\_\_\_\_ What are the rules.

2.

G/F#



G/F



by. Tell me, ba - by, yeah, \_\_\_\_\_ what do you feel in -

C



*D.S. al Coda*

side?

Coda G



I

D



Tacet

Cadd9



G



just can't get you off \_\_\_\_\_ of my \_\_\_\_\_ mind. Yeah. \_\_\_\_\_

*rit.*

# It Ain't Over 'Til It's Over

Words and Music by  
Lenny Kravitz

**Moderately**

*mf*

D

Dmaj7

Am/D

Em/G

Gm 3fr.

D

A6/C# 2fr.

1. Here we are  
2. See additional lyrics

still to- geth-

C6

Em/G

Gm 3fr.

D

er. We are one.

So much time-

A6/C# 2fr.

C6

Em/G

Gm 3fr.

wast-ed

play - ing games with love.

\* Recorded a half step lower

Chorus

D Dmaj7

So man-y tears— I've cried, ——— so much pain— in - side, ———

Am/D Em/G Gm 3fr.

but ba-by, it— ain't o - ver 'til it's o - ver. ———

D Dmaj7

So man-y years— we've tried ——— to keep our love— a - live, ———

Am/D 1. Em/G Gm 3fr. 2. Em/G Gm 3fr. D.S. and fade %

but ba-by, it— ain't o - ver 'til it's o - ver. ——— o - ver. ———

Additional Lyrics

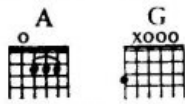
2. How many times did we give up?  
But we always worked things out.  
And all my doubts and fears kept me wondering  
If I'd always be in love. (To Chorus)



# Mr. Cab Driver

Words and Music by  
Lenny Kravitz

Medium Rock



*mf*

1. Mis - ter

A5 D5 5fr. A G A G

Cab Driv-er— won't stop to let me in. — Mis - ter

2.3.4. See additional lyrics

D5 5fr. A G A G

Cab Driv-er, — don't like my kind of skin. — Mis - ter

E5 7fr. D5 5fr. A G 1. A G

Cab Driv-er, — you're nev - er gon - na win. — 2. Mis - ter

2. A G D5 A5

Musical notation for the first system, measures 2-5. Chords: A, G, D5 (5fr.), A5.

D5

Musical notation for the second system, measures 6-9. Chord: D5 (5fr.).

B5 Em7 To Coda

Musical notation for the third system, measures 10-13. Chords: B5, Em7 (7fr.). Includes "To Coda" symbol and the word "Mis - ter".

1.2.3. 4. D.S. (with repeat) al Coda

A G G

Musical notation for the fourth system, measures 14-17. Chords: A, G, G. Includes first ending bracket, "Cab Driv-er!", "Mis - ter", and "3. Mis - ter".

Coda  $\emptyset$  Em7 7fr. D5 5fr. B

Let me in! Oh.

Em7 7fr. A

Do do-d'n do do do do do. Mis-ter Cab Driv-er!

1.2.3. G x000 4. G x000 A

Mis-ter

*Additional Lyrics*

2. Mr. Cab Driver won't stop to pick me up.  
Mr. Cab Driver, I might need some help.  
Mr. Cab Driver only thinks about himself.
3. Mr. Cab Driver don't like the way I look.  
He don't like dreads, he thinks we're all crooks.  
Mr. Cab Driver reads too many storybooks.
4. Mr. Cab Driver pass me up with eyes of fire.  
Mr. Cab Driver thinks we're all 165'ers.  
Mr. Cab Driver, fuck you, I'm a survivor.

# American Woman

Written by  
Burton Cummings, Randy Bachman,  
Gary Peterson and Jim Kale

Moderately

C5



*mf*

§ C5



A - mer - i - can wom - an, stay a - way from me. \_  
an, get a - way from me. \_  
an, I said, "Get a - way." \_

A - mer - i - can wom - an, ma - ma, let me be. \_  
A - mer - i - can wom - an, ma - ma, let me be. \_  
A - mer - i - can wom - an, lis - ten what I say. \_

Don't come hang - ing 'round \_ my door. \_  
Don't come knock - ing 'round \_ my door. \_  
Don't come hang - ing 'round \_ my door. \_



I don't want to see your face \_ no more. \_ I got more im-por-tant things \_ to do \_\_\_ than  
 I don't want to see your shad - ow no more. Col - ored lights can hyp - no - tize, \_\_\_  
 I don't want to see your face \_ no more. \_ I don't need your war \_ ma - chines. \_

\*Substitute small notes 3rd time

spend my time grow-ing old with you. \_ Now wom - an, \_\_\_\_\_ stay a - way. \_  
 spar - kle some - one \_ else - 's eyes. \_ Now wom - an, \_\_\_\_\_ get a - way. \_

A - mer - i - can wom - an, lis - ten what I say. \_  
 A - mer - i - can wom - an, lis - ten what I say. \_

1.

2.

B5



A-mer-i-can wom-

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including piano accompaniment.

C5



Musical notation for the third system, including piano accompaniment.

*D.S. al Coda*

A-mer-i-can wom-

Musical notation for the fourth system, including vocal line and piano accompaniment.

Coda

I don't need your ghet - to scenes. \_

Musical notation for the fifth system, including piano accompaniment.



Col-ored lights can hyp - no - tize, — spar - kle some - one else - 's eyes. — Now

Col-ored lights can hyp - no - tize, — spar - kle some - one else - 's eyes. — Now



wom - an, — get a - way. — A - mer - i - can wom -



an, lis - ten what I say. — A - mer - i - can wom -



an, stay a - way from me. — A - mer - i - can wom -



an, ma-ma, let me be. I got to

C5



go. I got to get a - way. Babe, I got to

go. I want to fly a - way.

C5



Repeat and fade



# Stand By My Woman

BOOGIEWOOGIE.RU

Words by Lenny Kravitz

Music by  
Lenny Kravitz, Henry Hirsch,  
Stephen Pasch and Anthony Krizan

Slowly, with a beat

The musical score is presented in four systems, each with a guitar chord chart above the piano accompaniment. The piano part consists of a treble and bass clef staff. The guitar chords are as follows:

- System 1: D, A, G, A
- System 2: D, A, G, A
- System 3: D, A/D, G
- System 4: D, A/D, G, C, G

The lyrics are: "Oh, there were times... I was - n't kind, and there were times... I was - n't e - ven 'round,"

D A/D G

and there were times I made you cry.  
There were times I did - n't un-der -stand.

D A/D G C/G G

So man - y times I had to say good-bye.  
And there were times I would-n't hold your hand.

F#m7 G

When you want to talk I'm on the phone, but now  
But ba - by now I'm here for you, 'cause

D/A A G/B A/C#

ba - by, yeah, I am here for you a - lone. } I'm gon - na  
ba - by, yeah, I am so in love with you. }

D D/E F#m7b5 G D/A A

stand by my wom - an now, — I'm gon - na

D D/E F#m7b5 G A F#/A#

stand by my wom - an now. — 'cause I can't

Bm Dmaj7/A D/A G A

live — my life a - lone — with - out a home. —

1. D A/D G

2. D A/D Gadd2 Asus4 A D

With - out a home. —

# Always on the Run

Words by Lenny Kravitz

Music by Lenny Kravitz and Slash

Moderately



Em7

3

1. My ma-ma said that your life is a gift,—

3

and my ma - ma said there's much weight you will lift.

Em7



3 3 3

and my ma - ma said leave those bad boys a - lone,—  
2.3. See additional lyrics



3 3

and my ma - ma said be home— be - fore the dawn,



3 3 3 3

and my ma - ma said you can be rich or poor,—



3 3 3 3

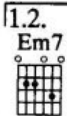
but my ma - ma said you can be— big or small.—






Chorus



But I'm al - ways on— the run, al - ways on— the run.—






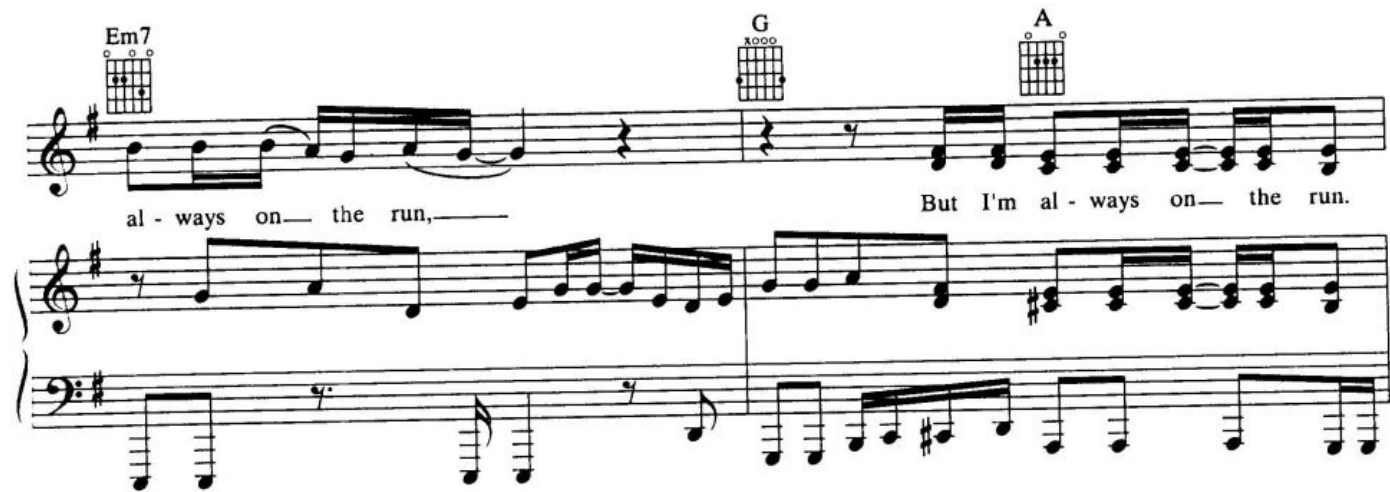
But I'm al - ways on— the run.

3.   



But I'm al - ways on — the run,



al - ways on — the run, — But I'm al - ways on — the run.





Em7



The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a steady bass line in the left hand and a complex, syncopated melody in the right hand.

The second system of musical notation continues the piece with the same grand staff and key signature. The rhythmic and melodic patterns are consistent with the first system.

Em7



The third system of musical notation concludes the piece. It features the same grand staff and key signature as the previous systems, with a final cadence in the right hand.

*Additional Lyrics*

2. My mama said  
 That it's good to be fruitful,  
 But my mama said  
 Don't take more than a mouthful,  
 And my mama said  
 That it's good to be natural,  
 And my mama said  
 That it's good to be factual. *(To Chorus)*

3. My mama said  
 Baby, don't ride that crazy horse,  
 And my mama said  
 You must push with much force,  
 And my mama said  
 Go get all that you're after  
 And my mama said  
 That love's all that matters. *(To Chorus)*



# Heaven Help

BOOGIEWOOGIE.RU

Words and Music by  
Gerry DeVeaux and Terry Britter

Moderately fast

Bm

F#m

E

D

Bm

F#m

*mp*

E

D

Bm7

F#m7

There comes a time— to be free of the heart.—  
A fun-ny feel-ing's com-ing o-ver me.—

Bm7

F#m7

Bm7

I wan-na be read-y, read-y to start— on a love jour-ney. Got  
Now I'm in-spired— and o-pen to be-ing— in a love place. But it's

F#m

E

D

Dsus2

plac-es to go, made up my mind, and I've got to let you know.—  
out of my hands.— I'm tell-ing you, ba-by, that you got to un-der-stand.—

Bm7 F#m Bm7 F#m Bm7 F#m

Heav-en help the heart, oh, that lets me in-side.— Heav-en help the one who

Em7 A Bm7 F#m Bm7 F#m

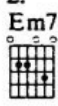
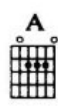

comes in my life.— Heav-en help the fool that walks through my door.— 'Cause


Em7 D Bm7 F#m

I de - cid - ed right — now — I'm read - y for love.—

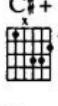
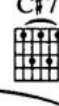
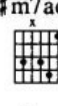
E D Bm7 F#m 1. E D To Coda


Read-y for love.—

2.   

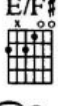



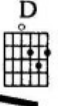



I can't see what's out there.

 4fr.  4fr.  2fr.



for me, and I know love offers

    3fr. 



no guar - an - tee. I'll take a chance, and I'm





tell - ing you some - thing, babe, I got to let you know.

*D.S. al Coda* 

Coda



Take a chance, take the chance on love.



Repeat and fade

# I Belong to You

BOOGIEWOOGIE.RU

Words and Music by  
Lenny Kravitz

Moderately slow

N.C.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The dynamic marking is *mf*. The music begins with a whole note chord in the treble and a rhythmic pattern of eighth notes in the bass.

The second system continues the piano accompaniment with two staves. The treble staff has whole notes, and the bass staff has a rhythmic pattern of eighth notes.

N.C.

The third system includes vocal lines and piano accompaniment. The upper staff is the vocal line with lyrics: "You are— the flame— in my heart. You light— my way— in the dark." The lower two staves are the piano accompaniment. The time signature is 4/4.

The fourth system includes vocal lines and piano accompaniment. The upper staff is the vocal line with lyrics: "You are— the ul - ti - mate star." The lower two staves are the piano accompaniment. The time signature is 4/4.

You lift— me from— up a - bove. Your un - con - di - tion - al love

Gm 3fr.

takes me— to par - a - dise.

Cm7 3fr.

I be - long— to you, and you,

Gm9 3fr.

you be - long— to me— too.— You

Cm7  
 3fr.



make my life— com - plete.— You make me feel— so—

Gm9  
 3fr.

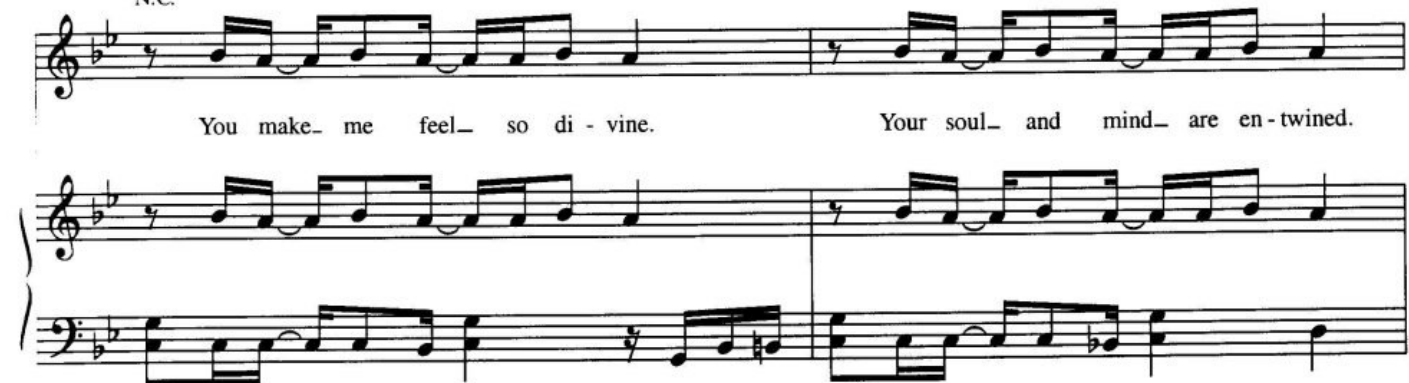
N.C.



— sweet—



N.C.



You make— me feel— so di - vine. Your soul— and mind— are en - twined.

Be - fore— you I— was blind.

But since— I've o - pened my eyes. And with— you there's— no dis - guise,

so I— could o - pen up— my mind.— I al - ways loved—

Cm  
3fr.

— you from— the start.— But I could— not fig - ure out— that I had—



Gm  
 3fr.



— to do— it— ev - er - y day. — So I put—

Cm  
 3fr.



— a - way— the fight.— Now I'm gon - na live— my life— giv - ing you—

Gm  
 3fr.



— the most— in— ev - er - y way. — Oh,

Cm7  
 3fr.



1.2.4.5. I be - long— to you, — and you,  
 3. *Guitar solo ad lib*



you be - long - to me — too. — You



make my life — com - plete. — You make my feel — so —



— sweet. — Oh.

1. - 4.

5.

N.C.

Repeat and fade

# Believe

Words by Lenny Kravitz

Music by  
Lenny Kravitz and Henry Hirsch

**Moderately**

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. Each system includes a guitar chord diagram (A or F), a piano accompaniment (mp), and a vocal line. The lyrics are: "The Son of God and you are me. is in our face. Why's that such of-f'ring us a mys-ter-y? e-ter-nal grace."

**A**

**F**

*mp*

The Son of God and you are me.  
is in our face.

**A**

**F**

Why's that such of-f'ring us a mys-ter-y?  
e-ter-nal grace.

E+                      Bm/D                      Am/C                      G                      D

If you want it, you got to be - lieve. —  
 If you want it you got to be - lieve. —

*mf*

A                      F

Who — are we?  
 'Cause be - ing free  
 The fu - ture's in






We're who we are,  
 is a state of mind.  
 our pres - ent hands.

*mp*

A                      F


rid - ing on —  
 We'll one day leave —  
 Let's reach right in, —

this great — big star.  
 this all — be - hind.  
 let's un - der - stand.

E+  Bm/D  Am/C  G  D 

We've got to stand up if we're gon - na be free, — yeah.  
 Just put your faith in God, and one day you'll see. — yeah.  
 If you want it, you got to be - lieve. — yeah.

*mf*







Bb  F/A  Gm7  3fr. F 


If you want it you got — it, you just got to be - lieve. —

*f*



C/E  Cm/Eb  C  F 

be - lieve in your - self. —



Bb  F/A  Gm7  3fr. F 

'Cause it's all — just a game, — we just want — to be loved. —



To Coda

C/E

Cm/Eb

E

1.

Musical notation for the first system. It features a guitar line with three chords: C/E, Cm/Eb, and E. Below it is a piano accompaniment in G minor, starting with a mezzo-forte (mf) dynamic. The system concludes with a first ending bracket.

2.

D.S. al Coda

Coda

Musical notation for the second system. It includes a piano accompaniment and a section marked 'D.S. al Coda' with a repeat sign. To the right is a 'Coda' section, also with piano accompaniment. The system concludes with a double bar line.

Am

F

G

Em7

F

Musical notation for the third system. It features a guitar line with five chords: Am, F, G, Em7, and F. Below it is a piano accompaniment. The system concludes with a double bar line.

Dm7

G

Repeat and fade

Musical notation for the fourth system. It features a guitar line with two chords: Dm7 and G. Below it is a piano accompaniment that includes a triplet of eighth notes. The system concludes with a double bar line.

# Let Love Rule

Words and Music by  
Lenny Kravitz

Slow Rock

E7

G7 3fr.

Love is gen - tle as a rose.

*mf*

This system of musical notation is for the first system of the song. It features a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. There are guitar chord diagrams for E7 and G7 (3fr.) above the staff. The lyrics are 'Love is gen - tle as a rose.' with a dynamic marking of *mf*.

E7

And love can con - quer an -

This system of musical notation is for the second system. It features a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. There is a guitar chord diagram for E7 above the staff. The lyrics are 'And love can con - quer an -'.

G7 3fr.

A7





y war. It's time to take a stand.

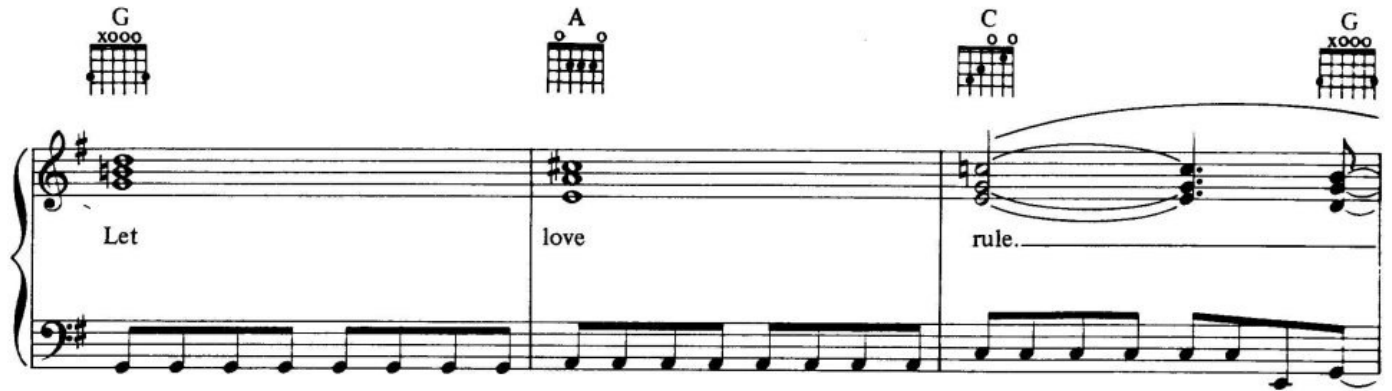
This system of musical notation is for the third system. It features a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. There are guitar chord diagrams for G7 (3fr.) and A7 above the staff. The lyrics are 'y war. It's time to take a stand.'

C7 3fr.

Broth - ers and sis - ters join hands. We got to let love rule.

This system of musical notation is for the fourth system. It features a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. There is a guitar chord diagram for C7 (3fr.) above the staff. The lyrics are 'Broth - ers and sis - ters join hands. We got to let love rule.'

G  A  C  G 





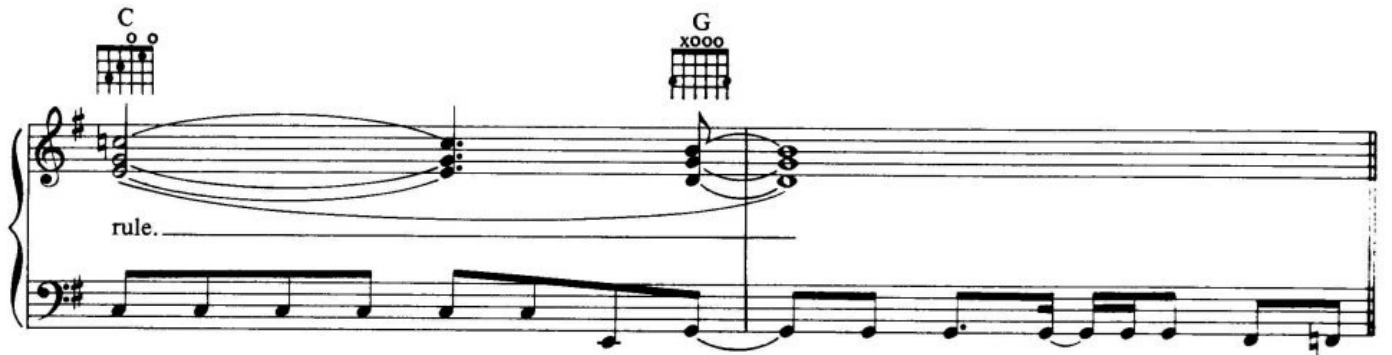
Let love rule.

A 





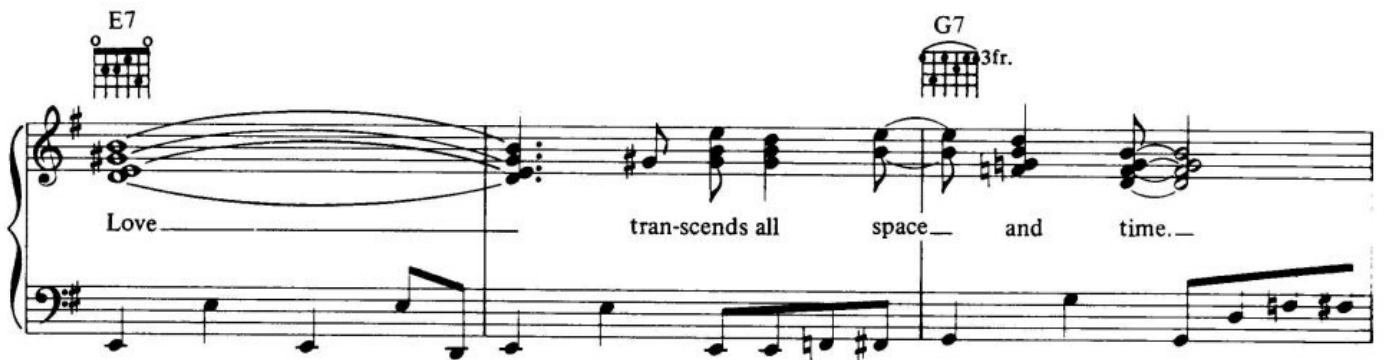
We got to let love rule. Let love

C  G 




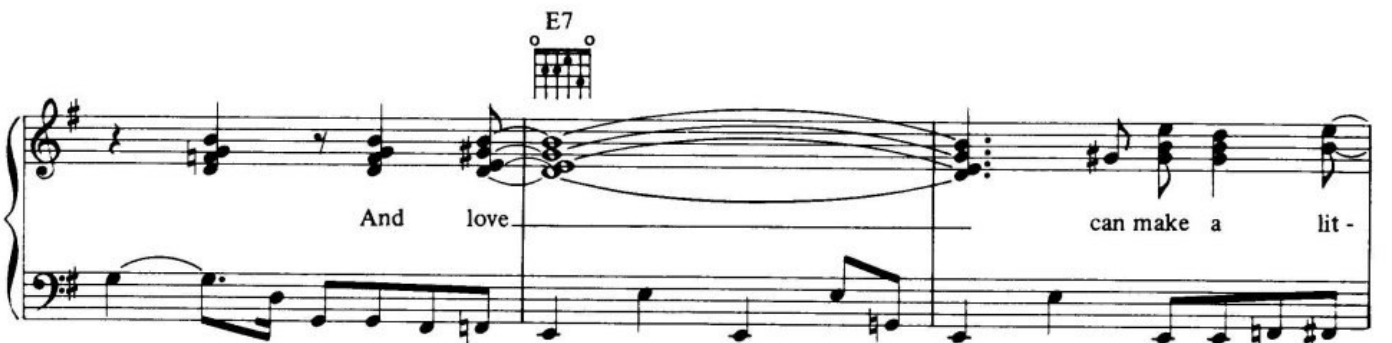
rule.

E7  G7  3fr.



Love tran-scends all space and time.

E7 



And love can make a lit -



G7 3fr. E7

tle child smile. Can't you see

G7 3fr. A7

this won't go wrong.

C7 3fr.

But we got to be strong, we can't do it a-lone.

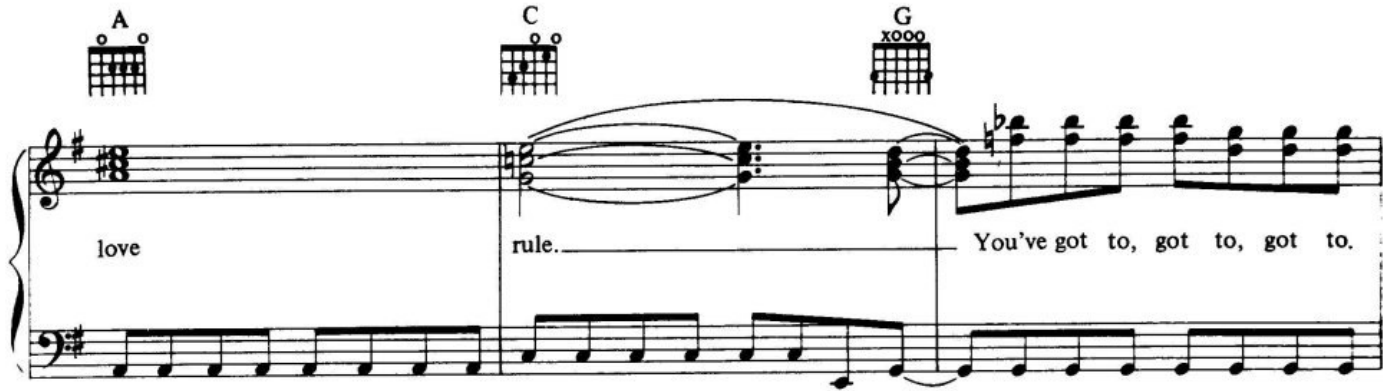
G A

— We got to let love rule. Let love

C G

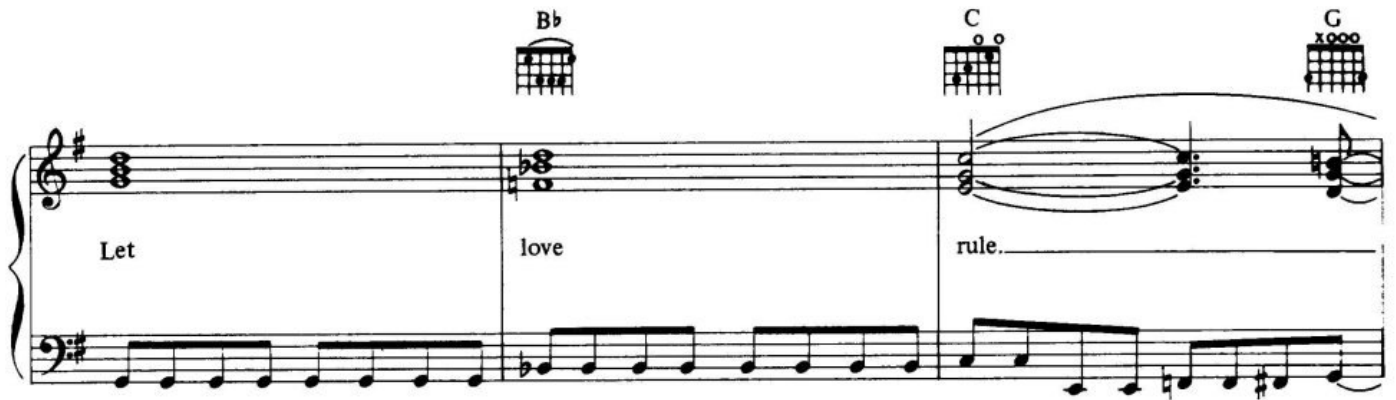
rule. We got to let love rule. Let

A C G



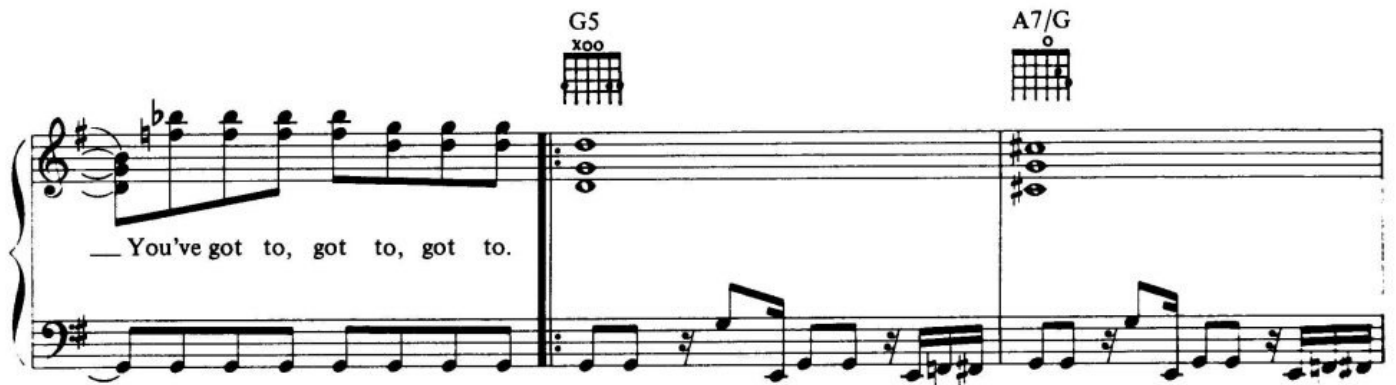
love rule. You've got to, got to, got to.

Bb C G



Let love rule.

G5 A7/G



— You've got to, got to, got to.

C5/G G



Repeat and fade

# Black Velveteen

Words and Music by  
Lenny Kravitz

Moderately fast



Black Vel - vet - een, sim - ple and — clean. Oh, what a —

— bad ma - chine - a. Black Vel - vet - een, sup - ple and —

E♭5



F5



— lean, the twen - ty - first cen - t'ry dream - a. { Read - y to  
Nice piece of —

— please, free from dis - ease. She's wait - ing — on her knees. —  
— kit, e - lec - tron - ic — clit. Just sit down — for a fit. —

1.  
It's not a — sin, ti - ta - ni - um — skin. Just take her —  
Read - y to — trip, a guar - an - teed —

2.  
— for a spin - a. — hit. She's all you — ev - er wished. —



Black Vel - vet - een don't give a damn, she'll do— dish-es.



Black Vel - vet - een knows all the night spots in—



— France. Black Vel - vet - een's



cat smells like straw - ber - ry— kit-tens.—

D<sup>b</sup>  
4fr.

E<sup>b</sup>  
6fr.

F

Musical staff with guitar chords and triplets. The staff shows a sequence of chords: D<sup>b</sup> (4fr.), E<sup>b</sup> (6fr.), and F. There are three triplet markings over the notes.

Black Vel - vet - een al - ways is read - y to — dance.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with a 4/4 time signature. The music features a steady eighth-note bass line and chords in the right hand.

E<sup>b</sup>sus4  
6fr.

B<sup>b</sup>m  
6fr.

Musical staff with guitar chords and a triplet. The staff shows chords E<sup>b</sup>sus4 (6fr.) and B<sup>b</sup>m (6fr.), followed by a triplet.

She's read - y to....

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a 4/4 time signature. The music continues with eighth-note patterns and chords.

F5  
8fr.

Musical staff with guitar chords and triplets. The staff shows a chord F5 (8fr.) and a triplet.

Black Vel - vet - een, simp - le and —

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) with a 4/4 time signature. The music features a steady eighth-note bass line and chords.

Musical staff with guitar chords and triplets. The staff shows a sequence of chords with triplet markings.

— clean. Oh, what a — bad ma - chine - a. Black Vel - vet -

Piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with a 4/4 time signature. The music continues with eighth-note patterns and chords.

To Coda

1. Eb5 6fr.

een, sup - ple and lean, the twen - ty - first cen - t'ry dream - a.

F5 8fr.

N.C.

Eb5 6fr.

2. Eb5 6fr. D.S. al Coda

Coda Eb5 6fr.

Bb5 6fr.

F5 8fr.

cen - t'ry dream - a.

# CRIME OF THE CENTURY

BOOGIEWOOGIE.RU

Words and Music by  
RICHARD DAVIES & ROGER HODGSON

*p* *Am*

Now they're plan - ning the crime of the

*C* *G* *F*

cen - tur - y Well what will it be,

*p* *Am*

Read all a - bout their schemes and ad -

*C* *G* *F*

ven - tur - ing, Yes it's well worth the fee,



G7 (sus 4) Am

Go roll up and see

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a bass line with a whole note G2, a half note A2, and a whole note B2, and a treble line with a whole note G4, a half note A4, and a whole note B4. Chord diagrams for G7 (sus 4) and Am are shown above the vocal staff.

Am

How they rap - ed the - uni - verse,

The second system continues the vocal line with a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a bass line with a whole note G2, a half note A2, and a whole note B2, and a treble line with a whole note G4, a half note A4, and a whole note B4. A chord diagram for Am is shown above the vocal staff.

Am

How they've gone from bad to worse.

The third system continues the vocal line with a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a bass line with a whole note G2, a half note A2, and a whole note B2, and a treble line with a whole note G4, a half note A4, and a whole note B4. A chord diagram for Am is shown above the vocal staff.

D

Who are these men of

The fourth system continues the vocal line with a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a bass line with a whole note G2, a half note A2, and a whole note B2, and a treble line with a whole note G4, a half note A4, and a whole note B4. A chord diagram for D is shown above the vocal staff.

Am7 C G

lust green and glo - ry — Rip off the masks and let's

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line starts with a half note 'lust', followed by eighth notes 'green and glo - ry' with a long dash. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for Am7, C, and G are shown above the staff.

F G

see. But that's not

The second system continues the vocal line with a half note 'see.' followed by a quarter rest and then eighth notes 'But that's not'. The piano accompaniment continues with chords and moving lines. Chord diagrams for F and G are shown above the staff.

Am7 C

right oh — no what's the stor - ry — but there's

The third system features a vocal line with a half note 'right', a quarter note 'oh' with a long dash, a half note 'no', and eighth notes 'what's the stor - ry' with a long dash. It ends with a quarter note 'but there's'. The piano accompaniment continues. Chord diagrams for Am7 and C are shown above the staff.

G F

you and there's me. —

The fourth system features a vocal line with a quarter note 'you', eighth notes 'and there's', and a half note 'me.' with a long dash. The piano accompaniment continues. Chord diagrams for G and F are shown above the staff.

Guitar break

Musical staff 1: Treble clef, Dm chord, G(sus 4) chord, Em chord, Am chord.

Musical staff 2: Treble clef, G chord, F chord.

Musical staff 3: Treble clef, Dm chord, G chord, Em chord, Am chord.

Musical staff 4: Treble clef, G chord, F chord.

Musical staff 5: Treble clef, Am chord, G chord, F chord.

Musical staff 6: Treble clef, F(-5) chord.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music begins with a repeat sign. The grand staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. It features the same three-staff layout. A double bar line with repeat dots is present. The bass line in the grand staff has a long note with a slur underneath.

Third system of musical notation. It includes first and second endings, labeled '1' and '2' above the top staff. The grand staff continues with the accompaniment.

Fourth system of musical notation. The top staff ends with the instruction *(To fade)*. The grand staff includes the instruction *cresc. poco a poco* in the lower left. The system concludes with a final double bar line.