
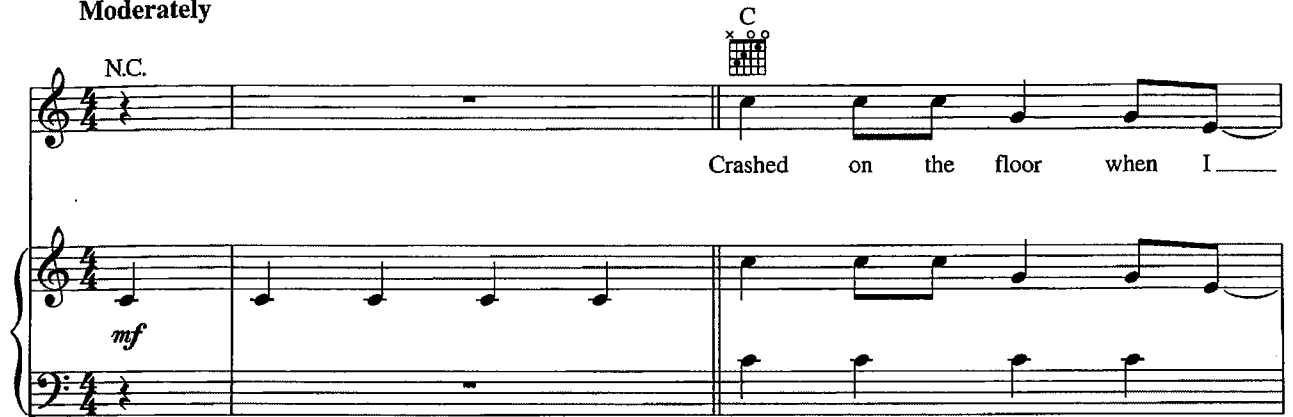


WHITE HOUSES

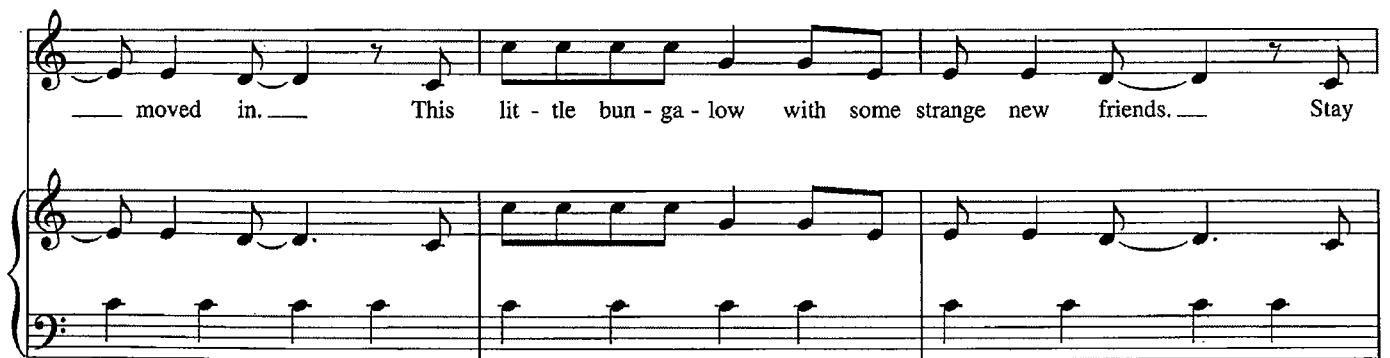
Words and Music by VANESSA CARLTON
and STEPHAN JENKINS

Moderately

N.C. 



Crashed on the floor when I



— moved in. — This lit - tle bun - ga - low with some strange new friends. — Stay

C/B 



up too late and I'm too thin. — We prom - ise each oth - er it's

Am9
x0-99
5fr

till the end. Now we're spin - ning emp - ty bot - tles, it's the

five of us with pret - ty - eyed boys girls die to trust. I

Gsus G Gsus2 G G6 G

can't re - sist the day. No, I can't re - sist the day.

Gsus G C

And Jen - ny screams out and it's no pose, 'cause

C/D
x 0 0 0

when she danc - es she goes and goes. — And beer through the nose on an

in - side joke. — And I'm so ex - cit - ed, I have - n't spo - ken. And

Am9
x 0 0 0 3fr

she's so pret - ty and she's so sure. — May - be I'm more clev - er than a

Gsus 3fr G Gsus2 G

girl like her. — Sum - mer's all in bloom. — The

Gsus 3fr G Gsus2 G F5 A5 3fr

sum-mer's end - ing soon. _____ It's al - right _____ and it's nice _____

G5 3fr F5 3fr A5 3fr G5 3fr F5 3fr

_____ not to be _____ so a - lone _____ but I hold _____ on _____ to her se -

C5 3fr A5 3fr G5 3fr

- crets in white hous - es.

C 3fr

May - be I'm a lit - tle bit o - ver my head. _____ I come un - done _____ at the

C/B



things he said. — And he's so fun - ny in his bright red shirt. — We were

Am9



all in love — and we all got hurt. — I sneak in - to his car's black

leath - er seat. — The smell of gas - o - line in the

Gsus



G



Gsus2



G



sum - mer heat. — Boy, — we're go - in' way — too fast. — It's

Gsus 3fr G Gsus2 G F5 A5 5fr

all too sweet_ to last. _____ It's al - right _____ and I put_ (D.S.) and I will_

G5 3fr F5 A5 5fr







my - self _____ in his hands. _____ But I hold_ not be back _____ here a - gain. _____ I'm gone_

G5 3fr F5 C5 3fr A5 5fr G5 3fr


as the day _____ is _____ fad - ing _____ on _____ white _____ hous - es. I _____ on _____ white _____ hous - es. _____




F5 A5 5fr G5 3fr F5 A5 5fr

Love, _____ or some - thing ig - nites _____ in my veins _____ and I pray_ lie, _____ put my in - jur - ies all _____ in the dust. _____ In my heart_


G5  3fr F5  To Coda  C5  3fr A5  5fr G5  3fr




it nev - er fades in white hous - es.
is the five of us in




F(add9)  C  Am9  5fr




My first time,




G  F(add9)  C  0

hard to ex - plain. Rush of blood, oh,



Am9  5fr G  F(add9)  0

and a lit - tle bit of pain. On a cloud -



C Am9 G

- y day, ___ it's ___ more com - mon than ___ you think. ___

This system contains the first three measures of the piece. The guitar part features chords C, Am9, and G. The vocal line has lyrics: "- y day, ___ it's ___ more com - mon than ___ you think. ___". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand.

F(add9) C Am9

He's ___ my ___ first ___

This system contains the next three measures. The guitar part features chords F(add9), C, and Am9. The vocal line has lyrics: "He's ___ my ___ first ___". The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand.

G N.C.

mis - take. ___

This system contains the final two measures of the piece. The guitar part features a G chord followed by a Natural Chord (N.C.) instruction. The vocal line has lyrics: "mis - take. ___". The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand.

This system shows the piano accompaniment for the final system, consisting of a steady eighth-note bass line in the left hand and a melodic line in the right hand.



C
x 0 0 0

May - be you were all fast - er than me. — We



C/B
x 0 0 0

gave each oth - er up so eas - i - ly. — These sil - ly lit - tle wounds will



D.S. al Coda

nev - er mend. — I feel so far from where I've been. — So I go —



CODA

C5 A5 G5 F5 A5 G5 F5

white hous - es. And you, may - be you'll re - mem - ber me.

A5 G5 F5

What I gave is yours to keep in

C5 A5 G5 Fmaj9 C5 A5 G5

white hous - es. In white hous - es.

Fmaj9 C5 A5 G5 N.C.

In white hous - es.

WHO'S TO SAY

Words and Music by VANESSA CARLTON
and STEPHAN JENKINS

Moderately



mf

With pedal



Stand up straight; —



do — your — trick, — turn on — the stars. —



Ju - pi - ter shines — so — bright —

B A E

when you're a - round. They tell us, "Slow down,

Detailed description: This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams labeled B, A, and E. The key signature has two sharps (F# and C#).

C#m B A

we're too young, "you need to grow." Well, speed's the key,

Detailed description: This system contains the next three measures. It includes guitar chord diagrams for C#m, B, and A. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

E C#m B

and they don't know who we are.

Detailed description: This system contains the next three measures. It includes guitar chord diagrams for E, C#m, and B. The vocal line concludes the phrase with the lyrics. The piano accompaniment continues.

A E C#m B

Detailed description: This system contains the final four measures of the piece. It includes guitar chord diagrams for A, E, C#m, and B. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef.

A E C#m

And who's to say — we're not good — e - nough? —

B A E

And who's to say — that

C#m B A

this is not — our — love? — Moth - er, don't

E C#m B

tell — me — friends — are — the ones —

A E C#m

that I lose, 'cause they bleed

B A E

be - fore you. Some - times fam - 'ly are the ones

C#m B A

you choose. It's too late now;

E C#m B

I hold on to this life I've

A E C#m

found. And who's to say — we won't burn — it out? —

B A E

And who's to say —

C#m B A

we won't think — in — doubt? — Who's to say —

E C#m B

we won't fade — to grey? —

A **E** **C#m**

Who are they _____ an - y - way, _____ an - y - way? _____

This system contains the first three measures of the piece. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on a single staff, while the accompaniment is split between a grand staff (treble and bass clefs). Chord diagrams for A, E, and C#m are provided above the staff. The lyrics are: "Who are they _____ an - y - way, _____ an - y - way? _____".

B **E/A** **Bsus**

_____ They _ don't know. _____ And you say _____ we're too young, _____ but may - be

This system contains the next three measures. It continues with the same musical notation and key signature. Chord diagrams for B, E/A, and Bsus are provided. The lyrics are: "_____ They _ don't know. _____ And you say _____ we're too young, _____ but may - be".

C#m **E** **E/A**

you're too old _____ to re - mem - ber. _____ And I try _

This system contains the next three measures. Chord diagrams for C#m, E, and E/A are provided. The lyrics are: "you're too old _____ to re - mem - ber. _____ And I try _".

Bsus **C#m** **E** **To Coda**

_____ to pre - tend, _ but I just feel it when we're to - geth - er. _____

This system contains the final three measures of the page. Chord diagrams for Bsus, C#m, and E are provided. The lyrics are: "_____ to pre - tend, _ but I just feel it when we're to - geth - er. _____". The system concludes with a Coda symbol.



And if you ___ don't be - lieve ___ me, you nev - er real - ly knew ___

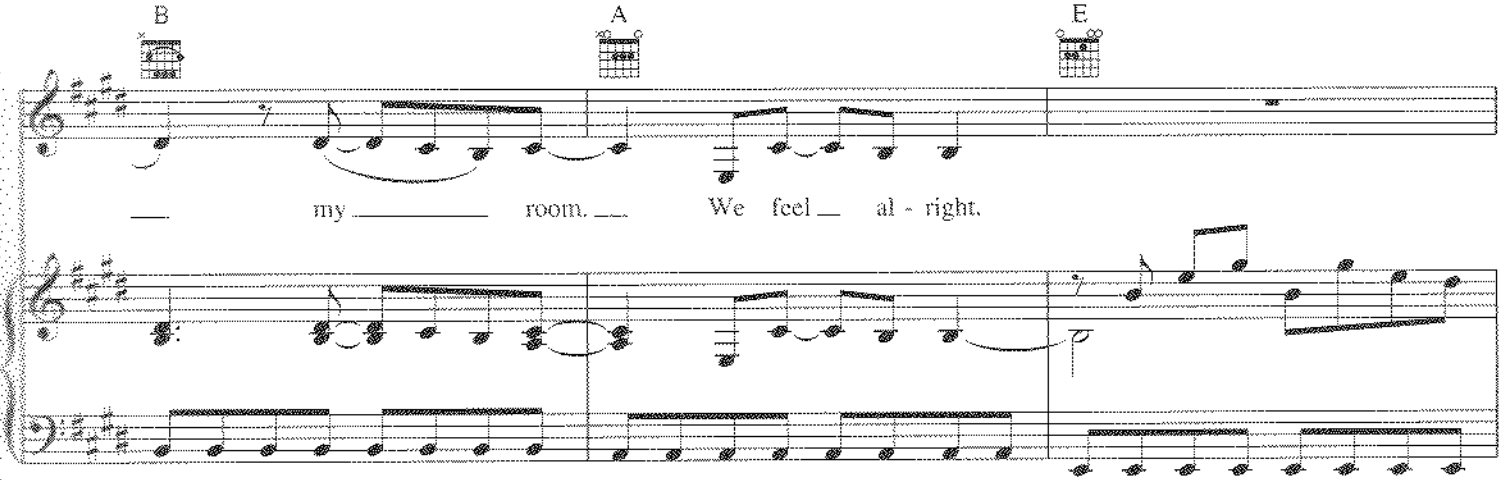


___ us. ___ You nev - er real - ly knew. ___



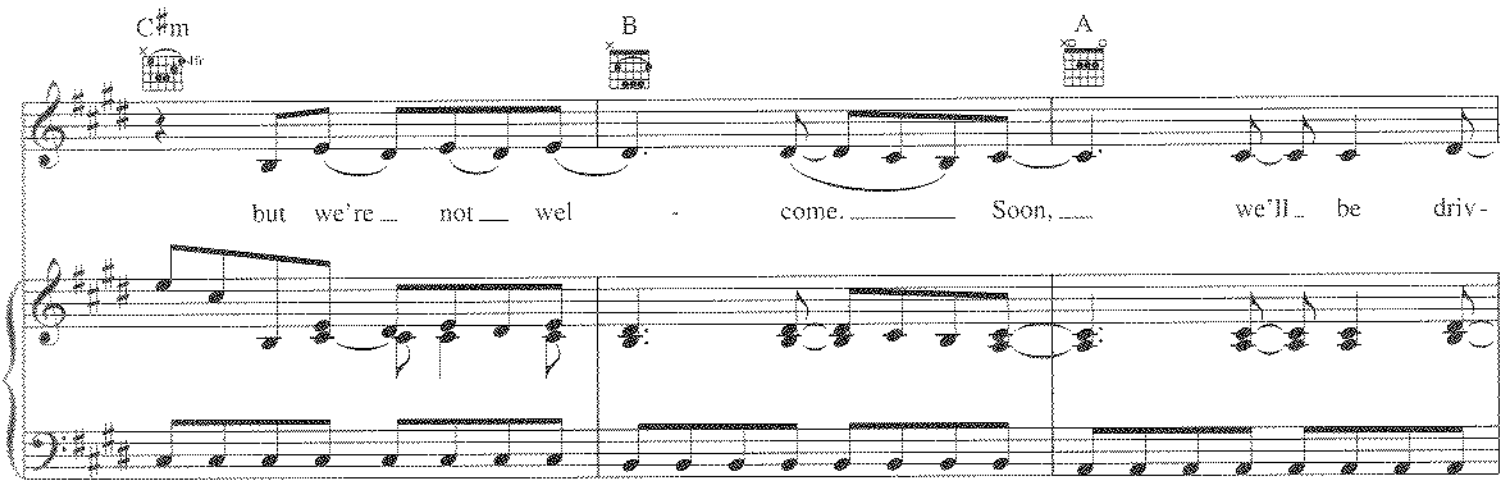

You ___ and I, ___ pack - ing ___ up ___

B A E



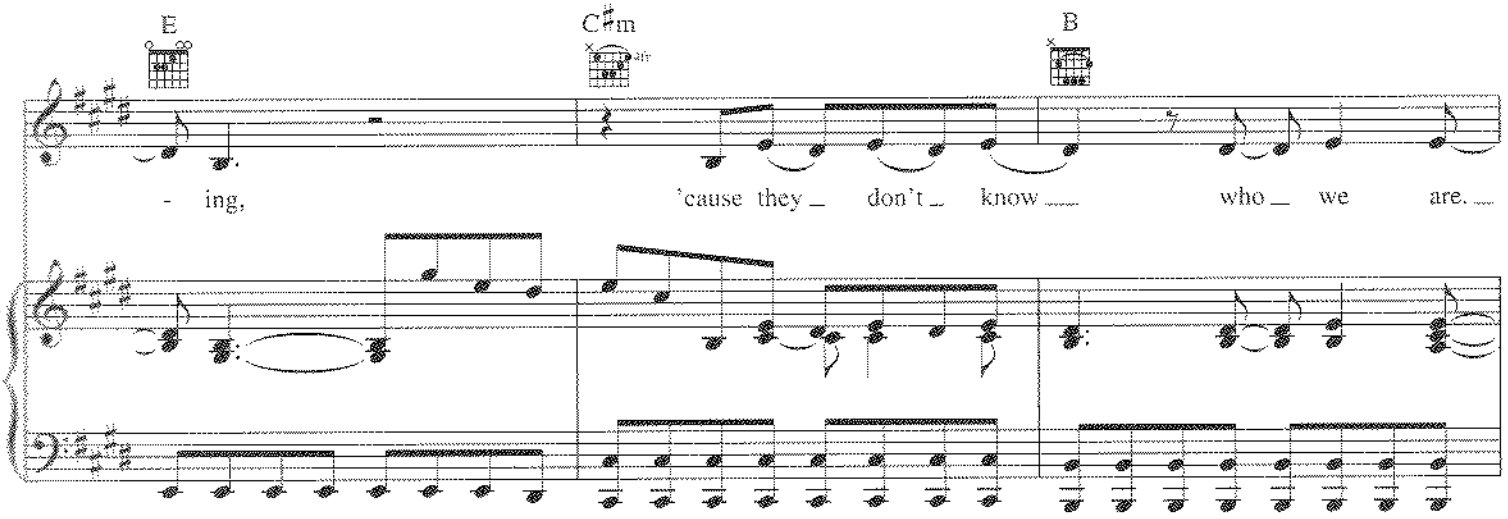
my room. We feel al - right.

C#m B A



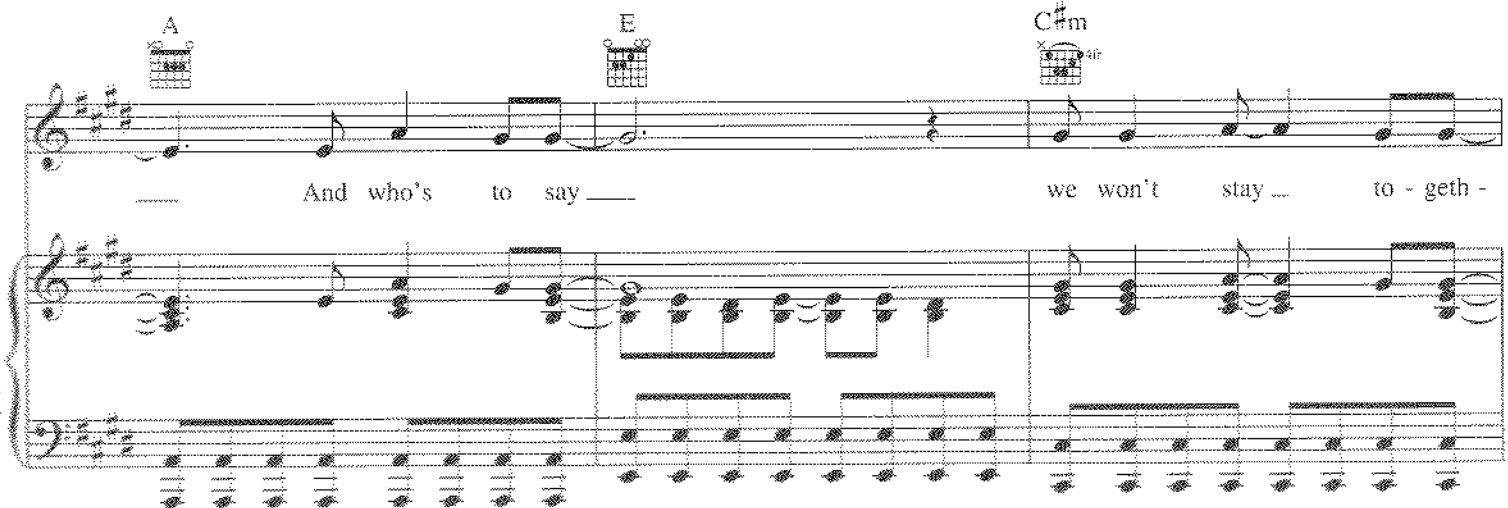
but we're not welcome. Soon, we'll be driv -

E C#m B



- ing, 'cause they don't know who we are.

A E C#m



And who's to say we won't stay to - geth -

B A E

- er? _____ And who's to say _____

C#m B A

we aren't get - ting - strong - er? _____ And who's to say _____

E C#m

_____ I _____ can't _____ live _____ with - out _____ you? _____

B D.S. al Coda

_____ Ob. _____

CODA E/A Bsus

_____ And who's to say? _____

C#m

E

E/A



And who's to say? _____ And who are they _____

Bsus

A

E



_____ an - y - way?

C#m

B

A



Stand up, boy. _____

E

C#m

B

A(add2)



_____ I shine so _____ bright when you're _____ a - round.

rit.

ANNIE

Words and Music by VANESSA CARLTON
and STEPHAN JENKINS

Moderately fast

mf

With pedal

Dmaj7 C#7 E/B A

Dmaj7 C#7 E/B

Watch her as she flew deep with-in the blue; a
live up to the mo - ment, and I hope that I don't blow it; and

Dmaj7 C#7 E/B A

day out from the coun - ty I. C. U. "There's
what is it in me that she hears? It's

Dmaj7 C#7 E/B

Dmaj7 C#7 E/B A

noth - ing you can do," — some - one gen - tly says — to you, — "the
 just a song she likes. — Lit - tle arms — a - round — my neck, — and a

Dmaj7 C#7 E/B

doc - tor says — that now — it won't — be — long." I try and
 dy - ing girl — whis - pers in — my —

2 E/B E F#m G#dim Asus A

ear.

E F#m G#dim Asus A E F#m G#dim

Tell —

Asus A E F#m G#dim Asus A

me now, can you feel it?

E F#m G#dim Asus A E F#m G#dim

I've been keep - ing com - pa - ny with a ghost.

Asus A E F#m G#dim Asus A

She comes to me like a piece of sum -

E F#m G#dim Asus A E F#m G#dim

- mer; she comes to me on the days -

Asus A E F#m G#dim Asus A

when I need it most. Well,

Detailed description: This system contains the first line of the song. The guitar part is written on a single staff with chords: Asus, A, E, F#m, G#dim, Asus, and A. The piano accompaniment is shown in two staves (treble and bass clef). The lyrics are "when I need it most. Well,".

E F#m G#dim Asus A E F#m G#dim

sum - mer dies, and noth - ing lasts for - ev - er.
 boy - friend took pic - tures of me as I held you.

Detailed description: This system contains the second line of the song. The guitar part has chords: E, F#m, G#dim, Asus, A, E, F#m, and G#dim. The piano accompaniment continues in two staves. The lyrics are "sum - mer dies, and noth - ing lasts for - ev - er. boy - friend took pic - tures of me as I held you."

Asus A E F#m G#dim Asus A

And you're so fine, the way you stand up to your fears.
 I trav - el a - lone, and the lone - li - ness brings me to tears.

Detailed description: This system contains the third line of the song. The guitar part has chords: Asus, A, E, F#m, G#dim, Asus, and A. The piano accompaniment continues in two staves. The lyrics are "And you're so fine, the way you stand up to your fears. I trav - el a - lone, and the lone - li - ness brings me to tears."

E F#m G#dim Asus A E F#m G#dim

Well, sum - mer dies, and it's just

Detailed description: This system contains the fourth line of the song. The guitar part has chords: E, F#m, G#dim, Asus, A, E, F#m, and G#dim. The piano accompaniment continues in two staves. The lyrics are "Well, sum - mer dies, and it's just".

Asus

A

E

F#m

G#dim

Asus

A



mo-ments we have to - geth - er. I'd

NC.

Dmaj7

C#7

give my bones for you to get a few more years, for you

E/B

A

Dmaj7

C#7

and I, oh An

E/B

Dmaj7

C#7

nie; more to life than try

E/B A 1 Dmaj7 C#7

- ing to sur - vive, oh An -

E/B 2 Dmaj7 C#7

nie. My oh An -

E/B F#m7

nie. Strong - er than the hands that hold you, you

A6/E Dmaj7

sing a - long to the song on the ra - di - o. If I drank too much, and I

F#m/B

am reck - less, just this once, — would you — for - give — this, and —

E(add4)

F#m7

E

hold — on to days gone —

F#m

G#dim

Asus

A

by. — Tell me now, — can you feel —

E

F#m

G#dim

Asus

A

N.C.

it? — I can't keep —

this all to — my - self. — She's

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "this all to — my - self. —" followed by a rest and then "She's". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line.

el - e - gant, — and she means — it. —

The second system continues the vocal line with the lyrics "el - e - gant, —" followed by a rest and then "and she means — it. —". The piano accompaniment continues with similar rhythmic patterns.

No...

Dmaj7 C#7

The third system begins with the vocal line saying "No...". Above the staff, two guitar chord diagrams are shown: Dmaj7 and C#7. The piano accompaniment features a right-hand part with eighth notes and a left-hand part with a steady bass line.

E/B A Dmaj7 C#7

The fourth system continues the piano accompaniment. Above the staff, four guitar chord diagrams are shown: E/B, A, Dmaj7, and C#7. The right-hand part of the piano accompaniment features a rhythmic pattern of eighth notes.

D/D Dmaj7 C#7

Years _____ for you _____

E/B A Dmaj7 C#7

_____ and I, _____ oh _____ An -

E/B Dmaj7 C#7

- nie; _____ more to life _____ than try -

E/B A Dmaj7 C#7

- ing to _____ sur - vive, _____ oh An -

E/B Dmaj7 C#7

nie. Watch her as she flew

Detailed description: This system contains the first two measures of music. The vocal line starts with a half note on 'nie.' followed by a quarter note rest, then an eighth-note melody. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for E/B, Dmaj7, and C#7 are shown above the vocal staff.

E/B A Dmaj7 C#7

deep with-in the blue; watch her as she slips a-way from

Detailed description: This system contains the next two measures. The vocal line continues the melody with a half note on 'deep with-in the blue;' followed by a quarter note rest, then an eighth-note melody. The piano accompaniment continues with the same eighth-note bass line and right-hand melody. Chord diagrams for E/B, A, Dmaj7, and C#7 are shown above the vocal staff.

E/B F#m7 E

you. I'll keep fin-gers

Detailed description: This system contains the next two measures. The vocal line has a half note on 'you.' followed by a quarter note rest, then an eighth-note melody. The piano accompaniment continues with the eighth-note bass line and right-hand melody. Chord diagrams for E/B, F#m7, and E are shown above the vocal staff.

A E D

crossed al-ways for you.

Detailed description: This system contains the final two measures. The vocal line has a half note on 'crossed' followed by a quarter note rest, then an eighth-note melody. The piano accompaniment continues with the eighth-note bass line and right-hand melody. Chord diagrams for A, E, and D are shown above the vocal staff.

SAN FRANCISCO

Words and Music by
VANESSA CARLTON

Moderately fast
N.C.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a 4/4 time signature, starting with a treble clef. The left hand is mostly silent, with a few notes in the bass clef. The dynamic marking *mf* is placed below the first measure.

With pedal

The first system of piano accompaniment features a treble clef staff with a rhythmic pattern of eighth notes and a bass clef staff with a few notes. The right hand continues the rhythmic pattern from the introduction.

The second system of piano accompaniment includes a vocal line in the treble clef staff. The lyrics "I, Love" are written below the notes. The piano accompaniment continues in the bass clef staff.

The third system of piano accompaniment includes a vocal line in the treble clef staff. The lyrics "I know what you did, like a" and "is danc - ing on my fin - ger. He got to the" are written below the notes. The piano accompaniment continues in the bass clef staff.

boy of sum mer gives his first kiss. —
heart of the mat ter and lin gered. —

1 2

C Csus2 Csus

Now,

C G6/B G/B G(add4)/B G/B

I'm walk - ing with the liv - ing. I al - ways liked

Asus Am Asus2 Am Gsus G Gsus2

Stein - beck and those old men whis -

G F#sus2 G5

ting. We're back, — we're back — in San — Fran - cis -

A5 Asus Asus2 Am F#sus2

co. We're back, — and you

G5 C C#sus2 C#sus C C

tell me I am home. Talk - ing in the

G6/B G/B G(add4)/B G/B Asus Am Asus2

Mis - sion — o - ver cof - fee; — this —

Am Gsus G Gsus2 G

is my u - to - pia.

This system contains the first two lines of music. The top line is the vocal melody with lyrics 'is my u - to - pia.' The guitar chords are Am, Gsus, G, Gsus2, and G. The bottom two lines show the piano accompaniment in treble and bass clefs.

C Csus2 Csus C G6/B G/B G(add4)/B

Man, I'll be your la - dy.

This system contains the second two lines of music. The top line is the vocal melody with lyrics 'Man, I'll be your la - dy.' The guitar chords are C, Csus2, Csus, C, G6/B, G/B, and G(add4)/B. The bottom two lines show the piano accompaniment.

G/B Asus Am Asus2 Am

As the o - cean ris - es, the

This system contains the third two lines of music. The top line is the vocal melody with lyrics 'As the o - cean ris - es, the'. The guitar chords are G/B, Asus, Am, Asus2, and Am. The bottom two lines show the piano accompaniment.

Gsus G Gsus2 G Fsus2

sun is fad - ing. We're back, we're back

This system contains the final two lines of music. The top line is the vocal melody with lyrics 'sun is fad - ing. We're back, we're back'. The guitar chords are Gsus, G, Gsus2, G, and Fsus2. The bottom two lines show the piano accompaniment.

G5 A5 Asus Asus2 Am

in San Fran - cis - co. We're

Fsus2 G5 A5 Asus Asus2






back, we're back in San Fran - cis - co.

Am Fsus2 G5


We're back, we're back in San Fran... And







F Fsus2 Fsus F C6/E C/E C(add4)/E

now, I feel the ev - er af - ter


C/E  Dsus  Dm  Dsus2  Dm 






o - ver red wine on the eve of



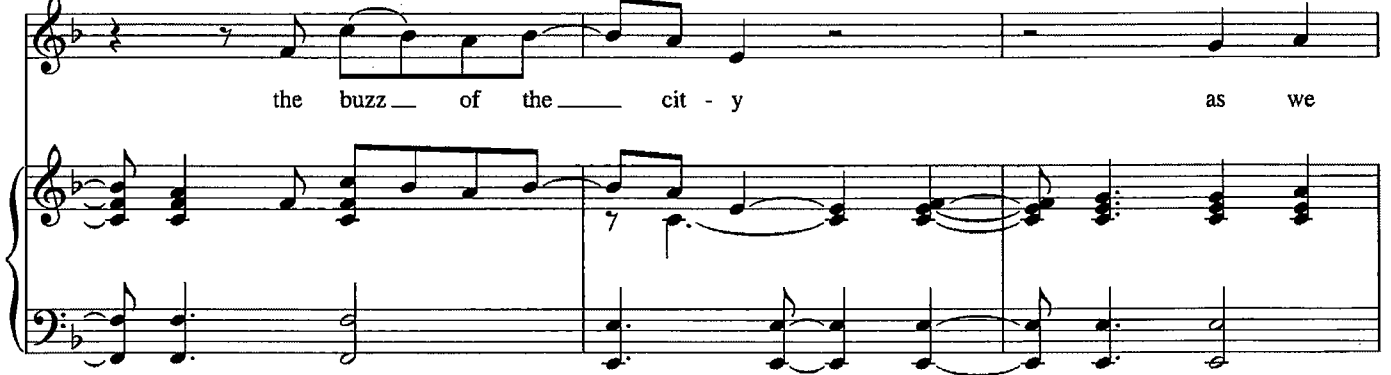
Csus  C  Csus2  C  F  Fsus2  Fsus 

sum - mer. The buzz,



F  C6/E  C/E  C(add4)/E  C/E 

the buzz of the cit - y as we



Dsus  Dm  Dsus2  Dm  Csus  C  Csus2 

set - tle in its maj - es - ty...



C C

I, I know what

G/B Am

you did, like a boy of sum -

Gsus G/D Gsus2 G

- mer gives his first kiss. We're

F5 G5 A5 Asus Asus2

back, we're back in San Fran-cis - co.

Am F5 G5

We're back, — and you tell me I am home.

This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Am, F5, and G5. The lyrics are "We're back, — and you tell me I am home." The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

N.C.

This system is marked "N.C." (No Chords). It contains three measures of piano accompaniment. The treble clef staff has a rhythmic pattern of eighth notes, while the bass clef staff has a steady eighth-note bass line.

This system continues the piano accompaniment from the previous system, consisting of three measures with a consistent eighth-note bass line and treble accompaniment.

Gsus G Gsus2 G Fsus2

You tell me I am — home... —
(Ah.)

This system contains the final three measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Gsus, G, Gsus2, G, and Fsus2. The lyrics are "You tell me I am — home... — (Ah.)". The piano accompaniment continues with the same eighth-note bass line and treble accompaniment.

G5 A5 Asus Asus2 Am

You tell me I am _

Fsus2 G5 A5 Asus Asus2

home...
(Ah.)

Am Fsus2 G5

You tell me I am home, back in San Fran - cis -

C Csus2 Csus C F

- co. And I know what you did _

G5 C Csus2 Csus C

in San Fran - cis - co. I know what

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: G5, C, Csus2, Csus, and C. The lyrics are "in San Fran - cis - co. I know what".

F G5 C Csus2 Csus

you did in San Fran - cis - co,

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: F, G5, C, Csus2, and Csus. The lyrics are "you did in San Fran - cis - co,".

C C Csus2 Csus C

San Fran - cis - co.

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: C, C, Csus2, Csus, and C. The lyrics are "San Fran - cis - co.".

C Csus2 Csus

Repeat and Fade C

Optional Ending C

This system contains the final line of music, including a repeat section and an optional ending. Above the vocal line are three guitar chord diagrams: C, Csus2, and Csus. The "Repeat and Fade" section is marked with a double bar line and repeat dots. The "Optional Ending" section is also marked with a double bar line and repeat dots. The lyrics are "San Fran - cis - co.".

AFTERGLOW

Words and Music by
VANESSA CARTLON

Slowly

Chord diagrams: C, Am, G, C, Am

mp

With pedal

Detailed description: This block shows the piano introduction for the song 'Afterglow'. It consists of two staves, treble and bass clef, in 4/4 time. The tempo is marked 'Slowly' and the dynamics are 'mp' (mezzo-piano). The introduction features a steady accompaniment of eighth notes in the bass and chords in the treble. Chord diagrams for C, Am, G, C, and Am are provided above the treble staff. The instruction 'With pedal' is written below the bass staff.

Chord diagrams: G, C, Am

Just when the days start get - ting cold -
And as I sit here in this dark -

Detailed description: This block contains the first line of the song. It features a vocal line on a single treble staff and piano accompaniment on two staves (treble and bass). Chord diagrams for G, C, and Am are shown above the vocal line. The lyrics are: 'Just when the days start get - ting cold - / And as I sit here in this dark -'.

Chord diagrams: G, C, Am

- er, I walk the streets I nev - er knew. -
room, all I seem to feel is light. -

Detailed description: This block contains the second line of the song. It features a vocal line on a single treble staff and piano accompaniment on two staves (treble and bass). Chord diagrams for G, C, and Am are shown above the vocal line. The lyrics are: '- er, I walk the streets I nev - er knew. - / room, all I seem to feel is light. -'.

Chord diagrams: G, C, Am

And there's some words I nev - er told -
And I see col - or, I see

Detailed description: This block contains the third line of the song. It features a vocal line on a single treble staff and piano accompaniment on two staves (treble and bass). Chord diagrams for G, C, and Am are shown above the vocal line. The lyrics are: 'And there's some words I nev - er told - / And I see col - or, I see'.

G F

you; the sound rings
the ma-ron in the blood of this

Fm C F/C C

out like the truth. } And if you could see
life that's ours. }

Am Dm/A Am F G(add4)/B F/A C/G

what's come o - ver me, then you would know,

C Am/C C Am/C C F/C C

'cause I'm walk - ing free,

Am Dm/A Am 1 F G(add4)/B F/A C/G

the wind at my back, bathed in after-glow.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'the wind at my back, bathed in after-glow.' The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: Am, Dm/A, Am, F, G(add4)/B, F/A, and C/G. A first ending bracket labeled '1' spans the final three chords.

C Am/C C Am/C 2 F G(add4)/B F/A C/G

bathed in after-...

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with the lyrics 'bathed in after-...'. The bottom staff is the piano accompaniment. Above the vocal staff, guitar chords are indicated: C, Am/C, C, Am/C, F, G(add4)/B, F/A, and C/G. A second ending bracket labeled '2' spans the first four chords.

C7/G F#dim7 Fm6 C

Watch the sun; it paints an orange sky.

Detailed description: This system contains the fifth and sixth staves of music. The top staff has lyrics 'Watch the sun; it paints an orange sky.' The bottom staff is the piano accompaniment. Above the vocal staff, guitar chords are indicated: C7/G, F#dim7, Fm6, and C.

C7/G F#dim7 Fm6 C/E C/D C

Lay me down and feel the days gone

Detailed description: This system contains the seventh and eighth staves of music. The top staff has lyrics 'Lay me down and feel the days gone'. The bottom staff is the piano accompaniment. Above the vocal staff, guitar chords are indicated: C7/G, F#dim7, Fm6, C/E, C/D, and C.

Am G(add4) F G Am G(add4)

by. _____

This system contains the first two staves of music. The top staff shows guitar chords: Am, G(add4), F, G, Am, and G(add4). The vocal line begins with the word "by." followed by a long horizontal line indicating a breath mark. The piano accompaniment consists of two staves with a steady eighth-note bass line and a more active treble line.

F C Am

Just when the day, _

This system contains the third and fourth staves of music. The top staff shows guitar chords: F, C, and Am. The vocal line continues with the lyrics "Just when the day," followed by a horizontal line. The piano accompaniment continues with the same rhythmic pattern.

G(add4) Fmaj7 Fm(maj7)

just when the day... Ah... _____

This system contains the fifth and sixth staves of music. The top staff shows guitar chords: G(add4), Fmaj7, and Fm(maj7). The vocal line has the lyrics "just when the day..." followed by "Ah..." and a horizontal line. The piano accompaniment features a more complex treble line with some grace notes.

C Am G

Just when the days _ start get - ting long - er,

This system contains the seventh and eighth staves of music. The top staff shows guitar chords: C, Am, and G. The vocal line has the lyrics "Just when the days _ start get - ting long - er,". The piano accompaniment continues with the established rhythmic and harmonic structure.

C Am G

I walk the streets — I nev - er knew. — The —

F Fm(maj7)

— sun comes — out — for you. —

C F/A C Am Dm Am/C

— And if you — could see — what's come o - ver me, —

F G(add4)/B F/A C/G C Am/C C Am/C

— then you — would know, —

C F C/E C Am Dm Am/C Am/E

'cause I'm walk - ing free, — the wind at — my back, —

F G(add4)/B F/A C/G C F/C C

bathed in af - ter... 'cause I'm walk - ing free, —

Am Dm/A Am F G(add4)/B F/A C/G

the wind at — my back, — bathed in af - ter - glow, —

C Am/C C Am/C C Am/C C

oh, — oh, —

PRIVATE RADIO

Words and Music by VANESSA CARLTON
and STEPHAN JENKINS

Moderately
N.C.

The first system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest followed by a quarter rest, then a series of eighth notes: G4, A4, Bb4, A4, G4. The lyrics "(Ah, - ah, - ah.) -" are written below these notes. The middle staff is the right-hand piano accompaniment, featuring a steady eighth-note pattern: G4, A4, Bb4, A4, G4. The bottom staff is the left-hand piano accompaniment, featuring a steady eighth-note pattern: G3, Bb2, D3, E3, G3. The dynamic marking "mf" is placed below the left-hand staff.

With pedal

The second system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest followed by a quarter rest, then a series of eighth notes: G4, A4, Bb4, A4, G4. The lyrics "(Ah, - ah, - ah.) -" are written below these notes. The middle staff is the right-hand piano accompaniment, featuring a steady eighth-note pattern: G4, A4, Bb4, A4, G4. The bottom staff is the left-hand piano accompaniment, featuring a steady eighth-note pattern: G3, Bb2, D3, E3, G3. Above the vocal line, four guitar chord diagrams are provided: Gm (3fr), Fsus, Gm/C (3fr), and Eb/sus2 (6fr). The lyrics "(Ba - da - dup, ba - da - dup, got - ta get a lit - tle." are written below the vocal line.

The third system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest followed by a quarter rest, then a series of eighth notes: G4, A4, Bb4, A4, G4. The lyrics "Ba - da - dup, ba - da - dup, got - ta get a lit - tle.) All the world - has gone to bed; -" are written below these notes. The middle staff is the right-hand piano accompaniment, featuring a steady eighth-note pattern: G4, A4, Bb4, A4, G4. The bottom staff is the left-hand piano accompaniment, featuring a steady eighth-note pattern: G3, Bb2, D3, E3, G3. Above the vocal line, four guitar chord diagrams are provided: Gm (3fr), Fsus, Gm/C (3fr), and Eb/sus2 (6fr). The dynamic marking "N.C." is placed above the vocal line.

and I am drown - ing in its — si - lence. — But

a sol - i - tude — lives in my — head from you, — ba - by. —

— And if the si - lence was a — song, — well, —

its rhy - thm grooves — and it's a pri - vate ra - di - o. —

— And on this night I do be - long — in har - mo -

Csus2 Csus2/Bb Ebmaj7 F

ny. — You — can't — de - ny me; —

Csus2 Csus2/Bb Ebmaj7 F Csus2 Csus2/Bb

and you — will — o - blige me. — It's — my — mel -

Ebmaj7 F Gm Fsus Gm/C Ebsus2

o - dy. — When the night — comes, (Ba - da - dup, ba - da - dup, got - ta get a lit - tle. and no —

Gm F#sus Gm/C Eb#sus2 Gm F#sus

— one knows, — I can feel — it: Ba - da - dup, ba - da - dup, got - ta get a lit - tle. Ba - da - dup, ba - da -

Gm/C Eb#sus2 Gm F#sus To Coda Gm/C Eb#sus2

dup, got - ta get a lit - tle. I got my pri - vate ra - di - o. — (Ba - da - dup, ba - da - dup, got - ta get a lit - tle.)

N.C.

And find me out — of my pil - low, — 'cause —

I'm ly - in' here — but I am read - y good to go —

if on a whim I leave this town. Or

not; I'll stay and chase the sun down. You can't de -

Csus2 Csus2/D D.S. al Coda

CODA

dup, got - ta get a lit - tle.) Catch me not, can't

Gm/C Ebsus2 Gsus Gsus2/F F5/E Eb6

call me lat - er. Morn - ing's

Gsus Gsus2/F F5/E C/E Gsus Dm7/A

Bbsus2(#4)

Cm7(add4)

N.C.

ris

ing...

All the world has gone to

bed, and there's a sound in side my

head, and in the dark in side my

bed, and the mel - o - dy that's in my

head... When the night comes,
(To - mor - row, may' no one will ev - er







Gm Fsus

know; and no one knows,
the mid - night comes, and I know I'm on

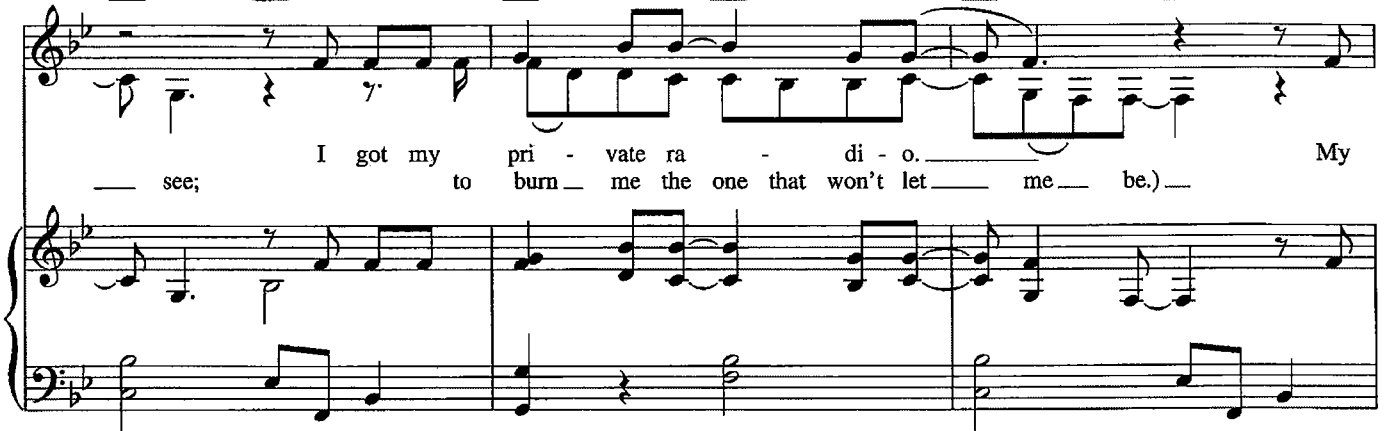
Gm/C Eb7sus2 Gm Fsus







my own. I can feel it:
To - mor - row, may' no one will ev - er

Gm/C Eb7sus2 Gm Fsus


Gm/C  Eb^{sus}2  Gm  Fsus  Gm/C  Eb^{sus}2 







— see; I got my pri - vate ra - di - o. My
to burn me the one that won't let me be.)




Gm  Fsus  Gm/C  Eb^{sus}2  Gm  Fsus 





pri - vate ra - di - o, my pri - vate ra - di - o,
(Ba - da - dup, ba - da - dup, got - ta get a lit - tle. Ba - da - dup, ba - da -




Gm/C  Eb^{sus}2  Gm  Fsus  Gm/C  Eb^{sus}2 

dup, got - ta get a lit - tle. my pri - vate ra - di - o.
Ba - da - dup, ba - da - dup, got - ta get a lit - tle.)



Gm  Fsus  Gm/C  Eb5  N.C.



(Doo doo doo doo, — doo doo doo.)




HALF A WEEK BEFORE THE WINTER

Words and Music by
VANESSA CARLTON

Moderately slow

C#5  4fr F#/A#  4fr N.C.



Half a week_ be - fore_ the win - ter;



mf

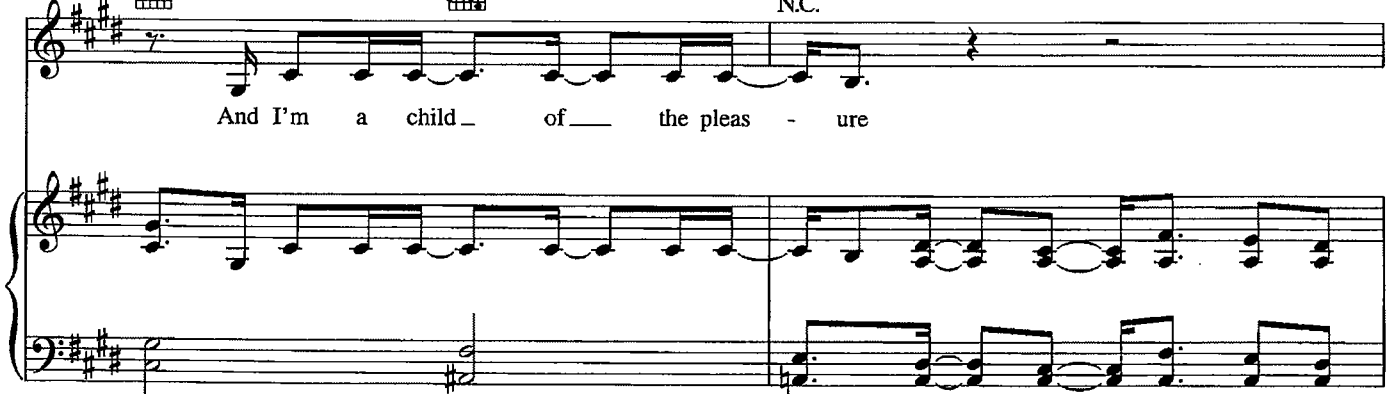
With pedal

C#5  4fr F#/A#  4fr N.C.



the chill bites_ be - fore_ it comes_

C#5  4fr F#/A#  4fr N.C.



And I'm a child_ of_ the pleas - ure

C#5 F#/A# N.C.

that he brings — be - fore — he runs. —

This system contains the first line of music. The guitar part is shown in the top staff with three chord diagrams: C#5 (x02333), F#/A# (x02333), and N.C. (no chords). The vocal line is in the top staff of the system, and the piano accompaniment is in the bottom two staves.

C#5 F#/A# A5

He sits be - hind — a desk — of ma - hog - a - ny;

This system contains the second line of music. The guitar part has three chord diagrams: C#5 (x02333), F#/A# (x02333), and A5 (x02232). The vocal line and piano accompaniment continue from the previous system.

C#5 F#/A# A5

he whis - pers dreams — in - to — my ear. —

This system contains the third line of music. The guitar part has three chord diagrams: C#5 (x02333), F#/A# (x02333), and A5 (x02232). The vocal line and piano accompaniment continue.

C#5 F#/A# A5

And though I've giv - en him — his em - pire,

This system contains the fourth line of music. The guitar part has three chord diagrams: C#5 (x02333), F#/A# (x02333), and A5 (x02232). The vocal line and piano accompaniment continue.

C#5 4fr F#/A# 4fr A5 5fr

he de - liv - ers me my fear.

A5 5fr E5 C#5 4fr

The u - ni - corns are rid - ing high,

A5 5fr E5 C#5 4fr

pow - er - ful, in coats of white.

A5 5fr E5 C#5 4fr

I turn to look, and burn my eyes.

A5 E5 C#5 F#/A#

I car - ry on, — I car - ry... — all — the weight — of emp - ty prom -

A5 C#5 F#/A#


- ise as I stand, swal - lowed by the


A5 C#5 F#/A#


light flick - er - ing — a - bove — the high -

A5 C#5 F#/A#

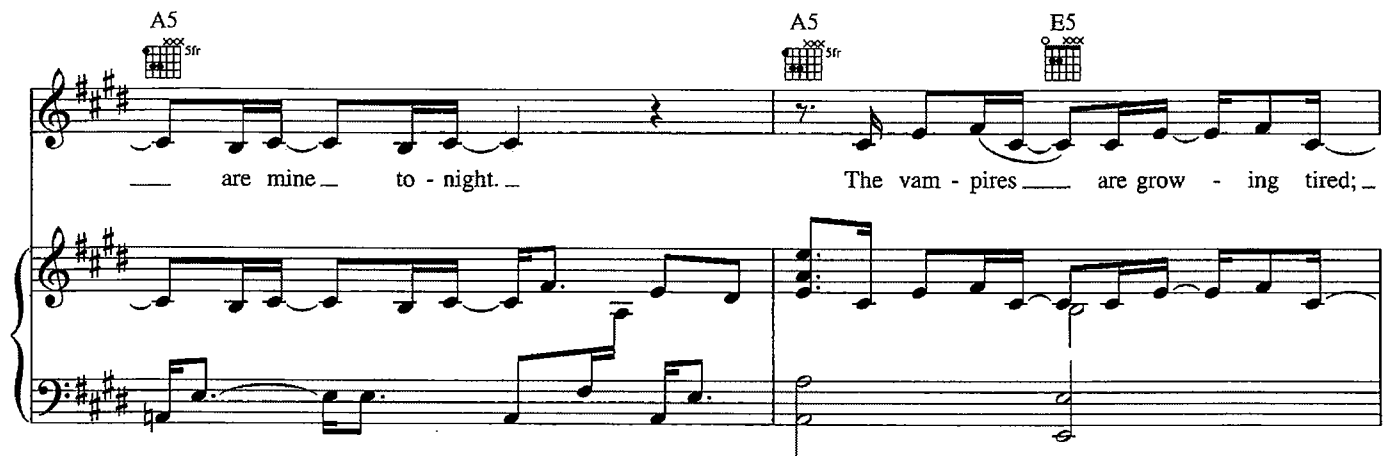
- way. I hold my head — and know — the streets —


A5  5fr


A5  5fr


E5 

— are mine — to - night. — The vam - pires — are grow - ing tired; —

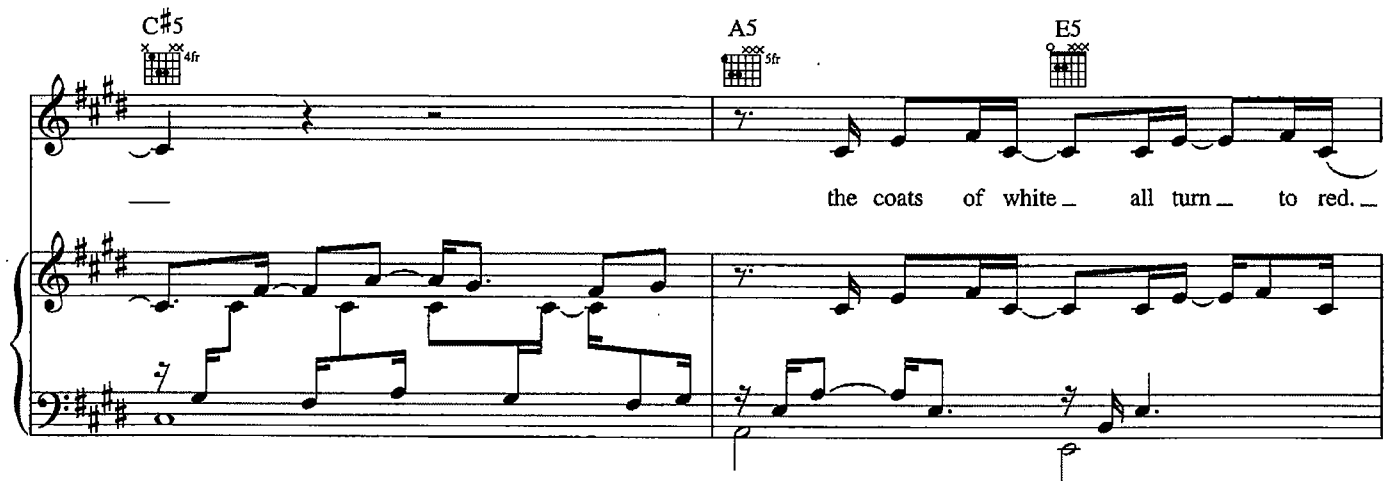



C#5  4fr


A5  5fr


E5 

— the coats of white — all turn — to red. —

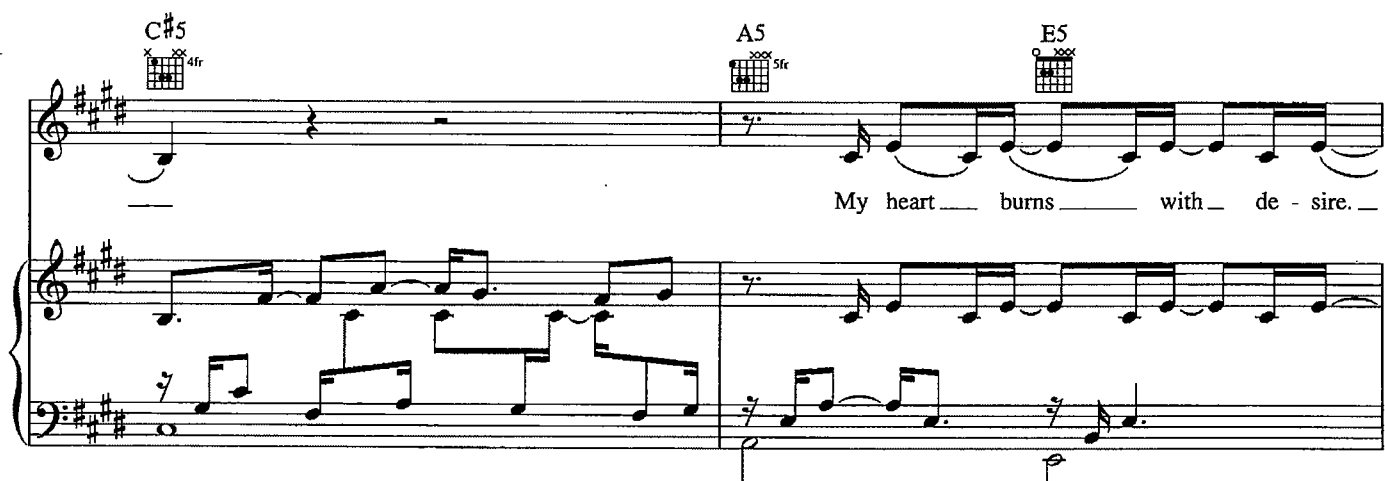



C#5  4fr


A5  5fr


E5 

— My heart — burns — with — de - sire. —

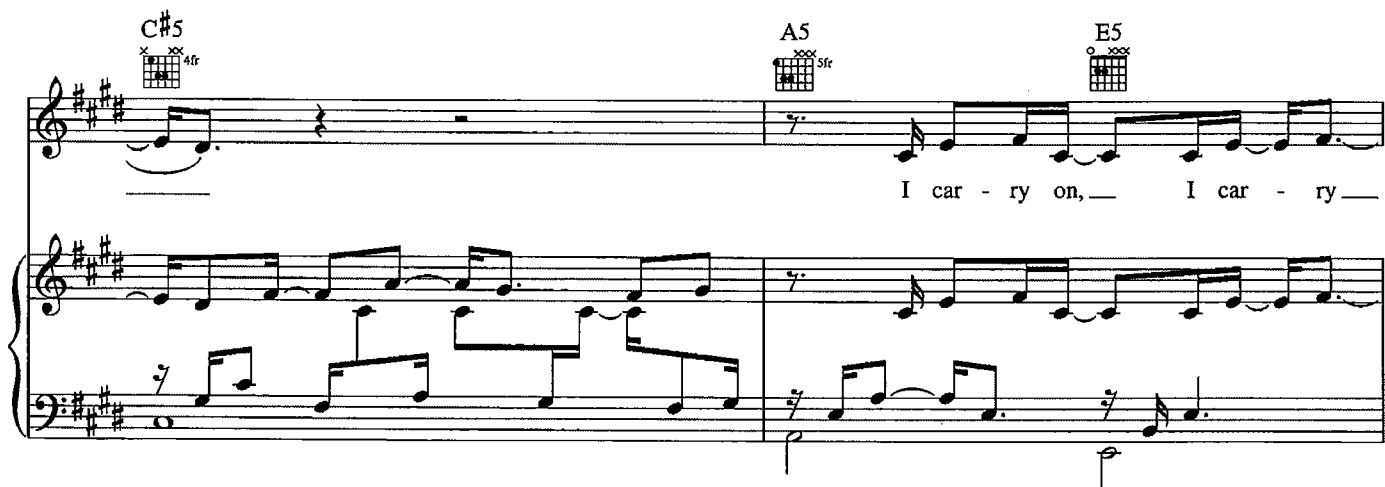


C#5  4fr

A5  5fr

E5 

— I car - ry on, — I car - ry —



N.C.

on. —

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole note rest, followed by a quarter note 'on.' and a half note rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system continues the musical piece with similar notation and accompaniment as the first system.

Play 4 times



C#m7 F#sus2/A# Amaj7 F#m6/A A A6 Amaj7 F#m6/A

The third system includes guitar chord diagrams for the following chords: C#m7, F#sus2/A#, Amaj7, F#m6/A, A, A6, Amaj7, and F#m6/A. The notation includes a repeat sign and a double bar line.

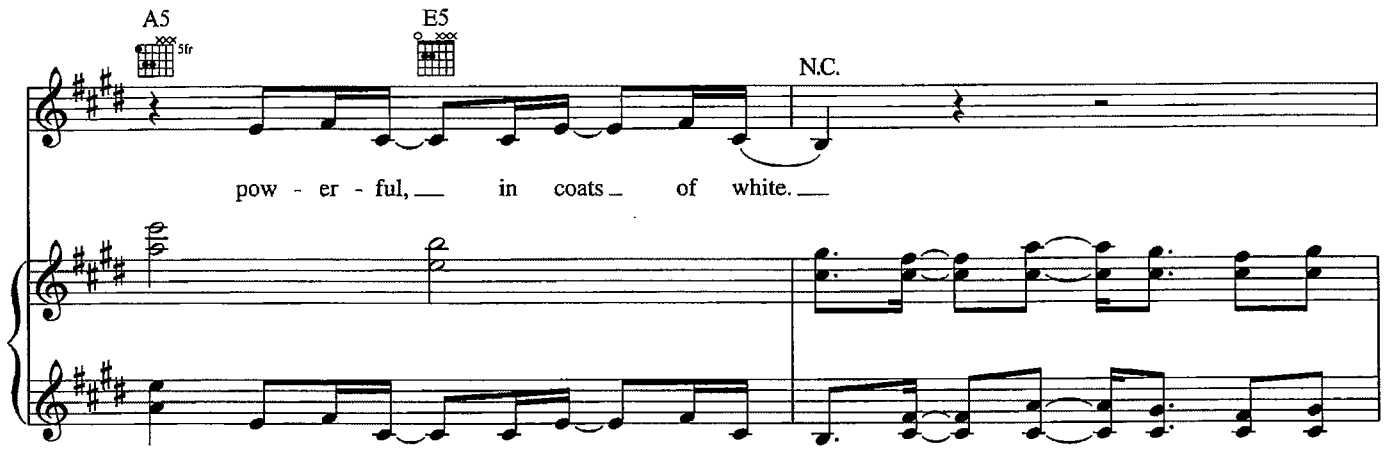
A5 E5 N.C.


The u - ni - corns_ are rid - ing high, —

The fourth system features the lyrics 'The u - ni - corns_ are rid - ing high, —'. The vocal line starts with a whole note rest, followed by the lyrics. The piano accompaniment continues with the same eighth-note pattern. Chord diagrams for A5 and E5 are provided above the vocal line.

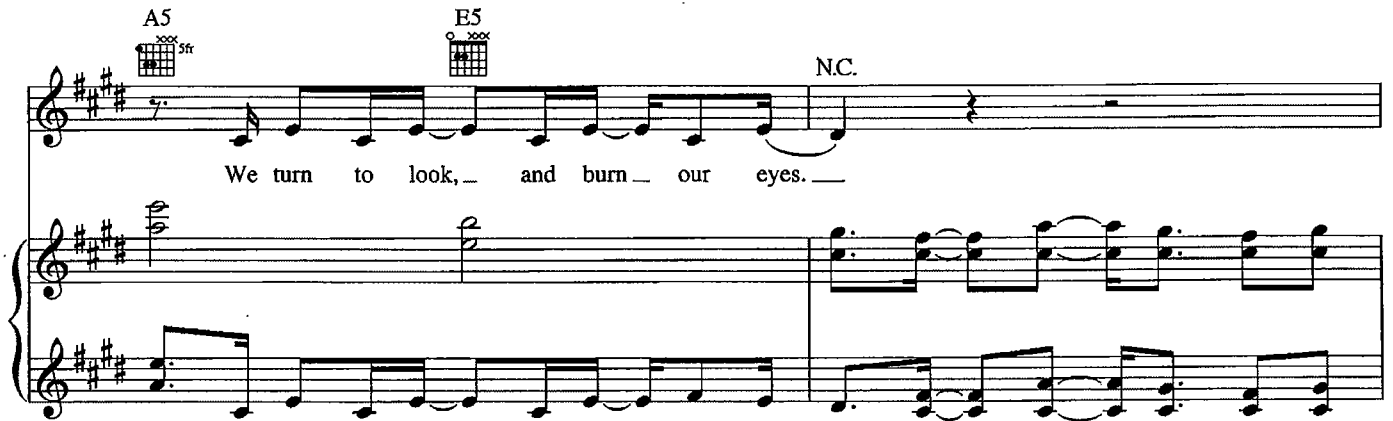
A5  5fr E5  N.C.





pow - er - ful, in coats of white.



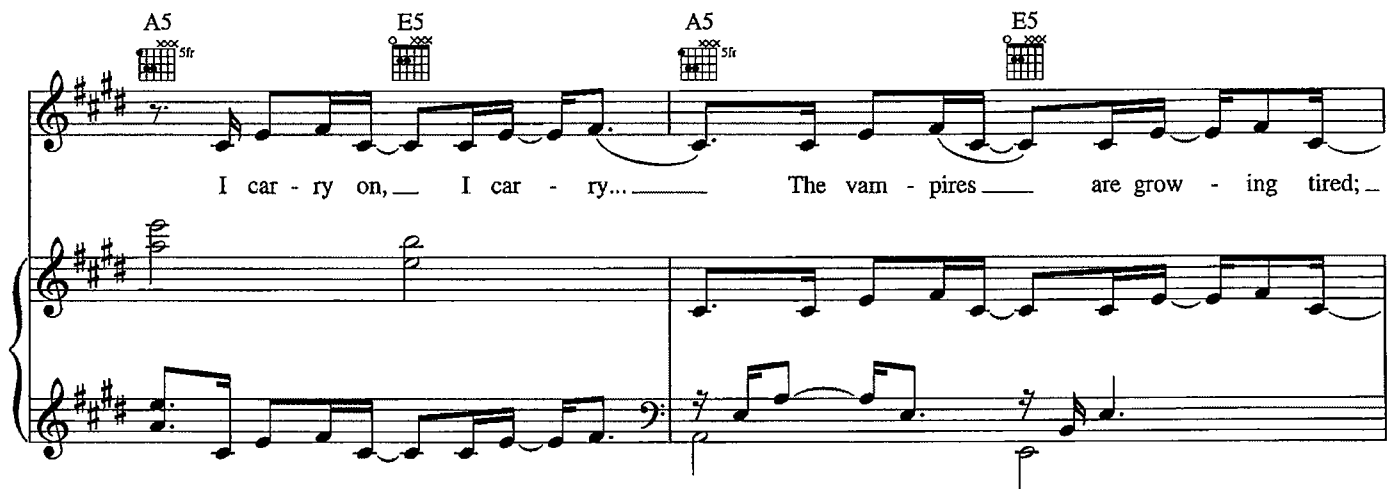
A5  5fr E5  N.C.




We turn to look, and burn our eyes.



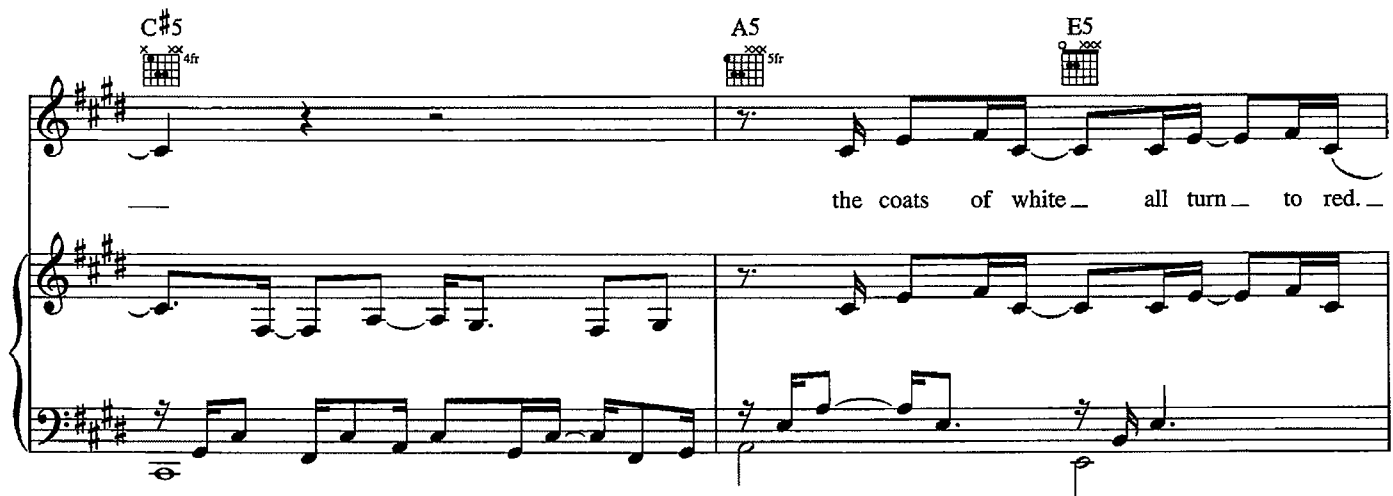
A5  5fr E5  A5  5fr E5 

I car - ry on, I car - ry... The vam - pires are grow - ing tired;



C#5  4fr A5  5fr E5 

the coats of white all turn to red.



C#5 A5 E5

My heart burns with de-sire.

C#5 A5 E5 C#m7 F#sus2/A#

I carry on, I carry on.

Amaj7 F#m6/A A A6 Amaj7 F#m6/A C#m7 F#sus2/A# Amaj7 F#m6/A A A6 Amaj7 F#m6/A

I carry on. I carry

C#m7 F#sus2/A# Amaj7 F#m6/A A A6 Amaj7 F#m6/A C#m7 Amaj7 F#5

on. We carry on.

C'EST LA VIE

Words and Music by
VANESSA CARLTON

Moderately slow

N.C.

I've been tak - in' what you're giv - in';

mf

With pedal

Bm A G#dim G

now I'm think - in' I've been liv - in' the fan - ta - sy of your sweet _____ smile.

Bm A G#dim G Bm A G#dim G Bm A G#dim G

Sad as blue, and blue as on - ly you could cast the col - or on _____ me. Can you see my fire _____

Bm A Ab G Bm/E Bm/F# Bm/G Bm/A Bm/E Bm/F# Bm/G Bm/A

red? _____ Mmm. _____ Mmm. _____

Detailed description: This system contains the first two staves of music. The top staff is a guitar chord chart with 12 chords: Bm, A, Ab, G, Bm/E, Bm/F#, Bm/G, Bm/A, Bm/E, Bm/F#, Bm/G, and Bm/A. Below the chords is a vocal line in treble clef with a 7/8 time signature. The lyrics 'red?' and 'Mmm.' are written under the notes. The piano accompaniment is in bass clef, showing a steady bass line.

Bm/E Bm/F# Bm/G N.C.

C'est la _____ vie, c'est la _____ vie, here in my lone- ly, c'est la _____

Detailed description: This system contains the third and fourth staves. The guitar chord chart shows Bm/E, Bm/F#, and Bm/G, followed by 'N.C.' (No Chords). The vocal line continues with the lyrics 'C'est la vie, c'est la vie, here in my lone- ly, c'est la'. The piano accompaniment features a more active melody in the right hand.

Bm A G#dim G

_____ vie, _____ c'est la _____ vie, here in my lone- ly with- out _____ him.

Detailed description: This system contains the fifth and sixth staves. The guitar chord chart shows Bm, A, G#dim, and G. The vocal line continues with '_____ vie, _____ c'est la _____ vie, here in my lone- ly with- out _____ him.' The piano accompaniment continues with a consistent rhythmic pattern.

Bm A G#dim G Bm A G#dim G Bm A G#dim G

Boy, you swal- low truth like hon-ey as you spew your lies _____ up- on _____ me, sweet and smooth as it goes _____

Detailed description: This system contains the seventh and eighth staves. The guitar chord chart shows a sequence of Bm, A, G#dim, G, Bm, A, G#dim, G, Bm, A, G#dim, and G. The vocal line begins with 'Boy, you swal- low truth like hon-ey as you spew your lies _____ up- on _____ me, sweet and smooth as it goes _____'. The piano accompaniment provides harmonic support for the vocal line.

Bm A Ab G Bm/E Bm/F# Bm/G N.C.

down. C'est la vie, c'est la

— vie, here in my lone-ly, c'est la vie, c'est la vie, here in my lone-ly with-out

Bm/E Bsus2/F# Bm/G Bsus2/A Bm D/A

— him. Oh, say you, say

G#dim G Bm/F# Bm D/A G#dim G Bm/F#

me, say always and for - ev - er - more I'll be your perfect lit - tle

Bm/E Bsus2/F# Bm/G Bsus2/A Bm D/A

sug - ar - bride. But, oh, if you could see

G#dim G Bm/F# Bm D/A

the truth with - in our per - fect har - mo - ny.

G#dim G Bm/F# Bm/E Bsus2/F# Bm/G Bsus2/A

Your mel - o - dy is bring - ing me down.

Bm A G#dim G Bm A Ab G Bm/E Bm/F# Bm/G Bm/A

(Ah, ah.) Mmm.

Bm/E Bm/F# Bm/G Bm/A Bm/E Bm/F# Bm/G N.C.

Mmm. C'est la, c'est la

Detailed description: This system shows the first two lines of music. The top line is a vocal line with guitar chords indicated above it: Bm/E, Bm/F#, Bm/G, Bm/A, Bm/E, Bm/F#, Bm/G, and N.C. The vocal line starts with a melodic phrase, followed by a breath mark 'Mmm.' and the lyrics 'C'est la, c'est la'. The piano accompaniment consists of a right-hand line with eighth-note patterns and a left-hand line with block chords.

vie, c'est la vie, c'est la vie, c'est la

Detailed description: This system continues the vocal line with the lyrics 'vie, c'est la vie, c'est la vie, c'est la'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Bm7 E Bm7 Em/G Bm7 E

vie, here in my lone-ly, c'est la vie, c'est la vie, here in my lone-ly with-out

Detailed description: This system continues the vocal line with the lyrics 'vie, here in my lone-ly, c'est la vie, c'est la vie, here in my lone-ly with-out'. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with some chords in the left hand.

Bm A G#dim G Bm A G#dim G N.C.

him, with-out him. Boy, you swal-low truth like hon-ey.

Detailed description: This system concludes the vocal line with the lyrics 'him, with-out him. Boy, you swal-low truth like hon-ey.'. The piano accompaniment features a right-hand line with chords and a left-hand line with a bass line. The system ends with a final cadence marked 'N.C.' and a fermata.

PAPA

Words and Music by
VANESSA CARLTON

Quickly

E \flat 5 11fr B5 7fr E \flat 5 11fr B5 7fr

mf

With pedal

A \flat 5 4fr E \flat 5 11fr B5 7fr

A \flat 5 4fr E \flat 5 11fr N.C. E \flat 5 11fr F5

E \flat 5 11fr F5 E \flat 5 11fr F5

1 2

E \flat 5 11fr D \flat 5 9fr E \flat 5 11fr D \flat 5 9fr A \flat 5 4fr

Ebm Ebm/D Ebm/Db Ebm/C Ebm#5 Ebm6

Ebm7 Ebm(maj7) Eb5 B5

Look up; _____
Look left; _____

Eb5 B5 Ab5

look where_ you wan - na be.
look where_ you wan - na be.

Eb5 B5

Look left; _____
Look up; _____

E♭5 B5 A♭5 E♭5 E♭m

look where he left me. I should have
 look where he left me.

E♭m/D E♭m7/D♭ E♭m6/C E♭m

known by the ice in his eye, but you warmed me

E♭m/D E♭m7/D♭ E♭m6/C E♭m

up with your so sweet demise, and nestled in

E♭m/D E♭m7/D♭ E♭m6/C E♭m#5

your calculated moon shine,

Play 2nd time only

N.C.

Ebm6



Ebm7



Ebm(maj7)



Boy, you — give good...

Eb5



F5



Eb5



F5



Love, plas - tic love, you're a gen - u - ine wan - na - be, and — you

Eb5



F5



Eb5



Db5



got it all up your blue sleeve, your sleeve.

Eb5



F5



Eb5



F5



Love, plas - tic love, you're a gen - u - ine wan - na - be, and — you

E \flat 5 F5 E \flat 5 D \flat 5 1 A \flat 5

got it all up your blue sleeve, but me,

E \flat m E \flat m/D E \flat m7/D \flat E \flat m6/C

oh. Pa - pa, oh Pa - pa, to - night,

E \flat m E \flat m/D E \flat m7/D \flat E \flat m6/C

Pa - pa, oh I'll be al - right.

E \flat m \sharp 5 E \flat m6 E \flat m7 E \flat m(maj7) 2 A \flat 5 E \flat m

me, oh.

Ebm/D Ebm7/Db Ebm6/C Ebm Ebm/D

Pa - pa, oh Pa - pa, to - night,

Ebm7/Db Ebm6/C Ebm#5 Ebm6

Pa - pa, oh I'll be al - right.

Ebm7 Ebm(maj7) Eb5 B5

Eb5 B5 Ab5 Eb5 Ab5 Eb5 Ab5 Eb5

8vb.

SHE FLOATS

Words and Music by
VANESSA CARLTON

Moderately slow

Em/G B7sus/F# E B7sus/F# Em/G B7sus/F# E B7sus/F#

mp
With pedal

Detailed description: This block contains the piano introduction for the song. It is written in G major and 4/4 time. The music consists of a series of chords in the right hand and a simple bass line in the left hand. The chords are Em/G, B7sus/F# (2fr), E, B7sus/F# (2fr), Em/G, B7sus/F# (2fr), E, and B7sus/F# (2fr). The tempo is marked 'Moderately slow' and the dynamics are 'mp' (mezzo-piano). The instruction 'With pedal' is written below the first few measures.

Em/G F#7 Em/G B7sus/F#

Watch - in' pud - dles gath - er rain; _____
Wear - in' black pat - ent Mar - y Janes, _____

Detailed description: This block shows the first line of the song. It features a vocal line and piano accompaniment. The piano part continues with chords Em/G, F#7, Em/G, and B7sus/F# (2fr). The vocal line has a melody that fits the lyrics. The lyrics are: 'Watch - in' pud - dles gath - er rain; Wear - in' black pat - ent Mar - y Janes,'.

E B7sus/F# Em/G B7sus/F# E B7sus/F#

there's no bet - ter place to lay. _____ And
she steps out in - to the rain. _____ But

Detailed description: This block shows the second line of the song. The piano accompaniment uses chords E, B7sus/F# (2fr), Em/G, B7sus/F# (2fr), E, and B7sus/F# (2fr). The vocal line continues with the lyrics: 'there's no bet - ter place to lay. And she steps out in - to the rain. But'.

Em/G B7sus/F# E B7sus/F#

she's as fine as dan - de - li - ons blow - in' in the wind. _____
she's as dry as clear blue skies, _____ swal - low - in' you whole. _____

Detailed description: This block shows the third line of the song. The piano accompaniment uses chords Em/G, B7sus/F# (2fr), E, and B7sus/F# (2fr). The vocal line concludes with the lyrics: 'she's as fine as dan - de - li - ons blow - in' in the wind. she's as dry as clear blue skies, swal - low - in' you whole.'

Em/G F#7 Fmaj7 E C5 D5

She's not think - in' 'bout an - y - thing. She _____ floats, _____ }
 Got no se - crets, though I'm _____ told she _____ floats, _____ }

E5 C5 D5 E5

she _____ floats, _____ floats. _____

C5 D5 E5 Cmaj7 E5/D

1 2

E5 Cmaj7 E5/D E5 E5

D(add4) A5 Am/B Cmaj7 D(add4) A5 Am/B Cmaj7

Mmm. Ah.

Detailed description: This system contains the first system of music. It features a guitar part with chord diagrams for D(add4), A5, Am/B, and Cmaj7. The vocal line includes the lyrics 'Mmm.' and 'Ah.' with corresponding melodic lines. The piano accompaniment is shown in the lower staves.

D(add4) A5 Am/B Cmaj7 D(add4) A5 Am/B Cmaj7

Mmm. Ah.

Detailed description: This system contains the second system of music. It features a guitar part with chord diagrams for D(add4), A5, Am/B, and Cmaj7. The vocal line includes the lyrics 'Mmm.' and 'Ah.' with corresponding melodic lines. The piano accompaniment is shown in the lower staves.

D(add4) A5 Am/B Cmaj7 D(add4)

(1st time only)

Detailed description: This system contains the third system of music. It features a guitar part with chord diagrams for D(add4), A5, Am/B, and Cmaj7. The piano accompaniment includes a '(1st time only)' marking. The system concludes with a double bar line.

A5 Am/B Cmaj7 A5 Am/B Cmaj7 NC. Em/G B7sus/F#

NC. Em/G B7sus/F#

Detailed description: This system contains the fourth system of music. It features a guitar part with chord diagrams for A5, Am/B, Cmaj7, and B7sus/F#. The piano accompaniment continues with the same harmonic structure. The system concludes with a double bar line.

E B7sus/F# Em/G B7sus/F# E B7sus/F#

'Cause

Em/G B7sus/F# E B7sus/F#

she's as fine as dan - de - li - ons blow - in' in the wind.

Em/G F#7 Fmaj7 E

She's not think - in', she's lis - ten - ing.

N.C.

Piano accompaniment for the first system of music, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment with chords and single notes.

Second system of music, including a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics "She floats," and includes guitar chord diagrams for C/E and D/E. The piano accompaniment continues with a treble and bass clef.

Third system of music, including a vocal line and piano accompaniment. The vocal line has lyrics "she floats, floats," and includes guitar chord diagrams for E5, C/E, D/E, and E5. The piano accompaniment continues with a treble and bass clef.

Fourth system of music, including a vocal line and piano accompaniment. The vocal line has lyrics "floats." and includes guitar chord diagrams for C/E, D/E, E5, C/E, and D/E. The piano accompaniment continues with a treble and bass clef.

E5 C5 D5 E5

She floats, she

This system contains the first system of music. It features a vocal line in treble clef with lyrics "She floats, she" and a piano accompaniment in G major. Above the vocal line are four guitar chord diagrams: E5, C5, D5, and E5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

C5 D5 E5 C5 D5

floats, floats.

This system contains the second system of music. It features a vocal line in treble clef with lyrics "floats, floats." and a piano accompaniment. Above the vocal line are five guitar chord diagrams: C5, D5, E5, C5, and D5. The piano accompaniment continues with a similar rhythmic pattern to the first system.

E5 Cmaj7 E5/D E5

This system contains the third system of music. It features a piano accompaniment in G major. Above the staff are four guitar chord diagrams: E5, Cmaj7, E5/D, and E5. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

Cmaj7 E5/D E5 Cmaj7 Dsus2 E

This system contains the fourth system of music. It features a piano accompaniment in G major. Above the staff are six guitar chord diagrams: Cmaj7, E5/D, E5, Cmaj7, Dsus2, and E. The piano accompaniment concludes with a final chord in the right hand.

The Wreckage

Arr. by Maag

Speeding Into the horizon

The first system of musical notation for 'The Wreckage'. It consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The music is primarily chordal, with some eighth-note movement in the right hand. The lyrics 'Speeding' and 'Into the horizon' are placed below the notes.

4

Dreaming of the siren Wishing for her

The second system of musical notation. It continues the chordal texture from the first system. The lyrics 'Dreaming of the siren' and 'Wishing for her' are placed below the notes.

7

broken glass on the highway

The third system of musical notation. The lyrics 'broken glass on the highway' are placed below the notes.

10

It could be so easy

The fourth system of musical notation. The lyrics 'It could be so easy' are placed below the notes.

13

The rhythm Rhythm of an engine

The fifth system of musical notation. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. The lyrics 'The rhythm' and 'Rhythm of an engine' are placed below the notes.

16

Always makes me empty I see the

19

headlights coming at me

22

I can't help but wonder

25

Flying Flying in slow motion

28

Wind through my hair And ripping through the

31

scenery, oh, the wreckage

34

It is my secret

37

need

40

43

46

ritardando

49

a tempo

52

55

58