THE BEST OF LINDA RONSTADT

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Linda Ronstadt: Framing a Career

Ronstadt's father. A lover of music, he was a radio personality in Tucson before taking over his father's hardware business. Gilbert had a beautiful voice, which he used to serenade the sorority girls from below the balconies before his marriage to Ronstadt's mother. Backing him on guitar and harmony vocals in his nighttime crooning was one of his lifelong friends, Lalo Guerrero, a man widely regarded as the father of Chicoano music. Lalo would later give Ronstadt her first serenade on her second birthday.

The Ronstadt home was a musical place where Linda and her siblings, Susie, Peter, and Michael, sang in harmony as they washed and dried the dishes each night. Her older brother Peter, later Tucson's chief of police, was a promising boy soprano in the Tucson Boys Chorus. He was good enough to have been considered by NBC to sing the part of Amahl in Gian Carlo Menotti's televised Christmas Opera, Amahl and the Night Visitors. But a change of voice sidelined him before the Christmas broadcast. Still, Linda listened intently and learned all the parts as he prepared for the role, as she did with Gilbert and Sullivan's H.M.S. Pinafore when her sister performed it in a school production.

Gilbert Ronstadt spent his Sundays listening to records. His collection was an eclectic batch, including Mexican mariachi rancheras, pop standards by Frank Sinatra arranged by Nelson Riddle, country songs, and a variety of popular and classical music. This, and the rock-and-roll on the radio, was the soundtrack Linda grew up with.

Ronstadt made her first record when she was 14 or 15 with siblings Susie and Peter in a folk group called the New Union Rambler. At 17 she met guitarist Bob Kimmel at the University of Arizona. They moved to Los Angeles together to pursue their musical dreams, where they met guitarist/songwriter Kenny Edwards and formed the Stone Poneys. The group recorded its first record, Linda Ronstadt and the Stone Poneys, in 1967. But it was its second release, Evergreen, Vol. 2, that took off, fueled by the Top 20 hit "Different Drum," a tune penned by Michael Nesmith. After one more record with the Stone Poneys, Ronstadt went solo.

Her first two releases under her own name, Hand Sown and Silk Purse, emphasized her country and honky-tonk roots. But it was her self-titled third album that saw her career ignite. Backed by a group she formed who would later go on to fame of their own—the Eagles—Ronstadt turned to a softer, more laid-back, folk-infused version of the country/rock

Linda Ronstadt could barely be anything but a singer; it's in her blood.

Her grandfather, Federico Ronstadt, emigrated from Sonora, Mexico, to Tucson, Arizona, in 1882—twenty-nine years after the Gadsden Purchase made Tucson part of the United States. Six years after arriving, Federico started Tucson's first orchestra—the Club Filarmonico. He taught each member his instrument, and the group became good enough to tour Arizona and California to rave reviews before World War I.

Federico's daughter, Luisa Espinell, became a concert artist and dancer of international renown. Her accompanist in Spain was then barely known guitarist Andrés Segovia. On one return visit to her home town, Espinell appeared in Tucson's first performance of Verdi's La Traviata. She can be seen in the movie The Devil Is a Woman, with Marlene Dietrich. She also created a collection of Mexican songs, which she bound under the title Canciones de mi Padre—a title Ronstadt would later borrow for her first mariachi recording.

Federico's son Gilbert, one of eight children, was
that had brought her fame, recording new tunes by the outstanding crop of singer/songwriters of the time, including Jackson Browne, Neil Young, and Eric Andersen.

In 1973 Ronstadt's *Don't Cry Now* was released, with strong covers of such moving songs as "Desperado," "Love Has No Pride," and "Silver Threads and Golden Needles." The following year she scored again with *Heart Like a Wheel*, yielding such hits as "You're No Good," "When Will I Be Loved," and "It Doesn't Matter Anymore." The album soared to Number One and sold over two million copies.

In 1975 Ronstadt's *Prisoner in Disguise* yielded such airplay hits as "Heatwave" and "Love Is a Rose," while 1976's *Hasten Down the Wind* found her championing the songs of Karla Bonoff, Wendy Waldman, and Tracy Nelson, while putting her distinctive stamp on such classics as "Crazy," "That'll Be the Day," and "Rivers of Babylon."

*Simple Dreams*, released in 1977, yielded more platinum, selling more than three million copies on the strength of her covers of Buddy Holly's "It's So Easy," Roy Orbison's "Blue Bayou," Warren Zevon's "Poor Poor Pitiful Me," and the Rolling Stones' "Tumbling Dice."

In 1978 her cover of Elvis Costello's "Alison" was a hit from *Living in the U.S.A.*—a disc that also got big airplay for "Ooh Baby Baby," *Mad Love* (1980), followed with Ronstadt again connecting with "Hurt So Bad." Like everything since "Heart Like a Wheel," it too went platinum.

When the chance arose to head to Broadway and do Gilbert and Sullivan's *Pirates of Penzance*, Ronstadt took the opportunity to broaden her musical palette. After filming *Pirates* she settled in for the first of several highly acclaimed collaborations with renowned arranger Nelson Riddle. 1983's *What's New* went to Number Three on the charts, sold over two million copies, and brought the classic American standard genre to a new generation. She followed up with a pair of Riddle collaborations, *Lush Life* (1984) and *For Sentimental Reasons* (1986). All three Riddle discs were repressed in the 1990 two-CD collection *Round Midnight with Nelson Riddle and His Orchestra."

At the close of 1986, Ronstadt paired with James Ingram to record "Somewhere Out There," the theme from the animated film *An American Tail*. It too soared to Number One. In 1987 she joined country stars Dolly Parton and Emmylou Harris for the first of two highly successful *Trio* recordings. The same year, Ronstadt scored a surprise hit with a collection of the mariachi classics her father played on Sundays in the family living room when she was growing up. The passionate *Canciones de mi Padre* was a hit with both Mexican-Americans and Anglos alike, stoking a resurgence of interest in mariachi music that has carried on to this day. A recent survey by the Tucson International Mariachi Conference showed that Ronstadt is one of three soloists mariachi fans most desire as a headliner.

Ronstadt returned to the contemporary pop world in 1989 with *Cry Like a Rainstorm, Howl Like the Wind*, a release that sold over two million copies on the strength of her four duets with Aaron Neville, including the Number One hit "Don't Know Much" and "All My Life," both of which won Grammys.

Ronstadt followed up her first mariachi collection with 1991's *Mas Canciones* before digging into the roots of Afro-Cuban music with Frenesi in 1992, covering such classic Latin fare as "Quiereme Mucho," "Perfidia," and "Cuando Me Quieras Tu." 1994 saw the release of *Winter Light*, followed by *Feels Like Home* in 1995. In 1996, inspired by songs she sang to put her two children to sleep at night, Ronstadt recorded her children's album, *Dedicated to the One I Love*, which also won a Grammy.

Ronstadt regrouped with Dolly Parton and Emmylou Harris for *Trio II* in 1998, a year that also saw the beginning of her partnership with producer Glyn Johns, bearing fruit in the release of *We Ran*. Johns was back in the production seat again as Ronstadt and Emmylou Harris holed up in a suite in Tucson's Arizona Inn to record 1999's *Western Wall: Tucson Sessions*. In 2000, Ronstadt returned to the University of Arizona to record *A Merry Little Christmas* with pianist/arranger Jeff Haskell and a group of talented vocal graduate students. 2004 brought another release of jazz standards, *Hummin' to Myself*.

In addition, Ronstadt has been a featured soloist in such diverse recording projects as Irish traditional band the Chieftains' *Santiago*, minimalist composer Philip Glass's *Songs from Liquid Days*, and singer/songwriter Randy Newman's *Faust."

Ronstadt turned co-producer, with John Boylan, in 2002 for the release of a Sony Classical disc by glass armonica virtuoso Dennis James, with whom she first worked on *Winter Light*. Ronstadt sings a pair of Italian classics on the disc, which also features soprano Ruth Ann Swenson and French singer Veronique Dietsche.

Though *Cristal—Glass Music Through the Ages* was Ronstadt's first classical co-production, she had previously produced or co-produced discs for Aaron Neville, Jimmy Webb, and David Lindley. The Neville recording *Warm Your Heart*, co-produced with George Massenburg, featured the hit "Everybody Plays the Fool."

Ronstadt continues to pursue music with passion, utmost artistry, and an eclectic spirit. Still possessing a commanding yet supple and broadly expressive vocal instrument, she remains as demanding of herself as she is of her sidemen on disc and in concert. She is both a perfectionist and a true artist, blazing paths that defy conventional wisdom and earn her new audiences in the process as she connects on the most basic human level.
Adios

Words and Music by Jimmy Webb

Moderately slow

C          G7/B
Am7       Cmaj7/G    C/G
Fadd2           F    Dm7
F/G          G7

C          G7/B
Am7       Cmaj7/G    C/G

Ran away from home when I was seventeen to be with you
Going up north where the hills are winter green, I have to leave you

on the California coast.

Drinkin' margaritas all night in the old cantina,
Going where the water's clear and the air is cleaner.
out on the California coast.
Don't think that I'm un-

grateful,
and don't look so mo-

sum-
were just too gran-

dious.

A-

os.
A-

os.

We nev-er rea-

ly made it, ba-

by, but
we came pretty close.

And I'll miss the blood-red sunset, but I'll miss you the most.

A-dios, a-dios.

A-dios, a-dios.

A-dios, a-dios.

A-dios, a-dios.
All My Life

Words and Music by Karla Bonoff

Moderately

Guitar: F\textsubscript{sus2} \hspace{1cm} G\textsubscript{7sus4} \hspace{1cm} F\textsubscript{sus2} \hspace{1cm} G\textsubscript{7sus4}

Piano: A\textsubscript{sus2} \hspace{1cm} B\textsubscript{7sus4} \hspace{1cm} A\textsubscript{sus2} \hspace{1cm} B\textsubscript{7sus4}

Am I really here... in your arms?
And I never really knew... how to love,

It's just like I dreamed... it would be.
I just hoped... somehow I'd see.

I feel like we're frozen in time,
asked for a little help from above.

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and you're the only one I can see.

Hey, I've looked all my life for you,

Hey, I'll spend all my life with you.

All my life...
I never thought that I could feel a love so tender; I
never thought I could let those feelings show. But now my
heart is on my sleeve, and this love will never leave. I know.
Blue Bayou

Words and Music by
Roy Orbison and Joe Melson

Moderate Country Rock beat

No chord

C

I feel so bad, I got a

G7

worried mind.

I'm so lonesome all the time

Gonna be with some of my friends.

since I left my baby behind on Blue Bayou.

May be I'll feel better again on Blue Bayou.

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Savin' nick-els, sav-in' dimes,
work-in' till the sun don't shine,
look-in' forward to
happier times on Blue Bayou.
I'm go-in' back some-day,
come what may, to Blue Bayou;
where the folks are fine and the world is mine on Blue Bayou:

where those fishin' boats with their sails a-float. If

I could only see that familiar sunrise through
decresc.  

sleepy eyes, how happy I'd be!
Oh, that boy of mine

by my side, the silver moon and the even'ning tide._ Oh,
some sweet day, gonna take away this hurt-in' inside.

Well, I'll never be blue, my dreams come true.

on Blue Bay

C
Feels Like Home

Words and Music by
Randy Newman

Moderately slow

Some thing in your eyes makes me wan na lose my self,

down a long dark street

makes me wan na lose my self

and a siren waits

in your arms

in the night

There's some thing in your voice makes my

But I'm all right 'cause I have you
heart beat fast here with me
Hope this feeling lasts and I can almost see

the rest of my life through the dark there is light.
If you know Well, if you know

how lonely how much this my moment means has to

been me and how long I've been waited so a
A          Bm/A         A          F#m7          G
lone,       touch,      and if you knew    how I once had someone to

D/A        A#dim7       Bm          G
come       making       long       and change my life
     me,       I never thought that I’d love

D/A         A
an- y- one    the way you’ve done.      It feels like home.
     so       much.            

D          A          G6/B         A/C#         A
to me.      It feels like home to me.    It feels like I’m
all the way back where I come from.

It feels like home to me. It feels like home.

to me. It feels like I'm all the way back where I

belong.
back where I belong.
It feels like I'm
all the way back where I belong.
Cry Like a Rainstorm

Slowly and freely

Words and Music by Eric Kaz

C

Life isn’t easy,

Dm7

love never lasts.

C/E

You just carry on

F

and keep moving fast. I pulled off the highway.

C/G

and rolled into town.

E7/G#

I’m just fancy free, babe,

Am

and I travel ’round.

C

Gospel feel, in 2

Dm7

Sometimes I’m up,

C/E

sometimes

F/C
down...

Where can I run to.

how have I sinned?

When you cry like a rain-

storm and you howl like the wind.

And my

thoughts are filled with memories,

and they won't let me
But if all the stars are shining bright,
well, they would not let me see.
It's so cold and the rain keeps blowing, it's tearing through the town.

I'm still fancy free, darling, and I travel 'round.
Sometimes I'm up, sometimes down.
Where can I run to,

how have I sinned? When you cry like a rainstorm and you

howl like the wind. When you cry like a rain-

dim. storm and you howl like the wind.
Desperado

Words and Music by
Don Henley and Glenn Frey

Slowly

Desperado, why don't you come to your senses?
You been out ridin' fences for

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so long now._ Oh, you're a hard one, I know that

you got your reasons, these things that are pleasing you can

hurt you somehow. Don't you draw the queen of diamonds, boy, she'll

beat you if she's able, you know the queen of hearts is always your best bet.
Now it seems to me some fine things have been laid upon your table, but you only want the ones that you can't get.

Desperado, oh, you ain't gettin' no younger, your pain and your hunger, they're
driv-in' you home. And free-dom, oh, free-dom, well, that's just

some people talk-in', your prison is walk-in' through this

world all alone. Don't your feet get cold in the winter-time? The

sky won't snow and the sun won't shine; it's hard to tell the nighttime from the
day. You're los - in' all your highs and lows. Ain't it
fun-ny how the feel - in' goes a - way?
Des - per - a - do, why don't you
come to your sens - es? Come down from your fenc - es.
Open the gate... It may be rain-in', but there's a

Rainbow above you... You better let somebody love you,

You better let somebody love you before it's too late.
Different Drum

Words and Music by
Michael Nesmith

Moderately
Tacet

You and I travel to the beat of a different drum, oh,
can't you tell by the way I run every-time you make eyes

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at me, whoa, You cry and moan
and say it will work out, but honey child, I've

got my doubts, you can't see the forest for the trees. So
don't get me wrong, it's not that I'd knock it, it's just that I am
not in the market for a boy who wants to love only me.

Yes, and I ain't say-in'

you ain't pretty, all I'm say-in' I'm not ready for any person, place or thing to try and pull the reins.
Don't Know Much

Words and Music by Barry Mann, Cynthia Weil and Tom Snow

Slowly, expressively

\[
\begin{align*}
Gb & \quad Gb/Bb & \quad Ab/C & \quad Db & \quad Gb & \quad Gb/Ab & \quad D-bsus4 & \quad Db \\
\end{align*}
\]

\[
\begin{align*}
\text{with pedal} \quad Db & \quad Db/F & \quad Gb/Bb & \quad Ab/C & \quad Db & \quad Db/F \\
\end{align*}
\]

Look at this face, I know the years are show-ing. Look at this life, I still

\[
\begin{align*}
Gb & \quad Ab/C & \quad Bm7 & \quad Gb & \quad Ab & \quad Fm7 & \quad Gb \\
\end{align*}
\]

don't know where it's go-ing… I don't know, much, but I know I love you…

\[
\begin{align*}
Gb/Bb & \quad Ab/C & \quad Db & \quad Gb & \quad Ab & \quad D-bsus4 & \quad Db \\
\end{align*}
\]

And that may be all I need to know.
Look at these eyes, they've never seen what matters...

Look at these dreams...

so beaten and so battered...

I don't know much,

but I know I love you...

and that may be all I need to know...

So many questions still left unanswered.

So much I've never broken through...

And when I feel you near me, sometimes I see so clearly,
the only truth I've ever known

Look at this man, so blessed with inspiration...

Look at this soul, still searching for salvation.

but I know I love you, and that may be all I need to
I don't know much, but I know I love you.
and that may be all I need to know.

I don't know much, but I know I love you.
and that may be all there is to know.
Get Closer

Words and Music by Jon Carroll

Moderately (steady 1/4 notes throughout)

[Music notation]

Instead of worrying about those things you said,
You make a fuss when her eyes ain't on you.

With lower 8va

Follow your heart and forget your head.
Well, give her something to look forward to.

Maybe something will jump out your mouth.
Remember all those other girls who ran.
To make her notice that you're crazy about her. Want
Away from something they didn’t understand. You want

love? love? Get closer. You want
love? love? Get closer. You want

love? Get closer.
N.C.

Coda

Chorus

Solo voice

Why you worrying about those things you said?

Oh, slide on over on the seat,
Coda

A
A7
D
A7

You want closer.

Chorus

A
A7
D
D4
D
A7

Bb7
Eb
Bb7

Why you worrying about those things you said?
Oh, slide on over on the seat,
Goodbye My Friend

Slowly, expressively

Words and Music by Karla Bonoff

1. Oh, we nev-er know where life will take us;
2. See additional lyrics

I knows it's just a ride on the wheel, And we nev-er know when death,

will shake us, and we won-der how it will feel.
So good-bye, my friend;
I know I'll nev'er see you a-gain.

But the time to-geth-er through all the years will take a-way these tears. It's o-

kay now.
Good-bye, my friend.

But the love you gave me through all the years will take a-way these tears. I'm o-
A life so fragile, a love so pure, we can't hold on but we try. We

watch how quickly it disappears and we'll never know why. But I'm okay now.

Good-bye, my friend.

Additional Lyrics

2. I see a lot of things that make me crazy,
   And I guess I held on to you.
   You could've run away and left, well, maybe,
   But it wasn't time and we both knew. (To Chorus)
Love Is a Rose

Words and Music by
Neil Young

Bright Country beat
Tacet

Love is a rose but you better not pick it;

Only grows when it's on the vine
Handful of thorns and you'll know you've missed it

lose your love when you say the word "mine."

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I wanna see what's never been seen,
I wanna live that age-old dream

Come on, boy, let's go together;
let's take the best right now.

No chord

Love is a rose but you
I wanna go to an

better not pick it;
only grows when it's on the vine,
Hand ful of thorns and you'll know you've missed it; lose your love when you

say the word "mine."

say the word

hay your wagon.

lose your love when you say the word

"mine."

Love is a rose,

love is a rose...
Heart Like a Wheel

Words and Music by
Steve Miller

Moderately slow, in 2
Tacet

with pedal throughout

Some say the heart is just like a wheel: when you bend it
harm is done no love can be won; I know it happens

you can't mend it. But my love for you is like a
frequently. But I can't understand, oh please, God,

sink ing ship, and my heart is on that ship out in mid
hold my hand, why it had to happen to
When it's only love, and it's only love that can wreck a human being and turn him inside out.
It's So Easy

Words and Music by
Buddy Holly and Norman Petty

Medium Rock 'n' Roll beat

It's so easy to fall in love.

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People tell me love's for fools. Here I go break-in'
Look into your heart and see what your love book has

all the rules set aside for me. It seems so easy.

Yeah, so dog-gone easy.
Oh, it seems so easy.

Well, where you're concerned, my heart can learn. Oh,
It seems so

Coda

It's so easy to fall in love.

It's so easy to fall in love.

It's so easy to fall in love.
Just One Look

Words and Music by
Doris Payne and Gregory Carroll

Moderately

F

Bb

F

C7

F

1. Just one look__

2. So you see__

Dm

and I fell so hard

I really care

ard

With

Bb

love out you,

C

With

I'm noth - in'__

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Oh, oh, I found out how good it feels
just one look and I know

Oh, oh, Oh, oh, I'll get you
To have some day.

Say you will, will be mine

To Coda
Forever and always.

Oh, oh, just one look.

And I knew, knew that.

You were my only one.
I thought I was dreamin', but I was wrong.
Oh yeah, yeah, Ah, but I'm gonna keep on schemin' til I can make you, make you my own.
CODA
just one look, that's all it took {yeah, wow,} Repeat ad lib. and Fade
Someone to Lay Down Beside Me

Words and Music by
Karla Bonoff

Slowly

\[ \text{Em7} \]

Em7

There's somebody waiting alone in the street, for
"Woman, sweet woman please come home with me."
You're morning is breaking; the street lights are off.
The

someone to walk up and greet,
shining and willing and free."
But your love is a coming of a world that can be

Here you are all alone

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G(addA)/D

—in the city,
mon occurrence,
sort of heartless.

Am7

Where's the love that you took to your side?
not like love that I feel in my heart.

G(addA)/D

in the city,
mon occurrence,
sort of heartless.

Am7

Not like love that I feel in my heart.

G(addA)/D

Lonely faces will stare through your eyes in the night.
Still you know that maybe.
Still you know that maybe.

Em7

1.

Lonely faces will stare through your eyes in the night.
Still you know that maybe.
Still you know that maybe.

G(addA)/D

(spoken) And they'll say:
what I need
all you'll get
is someone to lay

(cresc.)
D7sus4 G(add A)/D  D7sus4  G(add A)/D  D7sus4 G(add A)/D  D7sus4  G(add A)/D

--- down be-side me. ---
--- down be-side you. ---

And e-ven though
And e-ven though

D7sus4 G(add A)/D  D7sus4  G(add A)/D  D7sus4 G(add A)/D  D7sus4  G(add A)/D

--- it's not real. ---
--- it's not real. ---

just some-one to lay
just some-one to lay

D7sus4 G(add A)/D  D7sus4  G(add A)/D  D7sus4

To Coda

--- down be-side me. ---
--- down be-side you. ---

You're the sto-ry of my life.
You

decresc.
Em7

D.S.\(\text{no repeats}\) al Coda

Coda

just can't ask for

decresc.

Em7

Em7(add A)

more.

rit. e dim.

Ped.
Somewhere Out There
from AN AMERICAN TAIL

Moderately, with expression

Words and Music by
James Horner, Barry Mann
and Cynthia Weil

C  Cmaj7/E  C/F  G7sus  C  C/E  F(add9)

Dm  G/F  Em7  Am7  F

G

C(add9)  Cmaj7/E  C/F  F/G  C(add9)  C/E

Some - where out there beneath the pale moon

F  Dm7  G/F  Em  Am

light some - one's think-in' of me and
Dm7       C/E      F       Gsus7
loving me tonight._   _Somewhere out_

C/F      F/G      C(add9)    C/E      F
there_____someone's saying a prayer______that

Dm7       G/F      Em7      Am      Dm7      C/E      F/G
we'll find one another_____in that big somewhere out_

C
there.

F       G/F
And even though I know how very far apart we are it
Fmaj7    G/F
helps to think we might be wishin' on the same bright star. And

Ab    Bb/Ab
when the night wind starts to sing a lonesome lullaby it

Ab    Bb/Ab
helps to think we're sleeping underneath the same big sky.

poco rit.

C    Cmaj7/E
Somewhere out there if love can see us
through, then we'll be together some-where out there, out

where dreams come true.
love can see us through, (love can see us through)
gather somewhere out there, out where dreams come true.

With pedal

a tempo
When Will I Be Loved

Words and Music by Phil Everly

Moderately

I've been cheated, been mistreated;

when will I be loved?

I've been pushed down, I've been pushed 'round;

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when will I be loved?

When I find my new man that I want for mine, he always breaks my heart in two; it happens every time.
I've been made blue, I've been lied to;
I've been cheated, I've been mistreated;

when will I be loved?
Tell me,

When will I be loved?

Freely

when will I be loved?
Adios
All My Life
Blue Bayou
Cry Like a Rainstorm
Desperado
Different Drum
Don’t Know Much
Feels Like Home
Get Closer

Goodbye My Friend
Heart Like a Wheel
It’s So Easy
Just One Look
Love Is a Rose
Someone to Lay Down Beside Me
Somewhere Out There
When Will I Be Loved