

piano, vocal, guitar

# Tracy Chapman

complete

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# ALL THAT YOU HAVE IS YOUR SOUL

Words and Music by T. Chapman

A

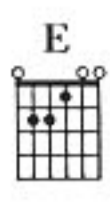
*mf*

D

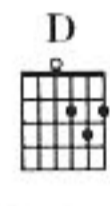
A E A

D

My ma-ma told me.



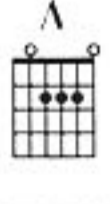
'Cause she said she learned the hard way.

Musical notation for the first system, including a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

Say she want to spare the chid - dren.

Musical notation for the second system, including a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

She say don't give or sell your soul a-way. 'Cause all that you have is your soul.

Musical notation for the third system, including a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

Musical notation for the fourth system, including a vocal line with a whole rest, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).


 

Don't be temp - ted by the shin - y ap - ple. Don't you eat of a bit - ter fruit.




Hun - ger on - ly for a taste of jus - tice. Hun - ger on - ly for a world of truth. 'Cause




  *To Coda* 

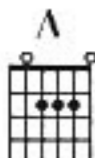

all that you have is your soul.



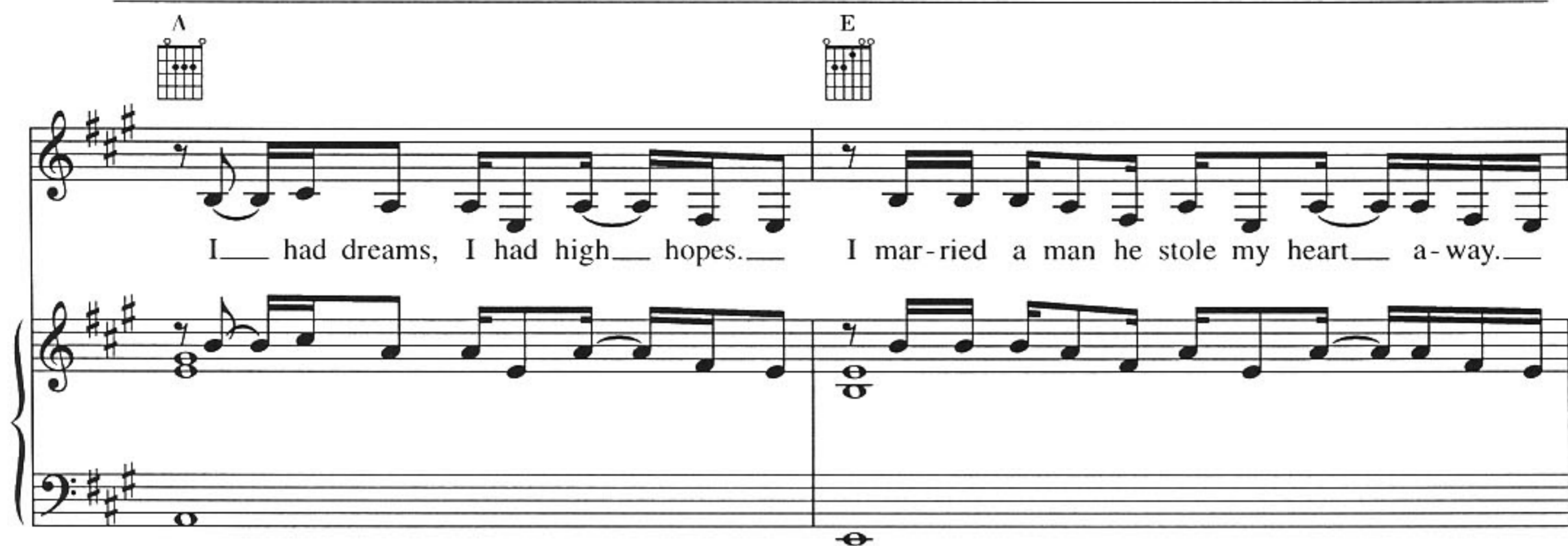
1. 

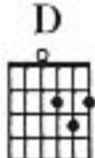


I was a pret - ty young girl once.



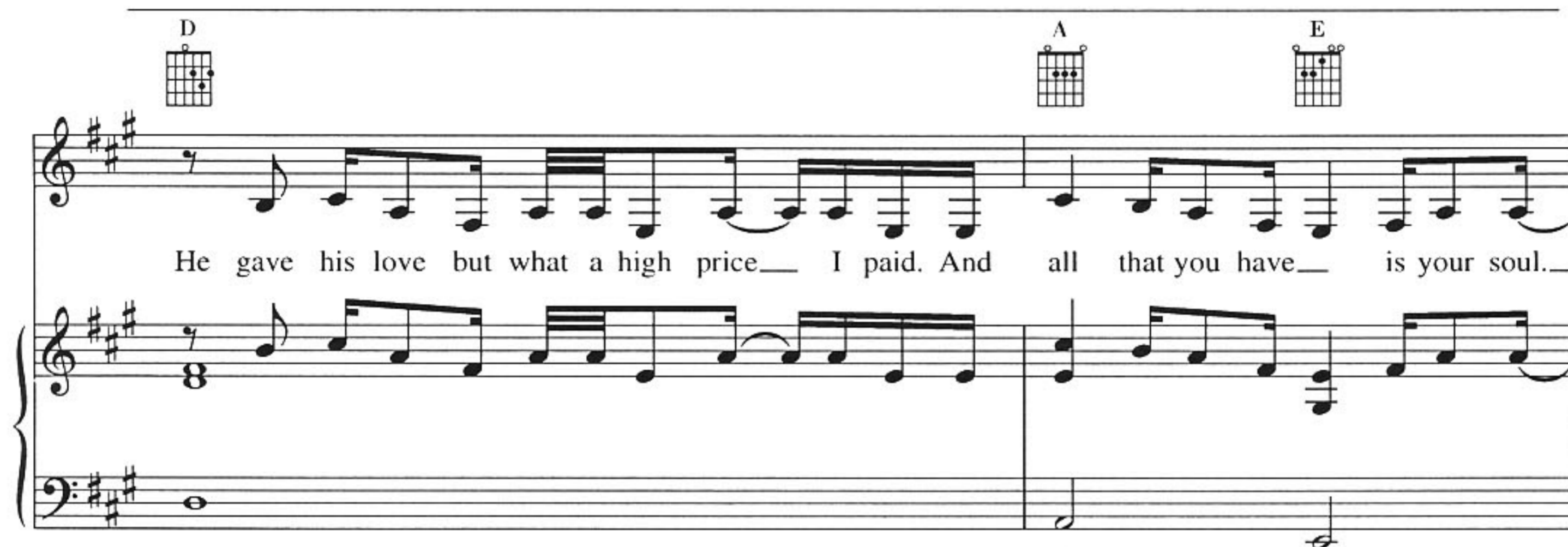
A  E 

I had dreams, I had high hopes. I married a man he stole my heart a-way.



D  A  E 

He gave his love but what a high price I paid. And all that you have is your soul.



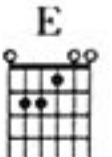
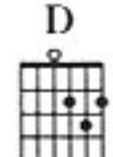
A 




2. D  A 

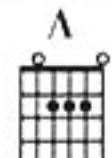
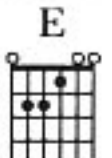

Why was I such a young fool? Thought I'd make history. Making babies was the best I could do.




E  D 


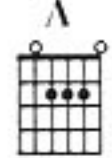


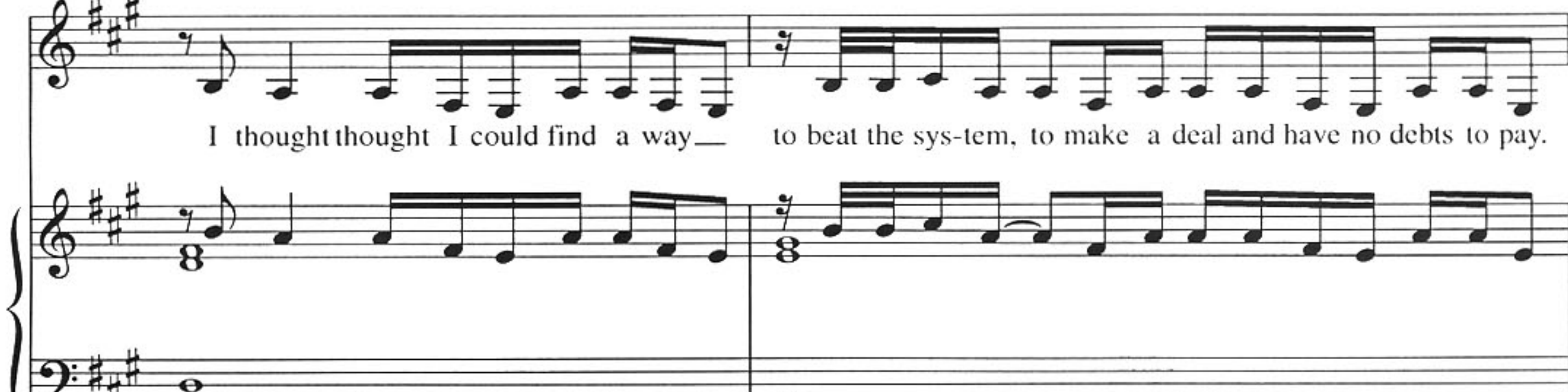
Thought I'd make something could be mine forev-er. Found out the hard way one can't possess an-other. And

A  E  A 



all that you have is your soul.

3. D  A 



I thought thought I could find a way to beat the sys-tem, to make a deal and have no debts to pay.

E  D 



I'd take it all, I'd take it all, I'd run a-way. Me for my-self, first class and first rate. But

A E A

all that you have, — is your soul. —

4. D

Here I am I'm wait-ing for a bet-ter day,

A E

a sec-ond chance, a lit-tle luck to come — my way. A hope to dream, a hope that I can sleep — a-gain.

D A E

And wake in the world with a clear con-science and clean hands. 'Cause all that you have — is your soul. —



A 

*D.S. al Coda*

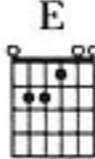


**CODA**  $\oplus$

D 

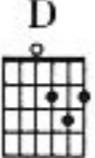
My ma-ma told me



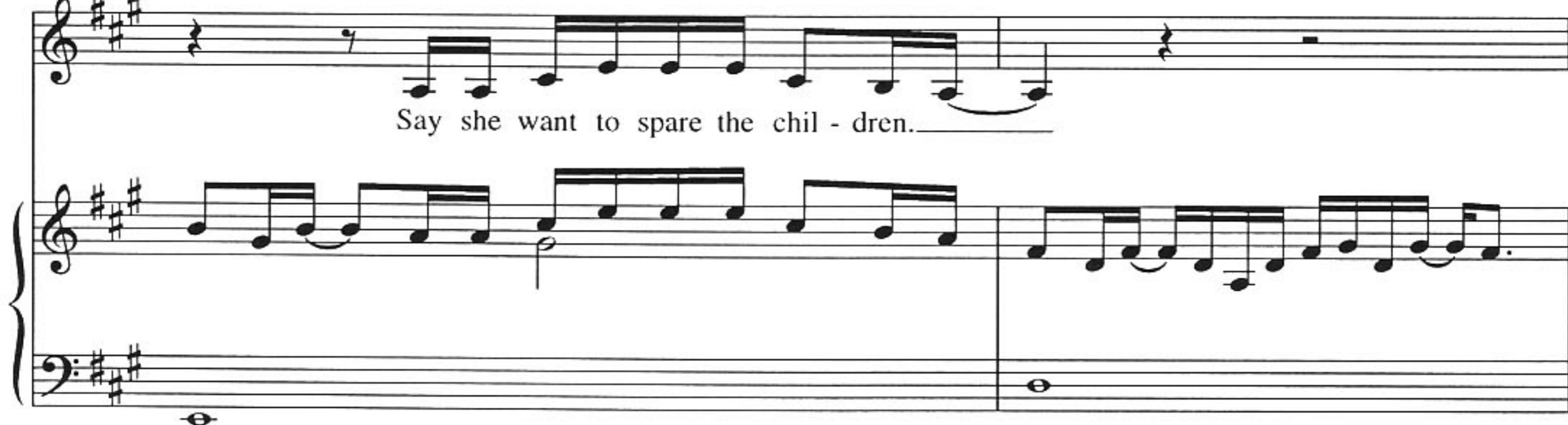
E 

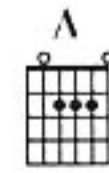
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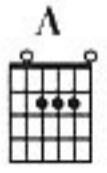
D 

Say she want to spare the chil - dren.





She say don't give or sell your soul a-way. 'Cause all that you have is your soul.



All that you have,

all that you have, all that you have

is your soul.

# BABY CAN I HOLD YOU

Words and Music by T. Chapman

The musical score is presented in three systems. Each system includes a guitar chord chart at the top, a vocal line with lyrics, and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The first system is an instrumental introduction. The second system contains the first line of lyrics. The third system contains the second line of lyrics.

**System 1 (Introduction):**  
 Chords: D, A7sus, A7, D, A7sus, A.  
 Dynamics: *mf*

**System 2 (Lyrics 1):**  
 Chords: D, A7sus, A7, Em.  
 Lyrics:  
 Sor - ry is all that you can't say.—  
 - give me is all that you can't say.—  
 love you is all that you can't say.—

**System 3 (Lyrics 2):**  
 Chords: A7sus, A7, D, A7sus, A7.  
 Lyrics:  
 Years gone by and still words don't come eas - i -  
 Years gone by and still words don't come eas - i -  
 Years gone by and still words don't come eas - i -

Em G A

ly, — like sor - ry, like sor - ry.  
 ly, — like for - give me, for - give me.  
 ly, — like I love you, I love you.

1. A7sus A 2. 3. A7sus A

For- But you can say ba-by,

Em G D Em G

ba-by, can I hold you to-night. — Ba-by, if I told you the

Bm A D

right words, oh — at the right — time, you'd be mine.

**1.** Em F#m G A | **2.** Em G D

I Ba - by, can I hold you to - night.---

Em G Bm

May - be if I told you the right words, oh\_\_\_ at the right---

A D Em G

time you'd be mine,\_\_\_ you'd be mine,---

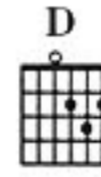
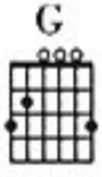
D Em G D

you'd be mine.---

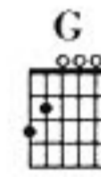
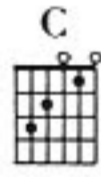
# BANG BANG BANG

Words and Music by T. Chapman

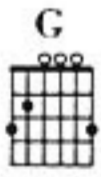
Moderato



The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line. The melody line is mostly rests.



The second system continues the piano accompaniment and melody line from the first system. The treble staff shows chords and the bass staff shows a steady bass line.



The third system includes the vocal melody line with lyrics. The piano accompaniment continues in the background.

What you go and do \_\_\_\_\_ go and give the boy a gun  
 hold it in his hand \_\_\_\_\_ he feel migh - ty he feel strong  
 day he may come back \_\_\_\_\_ re - pay us for what we've done

C7+

now there ain't no place to run to  
 now there ain't no place to run to  
 then where you gon - na run to

1. 2.  
G

ain't no place to run. When he  
 ain't no place to run. One  
 when you gon - na run.

3.  
G

C

But one fine day all our

Em

C7+

pro - blems will be solved bang bang bang we'll shoot him down.

G D C

1.

The first system of the score consists of a vocal line and a piano accompaniment. Above the vocal line, three guitar chords are indicated: G, D, and C. A first ending bracket labeled '1.' spans the final two measures of the system. The piano accompaniment features a steady bass line and chords in the right hand.

2. C G

Give him drugs\_\_\_\_\_ and give him can - dy an - y-thing—

The second system continues the piece with a second ending bracket labeled '2.'. Above the vocal line, guitar chords C and G are indicated. The lyrics are: "Give him drugs\_\_\_\_\_ and give him can - dy an - y-thing—". The piano accompaniment provides harmonic support with chords and a moving bass line.

D C

— oh to make him think he's hap - py and he\_\_\_\_\_ wan't ev - er come for us

The third system features guitar chords D and C above the vocal line. The lyrics are: "— oh to make him think he's hap - py and he\_\_\_\_\_ wan't ev - er come for us". The piano accompaniment continues with a consistent rhythmic pattern.

G

he won't ev - er come.\_\_\_\_\_ But if\_\_\_ he\_\_\_

The fourth system shows a guitar chord G above the vocal line. The lyrics are: "he won't ev - er come.\_\_\_\_\_ But if\_\_\_ he\_\_\_". The piano accompaniment concludes the system with a final chord and bass line.



C Em C7+

does and if there's no one else a - round bang bang

G D C

bang we'll shoot him down

C G

If he preys on - ly on his neigh - bors

D C

bro - thers sis - ters and friends we'll cons - id - er it a fav - our

G

we'll cons - id - er jus - tice done. But if \_\_\_ he \_\_\_

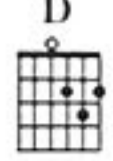
C Em

comes for you or me \_\_\_ and we can place a gun in his

C7+ G

hand bang bang bang \_\_\_ we'll shoot him dead. \_\_\_

D C

G  D 

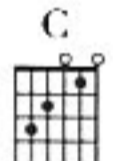
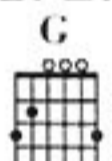
What you go and do \_\_\_\_\_ go and give the boy a gun\_\_\_\_  
 be at his mer - cy \_\_\_\_\_ he de - cides to hunt us down\_\_\_\_  
 - ches that you took \_\_\_\_\_ from him \_\_\_\_\_ and \_\_\_\_\_ no - thing that you own\_\_\_\_



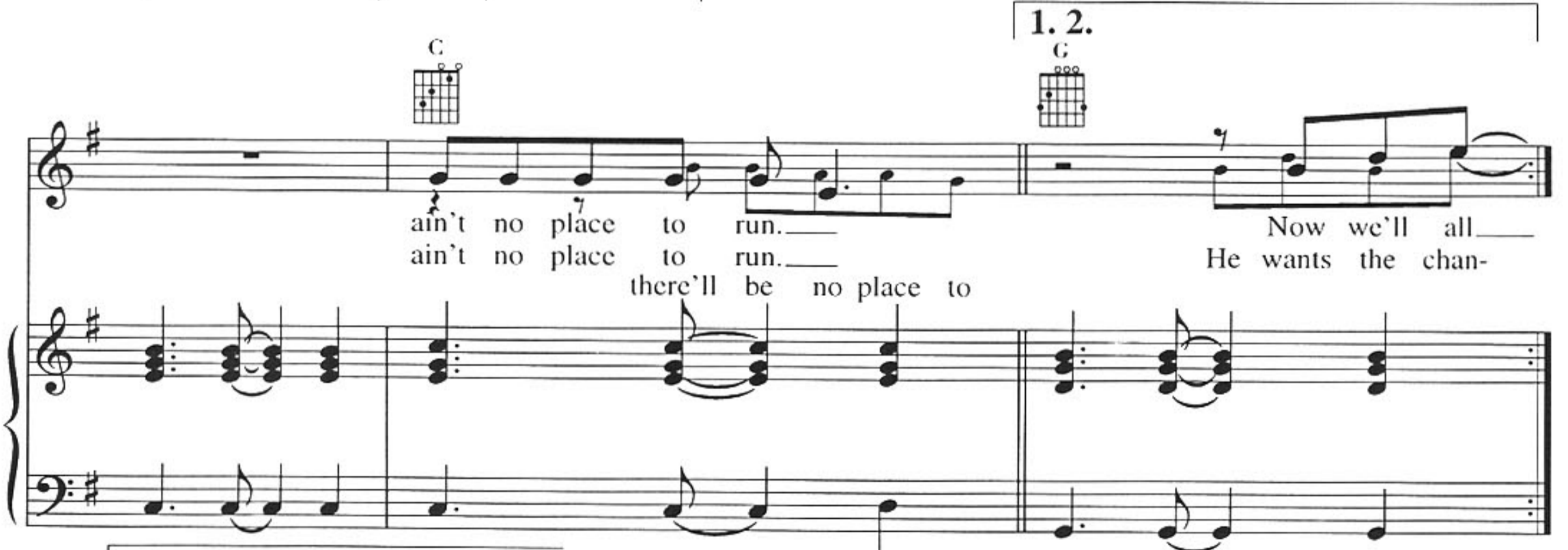
C7+ 

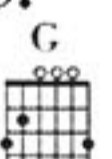
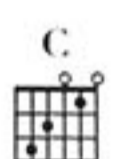
now there ain't \_\_\_\_\_ no place to run to  
 'cause there ain't \_\_\_\_\_ no place tu run to  
 then there'll be \_\_\_\_\_ no place to run to



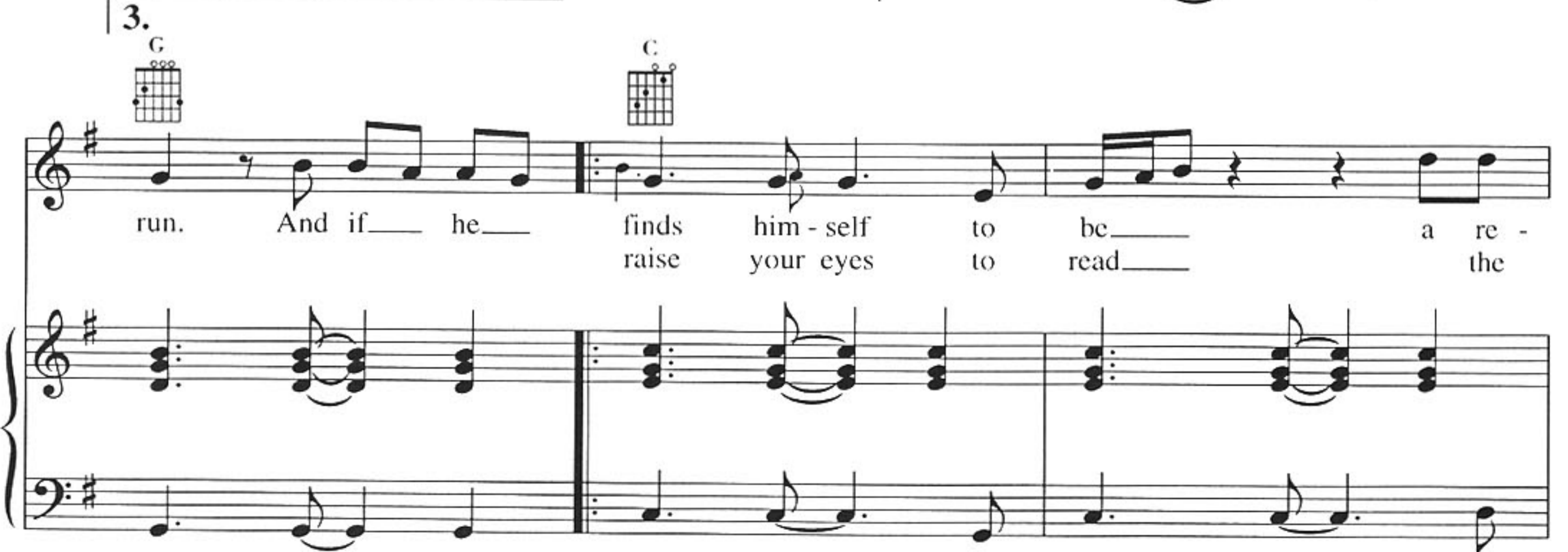
C  1. 2. 

ain't no place to run. \_\_\_\_\_ Now we'll all \_\_\_\_\_  
 ain't no place to run. \_\_\_\_\_ He wants the chan-  
 there'll be no place to




3.  C 

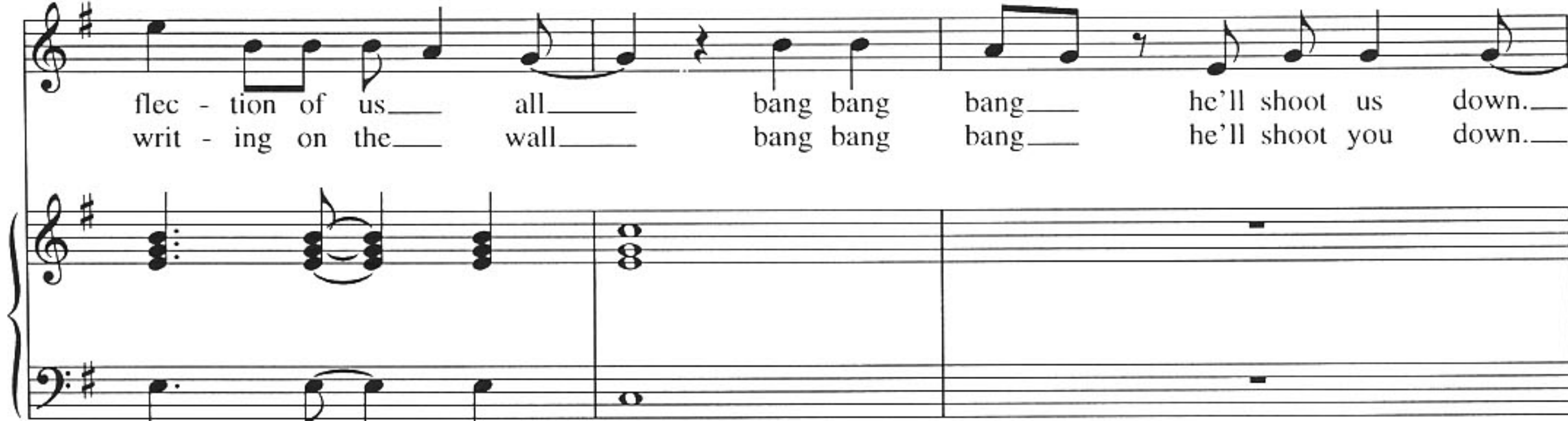
run. And if \_\_\_\_\_ he \_\_\_\_\_ finds him - self to be \_\_\_\_\_ a re -  
 raise your eyes to read \_\_\_\_\_ the



Em C



flec - tion of us all bang bang bang he'll shoot us down.  
 writ - ing on the wall bang bang bang he'll shoot you down.




G D C




Be - fore you can  
 Be - fore you can




C Em



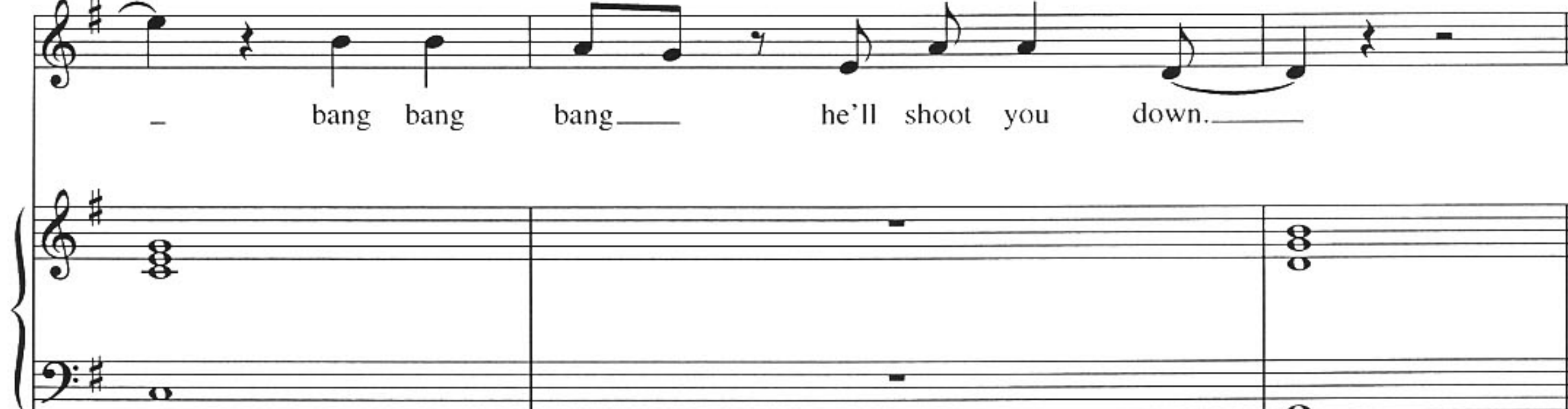
bridge the gulf bet - ween and em - brace him in your arms



C G



bang bang bang he'll shoot you down



# CROSSROADS

Words and Music by T. Chapman

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs) with a 4/4 time signature. The vocal line is in a single treble clef. Above the vocal line, guitar chord diagrams are provided for each measure. The chords are: F, C, G/B, Am, G. The piano accompaniment features a steady bass line and a melodic line in the right hand. The vocal line includes the lyrics: "All you folks think you own my life. All you folks think I got my price. but you nev - er made any sac - ri - fice. at which I'll sell all that is mine. You think De - mons they are on my else trail. mon - ey rules when all else fails. I'm Go".

**System 1:** Chords: F, C, G/B, Am, G. Dynamics: *mf*.

**System 2:** Chords: F, C, G/B, Am, G. Lyrics: All you folks think you own my life. All you folks think I got my price.

**System 3:** Chords: F, C, G/B, Am, G. Lyrics: but you nev - er made any sac - ri - fice. at which I'll sell all that is mine. You think

**System 4:** Chords: F, C, G/B, Am, G. Lyrics: De - mons they are on my else trail. mon - ey rules when all else fails. I'm Go

F C G/B Am G

stand - ing at the cross - road of hell. I  
sell your soul and keep your shell. I'm

Detailed description: This system contains the first two lines of music. The top staff shows guitar chords: F, C, G/B, Am, and G. The vocal line (treble clef) has lyrics: 'stand - ing at the cross - road of hell. I sell your soul and keep your shell. I'm'. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

F C G/B Am G

look to the left, I look to the right. There're  
trying to pro - tect what I keep in - side, all the

Detailed description: This system contains the third and fourth lines of music. The top staff shows guitar chords: F, C, G/B, Am, and G. The vocal line (treble clef) has lyrics: 'look to the left, I look to the right. There're trying to pro - tect what I keep in - side, all the'. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

F C G/B Am G

hands that grab me on ev - 'ry side.  
rea - sons why I live my life.

Detailed description: This system contains the fifth and sixth lines of music. The top staff shows guitar chords: F, C, G/B, Am, and G. The vocal line (treble clef) has lyrics: 'hands that grab me on ev - 'ry side. rea - sons why I live my life.'. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

F C G/B Am G F C

Detailed description: This system contains the seventh and eighth lines of music. The top staff shows guitar chords: F, C, G/B, Am, G, F, and C. The vocal line (treble clef) is mostly empty with some notes. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

F/B Am G F C G/B Am G

This system contains guitar chord diagrams for F/B, Am, G, F, C, G/B, Am, and G. Below the diagrams is a vocal line with a whole rest followed by a half note G4. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

1. 2. F C G/B Am G G/B Am G

This system features two first endings. The first ending has guitar chords F, C, G/B, Am, and G. The second ending has G/B, Am, and G. The vocal line includes the word "Some" at the end. The piano accompaniment continues with chords and moving lines.

F C G/B Am G

This system has guitar chords F, C, G/B, Am, and G. The vocal line contains the lyrics: "say the dev - il be a mys - ti - cal thing. I Say". The piano accompaniment continues with chords and moving lines.

F C G/B Am G

This system has guitar chords F, C, G/B, Am, and G. The vocal line contains the lyrics: "say the dev - il he a walk - ing man. He a I should be will - ing to com - pro - mise. I say". The piano accompaniment continues with chords and moving lines.

F C G/B Am G

fool, he a liar, con - ju - rer and a thief. He try to  
all you de-mons go back to hell. I'll

F C G/B Am G

tell you what you want, try to tell you what you need.  
save my soul, save my - self.

F C G/B Am G F C G/B Am G

F C G/B Am G F C G/B Am G

To Coda ⊕



G/B C F C

This system contains the first four measures of the piece. Above the staff are four guitar chord diagrams: G/B, C, F, and C. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

G/B C

Stand-ing at the point, — the road it cross you down. —

This system contains the second four measures. It includes guitar chord diagrams for G/B and C. The lyrics "Stand-ing at the point, — the road it cross you down. —" are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern.

F C G/B

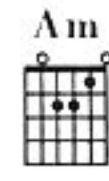
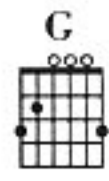
What is — at your back? —

This system contains the third four measures. It includes guitar chord diagrams for F, C, and G/B. The lyrics "What is — at your back? —" are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern.

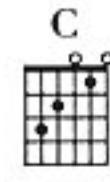
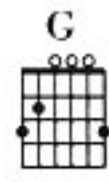
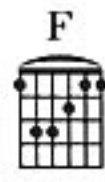
C F C

Which way — do you turn? —

This system contains the final four measures. It includes guitar chord diagrams for C, F, and C. The lyrics "Which way — do you turn? —" are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern.

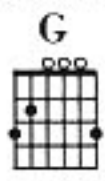
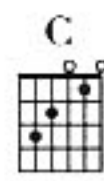
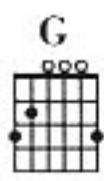
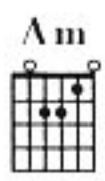
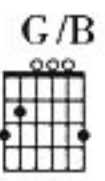


Who will come to find you first? Your dev-ils

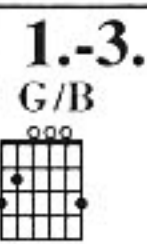
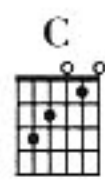


or your gods?

*D.S. al Coda*



**CODA**  $\oplus$



Save my soul, save my - self. I'll

# DREAMING ON A WORLD

Words and Music by T. Chapman

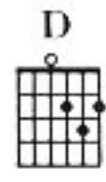
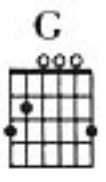
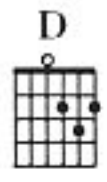
Moderato 16 beat

*Guitar* *simil*

Guitar chord diagrams: D, G, D, G, D, G

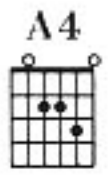
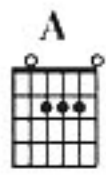
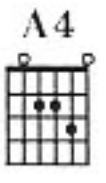
Vocal lyrics:

I know I may be wish - ing on a world  
 I know I may be dream - ing of a world

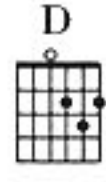
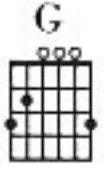


that may nev-er be I'll keep on wish-ing.  
 far from pre-sent day rea-li-ty I'll keep on dream-ing.

No  
No



mat-ter how hope-less or fool-ish it may  
 mat-ter how un-real-is-tic or naive it may



- seem I'll keep on wish-ing.  
 - seem al-ways keep dream-ing.

I'll toss my coins in the fount - ain  
 And toss your coins in the fount - ain

look for clov - ers in gras - sy lawns search for  
 look for clov - ers in gras - sy lawns search for

shoot - ing stars in the night cross my fin - gers and dream  
 shoot - ing stars in the night cross your fin - gers and dream

on.  
 on.

Chord diagrams: G, A, D, G, G, D, D

The score is written for guitar and voice. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "I'll toss my coins in the fount - ain / And toss your coins in the fount - ain", "look for clov - ers in gras - sy lawns search for / look for clov - ers in gras - sy lawns search for", "shoot - ing stars in the night cross my fin - gers and dream / shoot - ing stars in the night cross your fin - gers and dream", and "on. / on.". Chord diagrams for G, A, and D are provided above and below the systems.

G

We must al - ways be think - ing \_\_\_\_\_ of a world

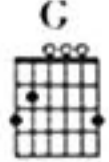
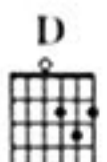
D G D

as a place of in - fi - nite pos - si - bi - li - ties al - ways keep think - ing.


No

A4 A A4

mat - ter how hope - less \_\_\_\_\_ or fool - ish \_\_\_\_\_ it may \_\_\_\_\_

G  D 

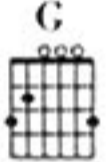
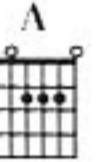
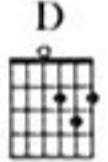
— seem al - ways keep think - ing. —




G  A  D 

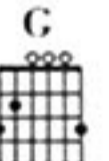
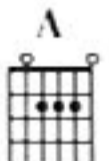
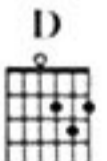
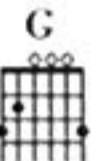
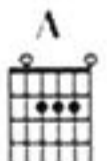
And toss our coins in — the fount - ain




G  A  D 

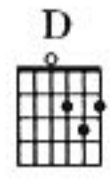
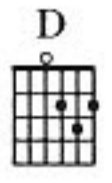
look for clov - ers — in gras - sy lawns — search for



G  A  D  G  A 

shoot - ing stars — in the night cross our fin - gers — and dream —





on.

The first system of music features a vocal line with a whole note chord on the first staff and rests on the second and third staves. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

I'll keep on wish-ing

The second system continues the vocal line with the lyrics "I'll keep on wish-ing". The piano accompaniment maintains the same rhythmic pattern as the first system.

we must al - ways keep

The third system continues the vocal line with the lyrics "we must al - ways keep". The piano accompaniment continues with the eighth-note bass line.

dream-ing of a world with e - qua - lity and jus-tice

The fourth system concludes the vocal line with the lyrics "dream-ing of a world with e - qua - lity and jus-tice". The piano accompaniment continues with the eighth-note bass line.



think - ing                    there \_ could be a world \_ \_ \_ with - out pover - ty and sick - ness

wish - ing                    of a world \_ \_ \_ with - out hung - er and home - less - ness

dream - ing                    of a world \_ \_ \_ where all peo - ple live in peace                    of a

world \_ \_ \_                    dream - ing                    of a world. \_ \_ \_

D

# FAST CAR

Words and Music by T. Chapman

*mf*

**Dmaj7** **A(no3rd)** **F#m** **E(add4)**

**Dmaj7** **A(no3rd)** **F#m** **E(add4)**

**Dmaj7** **A(no3rd)** **F#m** **E(add4)**

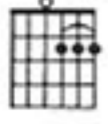
**Dmaj7** **A(no3rd)** **F#m** **E(add4)**

You got a fast\_\_\_ car. I want a tic - ket to an - y - where.  
 You got a fast\_\_\_ car. I got a plan to get us out of here. I've been

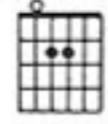
May - be we make a deal.\_\_\_\_ May - be to - geth - er we can get some - where.\_\_\_\_  
 work - ing at the con - ve - nience store. Man - aged to save just a lit - tle bit of mon - ey.

An - y place is bet - ter.\_\_\_\_ Start - ing from ze - ro, got noth - ing to lose.  
 Won't have to drive too far, just 'cross the bor - der and in - to the ci - ty.

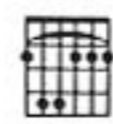
Dmaj7



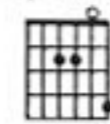
A(no3rd)



F#m

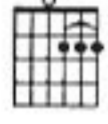


E(add4)

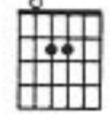


May-be we'll make some-thing. But me my - self I've got noth-ing to prove.  
You and I can both get jobs and fin-'lly see what it means to be liv-ing.

Dmaj7



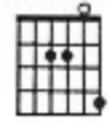
A(no3rd)



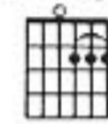
F#m



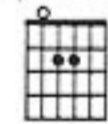
E(add4)



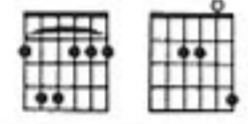
Dmaj7



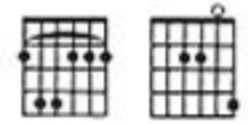
A(no3rd)



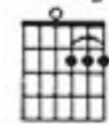
1. F#mE(add4)



2. F#mE(add4)



Dmaj7

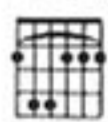


A(no3rd)



See my old man's\_ got a prob-lem. He

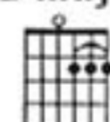
F#m



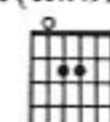
E(add4)



Dmaj7



A(no3rd)



live with the bot-tle, that's the way it is.\_ He says his bod-y's too old\_ for work-ing. I say his

F#m E(add4) Dmaj7 A(no3rd)

bod-y's too young to look like his. My ma-ma went off— and left him. She

F#m E(add4) Dmaj7 A(no3rd)

want-ed more from life than he could give.— I said some-bod-y's got— to take care of him. So

F#m E(add4) Dmaj7 A(no3rd) F#m E(add4)

I quit school and that's what I did.

Dmaj7 A(no3rd) F#m E(add4) Dmaj7 A(no3rd)

You got a fast— car. Is it






fast e-nough— so we could fly a-way?— We got-ta make a de-ci-sion, we






leave to-night— or live and die this way.





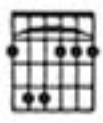

I re-mem-ber when we were



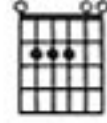

driv-ing, driv-ing in your car,— speed so fast— I felt like— I was drunk,



F#m



Esus

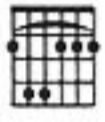


ci-ty lights lay out be-fore\_\_ us and your arm felt nice wrapped round my shoul-der. And

D



F#m

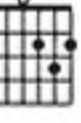


E



I\_\_\_\_\_ had a feel - ing that I\_\_\_\_\_ be-longed.\_\_\_\_

D



F#m



E



I\_\_\_\_\_ had a feel - ing I could be some-one,

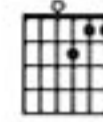
D



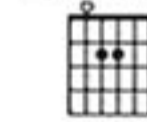
E



Dm 7



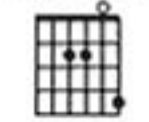
A(no3rd)



F#m

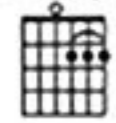


E(add4)

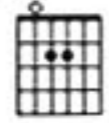


be some-one, be - some-one.

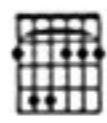
Dmaj7



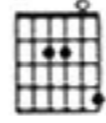
A(no3rd)



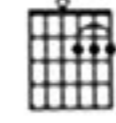
F#m



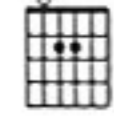
E(add4)

*to Coda*

Dmaj7

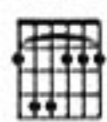


A(no3rd)



You got a fast\_\_\_ car.  
You got a fast\_\_\_ car.

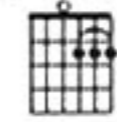
F#m



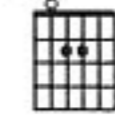
E(add4)



Dmaj7

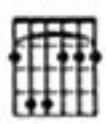


A(no3rd)

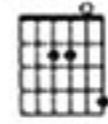


We got cruising to en-ter-tain our-selves... You still ain't got a job and I  
I got a job thatpays all our bills. You stay out drink-ing late at the bar, see

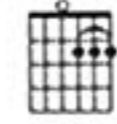
F#m



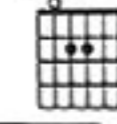
E(add4)



Dmaj7

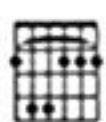


A(no3rd)

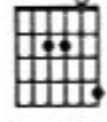


work in the mar - ket as a check-out girl. I know things\_\_\_will get bet-ter.  
more of your friends than you do of your kids. I'd al-ways hoped for bet-ter, thought

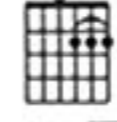
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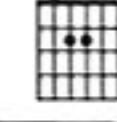
E(add4)



Dmaj7



A(no3rd)



You'll find work and I'll\_\_\_ get pro-mo-ted. We'll move out\_\_\_ of the shel - ter,  
may - be to-geth-er you and me'd find it. I got no plans I ain't go-ing no-where, so

1.   2.   *D.S. al Coda* 

buy a big house and live in the sub-urbs. take your fast car and keep on driv-ing.—

*CODA*     

You got a fast— car. Is it fast e-nough— so you can fly a-way?—

You got-ta make a de-ci-sion, you leave to-night— or live and die this way.

    *Play 3 times*  





# NEW BEGINNING

Words and Music by T. Chapman

Moderate  $\text{♩} = \text{♩}^3$

*mf Percussion*

Am C Em

Am C Em

The

Am C Em

whole\_\_ world's broke, it ain't\_\_ worth fix - ing.  
 too\_\_ much pain too\_\_ much suf - fer - ing.

Am C

It's time to start\_\_ all o - ver, make a new be - gin - ning.  
 Let's re - solve to start\_\_ all o - ver, make a new be - gin - ning.

Em

1. 2.

There Now

Am C Em

don't\_\_ get me wrong, I love life and liv - ing, but when you  
 world\_\_ is broken in - to frag - ments and\_\_ piec - es that

Am C Em

wake up and look a - round\_ at ev-'ry-thing\_ that's go - ing down, all wrong.\_  
 once were joined to - geth - er in a un - i - fied\_ whole.\_

Am C

You see, we need to change it now, this world with too few\_ hap - py and - ings.\_  
 But now too man - y stand a - lone, there's too much\_ sep - a - ra - tion.\_

Em Am

We can re - solve to start\_ all\_ o - ver,  
 We can re - solve to come\_ to - geth - er

C Em

make a new be - gin - ning.\_  
 in the new be - gin - ning.\_

Am C Em

Start all o - ver, start all o - ver,

Am C Em 1.

start all o - ver, start all o - ver. The

2. Am(add9) 5fr. Em N.C.

We can break the cy - cle.

Am(add9) 5fr. Em N.C. N.C.

We can break the chain. We can start all o - ver

Am7sus2 Cadd9(11#)

in the new <sup>3</sup> be-gin-ning. <sup>3</sup> We can learn, we can teach, we can share.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes on 'in the new', followed by a quarter note on 'be-gin-ning'. The piano accompaniment features a similar triplet in the right hand and a single note in the left hand. Chord diagrams for Am7sus2 and Cadd9(11#) are provided above the staff.

Em Am7sus2 Cadd9(11#)

the myths, the dream, the prayer, the no - tion that we can do bet-ter.

Detailed description: This system contains the next two measures. The vocal line continues with 'the myths, the dream, the prayer,' followed by a quarter note rest and then 'the no - tion that we can do bet-ter.' The piano accompaniment continues with chords and moving lines. Chord diagrams for Em, Am7sus2, and Cadd9(11#) are provided above the staff.

Em

Change our lives and paths, cre-ate a new world.

Detailed description: This system contains the final two measures of the main section. The vocal line says 'Change our lives and paths, cre-ate a new world.' The piano accompaniment features a triplet in the right hand. A chord diagram for Em is provided above the staff.

1. 2.

And

Detailed description: This system contains the final two measures, marked as first and second endings. The vocal line has a quarter rest followed by a quarter note on 'And'. The piano accompaniment features a triplet in the right hand. The first ending is marked with a double bar line and a repeat sign, and the second ending is marked with a double bar line and a repeat sign.

Am C Em 1.

start all o-ver, start all o-ver.

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'start all o-ver, start all o-ver.' The bottom two lines are the piano accompaniment in treble and bass clefs. Above the vocal line are guitar chord diagrams for Am, C, and Em. A first ending bracket labeled '1.' spans the final two measures of the system.

2. Am C Em

The whole world's broke and it ain't worth fix-ing.  
too much fight-ing, too lit-tle un-der-stand - ing.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics 'The whole world's broke and it ain't worth fix-ing. too much fight-ing, too lit-tle un-der-stand - ing.' The piano accompaniment features a steady rhythm with some triplet figures. Chord diagrams for Am, C, and Em are shown above the vocal line.

Am C

It's time to stop and start all o-ver, make a new be-gin-ning.  
It's time to start all o-ver, make a new be-gin-ning.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics 'It's time to stop and start all o-ver, make a new be-gin-ning. It's time to start all o-ver, make a new be-gin-ning.' The piano accompaniment includes triplet markings over several notes. Chord diagrams for Am and C are shown above the vocal line.

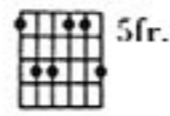
Em 1. 2. D.S. al Coda (with repeats)

There's

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line begins with the word 'There's' and has two first ending brackets labeled '1.' and '2.'. The piano accompaniment continues with a consistent rhythmic pattern. A chord diagram for Em is shown above the vocal line. The instruction 'D.S. al Coda (with repeats)' is written above the piano part.

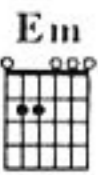
CODA 

Am(add9)

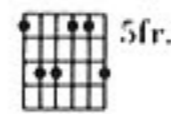


We need to make new sym-bols, —

The first system of the CODA section. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. The piano part includes a 7th fret barre on the treble staff and various rhythmic patterns in both staves.



Am(add9)



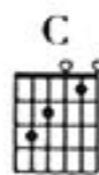
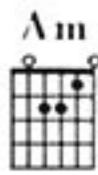
make new signs, — make a new lan-guage. —

The second system of the CODA section. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. The piano part includes a 7th fret barre on the treble staff and various rhythmic patterns in both staves.



With these we'll re - de - fine the world and

The third system of the CODA section. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. The piano part includes a 7th fret barre on the treble staff and various rhythmic patterns in both staves.



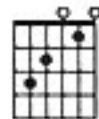
start — all o - ver, — start — all o - ver, —

The fourth system of the CODA section. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. The piano part includes a 7th fret barre on the treble staff and various rhythmic patterns in both staves.

Am



C



Em



start all o-ver, start all o-ver.

Start all o-ver,

start all o-ver, start all o-ver,

start all o-ver...

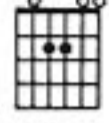


# SMOKE AND ASHES

Words and Music by T. Chapman

Slowly

A(add9)



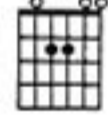
E/B



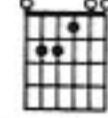
*mf*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The music begins with a piano introduction marked *mf*. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment. Above the staff, guitar chord diagrams for A(add9) and E/B are provided.

A(add9)

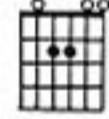


E

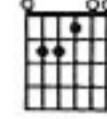


The second system of musical notation continues the piece. The treble clef features a melodic line with eighth notes and quarter notes, often beamed together. The bass clef provides a steady accompaniment. Above the staff, guitar chord diagrams for A(add9) and E are shown.

A(add9)

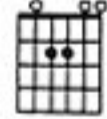


E

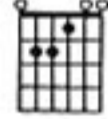


The third system of musical notation features a more complex texture. The treble clef has sustained chords and melodic fragments, with some notes held over from the previous system. The bass clef continues with a rhythmic accompaniment. Above the staff, guitar chord diagrams for A(add9) and E are provided.

A(add9)

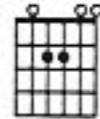


E



The fourth and final system of musical notation concludes the piece. It features sustained chords in the treble clef and a melodic line in the bass clef. Above the staff, guitar chord diagrams for A(add9) and E are shown.

A(add9)



E



I'd heard ru - mors\_ and I'd heard talk\_

A(add9)

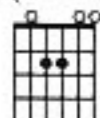


E



a - bout the trail\_ you'd left of bro - ken hearts,  
When I looked for you\_ I al - most passed\_ you by\_

A(add9)

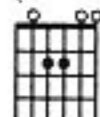


E



a - bout the sea\_ of\_ tears\_ too wide\_ to cross\_  
You were so cool\_ and\_ calm I thought my friends\_ had lied,\_ but I

A(add9)

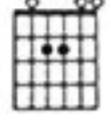


E

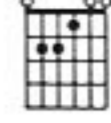


But a lit - tle bad\_ press\_ has nev - er scared me off\_  
thought so much\_ re - serve\_ must make you wild in - side\_

A(add9)



E



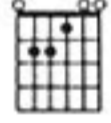
So I burned a path\_\_\_\_\_ to fig - ure out how to  
 It was there and then\_\_\_\_\_ that I knew I had to

A(add9)

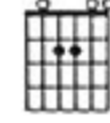


get me some of what you got.\_\_\_\_\_  
 get me some of what you got.\_\_\_\_\_

E

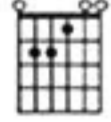


A(add9)

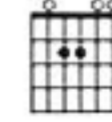


I've got a red\_\_\_\_\_ hot heart.

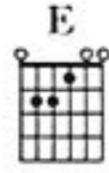
E



A(add9)

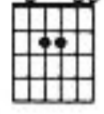


If the talk is true yours is the same\_\_\_\_\_ and we\_\_\_\_\_



— should be to - geth - er — and let our pas - sions fan love's flame. —

A(add9)

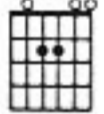


E



Oh, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.

A(add9)



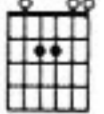
E



N.C.

I thought I'd won your heart — when I held your hand — in mine. —

A(add9)



E



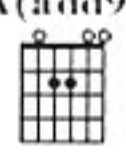
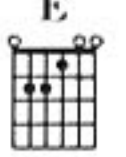
N.C.

I thought it was true love — the way we com - ple - ment - ed each oth - er. —

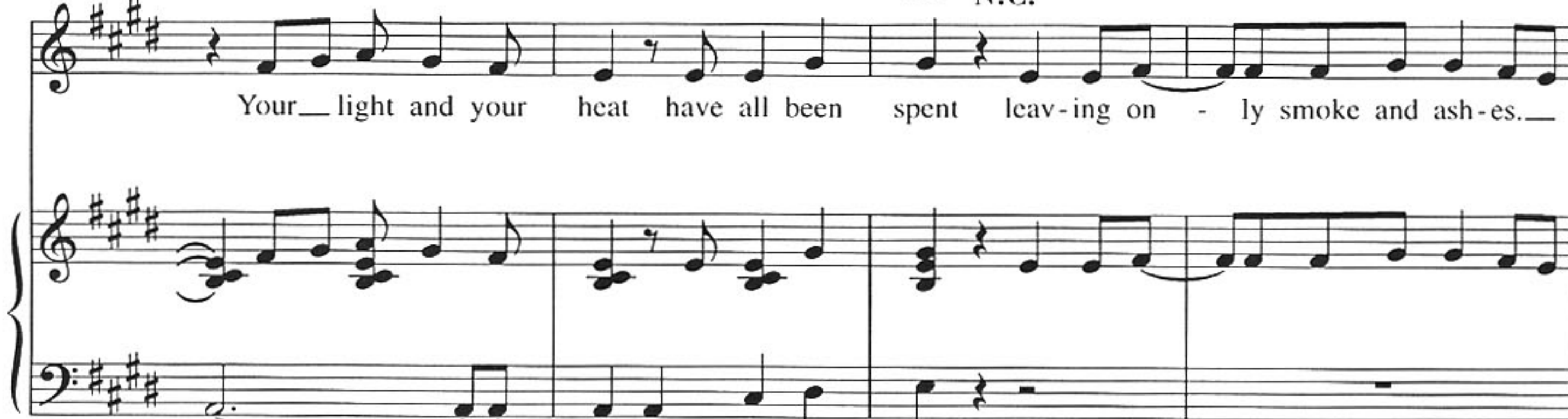
A(add9)  E  N.C.

But my\_\_right is your wrong and when you're right then I'm left with noth - ing.\_\_\_\_\_



A(add9)  E  N.C.

Your\_\_light and your heat have all been spent leav-ing on - ly smoke and ash-es.\_\_\_\_\_



A(add9)  E 

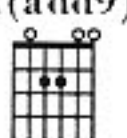
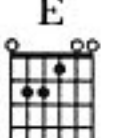
On - ly smoke and ash - es, ba -



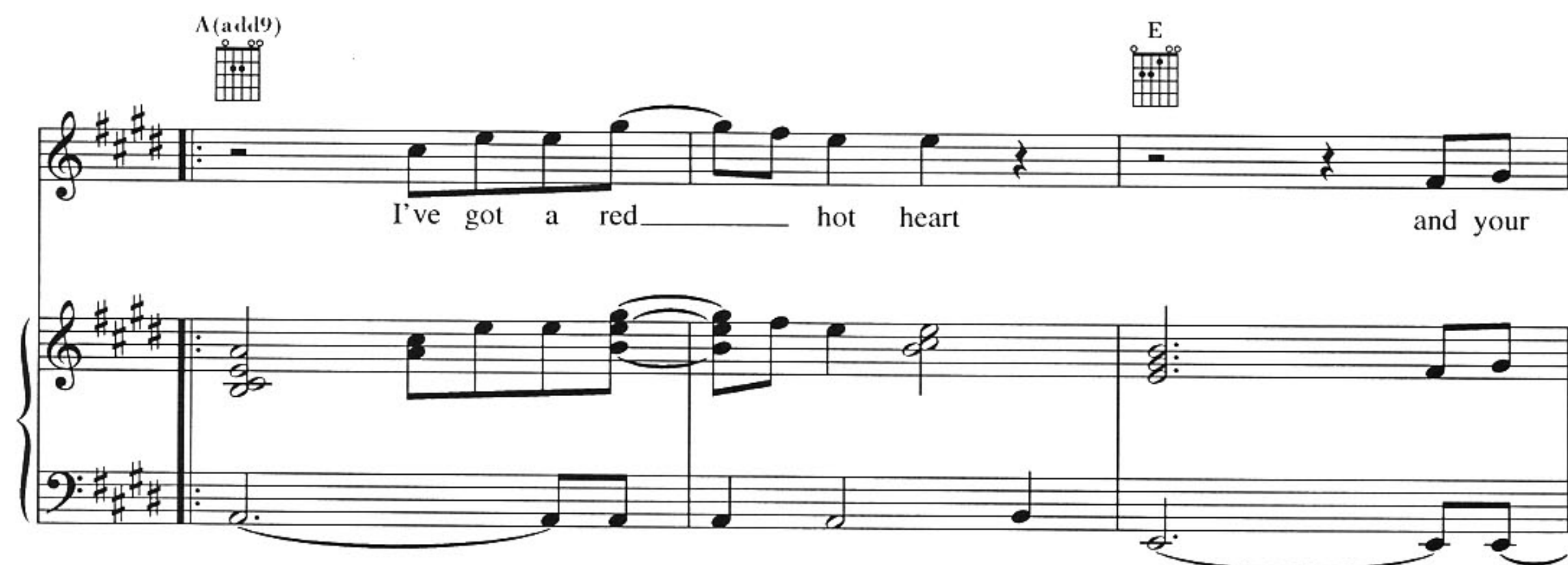
A(add9)  E 

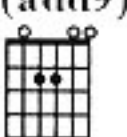
by.\_\_\_\_\_



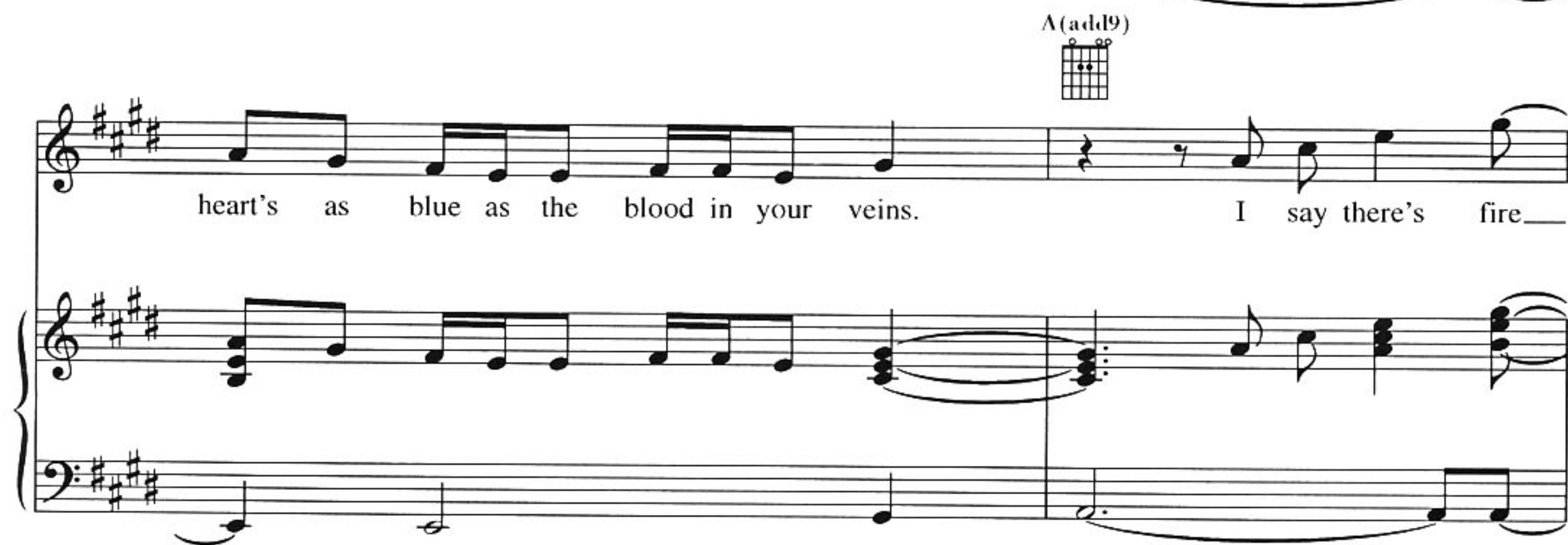
A(add9)  E 

I've got a red \_\_\_\_\_ hot heart and your



A(add9) 

heart's as blue as the blood in your veins. I say there's fire\_\_\_\_\_



E 

\_\_\_\_\_ down be-low.\_\_\_\_\_ You say it's on - ly smoke and ash - es, ba -

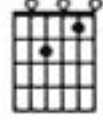


A(add9)  E 

- by.

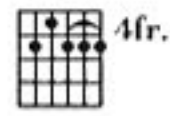


Am 7



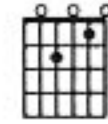
I'm cry - ing all the time  
I was blind - ed by de - vo - - tion,

D9



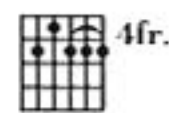
salt - y sting - ing tears and mourn - ing for the past  
my un - wav - ering love for you, so blind - ed that I thought

Am 7



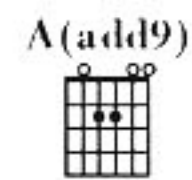
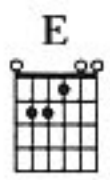
car - bon - dat - ed years, but know - ing now for cer - tain  
all your lies were true. But now I know for cer - tain

D9

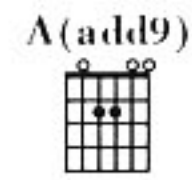
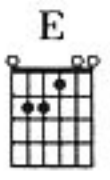


that you were al - ways right be - cause if  
since you've gone a - way it was just

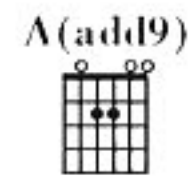
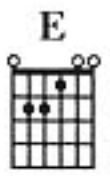
— a breeze could blow you \_\_\_\_\_ out of my life\_\_\_ it's  
 — a smold-ering fi - re\_\_\_\_\_ I mis-took for a blaze.---



on - ly smoke and ash - es, ba - - - - by.\_\_\_\_  
 On - ly smoke and ash - es, ba - - - - by.\_\_\_\_ *2nd time - Guitar solo*



On - ly smoke and ash - es ba - by.





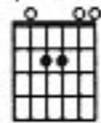
E  A(add9)  E 

I've got a red \_\_\_\_\_ hot heart and your

heart's as blue \_\_\_\_\_ as the blood \_\_\_\_\_ in \_\_\_\_\_ your veins. \_\_\_\_\_ *Your heart's*

*\_\_\_\_\_ as blue. \_\_\_\_\_* I say there's fire \_\_\_\_\_ down be-low. \_\_\_\_\_ You say it's

A(add9)

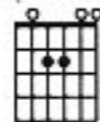


E



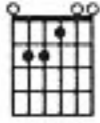
on - ly smoke and ash - - - es, ba - by. On - ly,

A(add9)



on - ly smoke and ash - es, ba - - - by.

E



A(add9)



Ba - by,

A(add9)



Play 4 times

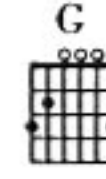
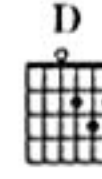
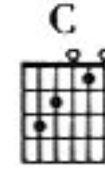
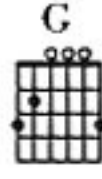
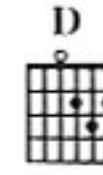
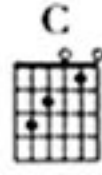
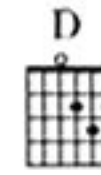
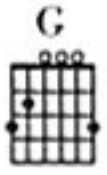
ba - by. Ba - by.

# GIVE ME ONE REASON

Words and Music by T. Chapman

*Tune guitar down one half step.*

Medium blues

C G

This system contains the first two measures of the piece. It features a guitar part with two chord diagrams: a C major chord (x32010) and a G major chord (x02332). The vocal line consists of whole rests. The piano accompaniment is in the key of D major (two sharps) and 4/4 time, with a steady eighth-note bass line and chords in the right hand.

G C D

Give me one rea-son to stay here and I'll turn right back a—

This system covers measures 3 to 5. The guitar part has chord diagrams for G (x02332), C (x32010), and D (x02320). The vocal line begins with the lyrics "Give me one rea-son to stay here" in measure 3, followed by "and I'll turn right back a—" in measure 5. The piano accompaniment continues with eighth-note patterns.

G C

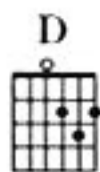
round. Give me one rea-son to stay here—

This system covers measures 6 to 8. The guitar part has chord diagrams for G (x02332) and C (x32010). The vocal line continues with "round." in measure 6 and "Give me one rea-son to stay here—" in measure 8. The piano accompaniment features a melodic line in the right hand with some ties.

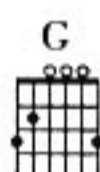
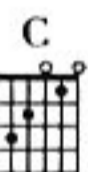
D G

and I'll turn right back a - round.

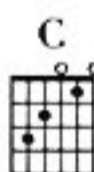
This system covers measures 9 to 11. The guitar part has chord diagrams for D (x02320) and G (x02332). The vocal line concludes with "and I'll turn right back a - round." in measure 11. The piano accompaniment continues with eighth-note bass lines and chords.



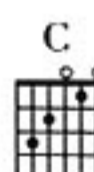
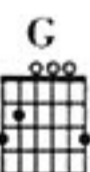
Said I don't want to leave you lone - ly;



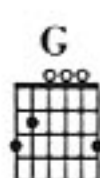
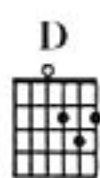
you got to make me change my mind.



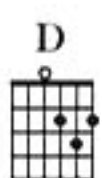
Ba - by, I got your num - ber. Oh, and I know that you got  
 want no one to squeeze me. They might take a - way my  
 youth - ful heart can love you. Yes, and give you what you  
 Ba - by, just give me one rea - son. Oh, give me just one rea - son



mine. But you know that I called you.  
 life. I don't want no one to squeeze me.  
 need. I said this youth - ful heart can love you,  
 why. Ba - by just give me one rea - son.



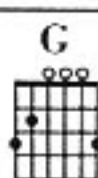
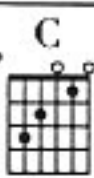
I called too man - y times.  
 They might take a - way my life.  
 oh, and give you what you need.  
 Oh, give me just one rea - son why I should stay.



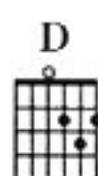
To Coda

You can call me, ba - by. You can  
 I just want some - one to hold me,  
 But I'm too old to go chas - ing you a  
 Said I told you that I loved you,

1.-3.



call me an - y - time. But you got to call me.  
 oh, and rock me through the night.  
 round, wast - ing my pre - cious en - er - gy.  
 round, wast - ing my pre - cious en - er - gy.



3. Give me one rea - son to stay here and I'll turn right back a - round.  
*2nd time - Instrumental solo*

C  D 

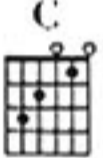
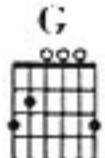
(You could see me turn-ing.) Give me one rea-son to stay here\_\_\_\_\_ and I'll turn right back a—



G  D 


round.\_\_\_\_\_ (You could see me turn-ing.) Said I don't want to leave you\_\_\_ lone-ly;—



C  G 

You\_\_\_ got to make me change my\_\_\_ mind.\_\_\_\_\_ I don't  
This

*Repeat 2 times,  
then D.S. al Coda*



CODA 

C  G7 

and there ain't no more to say.\_\_\_\_\_



# TALKIN' BOUT A REVOLUTION

Words and Music by T. Chapman

*mf*

Don't you know — they're talk - in' a - bout a rev - o - lu -

tion, it sounds — like a whis - per.



G C(add9) Em D

Don't you know\_\_\_\_ they're talk - in' a - bout a rev - o - lu -

Detailed description: This system contains the first two measures of the piece. The guitar part features chords G, C(add9), Em, and D. The vocal line begins with a quarter rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

G C(add9) Em D ⌘ G C(add9)

- tion,\_\_\_ it sounds\_\_\_ like a whis - per. While they're stand - ing in the wel - fare lines,\_\_\_

Detailed description: This system contains measures 3 through 6. The guitar part includes chords G, C(add9), Em, D, a double bar line with a repeat sign, G, and C(add9). The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

Em D G C(add9) Em D

cry - ing at the door - steps of those ar - mies of sal - va - tion,

Detailed description: This system contains measures 7 through 10. The guitar part features chords Em, D, G, C(add9), Em, and D. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

G C(add9) Em D

wast - ing time\_\_\_ in the un - em - ploy - ment lines,\_\_\_

Detailed description: This system contains measures 11 through 14. The guitar part features chords G, C(add9), Em, and D. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

G C(add9) Em D

sit-ting a - round — wait-ing for a - pro - mo - tion.

This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the staff, four guitar chords are indicated: G, C(add9), Em, and D. The piano part consists of a treble and bass clef with chords and moving lines.

G C(add9) Em D

Don't you know — they're talk - in' a - bout a rev - o - lu -

This system contains the next two measures. It continues the vocal line and piano accompaniment with the same chord structure as the first system.

G C(add9) Em D

*To Coda* ⊕

- tion, — it sounds — like a whis - per.

This system contains the final two measures of the page. The vocal line ends with the lyrics "like a whisper." The piano accompaniment concludes with a final chord. A "To Coda" symbol is placed at the end of the system.

G C(add9) Em D

Poor peo-ple gon - na rise up — and get their — share. —

This system contains the final two measures of the page. The vocal line continues with the lyrics "and get their share." The piano accompaniment concludes with a final chord.

G C(add9) Em D G C(add9)

Poor peo-ple gon-na rise up—

This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for G, C(add9), Em, D, G, and C(add9). Below the vocal line is a piano accompaniment with treble and bass staves.

Em D G C(add9) Em D

and take what's theirs.

This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Em, D, G, C(add9), Em, and D. Below the vocal line is a piano accompaniment with treble and bass staves.

G C(add9) Em D

Don't you know you bet-ter run run run run run run run run run—

This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for G, C(add9), Em, and D. Below the vocal line is a piano accompaniment with treble and bass staves.

G C(add9) Em D G C(add9)

run. I said you bet-ter run run run run

This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for G, C(add9), Em, D, G, and C(add9). Below the vocal line is a piano accompaniment with treble and bass staves.

Em D G C(add9) Em D

run run run run run run run. run.

This system contains the first two measures of the piece. The guitar chords are Em, D, G, C(add9), Em, and D. The vocal line consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest and then G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

G C(add9) Em D

'Cause fi - nal - ly the ta - bles are start - ing to turn,

This system contains the next two measures. The guitar chords are G, C(add9), Em, and D. The vocal line continues with the lyrics: 'Cause fi - nal - ly the ta - bles are start - ing to turn, with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same rhythmic pattern.

G C(add9) Em D

- talk - in' 'bout a rev - o - lu - tion.

This system contains the next two measures. The guitar chords are G, C(add9), Em, and D. The vocal line continues with the lyrics: - talk - in' 'bout a rev - o - lu - tion, with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same rhythmic pattern.

G C(add9) Em D

Yes, fi - nal - ly the ta - bles are start - ing to turn,

This system contains the final two measures. The guitar chords are G, C(add9), Em, and D. The vocal line continues with the lyrics: Yes, fi - nal - ly the ta - bles are start - ing to turn, with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same rhythmic pattern.

G C(add9) Em D

talk - in' 'bout a rev - o - lu - tion. Oh\_\_\_\_\_ no.

This system contains the first four measures of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The chords are G, C(add9), Em, and D.

G C(add9) Em D *D.S. al Coda*

Talk - in' 'bout a rev - o - lu - tion. Oh,\_\_\_\_\_ I been

This system contains the next four measures of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The chords are G, C(add9), Em, and D. The instruction "D.S. al Coda" is written at the end of the system.

**CODA** G C(add9) Em D

And fi - nal - ly the ta - bles are start - ing to turn,\_\_\_\_\_

This system is the CODA section, containing four measures of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The chords are G, C(add9), Em, and D.

G C(add9) Em D

talk - in' 'bout a rev - o - lu - tion.

This system contains the final four measures of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The chords are G, C(add9), Em, and D.

G C(add9) Em D

Yes, fi - nal - ly the ta - bles are start - ing to turn,

G C(add9) Em D

talk - in' 'bout a rev - o - lu - tion.

G C(add9) Em D

Talk - in' 'bout a rev - o - lu - tion.

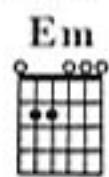
G C(add9) Em D G

Talk - in' 'bout a rev - o - lu - tion.

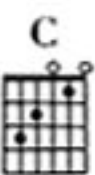
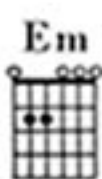
## TELLING STORIES

Words and Music by T. Chapman

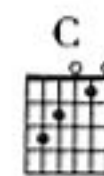
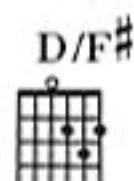
Moderato



There is




fic - tion in the space bet - ween \_\_\_\_\_ the lines on your page of



me - mo - ries \_\_\_\_\_ write it down \_\_\_\_\_ but it does 'nt mean \_\_\_\_\_ you're

G4  D/F#  E  C 

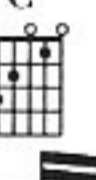
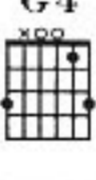
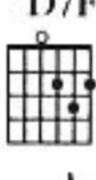
not just tell-ing sto - ries. —




C4  1. D/F#  2. D/F#  Em 



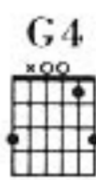
There is fic-tion in the space bet-ween —




C  G4  D/F# 

— you and re - a - li - ty — you will



Em  C  G4 

do — and say a - ny-thing — to make your ev - 'ry - day life seem less —





**D/F#** **Em** **C**

— mun-dane — there is fic-tion in the space bet-ween —

This system contains the first system of music. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Above the vocal line, three guitar chord diagrams are provided: D/F# (x02321), Em (022100), and C (x32010).

**G4** **D/F#** **Em** **C**

you — and me. —

This system contains the second system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are provided: G4 (x02321), D/F# (x02321), Em (022100), and C (x32010).

**G** **1. D4/F#** **2. D4/F#** **Em**

There's a sci-en-ce fic-tion in the space bet-ween —

This system contains the third system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are provided: G (x02321), 1. D4/F# (x02321), 2. D4/F# (x02321), and Em (022100).

**C** **G4** **D/F#** **Em**

— you — and me — (a) fa-bri - ca-tion (of a) grand scheme —

This system contains the fourth system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are provided: C (x32010), G4 (x02321), D/F# (x02321), and Em (022100).

C G4 D4/F#

(where) I am the sca - ry mons - ter (I) eat the

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, then sings "(where) I am the scary monster (I) eat the". The piano accompaniment features a steady eighth-note bass line in the left hand and a rhythmic pattern of eighth-note chords in the right hand.

Em C G4

city and as I leave the scene in my space - ship I am laugh -  
- mem - brance of your bad dream there's no one but you stand -

Detailed description: This system contains measures 4-6. The vocal line continues with "city and as I leave the scene in my space-ship I am laugh- - mem-brance of your bad dream there's no one but you stand -". The piano accompaniment continues with the same rhythmic pattern.

D/F# Em C G

- ing (in) your re-  
- ing.

Detailed description: This system contains measures 7-10. The vocal line has a double bar line after the first measure, then sings "- ing (in) your re- - ing.". The piano accompaniment has a double bar line after the first measure and then continues.

D4/F# D7

Leave the pi - ty and the blame

Detailed description: This system contains measures 11-14. The vocal line has a double bar line after the first measure, then sings "Leave the pi-ty and the blame". The piano accompaniment has a double bar line after the first measure and then continues.

C G D7

for the ones who do not speak you write the words to get res -

C Em

pect and com - pas - sion and for pos - te - ri - ty

C Em G D/F#

you write the words and make be - lieve there is truth in the space bet -

Em

ween. There is

Em C G4 D/F#

fic-tion in the space bet-ween\_\_\_\_\_ you and ev-'ry-bo-dy

This system contains the first four measures of the piece. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand.

Em C G4

give us all what we need\_\_\_\_\_ give us one more sad sor-did

This system contains measures 5 through 8. The vocal line continues with quarter notes on D5, E5, and F5, followed by a half note on G5. The piano accompaniment maintains the same rhythmic pattern.

D/F# Em C

sto-ry\_\_\_\_\_ in the fic-tion of the space bet-ween\_\_\_\_\_

This system contains measures 9 through 12. The vocal line has a quarter note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with the established accompaniment.

G4 D/F# 1. Em C

some-times a lie\_\_\_\_\_ is the best thing...—

This system contains measures 13 through 16. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment concludes the phrase with a final chord in the right hand.

2. Em

C

G

D/F#

Em

C

...the best thing.— *Vocal ad libitum*

G

D4/F#

Em

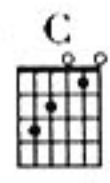
The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system shows guitar chords Em, C, and G. The second system includes a vocal line with the lyrics "...the best thing.—" and the instruction "Vocal ad libitum". The third system shows guitar chords G, D4/F#, and Em. The fourth system continues the piano accompaniment. The piano part features a mix of chords and moving lines in both hands, with some notes beamed together and some held across measures.

# THE PROMISE

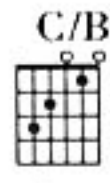
Words and Music by T. Chapman

Slowly, with feeling

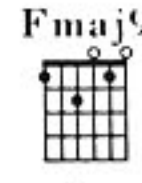
Guitar (Capo 1)



Re $\flat$



Re $\flat$ /Do



Sol $\flat$ 7+/9

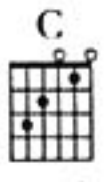


Re $\flat$ /La $\flat$

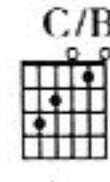
Keyboard

4/4

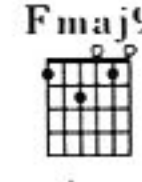
*mp*



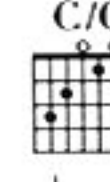
Re $\flat$



Re $\flat$ /Do

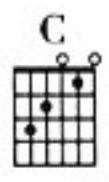


Sol $\flat$ 7+/9

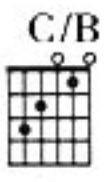


Re $\flat$ /La $\flat$

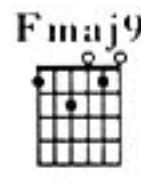
If



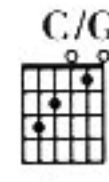
Re $\flat$



Re $\flat$ /Do



Sol $\flat$ 7+/9



Re $\flat$ /La $\flat$

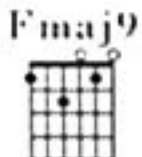
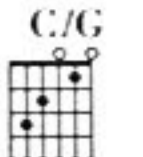
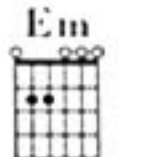
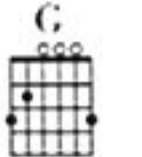


Re $\flat$




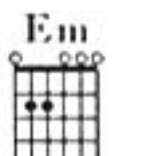
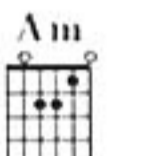
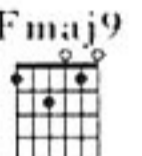

Re $\flat$ /Do

you wait for me\_\_\_\_\_ then I'll\_\_\_\_\_ come for


     
**Fmaj9** **C/G** **Em** **G**  
**Sol $\flat$ 7+/9** **Re $\flat$ /La $\flat$**  **Fam** **La $\flat$**


you. Al - though I've trav - elled far, I



     
**Em** **Am** **Fmaj9** **C/G**  
**Fam** **Si $\flat$ m** **Sol $\flat$ 7+/9** **Re $\flat$ /La $\flat$**

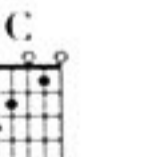

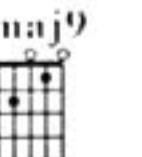
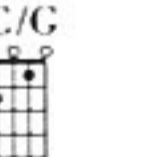
al - ways hold a place for you in my




     
**C** **C/B** **Fmaj9** **C/G**  
**Re $\flat$**  **Re $\flat$ /Do** **Sol $\flat$ 7+/9** **Re $\flat$ /La $\flat$**


heart.



     
**C** **C/B** **Fmaj9** **C/G**  
**Re $\flat$**  **Re $\flat$ /Do** **Sol $\flat$ 7+/9** **Re $\flat$ /La $\flat$**


If




  
**C** **C/B** **Fmaj9** **C/G** **C** **C/B**

**Re $\flat$**  **Re $\flat$ /Do** **Sol $\flat$ 7+/9** **Re $\flat$ /La $\flat$**  **Re $\flat$**  **Re $\flat$ /Do**

you think of me, if you miss me once in a  
 you dream of me like I dream of  
 I've longed for you and I have de -





  
**Fmaj9** **C/G** **Em** **G**

**Sol $\flat$ 7+/9** **Re $\flat$ /La $\flat$**  **Fam** **La $\flat$**

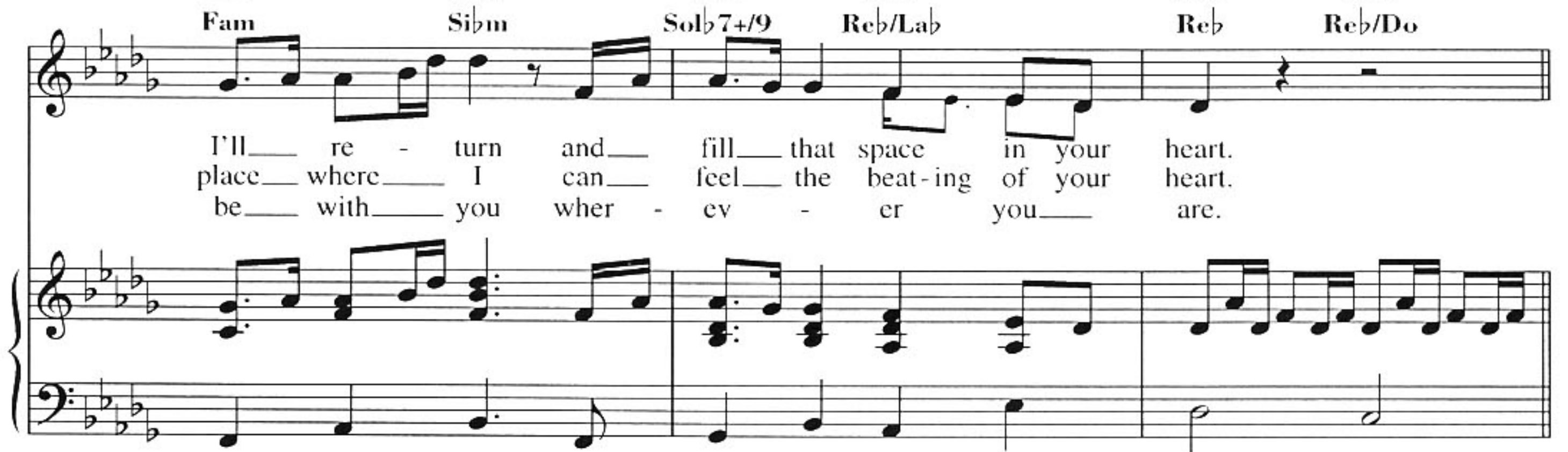
while then I'll re - turn to you.  
 you, in a place that's warm and dark, in a  
 sired to see your face, your smile, to

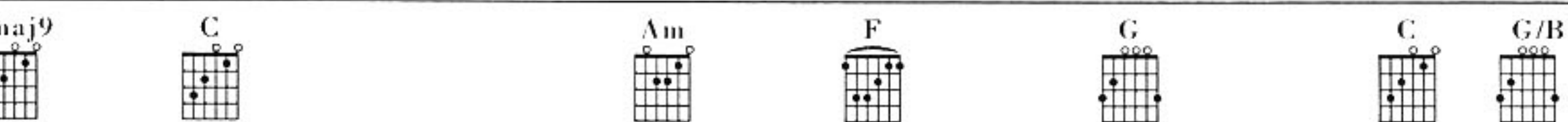



  
**Em** **Am** **C** **C/G** **C** **C/B**

**Fam** **Si $\flat$ m** **Sol $\flat$ 7+/9** **Re $\flat$ /La $\flat$**  **Re $\flat$**  **Re $\flat$ /Do**

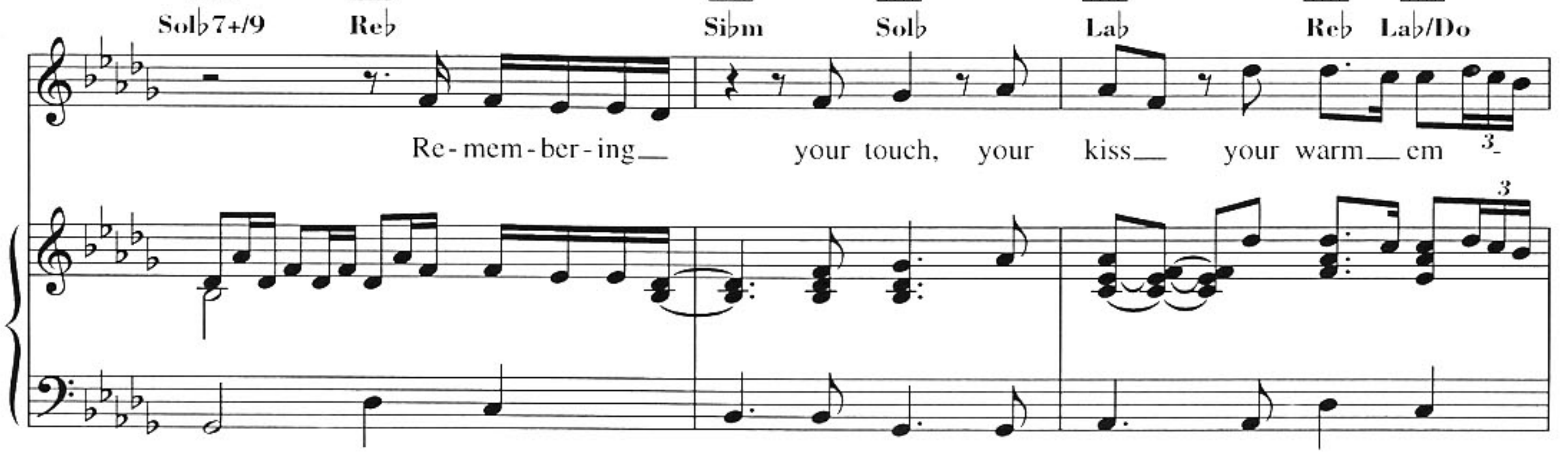
I'll re - turn and fill that space in your heart.  
 place where I can feel the beat-ing of your heart.  
 be with you wher - ev - er you are.



**1. 2.** 
  
**Fmaj9** **C** **Am** **F** **G** **C** **G/B**

**Sol $\flat$ 7+/9** **Re $\flat$**  **Si $\flat$ m** **Sol $\flat$**  **La $\flat$**  **Re $\flat$**  **La $\flat$ /Do**

Re - mem - ber - ing your touch, your kiss your warm em <sup>3</sup>





Am Sibm F Solb G Lab C Reb G/B Lab/Do Am Sibm F Solb

brace, I'll find my way back to you if you'll be

G Lab C/E Reb/Fa C Reb C/B Reb/Do Fmaj9 Solb7+/9 C/G Reb/Lab

wait - - - ing.

C Reb C/B Reb/Do Fmaj9 Solb7+/9 C/G Reb/Lab

If

3. Fmaj9 Solb7+/9 C Reb G/B Lab/Do Am Sibm F Solb G Lab C Reb Lab/Do

Re-mem-ber-ing your touch your kiss your warm em -

Am Sibm F Solb G Lab C Reb Lab/Do Am Sibm F Solb

brace, I'll find my way back to you. Please, say you'll be

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in 2/4 time, with lyrics underneath. Above the staff are guitar chord diagrams and their corresponding chord names: Am, Sibm, F, Solb, G, Lab, C, Reb, Lab/Do, Am, Sibm, and F, Solb. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

G Lab C Reb C/B Reb/Do Fmaj9 Solb 7+/9 C Reb

wait - ing.

Detailed description: This system contains the next two lines of music. The top line is the vocal melody, with lyrics 'wait - ing.' below it. Above the staff are guitar chord diagrams and names: G, Lab, C, Reb, C/B, Reb/Do, Fmaj9, Solb 7+/9, and C, Reb. The bottom two staves are piano accompaniment. The time signature changes from 2/4 to 4/4 in the second measure.

Am Sibm F Solb G Lab C Reb G/B Lab/Do

Togeth-er a-gain, it would feel so good to be

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'Togeth-er a-gain, it would feel so good to be'. Above the staff are guitar chord diagrams and names: Am, Sibm, F, Solb, G, Lab, C, Reb, and G/B, Lab/Do. The bottom two staves are piano accompaniment.

Am Sibm F Solb G Lab C Reb G/B Lab/Do

- in your arms where all my jour-neys end.

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics '- in your arms where all my jour-neys end.'. Above the staff are guitar chord diagrams and names: Am, Sibm, F, Solb, G, Lab, C, Reb, and G/B, Lab/Do. The bottom two staves are piano accompaniment, featuring a triplet in the right hand.

Am Sibm F Solb G Lab C Reb G/B Lab/Do

— If you can make a prom - ise, — if it's one that you can keep, —

Am Sibm F Solb G Lab Fmaj7 Solb7+ Gsus 3fr. Lab4

- I vow to come for you — if you — wait — for

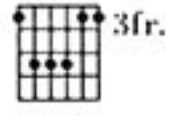
C Reb C/B Reb/Do Fmaj9 Solb7+/9 Db/Ab Reb/Lab

me.

Em Fam Am Sibm Fmaj7 Solb7+

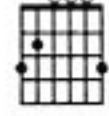
And say — you'll — hold a place — for

G sus



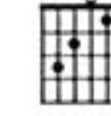
La $\flat$ 4

G



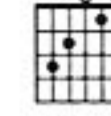
La $\flat$

C



Re $\flat$

C/B

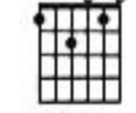


Re $\flat$ /Do

me—

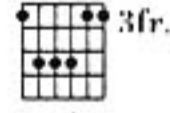
in your heart,

Fmaj9



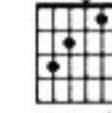
Sol $\flat$ 7+/9

G sus



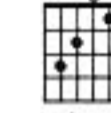
La $\flat$ 4

C



Re $\flat$

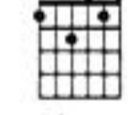
C/B



Re $\flat$ /Do

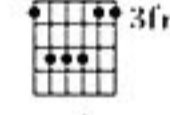
a place— for me in your heart,

Fmaj9



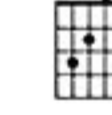
Sol $\flat$ 7+/9

G sus



La $\flat$ 4

C



Re $\flat$

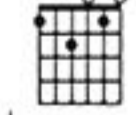
Cmaj7



Re $\flat$ 7+

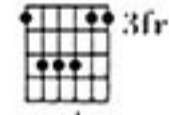
a place— for me in your heart,

Fmaj9/C



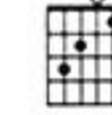
Sol $\flat$ 7+/9/Re $\flat$

G sus



La $\flat$ 4

C



Re $\flat$

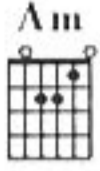
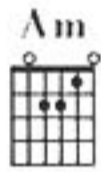
a place— for me in your heart.

C

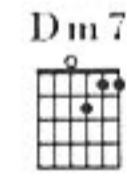
# YOU'RE THE ONE

Words and Music by T. Chapman

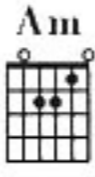
Moderato  $\text{♩} = \text{♩}^3$

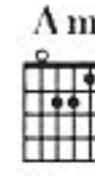
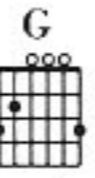
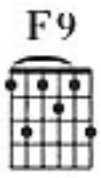
Some say you're cra-zy say that you're no good say your  
 say you're bit-ter think you're mean un-  
 say you're baw-dy wick-ed and wild a



fami-ly's cursed with bad blood I think you're cute and mis-  
 couth un-tamed and un-res-trained I think you're sen-si-tive  
 rest-less use-less jou-ve-nile I think you're fun-ny and I



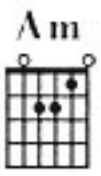
un - der - stood\_\_ I would 'nt change you if I could\_\_ Let 'em  
 \_\_ and sweet\_\_ stay as you are\_\_ don't change a thing\_\_  
 like your smile\_\_ want to be with you want you to stay a - while\_\_



talk you down\_\_ and call you names\_\_ my mind's made up it ain't



gon - na change\_\_ sure in my heart happy and free\_\_ you're the



one you're the one you're the one for me\_\_

1. 2. | 3.

F7+  Em/G 

Some Some A no 'count mixed up a - mount to no-thing

Am  G  F9  Em/G 

a day a - way from a bum on the street—

Am  F9  G9 

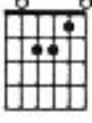
some low class kind of roy - al - ty

F7+/9  G9 

that's what they say a - bout you when they're talk - ing to me.



Am



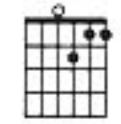
Some

Am



say you're bad a bad bad seed you love to play with fire— you love gambl - ing— but I

Dm7

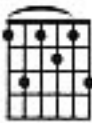


Am

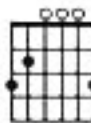


know what you love— and I know what you need— and I like it when you

F9

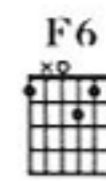
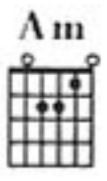


G

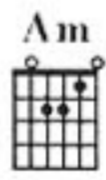
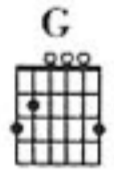


play with me.— Let 'em talk you down— and call you names— my

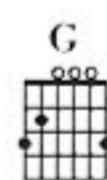
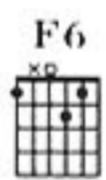
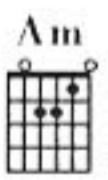




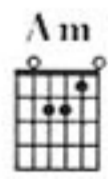
mind's made up it ain't gon - na change\_ sure in my heart



happy and free\_ you're the one you're the one you're the one for me\_



sure in my heart happy and free\_ you're the



one you're the one you're the one for me\_

*All That You Have Is Your Soul*  
*Baby Can I Hold You*  
*Bang Bang Bang*  
*Crossroads*  
*Dreaming On A World*  
*Fast Car*  
*Give Me One Reason*  
*New Beginning*  
*Smoke And Ashes*  
*Talkin' Bout A Revolution*  
*Telling Stories*  
*The Promise*  
*You're The One*

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