

deluxe
No. 50
3.95

CREAM

Including "CREAM GOODBYE"

COMPLETED



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Badge.

EAST/MEMPHIS MUSIC CORP.
Born Under A Bad Sign.

CASSEROLE MUSIC CORP.
All of the other selections in this book.



GINGER BAKER

GINGER BAKER (drums/vocals)

is undoubtedly one of the greatest drummers in Europe today. He has played or recorded with most 'name' groups and for three years was the driving force behind the Graham Bond Organisation. His unique rhythmic patterns and remarkable technique make him Britain's most outstanding drummer.

JACK BRUCE

JACK BRUCE (bass guitar/harmonica/vocals)

was featured bassist/vocalist with Manfred Mann, and previously played with Graham Bond and John Mayall. Jack is a fiery musician of great feeling and the sounds he produces from his six-string bass and harmonica are quite revolutionary.

ERIC CLAPTON

ERIC CLAPTON (guitar/vocals)

epitomises all that is 'blues'. From far shores he is hailed as brilliant, and he is truly a great guitarist and personality. Originally a rustic, Eric pursued his musical ideals and became a figurehead with The Yardbirds and John Mayall.

Without doubt CREAM is the most explosive ballroom, club and university act in the U.K. It comprises three musical giants nationally established as individual names now combined into one compact and highly original unit, featuring four instruments, three voices and a host of compositions and arrangements by Jack, Eric and Ginger. The original Baker/Bruce combination with the Graham Bond Organisation proved to be the most powerful surging rhythm section of recent years: add exalted Eric Clapton and the most dynamic blues phenomenon is born.





AS YOU SAID

Words and Music by
JACK BRUCE and
PETE BROWN

Brightly

mf

Introduction for piano, marked *mf*. The piece is in D major and 4/4 time. It features a melody in the right hand and a bass line in the left hand.

Let's go down — to where it's clean, ————— To

First system of the vocal line and piano accompaniment. The vocal line starts with the lyrics "Let's go down — to where it's clean, ————— To". The piano accompaniment provides harmonic support.

see what time it might have been. ————— The

Second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "see what time it might have been. ————— The".

waves have car - ried off the beach, ————— As ————— you —————

Third system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "waves have car - ried off the beach, ————— As ————— you —————". The piano accompaniment includes guitar chord diagrams for D-5, C#7, and D.



So

let's go back — to now that's bad,

To

see what time — we might have had;

The rails have car - ried off the trains,



As

you

said,

I'll

p *Am9* *D*

nev - - er come a - gain,

cresc.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note 'nev', followed by a quarter rest, then a quarter note 'er', a quarter rest, and a half note 'a'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D major, Am9, and D major are shown above the vocal line.

a - gain,

The second system continues the vocal line with a half note 'a' and a quarter rest, followed by a half note 'gain,'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C major and D major are shown above the vocal line.

a - gain,

The third system continues the vocal line with a half note 'a' and a quarter rest, followed by a half note 'gain,'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C major, D major, and C major are shown above the vocal line.

a - gain. oo.

p *poco cresc.*

The fourth system continues the vocal line with a half note 'a' and a quarter rest, followed by a half note 'gain.' and a quarter rest, and finally a half note 'oo.'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G major and Fmaj7 are shown above the vocal line. Dynamics markings include *p* and *poco cresc.*

E7-5 *Ebmaj7* *Dmaj9*

The fifth system continues the vocal line with a half note 'oo.' and a quarter rest, followed by a half note 'oo.'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for E7-5, Ebmaj7, and Dmaj9 are shown above the vocal line.

BADGE

Words and Music by
ERIC CLAPTON and
GEORGE HARRISON

Moderato

mf

Gm7 C Dm

Think-in' 'bout the times you drove in my car
I told you not to wan-der 'round in the dark,
Talk-in' 'bout a girl that looks quite like you.

Gm7 C Dm

Think-in' that I might have drove you to far.
I told you 'bout the swans, that they live in the park.
She did-n't have the time to wait in the queue.

Bb Gm Am

And I'm think-in' 'bout the love that you lain on my ta-ble.
Then I told you 'bout our kid, now he's mar-ried to Ma-bel.
She cried a-way her life since she fell off the cra-dle.

1. *Fine* | 2. NC



Yes, I told—



— you that the light goes up and down, Don't you no - tice that the wheel goes round? — And you bet-



-ter pick your-self up from the ground — Be-fore — they bring the cur - tain down; — Yes, be-fore—



D. S. al Fine %

— they bring the cur - tain down.

BLUE CONDITION

Words and Music by
GINGER BAKER

Moderato

Don't take the wrong di - ly
Ear - ly

rec - tion pass - ing through, In - stead of deep
ris - ing ev - 'ry day. It must be en -

re - flec - tion of what's true,
ter - pris - in' in your way.

For it's a com - bi - na - tion of judge - ments made by you
For you will hear no laugh - ter, nor see the sun.

C7 F C7

that cause a deep de - jec - tion
Life will be one dis - as - ter

F C7 F Bb

all the way through. No re - lax
all the way through.

F Bb F

a - tion. No con - ver - sa - tion, No

C7

var - i - a - tion in the ver - y dark blue,

F C7 F

1. Blue Con - di - tion. 2. - di - tion.

BORN UNDER A BAD SIGN

Words and Music by
BOOKER T. JONES and
WILLIAM BELL

Moderately

mf

The piano introduction consists of four measures. The right hand plays a series of chords: G major, F major, E major, and D major. The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

CHORUS

Am

Born Un-der A Bad Sign, I've been down since I be-gan to crawl.

A

The first system of the chorus features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in the right hand and eighth notes in the left hand. Chord diagrams for Am and A are shown above the staff.

E no D Am

If it was -n't for bad luck, — I would -n't have no luck at all. —

The second system continues the chorus with similar musical notation and lyrics. Chord diagrams for E no, D, and Am are shown above the staff.

VERSE

Am

1. 3. Bad luck and trou-ble's my on-ly friend, — I've been down — ev - er since —
2. You know, wine and wom-en is all I crave, — A big bad wom-an's — a-gon-na car-ry me.

The verse section begins with a key signature change to D minor (one flat) and a 7/8 time signature. It includes two verses of lyrics and piano accompaniment. A chord diagram for Am is shown above the first staff.

Am

I was ten. —
to my grave. — 'cause, } Born Un-der A Bad Sign, I've been down since I be-gan to

A

E

P

1.2.

crawl. If it was-n't for bad luck, — I would-n't have no luck at

Am

P

E

all. — I would-n't have no luck; If it was-n't for real — bad luck, —

P

Am

Am

Gtr. tacet

Repeat ad lib. and fade out

I would-n't have no luck at all. — Born Un-der A Bad Sign.

Additional Verse

I can't read, I didn't learn to write,
My whole life has been one big fight.

CAT'S SQUIRREL

By
S. SPLURGE

Moderately



mf

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, including a whole note chord and several quarter notes. The bass staff contains a continuous eighth-note accompaniment.

Second system of musical notation, continuing the melody in the treble staff and the eighth-note accompaniment in the bass staff.

Third system of musical notation, featuring a piano (*p.*) dynamic marking. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

Fourth system of musical notation, also featuring a piano (*p.*) dynamic marking. The structure is similar to the previous system.

To Coda

Fifth system of musical notation, including the lyrics: "All right, all right, all right, all right, all right, all right, all right, all right, all right, all right." The treble staff contains the vocal line, and the bass staff contains the accompaniment.

D. C. al Coda

Coda

Coda section of musical notation, showing a final chord in the treble staff and a sustained accompaniment in the bass staff.

DANCE THE NIGHT AWAY

By
JACK BRUCE and
PETE BROWN

Moderately

mf

Gon-er build my - self a cas - tle
 find my - self an o - cean,
 dance my - self to noth - ing,

High up in the clouds. There'll be skies out -
 Sail in - to the blue, Live with
 Van - ish from this place. Gon - er turn my -

side my win - dow, Lose those
 gold - en sword - fish, For - get the
 self to shad - ow So I can't

To Coda

streets _____ and crowds, _____ Dance the
 time _____ of you, _____ Dance the

night a - way. _____ 2. Will
 night a - way. _____ 3. Gon-er

D. S. al ♦ *Coda* ✂

see your face. _____ Dance the

night a - way. _____

DESERTED CITIES OF THE HEART

Words and Music by
 JACK BRUCE and
 PETE BROWN

Brightly (in four)

mf

C

Up-on this street where time has died, The gold-en treat you nev-er tried.—
 The street is cold, its trees are gone, The stor-y's told the dark has won.—

In times of old, in days gone by, If I could catch a danc-ing eye,—
 Once we set sail to catch a star, He had to fail, it was too far.—

F Eb Db C

It was on the way, On the road to dreams,—yes!—
 It was on the way, On the road to dreams,—yes!—

Music by
CE and
ROWN



1. 2.

Now, my_ heart's drowned_ in no_ love streams yes_ —
Now, my_ heart's drowned_ in no_ love streams yes_ —

Moderately

Tempo Primo




I felt the wind shout like a drum; You said "My friend love's end has come."
On this dark street, the sun is black. The win-ter life is com-ing back. —

It could-n't last, had to stop, We drained it all to the last drop. —
On this dark street, It's cold in-side, There's no re-treat from time that's died.)

F Eb Db C

It was on the way, — On the road to dreams, — yes! —

D7 Dbmaj7 C D7

Now, my heart's drowned — in no love streams — yes! — Now, my heart's drowned

1.

2.

— in no love streams — — ness, Yeah, — yeah, yeah

D7 Dbmaj7 C

— yeah, yeah, yeah, yeah. — Now, my heart's drowned — in no love streams — yes! —

D7 Dbmaj7 C

Now, my heart's drowned — in, no love.

Rall

DOIN' THAT SCRAPYARD THING

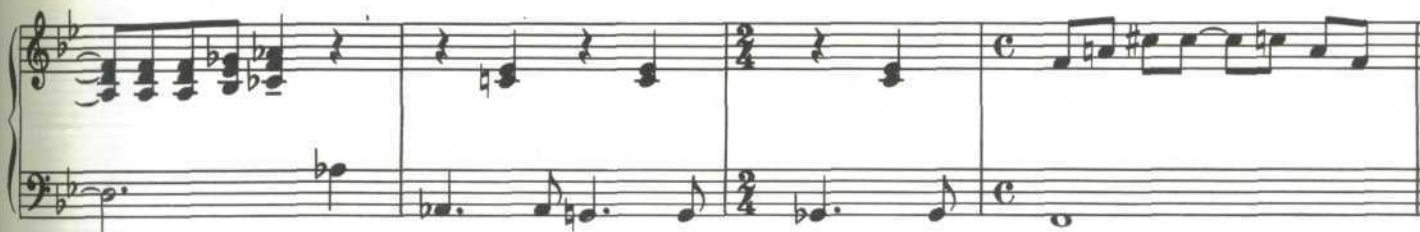
Words and Music by
JACK BRUCE and
PETE BROWN

Moderately

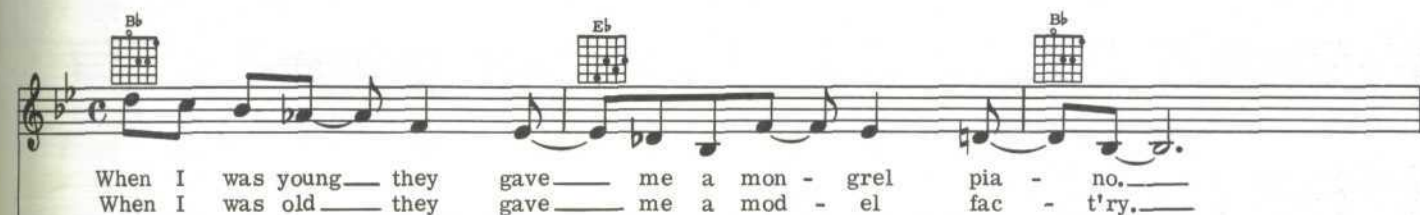


mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand plays a simple bass line.



The piano accompaniment continues with two staves. The right hand features a mix of chords and melodic lines, including a 2/4 time signature change. The left hand provides a steady bass line.

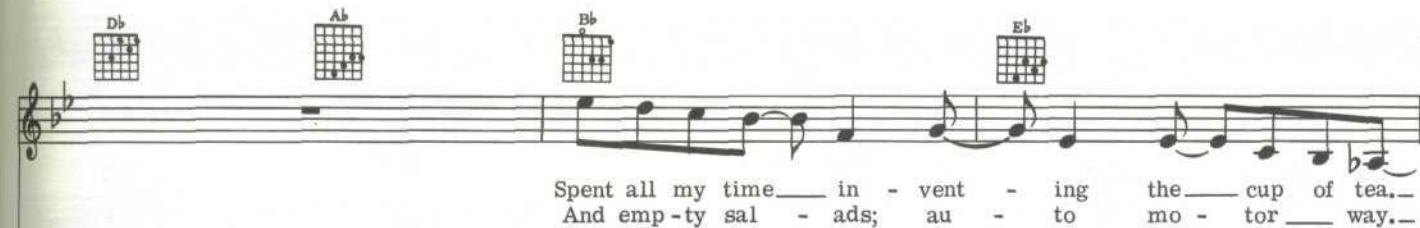


When I was young — they gave — me a mon - grel pia - no. —
When I was old — they gave — me a mod - el fac - t'ry. —

Guitar chords: Bb, Eb, Bb



The piano accompaniment continues with two staves, providing harmonic support for the vocal line.



Spent all my time — in - vent - ing the — cup of tea. —
And emp - ty sal - ads; au - to mo - tor — way. —

Guitar chords: Db, Ab, Bb, Eb



The piano accompaniment continues with two staves, concluding the piece.

Ab Eb D Gm Cm

Writ-ing your name _____ in the sea;
Leav-ing your name _____ at the door;

Bb Dm Gm C7

Burn-ing my fav - 'rite head, _____
Break-ing my fav - 'rite head, _____

Bb Eb Bb

Miss-ing the last _____ bed; Wav - ing a cheer - y her - ring, _____
Miss-ing the Wal - rus; Shav - ing my last _____ ba - na - na, _____

Db Ab Bb Eb

Bal-anc-ing brass _____ bands on _____ the tip _____ of my toe, _____
Bal-anc-ing zeppé - lins on _____ the end _____ of my nose, _____

Ab Eb D Gm Cm

A musical staff in G minor with guitar chord diagrams for Ab, Eb, D, Gm, and Cm. The melody consists of eighth and quarter notes.

Phon-ing your home — from McRees; _____
 Call-ing your name — in the zoo; _____

Piano accompaniment for the first system, including treble and bass clefs with chords and a bass line.

Bb Dm Gm C7

A musical staff in G minor with guitar chord diagrams for Bb, Dm, Gm, and C7. The melody features a prominent Gm chord with a melodic line.

Drink-ing my fav - 'rite love. _____
 Blow-ing my fav - 'rite mind. _____

Piano accompaniment for the second system, including treble and bass clefs with chords and a bass line.

Eb Db Bb Db

A musical staff in G minor with guitar chord diagrams for Eb, Db, Bb, and Db. The staff contains rests.

Piano accompaniment for the third system, including treble and bass clefs with chords and a bass line.

Ab F+ F Bb

A musical staff in G minor with guitar chord diagrams for Ab, F+, F, and Bb. The staff contains rests.

Piano accompaniment for the fourth system, including treble and bass clefs with chords and a bass line. A 'rit.' marking is present in the bass line.

DREAMING

By
JACK BRUCE

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of five systems of music, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: F, Gm, F, Bb, C7, F. Lyrics: Dream - ing a - bout my love

System 2: Chords: Fmaj7, Gm7, Am7, Bb, C7, D7. Lyrics: you bring me joy and hours of hap - pi - ness.

System 3: Chords: G7, C7, F. Lyrics: More or less I dream my life a - way.

System 4: Chords: F, Gm, F, Bb, C7, F, Fmaj7, Gm7, Am7. Lyrics: 1. Wait - ing for you to come, chang - ing my
2. Dream - ing a - bout my life, where are you

System 5: Chords: Bb, C7, D7, G7. Lyrics: life now for you and to em - pti - ness mean - ing less
when will you come to me

By BRUCE

To Coda

C7 F Dm6 E7

min - utes just drift - ing on don't care
I dream my life a -

Am E7 Am

if I get no where.

Dm6 E7 Am G7

I can just dream and you'll be

C C7 F

there what else is there to do?

D. S. al Coda

Coda F F7 Bb C7 F F7 Bb

way ay ay ay ay ay ay ay

C7 F F7 Bb C7 Bb F

ay ay. Dream - - - ing.

I'M SO GLAD

By
NEHEMIAH "SKIP" JAMES

Moderately

1.

p *C* *p* *C* *p*

I'm so glad, I'm so glad, I'm glad, I'm glad, I'm glad.

2.

C *p* *C* *p*

I'm so glad, I'm so glad, I'm glad, I'm glad, I'm glad. { I
I'm

D *Em7* *F* *C* *p*

don't know what to do, Don't know what to do, I don't know what to do, I'm
tired of weep-in', — Tired of moan-in', — Tired of groan-in' for you. I

MES

tired of weep-in',— don't know what to do. Tired of moan-in',— Don't know what to do, Tired of cry-in' for you. I don't know what to do.

I'm so glad, I'm so glad, I'm glad, I'm glad, I'm glad. I'm so glad,

I'm so glad, I'm glad, I'm glad, I'm glad. I'm so glad, I'm so glad, I'm

glad, I'm glad, I'm glad. I'm so glad, I'm so glad, I'm glad, I'm glad, I'm glad.

N. S. U.

By
JACK BRUCE

Moderato

Piano introduction in 4/4 time, marked *p* (piano). The right hand plays a simple melody of quarter notes, and the left hand plays a rhythmic accompaniment of eighth notes.

First system of the song. It includes guitar chord diagrams above the vocal line and piano accompaniment below. The tempo is *Moderato*.

Guitar Chords: C, Bb, C, Bb, C, Bb, C, Bb, C, Bb, C.

Vocal Line: Driv-ing in my car, smok-ing my ci-gar, The on-ly times I'm hap-py's when I play my gui-tar. I've been in and out, I've been up and down, I don't want to go un-til I've been all a-round.

Piano Accompaniment: *mf* (mezzo-forte). The right hand plays chords and the left hand plays a rhythmic accompaniment.

Second system of the song. It includes guitar chord diagrams above the vocal line and piano accompaniment below.

Guitar Chords: F, Eb, C, F, Eb.

Vocal Line: Ah, ah, — ah, ah, ah, Ah, ah, — ah, ah,

Piano Accompaniment: *f* (forte). The right hand plays chords and the left hand plays a rhythmic accompaniment.

Third system of the song. It includes guitar chord diagrams above the vocal line and piano accompaniment below.

Guitar Chords: A, C, Bb, C, Bb, C.

Vocal Line: ah. Sing-ing in my yacht, what a lot I got! What's it all a-bout? An-y one in doubt?

Piano Accompaniment: The right hand plays chords and the left hand plays a rhythmic accompaniment.

RUCE

B \flat C B \flat C B \flat C F E \flat

Hap - pi - ness is some - thing that just can - not be bought. Ah, ah, ah, ah,
I don't want to go un - til I've found it all out.

C F E \flat A

ah, Ah, ah, ah, ah, ah,

To Coda

D C F \sharp D

Ah, ah, ah, ah,

C F \sharp Coda A

ah, ah,

D. S. al Coda

F E \flat A

Ah, ah, ah, ah, ah,

POLITICIAN

Words and Music by
JACK BRUCE and
PETE BROWN

Moderately

Hey! now ba - by, — get in - to my big, black car.

Hey! now ba - by, — get in - to my big, black car.

I wan - na just show you — what my pol-i-tics

are! I'm a pol-it - i - cal man, — And I prac-tice what I preach.

To Coda

Music by
E and
OWN

car.

car.

da

tics

ach.

I'm a pol - it - i - cal man, —

And I prac-ticewhat I preach. — So don't de-ny— me ba-by,—

not while you're in — my reach! —

are!

D. S. al Coda

Repeat ad lib, and fade out

ADDITIONAL LYRIC

I support the left,
So, I'm leanin', leanin' to the right!
I support the left,
Tho' I'm leanin' to the right!
But I'm just not there
When it's coming to a fight!

I FEEL FREE

Words and Music by
JACK BRUCE and
PETE BROWN

Moderately

Guitar Chord Diagram: D

System 1:
 Ah
 I feel free,

System 2:
 ah ah ah ah ah ah
 I feel free, I feel free,

System 3:
 ah ah ah ah
 I feel free, I feel free,

System 4:
 ah ah ah ah ah ah
 I feel free, I feel free,

Music by
E and
W.N.

ah ah ah.

I feel free.

Feel _____ when I
Dance _____ floor is

dance with you _____ We _____ move like the
like the sea, _____ Ceil _____ ing is the

sea. _____ You, _____ you're all I
sky. _____ You're the sun _____ and as you

want to know. _____ I _____ feel
shine on me, _____

free, ————— I ————— feel free, —————

Chord diagrams: D, Am7, D

I ————— feel free. ————— I can

To Coda

Chord diagrams: Am7, D7, G6

walk down the street, there's no one there,—tho' the pave-ments are one huge crowd; ————— I can

Chord diagrams: Am, D7, Am

drive down the road, my eyes don't see,— Tho' my mind wants to call out loud. —————

D. S. al \diamond *Coda*

Chord diagrams: Am, D7, Am

\diamond *Coda*

Repeat and fade

I ————— feel free. —————

Chord diagrams: Am7, D7, G6

PASSING THE TIME

Words and Music by
GINGER BAKER and
MIKE TAYLOR

Moderato

mp

G C7 G C7

It is a cold win - ter, A - way is the song - bird,
The snow flakes are fall - ing, The roof a white blank - et;
It is a long win - ter, A - way is the song - bird,

G Bb F F#

And gone is her trav - el - er; She waits at home.
There's ice on the win - dow pane; She waits a lone.
She waits for her trav - el - er, So far from home.

G C7 G C7

The sun is on hol - i - day, No leaves on the trees;
She sits by the fi - re - side, The room is so warm;
She sits by the fi - re - side, The room is so warm;



To Coda

1.

2.

The an - i - mals sleep, while cold north wind blows. —
 Her child - ren are sleep - ing; She waits in their home.
 There's ice — on the win - dow; She's

rit.

Fast



Pass - ing the time, — Pass - ing the time, —

ff

ev - 'ry - thing fine

Pass - ing the time, — drink - ing red wine, — Pass - ing the time, —

Drink - ing red wine, — Pass - ing the time, — drink - ing red wine.

Pass - ing the time, — ev - 'ry - thing fine, Pass - ing the time, drink - ing red wine,

Pass - ing the time, ev - 'ry - thing fine, Pass - ing the time, wine and time rhyme —

Pass - ing the time, —

Tempo Primo

G C7 G C7

mp

G C7

D.S. al Coda

Coda

Bb C

lone - ly, a - lone,

rit.

PRESSED RAT AND WARTHOG

Words and Music by
GINGER BAKER and
MIKE TAYLOR

Moderately

mf

D C D C

(Recitative)

1. Pressed Rat And Warthog have closed down their shop.
2. Pressed Rat And Warthog have closed down their shop. The
3. Pressed Rat And Warthog have closed down their shop.

D C D C D C

They didn't want to, 'twas all they had got. Selling A - tonal apples and
bad Captain Madman had told them to stop. Selling A - tonal apples and
They didn't want to, 'twas all they had got. Selling A - tonal apples and

D C D C D C To Coda

amplified heat and Pressed Rat's col - lection of dog legs and feet.
amplified heat and Pressed Rat's col - lection of dog legs and feet. The
amplified heat and Pressed Rat's col - lection of dog legs and feet.

D E D C D A7

Sadly they left, telling no one "Good - bye." Pressed Rat wore red jodphurs
 bad Captain Madman had ordered their fate; He laughed and stopped off at the

Bm F#m Bm D E D C

Warthog, his striped tie. Be - tween them, they carried a three legged sack; Went
 Nautical Gate. The Gate turned into a "De - rog - a - tree," And his

D A7 Bm F#m Bm D C

straight 'round the corner and never came back.
 peg - leg got wood - worm, and broke into three.

D E D C D E D. S. al
 Coda

Coda

rall.

SLEEPY TIME TIME!

Words and Music by
JANET GODFREY and
JACK BRUCE

Slowly



1. I'm a sleep-y time ba-by, —
2. A - sleep in the day-time, —

A sleep-y time boy. — Work on-ly may-be; — Life is — a joy. We'll have a
A-sleep in the night. — Life is all play time; — Work-in' ain't right.

sleep-y time time, — We'll have a sleep-y time time, — We'll have a

sleep-y time time, — We'll have a sleep-y time time, —

G F C

Sleep-y time time, Sleep-y time time all the time.

This system contains the first three measures of the piece. The guitar chords G, F, and C are indicated above the first staff. The melody is in the first staff, and the accompaniment is in the second and third staves.

C7

I have my Sun-day, — That ain't no lie, — But on Mon-day morn-ing — Comes my fav'rite cry We'll have a

This system contains the next three measures. The guitar chord C7 is indicated above the first staff. The melody continues in the first staff, with lyrics underneath.

F7 Bb C C7 F7 Bb C C7

sleep-y time time, — We'll have a sleep-y time time, — We'll have a

This system contains the next three measures. The guitar chords F7, Bb, C, C7, F7, Bb, C, and C7 are indicated above the first staff. The melody continues in the first staff.

F7 Bb C C7 F7 Bb C C7

sleep-y time time, — We'll have a sleep-y time time, —

This system contains the next three measures. The guitar chords F7, Bb, C, C7, F7, Bb, C, and C7 are indicated above the first staff. The melody continues in the first staff.

G F7 C F C F C

Sleep-y time time Sleep-y time time all the time.

This system contains the final three measures of the piece. The guitar chords G, F7, C, F, C, F, and C are indicated above the first staff. The melody concludes in the first staff.

SUNSHINE OF YOUR LOVE

Words and Music by
JACK BRUCE, PETER BROWN
and ERIC CLAPTON

Medium Rock Tempo

Piano introduction in G major, 4/4 time. The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand plays a steady eighth-note bass line. A dynamic marking of *f* (forte) is present.

G

1. It's get-tin' near dawn when lights close a tired
(2) with you my love the light shin-ing through on

Verse 1: The melody continues with a mix of eighth and quarter notes. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

eye I'll soon be with you my love, give you my dull sur-
you Yes, I'm with you my love, it's the morn-in' and just we

Verse 2: The melody continues with a mix of eighth and quarter notes. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

C

prise I'll be with you dar - lin', soon, I'll
two I'll stay with you dar - lin', now, I'll

Verse 3: The melody continues with a mix of eighth and quarter notes. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present at the end of the section.

DOWN

be with you when the stars start fall - in'.
stay with you till my seeds are dried up.

G

mf

I've been wait - in' so long to be where I'm go - in',

D F C D F

In the Sun - shine Of Your Love.

D F D7

1. 2.

G D7 G

2. I'm Repeat and Fade-out

SWEET WINE

Words and Music by
PETER BAKER and
JANET GODFREY

Moderately

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The tempo is marked 'Moderately' and the dynamics include *mf* and *mp*.


System 1: Chord diagrams for C and Cm7 are shown. The vocal line begins with the lyrics "Ba ba ba du la ba ba du la ba la ba du la,". The piano accompaniment starts with a *mf* dynamic.

System 2: Chord diagrams for F, Cm7, and C are shown. The vocal line continues with "Ba ba ba du la ba ba du la ba la ba du la. Who wants the—".

System 3: Chord diagrams for Cm7 and C are shown. The vocal line continues with "wor - ry, the hur - ry of ci - ty life? Mon - ey, noth - ing fun - ny,".

System 4: Chord diagrams for F, Cm7, and C are shown. The vocal line concludes with "wast - ing the best of our life. Sweet wine, hay mak - ing, sun - shine, day break - ing,". The piano accompaniment ends with a *mp* dynamic.

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 We can wait till to - mor - row; Car speed, road call - ing, bird free, leaf fall - ing,



 We can bide time. Who wants the wor - ry, the hur - ry of ci - ty



 life? Mon - ey, noth - ing fun - ny, Wast - ing the best of our



 life. Ba ba ba du la ba ba du la ba la ba du



 la, Ba' ba ba du la ba ba du la ba la ba du la.

rit.

S.W.L.A.B.R.

Words and Music by
JACK BRUCE and
PETE BROWN

Moderately

1. Com - ing to me in the morn - ing, Leav - ing me at night; —
2. Run - ning to me a - cry - in' When he throws you out; —

Com - ing to me in the morn - ing, Leav - ing me a - lone;
Run - ning to me a - cry - in', On your own a - gain;

You've got that rain - bow feel, But the rain - bow has a beard.
You've got that pure — feel,

Such good re-spons - es, — But the pic-ture has a mus-tache.

Com-ing to me — with that soul - ful — look on your face, —

Com-ing look-ing like you nev-er ev-er done one wrong thing,

Com-ing to me — with that soul - ful — look on your face, —

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15

Com- ing look- ing like you nev- er ev- er done one wrong thing. 3. So

man- y fan - tas - tic col - ors I feel in a won - der - land;—

Man- y fan - tas - tic col - ors Makes me feel so good;

You've got that pure — feel, Such good re- spon- es, — But that

rain - bow feel, But the rain- bow has a beard.

TALES OF BRAVE ULYSSES

Words and Music by
ERIC CLAPTON and
SHARP

Moderately

p



You thought the lead-en win-ter would bring you down for - ev - er, But you rode up-on a steam-er to the



vi-lence of the sun.—

And the



col-ors of the sea bind your eyes with trem-bling mer-maids And you touch the dis - tant beach-es with
see a girl's brown bod-y danc-ing thru the tur-quoise And her foot-prints make you fol - low where the

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G Bb D F G Bb

Tales Of Brave U-lys-ses, How his nak-ed ears were tor-tured by the si-rens sweet-ly sing-ing, For the
 sky— loves the sea,— And when your fin-gers find her, she drowns you in her bod-y,

D F G Bb A7 D C

spark-ling waves are call-ing you— to kiss their white laced lips.
 Carv-ing deep blue rip-ples in the tis-sues of your mind.

A7 D C D C G Bb

And you Ti - ny pur-ple fish-es run laugh-ing thru your fin-gers, And you

D C G Bb D C G Bb

want to take her with you to the hard land of the win-ter.



 Her name is Aph-ro - di - te and she rid a crim-son shell, And you



 know you can-not leave her, for you touched the dis-tant sands with Tales Of Great U - lys - ses, how his



 nak - ed ears were tor - tured by the si-rens sweet-ly sing - ing.



 Ti-ny pur-ple fish-es run laugh - ing thru your fin-gers, And you



 want to take her with you to the hard land of the win - ter.



 Repeat and fade out

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TAKE IT BACK

Words and Music by
JACK BRUCE and
PETE BROWN

Moderately

Piano introduction in C major, 4/4 time, marked 'Moderately' and 'f' (forte). The melody features several triplet patterns in the right hand, while the left hand provides a steady bass line.

Take it back, take it back, — Take that thing right out of here. — Right a -

Chords: C, G7, F, C, G7. The piano accompaniment continues with triplet patterns in the right hand and a steady bass line in the left hand.

way, far a - way, — Take that thing right out of here. —

Chords: C, G7, F, C. The piano accompaniment continues with triplet patterns in the right hand and a steady bass line in the left hand.

Don't let them take me — where streets are red. I want to stay here and sleep in my own bed.
I got this great need — to stay a - live. Not a - shamed of my creed; I've got — to sur - vive.

Chord: Am. The piano accompaniment continues with triplet patterns in the right hand and a steady bass line in the left hand.

F **G7**

Need all your lov-ing long blond hair. Don't let them take me 'cos I eas-i-ly scare. } Take it
 So come on, ba-by, don't go a-way. Just let them take me for a rain-y day. }

C **G7** **F** **C** **G7**

back, take it back, — Take that thing right out of here. — Take it

Coda **Am**

I've got this thing, — got to keep it sharp. Don't go to plac-es where it won't shine — in the dark.

F **G7**

So come on, ba-by, don't go a-way. Just let them save me for a rain-y day. Take it

C **G7** **F** **C**

back, take it back, — Take that thing right out of here. —

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THOSE WERE THE DAYS

Words and Music by
GINGER BAKER and
MIKE TAYLOR

Moderately

Piano introduction in D major, 4/4 time, marked 'Moderately'. The music consists of a series of chords and melodic lines in both hands.

Chord diagrams for the first system: D, F, Am, D, C, D, F.

1. When the ci - ty of At - lan - tis stood ser - ene a - bove the sea, Longtime be - fore — our time,
2. Gold - en cym - bals fly - ing on oc - a - ri - na sounds, Be - fore wild Me - dus - a's ser - pents
3. Tie your paint - ed shoes, and dance; — blue day - light in your hair. O - ver - head, a noise - less eag - le,

Musical notation for the first system, including vocal line and piano accompaniment.

Chord diagrams for the second system: D, C, Am, D, C.

— when the world was free; Those were — the days. —
gave birth to Hell, dis - guised — as Heav - en.
fans of flame, Won - der ev - 'ry - where. —

Musical notation for the second system, including vocal line and piano accompaniment.

Chord diagrams for the third system: D, C, Dm, G, Am, F, G, A.

Those were the days, — yes, they were; Those were the days. —

Musical notation for the third system, including vocal line and piano accompaniment.

F G Bm Am F G Em

Those were their ways, — Mir - a - cles ev - 'ry-where; — are they

F G A Dm G Am F

now? They're gone! Those were their ways, — yes, they were;

G A G F C Am

To Coda

Those were their ways. — Those Were The Days, — yes, they were;

Em Am

Those Were The Days. —

D.S. al Coda
(Disregard repeat sign)

Coda

Em A

Those Were The Days. —

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TOAD

By
GINGER BAKER

Moderately

The musical score for "TOAD" is presented in five systems. The first system is a piano introduction marked "Moderately" and "mf". The second system introduces the main melody with guitar chords (F, Eb, F) indicated above the staff. The third and fourth systems continue the melody with more guitar chords (Eb, F). The fifth system concludes the piece with a "f" dynamic in the piano part and an "mp" dynamic in the guitar part.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* and a *mf* marking. A guitar chord diagram for a barre on the first fret is shown above the treble staff. The system concludes with a *Bb* chord diagram and a flat sign.

Musical score system 2, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* and a *mf* marking. A guitar chord diagram for a barre on the first fret is shown above the treble staff. The system concludes with a *Bb* chord diagram and a flat sign.

Musical score system 3, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *mf*. A guitar chord diagram for a barre on the first fret is shown above the treble staff. The system concludes with a *Bb* chord diagram and a flat sign.

Musical score system 4, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f*. A guitar chord diagram for a barre on the first fret is shown above the treble staff. The system concludes with a *Bb* chord diagram and a flat sign.

Musical score system 5, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* and a *mf* marking. A guitar chord diagram for a barre on the first fret is shown above the treble staff. The system concludes with a *Bb* chord diagram and a flat sign.

WE'RE GOING WRONG

Words and Music by
JACK BRUCE

Moderately

mp

mf

Em F#m G F#m Em

Please _____ o - pen your eyes,
Please _____ o - pen your mind,

F#m G F#m Em F#m

Try _____
See _____

G F#m Em F#m G F#m

_____ to re - a - lize.
_____ what you will find.

Em F#m G F#m Em

I've found out to - day we're go - ing wrong,

F#m G F#m Em F#m

1. we're go - ing wrong.

G F#m F#m Em F#m

2. we're go - ing wrong,

G F#m Em F#m G

we're go - ing wrong,

F#m Em F#m G F#m Em

we're go - ing wrong, we're go - ing wrong.

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WHITE ROOM

Words and Music by
JACK BRUCE and
PETE BROWN

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords: Dm, F, G, Bb, C, Dm, F. The left hand plays a triplet of eighth notes in the bass line, followed by a similar triplet pattern. The tempo is marked 'Moderately' and the dynamic is 'mf'.

1. In a white room— with black cur - tains— near the sta - tions.
no strings— could se - cure you— At the sta - tion.
par - ty— she was kind - ness— In the hard crowd.

The piano accompaniment for the first line of lyrics features a melody in the right hand and a bass line in the left hand. The right hand melody includes triplet eighth notes. The left hand bass line also features triplet eighth notes. Chords are indicated above the staff: G, Bb, C, Dm, F, G, Bb, C, Dm, F.

— Black roof coun - try, — No gold pave - ments, — tir - ed star - lings.
— Plat - form tick - et, — rest - less die - sels, — good - bye win - dow.
— Con - so - la - tion — from the old wound — now for - got - ten.

The piano accompaniment for the second line of lyrics continues the melody and bass line from the first line. Chords are indicated above the staff: G, Bb, C, Dm, F, G, Bb, C, Dm, F.

— Sil - ver hors - es, — run - down moon - beams — in your dark eyes.
— I walked in - to — such a sad time — at the sta - tion.
— Yel - low tig - ers — crouched in jun - gles, — in her dark eyes.

The piano accompaniment for the third line of lyrics concludes the piece. Chords are indicated above the staff: G, Bb, C, Dm, F, G, Bb, C, Dm, F.

G Bb C Dm F G Bb C Dm F

Dawn light smiles on your leaving, my contentment.
 As I walked out felt my own need just beginning.
 She's just dressing Good-bye windows tired starlings.

G Bb C G Bb A

(Falsetto) I'll wait in this place where the sun never shines.
 I'll wait in the queue when the train's come back. I'll
 I'll sleep in this place with the lonely crowd.

C G Bb C

Wait in this place where the shadows run from them-
 Wait for you where the shadows run from them-
 Lie in the dark where the shadows run from them-

D D Dm F G Bb C

1. 2. *tacet* 3. selves.
 selves. 2. You said
 selves. 3. At the

Repeat ad lib. till fade-out

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G Bb C Dm F G Bb C Dm F

Dawn light smiles on your leav - ing, my con - tent - ment.
 As I walked out felt my own need just be - gin - ning.
 She's just dress - ing Good - bye win - dows tir - ed star - lings.

G Bb C G Bb A

(Falsetto) I'll wait in this place where the sun nev - er shines.
 I'll wait in the queue when the train's come back. I'll
 I'll sleep in this place with the lone - ly crowd.

C G Bb C

Wait in this place where the shad - ows run from them -
 Wait for you where the shad - ows run from them -
 Lie in the dark where the shad - ows run from them -

D D Dm F G Bb C

1. 2. *tacet* 3. selves. 2. You said 3. At the selves. Repeat ad lib. till fade-out

WHAT A BRINGDOWN

Words and Music by
GINGER BAKER

Fairly Bright

f

Dm Gm

Dan-ger's in a jam jar, par-son's col-lar in the _____ sky.
 Lit-tle Lead-er Lou is grow-ing ab-stracts in the _____ north.
 Taka a butch-er's at the dod-gie min-ces of Old _____ Bill.

Dm Gm

Wat-er in a foun-tain does-n't get me ver-y _____ high.
 Bet-ty Bee's been wear-ing dai-sies since the twen-ty _____ fourth.
 Ar-is-tot-le's or-ches-tra are liv-ing on the _____ pill.

Dm Gm

Mo-by Dick and Al- bert mak-ing out with Cap-tain _____ Bligh. So you
 _____ Where's it going to end, there's one more com-ing _____ forth. And you
 _____ One of them gets ver-y prick-ly when he's _____ ill, And you

Bb C F

know what you know in your head; Will you, won't you, do you,
 know what you know in your head; Will you, won't you, do you,
 know what you know in your head; Will you, won't you, do you,

E A+ Dm Gm Dm C To Coda

don't you know when a head's dead? What A Bring-down!
 don't you want to go to bed? What A Bring-down!
 don't you want to make more bread? What A Bring-down!

1. 2. Dm Gm Dm C Dm C Dm

(In Shouting Tone)

There's a

Gm F Bb Gm

tea - leaf a - bout in the fam - il - y Who'll end up in the

gans
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F Bb Gm F

Bow - ery and else. ————— There's a tea - leaf a - float in the

Bb C Bb C A7

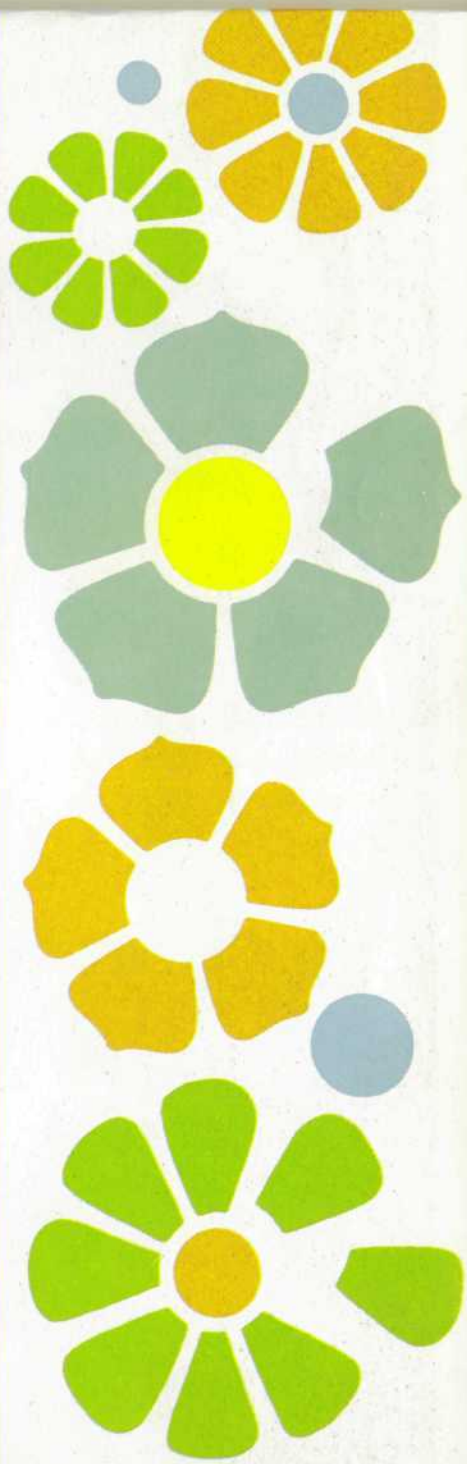
Ros - ie Lee; ————— Help! ring, ————— ding, dong bell!

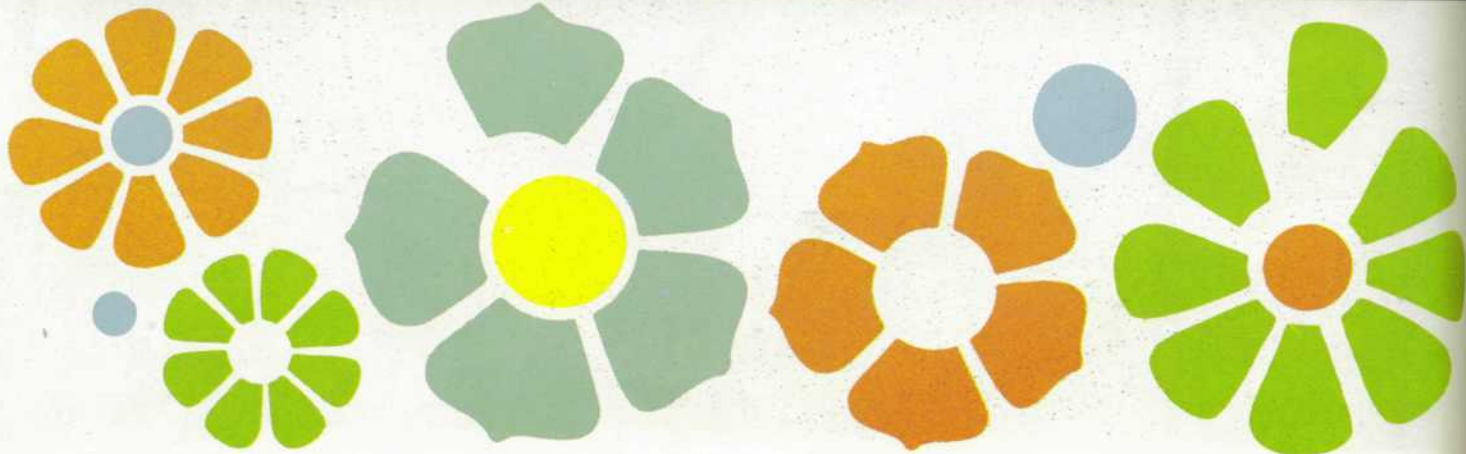
Dm Gm Dm C Dm Gm Dm C

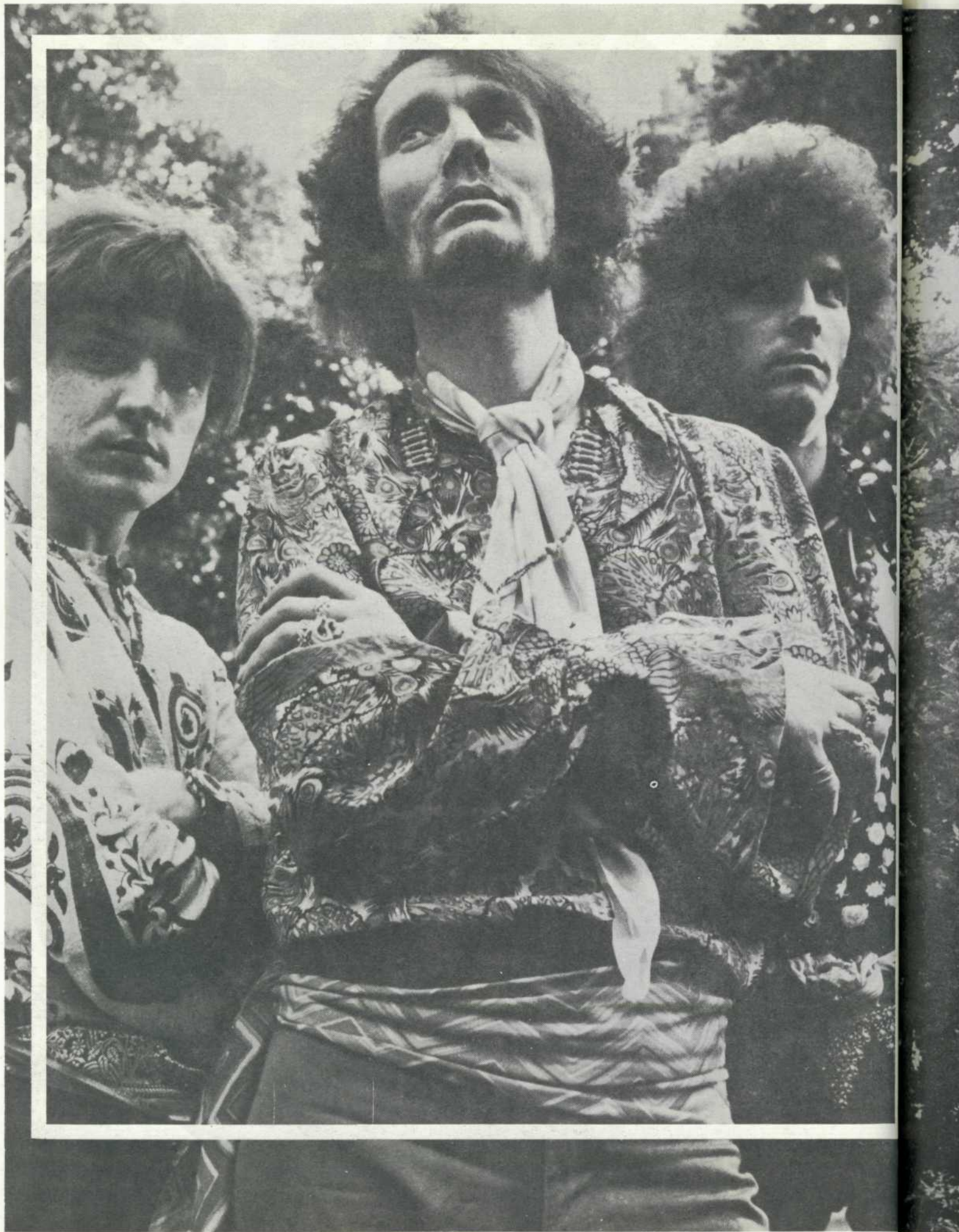
D. S. al \diamond *Coda*

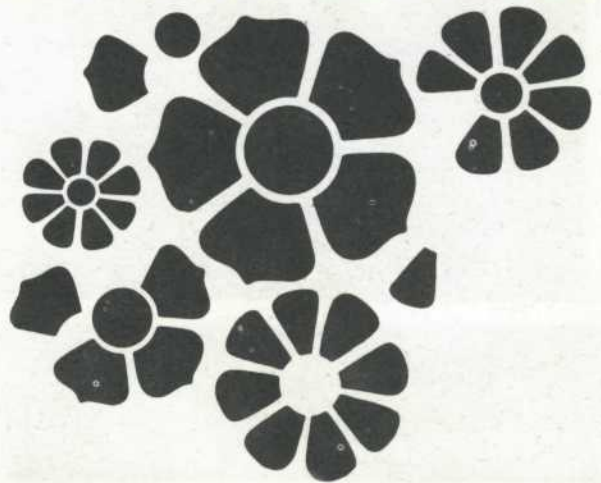
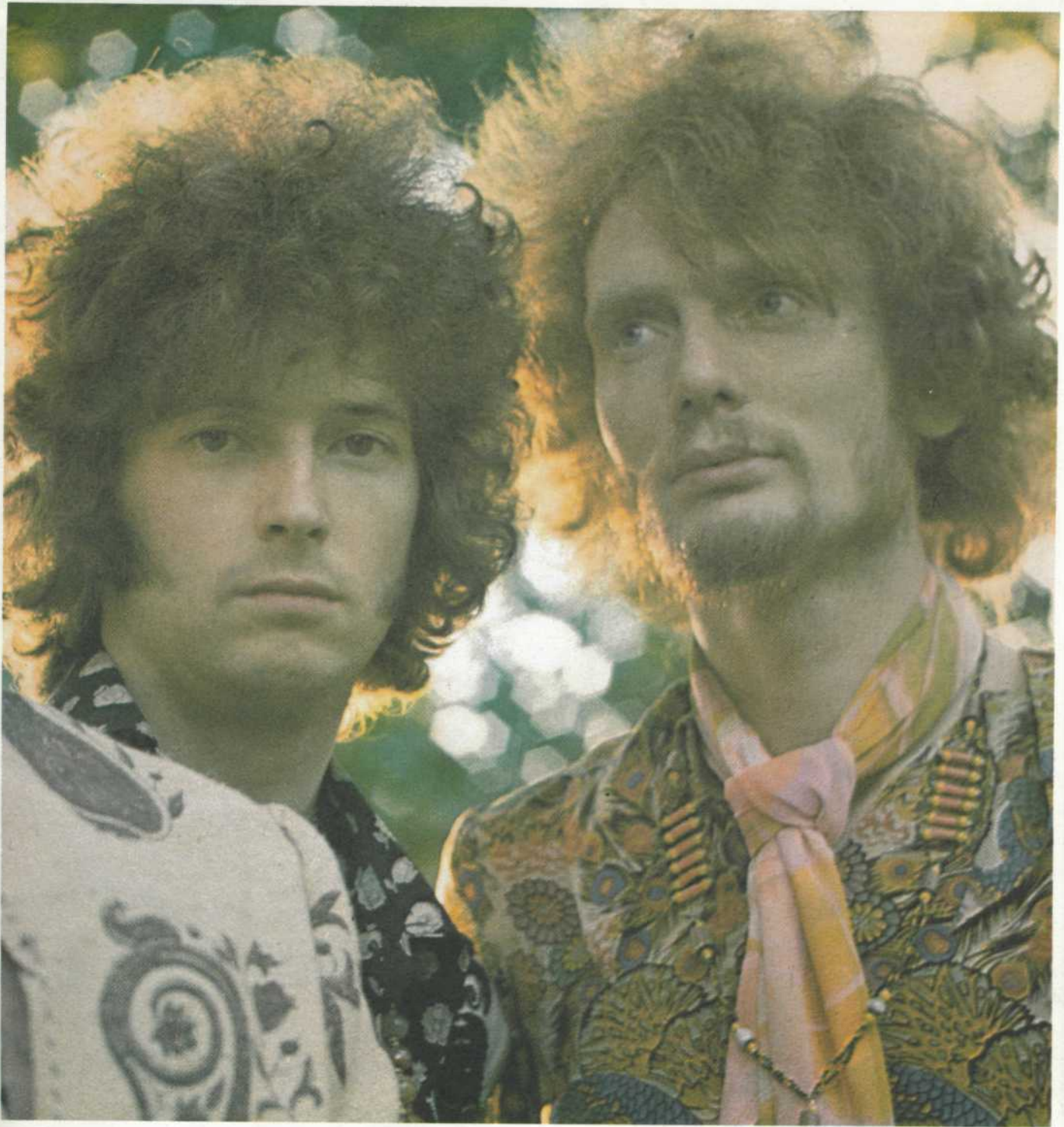
\diamond *Coda* Dm Gm Dm C Dm Gm Dm

Repeat ad lib









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Goodbye

CREAM

