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# ALL I WANT IS YOU

Words and Music by CARLY SIMON,  
JACOB BRACKMAN and ANDY GOLDMARK

Moderate Rock

*mf*  
*With pedal*

Db (add2) 2fr

Ab (add2) 4fr

1 2

Fm Eb/F Fm

What do the neigh - bors say — when they

hear us scream\_ at night? — Do they talk a - bout\_ a love\_ —  
lis - ten at the door. —

all in tat - ters? — Let 'em lis - ten through the floor. — Let 'em

Fm7

Eb/F

Fm7

Eb



What do the neighbors know  
go a-head and draw

a-bout the heart and soul,  
the wrong con-clu-

Fm7

Eb/F

Fm7

sions. the fi-re down-be-low that real-

So chase me 'round the room, make me

Eb

Eb/Db

Db



cra-zy like the moon. ly mat-ters? } They can nev-er guess

Eb/Bb

Bbm7



in the si-lenc-es that

E $\flat$



B $\flat$ /C



A $\flat$  maj7



all I want \_ is you \_ and the sex - y hur - ri - cane.

B $\flat$



Fm7



{ we \_ got \_ here. }  
 { that \_ we \_ share. }

E $\flat$



B $\flat$ /C



A $\flat$  maj7



All I want \_ is you. \_ I don't want a man \_ who { says, tip -

B $\flat$



Fm7



"Good morn-ing, dear." \_ No, \_ no. }  
 toes \_ up the stairs. \_ No, \_ I don't. } All \_

Dbmaj9



Ab



I want is you, all that I want is you.

Dbmaj9



All I want is you, no bod - y else

Ab



1

2

but you. Let 'em

Ab/Eb



Eb



Bb/C



Cm



Abmaj7 Bb/Ab

Ab

Bb



They'll

Eb/Db - Db

Bb



nev - er guess \_\_\_\_\_ in the si - lenc-es \_\_\_\_\_ that

F

C/D

Bb maj7



all I want \_ is you \_

{ and the sex - y hur - ri - cane.  
I don't want a man who tip -  
and your freight train whis-ling o -  
and your Mack truck lov - ing jump -

C

Gm7



Repeat ad lib. and Fade

that \_ we \_ share. \_ Oh \_ babe, \_  
toes \_ up the stairs. \_ He's gon - na fall. }  
ver \_ my \_ track. \_ Oh \_ babe, \_  
ing \_ me \_ Jack. \_ Oh \_ Jack, \_

# ATTITUDE DANCING

Words and Music by CARLY SIMON  
and JACOB BRACKMAN




Moderate Rock

Dm7  Bb7  Dm 




*mf*




The first system of piano accompaniment for the first system of the song. It features a treble clef with a key signature of one flat and a 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line consists of a single bass note G2. Chord diagrams for Dm7, Bb7, and Dm are shown above the staff.

Bb7  G  C 

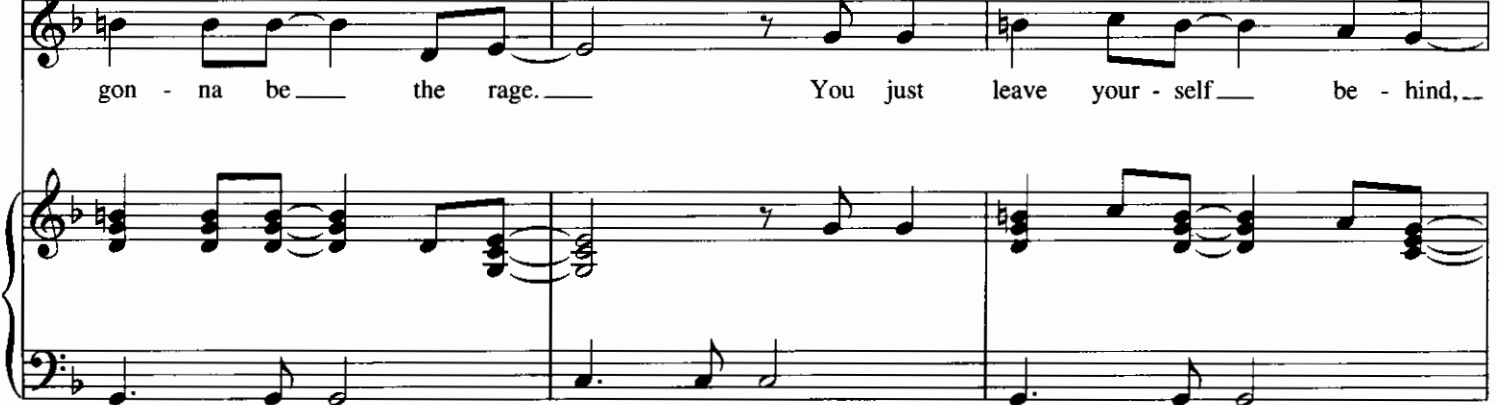
There's a new kind of danc - ing, \_\_\_\_\_ it's  
*Instrumental solo*



The second system of piano accompaniment, including the vocal line. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "There's a new kind of danc - ing, \_\_\_\_\_ it's". Below the lyrics is the instruction "Instrumental solo". The piano accompaniment continues with the same melody and bass line as the first system. Chord diagrams for Bb7, G, and C are shown above the staff.

G  C  G 

gon - na be \_\_\_\_\_ the rage. \_\_\_\_\_ You just leave your - self \_\_\_\_\_ be - hind, \_\_\_\_\_



The third system of piano accompaniment, including the vocal line. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "gon - na be \_\_\_\_\_ the rage. \_\_\_\_\_ You just leave your - self \_\_\_\_\_ be - hind, \_\_\_\_\_". The piano accompaniment continues with the same melody and bass line as the previous systems. Chord diagrams for G, C, and G are shown above the staff.

C G C

like an ac - tor on a stage. *Solo ends* But

F Bb F

it Cop a dif - f'rent pose from the pose you're in. you don't real - ly mat - ter what steps you choose to

Bb Gm7

do. Shine a dif - f'rent at - ti - tude from un - der - The on - ly thing that mat - ters is your

A7#5 Dm

neath your skin. } Strut a - round the floor in a at - ti - tude. } At - ti - tude danc - ing.



Bb7 Dm Bb7

new at - ti - tude. — { An - y at - ti - tude — is the prop - er at - ti - tude.  
 { Do the lo - co - mo - tion in a new at - ti - tude.

Dm Bb7 Dm

Don't be a - fraid — to — change your at - ti - tude. Free up your spir - it with a  
 Do the mashed po - ta - to in a new at - ti - tude. Do the hul - ly gul - ly in a

Bb7 G C

new at - ti - tude. — It don't real - ly mat - ter —  
 new at - ti - tude. — Find a role you like, —

G C G

if you stretch or shake. — And it don't real - ly mat -  
 cap - ture it, and freeze. — Then turn it — a - round —

C G C

ter what moves your bod - y makes. And  
 a hun - dred eight - y de - grees. Or

F Bb F

it don't real - ly mat - ter what steps you choose to do.  
 if you're at a loss just ob - serve some nat - 'ral dude,




Bb Gm7

On - ly one thing mat - ters, and that's your  
 and turn in - to a mir - ror of his


A7#5 Dm




To Coda

at - ti - tude, your at - ti - tude. } At - ti - tude Strut a - round the floor in a  
 at - ti - tude, his at - ti - tude. } danc - ing.

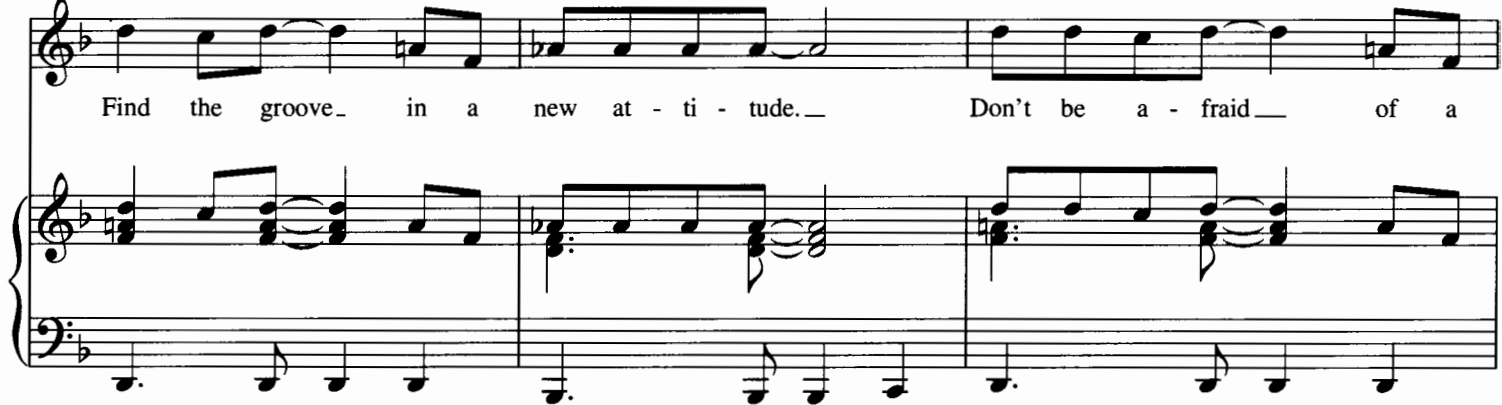
Bb7  Dm  Bb7 


new at - ti - tude. — Learn to move — in an - oth - er at - ti - tude.




Dm  Bb7  Dm 

Find the groove — in a new at - ti - tude. — Don't be a - fraid — of a



Bb7  D.S. al Coda




new at - ti - tude. —



CODA  Dm  Bb7 


danc - ing, — at - ti - tude



Dm  Bb7  **Optional Ending**  
Dm 

danc - ing. — At - ti - tude danc - ing. —





**Repeat and Fade**




# ANTICIPATION



Words and Music by  
CARLY SIMON


Moderately

D  D7sus  D  D 





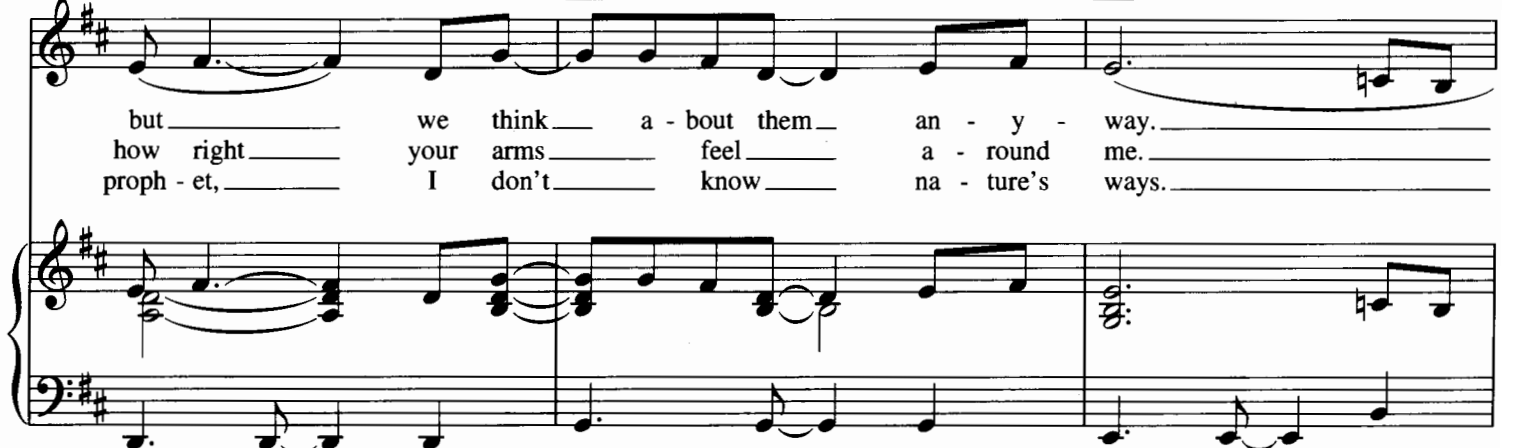
We can  
you how  
row we

G  D 



nev - er know a - bout the days to come,  
eas - y it feels to be with you. And  
might not be to - geth - er. I'm no

G  Em7 



but we think a - bout them an - y - way.  
how right your arms feel a - round me.  
proph - et, I don't know na - ture's ways.

Asus A D G

And I won - der \_\_\_\_\_ if I'm real - ly with \_\_\_\_\_  
 But I, \_\_\_\_\_ I re - hearsed those words just late \_\_\_\_\_  
 So I'll try \_\_\_\_\_ and see in - to \_\_\_\_\_ your eyes \_\_\_\_\_

D G To Coda

\_\_\_\_\_ you now, or just chas - ing af - ter some  
 \_\_\_\_\_ last night, when I was think - ing a - bout \_\_\_\_\_ how  
 \_\_\_\_\_ right now, and stay right here, \_\_\_\_\_ 'cause

Em7 A D D7sus D

fin - er day. \_\_\_\_\_ }  
 right to - night \_\_\_\_\_ might be. \_\_\_\_\_ }

G Dmaj7

An - tic - i - pa - tion, \_\_\_\_\_ an - tic - i - pa -

Em7 A

tion is mak - ing me late, is

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'tion' followed by a quarter note 'is', then a half note 'mak - ing' and a quarter note 'me', and finally a half note 'late,' and a quarter note 'is'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Em7 A

keep - ing me wait ing. And

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'keep - ing', a quarter note 'me', and a half note 'wait', followed by a quarter rest, a half note 'ing.', and a quarter note 'And'. The piano accompaniment continues with the same rhythmic pattern.

1 2

D.S. al Coda

I tell to - mor -

Detailed description: This system contains the next two measures, marked with first and second endings. The vocal line has a half note 'I', a quarter note 'tell', a quarter rest, a half note 'to -', and a quarter note 'mor -'. The piano accompaniment includes first and second endings, each marked with a double bar line and a repeat sign. The second ending is marked 'D.S. al Coda'.

CODA Em7 A D Dmaj7 Em/D D

these are the good old days. These are the good old days. And

Detailed description: This system contains the final two measures, marked 'CODA'. The vocal line has a half note 'these', a quarter note 'are', a half note 'the good old', a quarter note 'days.', a quarter rest, a half note 'These are', a quarter note 'the good old', a quarter note 'days.', and a quarter note 'And'. The piano accompaniment features chords in the right hand and a bass line in the left hand.

G Em7 A D Dmaj7 Em/D

stay right\_ here,\_ 'cause these are the good old days.\_\_\_\_ These are the

D Dmaj7 Em/D D

good old days.\_ These are the good old days.\_

Dmaj7 Em/D D Dmaj7 G6

These are the good old days.\_ These are

N.C. D

the good old days.\_\_\_\_

# BETTER NOT TELL HER

Words and Music by  
CARLY SIMON

Moderately

F#m7(add4)



*mp*

*mf*

F#m7(add4)



Bet - ter not tell  
Bet - ter not tell

C#7

F#m7(add4)



her  
her

that I was your lov - er.  
why you love Span-ish danc - ing.



Don't Bet-ter not make — her  
both-er to say that it's hot jeal - ous of  
in the sum-mer in Ma-drid.

F#m7(add4)  
me. Bet-ter con - vince — her  
Let it all go — now

C#7 F#m7(add4)  
there was noth - ing be - tween — us. I'm not those in - i -  
like smoke from a can - dle, like the trace of a song —

C#7 F#m7  
- tials in — your di - a - ry. — } But if  
— that you — hear in the — wind. — }

D D/E D

you slip and my name comes up, don't deny that you knew

Bm7/E G Gsus G

me. Just leave out the white nights, the

D G

moon in your window, the break in your whisper,

Gsus G D 1

the promises after.

G Gsus G D

This system shows the first three measures of the piece. The guitar part has chords G, Gsus (3fr), G, and D. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line.

2,3 G

- ter. Leave out the tears and the laugh - ter,

The second system begins with a key signature change to two sharps (F# and C#), indicated by a double bar line and the key signature symbol. It includes a triplet of eighth notes in the vocal line. The lyrics are: "- ter. Leave out the tears and the laugh - ter,"

Gsus G D

she won't need \_ to know \_\_\_\_\_ { that I  
that I'd

The third system continues the vocal line with the lyrics: "she won't need \_ to know \_\_\_\_\_ { that I that I'd". The piano accompaniment provides harmonic support with chords and a bass line.

G Gsus G D

To Coda

cried when you left, that I think of \_ you  
die for your love,

The fourth system concludes the piece with the lyrics: "cried when you left, that I think of \_ you die for your love,". It includes a "To Coda" symbol and guitar chords G, Gsus (3fr), G, and D. The piano accompaniment continues with chords and a bass line.

F#m7(add4)



still.

Guitar solo

Musical notation for the first system, including guitar and piano parts.

C#7



1

F#m7(add4)



2

F#m7(add4)



Solo ends

But if

Musical notation for the second system, including guitar and piano parts.

D



D/E



you slip and my name comes up don't

Musical notation for the third system, including guitar and piano parts.

D



D/E



D.S. al Coda (take 2nd ending)

de - ny that you once knew me. Just

Musical notation for the fourth system, including guitar and piano parts.

CODA

Gsus 3fr    G    D

that I still... love... you.

*molto rit.*

G    Gsus 3fr    G    D

Leave out the white nights.

2. The moon in your win -  
3. The prom - is - es af -

1-6    7    G

- dow.  
- ter.

Gsus 3fr    G    D    D(add2)

*rall. e dim.*

# COMING AROUND AGAIN

from the Paramount Picture HEARTBURN

Words and Music by  
CARLY SIMON

Moderately slow

**C** **Am7**

*mf*


**Fsus2** **C**

**C** **Am7**


You Ba - by sneez - es, Mom - my  
pay the gro - cer, You fix the

pleas - es, Dad - dy breez - es in.  
toast - er; you kiss the host good - bye.


C



So good on pa - per, —  
Then you break a win - dow, —





Am7



so ro - man tic, — but so be -  
burn the souf - flé, — scream the

Fsus2

C



wil - der - ing. — } I know  
lul - la - by. — }

F




Dm



noth - ing stays the same, — but if you're will - ing to play — the game, —



Bbsus2



F



it's com-ing a - round a - gain. So

F/Eb



Eb



Cm6



D/C



F/A



don't mind\_ if I fall a - part;\_ there's more room\_ in a

1

C/E



2

C/E



C



bro - ken heart. bro - ken heart. And

Am7




I be - lieve\_ in love.\_ But what else can I do?\_



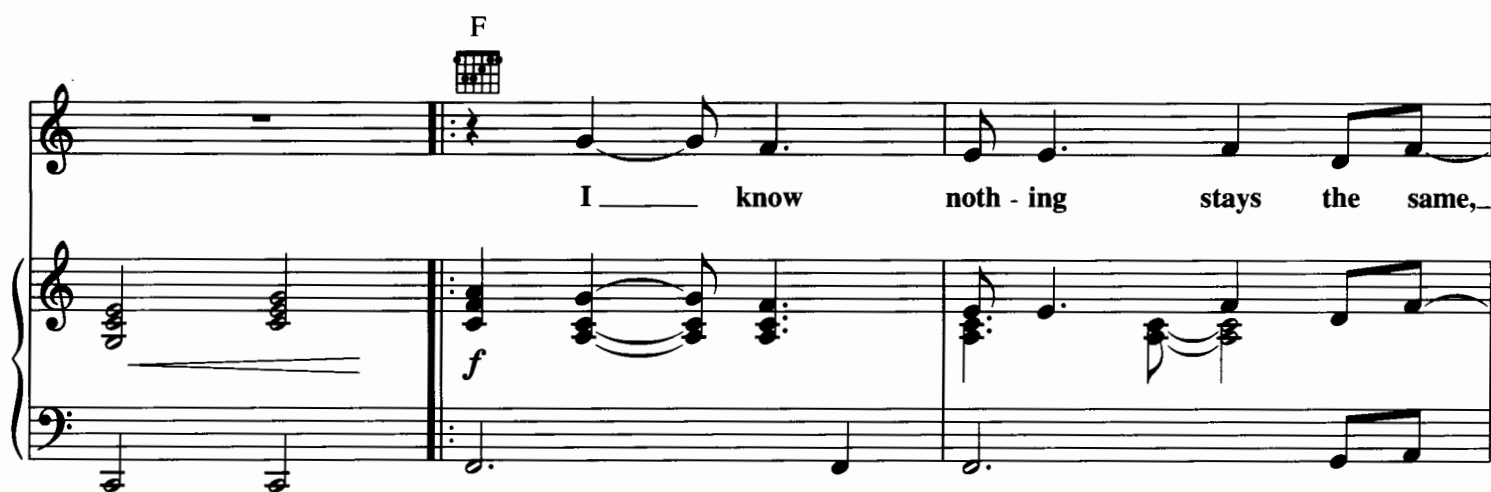
Fsus2  

I'm so in love — with you.



F 


I — know noth - ing stays the same,



Dm  Bbsus2  6fr

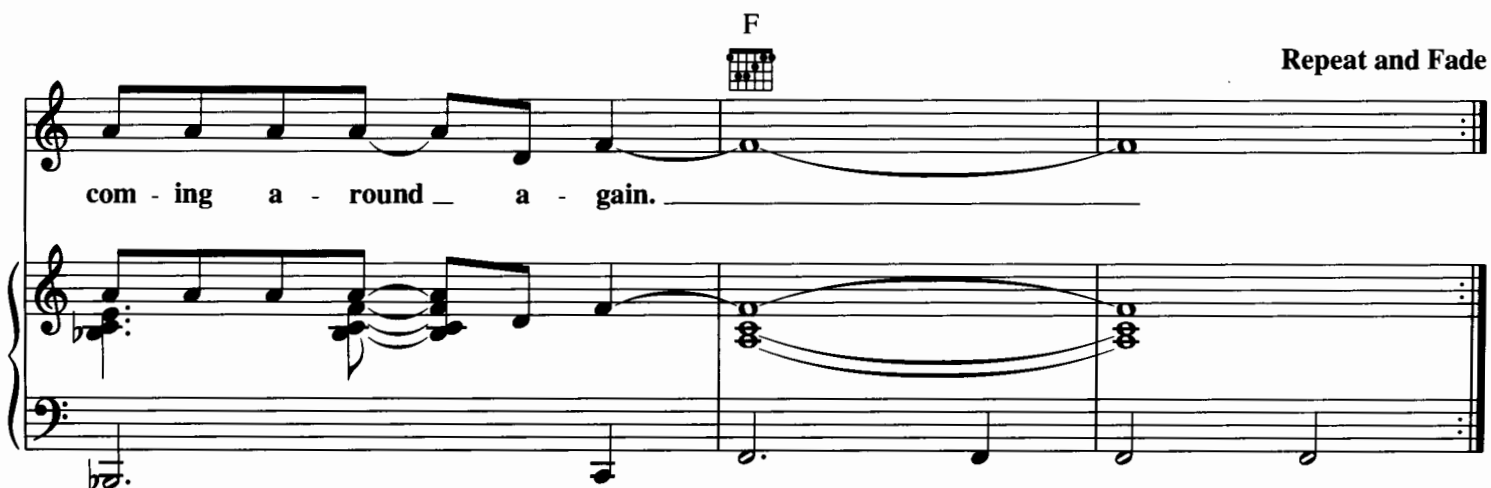
— but if you're will - ing to play — the game, — it will be



F 

com - ing a - round — a - gain. —

**Repeat and Fade**



# GIVE ME ALL NIGHT

Words and Music by CARLY SIMON  
and GERARD McMAHON

Steadily

C(add9)



Am7



mf

G F(add9)

C Am7

I have no need — of half — of an - y - thing, — no  
Don't give me foun - tains, I need wa - ter - falls. — And when I

Fmaj7 G(add9)

half cry time, — my no half a man's at - ten - tion.  
tears - 'll fill an o - cean.

C Am7

Give me all the earth and sky and at the  
 The pain of love, I'll accept it all as long as

Fmaj7 Gsus 3fr Fmaj7

same time add a new di-mension. Half the truth is of no-  
 you'll join me in that e-motion. 'Cause half of lov-in' is no-

E+ Am7

use.) Give it all, give it all to me. I can stand  
 fun.)

C/D C/E F F/G

it. I am strong that way. Give me


C Am7



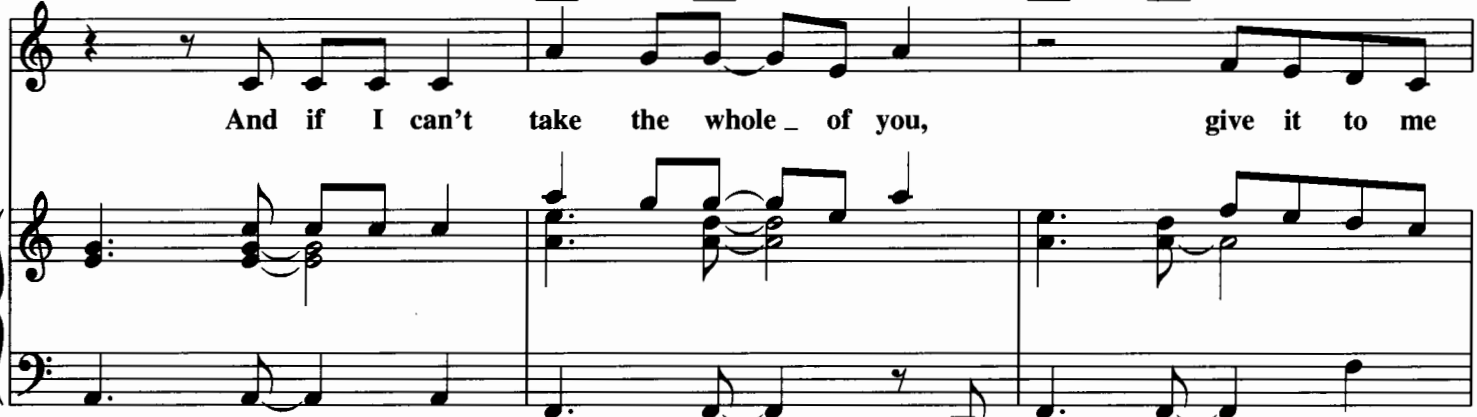
all night. \_ Give me the full moon. \_



Fmaj7 F6 Fmaj7 F6



And if I can't take the whole \_ of you, give it to me



Gsus C



an - y - way. Give me all night \_ 'til the last



Am7 Fmaj7 F6



star fades. \_ And if you can't take my heart \_ and soul,



1

Fmaj7 F6 Gsus<sup>3fr</sup> Fmaj9

take it from me an - y - way.

Detailed description: This system contains the first line of music. It features a vocal line with the lyrics 'take it from me an - y - way.' and a piano accompaniment. Above the vocal line, four guitar chords are indicated: Fmaj7, F6, Gsus (with a 3-fret barre), and Fmaj9. The piano part consists of a right-hand melody and a left-hand bass line.

2

Dm(add4) Gsus<sup>3fr</sup> Fmaj7

an - y - way. Take all my

Detailed description: This system contains the second line of music. The vocal line continues with 'an - y - way. Take all my'. Above the vocal line, three guitar chords are indicated: Dm(add4), Gsus (with a 3-fret barre), and Fmaj7. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

C/E Dm7 F/C Bb sus2<sup>6fr</sup>

breath a - way.

Detailed description: This system contains the third line of music. The vocal line continues with 'breath a - way.'. Above the vocal line, four guitar chords are indicated: C/E, Dm7, F/C, and Bb sus2 (with a 6-fret barre). The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Fmaj7 Dm9

Don't leave me guess - ing a - lone.

Detailed description: This system contains the fourth line of music. The vocal line concludes with 'Don't leave me guess - ing a - lone.'. Above the vocal line, two guitar chords are indicated: Fmaj7 and Dm9. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

B $\flat$  F/A

Don't walk me half the way

F/G G13 F/G

home. You can do that to-mor - row.

G9 N.C. C

Just give me, give me all night.. Give me the

Am7 Fmaj7 F6

full moon. And if I can't take the whole of you,

Fmaj7 F6 Gsus

give it to me an - y - way. Give me all

C Am7

night 'til the last star fades.

Fmaj7 F6 Fmaj7 F6

And if you can't take my heart and soul, take it from me

Gsus C


an - y - way. Yeah, yeah, yeah. Give me the


**Repeat and Fade**


# HAVEN'T GOT TIME FOR THE PAIN

Words and Music by CARLY SIMON  
and JACOB BRACKMAN

Moderate Rock

Bm7  2fr

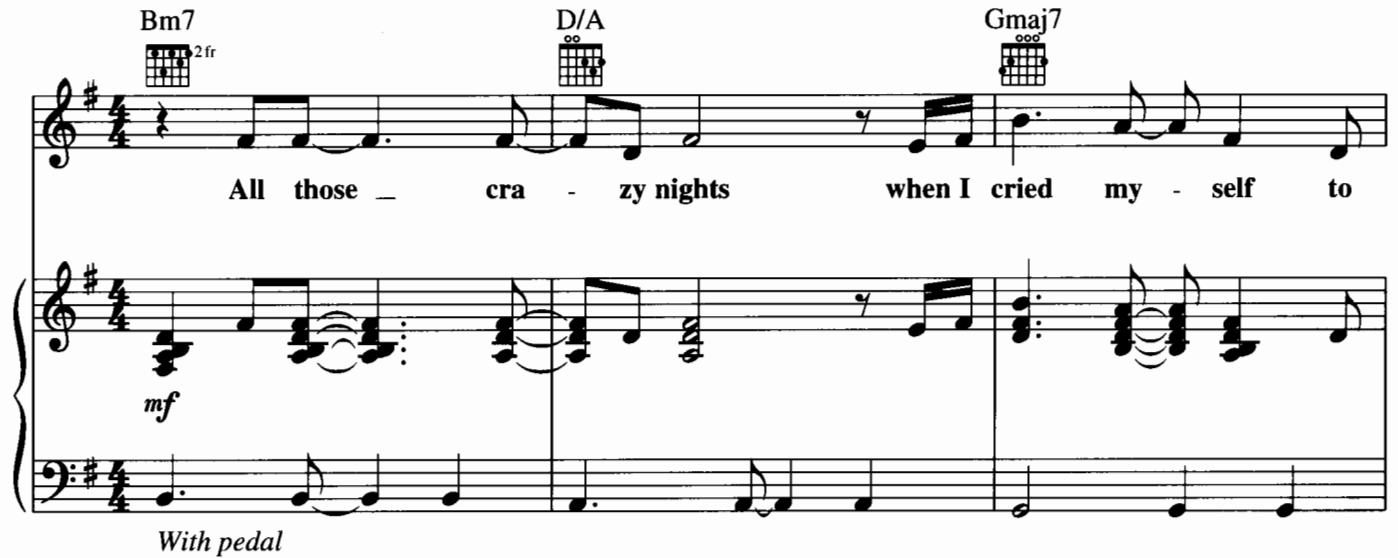
D/A 


Gmaj7 


All those — cra - zy nights when I cried my - self to


*mf*

*With pedal*

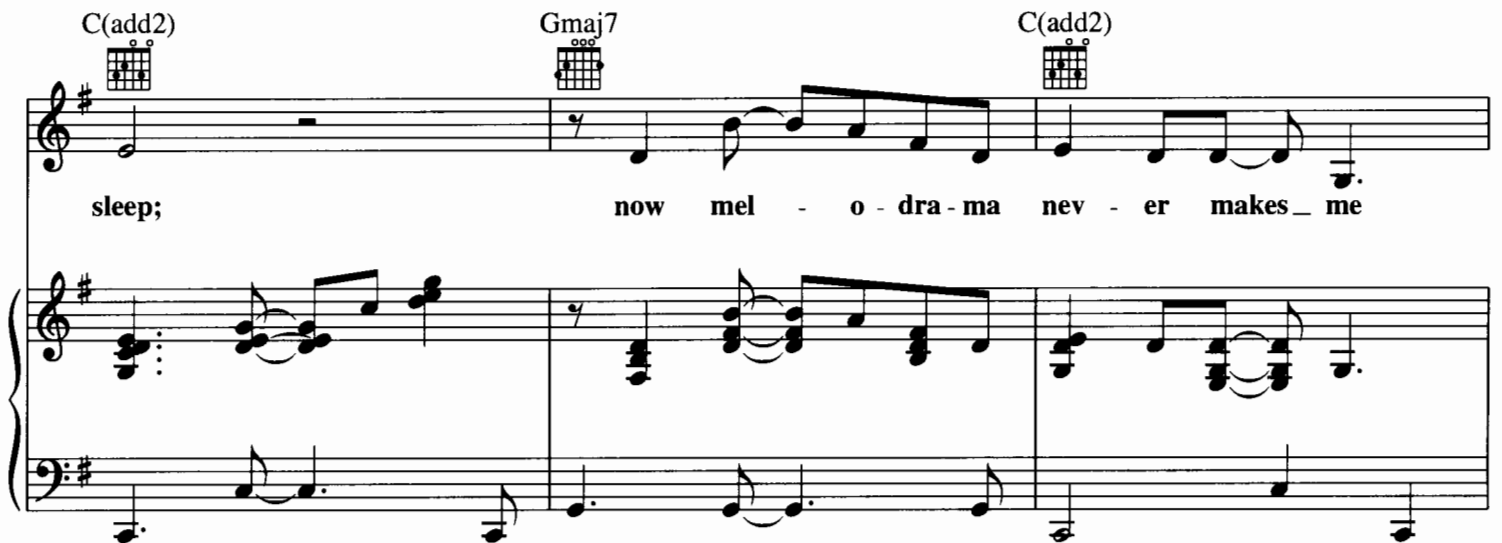



C(add2) 


Gmaj7 


C(add2) 


sleep; now mel - o - dra - ma nev - er makes me




G(add2) 

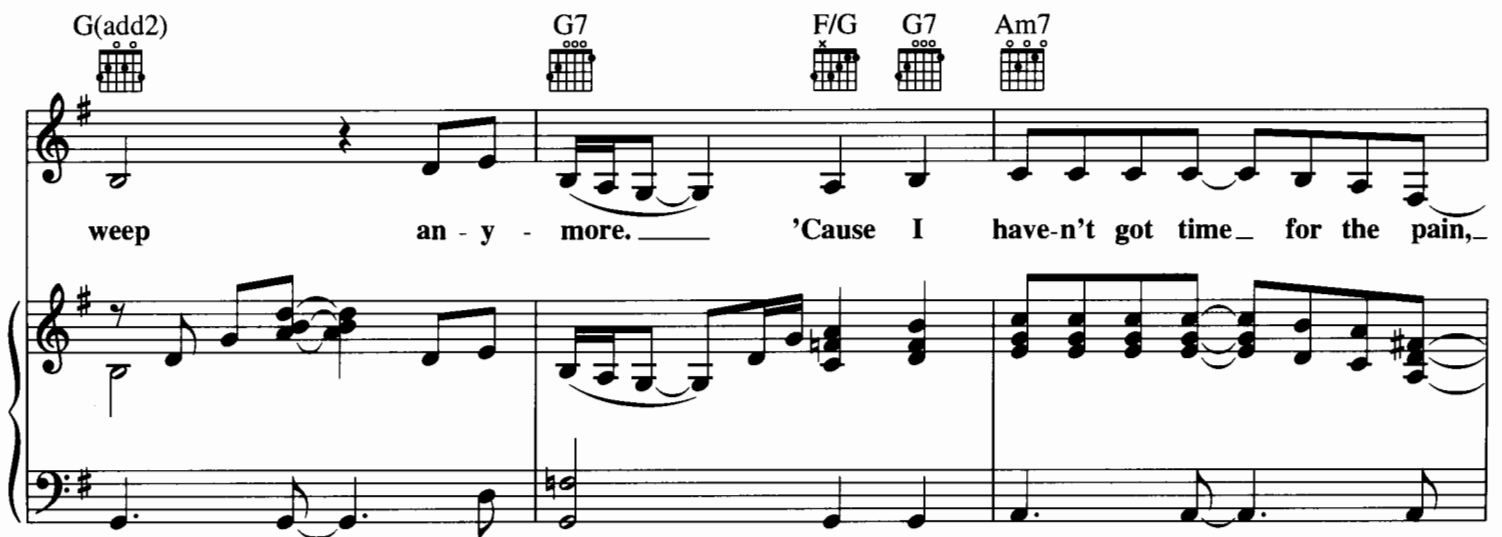
G7 

F/G 

G7 

Am7 

weep an - y - more. 'Cause I have-n't got time for the pain,





D(add2) Am7 D

I have-n't got room\_ for the pain, \_ I

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note 'I', a quarter rest, and then a series of eighth notes: 'have-n't got room\_ for the pain, \_'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

F Am7 D(add2) G G7

have-n't the need\_ for the pain, not since\_ I've known\_

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'have-n't the need\_ for the pain,' followed by a quarter rest, then 'not since\_ I've known\_'. The piano accompaniment continues with similar rhythmic patterns and chord changes.

C D(add2)

you. You \_\_\_ showed me how, how to

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest for 'you.', followed by 'You \_\_\_ showed me how, how to'. The piano accompaniment provides harmonic support with chords and moving lines.

Em Bm7 Am7

leave my - self be - hind, how to turn\_ down\_ the noise\_

Detailed description: This system contains measures 7 and 8. The vocal line continues with 'leave my - self be - hind, how to turn\_ down\_ the noise\_'. The piano accompaniment features a consistent bass line and treble accompaniment.

D(add2)



G(add2)



G7



F/G



G7



in my mind. Now I

Am7



D(add2)



Am7



have-n't got time for the pain, I have-n't got room for the pain,

D(add2)



F



Am7



D(add2)



I have-n't the need for the pain,

G



F/G



G7



F/G



G7



not since I've known you. I

Am7 D Am7

have-n't got time \_ for the pain, \_ I have-n't got room \_ for the pain, \_

This system features a vocal line in treble clef with lyrics and a piano accompaniment in G major. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line. Chord diagrams for Am7, D, and Am7 are shown above the vocal line.

D F Am7 D

I have-n't the need \_ for the pain.

This system continues the vocal line and piano accompaniment. The piano part features a right-hand melody with eighth-note patterns and a left-hand bass line. Chord diagrams for D, F, Am7, and D are shown above the vocal line.

Bm7 D/A

Suf-fer-ing was the on - ly thing made me

This system continues the vocal line and piano accompaniment. The piano part features a right-hand melody with eighth-note patterns and a left-hand bass line. Chord diagrams for Bm7 and D/A are shown above the vocal line.

Gmaj9 C(add2) Gmaj9

feel \_ I \_ was a - live, \_ thought that's just how much it

This system continues the vocal line and piano accompaniment. The piano part features a right-hand melody with eighth-note patterns and a left-hand bass line. Chord diagrams for Gmaj9, C(add2), and Gmaj9 are shown above the vocal line. A triplet of eighth notes is marked with a '3' and a bracket.

C(add2)

G(add2)

G7

cost to sur - vive in this world. 'Til

C

D

you showed me how, how to

Em

Bm7

fill my heart with love, how to

Am7

D7

G

G7

o - pen up and drink in all that white light pour-ing down.

F/G G7 Am7 D

— from the heav - en. I have - n't got time — for the pain, — I

Am7 D F Am7

have - n't got room — for the pain, — I have - n't the need — for the

D G F/G G7 F/G G7

pain, not since — I've known — you. I

Am7 D

Repeat and Fade

have - n't { got time — } for the pain. — I  
 { got room — }  
 { the need — }

# JESSE

Words and Music by CARLY SIMON  
and MIKE MAINIERI

Moderately

B F# B

Oh, moth - er say a pray'r for me, Jes - se's  
An - nie, keep re - mind - ing me that he

F# B F# B

back in town, it won't be eas - y.  
cut out my heart like a pa - per doll.

G#m C#m

Sal - ly, Don't let him near me, don't let him  
tell me once a - gain how he

E F# B

touch me; don't let him please me. }  
set me up just to see me fall. }

G#m E F#

Jes - se, I won't cut fresh flow - ers for you. No,

B G#m E F#

Jes - se, I won't make the wine cold for you. No,

B G#m E

Jes - se, I won't change the sheets for you. I won't

G#m 4fr

C#m7 4fr

1 F# D.C.

put on co - logne, I won't sit by the phone for you.

2

F#

B7

No, no, no, no. Jes - se!

E7

Quick! Come here, I won't tell a soul, not e - ven my - self.

Bm7 2fr

E7

Jes - se, that you've come back to me, my friends will all say, "She's





F G C C G/B

Jes - se, I'll

Am F C G/B

al - ways cut fresh flow - ers for you. And Jes - se, I'll

Am F C G/B

al - ways I will make the wine cold for you. And Jes - se, I can

Am F

eas - i - ly change my mind a - bout you, and  
I will change the sheets for you, and

Am Dm7 G

put on co - logne, and sit by the phone for you. Oh, yeah.

put on co - logne, and I will wait

C G C

Jes - se let's o - pen the wine and

G C G C G/B Am

drink to the heart which has a will of its own. My friends, let's

Dm9 Fmaj7 G C

com - fort them. They're feel - ing bad, they think I've sunk so low.

**Repeat and Fade**

# LEGEND IN YOUR OWN TIME

Words and Music by  
CARLY SIMON

Moderately

E7#5



Am7



Dm7



Well, I have known\_ you \_\_\_\_\_ since you were a small\_

\_\_\_\_\_ know you \_\_\_\_\_ still have the heart of a small\_

*mf*

Am7



Dm7



Am7



\_\_\_\_\_ boy, \_\_\_\_\_ and your ma - ma used\_ to say, \_\_\_\_\_

\_\_\_\_\_ boy. \_\_\_\_\_ Well, you lend\_ it out far too much, \_\_\_\_\_

Dm7



Am7



\_\_\_\_\_ "Well, my boy \_\_\_\_\_ is gon - na grow up to be \_\_\_\_\_

\_\_\_\_\_ and no \_\_\_\_\_ one \_\_\_\_\_ wom - an lov - ing you \_\_\_\_\_

Dm7



Am7



Dm7



— some kind of lead - er some - day.  
can ev - er feel that she's been — real - ly touched..

Then you'd }  
Then you }

E7



Amaj7



turn — on — the ra - di - o — and sing with the sing - er in the

band. —

{ Your ma - ma would say — to you, — "This  
You think kind of sad - ly to your-self, "This

D9



E7



is - n't ex - act - ly what we had planned." }  
is - n't ex - act - ly what you had planned." }

But you're a

Am7



Dm7



Am7



leg - end in — your own — time; a he - ro in — the foot -

Dm7



Am7



Dm7



- lights, play - ing tunes - to fit — your rhyme, but a leg -

D9



E7



Am7



- end's on - ly a lone - ly boy — when he — goes home - a - lone.

Dm7

|  
Am7

Dm7



E F#m7/E Em7 E7 Am7

And though I \_

Dm7 D9 4fr

Well, a leg - end's on - ly a lone -

E7 Am7

- ly \_ boy \_ when he \_ goes home \_ a - lone. \_

Dm7 Am7 Dm7

Repeat and Fade

# LET THE RIVER RUN

Theme from the Motion Picture WORKING GIRL

Words and Music by  
CARLY SIMON

Slowly, freely

N.C.

We're com - ing to the edge, run - ning on the wa - ter

*mf*

com - ing through the fog, your sons and daugh - ters.

Slowly

A

D/A

A

Let the riv - er run, let all the dream - ers wake the



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

na - tion. Come, the new Je - ru - sa -

This system contains the first two measures of the piece. The guitar chords are F#m, E, D, G/D, D, F#m, and E. The vocal melody begins with a half note 'na' followed by a quarter note 'tion.' in the first measure, and 'Come,' followed by a half note 'the' and a quarter note 'new' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Moderately

A Bm/A A D/A A

lem. Sil - ver cit-ies

This system contains the next two measures. The tempo is marked 'Moderately'. The guitar chords are A, Bm/A, A, D/A, and A. The vocal melody continues with a half note 'lem.' in the first measure, and a half note 'Sil' followed by a quarter note 'ver' and a quarter note 'cit-ies' in the second measure. The piano accompaniment continues with the eighth-note bass line and chords.

D/A A F#m E




rise; the morn-ing lights the streets that lead them. And

This system contains the next two measures. The guitar chords are D/A, A, F#m, and E. The vocal melody continues with a half note 'rise;' in the first measure, and a half note 'the morn-ing lights' followed by a quarter note 'the streets that lead' and a quarter note 'them. And' in the second measure. The piano accompaniment continues with the eighth-note bass line and chords.

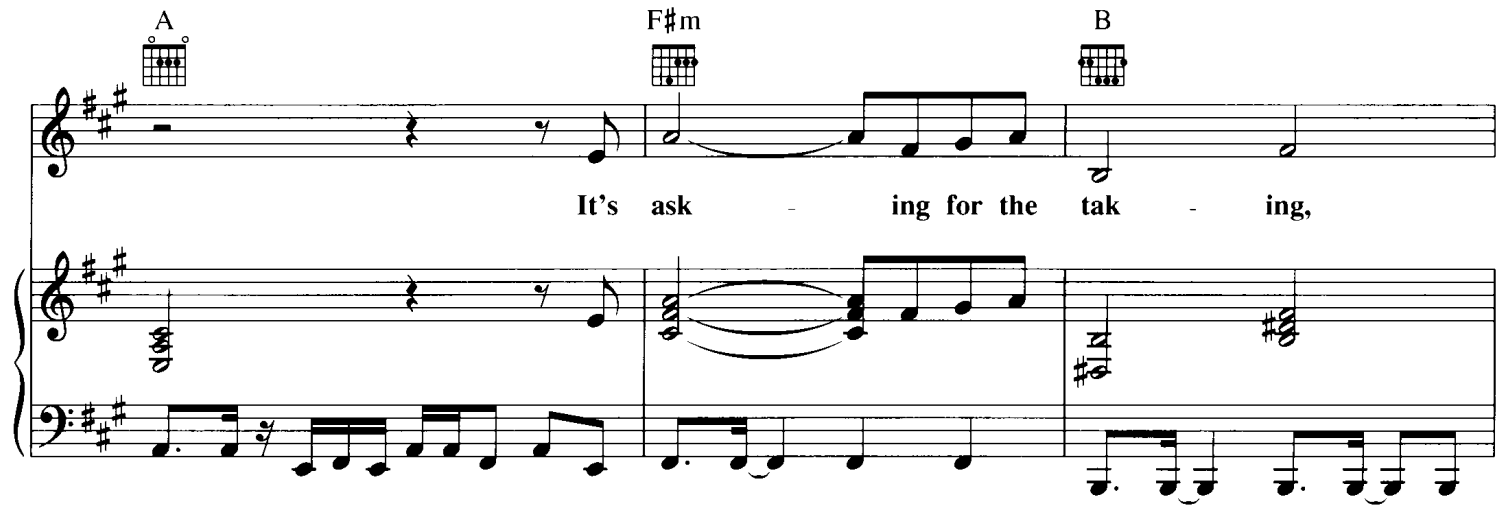
D F#m E A Bm/A

si - rens call them on with a song.

This system contains the final two measures. The guitar chords are D, F#m, E, A, and Bm/A. The vocal melody continues with a half note 'si - rens call them on' followed by a quarter note 'with' and a quarter note 'a song.' in the first measure, and a half note 'with a song.' in the second measure. The piano accompaniment continues with the eighth-note bass line and chords.

A  F#m  B 

It's ask - ing for the tak - ing,



D(add9)  2fr A/C#  F#m 





trem - bling, sha - ak - ing. — Oh, — my heart is



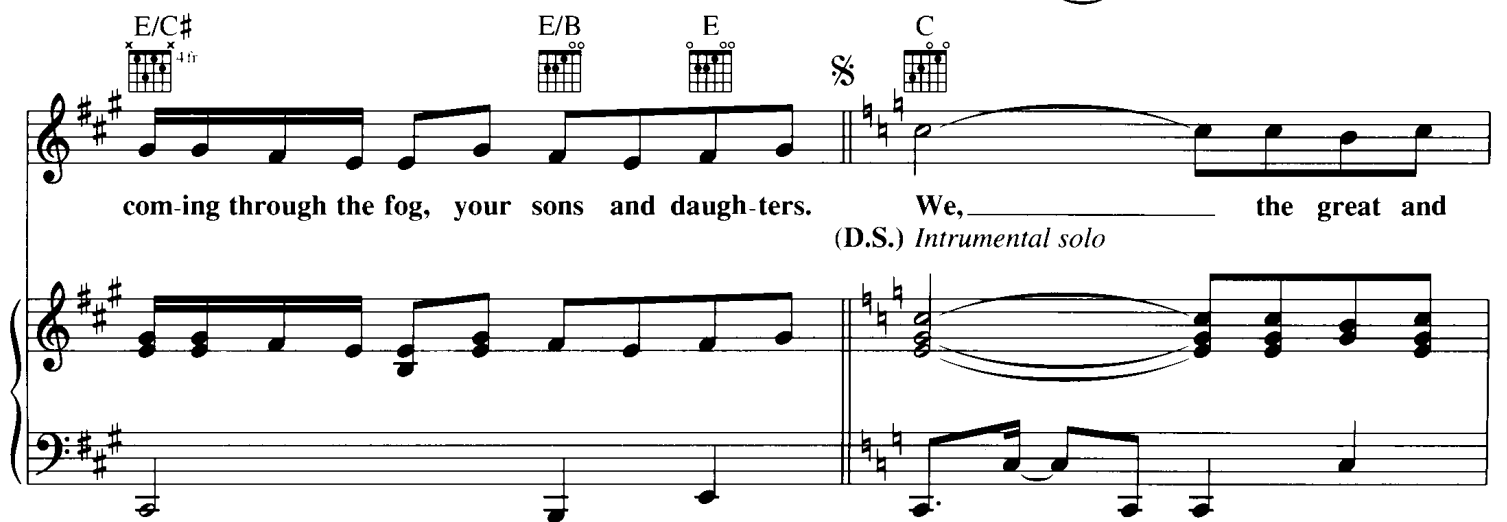
G  E  E7/D 



ach - ing. We're com-ing to the edge, run - ning on the wa - ter,



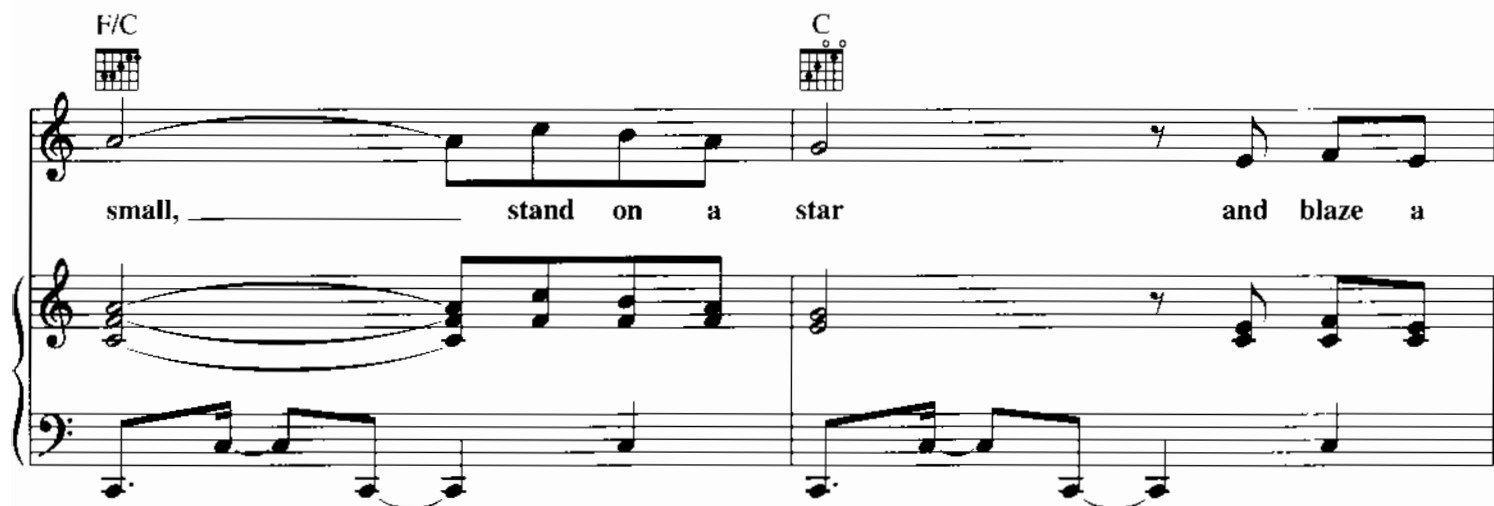
E/C#  4fr E/B  E  C 



com-ing through the fog, your sons and daugh-ters. We, — the great and  
(D.S.) *Instrumental solo*




F/C  C 




small, \_\_\_\_\_ stand on a star and blaze a



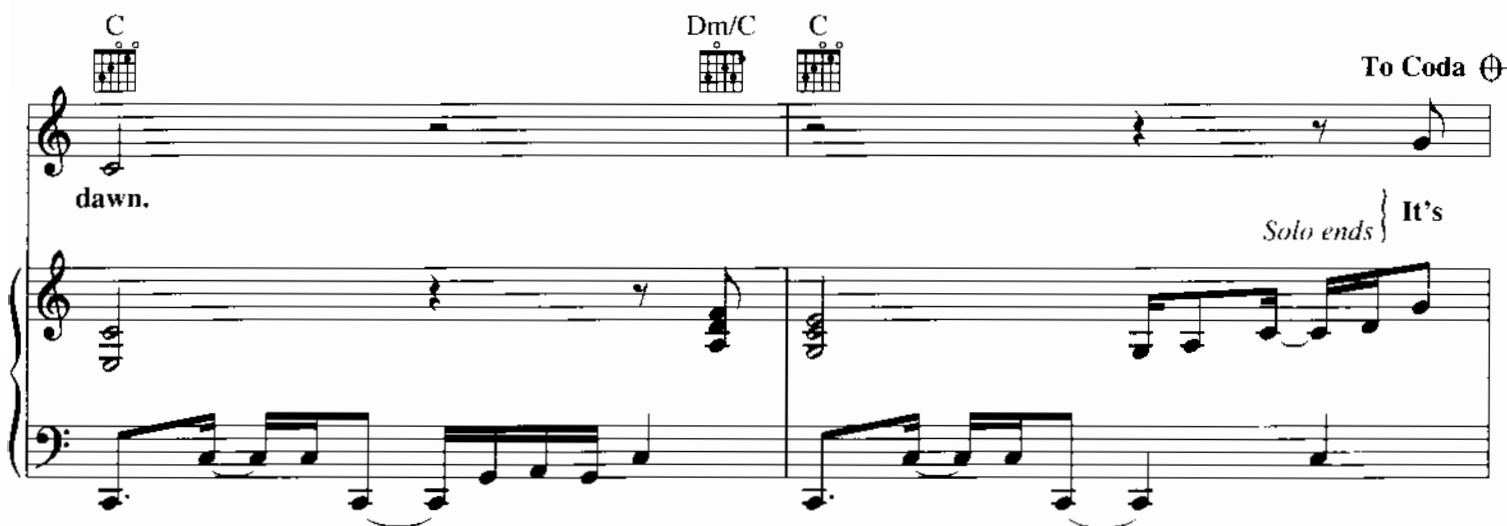
Am  G  F  Am  G 




trail \_\_\_\_\_ of de - sire through the dar - kling \_\_\_\_\_



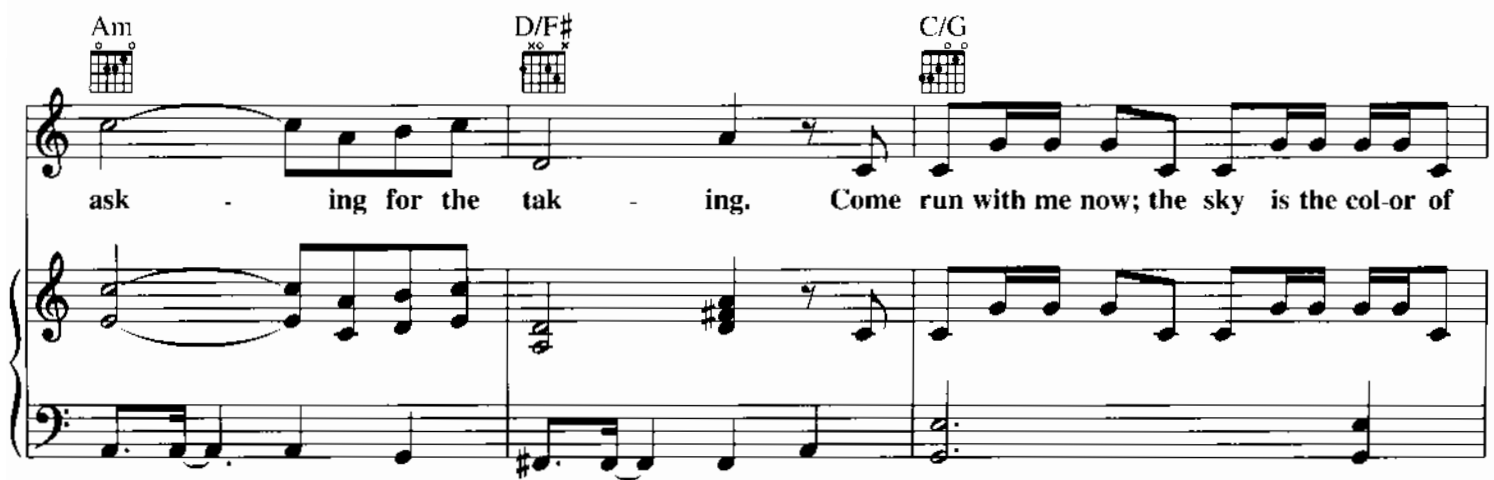
C  Dm/C  C  To Coda ⊕

dawn. *Solo ends* } It's



Am  D/F#  C/G 

ask - ing for the tak - ing. Come run with me now; the sky is the col-or of



C/E Am Bb

Oh, \_\_\_\_\_ my heart is ach - ing. We're  
blue you've nev-er e-ven seen in the eyes of your lov-er. \_\_\_\_\_

G G7/F G/E G D.S. al Coda

com-ing to the edge, run - ning on the wa - ter, com-ing through the fog, your sons and daugh-ters.

CODA Am D/F# F(add9)

ask - ing for the tak - ing, trem - bling,

C/E Am Bb

sha - ak - ing. \_\_\_\_\_ Oh, \_\_\_\_\_ my heart is ach - ing. We're

G G7/F G/E G/D G

com-ing to the edge, run - ning on the wa - ter, com-ing through the fog, your sons and daugh-ters.

C F/C C

Let the riv-er run, let all the dream - ers wake the

Am G F Am G

na - tion. Come, the new Je - ru - sa

C Dm/C C Dm/C C

lem.

Repeat and Fade

# LIKE A RIVER

Words and Music by  
CARLY SIMON

Reflectively, somewhat freely

N.C. C Am

Dear moth-er, the strug - gle is o - ver now, - and your

*mf*

F Gsus2 G C

house is up \_\_\_ for sale. \_\_\_ We di - vid - ed your rail - road

Am7 F6 F(add9) Gsus G

watch - es a - mong the four of us. \_\_\_ I

C Am7 F(add9)

fought o - ver the pearls with the oth - er girls,

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the staff: C (x32010), Am7 (x02010), and F(add9) (x32341).

Gsus C Am7

but it was all a me - ta - phor for what is wrong

Detailed description: This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the staff: Gsus (x32010), C (x32010), and Am7 (x02010).

F(add9) Gsus Bb7


with us. As the room is emp - ty - ing out

Detailed description: This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided above the staff: F(add9) (x32341), Gsus (x32010), and Bb7 (x32010).

Dm7b5

your face so young comes in - to view and on the




Detailed description: This system contains the fourth two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. A chord diagram for Dm7b5 (x02120) is provided above the staff.

G7  F/G  G 

back porch is a well - worn step — and a pool of light — that you can

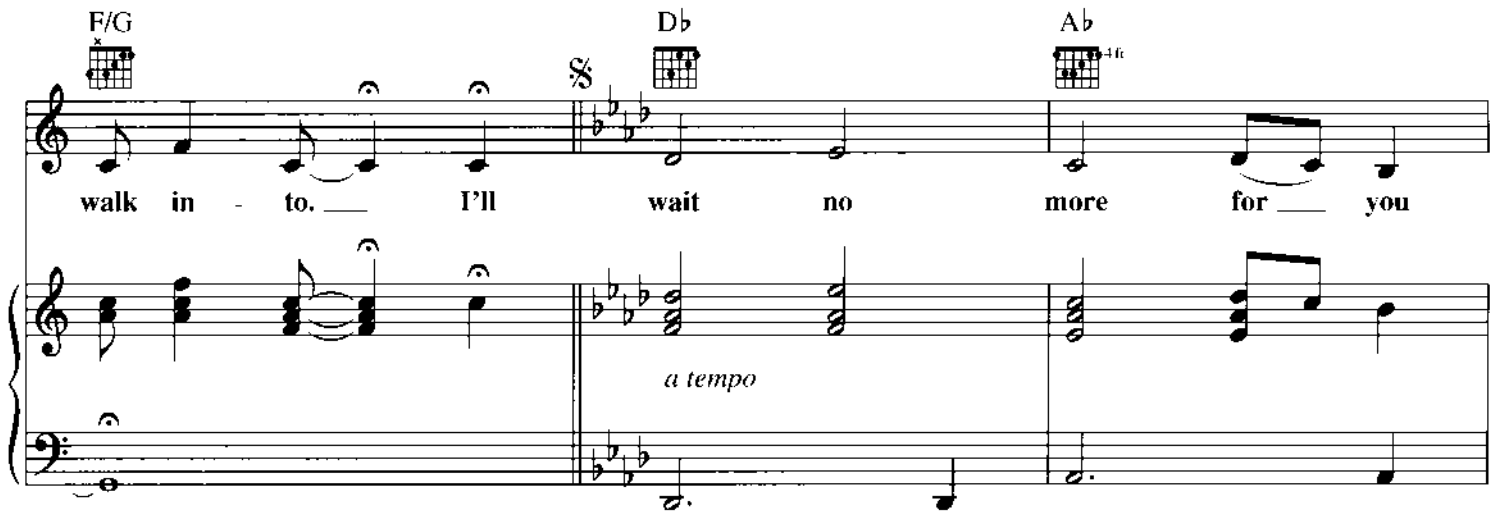
*rit.*




F/G  Db  Ab  4fr

walk in - to. — I'll wait no more for — you

*a tempo*



Eb  3fr Db 

like a daugh - ter. That part of our life —



Ab  4fr Eb  3fr

— to - geth - er is o - ver, but I will





Fm7 Eb Ab Eb To Coda ⊕

wait for — you for — ev — er, — like a

Bb Ab/Bb Bb

riv - er —

Steady tempo

C Am7 F(add9) Gsus

Can you

C Am7 F(add9)

clear up the mys - ter - y of — the sphinx? — Do you know an - y - more — a - bout

Gsus



C



Am7



God? Are you danc-ing with Ben - ja - min Frank - lin on the face

F(add9)



Gsus



C



of the moon? Have you re - con - ciled with Dad?

Am7



F(add9)



Gsus



Does the rain still make you sad? Last

C



Am7



F(add9)



night, I swear I could feel you mov - ing through my room.

Gsus



Bb7



And I thought you touched my feet, I so want -

Dm7b5



G7



- ed it to be true. And in my thea - ter there is -

F/G



G



F/G



D.S. al Coda

a stage and a foot-light you can al-ways step in - to I'll

*rit.*

CODA



Bb



riv - er



Musical notation for the first system, including treble and bass staves with piano accompaniment.



Musical notation for the second system, including treble and bass staves with piano accompaniment. Includes the instruction *slight rit.*



Musical notation for the third system, including treble and bass staves with piano accompaniment. Includes the instruction *a tempo*.



Musical notation for the fourth system, including treble and bass staves with piano accompaniment and vocal line. Includes the lyrics: "In the riv - er I know — I will find — the key — and your voice —"

F(add9) Gsus C

— will rise — like spray. In the mo-ment of know - ing the tide —

Am7 F(add9) Gsus

— will wash a - way my doubt — 'cause

C Am7 F(add9)

you're al - read - y home — mak-ing it nice for when I come —

*Slower*

C Am7

— like the way I'd find my bed — turned down — com - ing in —

*a tempo*

F(add9)



Gsus



Bb7



— from a late night out. Please keep re-mind - ing me -

Dm7b5



— of what in — my soul — I know - is true. — Come in my boat, —

G7



F/G



G



— there - is a seat — be-side me and two or three stars - that we can

Tempo I

F/G



Db



Ab



Eb



gaze in - to — I'll wait no more for — you — like a

*rit.*

Db

Ab



daugh - ter. That part of our life \_\_\_\_\_ to - geth - er is o -

Eb

Fm7



ver, but I will wait for \_\_\_\_\_ you \_\_\_\_\_

Eb

Ab

Eb



\_\_\_\_\_ for - ev \_\_\_\_\_ er,

Slower

Bb



like a riv - er. \_\_\_\_\_

Faster



I'll nev - er leave, al - ways just a

*rall.* *a tempo*

Dm7



C/E



F6



dream a - way, a star that's al - ways watch - ing

Dm7



G



F/G



E



We'll nev - er leave,  
nev - er turn a - way.



F#m7

G#m



al - ways just a thought a - way, a can - dle al - ways

B9sus

D/A

B



burn - ing, nev - er turn a - way.

The moon will

D

Em7



We'll nev - er leave, al - ways just a thought a - way,

hide, the dance will end, but in the



a can - dle al - ways burn - ing.

wind the tree will bend.

N.C.

I'm right be - side you.

I'm right be - side you. I'll nev - er

I'm right be - side you.

turn nev - er turn a - way.

I'll nev - er turn a - way.

# LOVE OF MY LIFE

from the Motion Picture THIS IS MY LIFE

Words and Music by  
CARLY SIMON

Moderately

Bm7 G6 Gmaj7 G6 Asus A

I love li lacs and  
 I love Lu cy and

*mf*

G6 Gmaj7 G6 D G Gmaj7 G6

av o ca dos, u ke le les and  
 pum per nick el bread, the Stat ue of

Asus A Bm7 D/F#

fire works and Wood y Al len and walk ing in the snow.  
 Lib er ty and stand ing o va tions and fall ing in to bed.

G A

But But you've got to know to head that

But get it through your

D Bm7 A F#m7 Em7 N.C.

you're the love of my life, you are the love of my life.

D Bm7 A Em7 N.C.

You are the love of my life, you are the love of my life. From the

F#m7 Bm7 Em7

mo - ment I first saw you, the second that you were born,

G A D Bm7<sup>2tr</sup> A

I knew that you were the love of my life, quite simply the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are five guitar chord diagrams: G, A, D, Bm7 with a 2nd fret trill (2tr), and A. The bottom two staves are piano accompaniment in G major, 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

Em7 D/F# G A 1 D

love of my life.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. Above it are five guitar chord diagrams: Em7, D/F#, G, A, and D. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

2 D Bb C Am7 Dm



life. You can drive me crazy. You can

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. Above it are five guitar chord diagrams: D, Bb, C, Am7, and Dm. The bottom two staves are piano accompaniment, with a key signature change to F major and a time signature change to 3/4.

Gm7<sup>15</sup> F Gm7<sup>3tr</sup>

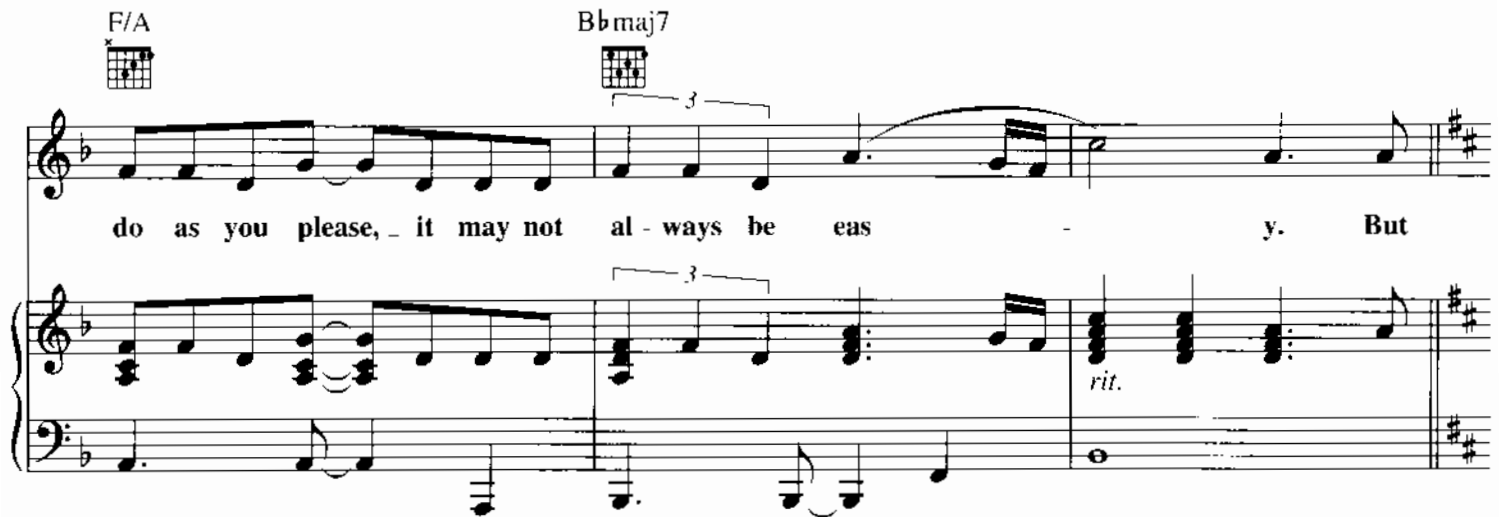
drive me an-y-where. Here are the keys just






Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics. Above it are three guitar chord diagrams: Gm7 with a 15th fret (15), F, and Gm7 with a 3rd fret trill (3tr). The bottom two staves are piano accompaniment, continuing the 3/4 time signature and F major key signature.

F/A  Bbmaj7 

do as you please, - it may not al - ways be eas - y. But

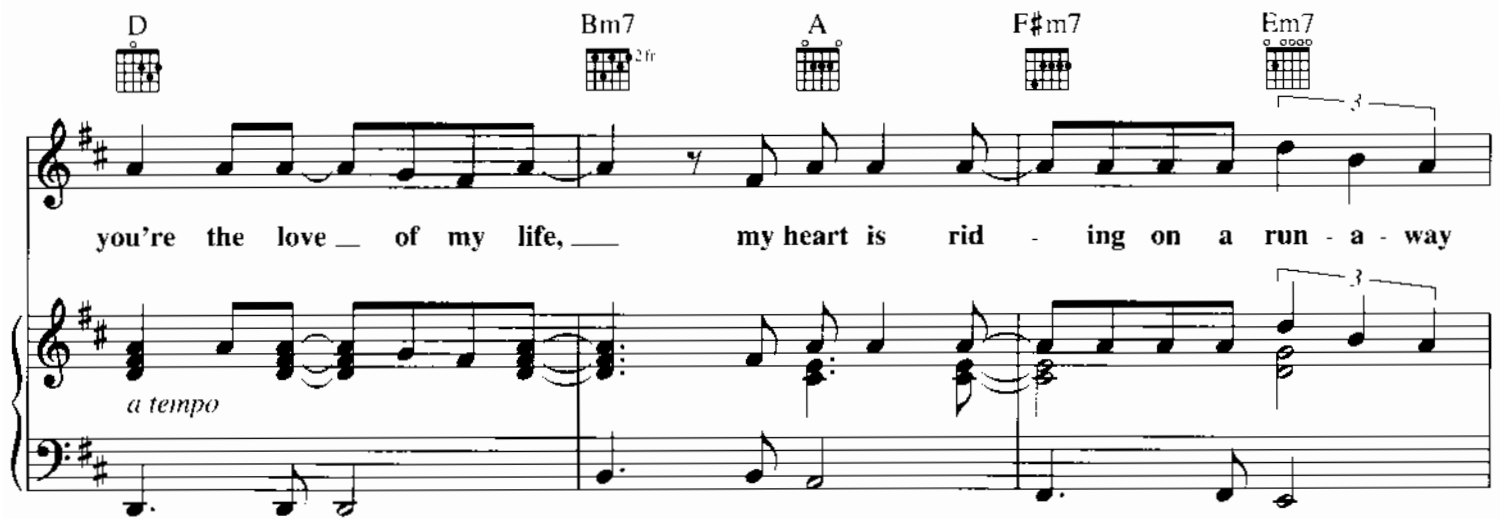
*rit.*




D  Bm7  A  F#m7  Em7 

you're the love - of my life, - my heart is rid - ing on a run - a - way




*a tempo*



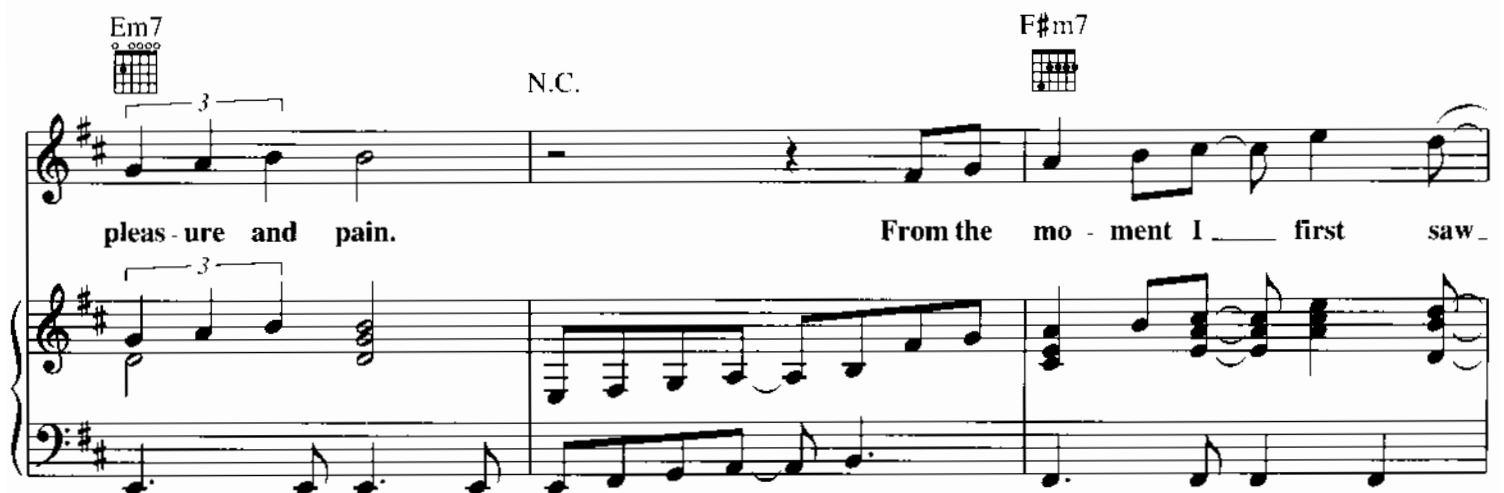
N.C.  Bm7  A 

train. You are the love of my life, through all the



Em7  N.C.  F#m7 

pleas - ure and pain. From the mo - ment I - first saw -



Bm7 Em7 G A

— you, I knew it right a - way. I knew that

D Bm7 A Em7

you were the love of my life, sim - ply the love

D/F# G A D Em7

of my life. You are the love, the great

D/F# G A Em7 D

love of my life.

*rit.*

# MOCKINGBIRD

Words and Music by INEZ FOXX and CHARLIE FOXX  
Additional Lyrics by JAMES TAYLOR

Moderate Rock

B $\flat$



Mock (Yeah.) - ing (Yeah.) - bird, (Yeah.) -

*mf*

E $\flat$



yeah, (Yeah.) - mock - ing - bird Now - ev - 'ry - bod - y, have you heard?  
Hear me now and un - der - stand,

*Instrumental solo*

B $\flat$ 7



— He's gon - na buy — me a mock - ing - bird. — And if that  
— he's gon - na find — me some peace of — mind. — And if that



mock - ing - bird — won't sing, — he's gon - na buy —  
 peace of mind — won't stay — I'm gon - na find —

Eb



— me a dia mond ring. — And if that  
 — my - self a bet - ter way. — And if that

Ab



dia mond ring won't shine, — he's gon - na sure -  
 bet - ter way ain't so, — I - I - I'll ride —

Eb



ly break this heart of — mine. — And that's  
 — with the tide and go with the flow. — And that's

Bb7



Ab7



Bb7



N.C.

why I keep on tell-in' ev-'ry-bod-y, } say-in' yeah, - yeah, - wo, wo, wo, -  
 why I keep on shout-in' in your ear, - }

1. 2

3

C7



F



wo, wo, Solo ends Well, now ev-er-y-bod-y, have you heard?  
 lis-ten now and un-der-stand.

C7



She's gon-na buy me a mock-ing-bird, yeah.  
 She's gon-na find me some peace of mind, yeah.

F



To Coda ⊕

If that mock-ing-bird don't sing, she's gon-na buy me a dia-mond ring.  
 If that peace of mind won't stay, I'm gon-na get my-self a bet-ter way.

B $\flat$

And if that dia - mond ring - won't shine, - guess it's

F C7

sure to break this poor heart of mine. - And there's a rea-son why - I keep on

B $\flat$ 7 C7

tell - in' ev - 'ry - bod - y, say - in', yeah, - yeah, no, - no, no, no, no, no, no, no,

D.S. al Coda

CODA

B $\flat$

I might rise a - bove, - I might go - be - low. - Ride -

F

with the tide, and go with the flow. And there's a

C7

Bb7

rea - son why I keep on shout - in' in your ears, y'all,

C7

N.C.

F

no, no, no, no, no, no, no, no, ba - by. *Instrumental solo*

C7

First system of musical notation. The treble clef staff contains a series of chords and melodic lines, with a guitar chord diagram for F (first fret, second string) positioned above the staff. The bass clef staff contains a simple bass line.

Second system of musical notation. The treble clef staff contains a series of chords and melodic lines, with a guitar chord diagram for Bb7 (first fret, second string) positioned above the staff. The bass clef staff contains a simple bass line.

Third system of musical notation. The treble clef staff contains a series of chords and melodic lines, with guitar chord diagrams for F (first fret, second string) and C7 (first fret, second string) positioned above the staff. The bass clef staff contains a simple bass line.

Fourth system of musical notation. The treble clef staff contains a series of chords and melodic lines, with guitar chord diagrams for Bb7 (first fret, second string), C7 (first fret, second string), and N.C. (Natural Chord) positioned above the staff. The bass clef staff contains a simple bass line. The system concludes with the instruction "Repeat and Fade".

# NOBODY DOES IT BETTER

from THE SPY WHO LOVED ME

Lyrics by CAROLE BAYER SAGER

Music by MARVIN HAMLISCH

Slowly

C Cm

No - bod - y does — it  
No - bod - y does — it

*mf*

G7 C Cm G G7

bet - ter — makes me feel sad — for the rest.  
bet - ter — some-times I wish — some-one could.

C Cm B7#5(b9) B7b9 Em7 Am7 Am7/D D7

No-bod-y does\_ it — half as good as you. Ba-by, you're the  
No-bod-y does\_ it — quite the way you do. Did you have to be so

G  G7  Gdim7  Cm/G  F#  G  G7/B 

best. good? I was - n't look - in' \_\_\_\_\_  
 The way that you hold - me \_\_\_\_\_

C  Cm  G  G7/B 

but some-how you found - me. \_\_\_\_\_ I tried to hide - from your \_\_\_\_\_  
 when - ev - er you hold - me. \_\_\_\_\_ There's some kind of mag - ic in -

A9  Ab9  G  G7/B 

love side light, you But like heav - en a - bove - me \_\_\_\_\_  
 That keeps me from run - nin' \_\_\_\_\_

C  Cm  B7  E7b9  Am7  D7 

the spy who loved - me \_\_\_\_\_ is keep - in' all my se - crets safe to -  
 but just keep it com - in' \_\_\_\_\_ how'd you learn to do the things you



1 2

G G C Cm

night. do? And No-bod-y does - it

G7 C Cm G7

bet - ter makes me feel sad for the rest.

C Cm B7#5(b9) B7b9 Em7 Am7 G

No-bod-y does - it half as good as you. Ba - by, ba - by,

Cmaj7 C#m7b5 C/D G G7 Gdim7 Cm/G F# G

ba - by you're the best.

Detailed description: This is a musical score for a song, likely 'No-bod-y does it' by The Beatles. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system includes the lyrics 'night. do? And No-bod-y does - it' and 'bet - ter makes me feel sad for the rest.' The second system includes 'No-bod-y does - it half as good as you. Ba - by, ba - by,' and 'ba - by you're the best.' Above the vocal line, guitar chords are indicated with diagrams and names: G, G, C, Cm, G7, C, Cm, G7, C, Cm, B7#5(b9), B7b9, Em7, Am7, G, Cmaj7, C#m7b5, C/D, G, G7, Gdim7, Cm/G, F#, G. The piano accompaniment is written in treble and bass clefs, with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as rests, beams, slurs, and triplets.



# THE RIGHT THING TO DO

Words and Music by  
CARLY SIMON

Moderately

C(add9)

N.C.



1. There's noth-in' you can do to turn.  
2., 3. (See additional lyrics)

Fmaj7

Dm9

F/G

Am7

— me a - way, — noth - in' an - y - one can say. You're

F#m7

B

Em7

G/A

with me now, — and as long as you stay, — lov - in' you's the right thing to do. —

To Coda 1

Dmaj7 Dm7 Fmaj7 Dm7/G N.C.

Lov - in' you's the right thing. Oh, I

2

Fmaj7 Dm7/G N.C. Dm7

- in' you's the right thing. Oh, and it used to be for a while

G/C Am(add9) Gm7 C

that the riv - er flowed right to my door,

Dm7 Cmaj9

mak - ing me just a lit - tle too free. But now the

Am9

Gm7

C7

F

riv - er does - n't seem to stop here an - y - more.

Bb

F

F/G

Em/G

D.S. al Coda

You

CODA

Fmaj7 Dm7/G

- in' you's the right thing.

C(add9)

Fmaj9

Lov - in' you's the right thing to do, is the right - thing to do.

C(add9)

Fmaj9

Nothing you can ev - er do would turn me a -

C(add9) Fmaj9 C(add9)

way from you. I — love — you now, — and I love — you now. — E -

Fmaj9 C(add9)

- ven though you're ten thou - sand miles — a - way, — I'll love —

Fmaj9 C(add9) Fmaj9

— you to - mor - row as I love — you to - day. — I'm in love, babe;

C(add9) Fmaj9 C(add9)

I'm in love — with you, babe.

Fmaj9 C(add9) Fmaj9

The right thing to do, — the right thing to do, —

C(add9) Fmaj9 C(add9)

— the right thing to do. — Let's close.

Fmaj9 Cmaj7(6/9)

— now.

*poco rit.*

*Additional Lyrics*

2. Oh, I know you've had some bad luck with ladies before;  
They drove you or you drove them crazy.  
But more important is I know you're the one, and I'm sure  
Lovin' you's the right thing to do; lovin' you's the right thing.
3. You hold me in your hands like a bunch of flowers;  
Set me movin' to your sweetest song.  
And I know what I think I've known all along;  
Lovin' you's the right thing to do; lovin' you's the right thing.

# NOT A DAY GOES BY

from MERRILY WE ROLL ALONG

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly

Chord diagrams: F, C/F, Bb/F, F

*p* *rit.* *a tempo*

Chord diagrams: C/F, Bb/F, F, C/F, Bb/F

Not a day goes by, \_\_\_\_\_ not a sin - gle  
Not a day goes by, \_\_\_\_\_ not a sin - gle

*rall.* *a tempo, molto rubato*





Chord diagrams: Dm9, G7sus, G7

day \_\_\_\_\_ and I  
day \_\_\_\_\_ but you're some-where a part of my life \_\_\_\_\_ and it

*mf* *mf*


Chord diagrams: Eb, Ebmaj7, C7sus, Bb/C, F




need you to stay \_\_\_\_\_ As the days go by, \_\_\_\_\_  
looks like you'll stay \_\_\_\_\_ As the days go by, \_\_\_\_\_

C/F  Fmaj7#5  F6  F7sus9 

I keep think - ing when does it end, that it can't get much  
 I keep think - ing when does it end, where's the day I'll have


*rit.* *a tempo* *rit.*







Bbmaj7  C/Bb  F/A 

bet - ter much long - er. but it on - ly gets bet - ter and strong - er and  
 start - ed for - get - ting? But I just go on think - ing and sweat - ing and


*a tempo* *rit.* *a tempo* *poco accel.*



G7/D  Gm7  C7/G  Cm9/G 

deep - er and near - er and sim - pler and fre - er and rich - er and clear - er. and  
 curs - ing and cry - ing and turn - ing and reach - ing and wak - ing and dy - ing. and

*rit.* *a tempo* *poco cresc.* *rit.*



G  Gm7  Ab sus2  G 

no. Not a day goes by.  
 no. Nor a day goes by.

*f* *a tempo*



Gm(maj7)

Absus2

G/B

Bm

not a bless - ed day but you some-where come  
not a bless - ed day but you're still some - how

*rall.* *a tempo* *mf*

A7sus

A7

F

Fmaj7

D7sus

in - to my life and you don't go a - way. And I have to  
part of my life and you won't go a - way. So there's hell to

*cresc.*

G

Gmaj7

D#m/G

G6

say, if you do, I'll die.  
pay. and un - til I die.

*f* *rit.* *a tempo*

G/B

D7sus

I want day, af - ter day af - ter day af - ter day af - ter  
I'll die day, af - ter day af - ter day af - ter day af - ter

*dim.* *rit.* *p a tempo* *cresc.*



day af - ter day af - ter day till the days go by! Till the days go  
 day af - ter day af - ter day till the days go by! Till the days go

*ff*

G D7sus

by! Till the days go by! Till the days go by!  
 by! Till the days go by! Till the days go by!

*mf*  
*dim. poco a poco*

G D7sus G D7sus

Till the days go by.  
 Till the days go by.

*p rit.* *pp*

G D7sus Emaj9

# THE STUFF THAT DREAMS ARE MADE OF

Words and Music by  
CARLY SIMON

Moderately slow

F



Bb



Take a look a-round now, — change the di -  
So what's this a - bout your best friend? She's got a

*mf*

*With pedal*

F



Bb



rec - tion, ad - just the  
brand new shin - y boy, and they're

F



Bb






tun - ing, try a new trans -  
mov - ing out — to Mal - i - hu to play with all his


F  Bb 



la - tion. Don't look at your man in the same old way, -  
 pret - ty toys. And you feel closed in by the same four walls, -  
 look at your - self in the same old way, -




Eb  Bb  Eb 

take a new pic - ture. Just be - cause  
 the same old con - ver - sa - tion, with the same  
 take a new pic - ture. Shoot the stars, -



Bb  Eb 

you don't see shoot - ing stars does - n't mean it is - n't  
 old guy you've known for years. But use your i - mag - i -  
 off in your own back yard, don't look an - y



Bb  Eb  Ab  To Coda ⊕

per - fect. Can't you see? It's the stuff that dreams are made  
 na - tion and you will see.  
 fur - ther and you will see.



E<sub>b</sub> 3fr      A<sub>b</sub> 4fr      E<sub>b</sub> 3fr

— of,      it's the slow and stead - y fire. —      It's the

A<sub>b</sub> 4fr      E<sub>b</sub> 3fr      A<sub>b</sub> 4fr

stuff that dreams — are made — of,      it's your heart and soul's — de - sire.

E<sub>b</sub> 3fr      A<sub>b</sub> 4fr      E<sub>b</sub> 3fr

—      It's the stuff that dreams — are made — of.

B<sub>b</sub>/D      B<sub>b</sub>      (D.C.) 2 E<sub>b</sub> 3fr      B<sub>b</sub>/D

— of.

C Am7

What if the prince — on the horse — in your fair — y tale is

G/B G G/B C G/B Am7

right here in — dis - guise? — And what if the stars — you've been reach -

G/B G

— ing so high — for are shin - ing in — his — eyes? — Oh

F Bb F

yeah. *Instrumental solo*

Bb F Bb

This system contains the first three measures of the piece. It features guitar chord diagrams for Bb, F, and Bb at the top. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

F D.S. al Coda

Solo ends Don't

This system contains the fourth and fifth measures. It features a guitar chord diagram for F. The vocal line has a rest followed by the lyrics "Solo ends" and "Don't". The piano accompaniment continues with chords and a bass line.

CODA Ab Eb

stuff that dreams are made of, it's the

This system contains the sixth and seventh measures. It features guitar chord diagrams for Ab and Eb, and a CODA symbol. The vocal line has the lyrics "stuff that dreams are made of, it's the". The piano accompaniment continues.

Ab Eb Ab

slow and steady fire. It's the stuff that dreams are made

This system contains the eighth and ninth measures. It features guitar chord diagrams for Ab, Eb, and Ab. The vocal line has the lyrics "slow and steady fire. It's the stuff that dreams are made". The piano accompaniment continues.

Eb Ab Eb Repeat and Fade

of, it's your heart and soul's desire. It's the

This system contains the tenth and eleventh measures. It features guitar chord diagrams for Eb, Ab, and Eb, and the instruction "Repeat and Fade". The vocal line has the lyrics "of, it's your heart and soul's desire. It's the". The piano accompaniment concludes the piece.

# THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE

Words and Music by CARLY SIMON  
and JACOB BRACKMAN

Slowly



*p*

With pedal

Bm/D



Gmaj7



Bm/D

Gmaj7

My fa - ther sits at night with no lights on,  
My friends from col - lege, they're all mar - ried now;  
You say that we can keep our love a - live.

Bm/D

Gmaj7

his cig - a - rette glows in the dark;  
they have their hous - es and their lawns.  
Babe, all I know is what I see.

Dm9 Cmaj9

the liv - ing room \_ is still; I walk by \_ no re -  
 They have their si - lent noons, tear - ful nights, \_ an - gry  
 The cou - ples cling \_ and claw and drown in \_ love's de -

Am/G Abmaj7 G Bm/D

mark.  
 dawns.  
 bris.

I tip - toe past the mas - ter  
 Their chil - dren hate them for the  
 You say we'll soar like two birds

*mp*

Gmaj7 Bm/D Gmaj7

bed - room where \_ my moth - er reads her \_ mag - a - zines;  
 things they're not; \_ they hate them - selves for \_ what they are;  
 thru the clouds, \_ but soon you'll cage me \_ on your shelf.

Dm9 Cmaj9

I hear her call \_ "sweet dreams" but I for - get how to  
 and yet they drink, \_ they laugh, close the wounds, hide the  
 I'll nev - er learn \_ to be just me first, \_ by my -



Am/G      Abmaj7/Eb      G      Fmaj7

dream. }  
scar. }  
self. }

But you say it's time we

*f*

Em7      Dm7      Cmaj9

moved in to- geth - er,      and raised a fam - 'ly of our own - you and me. -

Fmaj7      Em7      A

Well, that's the way - I al- ways heard it should be. - You want to mar - ry me, - we'll

*mf*      *poco rit.*

1,2      3      D(add2)

mar - ry.      mar - ry. -

*mp*      *a tempo*      *mp*      *p*      *pp*      *ppp*

*slower*

# VENGEANCE

Words and Music by  
CARLY SIMON

Moderate Rock

Am  
x0200

*mf*

G N.C. Am  
x0200





That's

Am7 D7/A Am7  
x0200 x0200 x0200

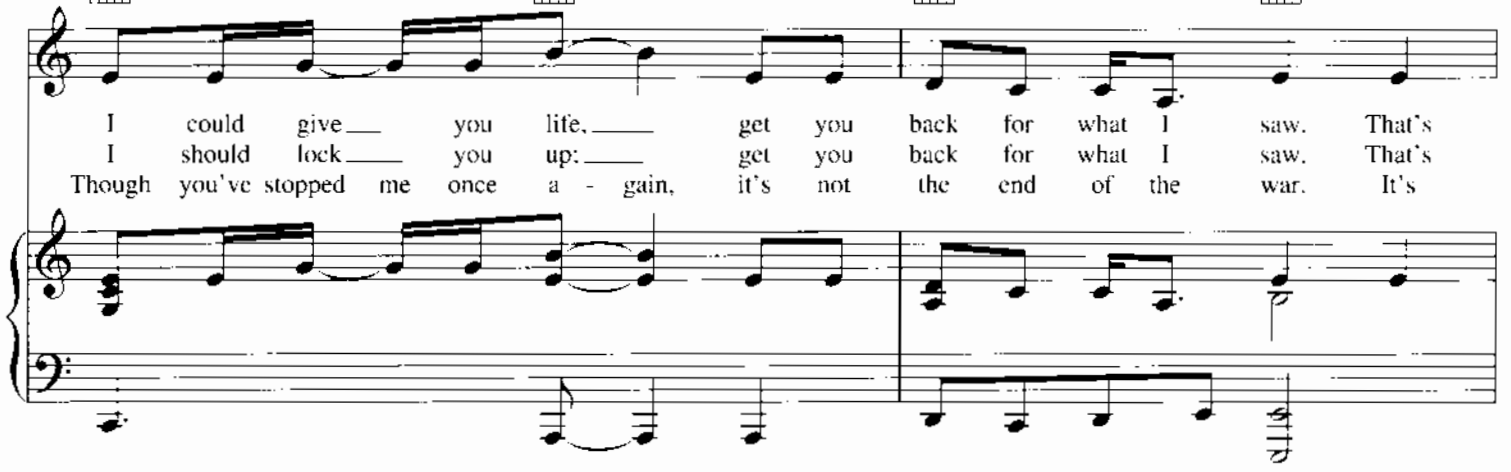
dan - g'rous driv - in', ba - by,' the po - lice - man said,  
throw your mis - de - mean - ors right up in my face,  
'Just be - cause you're strong - er and you hold it o - ver me.

D7/A Am7  
x0200 x0200

"I can smell the pas - sion of an - oth - er man on your breath,  
The kind of man I am I got to put you in your place,  
I'll put the ped - al to the floor and prove to you that I'm free.

C  Am  D5  E5 


I could give you life, get you back for what I saw. That's  
 I should lock you up: get you back for what I saw. That's  
 Though you've stopped me once a - gain, it's not the end of the war. It's




Am  Em7  Am  To Coda 




ven - geance." he said. } "That's the law. That's ven -  
 ven - geance." he said. }  
 ven - geance." she said. }




D9 

- geance. Oh, that's ven - geance. Yeah, that's ven -



Fmaj7  Em7  Am 

- geance." he said. } "That's the law. That's ven -



D9



- geance. Oh, that's ven - geance. Yeah, that's ven -

Fmaj7



1

Em7



Am



N.C.

- geance." he said. "That's the law."

2

Em7



Am



N.C.

"You "That's the law."

F#m7b5



You've tak - en your half out of the mid - dle, oh, time -

Emaj9

D9

and time a - gain. But now I'm damned if I'll give you an inch

C9

Bb9

till I get e - ven.

Am7

Bm7

Cmaj7

Am7

*Instrumental solo*

Bm7

Cmaj7

Am7

Bm7

Cmaj7

Fmaj13#11



D2



Em7



D.S. al Coda

CODA



D9



She said,

- geance. Oh, that's ven -

Fmaj7



Em7



Am



- geance. Yeah, that's ven - geance." she said. "That's the law. That's ven -

D9



Fmaj7



- geance. Oh, that's ven - geance. Yeah, that's ven - geance," she said.

Repeat and Fade



N.C.

Optional Ending



"That's the law." "That's ven - "That's the law."

# YOU BELONG TO ME

Words and Music by CARLY SIMON  
and MICHAEL McDONALD

Moderately

Fm9



G7sus



*mf*

Cm9



Why'd you tell me

Fm9



G7sus



this? me.      Were Can you it look - be - ing for my re - not  
Can you be that you're not

Cm9



ac - tion?      What do you need to  
sure?      You be - long to

Fm9



G7sus



know? Don't you know I'll al ways  
me. \_\_\_\_\_ Thought we'd closed the book; locked the

Cm9



be your girl? } You don't have to  
door. \_\_\_\_\_ }

Abmaj7



G7sus



G+/B



prove to me \_\_\_\_\_ you're beau - ti - ful \_\_\_\_\_ to strang -

Cm7



Ebmaj7



Eb7



Eb/F



F6



ers. \_\_\_\_\_ I've got lov - ing eyes \_\_\_\_\_



E $\flat$ /F

F6

A $\flat$  maj7/B $\flat$

G7sus

C7#5

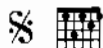


of my own.

(You be - long to

B $\flat$ m7

Fm7



me.)

Tell her you were fool - ing.

(You be - long to me.)

You don't e - ven

know her.

(You be - long to me.)

Tell her that I love - you.

(You be - long to

C7sus

C7#5



me.)

You be - long to

(You be - long to

D.S. and Fade

1

2

# YOU'RE SO VAIN

Words and Music by  
CARLY SIMON

Moderately

Am7



*mf*

You

Am7



G/A



Am



Am7



G/A



Am



walked in - sev - to the par - ty like you were  
had me sev - er - al years a - go when  
hear you went up to Sar - a - to - ga, and

F



C/F



F



Am7



walk - ing on - to a yacht; your hat stra -  
I was still quite na - ive; well, you  
your horse nat - 'ral - ly won; then, you

Am7 G/A Am Am7 G/A Am F C/F F

te - gic - 'lly dipped be - low — one eye, — your scarf, it was ap - ri - cot. —  
 said that we made such a pret - ty pair. — and that you would nev - er leave. —  
 flew your Lear jet up to No - va Sco - tia, — to see the to - tal e - clipse of the sun. —

Am7 Fmaj7 G Em7 Am7

— You had one eye in the mir - ror as — you  
 — But you gave a - way the things you loved .. and  
 — Well. you're where you should be things all the time — and

F C G F

watched your - self — ga - votte — and — all the girls — dreamed that they'd —  
 one of them — was — me. — I — had some dreams. — they were clouds —  
 when you're not — you're — with — some un - der - world spy — or the wife —

C

— be your part - ner, they'd — be your part - ner and }  
 — in my cof - fee, clouds — in my cof - fee and } you're — so — vain. —  
 — of a close friend, wife — of a close — friend and }

Dm7



you prob - 'bly think this song is a - bout you. you're so vain.

Am7



Fmaj7



G13



I'll bet you think this song is a - bout you. Don't you? Don't

1.2

3



you? Well, I you? Don't you? You're so vain.

Dm7



Repeat and Fade

you prob - 'bly think this song is a - bout you.