

best of bread[®]

deluxe

AUBREY	56
BABY I'M-A WANT YOU	8
BEEN TOO LONG ON THE ROAD	17
DIARY	77
DOWN ON MY KNEES	23
EVERYTHING I OWN	3
(The) GUITAR MAN	73
HOOKED ON YOU	50
IF	39
IT DON'T MATTER TO ME	36
LET YOUR LOVE GO	32
LOST WITHOUT YOUR LOVE	80
MAKE IT WITH YOU	86
MOTHER FREEDOM	65
(The) OTHER SIDE OF LIFE	29
SWEET SURRENDER	13
TOO MUCH LOVE	61
TRUCKIN'	69

Art Design: Shirley Butzer
Editor: Raymond Paul
Production: Frank J. Hackinson
Printer: Central Litho (Miami)



Copyright © 1977
by Columbia Pictures Publications
16333 N.W. 54th Avenue
Hialeah, Florida 33014

bread[®]

aubrey

Words and Music by
DAVID GATES

Slow and Steady

p

G (F# Bass) Em Gmaj7 (D Bass)

1. And Au - brey was her name A not so ver -
2. And Au - brey was her name We tripped the light -

C (B Bass) Am7 (D Bass)

y or - di - na - ry girl or name, But who's to blame,
and danced to - geth - er to the moon, But where was June,

G (F# Bass) Em Eb+ G (D Bass) C#m7-5

For a love that would - n't bloom, -
No, it nev er came a - round; -

Cmaj7 G Gmaj7 Am7 G

(D Bass) (B Bass)

For the hearts_ that nev - er played in tune, like a love - ly mel - o - dy__ that ev -
 If it did,__ it nev - er made a sound. May - be I__ was ab - sent or__ was lis -

C G Am7 G

(B Bass) c (B Bass)

'ry - one__ can sing, Take a - way__ the words__ that rhyme,__ it
 ten - ing__ too fast, Catch - ing all__ the words__ but then__ the

C C#m7-5 Am D7sus D7 C C#m7-5

(D Bass)

1. does - n't mean__ a thing. 2. mean - ing go - ing past.

G B7 Em

(D Bass) (D# Bass)

And God,__ I miss__ the girl__ And I'd go -
 Oh, how__ I miss__ the girl__ And I'd go -

G (F Bass) C (E Bass) Cm (Eb Bass) to Coda ☩

a thou - sand times a - round the world — just to be — clo - ser to her — than to
 a mil - lion times a - round the world — just to say — she had been mine — for a

G (F# Bass) C (E Bass) G (D Bass) C (Eb Bass) G (Bb Bass)

me.

Am7 (D Bass) G (F# Bass) Em Gmaj7 (D Bass)

And Au - brey was — her name — I nev - er knew —

C (B Bass) C (B Bass) Am7 (D Bass) Am7 (D Bass)

— her but — I loved — her just — the same. — I loved — her name —

G G (F# Bass) Em Eb- G (D Bass) C#m7-5

Wished that I _____ had found _____ a way, _____

Cmaj7 G (D Bass) Gmaj7 Am7 G (B Bass)

And the rea - sons that would make her stay, I have learned to lead _____ a life _____ a-part -

C G (B Bass) Am7 G (B Bass)

_____ from all _____ the rest; if I can't have _____ the one _____ I want, _____ I'll

C C#m7-5 G

do with - out _____ the rest. _____

D.S. ff al Coda

day.

Coda

BABY I'M-A WANT YOU

Words and Music by
DAVID GATES

Slowly and with feeling

The piano introduction consists of four measures. The right hand plays a series of chords and melodic fragments, while the left hand plays a steady eighth-note bass line. The key signature is B-flat major (two flats) and the time signature is 4/4.

Ab
4th Fret

Bbm7
(Ab Bass)

Ba - by I'm a want you.

Ba - by I'm a need you.

You're the on -

Abmaj7

Db

Db
(C Bass)

Bbm7 (9)

ly one_ I care_ e - nough_ to hurt_ a - bout_

May - be I'm a cra - zy, but I just_

Db
(Eb Bass)

Ab
4th Fret

Bbm7
(Ab Bass)

_ can't live_ with - out_ your love - in' and af - fec - tion,

giv - in' me di - rec - tion like a guid -

Baby I'm-A Want You - 4 - 1

Copyright © 1971 by Colgems-EMI Music Inc., 6255 Sunset Blvd., Hollywood, Calif. 90028
International Copyright Secured

Made in U.S.A.

All Rights Reserved

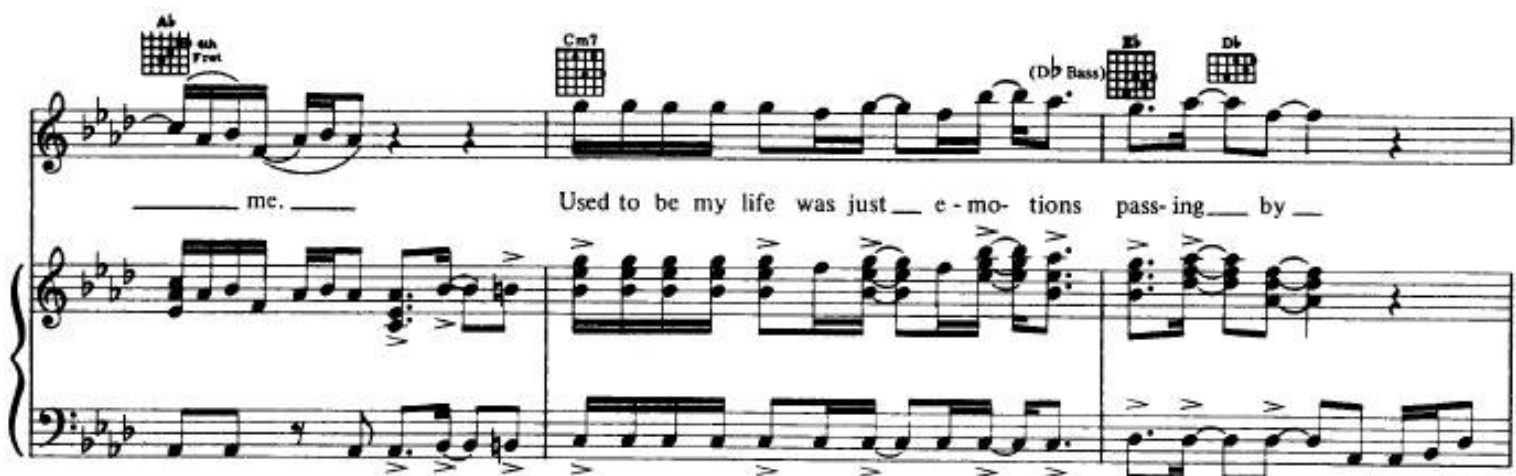
ing light_ to help_ me through_ my dark - est ho - ur._



Late - ly I'm a pray - in' that you'll al - ways be_ a - stay - in' be - side_



mc. Used to be my life was just_ e - mo - tions pass - ing_ by_



Feeling all the while and nev - er real - ly know - ing_ why._



Ab 4th Fret Bbm7 (A♭ Bass) Abmaj7

Ba-by I'm a want you, Ba-by I'm a need you. Oh, it took _

Gbmaj7 (A♭ Bass) Ab 4th Fret Bbm7 (A♭ Bass)

_ so long to find _ you ba - by, ba - by I'm a want _ you, Ba-by I'm a need you.

Abmaj7 Gbmaj7 (A♭ Bass) Ab 4th Fret

Bbm7 (A♭ Bass) Abmaj7 Gbmaj7 (A♭ Bass)

Repeat and fade

been too long on the road

Words and Music by
DAVID GATES

Moderately

Al-ways looks so good — on the out-side, When you get to be-liev - in' it's true, then you know,
May - be cyn - ics veins — are my life blood May - be bit - in' the hand — that I feed — so I'll try —

that you're on — your way, — Peo - ple tug on your shirt, —
Try to un - der - stand — what it is that de - vours —

— say you're luck - y, you've got ev - 'ry - thing — you want, — but you don't. — Yet you dare —
— your free - dom, Makes you drop what you used to hold — to your heart. — All the things. —

— not say — go down - town — peo - ple run - nin' a - round — they — climb —
— you planned — go up - stairs — with a some - one who says — she — cares, —

Chords: Am, D, Am, G, F, Am, D, Am, G, F, C, E7, Am, D, Am, G, F, C, Am, G, F, C, E7, Cmaj7, Fmaj7, Cmaj7, Dm7 (C Bass)

Cmaj7 Fmaj7 Cmaj7 Fmaj7

— slow - ly drag-gin' you down - town, — Horns — make a dent in your mind — Plush — rooms —
 — Like the dev - il she does, What — comes — ev - er in - to your mind? — Then — gone, —

Am Em D

— make a blind-in' your eye — to — see, — Blind - in' — me. —
 — leav - in' you with the cold - est — room, — Old - est — gloom, —

Am (G Bass) Am (F Bass) Am (E Bass)

Light, love-ly light, — won't ya' shine —
 Warm, won't you be, — Please be there. —

Am (D Bass) D7 C C (B Bass) Am

— in my win - dow, — Love,
 — in the win - ter. — Love,

Am (G Bass) Am (F Bass) Am (E Bass) D7

pre-cious love _____ won't ya' fill _____ ev- 'ry room, _
 pre-cious love _____ won't ya come _____ full cir-cle, _

C G (B Bass) Am F

_____ } Been too long_ on the road, _____

1. Am F Am D Am F

2. Am D Am F

How can I do_ this to_ my-self?_

Am F Am F

Have I tak-en leave of — my sen-ses? What kind of chang-es make-

Am F Am

— a man — want to tear down — all — his fenc-es? Whoa, —

F Am F

— I'd like to know, —

G Am A (G Bass) Am (F Bass)

Home — ev - er home, —

Am (E Bass) D7 C

How could I _____ ev - er doubt you _____

E7 Am Am (G Bass) Am (F Bass)

Love, _____ pre - cious love, _____

Am (E Bass) D7

How could I _____ live with-

G Am

out — you? Been too long on the road, _____

rit.

diary

Words and Music by
DAVID GATES

Moderate

mp

Gmaj7 F C6 (G Bass)

1. I found her dia - ry un - der - neath the tree, — and start - ed read - ing a - bout —
2. Then she con - front - ed with the writ - ing there, — sim - ply pre - tend - ing not to care —
3. I found her dia - ry un - der - neath the tree, — and start - ed read - ing a - bout —

mp

G Gmaj7 F (G Bass)






- me. The words she'd writ - ten took me by — sur - prise. —
— I passed — it off as just in keep - ing with —
— me. The words — be - gin to stick then tears — to fall. —

mp

 (G Bass)
 






You'd nev - er read — them in her eyes. — They said that
 her to - tal dis - con - cert - ing air. — And tho' she
 Her mean - ing now — was clear to see. — The love she'd



 (D Bass)
 
 (D# Bass)
 
 (D Bass)







she had found — the love she'd wait - ed for. —
 tried to hide — the love that she de - nied. —
 wait - ed for — was some - one else, not me. —






To Coda 

Would - n't you — know — it. She would - n't show —
 Would - n't you — know — it. She would - n't show —
 Would - n't you — know — it. She would - n't show —



1. 
 2. 

 (D# Bass)
 
 (D Bass)

— it. — it. And as I — go thru — my life —



I will give to her my wife all the sweet things I can find.

D.S. al Coda

 it. And as I

go thru my life, I will wish for her his wife. All the sweet

things she can find. All the sweet things she can find.

down on my knees

Words and Music by
JAMES GRIFFIN and
DAVID GATES

Bright rock beat

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line. The key signature has three sharps (F#, C#, G#).

F#m Am7 E

I told you be - fore — don't you hear — what I say?

mf

The first vocal line is on a single staff. It begins with a rest for one measure, followed by the lyrics. The melody is in 4/4 time. Chord diagrams for F#m, Am7, and E are provided above the staff.

F#m Am7 E

I won't take it no more — no more mak - in' me stay — down on my knees —

mf

The second vocal line continues the melody. It starts with a rest for one measure. Chord diagrams for F#m, Am7, and E are provided above the staff.

F#m Am6 E Esus E

You know I'm down on my knees — (yeh) —

mf

The third vocal line concludes the phrase. It starts with a rest for one measure. Chord diagrams for F#m, Am6, E, Esus, and E are provided above the staff.

F#m

Am7

To Coda

Yes, I've been down on my knees — but I'm thru — beg - gin' please — I won't get back on my knees. —

E

E(sus4)

E

A/E

No-bod-y knows —

F#9

A

E

what you're put - tin' me thru — no-bod-y knows —

F#9

A

E

if — it's worth — it for you no - bod - y sees —

F#m Am E Esus4 E

you got me down on my knees (yeh)

E F#m Am

Well I've been down on my knees and I'm thru beg-gin' please don't put me back on my knees

Esus4 E A6/E

(yeh) You know how I al - ways

A6/E

loved you nev - er placed my - self a - bove
there's no time

E F#9

you don't let me go

A E F#9

if I wish that I could don't tell me no

A E F#m

if I wish that you would Down on my knees

Am E Esus4 E 2. A6/E

you know I'm down on my knees. (yeh) that I have tried

E E7(sus4) F#m

to place my - self a - bove you

Am E F#m

Am7 E D.S. al Coda Coda Am

down on my knees

E

everything i own

Words and Music by
DAVID GATES

Moderate

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The piano part includes a bass line and a right-hand accompaniment. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "You shel-tered me - from harm, — Kept me warm. — Kept me warm. — You gave my life — to me, — set me free, — set me free. — The fin - est years — I ev-er knew, — No-bod - y else — could ev-er know, — were all — the years — I had — with you. — the part — of me — that can't — let go. —". The piano part includes a dynamic marking of *mp* (mezzo-piano) in the first system. The score includes various guitar chord diagrams and bass line notations such as (A Bass), (G Bass), (F Bass), (C Bass), (F sus), (F), (G Bass), (F Bass), (Eb), (Eb m), (F Bass), (C Bass), (F), (Eb), (F Bass), (F sus), (F), (Cm), (Eb), (F), (Cm), and (Eb).

Everything I Own - 3 - 1

And I would give an - y - thing I own, — give up my life — my heart, — my home.

Guitar chord diagrams: F, Eb, Bb, Cm, F, Eb, Bb, Cm.

I would give ev - 'ry-thing I own — just to have — you back a-gain.

To Coda ◊

Guitar chord diagrams: F, Eb, Bb, Cm, F, Eb.

You taught me — how to love, — what it's of,

Guitar chord diagrams: Bb, (A Bass), (G Bass), (F Bass).

what it's of. You never said — too much but

Guitar chord diagrams: Eb, Eb m, (F Bass), F sus, F, Bb, (A Bass).

still you showed the way, — and I knew — from watch - ing you

D.S. al Coda ✂

Guitar chord diagrams: Gm, Ab, Eb, Bb.

Coda

(gain). — Is there some-one you know, — you're lov-ing them so, — but tak-ing them all — for grant-

Chords: Bb , Cm , Bb (F Bass), $Ebma7$

ed. You may lose them one day, — some-one takes them a-way — and they don't — hear the words — you long to say.

Chords: Bb (D Bass), Cm , Bb (Bb Bass), Ab

I would give an - y - thing I own — give up my life, — my heart, — my home.

Chords: F , Bb , Cm , Bb , Bb , Cm

I would give ev 'ry-thing — I own — just to have —

Chords: F , Bb , Cm , F

— you back a-gain, — just to touch — you once a-gain.

Chords: Bb , Bb , Bb , Bb

ritard

the guitar man

Words and Music by
DAVID GATES



1. Who draws the crowd and plays__ so loud, ba - by it's the guit-ar man, _____
2. Night af - ter night who treats__ you right, ba - by it's the guit-ar man, _____
3. *Instr. Solo* - - - - -






Who's gon - na steal the show, __ you know ba - by it's the guit-ar man, __ he can make
Who's on the ra - di - o, __ you go lis - ten to the guit-ar man, __ Then he comes
----- (3) He can make







you love, — he can make — you cry, — he will bring — you down, then he'll get —
 to town, — and you see — his face, — and you think — you might like to take —
 you love, — he can get — you high, — he will bring — you down, then he'll make —









— you high — some-thin' keeps him go - in' miles and miles a day, — to find —
 — his place — some-thin' keeps him drift- in' miles and miles a-way, — search-
 — you cry — some-thin' keeps him mov- in' but no- one seems to know — what —





— an- oth- er place — to play. — Then you lis -
 — in' for — the songs — to play. — Then the lights.
 — it is — that makes — him go. —

— ten to — the mu - sic and — you like — to sing — a - long, — you want —
 — be - gin — to flick - er and — the sound — is get - ting dim — the voice —

G G (F# bass) G (E bass) F7

— to get — the mean - ing out of each — and ev - 'ry song, — then you find —
 — be - gins — to fal - ter and the crowds — are get - ting thin, — but he nev -

Am E+ (A bass) Am7 D

— your - self — a mes - sage and — some words — to call your own — and take them home, —
 er seems — to no - tice, he's — just got — to find — an - oth - er place to play. —

E E7sus To Coda Cmaj7

D.S. al Coda

CODA Cmaj7 E E7sus E Cmaj7

an - y-way — got to play —

Repeat and fade

hooked on you

Words and Music by
DAVID GATES

8va

Moderate

C (add 9)

Fm6 (C Bass)

C (add 9)

C

Fm6 (C Bass)

C (add 9)

C

F

Fm

Ba - by, if you on - ly knew — ev - 'ry-thing I need I get — from you. — I'll

nev - er let you out of sight; — I need — you thru' the day and night, — ba - by,

Hooked On You · 4 - 1

Copyright © 1976, 1977 by Kipahulu Music Co.

All administrative rights for the U.S. and Canada controlled by Colgems-EMI Music Inc., 6255 Sunset Blvd., Hollywood, Calif. 90028

International Copyright Secured

Made in U.S.A.

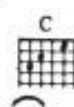
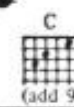
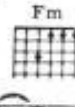
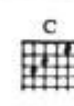
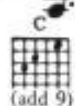
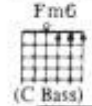
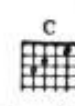
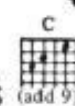
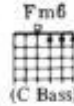
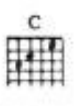
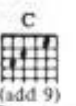
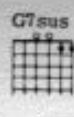
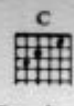
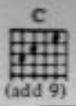
All Rights Reserved

al - ways there to see me through. — Dar - lin', don't you know I'm hooked — on you. —

Hab - its I've had be - fore; — but
Now that I've tast - ed you — I

nev - er came back so much for more. — I need your lov - in' ev - 'ry - day, — I
know no - bod - y else will ev - er do. — I'm glad that I can say you're mine, — I

could - n't live with - out it, no — way. — Ev - 'ry - bod - y knows it's true, —
love you 'cause your su - gar's so — fine. — No one else will ev - er do, — there's



G7sus



G7



To Coda



ev - 'ry-bod - y knows I'm hooked on you. — I've
noth - in' like be - in' hooked on you. —

G7sus



G7



G7sus



G7



nev - er been — de - pend - ent, and I nev - er thought — I would. — Oh, but now —

F



G7



— I find — that I — don't mind, — the change — is for the good. — So don't —

Dm7



G7



Fm6



G7



— be feel - in' sor-ry for the free - dom that — I lost; — 'cause I found —

F C Dm7 G7sus

— out what I'm miss - in', and I'm glad — to pay the cost.

Am7 Am7 Am7 D7

(E Bass) (Ab Bass) (G Bass)

babe. — I

Coda

C G7sus G7

know you're gon-na see me through, — ba - by, that's why I'm hooked on you. —

C Fm C

(C Bass)

rit.

if

Words and Music by
DAVID GATES

Slowly

mp

The piano introduction consists of two staves. The right hand plays a melodic line of eighth notes in a B-flat major key signature, starting on G4 and moving up stepwise to D5. The left hand plays a simple bass line of quarter notes: G2, B-flat2, D3, G2.

If a

The piano accompaniment continues with the same melodic and bass lines as the introduction, providing harmonic support for the vocal entry.

F (add 2) C (E bass) Cm (E bass)

pic - ture paints a thou - sand words, then why can't I paint
man could be two plac - es at one time I'd be with


The first verse of the song. The vocal line is in a B-flat major key signature. The piano accompaniment features a more complex chordal texture. Chord diagrams are provided above the vocal line: F (add 2), C (E bass), and Cm (E bass).

Bb6(9) (D Bass) Bbm6 (D♭ Bass) F (C bass) Bbm6

you? The words will nev-er show the you I've come to know,
you, to-mor - row and to-day, be-side you all the way,

The second verse of the song. The piano accompaniment continues with the same melodic and bass lines as the introduction. Chord diagrams are provided above the vocal line: Bb6(9) (D Bass), Bbm6 (D♭ Bass), F (C bass), and Bbm6.

If - 3 - 1





If a face could launch a thou - sand ships, — then
 If the world should stop re - volv - ing, spin - ning








where am I — to go? — There's no — one home — but you; — you're all —
 slow - ly down — to die, — I'd spend — the end — with you — and when —








— that's left — me, too. — And when — my love —
 — the world — was through, —

1.








— for life — is run - ning - dry, — You come and pour —



2.

D7 Gm7 C7 C7 C7sus

your - self on me. If a Then

Dm Db+ F (C bass)

one by one the stars would all go out,

mf

Bb6 Am7-5 D7 Gm7

Then you and I would simp - ly

C7sus C7 F Gm7 Bbm6 F

fly a - way.

it don't matter to me

Words and Music by
DAVID GATES

Moderately

mf

C **G7**

mp

1. It don't mat-ter to me — if you real - ly feel — that
 2. And it don't mat-ter to me — if you take up with — some -
 3. It don't mat-ter to me — if your search in' brings — you

Bb **Fm**

you need some time — to be free, — time to go — out search-ing for —
 one who's bet- ter than me, — 'cause your hap - pi - ness — is all —
 back to - geth - er with me, — 'cause there'll al - ways be — an emp -

C **Dm7** **G7** **C**

(G bass) *To Coda*

— your-self — hop - ing to find, Time
 — I want — for you to find, Peace,
 — ty room — wait - ing for you,

E5 **G7** **E5**

1. **G7** 2. **E5**

to go to find. —
 your peace of mind. —

*Bb*ma⁷ *Ebm*a⁷ *Bb*ma⁷ *Ebm*a⁷

Lot-ta peo-ple have an e - go hang-up 'cause they want to be the on - ly one,

*Bb*ma⁷ *Ebm*a⁷ *Bb*ma⁷

How man- y came be-fore it real-ly does- n't mat - ter just as long as you're the last.

*Ebm*a⁷ *C*ma⁷ *F*ma⁷ *C*ma⁷

Ev- 'ry-bod-y run-nin' 'round and try'n' to find out what's been miss-in' in the past.

*F*ma⁷ *D. S. al Coda*

Coda *C*

An o - pen heart —

*Dm*7 (*G* bass) *G*7 *C*

wait - ing for you, Time is on my

Bb *G*7 *C*

side, 'cause it don't mat-ter to me.

let your love go

Words and Music by
DAVID GATES

Moderato

mf

The piano introduction consists of two staves. The right hand plays a series of chords: C, Bb, A, C, Bb, B, C, Bb, B, C, and Eb. The left hand plays a steady eighth-note bass line.

There's a rea-son for the life that you live—
I made a mo-tion and it's out on the floor—

And there's a pleas-in' that I know you can give—
And it's a mo-tion that I'd love to ex-plore—

And I've been crav-in' the love you've been sav-in', So, ba-by, won't you give it to me?—
'Cause I've been tast-in' the love you been wast-in', So, ba-by, won't you give it to me?— } You're tell-in' me,

"No, no, no."

You don't wan- na let your love— go. I'm tell-in' you,

"Yes, yes, yes." — You real-ly ought — to be get-tin' some hap-pi-ness. —

— You're a la - dy and I'm here. —

— in the palm — of your hand, — Such a la -

— dy! How much more — do you think — I can stand? — You're tell-in' me,

D. S. and fade

lost without your love

Words and Music by
DAVID GATES

Ballad (Moderate)

B \flat
(add 9)

B \flat

Lost and all — a - lone, —

B \flat
(add 9)

B \flat

Dm
(add 9)

Dm

I al - ways thought that I — could make it on — my own, —

Dm
(add 9)

Dm

E \flat
(add 9)

E \flat

Cm
(add 9)

Cm

but since you left, I hard - ly make it through the day. My tears get in — the way, — and I

F7sus



F7



Cm7



(F Bass)

F7



Bb



(add 9)

Bb



need you back — to stay. —

2. I wan - der through the night —

Bb
(add 9)

Bb

Dm
(add 9)

Dm

Dm
(add 9)

Dm



and search the world to find — the words to make — it right. —

All I want — is just the

way it used to be —

with you here close — to me. — I've

F7sus



F7

Cm7
(F Bass)

F7



Bbsus



Bb



got to make — you see

that I'm lost — with-out — your love. —
(lost) with-out — your love. —

Bbsus



Bb



D7sus



D7



Life with-out — you is - n't worth — the trou - ble of. —
 Life with-out — you is - n't worth — the trou - ble of. —

D7sus



D7

Gm
(add 11)

Gm



I'm as help - less as a ship with-out — a wheel, — a
 All I want — is just the way it used — to be. — I

Bb6



Bb7



Em7-5



Ebma7



touch with-out — a feel — I can't be-lieve — it's real — and
 need you here with me, — oh dar - ling, can't — you see — if

Bb



(add 9)



Bb



(add 9)

(F Bass)

F7



some-day soon I'll wake and find my heart — won't have — to break. —
 we had love be - fore — we can have — it back — once more. —

Bb (add 9) Bb *To Coda* Bb (add 9) Bb Dm

(Record Solo opt. - - - - etc.)

G Dm G

Gm C7 Eb

E7sus F7 Cm7 (F Bass) F D.S. al Coda F (Bb Bass) Eb (Bb Bass) Bb

(----end record solo.) I'm

Coda

make it with you

Words and Music by
DAVID GATES

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple eighth-note bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

E^bma⁷



Fm⁷

(B^b bass)

The vocal line begins with a melodic phrase that spans across the first two staves of the system.

1. Hey _____ have you ev - er tried, _____
2. No _____ you don't know me well, _____
3. (Instrumental)

The piano accompaniment continues with a steady bass line and chords in the right hand. The dynamics are marked 'mp'.

E^bma⁷



Fm⁷

(B^b bass)

The vocal line continues with a melodic phrase that spans across the first two staves of the system.

real-ly reach-ing out _____ for the oth - er side, _____
n'ev-'ry lit-tle thing _____ on - ly time will tell, _____

The piano accompaniment continues with a steady bass line and chords in the right hand.

A^bma⁷



Gm⁷

The vocal line continues with a melodic phrase that spans across the first two staves of the system.

I may be climb - ing on _____ rain - bows, _____ But,
But you be-lieve _____ the things _____ that I do, _____ And

The piano accompaniment continues with a steady bass line and chords in the right hand.

Fm7 **Fm7 (Bb bass)**

ba - by here goes, _____
 we'll see it through. _____

3. Ba - by you know _____ that

Ebmaj7 **Fm7 (Bb bass)**

Dreams _____ there for those who sleep, _____
 Life _____ can be short or long, _____
 dreams _____ there for those who sleep, _____

Ebmaj7 **Fm7 (Bb bass)**

Life _____ it's for us to _____ keep, _____
 Love _____ can be right or _____ wrong, _____
 Life _____ it's for us to _____ keep, _____

Abmaj7 **Gm7**

And if you're won - d'ring what this all is lead - ing to, _____
 And if I choose _____ the one I'd like to help me through, _____
 And if I choose _____ the one I'd like to help me through, _____

C

Fm7 (Bb bass) N.C.

I want to make it with you,
I'd like to make it with you,
I'd like to make it with you,

Ebmaj7

Fm7 (Bb bass)

I real-ly think that we could
I real-ly think that we could
I real-ly think that we could

Ebmaj7

1. 2. Ab Gm7 Fm7 Fm7 (Bb bass)

make it girl.
make it girl.
make it girl.

3. Fm7 (Bb bass) Ebmaj7

dim.

mother freedom

Words and Music by
DAVID GATES

Moderato

The piano introduction consists of two staves. The right hand starts with a half note G4, followed by a half note F#4, and then a half note E4. The left hand plays a steady eighth-note bass line starting on G2. The tempo is marked 'Moderato' and the dynamics are 'mf'.

Free - dom, — keep walk-in', Keep on your toes and don't —
Free - dom, — keep try-in' Peo-ple stay a-live and peo-

Chords: G, Bbmaj7, C

— ple stop talk-in' 'bout Free - dom, — so get go-in', Lots —
- ple keep dy-in' for Free - dom, — so don't lose it, You —

Chords: Faus, F, F#, G, Bbmaj7

— to be — learned and lots — to be — know-in' 'bout Peo - ple, —
got -ta un - der - stand you just — can't a - buse — it. Free - dom, —

Chords: C, F, F#, G

B♭maj7 C Fsus F F#

got - ta reach 'em, Sit — 'em right down, then — you got - ta teach 'em 'bout
get mov - in', Nev - er gon - na stop till ev - 'ry-bod - y's groov - in' on

G B♭maj7 C Fsus F F#

Free - dom, — got - ta win it, Got - ta pull your - self smack — dab in it,
Love for — one an - oth - er, Call - in' some "friend" and call - in' some "broth - er."

G B♭

Hey, — to - mor - row! — Hey,
Hey, — to - mor - row! — You're

C Csus G

don't — go — a - way, — 'Cause - a free -
not — so far — a - way, — Moth - er Free -

G F

dom, _____
dom, _____

We'll

Csus2 C D

Just _____ might come your way, _____
know _____ you well some day. _____

G Bb maj7 C F F#

mf

G Bb maj7 C F F#

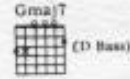
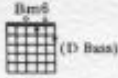
mp

Repeat and fade

the other side of life

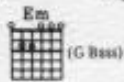
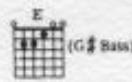
Words and Music by
DAVID GATES

Moderately Slow



So as you go — to find — your — self, — Don't look

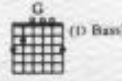
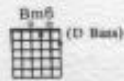
mf



too hard, — You — may pass your — self



by, Reach-ing too high, Want-ing the — oth-er side — of life. —



— And as you go — to take — your place, — Don't go

C#m7-5 Cmaj7 E (G# Bass) Em (G Bass) Bm7

too fast, ——— Just — pre - tend there's — no end, Make your - self

E7 G F7

last till the — oth - er side — of life. — One day you'll find —

F

— your rest - less search - ing at an end, —

E E5

You'll think the world — has changed — but it's — just you — my friend, —





So as you go — to please — your heart. — Please take









your time, — Some - one's wait - ing — there too, Wait - ing for








you on the oth - er side — of life, —







She's wait-ing for you — on the — oth - er side — of life. —



sweet surrender

Words and Music by
DAVID GATES

Slow and Rhythmic

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a piano accompaniment and two vocal lines. The piano part consists of a right-hand melody and a left-hand bass line. The vocal lines are for two different versions of the song. The lyrics are as follows:

1. Ba - by I'm through _____ run - nin', it's true _____ I'd be a fool _____ to
2. You keep your rights _____ I'll take your nights _____ no one can lose _____ when

try to es - cape you, may - be I'm beat. _____ But oh, that sweet sur -
we turn the lights out tast - in' de - feat _____ lov - in' that sweet sur -

1. ren - der. 2. ren - der.

Chord diagrams are provided for the piano part, including Gm, Cm7 (F Bass), Bb, and Eb7.

Sweet Surrender - 3 - 1

Copyright © 1972 by Kipahulu Music Company
All rights for the world controlled by Colgems-EMI Music Inc., 6255 Sunset Blvd., Hollywood, Calif. 90028
International Copyright Secured Made in U.S.A. All Rights Reserved

Eb F (Eb Bass) Eb Cm7 (F Bass)
 I'm giv - in' up my - self to you — but I did - n't
 real - ly lose — at all. I gained the on - ly
 love I've known — and it nev - er hurt me to fall. —
 Now that it's done — so glad you won — I know our lives — have

(D Bass) F Gm Eb F (Eb Bass)
 (Eb) Eb7 Eb F Eb F

Cm7 (F Bass) Eb Cm7 (F Bass) Eb Cm7 (F Bass)

Gm Eb7 Eb F Eb F

on - ly be - gun now, no more re - treat — on - ly my sweet sur -

Gm Gm

ren - der. Sur -

Eb F7

ren - der And you sweet thing in my life — my sur - ren - der to you, —

Eb Cm7 (F Bass) Eb Ebm6 Ebm6 (F Bass)

rit.

too much love

Words and Music by
JAMES GRIFFIN and
ROBB ROYER

Brightly, with a beat

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes.

Vocal line starting with a G major chord and an Em7 chord. The melody is in G major, 4/4 time.

1. Too much sor - row _____ to much _____ pain, _____

Piano accompaniment for the first line of lyrics, featuring a steady bass line and chords in the right hand.

Vocal line with a C major chord. The melody continues in G major, 4/4 time.

_____ too man - y rea - sons _____ not to go _____

Piano accompaniment for the second line of lyrics, continuing the rhythmic pattern.

Vocal line with F major and G major chords. The melody continues in G major, 4/4 time.

_____ back a - gain. _____ Leav - in' with - out _____ her _____

Piano accompaniment for the third line of lyrics, concluding the piece with a final chord.

Too Much Love - 3 - 1



is too much to bear, _____ but when _____ we're to - geth -



er _____ too much _____ noth - in' to share; _____



_____ but too much love. _____ I've nev - er seen _____



_____ too much love, _____

The musical score is arranged in three systems. The first system includes a vocal line with lyrics and two first endings, a piano accompaniment, and guitar chords (Em, D, Em). The second system features a guitar solo with piano accompaniment and guitar chords (G, Em). The third system includes a guitar solo with piano accompaniment and guitar chords (C, D7), ending with the instruction "repeat and fade".

System 1:

Vocal: I don't know what it means. 1. Not e-nough

Guitar Chords: Em, D, Em

System 2:

Guitar Chords: G, Em

System 3:

Guitar Chords: C, D7

repeat and fade

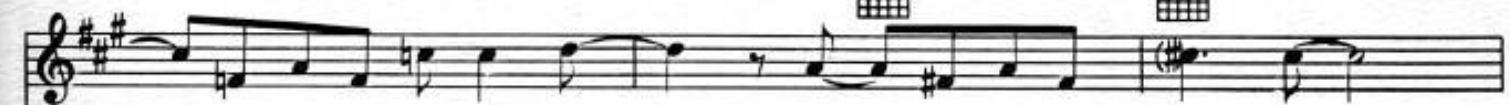
2. Not enough caring, too many lies, 'sooner or later one too many goodbyes.
 I got no reason for hangin' around, and all my possessions
 Start to weighin' me down. But too much love I've never known,
 Too much love I need some of my own.



1. Get-tin' pret-ty tired _____ of stop - pin' in old run-down ca-fe's;
 2. I'm get-tin' pret-ty tired _____ of look - in' in truck-stop cab - a-rets; -



some-day I'm gon - na find _____ me a wom - an _____ rich -
 some-day I'm gon - na find _____ me a wom - an _____ rich -



_____ e-nough to pay my way. _____ Gon - na make some in - roads _____
 _____ e-nough to pay my way; _____ then _____ you're gon-na find me _____



E D A E D

driv - in' home a pay - load, — truck - in' down the
 truck - in' down the high - way, — sit - tin' in the

A E7 A

high - way — like you — nev - er seen. —
 back of a long lim - ou - sine. —

E7 E7 D A

1. 2.

Truck - in' down the high - way; —

E D A E D Repeat and fade

get out of my way. — Truck - in' down the