

# THE NEW EAGLES COMPLETE

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HELL FREEZES OVER • HOTEL CALIFORNIA  
THE LONG RUN • LIVE • GREATEST HITS • ON THE BORDER  
ONE OF THESE NIGHTS • DESPERADO • EAGLES



# THE NEW EAGLES COMPLETE

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# TAKE IT EASY

Words and Music by  
JACKSON BROWNE & GLENN FREY

Moderate Country feeling








*mf*

Well, I'm a - run - nin' down the road try'n' to


loos - en my load, I've got sev - en wom - en on my mind, four -





that wan - na own me, two that wan - na stone me, one says she's a friend of mine.

(b)


G  Em  C 




Take it eas - y, take it eas -




G  Am  C  Em 





y, don't let the sound of your own wheels drive you cra - zy.




C  G  C 

Light-en up while you still can, don't e-ven try to un-der-stand,



G  Am  C  G 

just find a place to make your stand and take it eas -



G  
x000

y. — Well, I'm a - stand-in' on a cor-ner in Wins-

D C





low, Ar - i - zo - na and such a fine sight to see, — it's a girl,

G D C


— my Lord, in a flat bed Ford slow-in' down to take a look at me.




G Em D C

Come on, ba - by, don't say may - be,


G  Am  C  Em 





I — got - ta know if your — sweet love — is gon - na save — me. —



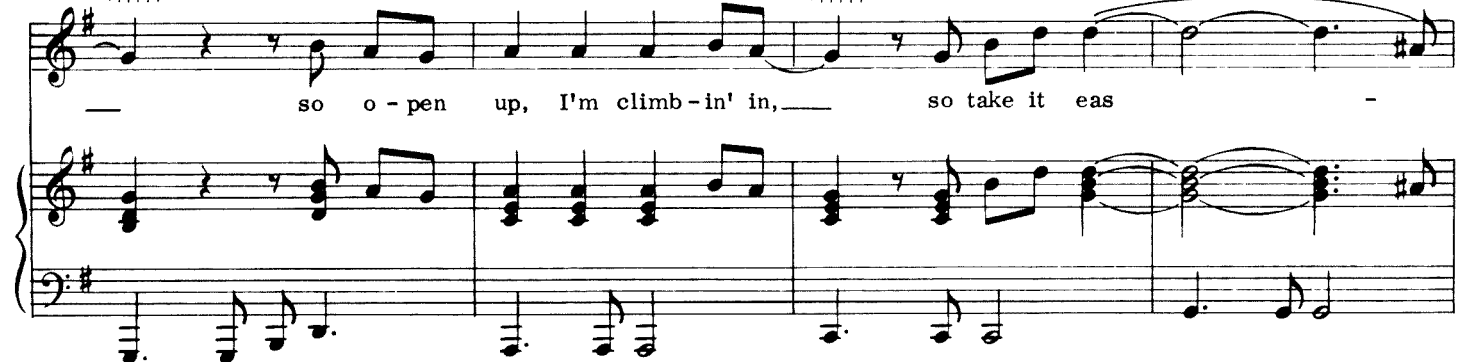
C  G  C 

We may lose — and we may — win, though we will nev - er be here a - gain, —



G  Am  C  G 

— so o - pen up, I'm climb - in' in, — so take it eas —

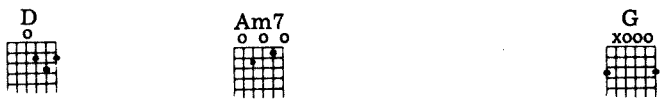



G 


y. — Well, I'm a - run - nin' down the road try'n' to loos - en my load, — got a world —




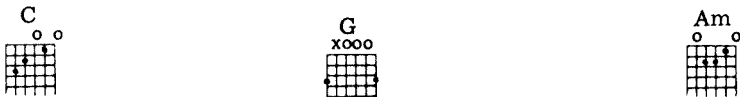




  
 — of trou-ble on my\_ mind, look - in' for a lov - er who won't\_




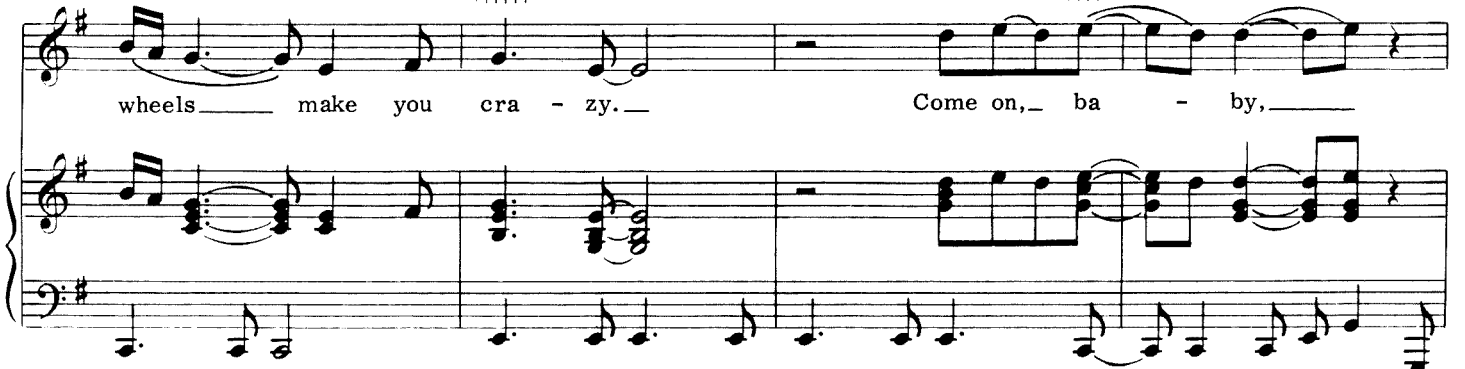

  
 — blow my cov - er, she's so hard to find. Take it\_ eas -




  
 y, take it\_ eas y, don't let the sound of your\_ own\_




  
 wheels\_ make you cra - zy. Come on, ba - by,



G C G Am

don't\_ say\_ may - be, I got-ta know if your\_ sweet\_ love\_

C G Tacet G

is gon-na save me.

C G G9 C

Oh, we got it eas - y,

G G9 C Em

we ought-a take it eas - y.

R. H.

# PEACEFUL EASY FEELING

Words and Music by  
JACK TEMPCHIN

Moderately



I like the way— your spar - klin' ear-



rings— lay a - gainst your skin — so — brown,



and I wan - na sleep with you — in — the des - ert — to - night —

A E A B Bsus4 B

with a bil-lion stars all a-round. 'Cause I got a

A E A

peace - ful eas - y feel - in', and I know you won't

F#m7 B E F#m7 A

let me down, 'cause I'm al - ready stand - in'

Bsus4 2 fr. E Esus4 E Esus4

on the ground.

E A E A

And I found out a long time a-go

E A B Bsus4 B Bsus4



what a wom-an can do to your soul,

E A E A

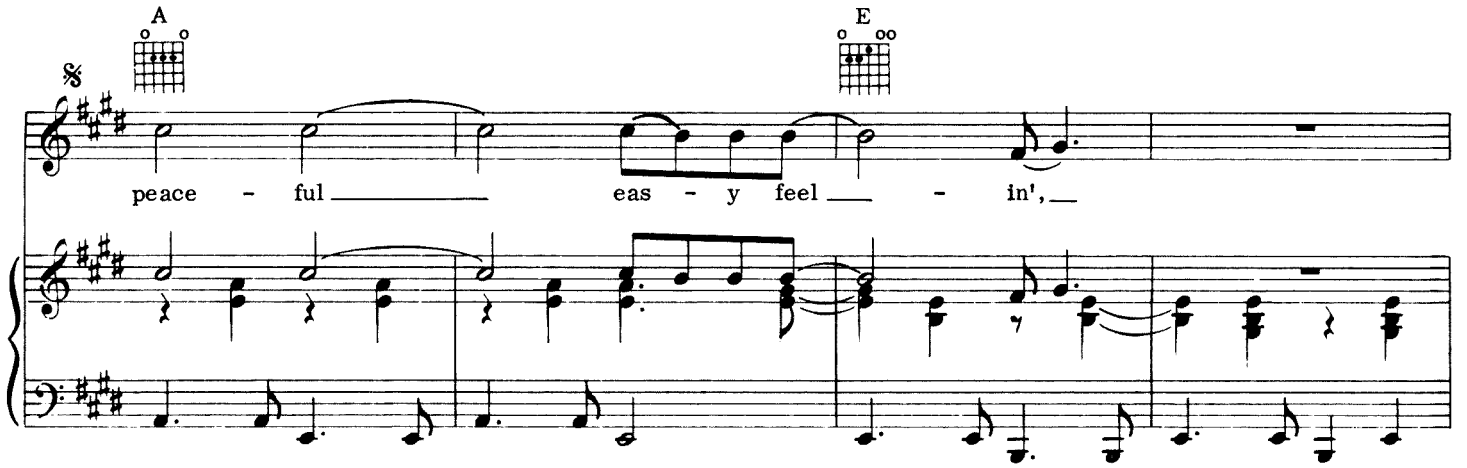
ah, but she can't take you any-way,




E A B

you don't al-read-y know how to go. And I got a

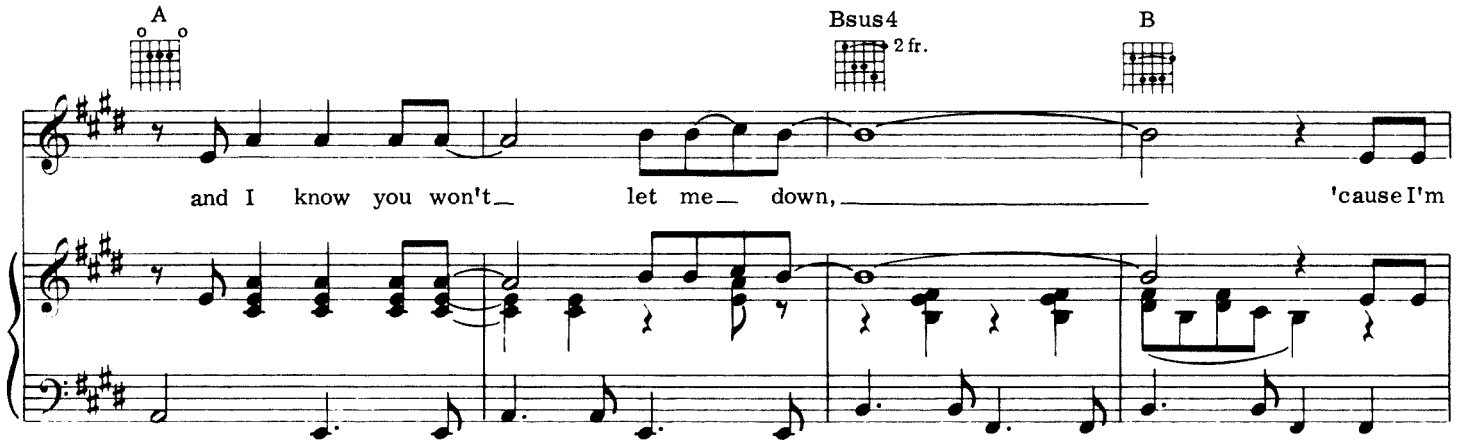
A  E 






peace - ful eas - y feel - in',



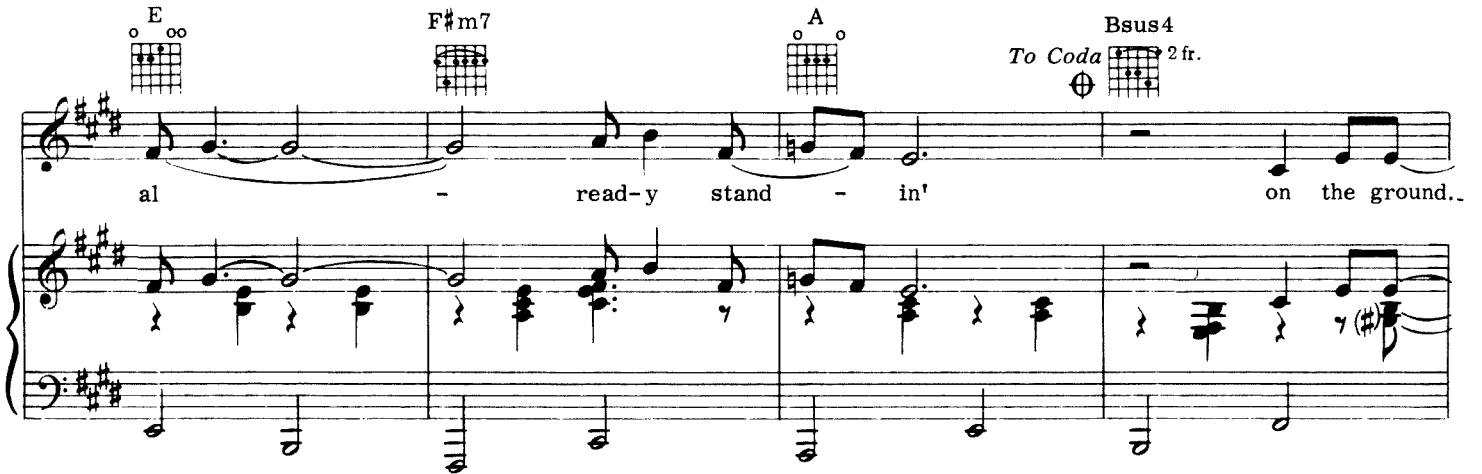
A  Bsus4  2 fr. B 





and I know you won't let me down, 'cause I'm

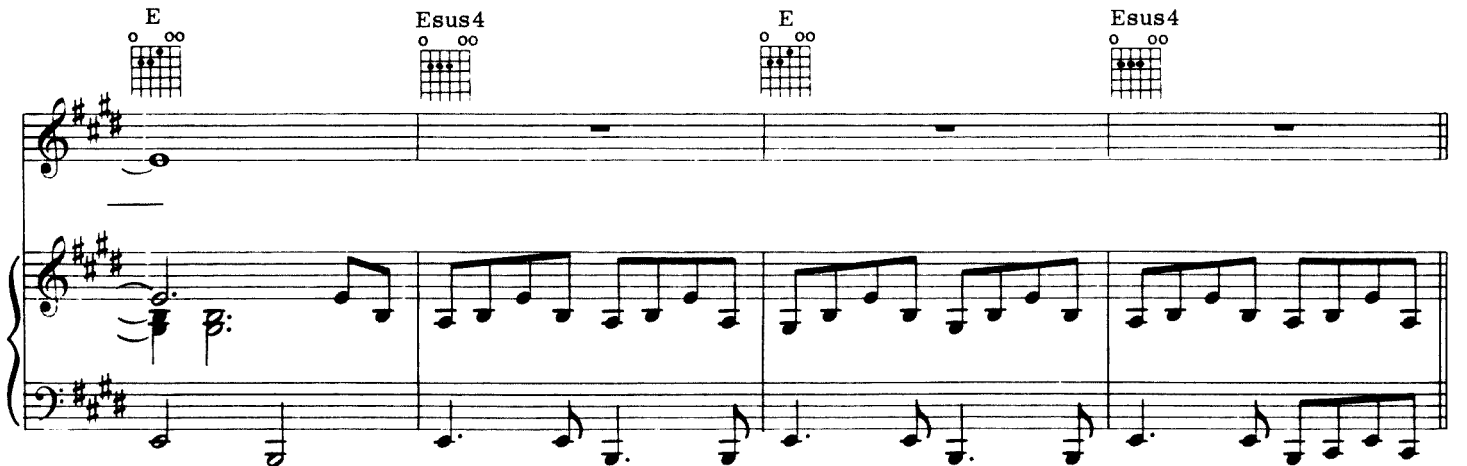


E  F#m7  A  Bsus4  2 fr. To Coda 

al - ready stand - in' on the ground..



E  Esus4  E  Esus4 



E A E A

I get this feel - in' I may know you

E A B

as a lov - er and a friend,

E A E A

but this voice keeps whis - per - ing in my oth - er ear, tells me

E A B Bsus4 2 fr. B

*D.S. al Coda* ⊕

I may nev - er see you a - gain. 'Cause I get a

Coda

Bsus4 2 fr. E F#m7 A Bsus4 2 fr. E

I'm al - read-y stand - in', yes, I'm al -

F#m7 A Bsus4 2 fr. E F#m7

read - y stand - in' on the ground.

A B E F#m7 A

Whoa.

B E F#m7 A B E

rit.



# WITCHY WOMAN

Words and Music by  
BERNIE LEADON & DON HENLEY

Moderately

Gm 3 fr.

F Dm

Gm 3 fr.

R. H.

*m.f*

Gm 3 fr.

Gm 3 fr.

D7

Ra - ven hair\_ and ru - by lips, \_

*Play four times*

Gm 3 fr.

Sparks fly from\_ her fin - ger tips, \_ Ech - oed voic - es

D7

Gm 3 fr.

in\_ the night. \_ She's a rest - less spir - it on an end - less flight. \_

Gm 3 fr. D7 Gm 3 fr.

Woo - hoo, witch-y wom - an, See how high\_ she flies.

D7 Gm 3 fr.

Woo - hoo, witch-y wom - an, She got the moon\_ in her eyes.


To Coda

Bb Gm 3 fr. F D F D C D C Gm 3 fr. C Gm 3 fr.


She





Gm 3 fr. D7 Gm 3 fr.

held me spell-bound in\_ the night,\_ Danc - ing shad - ows and fire - light,


D7  Gm  3 fr. D.S.  $\text{S}$   
al Coda  $\text{C}$

Cra - zy laugh - ter in an - oth - er room\_ And she drove her - self to mad - ness with a sil - ver spoon.\_



Coda  $\text{C}$   Gm  3 fr. Gm  3 fr. Dm7  Ah Ah

Ah ah



1. Gm  3 fr. 2. Gm  3 fr. Gm  3 fr.

I know\_ you want to love her, but let me tell you, broth - er, She's been



Cm  3 fr. Bb  Gm  3 fr.

sleep - in' in the dev - il's bed.\_ There's some ru - mors go - in' 'round,\_



Bb C Gm 3 fr.

Some-one's un-der-ground, She can rock you in the night un-til your skin turn red. —

Gm 3 fr. D7 Gm 3 fr.

Woo - hoo, witch-y wom - an, See how high she flies. —

D7

Woo - hoo, witch - y wom - an, She got the moon in her eyes. —

Gm 3 fr. F D C D C Gm 3 fr. C Gm 3 fr. Gm F Gm 3 fr.

*rit.* R. H.

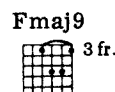
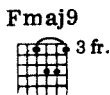
# MOST OF US ARE SAD

Words and Music by  
GLENN FREY

Slowly







mp *legato*




Most — of — us are — sad, no one — lets it — show,








I've — been shad - ows\_ of my - self, how was — I to — know?


C  Fmaj9  3 fr. C  Fmaj9  3 fr.



Tell me, scar - let sun, what will time al - low?



Em  Am  Dm7  G  C 


We have brought our chil - dren here, who can save them now?



Fmaj7  Cmaj7 

Weeping wom - an, try to smile like the com - ing - dawn,






*mf*



Fmaj7  Em  Dm7 


most of us are sad, it's true, still we must go







G  Gsus4  G  Tacet  F<sup>6</sup><sub>9</sub> 

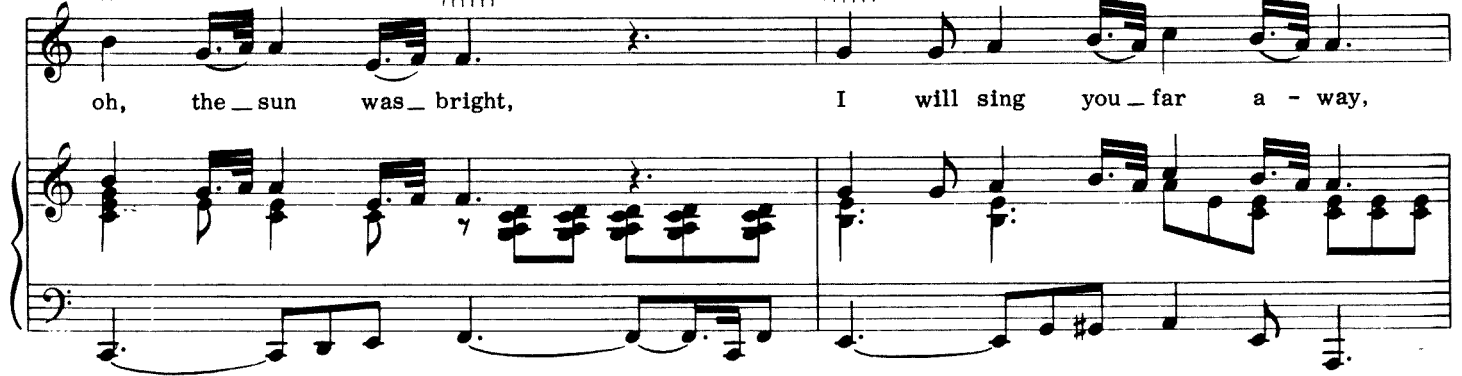
on. Love was here to - day,






*mp*



C  F<sup>6</sup><sub>9</sub>  Em  Am 


oh, the sun was bright, I will sing you far a - way,







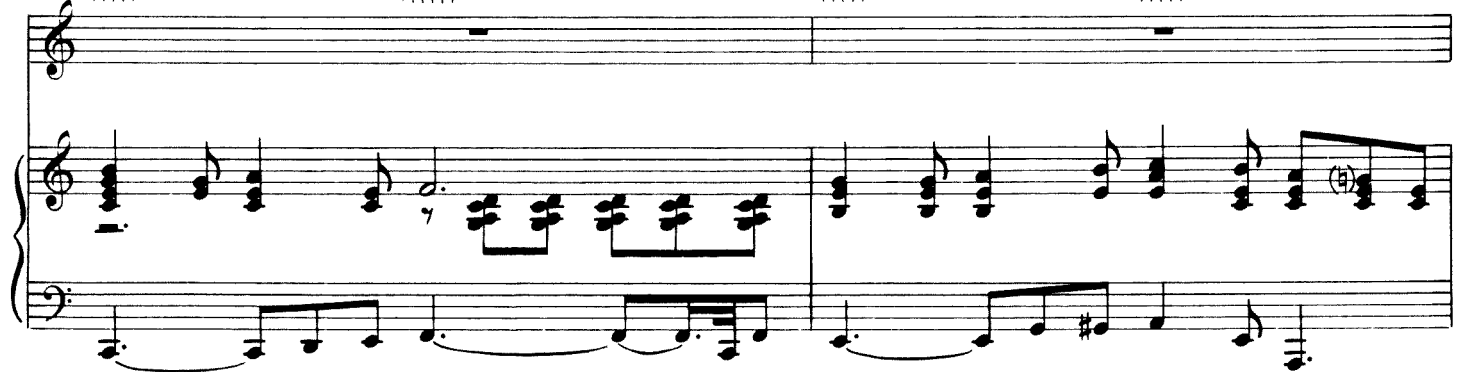
Dm7  Gsus4  G7  C  F 

love is here to - night.

*mf*



C  F<sup>6</sup><sub>9</sub>  Em  Am 



Dm7      Gsus4      G      C      Fmaj9 3 fr.

Most — of — us are — sad,

*mp*

C      Fmaj9 3 fr.      Em      Am

no one — lets it show,      I've — been shad — ows — of my — self,

Dm7      G      Fmaj7

how was — I to — know?      Oo, — — — — — oo,

Cmaj9      Cmaj7      Fmaj7      Cmaj9

oo, — — — — — oo.



# TRYIN'

Words and Music by  
RANDY MEISNER

Moderate Rock

D Dsus4 D Dsus4 G5

D Dsus4 D Dsus4

*mf*










G5 D Dsus4 D Dsus4 G

G


I'm just ar - riv - in' in the cit - y and there's mu - sic on - my mind,







D Dsus4 D Dsus4 D Dsus4 D Dsus4 D Dsus4 D Dsus4

look - in' for my des - ti - na - tion and my


G  D  Dsus4  D  Dsus4  D  Dsus4  D  Dsus4 









home is far — be - hind. ————— 'Cause it's a




G  D  Dsus4  D  Dsus4  G 







long — road — a - head, ————— and you can make it — in — the end, —————




D  Dsus4  D  Dsus4  G  D  Dsus4  D  Dsus4 

— I'm gon - na make it — with — my friends, ————— and I'm try -



C  Bb  D  Dsus4  D  Dsus4 

in'. ————— It took me some time to see it, now I'm



G x000      D   Dsus4   D   Dsus4   D   Dsus4   D   Dsus4

look-in' through this world, and it's

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a G chord (x000) and alternating between D and Dsus4 chords. The lyrics are "look-in' through this world, and it's". The middle and bottom lines show a piano accompaniment with chords and a bass line.

D   Dsus4   D   Dsus4   G x000      D   Dsus4   D   Dsus4

gon-na take some time be-fore I get back; help me girl.

Detailed description: This system contains the second two lines of music. The top line continues the vocal melody with lyrics "gon-na take some time be-fore I get back; help me girl.". The piano accompaniment continues with chords and bass line.

D   Dsus4   D   Dsus4   G x000      D   Dsus4   D   Dsus4

'Cause you can make it if you try, you got-ta

Detailed description: This system contains the third two lines of music. The top line continues the vocal melody with lyrics "'Cause you can make it if you try, you got-ta". The piano accompaniment continues with chords and bass line.

G x000      D   Dsus4   D   Dsus4   G x000

lay it on the line, and ev-'ry-thing will be fine

Detailed description: This system contains the final two lines of music. The top line continues the vocal melody with lyrics "lay it on the line, and ev-'ry-thing will be fine". The piano accompaniment concludes with chords and bass line.

D Dsus4 D Dsus4 C Bb

if you try. Sit - tin'

Tacet

D Dsus4 D Dsus4 G xooo

smok - in' just a - think - in' is an eas - y thing - to do,

D Dsus4 D Dsus4 D Dsus4 D Dsus4 G xooo

we got - ta keep on try - in' for the feel - in' to come through,

D Dsus4 D Dsus4 D Dsus4 D Dsus4 G xooo

And it's a lone - ly way to live,

D Dsus4 D Dsus4 G x000 D Dsus4 D Dsus4

you got - ta take it, — you got - ta give, — if you mis -

G x000 D Dsus4 D Dsus4 C

take it — just try a - gain, — and I'm try - in', —

Bb D Four times Tacet G x000

yeah. — Uh huh huh, — we got to keep on try - in'.

Four times

D Dsus4 D Dsus4 G x000 G x000 D

# EARLYBIRD

Words and Music by  
RANDY MEISNER & BERNIE LEADON

Moderate Country feeling

Bm



Bb



C



*mf*

G



Gsus4



G



Gsus4



G



Ear - ly in the morn - in' — a - bout — the break — of day, — the

ear - ly - bird\_ is work - in' so his life — don't fade a - way. — He'll

Cm  

 3 fr.

Dm  

 5 fr.

spend his days de - ny - in' that he's got — no time for fly - in' in the breeze. —

G  

 x000

Cm  

 3 fr.

While high up on — his own, — the

Dm  

 5 fr.

G  

 x000

ea - gle flys a - lone, — he is free. — The



ear - ly - bird\_ is scratch - in', though the go - in's get - tin' tough, - the

time is pass - in' by\_ him and he just\_ can't get e - nough. - He'll

tell you all\_ is go - in' well, - but knows that some - thing's wrong, the

ear - ly - bird\_ will wake\_ one day and find\_ his life is gone.



Bm



Bb



C



G



Gsus4



Introductory musical notation for the first system, including guitar chord diagrams and piano accompaniment.

1. G



Gsus4



2. G



Gsus4



Second system of musical notation, including guitar chord diagrams and piano accompaniment.

You

G



Third system of musical notation, including guitar chord diagrams and piano accompaniment.

know I like to lay— in bed,— sleep out in the sun,—

Fourth system of musical notation, including guitar chord diagrams and piano accompaniment.

read - in' books\_ or play - in' cra - zy mu - sic just for fun.\_ You

know it makes— me feel— so fine— and sets my mind at ease — to

Bm

know that I— don't harm a soul in do - in' what I please.

Bb      C      G      Gsus4      G      Gsus4

G  
x000

*Repeat and fade*

An - y old day you say, — ain't gon - na fade — a - way. —

*Repeat and fade*

# NIGHTINGALE

Words and Music by  
JACKSON BROWNE

Medium beat

D

G

D

G

*mf*

I'm hang-in' on to my peace

A

D

G

A

D

G

A

D

A

of mind, I just don't know, I'm hang-in' on to those good

— times, ba - by, just want to let them roll.

D G A D G A

I'm gon-na make it to the light-and joy, — I'll tell you- why, —

D G A D G

I got a wom-an who can take- me there, — the ap-ple of my eye. —





E7 A7 G

Oh, — I just don't- know, — no, no, — no, — no, —


E7 A7 G G#° A



No, — I love her so. —

Tacet











Don't let me see that\_ morn - in' pa - per, \_ 'cause I don't need those\_ dues, -







It's just the same old\_ mur - der mov - ie, \_







but they call it the news. \_ I'll tell you what would\_ be -










\_ some sto - ry \_ and what would set me \_ free \_ Is if the












same thing hap-pened to ev - 'ry-bod - y — that just hap-pened to me. —









Oh, — I just don't know, —








no, no, — no, — no, — No, — I'll nev-er let her go. —



 7 fr.


Ev - 'ry-time I — hear — some - bod - y



D  E 



sneak-in' up be - hind, — whoa, — I turn a - round, but I still




A  G  G#  A5  A#5 



hear that sound, — and just when I'm a - bout to lose — my mind, —



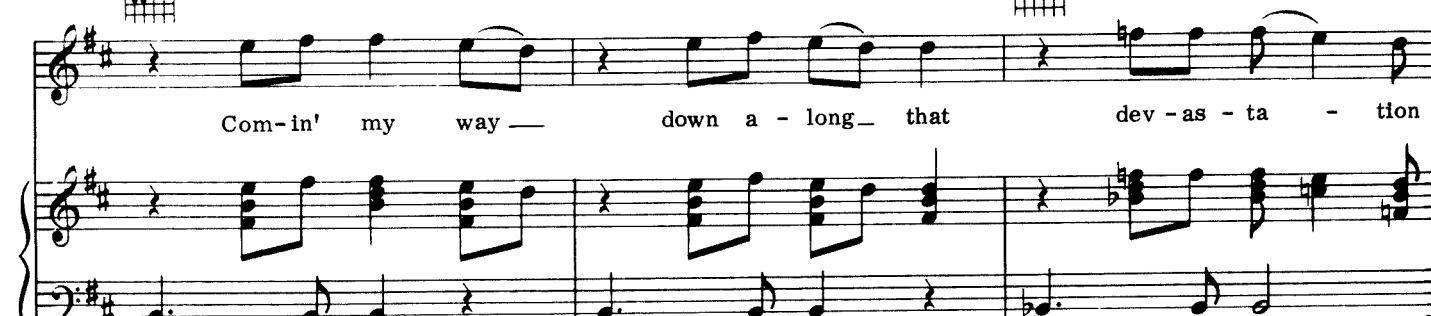
Bm  7 fr. **Tacet** D 





Here comes my — ba - by, — sing-in' like a night - in - gale, —



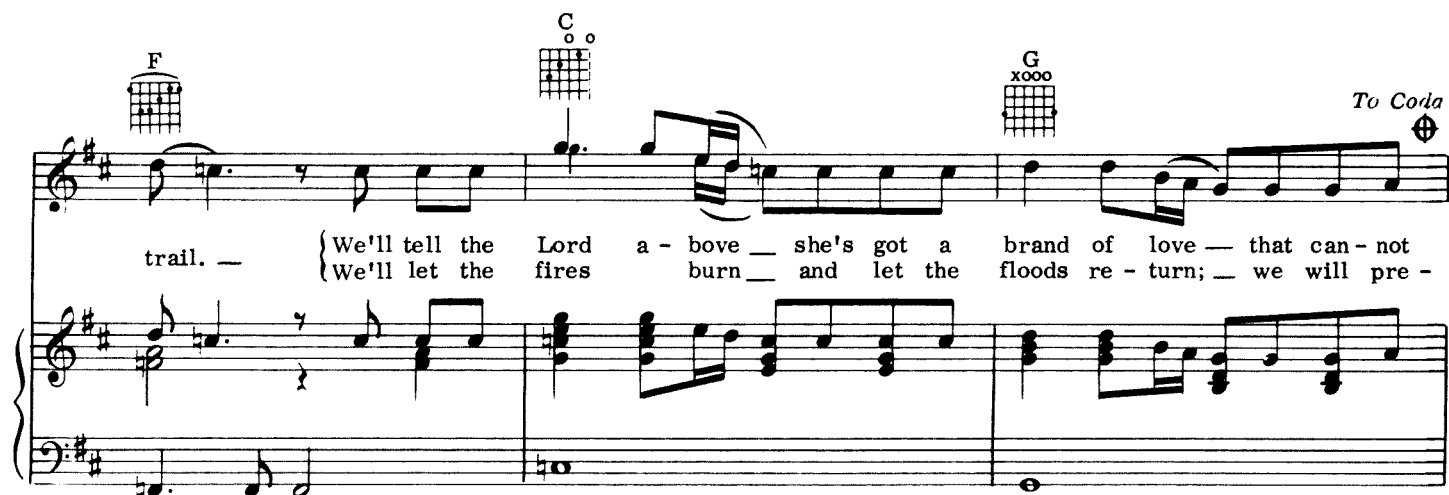
Bm  7 fr. Bb  6 fr.

Com-in' my way — down a - long — that dev - as - ta - tion



F  C  G  *To Coda* 





trail. — { We'll tell the Lord a - bove — she's got a brand of love — that can - not  
 We'll let the fires burn — and let the floods re - turn; — we will pre -



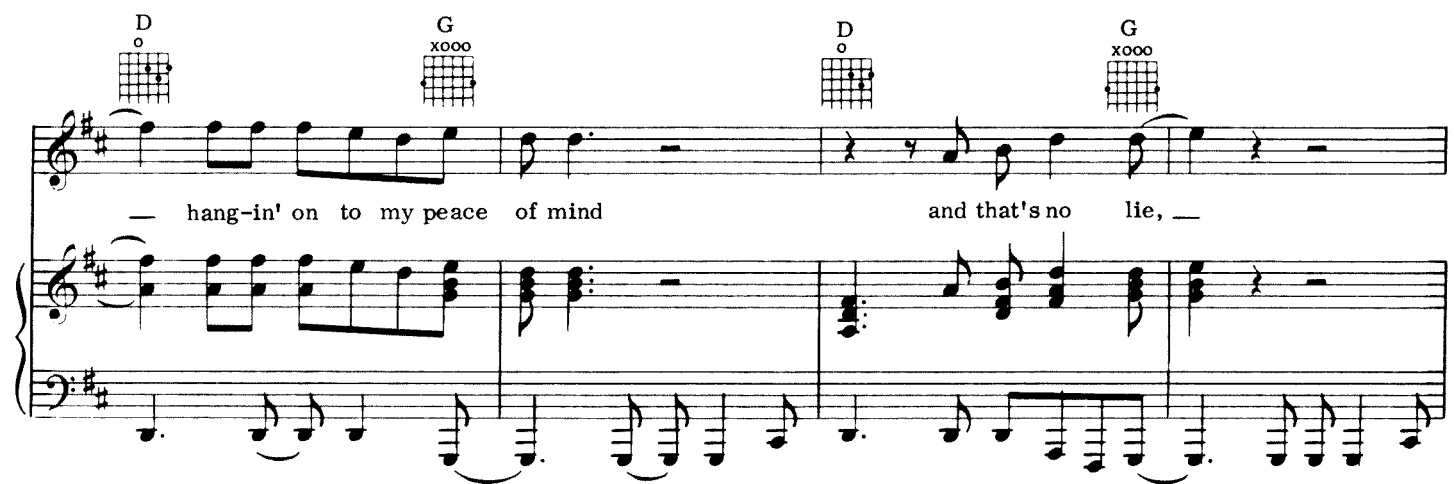
D  G  D  G 




fail. — I'm —



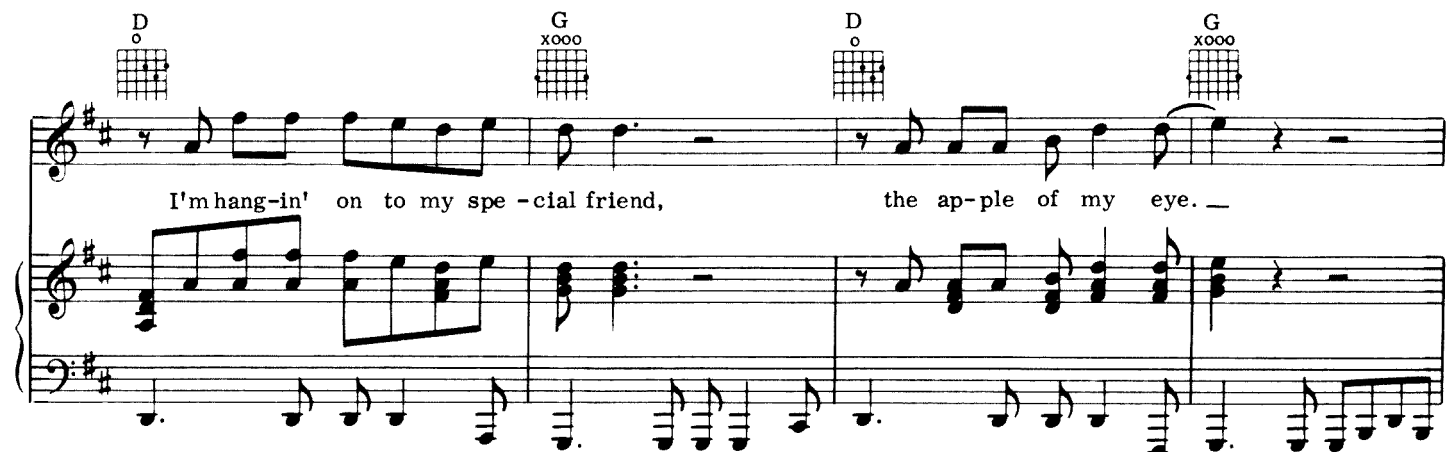
D  G  D  G 

— hang-in' on to my peace of mind and that's no lie, —







D  G  D  G 

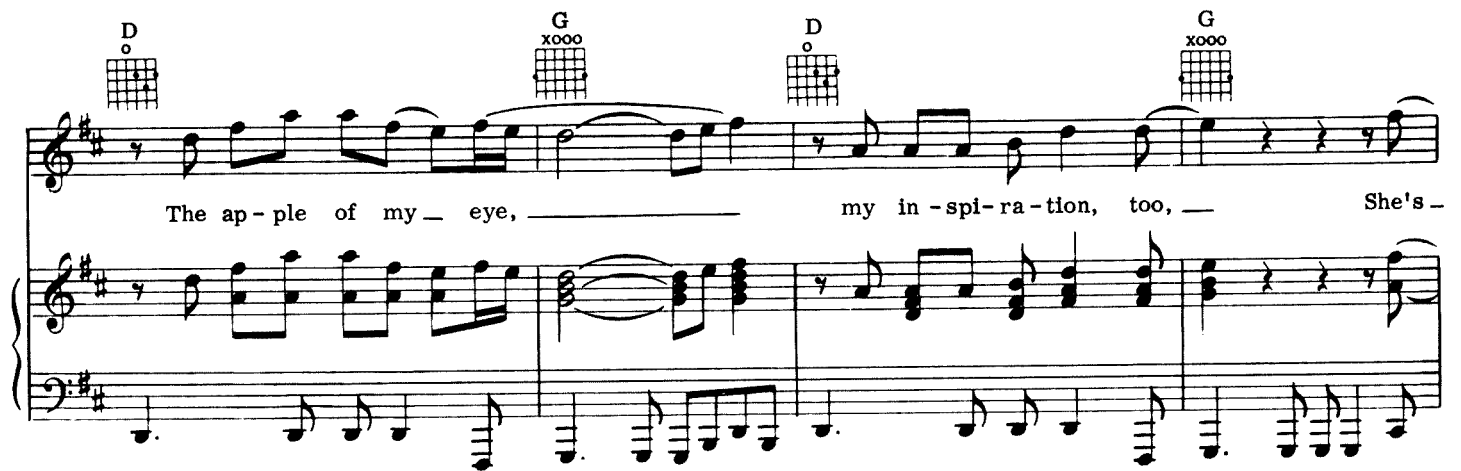
I'm hang-in' on to my spe - cial friend, the ap - ple of my eye. —








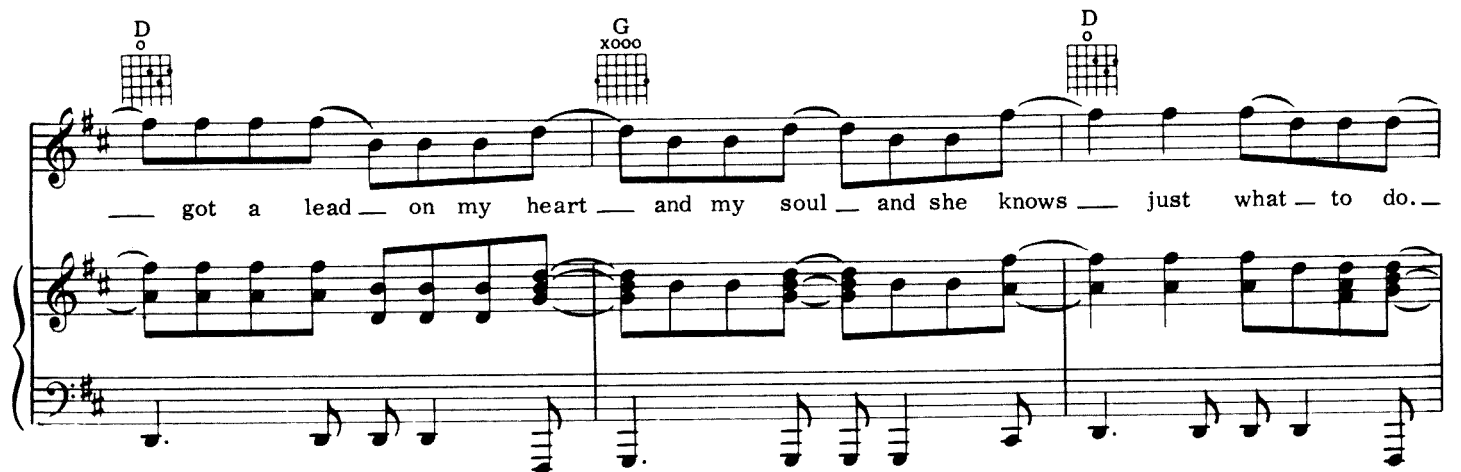








The ap-ple of my — eye, ————— my in-spi-ra-tion, too, ————— She's —



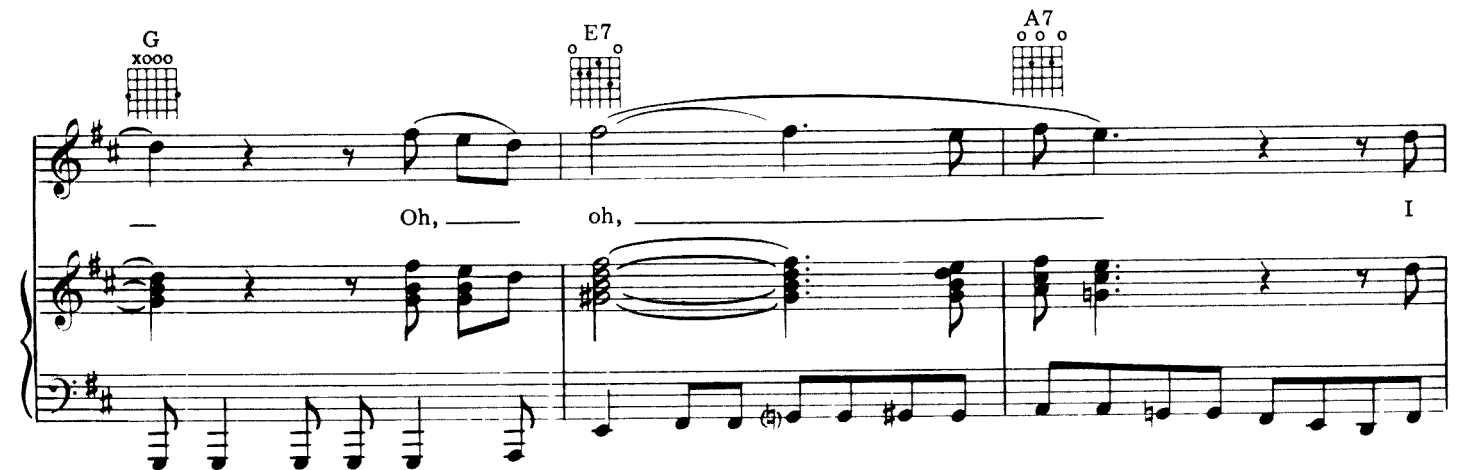




— got a lead — on my heart — and my soul — and she knows — just what — to do. —



— Oh, — oh, ————— I






just don't — know, — no, no, no, — no, — No, —



A7 G G#° A5 A#5

o o o o x o o o o o 5 fr. 6 fr.

*D.S. al Coda* ⊕

I get so — low — and my mind's — a-bout to go, — but wait a min-ute,

*Coda* ⊕

D

Tacet

vail. —

*mp*

D G D G

o o x o o o o o o o

Hang-in' on to my peace of mind, — I just don't — know. —

*mf*

D G D G

o o x o o o o o o o

*Repeat and fade*

# TAKE THE DEVIL

Words and Music by  
RANDY MEISNER

Moderately slow

Four times

F#m7



F#m7



B7sus4  
2 fr.



O - pen up your eyes, take the dev - il - from your mind, —

*mf* Four times

D(addE)



A



G6



F#m7sus4



F#m7



he's been hold - in' on\_ to you and you're\_ so hard\_ to find. —

F#m7sus4 F#m7



B7sus4  
2 fr.



The wind out - side is cold, \_ rest - less feel - in' in my soul —



D(addE) A G6 F#m7sus4

tempt - in' me to get a - way but there's no place a man can go.

D F#m7

God, will you lead me where I roam,

D B7sus4 2 fr. F#m7sus4 F#m7

help me not to let my feel - in's show, no, no.

F#m7 B7sus4 2 fr.

You are the one, oh, how could you be so blind? The

D(addE) A G6 F#m7sus4 F#m7

dev-il preys on run-a-ways, he's nev-er far be-hind. The

B7sus4 2 fr.





man-y years that I've tried now have been re-vealed to me,

D(addE) A G6 F#m7sus4

clos-er is the love you'll find wait-ing so pa-tient-ly.


D F#m7

God, will you lead me where I roam,

D  B7sus4  2 fr. F#m7sus4  F#m7 

help me not\_ to let\_ my feel - in's show, no, no\_

*mf*







Take\_ the dev - il, take\_ the dev -




B7sus4  2 fr.

il\_ from\_ your mind.



D(addE)  A  G6  F#m7 

3 3



# CHUG ALL NIGHT

Words and Music by  
GLENN FREY

Moderately bright (double time feeling)

\*D5  
ooo

E5

F5

E5

D5  
ooo

D5  
ooo

E5

F5

E5

D5  
ooo

E5

F5

E5

D5  
ooo

E5

F5

E5

F5

E5

F5

E5

mf >  
R. H.

You

scare me a bit but that's all right, you know when I want you,

most ev-'ry night. And I've been mean-in' to tell

you, ba - by, that it makes no sense, still I'm fi -

\* Guitarists: Tune sixth string to D.

F5 G5 F5 D5 F5 G5 F5 D5

nal - ly — con - vinced, ——— yeah, ——— yeah. —

G

I be - lieve — we could chug — all — night, — I be - lieve — we could hug —

A

— all — night. — The band is loose — and the groove — is right, — you're

Tacet

D

so much wom - an, be - lieve we could chug all — night.



On the day—

— that I die — well, I just — might scream, —

if I'm a - live — in the morn - in' — I'll be a - live in a

dream. — You bet - ter lis - ten to me, ba - by, 'cause you know —

D5  
ooo

E5

F5

E5

D5  
ooo

E5

F5

E5

D5  
ooo

E5

F5 E5 F5 G5 F5

that I'm hung on you, — till I'm blind — and black — and blue —

D5 F5 G5 F5 D5

no one — else will do.

G





I do be-lieve we could chug all — night, — I do be - lieve — we could

A

hug all night. — The band is loose — and the groove — is right, — you're

Tacet

F5 G5 F5 D5<sub>ooo</sub>

so much wom - an, be - lieve we could chug all night. —

F5 G5 F5 D5<sub>ooo</sub> F5 G5 F5 D5<sub>ooo</sub>










No wom - an ev - er do what you — do,

F5 G5 F5 D5<sub>ooo</sub> F5 G5 F5













high on a pleas - ure wheel, — no dev - il ev - er cast a voo -

D5<sub>ooo</sub> F5 G5 D5<sub>ooo</sub>

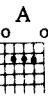





doo so long — and dark — and real. —



We're gon-na do a lit-tle chug-gin', we're gon-na do a lit-tle hug-gin'. The

*f*



band is loose\_ and the groove\_ is right,\_ I'm wired for sound,\_ are you wired\_

Tacet

\_ for light? \_ And you're so much wom-an, I be - lieve we could chug all

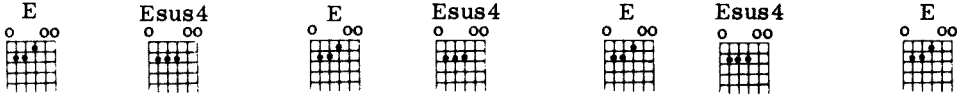


night.

# TRAIN LEAVES HERE THIS MORNIN'

Words and Music by  
GENE CLARK & BERNIE LEADON

Moderate Country feeling








I lost ten —

E D B7


— points just for be - in' in the right — place at ex - act - ly the wrong —




E Esus4 E

time, I looked right — at the facts there but I may —











as well - have been - com-plete-ly blind. - So if











you see me walk-in' all - a - lone, - don't look back; I'm just










on my way - back home. - There's a train - leaves here this



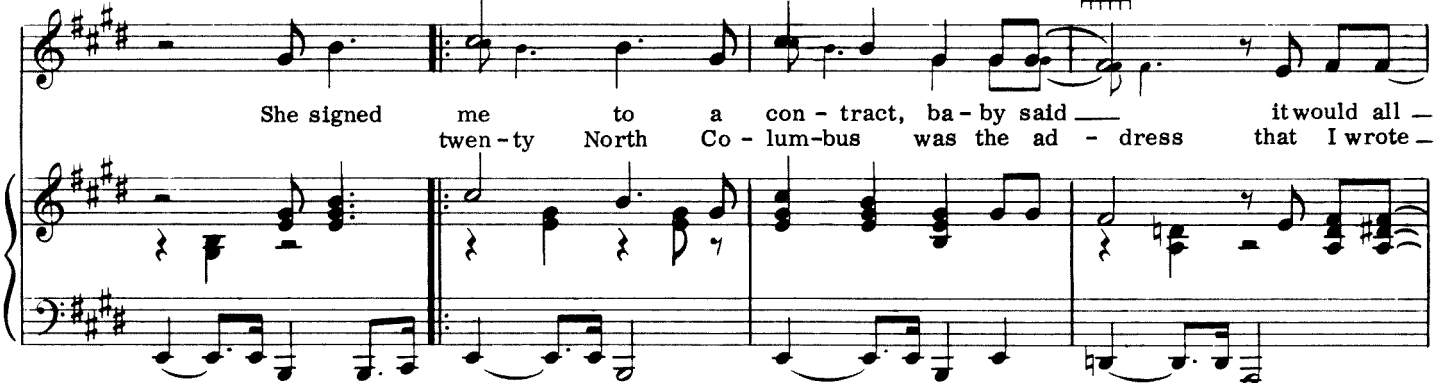








morn-in', I don't know - what I might - be on. -




E  D 

She signed me to a con - tract, ba - by said — it would all —  
 twen - ty North Co - lum - bus was the ad - dress that I wrote —



B7  E  Esus4  E 



— be so life - long, — I looked a - round — then for a  
 — down on my sleeve, — I don't know — just what she



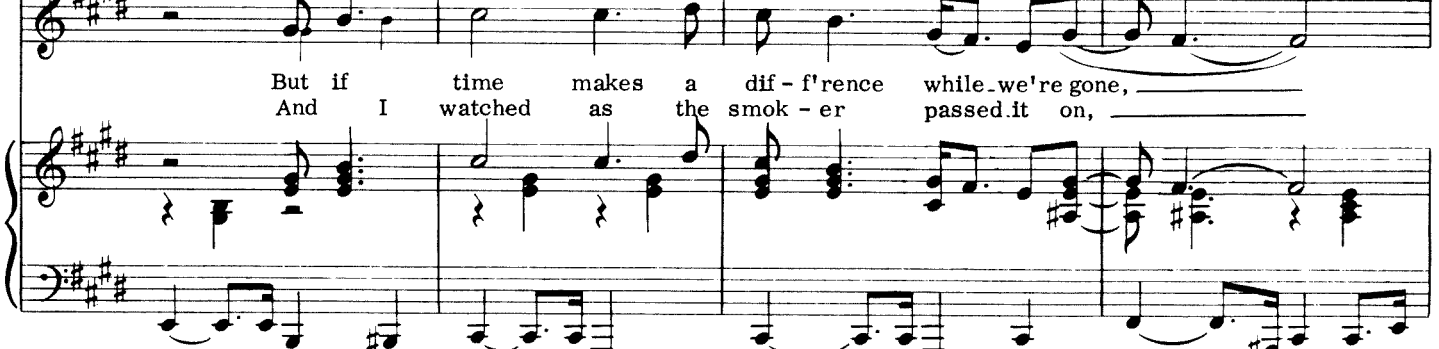
D  B7  E 

rea - son when there was - n't some - thing more — to blame it on. —  
 want - ed, might have been — that it was get - tin' time — to leave. —



C#m  4 fr. F#7 

But if time makes a dif - f'rence while we're gone, —  
 And I watched as the smok - er passed it on, —



C#m 4 fr. F#7<sup>o</sup>

tell me now and I won't be hang - in' on.  
and I laughed when the jok - er said, "Lead on."

Fmaj7 E D

There's a train — leaves here this morn-in', I don't know —  
'Cause there's a train — leaves here this morn-in', I don't know —

B7 E 1. E 2. E

what I might — be on. — Thir-teen - There's a train —  
what I might — be on. —

D B7 Eb 6 fr. E E(addF#)

— leaves here this morn-in', I don't know — what I might be on. —

*rit.*



# DESPERADO

Words and Music by  
DON HENLEY & GLENN FREY

Slowly

G  G7  C  Cm6  G  Em 

*mp*

A7  D  G  G9 

Des - per - a - do, why don't you

*rit.* *a tempo*

C  Cm6  G  Em7 

come to your sens - es? You been out rid - in' fenc - es for



The musical score is written in G major and 4/4 time. It features a guitar part with chords G, G7, C, Cm6, G, Em, A7, D, G, and G9. The vocal line is in a falsetto register. The piano accompaniment includes dynamics like *mp*, *rit.*, and *a tempo*. The lyrics are: "Des - per - a - do, why don't you come to your sens - es? You been out rid - in' fenc - es for".

A7 D7 G G<sup>sus4</sup> sus2

so long now. — Oh, you're a hard one, I know that

C Cm6 G/D B/D# Em7





you got your rea - sons, these things that are pleas - in' you — can

A7 D7 G D/F# Em Bm7


hurt you some-how. Don't you draw the queen — of dia - monds, boy, — she'll.





C G G/F# Em7 C

beat you if she's a - ble, — you know the queen of hearts — is al - ways your best bet. —


G  D/F#  Em  Bm7 






Now it seems to me — some fine — things — have been




C  G  Em  A7 







laid up-on — your ta - ble, but you on - ly want — the ones — that you can't — get.




Am7/D  D  D7  G  Dm7/G 

Des - per - a - do, oh, you ain't —



C  Bm  Am  G  D/F#  Em 

get-tin' no young - er, — your pain and your hun - ger, — they're



A7 D7 G Dm7/G

driv - in' you home. ——— And free - dom, oh, ——— free - dom, — well, that's just

C Bm Am G B7/F# Em





some peo - ple talk - in', your pris - on is walk - in' through this

A7 D7 G D/F# Em Bm7


world all a - lone. Don't your feet get cold in the win - ter time? — The




C G D/F# Em C

sky won't snow and the sun won't shine, — it's hard to tell — the night - time from the


G  D/F#  Em  Bm7 






day. You're los - in' all your highs and lows. Ain't it



C  G  Am7 


fun - ny how the feel - in' goes a - way?








Am7/D  D  D7  G  Dm7 


Des - per - a - do, why don't you

*mf*



C  Cm6  G  D/F#  Em 

come to your sens - es? Come down from your fenc - es,



A7 D7 G Dm7

o - pen the gate. — It may be rain - in', but there's a

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for A7, D7, G, and Dm7 are shown above the staff. A triplet of eighth notes is marked with a '3' above it.

C Cm6 G B7/F# Em

rain - bow a - bove you. — You bet - ter let some - bod - y love — you,

This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for C, Cm6, G, B7/F#, and Em are shown above the staff. A triplet of eighth notes is marked with a '3' above it.

C G/B Am G/D B7/D# Em

you — bet - ter let some - bod - y love — you — be -

This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for C, G/B, Am, G/D, B7/D#, and Em are shown above the staff.

Am7/D G G7 C Cm6 G

fore it's too — late. —

*mp* *rit.*

This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for Am7/D, G, G7, C, Cm6, and G are shown above the staff. Dynamics markings *mp* and *rit.* are present.

# OUT OF CONTROL

Words and Music by  
DON HENLEY, GLENN FREY and TOM NIXON

Moderate Rock  
Tacet

Ah, —

yeah!

Oh, my, —

— don't the sky look spa - cious with the stars all shin - in' down.—

E

```

o  oo
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
  
```

A



Well, I can hear the night wind howl - in', it's a




D



high and lone - some sound. And I ain't had a wom-an in so


E



long, I can't feed my starv - in' soul. Come on,





A





sad - dle up, boys, we're gon - na ride in - to town, we're gon - na


D





E  Tacet 

get a lit - tle out of con - trol.



Tacet 

There's a card game\_ in the cor -



ner and the bar - maid\_ smiled at me. Well, I



A  

tipped her a sil - ver dol - lar and she brought\_ me a drink\_ for free. -





All\_ the town - folk\_ call her the cheap\_ one and the



gam - blers\_ call her Flo. \_ Come on, \_ set 'em up a - gain, \_ I got \_



Tacet



\_ me a friend\_ and I think I'm get - tin' out of con - trol.



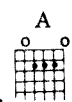
Oh, oh, \_ oh.

E



The first system of music consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part features a steady eighth-note bass line and chords in the right hand.

A



D




The second system of music consists of a treble clef staff with a whole rest, and a grand staff with piano accompaniment. The key signature has three sharps. The piano part continues with eighth-note accompaniment and chords.

E




The third system of music consists of a treble clef staff with a whole rest, and a grand staff with piano accompaniment. The key signature has three sharps. The piano part continues with eighth-note accompaniment and chords.



A




D



E




The fourth system of music consists of a treble clef staff with a whole rest, and a grand staff with piano accompaniment. The key signature has three sharps. The piano part continues with eighth-note accompaniment and chords. The system concludes with the lyrics "She's\_" written below the treble clef staff.

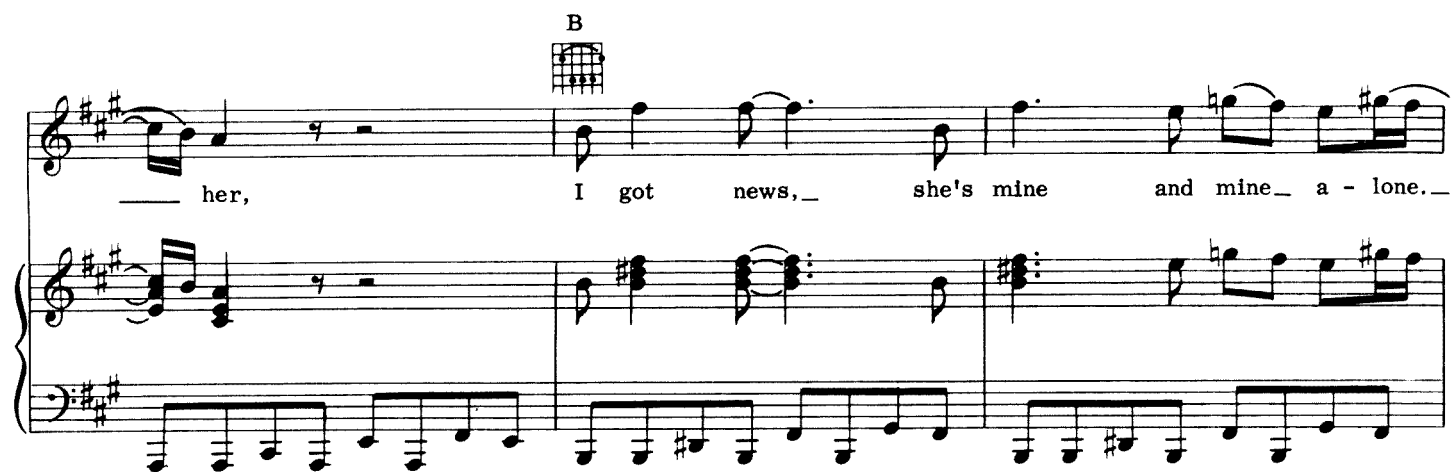
D  A 

cool \_\_\_\_\_ wa - ter, her mom - ma taught\_



B 

her, I got news, she's mine and mine\_ a - lone.\_





E  E 

And if an - y - bod - y's look - in' for trou -




ble, you know I'm\_ the one you want\_ to try. Well, I'll



A  

fight an - y man\_ who wants\_ to and I don't\_ care who\_ or why.\_



E 





You got to gam - ble\_ on your sto - ry, you got no




A 

guts, you get no\_ glo - ry. And I'm\_ bet-tin' my mon - ey on an



D  E  Tacet  A5 

ace in the hole,\_ think I'm get - tin' out of con - trol.



# TEQUILA SUNRISE

Words and Music by  
DON HENLEY & GLENN FREY

Moderately

Chord diagrams: G (x000), G6 (x00), G (x000), G6 (x00), G (x000), G6 (x00), G (x000), G6 (x00)

Chord diagrams: Am (02220), D (02220), G (x000), G6 (x00), Gmaj7 (x00), G6 (x00)

Chord diagrams: G (x000), D (02220)

It's an - oth - er te - qui - la sun - rise star - in' slow -

Chord diagrams: Am (02220), D7 (02220), G (x000), G6 (x00)

ly 'cross the sky, — said good - bye. —

Gmaj7 G6 G D

He was just a hired hand — work-in' on the

Am D7 G Gmaj7

dreams he planned to try, — the days go by. —

G6 G Em C Em

Ev-'ry night when the sun goes down, — just an-oth-er





C Em Am D7 G/D

lone-ly boy — in town, — and she's out run-nin' 'round. —

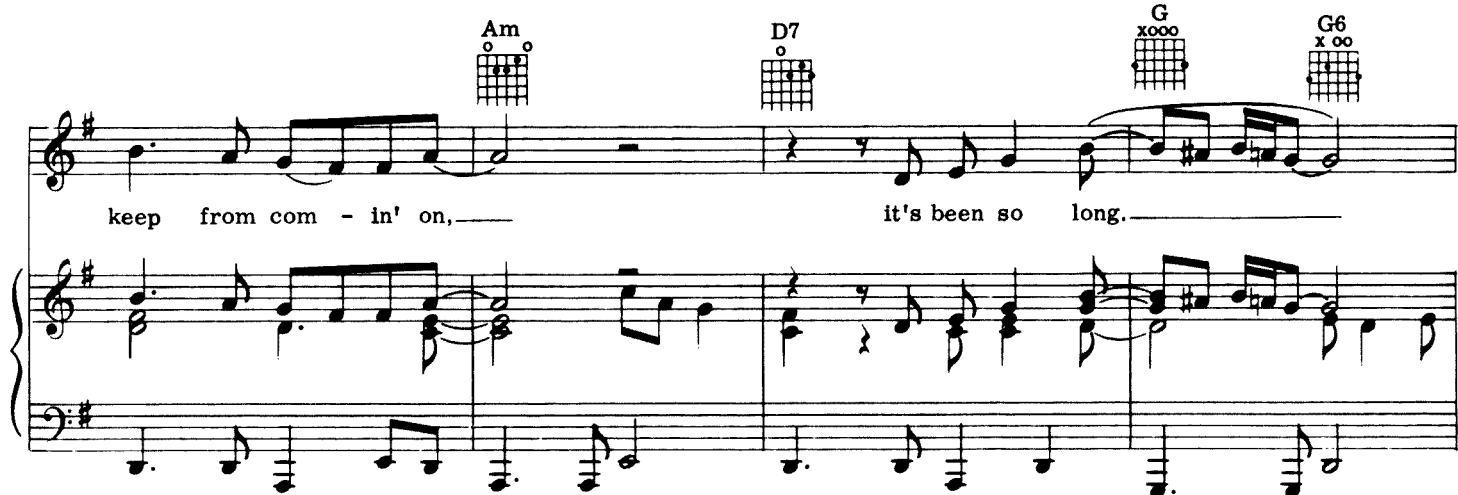
G  D 



She was - n't just an - oth - er wom - an and I could - n't



Am  D7  G  G6 




keep from com - in' on, — it's been so long. —



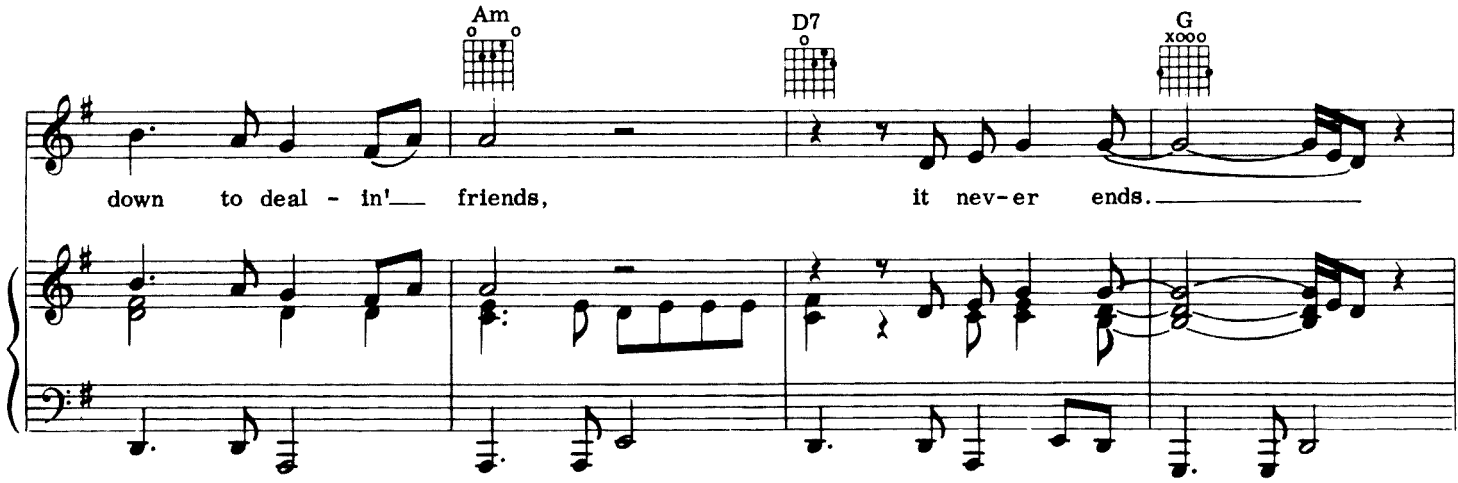
G  D 

Oh, — and it's a hol - low feel - in', when it comes



Am  D7  G 

down to deal - in' friends, it nev - er ends. —





G  
x000

D

Musical notation for the first system, including guitar chord diagrams for G and D.

Am7

D

G  
x000

R.H.

Musical notation for the second system, including guitar chord diagrams for Am7, D, and G, and a 'R.H.' annotation.

Am

D

Bm

Take an - oth - er shot of cour - age, won - der why the

Musical notation for the third system, including guitar chord diagrams for Am, D, and Bm, and lyrics.

E

Am

B

right words nev - er come, you just get numb.

Musical notation for the fourth system, including guitar chord diagrams for E, Am, and B, and lyrics.

Em7 A G

It's an - oth - er te - qui -

D Am

la sun - rise, this old world still looks the same, —

D7 G G6 Gmaj7 G6 G Gmaj7

an - oth - er frame. —

G6 G Gmaj7 G6 G G6

(Mm.)

# DOOLIN—DALTON

Words and Music by  
GLENN FREY, JOHN DAVID SOUTHER,  
DON HENLEY & JACKSON BROWNE

Slowly

A

A/G#

F#m

*mf* *legato*

A

F#m

A

A7

D

F#m

B

D

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. Each system includes a guitar chord chart at the top and a piano accompaniment below. The piano part is marked *mf* and *legato*. The guitar part features a melodic line in the upper register. The first system has chords A, A/G#, and F#m. The second system has chords A, F#m, A, and A7. The third system has chords D, F#m, B, and D.

A E F#m

They were — duel - in', — Doo - lin - Dal -

A F#m

ton, — high or — low, — it was — the same.

A A7 D

Eas - y mon - ey — and faith - less

F#m B D A C# 4 fr.

wom - en, — red - eye — whis - key — for the pain. —

F#m A C# 4 fr. F#m

Go down, Bill - Dal-ton, it must be God's will, — two broth-ers — ly - in' dead in

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Guitar chord diagrams are provided above the staff: F#m (x23211), A (x02220), C# (x23211) with a 4-fret instruction, and F#m (x23211).

A A7 D F#m

Cof-fey - ville. — Two voic-es call\_ to you from where they stood,

Detailed description: This system contains the next four measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The piano accompaniment continues with similar patterns. Guitar chord diagrams are: A (x02220), A7 (x02220), D (x02220), and F#m (x23211).

B D A C#m 4 fr.

lay down your\_ law - books now, they're no damn good. — Bet-ter keep on

Detailed description: This system contains the next four measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The piano accompaniment includes a triplet of eighth notes in the right hand. Guitar chord diagrams are: B (x24422), D (x02220), A (x02220), and C#m (x23211) with a 4-fret instruction.

F#m A C#m 4 fr.

mov - in', — Doo - lin - Dal - ton, — 'til your

Detailed description: This system contains the final four measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter rest. The piano accompaniment features triplet markings. Guitar chord diagrams are: F#m (x23211), A (x02220), and C#m (x23211) with a 4-fret instruction.

F#m A A7

shad - ow sets you free. If you're fast

D F#m



and if you're luck-y, you will

B D A

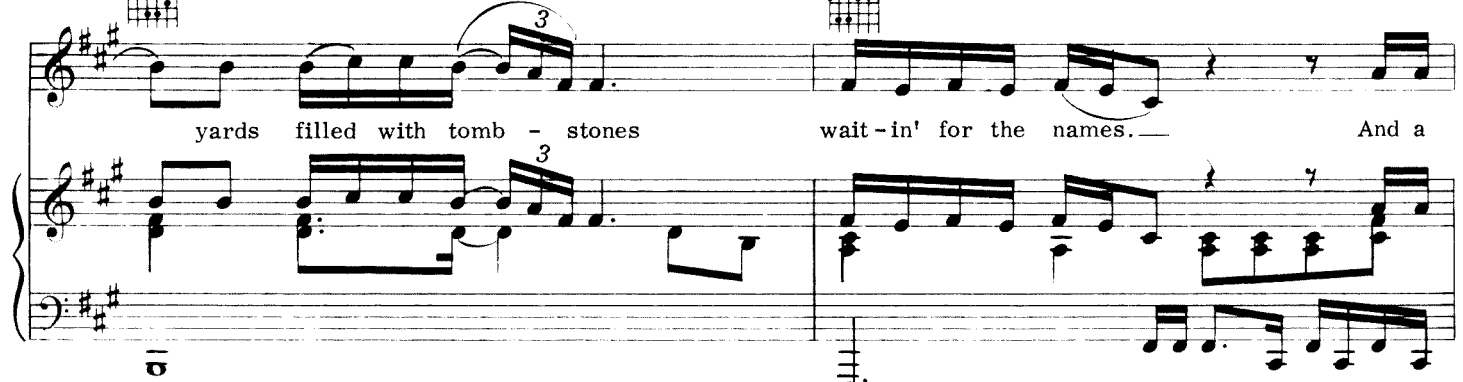
nev - er see that hang - in' tree. Well, the





C#m 4 fr. A D

towns lay out a - cross the dust - y plains like grave-

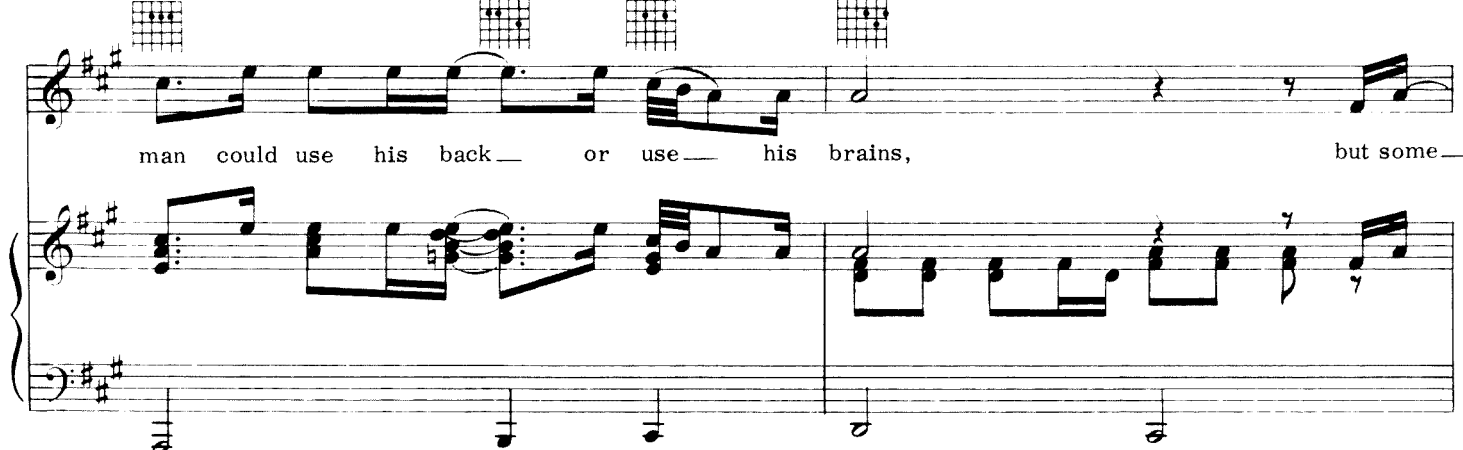
Bm  F#m 




yards filled with tomb - stones wait-in' for the names. — And a




A  Em7  A7  D 



man could use his back — or use — his brains, but some —




Bm  E  C#  4 fr.

— just went stir cra - zy, Lord, — 'cause noth-in' ev - er changed — 'til Bill —



F#m  A 

Doo - lin met Bill Dal - ton. He was workin' cheap, —



F#m A A7

just bid - in' time. Then he laughed

D F#m

and said, "I'm go - in'," and so he

B E A E

left that peace - ful life be - hind.

F#m A7 D C#m Bm E D F#

(Mm.)



# TWENTY ONE

Words and Music by  
BERNIE LEADON

Fast Country feeling

Tacet

mf

Ten-ty -

A

D

A

one and strong as I can be, I know what

D

Bm

free-dom means to me, and I can't give the rea-son


E


D


E


A


why I should ever want to die.



  
 Got\_ no cause to be\_ a - fraid\_ or

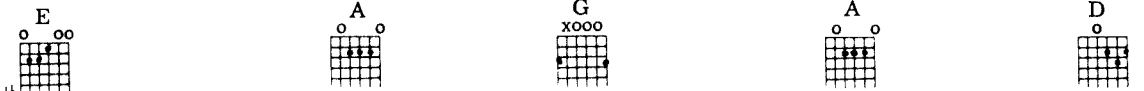




  
 fear that life\_ will ev - er fade,\_ 'cause as I watch\_




  
 the ris - ing sun,\_ I know\_ that




  
 we have just be-gun\_ I\_ might



A D A

spend my life up - on the road just

D Bm

try-in' to add to what I know, then some - day I

E D

might set - tle down and all my

E A D A

friends will be a - round.

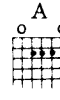
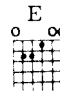
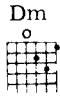
Em7



Bm7



Dm7




They say a man should have






a stock and trade but me, I'll find an-oth-er way,


Bm  E 





I be - lieve \_\_\_ in get - ting what \_\_\_ you can \_\_\_



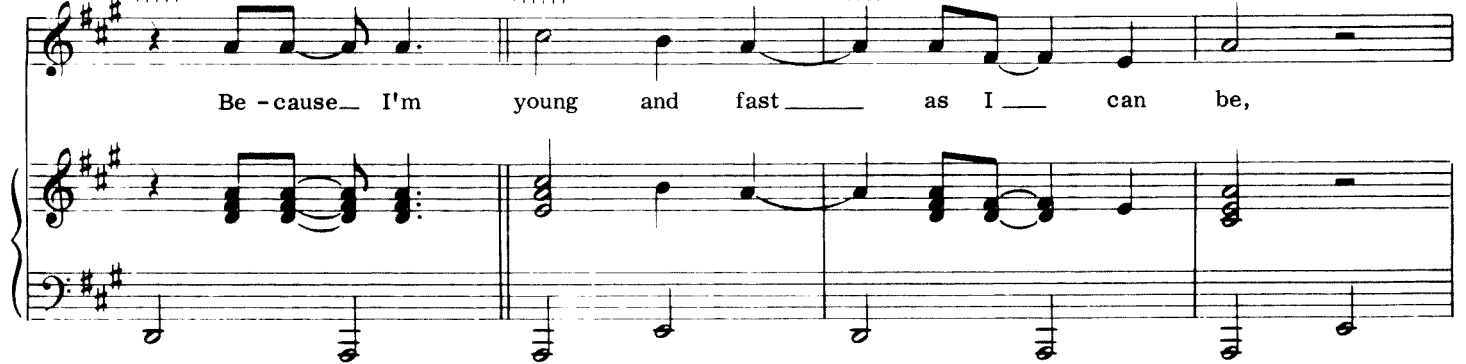
D  E  A 



and there ain't \_\_\_ no stop - pin' this \_\_\_ young man.




D  A  D  A 

Be - cause \_\_\_ I'm young and fast \_\_\_ as I \_\_\_ can be,



A7  D 

I know \_\_\_ what free - dom means to me, and I \_\_\_



Bm E D

can't give the rea - son why I should ev -

E A Bm

er want to die. No I can't give the rea - son

E D E A

why I should ev - er want to die.

*Repeat and fade*

A7

*Repeat and fade*

# DESPERADO PART II

Words and Music by  
DON HENLEY & GLENN FREY

*Very slow*

D A Bm F#m E D A Bm

*mp* *rit.*

*A little faster*

F#m7 F#m7 C#m7 4 fr.

The queen of dia - monds let you - down, - she was

*a tempo*

D A F#m7 D

just an emp - ty fa - ble, - the queen of hearts - you say you nev - er met. -

A A/G# F#m7 C#m7 4 fr.

Your twist - ed fate - has found you - out - and it's

D A F#m7 B7

fi - n'ly turned\_ the ta - bles, \_ stole your dreams\_ and paid\_ you with re -

E7sus4 E A E/G#

(Group) Is there gon-na be an - y-thing left, is there

gret. Des - per - a - do, *m.f*

F#m A7 D F#m/C#

gon-na be an - y-thing? Ain't it hard when you're all a - lone in the

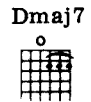
you sealed your fate - up a long - time a - go -

Bm A

cen-ter ring? Is there gon-na be an - y-thing left ?

Now there's no time\_ left\_ to bor - row, \_ on - ly star -





May - be to - mor - row.

dust...

May - be to - mor - row,



may - be to - mor - row.



Des - per - a -

*Repeat and fade*



do,

Des - per - a - do.

*Repeat and fade*

# DOOLIN—DALTON PART II

Words and Music by  
GLENN FREY, JOHN DAVID SOUTHER,  
DON HENLEY & JACKSON BROWNE

Slowly  
Tacet

Well, the stage was set, — the sun — was sink — in' low — down — as they

came to town — to face — an — oth — er show — down. — The

law-men cleared the peo-ple from — the streets, "All you

blood-thirst — y by — stand — ers, will you try to find — your seats?" — Watch 'em — duel-

*mp*

D

F#m7(addB)

Bm

F#m7

F#m7(addB)

A

A7

D

F#m7/C#

Bm

E

C#/E#

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord diagrams for guitar are provided above the vocal line for each system. The lyrics are written below the vocal line, with hyphens indicating syllables that span across notes. The tempo is marked 'Slowly' and 'Tacet' at the beginning. The piano dynamic is marked 'mp'.

F#m A

in', Doo - lin - Dal - ton, high or -

*mf*

F#m A A7

low, it's all the same. Eas - y

D F#m

mon-ey — and faith - less wom-en, — you will —

B D A E/G#

nev - er — kill the pain. —

F#m A

Go down, Bill — Doo — lin, don't — you won — der why —

F#m A A7

soon — er or — lat — er we all have to die? —

D F#m

Soon — er or — lat — er, that's a stone — cold — fact,

B D A

four men ride — out — and on — ly three ride back.

# OUTLAW MAN

Words and Music by  
DAVID BLUE

Moderately slow, with a beat

Em

Am

Em

Am

Em

Am7

Em

Am7

Em



Am7

*mp*


*mf*





I am an out - law, — I was born an out - law's son, — the

high - way is my leg - a - cy, — on the high - way I will run. — In


Em  Am7 






one hand I've a Bi - ble, in the oth - er I've got a gun,




Em  Am7  D  G 



well, don't you know\_ me, I'm the man\_ who won.\_




C  G  Am7  Em7  D 



Wom-an, don't\_ try to love\_ me, don't\_ try to un - der - stand,\_



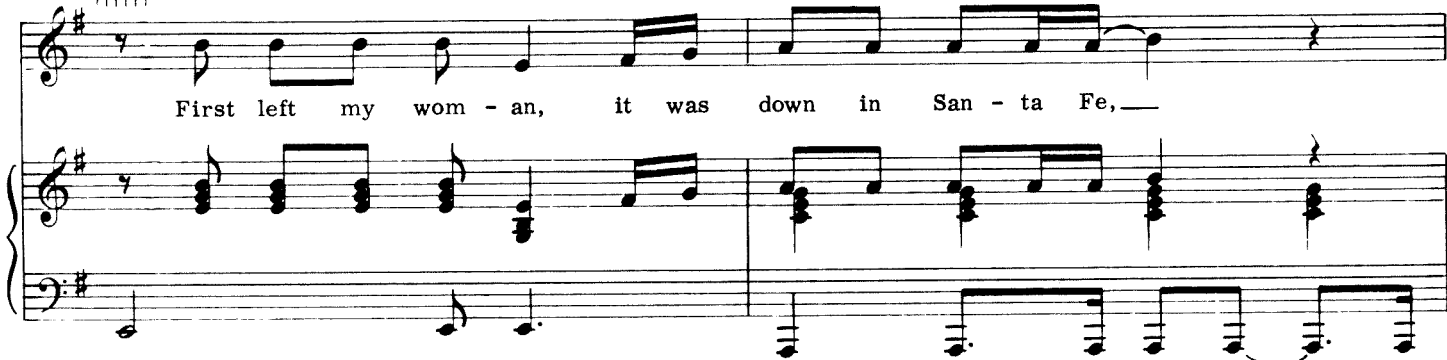
C  G  Am7  Em7 

a life\_ up-on\_ the road\_ is the life of an out-law\_ man.\_



Em  Am7 

First left my wom - an, it was down in San - ta Fe, —



Em  Am7 





head - ed for O - kla - ho - ma, I was rid - in' night and day. — All —




Em  Am7 

— of my friends are stran - gers, they — quick - ly come and go, — and all —



Em  Am7  D  G 

— my love's in dan - ger, — 'cause I — steal hearts and souls. —



C G Am7 Em7 D

Wom-an, don't try to love me, don't try to un-der-stand,

C G Am7 Em7 Tacet

a life up-on the road is the life of an out-law

Em Am7






man.

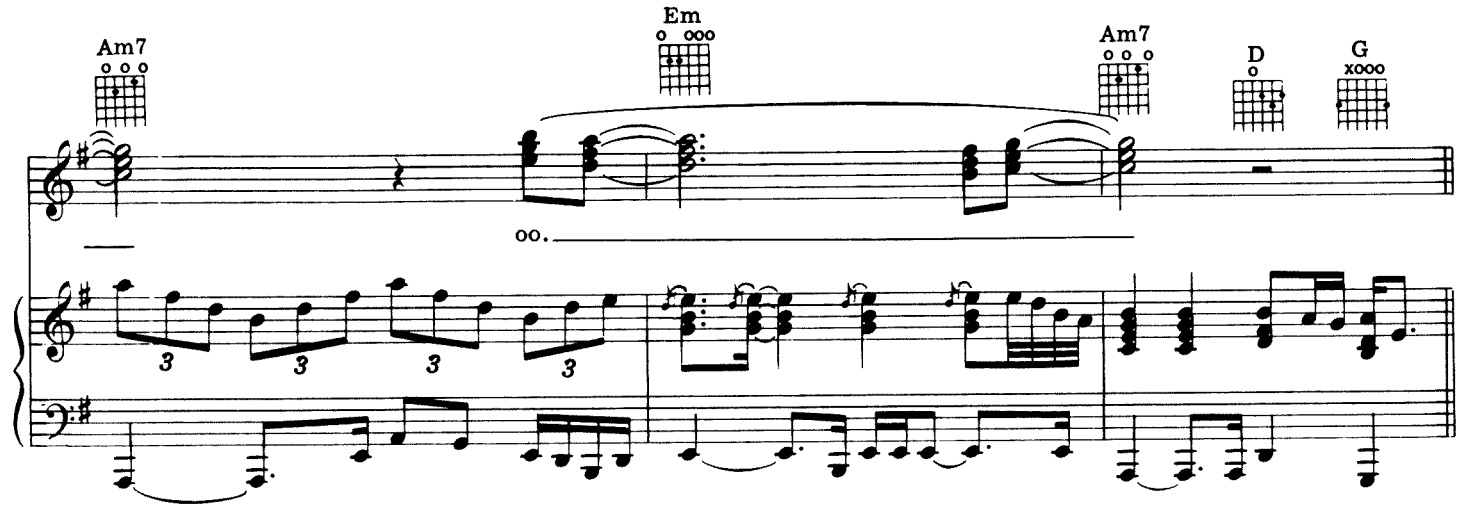
*pp* *sub. mf*





Em Am7 Em

Oo,








Am7  Em  Am7  D  G 



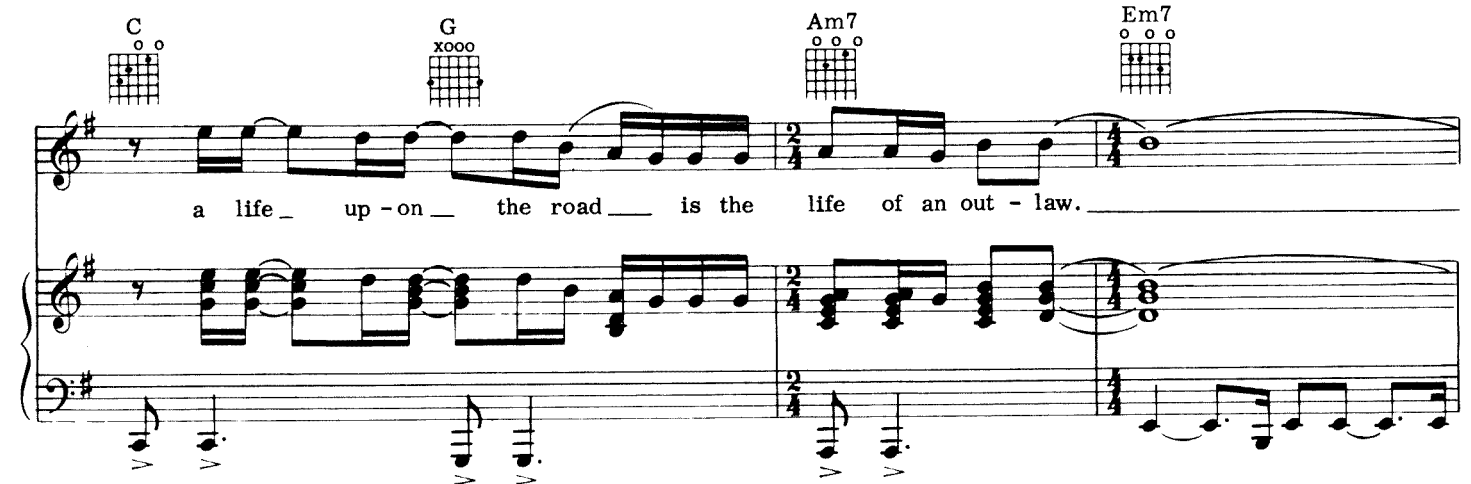
C  G  Am7  Em7  Tacet




Wom-an, don't try to love me, don't try to un - der-stand,

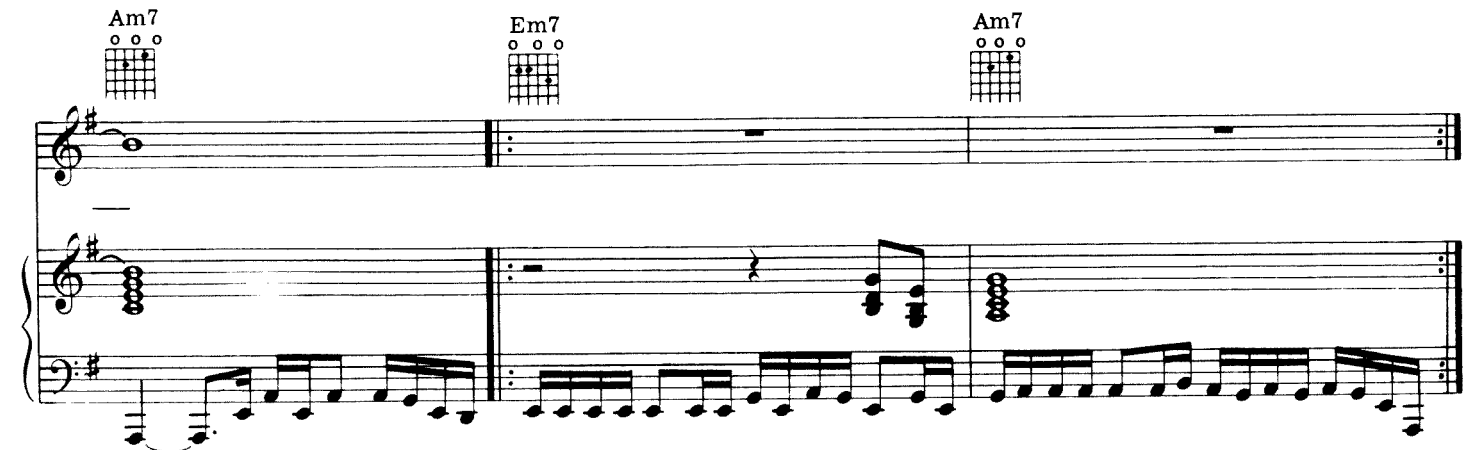


C  G  Am7  Em7 

a life up - on the road is the life of an out - law.



Am7  Em7  Am7 



Em7 Am7 Em

Some men call me A - bel, \_

Am7 Em Am7

some men call me Cain, \_

Em Am7

some men call me sin - ner, Lord, \_ some men call me saint. \_

Em Am7 Em

Some say there's a Je - sus, \_

Am7 Em Am7

some mensay\_ there ain't, — when you got\_

This system features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: Am7 (x02020), Em (022000), and Am7 (x02020). The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Em Am7 Em

— no life to lose\_ then there's noth-in'\_ left to gain. —

This system continues the vocal line and piano accompaniment. It includes three guitar chord diagrams: Em (022000), Am7 (x02020), and Em (022000). The piano accompaniment maintains the same rhythmic pattern as the first system.

Am7 Em Am7

Out - law man, —

(gradual fade)

This system introduces the phrase 'Out - law man, —'. It includes three guitar chord diagrams: Am7 (x02020), Em (022000), and Am7 (x02020). The piano accompaniment continues, and the system concludes with the instruction '(gradual fade)'.

Em Am7 Em Am7

Out - law man. —

This system concludes the phrase 'Out - law man. —'. It includes four guitar chord diagrams: Em (022000), Am7 (x02020), Em (022000), and Am7 (x02020). The piano accompaniment continues, and the system ends with a *pppp* dynamic marking.

# CERTAIN KIND OF FOOL

Words and Music by  
 RANDY MEISNER, GLENN FREY &  
 DON HENLEY

Moderately

Dsus2



Asus2



Dsus2  
(addB)



*pp*

Asus2



He was a

*mp*

Dsus4



Dsus4



D



Asus4



Asus4



poor — boy, raised in a small — fam - i - ly,

A



Dsus4



D



Dsus4



D



Asus4



he kind - a had a crav - ing for some - thin' no one else could - see. —

A Asus4 A Dsus4 D Dsus4

They said that he was cra - zy, the

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a guitar line with chord diagrams for A, Asus4, A, Dsus4, D, and Dsus4, and a piano accompaniment with treble and bass staves.

D Asus4 A Asus4 A

kind that no la - dy should meet, \_\_\_\_\_ he ran off to the

Detailed description: This system contains the second line of music. It features a vocal line with lyrics, a guitar line with chord diagrams for D, Asus4, A, Asus4, and A, and a piano accompaniment with treble and bass staves.

Dsus4 D Dsus4 D Asus4 A Asus4 A

cit - y and wan-dered a - round in the street. \_ He wants to

Detailed description: This system contains the third line of music. It features a vocal line with lyrics, a guitar line with chord diagrams for Dsus4, D, Dsus4, D, Asus4, A, Asus4, and A, and a piano accompaniment with treble and bass staves.

E A E A E A E

dance, oh, yeah, - he wants to sing,

*mf*

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics, a guitar line with chord diagrams for E, A, E, A, E, A, and E, and a piano accompaniment with treble and bass staves. A dynamic marking of *mf* is present at the start of the piano part.

A G D

oh, yeah, - he wants to see the lights a - flash - in' and lis - ten to the thun - der ring. -

Asus4 A Tacet Dsus4 D Dsus4

He saw it in a win - dow, the

D Asus4 A Asus4 A

mark of a new - kind of man, - he kind - a liked the

Dsus4 D Dsus4 D Asus4 A Asus4

feel - ing, so shin - y and smooth - in his hand. -

A C G C G

He took it to the coun - try and prac-ticed for - days - with-out rest, -

D A Dsus4 D Dsus4

and then one day he felt it; he

D Asus4 A Asus4 A

knew he could stand with the best. They got re -

E A E A E A E A

spect, oh, yeah, he wants the same, oh, yeah, and it's a


G D Asus4 A Tacet

cer-tain kind of fool that likes to hear the sound of his own name.




Bm E

gva  
Oo,

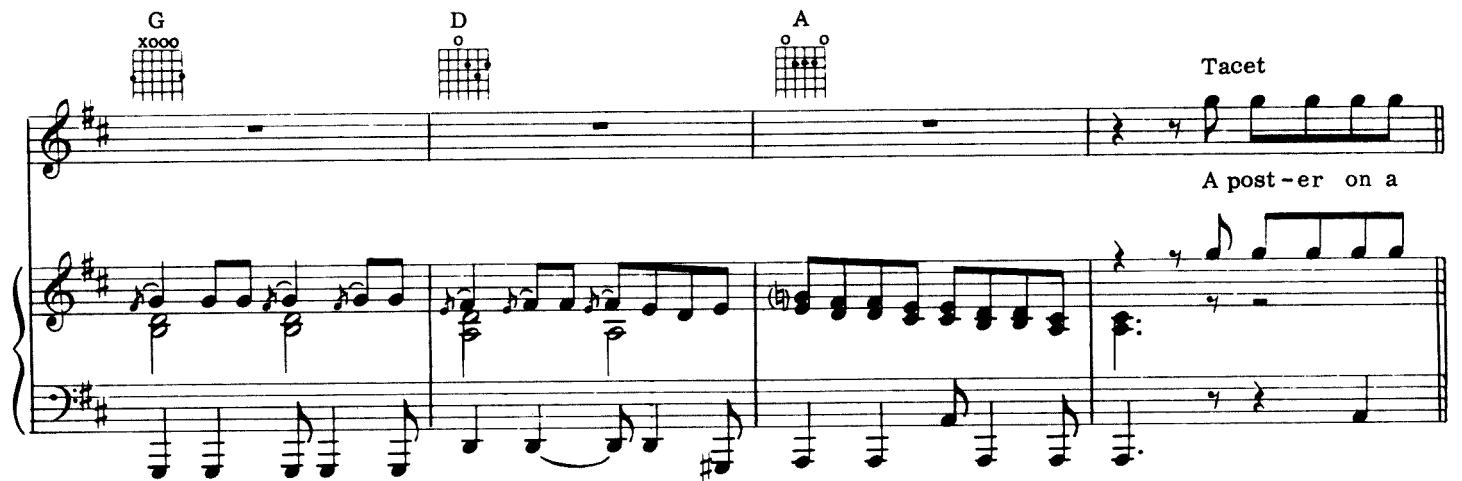


Bm  *gva*  *oo.*



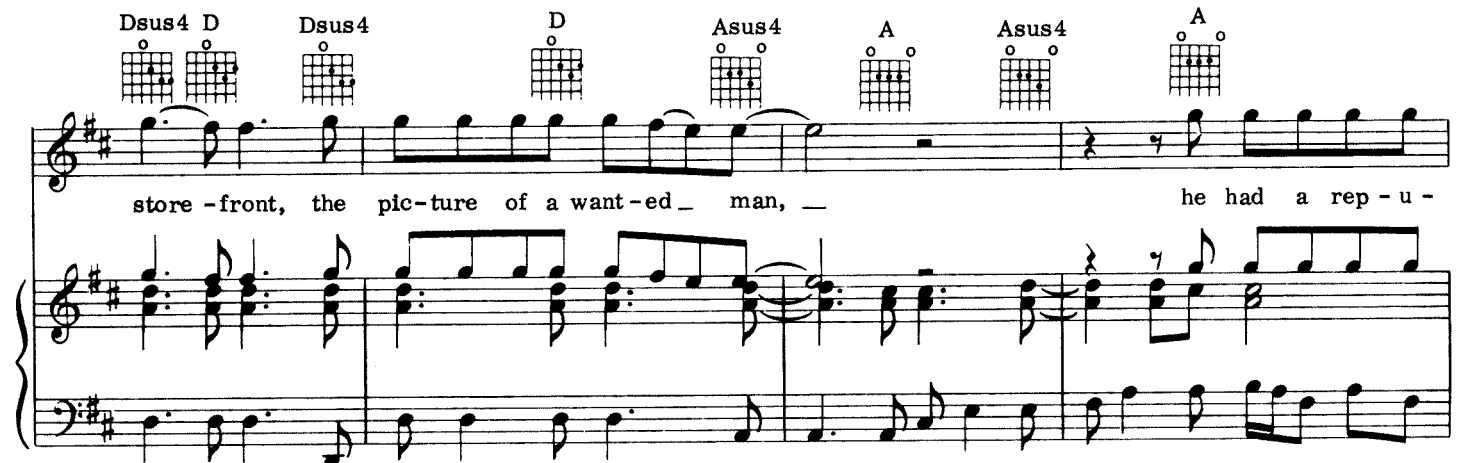
G  D  A  Tacet

A post - er on a



Dsus4 D Dsus4 D Asus4 A Asus4 A

store - front, the pic - ture of a want - ed \_ man, \_ he had a rep - u -



Dsus4 D
Dsus4
D
Asus4
A
Asus4
A

ta - tion spread-ing like fire through the land. — It was - n't for the

C
G
C
G
D
A
Tacet

mon - ey, at least it did - n't start that way, — it was - n't for the

Dsus4 D
Dsus4
D
A7sus4
A7

run - nin', but now he's run - nin' ev - 'ry - day. —

*rit.*

# BITTER CREEK

Words and Music by  
BERNIE LEADON

Moderately slow

G/D 7 fr.    Dm7 5 fr.    Dm    G/D 7 fr.    Dm7 5 fr.    D5

D5    Dm    Am/D    G    Dm7 5 fr.    Em7    Dm

Once I was young — and so un - sure, —

Am/D    G    A

I'd try an - y ill — to find the cure. —

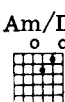
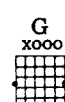
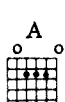
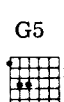
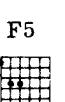
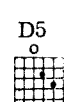
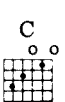
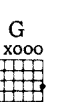
Bm    G    Bm

An old man told - me,


E  Dm 

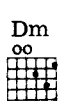
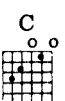
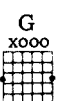
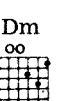

try-in' to scold me, "Oh, son,




Am/D  G  A  G5  F5  D5  C  G 

— don't wade too deep in Bit-ter Creek."



Dm  C  G  Dm  Dm 

(Bit-ter Creek \_\_\_\_\_) Out where the des -



Am/D  G  Dm 

ert meets the sky — is where I — go -



Am/D G A Bm G

— when I wan - na hide. — Oh,

Bm E7

— pe - yo - te (oh, pe - yo - te, mm \_\_\_\_\_), she tried to show me

Dm Am/D G A

(tried to show me), you know there ain't — no cause to weep —

G5 F5 D5 C G Dm C G Dm

at Bit - ter Creek. — (Bit - ter Creek \_\_\_\_\_) Doo-

Dm C Bb Dm G Dm Em7 A

doo doo doo doo doo doo doo doo,

Dm C Bb Dm G Dm Em7 A Dm



doo, doo doo doo doo doo doo.

Dm Am/D G


We're gon-na hit the road for one last time,



Dm Am/D G A

we can walk right in and steal 'em blind.


Bm  G 








All — that mon - ey (all that mon - ey,



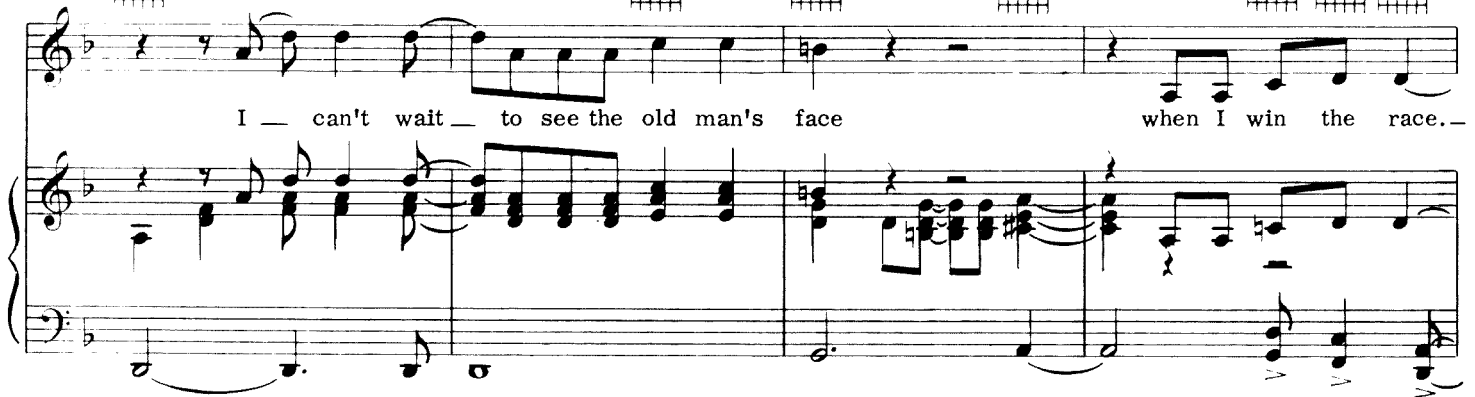
Bm  E7 







ooh \_\_\_\_\_ ), no more run - nin' (no more run - nin').




Dm  Am/D  G  A  G5  F5  D5 

I — can't wait — to see the old man's face when I win the race.



C  G  Dm  C  G  Dm 

(Bit - ter Creek \_\_\_\_\_)



Dm C Bb Dm G Dm Em7 A

Doo doo doo doo doo doo doo,

This system contains the first line of music. It features a vocal line with the lyrics "Doo doo doo doo doo doo doo," and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Dm, C, Bb, Dm, G, Dm, Em7, and A. The piano part consists of a treble and bass clef staff with chords and moving lines.

Dm C Bb Dm G Dm Em7 A Dm

doo doo doo doo doo.

This system contains the second line of music. The vocal line continues with "doo doo doo doo doo." and ends with a fermata. The piano accompaniment continues. Above the vocal line, guitar chord diagrams are provided for Dm, C, Bb, Dm, G, Dm, Em7, A, and Dm.

*Repeat and fade*

Dm C Bb Dm G Dm Em7 A

Doo doo doo doo doo doo doo,

*Repeat and fade*

This system contains the third line of music, which is a repeat of the first line. It includes the same vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Dm, C, Bb, Dm, G, Dm, Em7, and A. The instruction "Repeat and fade" is written in italics above the piano staff.

Dm C Bb Dm G Dm Em7 A Dm

doo doo doo doo doo.

This system contains the fourth line of music, which is a repeat of the second line. It includes the same vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Dm, C, Bb, Dm, G, Dm, Em7, A, and Dm.



# SATURDAY NIGHT

Words and Music by  
 RANDY MEISNER, DON HENLEY,  
 GLENN FREY & BERNIE LEADON

Moderately slow ( $\frac{9}{8}$  feeling)






*mp*



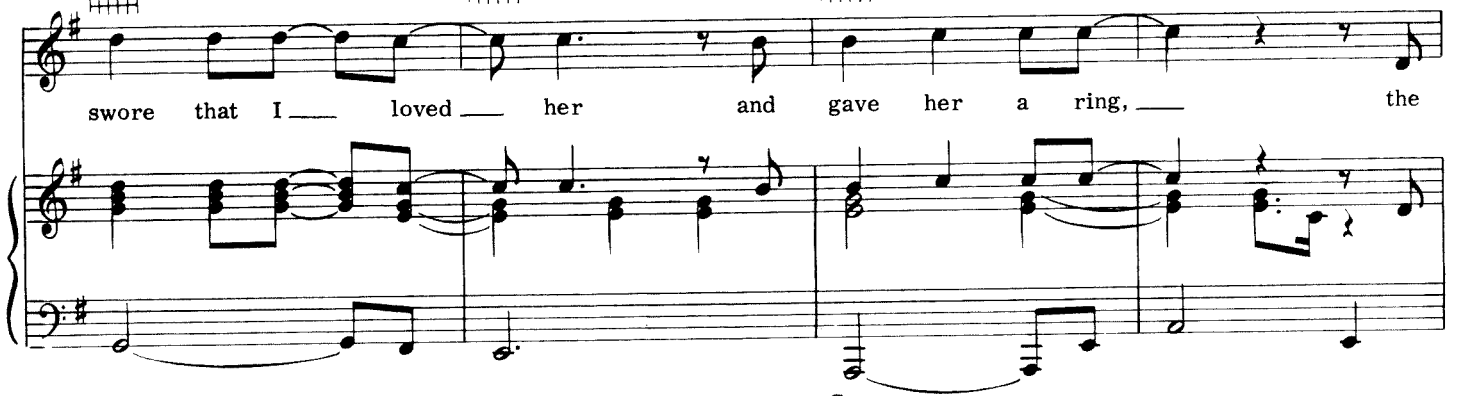

Seems like a dream now, it was so long a - go, \_\_\_\_\_ the





moon burned so bright \_\_\_\_\_ and the time \_\_\_\_\_ went so slow. And I \_\_\_\_\_


G  Em  Am7 





swore that I — loved — her and gave her a ring, — the



D  G 

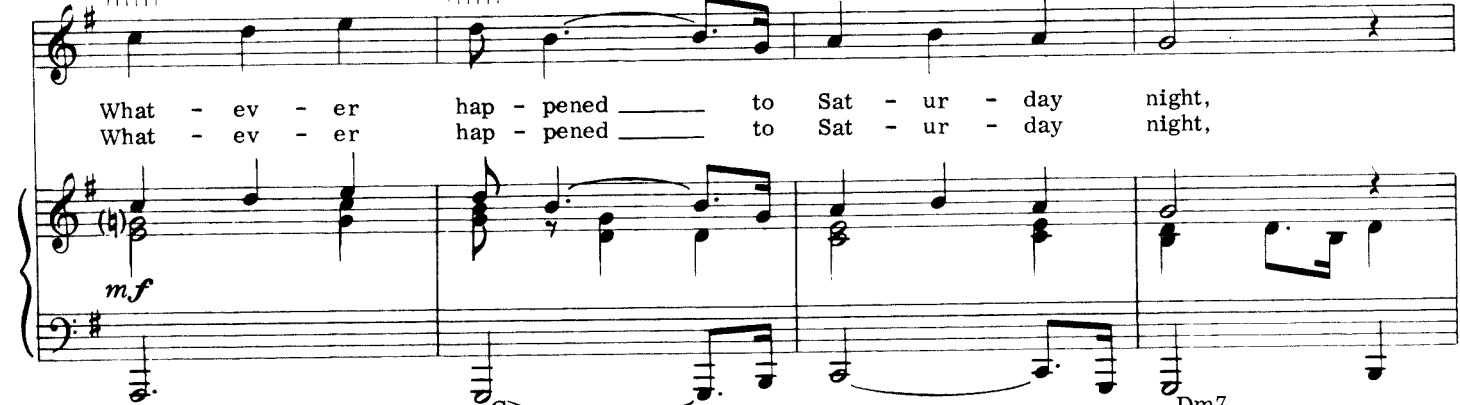
blue - bird was high on the — wing.



Am7  G  C  G 

What - ev - er hap - pened — to Sat - ur - day night,  
 What - ev - er hap - pened — to Sat - ur - day night,





*mf*



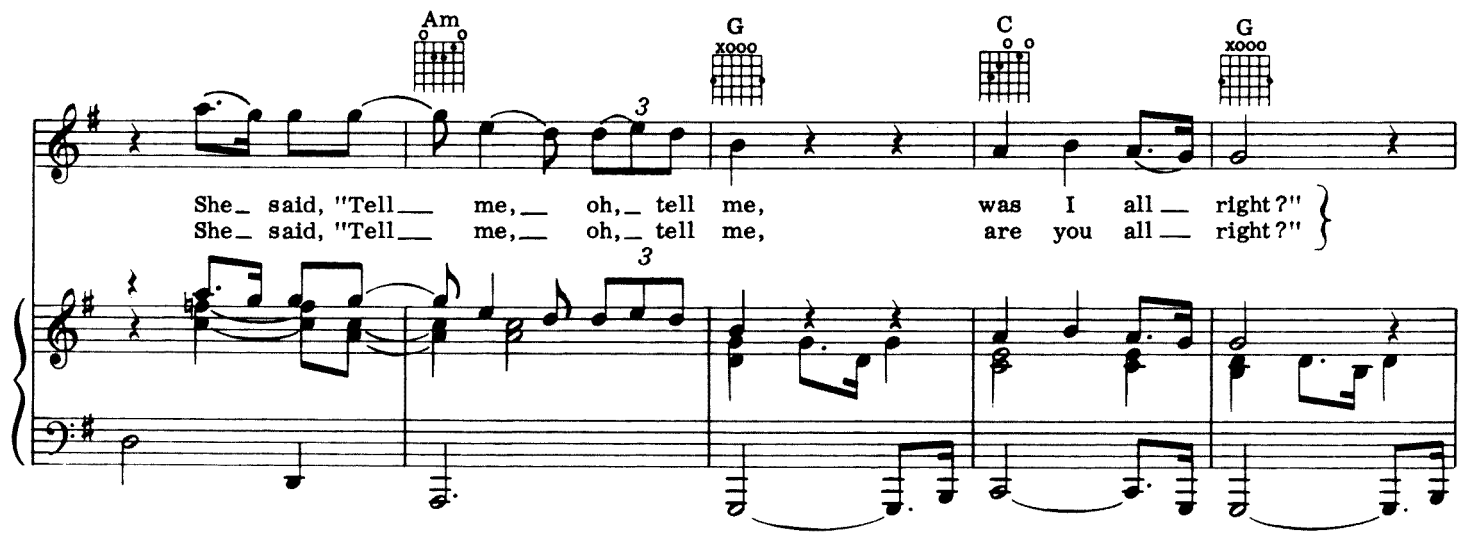
Am7  G  Dm7 







find - ing a sweet - heart — and hold - ing her tight? —  
 choos - ing a friend — and los - ing a fight? —



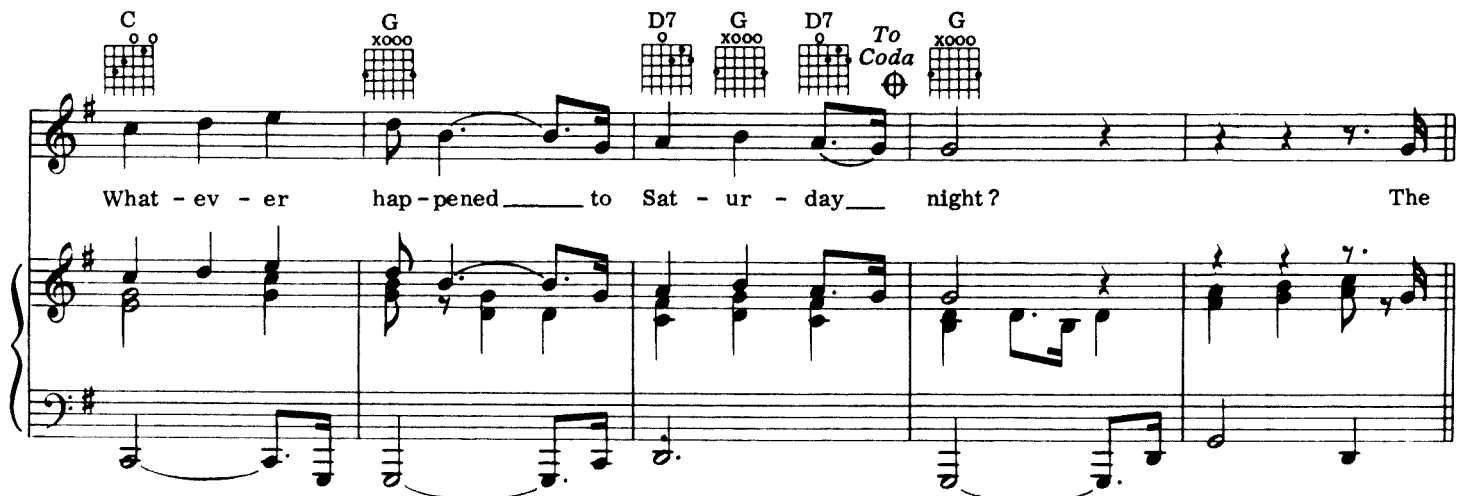
Am  G  C  G 




She said, "Tell me, oh, tell me, was I all right?"  
 She said, "Tell me, oh, tell me, are you all right?"



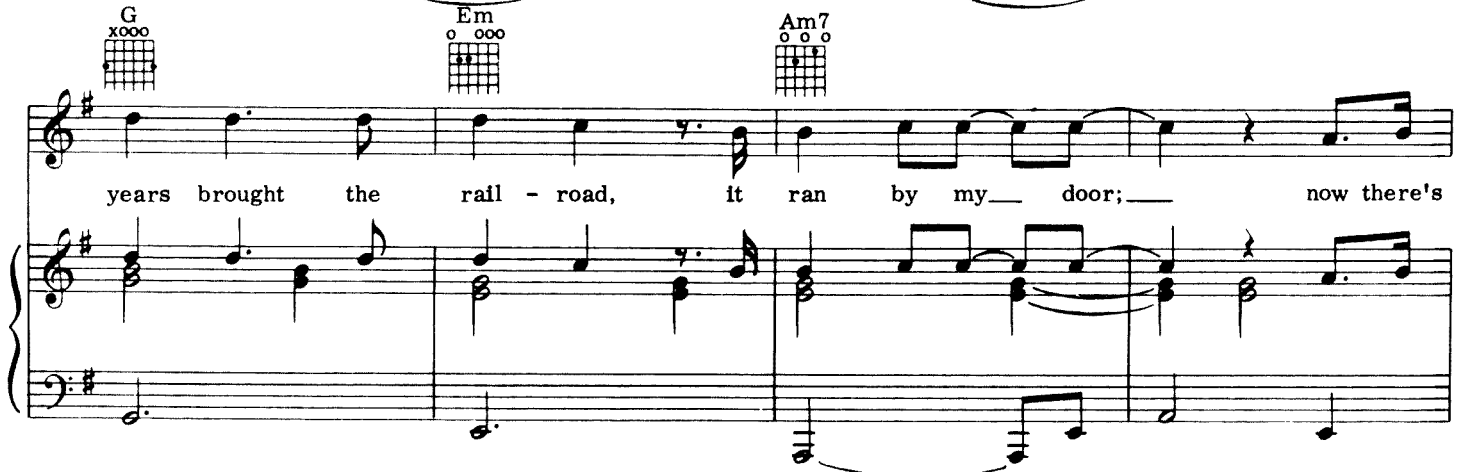
C  G  D7  G  D7  To Coda 




What - ev - er hap - pened to Sat - ur - day night? The



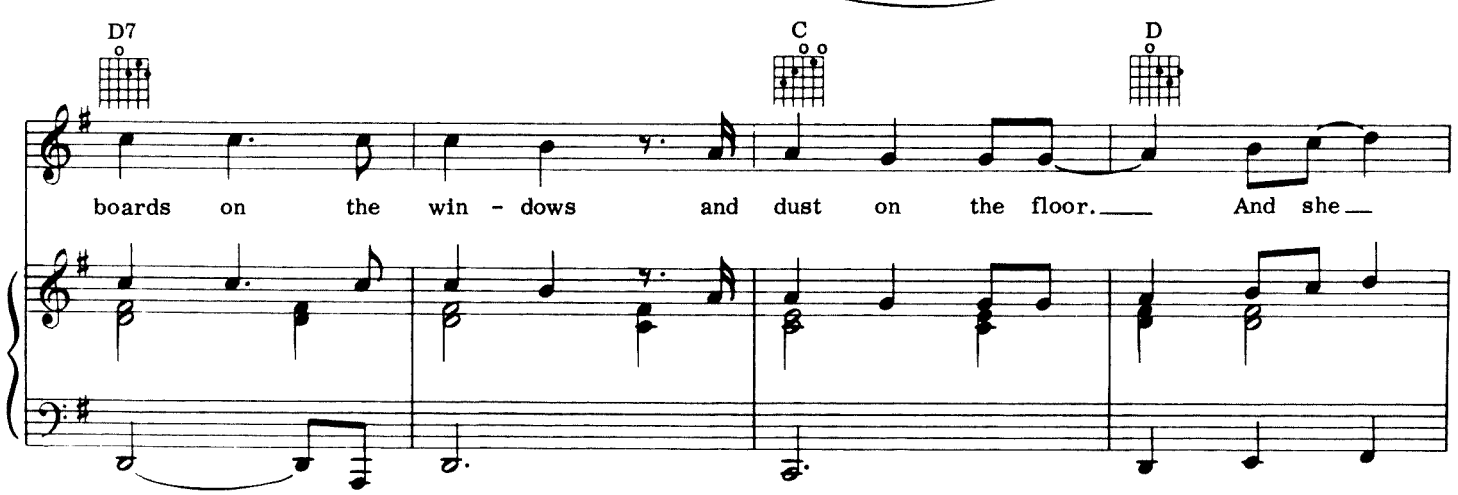
G  Em  Am7 

years brought the rail - road, it ran by my door; now there's



D7  C  D 

boards on the win - dows and dust on the floor. And she



G Em Am7

pass - es the time at an - oth - er man's side and

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5, and a quarter note B4. This is followed by a quarter rest, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of a bass line with quarter notes G2, A2, B2, and C3, and a treble line with chords G, Em, and Am7.

D D7 G G7

I pass the time with my pride.

The second system continues the vocal line with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. This is followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a bass line with quarter notes D2, E2, F2, and G2, and a treble line with chords D, D7, G, and G7.

C G G7 C

What a tan - gled web we weave, go 'round with

The third system features a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment has a bass line with quarter notes C2, D2, E2, and F2, and a treble line with chords C, G, G7, and C.

G G7 C

cir - cum - stance. Some - one show me

The fourth system features a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment has a bass line with quarter notes G2, A2, B2, and C3, and a treble line with chords G, G7, and C.

G Em G C/G

how to tell the dancer from the

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'how to tell the dancer from the'. It features three triplet markings. The bottom two lines are piano accompaniment. Chord diagrams for G, Em, G, and C/G are shown above the staff. The piano part includes a triplet in the right hand and a triplet in the left hand.

(3 feeling)

dance.

Am E7 Am

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the word 'dance.'. The piano accompaniment features a triplet in the right hand and a triplet in the left hand. Chord diagrams for Am, E7, and Am are shown above the staff. The tempo/mood is marked '(3 feeling)'.

E7 Am E7 C (8 feeling) D.S. al Coda

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment continues with a triplet in the right hand and a triplet in the left hand. Chord diagrams for E7, Am, E7, C, D, and G#07 are shown above the staff. The tempo/mood is marked '(8 feeling)'. The section ends with 'D.S. al Coda' and a Coda symbol.

Coda Em C#07 G/D D7 G D7 G C G

night, what - ev - er hap - pened to Sat - ur - day night?

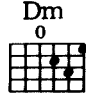
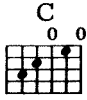
rit.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with the lyrics 'night, what - ev - er hap - pened to Sat - ur - day night?'. The piano accompaniment features a triplet in the right hand and a triplet in the left hand. Chord diagrams for Em, C#07, G/D, D7, G, D7, G, C, and G are shown above the staff. The tempo is marked 'rit.' (ritardando). The section ends with a Coda symbol.

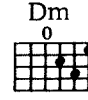
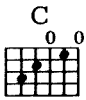
# THE BEST OF MY LOVE

Words and Music by  
DON HENLEY, GLENN FREY &  
JOHN DAVID SOUTHER

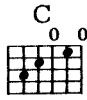
Moderately slow





*mp legato*  
*with pedal throughout*



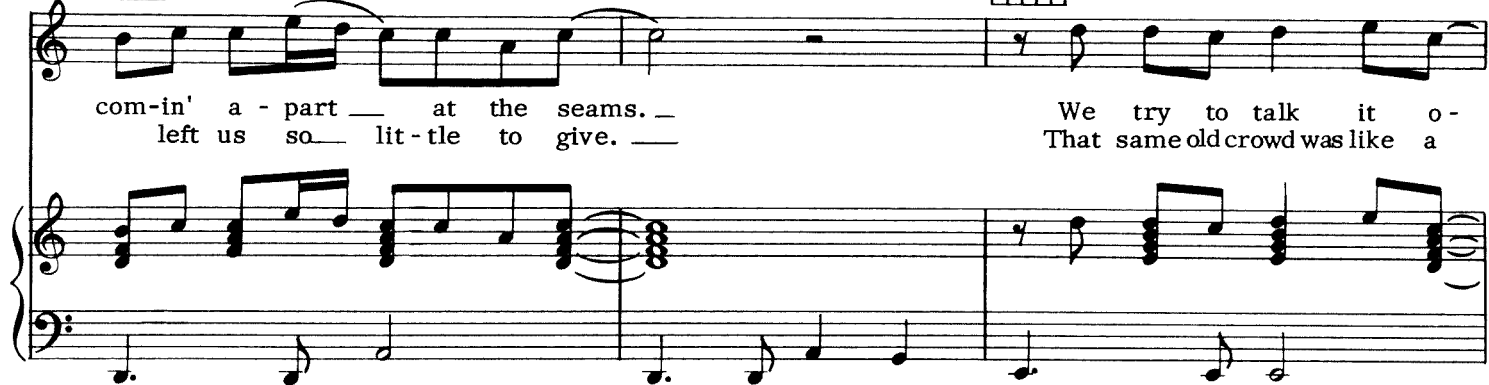
Ev - er - y night — I'm ly - in' in bed, — hold-in' you close — in my  
Beau - ti - ful faces and loud emp - ty places, look at the way that we





dreams; — think-in' a bout — all the things that we — said — and  
live; — wast-in' our time — on cheap talk and wine


Dm 0  Em 0 000 




com-in' a - part — at the seams. — We try to talk it o -  
 left us so — lit - tle to give. — That same old crowd was like a




Dm 0  Em 0 000 





cold ver but the words come out — too — rough; —  
 dark cloud that we could nev - er rise a - bove; —




F/G x  C 0 0  Dm 0 

— I know you were try - in' to give me the best — of your —  
 but here in my heart — I give you the best — of my —



C 0 0  1. G7 x 000  2. G7 x 000  C 0 0 

love. love. Oh, sweet dar -



Dm  
0

lin', you get the best of my love, — oh,

C  
0 0 0

— sweet dar - lin', you get the best of my —

Dm  
0

Fm7

love. I'm go - in' back in time — and it's a

C  
0 0 0

sweet — dream; — it was a qui - et night — and I would

Fm7



be all — right if I could go — on sleep - ing. But

Dm  
0

G7  
x000

ev - 'ry morn - in' I wake up and wor - ry —

C  
0 0 0

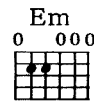
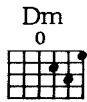
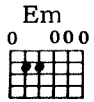
what's gon-na hap-pen to - day; — you see it your — way, and

Dm  
0

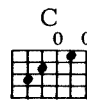
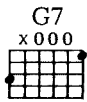
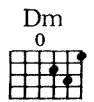
C  
0 0 0

I see it mine, — but we both see it slip-pin' a - way. —

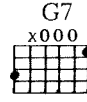
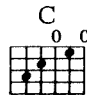
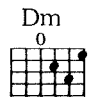
Dm  
0



You know we al-ways had each oth-er, ba - by, I guess that was-n't e - nough; -

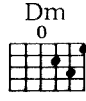
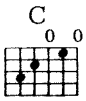


oh, but here in my heart I



give you the best of my love. Oh,

Repeat and fade



sweet dar - lin', you get the best of my love. Oh,

Repeat and fade

## OL' 55

Words and Music by  
TOM WAITS

Moderately slow (♩ = ♩<sup>3</sup>)

Tacet

Well, my

*mp legato*

*with pedal throughout*

C 0 0 0

Em7 0 0 0

F

F/G

time went so quick - ly, I went lick - e - ty - split - ly out to my ol' - - - - - fif - ty -

C 0 0 0

G9 x

C 0 0 0

Em7 0 0 0

five. As I pulled a-way slow - ly, feel - in' so ho - ly, God -

F F/G G7 C Em7

knows I was feel-in' a - live. And now the sun's com-in' up,

F F/G G7 C Em7 F F/G G7 To Coda




I'm rid-in' with La - dy Luck,

C Em7 F Em Dm G


free-way cars and trucks. Stars be - gin-ning to fade,




C Am Dm G C Am

and I lead the pa - rade;

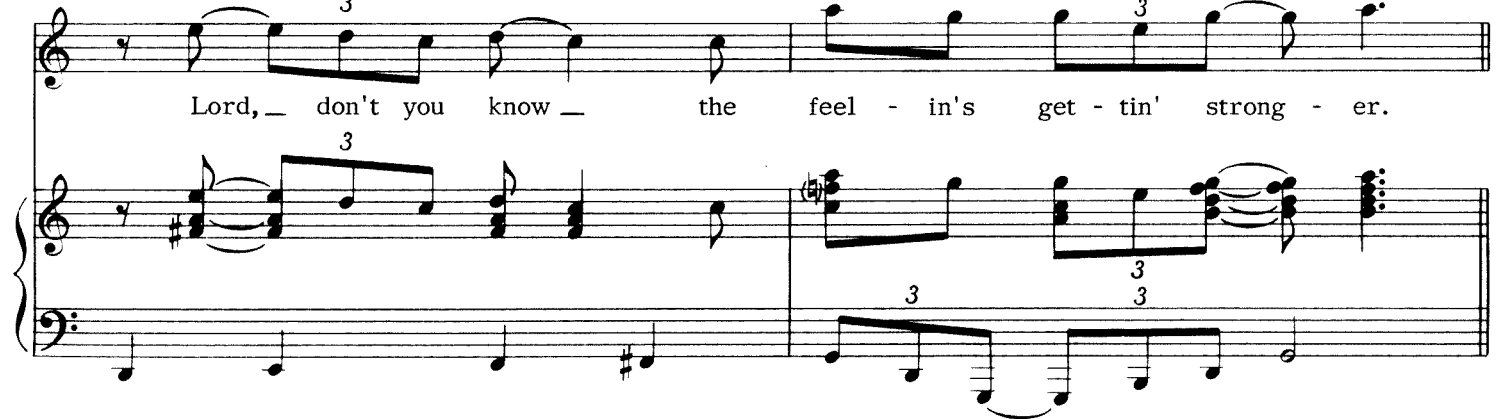




just a - wish - in' I'd stayed — a lit - tle long - er, —



Lord, — don't you know — the feel - in's get - tin' strong - er.








Six in the morn - in, gave me no warn - in', I had to be — on — my

*mp*












way. Now the cars are all pass - in' me, trucks are all flash - in' me,










F F/G G7


I'm head - ed home — from your place. — — — — — And now — the








C Em7 F F/G G7 C Em7


sun's com-in' up, — — — — — I'm rid-in' with La - dy Luck, —



F F/G G7 C Em

— — — — — free-way cars and trucks. —



F Em Dm G C Am








— — — — — Stars be - gin-ning to fade, —



Dm 0 0 0 0 0 0    G x000 0 0 0 0 0 0    C 0 0 0 0 0 0    Am 0 0 0 0 0 0    Dm 0 0 0 0 0 0    G x000 0 0 0 0 0 0

and I lead the pa - rade; \_\_\_\_\_ just a - wish-in' I'd stayed \_

Am 0 0 0 0 0 0    D 0 0 0 0 0 0

— a lit - tle long - er, \_\_\_\_\_ Lord, — don't you know — the

F/G x 0 0 0 0 0 0    G7 x000 0 0 0 0 0 0    F/G x 0 0 0 0 0 0    G7 x000 0 0 0 0 0 0

feel - in's get - tin' strong - er — Well, my Free-way cars and trucks, -

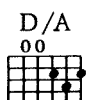
F 0 0 0 0 0 0    F/G x 0 0 0 0 0 0    G7 x000 0 0 0 0 0 0    C 0 0 0 0 0 0    Em7 0 0 0 0 0 0    F 0 0 0 0 0 0    F/G x 0 0 0 0 0 0    G7 x000 0 0 0 0 0 0

— rid-in' with La - dy Luck. —

# JAMES DEAN

Words and Music by  
JACKSON BROWNE, JOHN DAVID SOUTHER,  
DON HENLEY & GLENN FREY

Moderately fast Rock beat

James Dean, James Dean, I



know just - what - you mean, - James Dean,



A



you said it all — so clean, — and I



E



know my life — would look all right — if I could see it on the sil - ver screen. —



A



A



You were the low down reb - el if there



ev - er was, — e - ven — if — you — had — no cause. — James



D 0




A 0



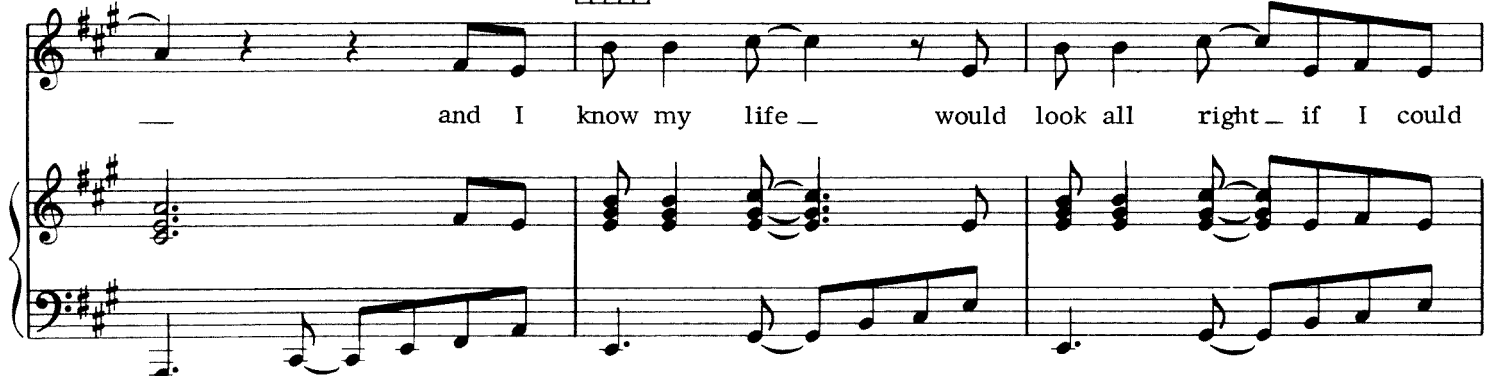
Dean, you said it all — so clean, —




E 0 0 0 0



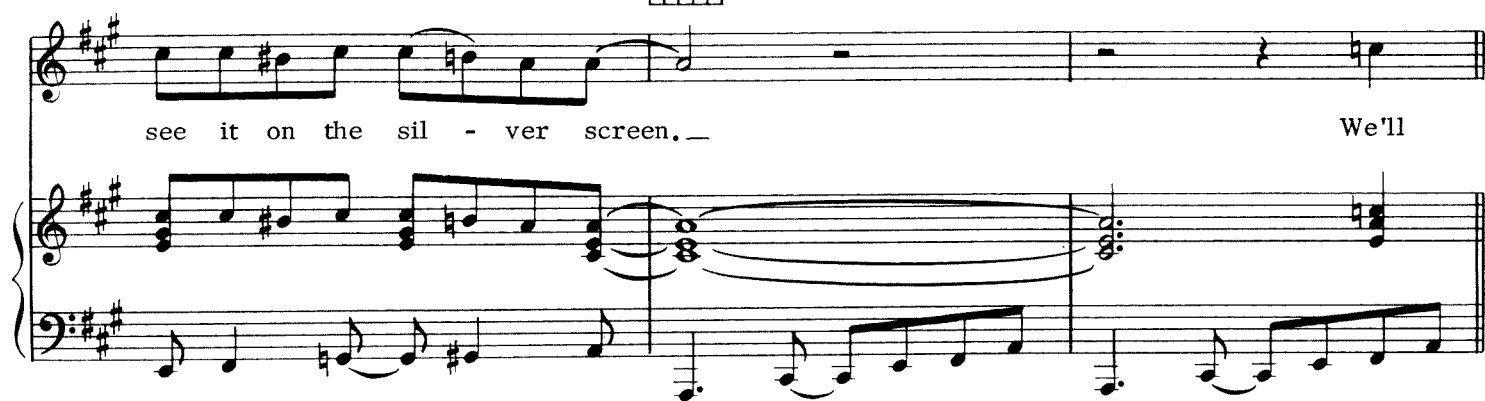
— and I know my life — would look all right — if I could



A 0



see it on the sil - ver screen. — We'll




D 0

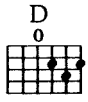


A 0

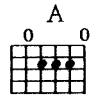
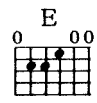
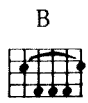


talk a - bout a low-down bad — re-frig - er - a - tor, you were just too cool — for school. —



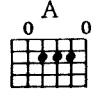
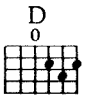


— Sock hop, so - da pop, bas-ket-ball and au - to shop, the

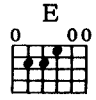


on - ly thing that got you off was break-in' all the rules.. James Dean, James

Dean, so hun - gry — and — so — lean. — James



Dean, you said it all — so clean, —



— and I know my life — would look all right — if I could



see it on the sil - ver screen. —



Lit - tle James Dean up on the screen won - d'rin' who — he might be; —



a - long came a Spy - der, picked up a ri - der,

B



E



A



took him down the road to e - ter - ni - ty. — James Dean, James

Dean, you bought it sight - un - seen. — James

Dean, James Dean, — you bought it sight - un - seen. —

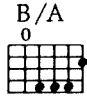
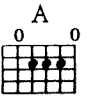
— You were too fast to live, — too young to die, — bye -



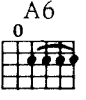
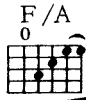
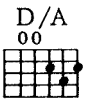
bye; you were too fast to live, -



too young to die, - bye - bye. Bye -



bye, - - - - - bye - bye, - - - - - bye - bye, -



bye - bye. - - - - -

# ALREADY GONE

Words and Music by  
JACK TEMPCHIN & ROBB STRANLUND

Moderate Rock beat

G  $x000$       D  $0$       C  $000$

Well, I

*mf*

G  $x000$       D  $0$       C  $000$

heard some peo - ple talk - in' just — the oth - er day, —  
let - ter that you wrote — me made me stop and won - der why, —



G  $x000$       D  $0$

and they said you were gon - na put — me on — a shelf. —  
but I guess you felt like you had — to set — things right. —

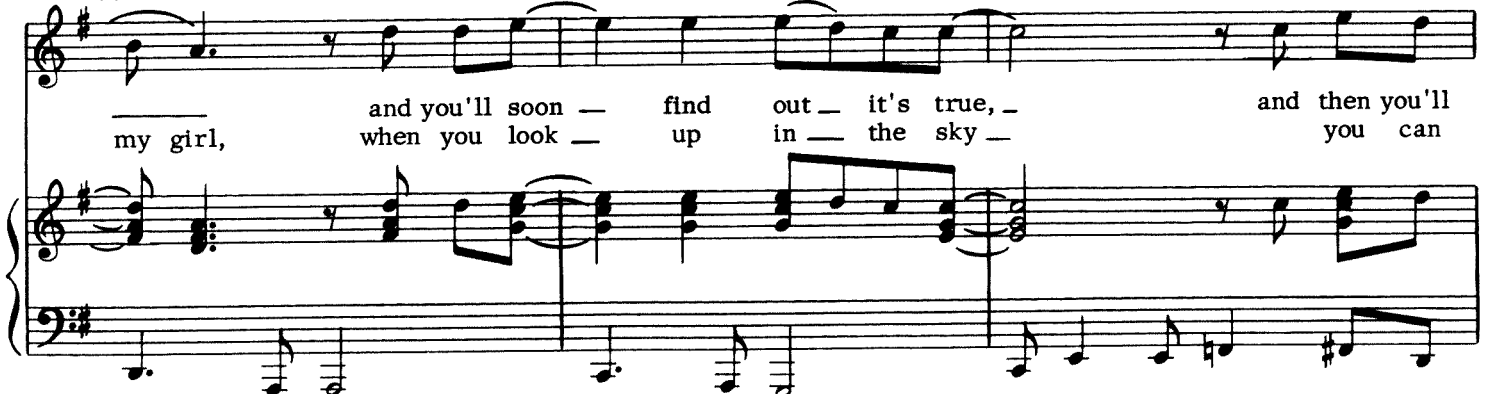
C  




But let me tell you I got some news — for you —  
Just re - mem - ber this,




D  C 




my girl, and you'll soon — find out — it's true, — and then you'll  
when you look — up in — the sky — you can




G  D  C 

have to eat — your lunch — all by — your - self. —  
see the stars — and still — not see — the light. —



G  D  C 

'Cause I'm } al read - y gone, —  
And I'm } —





G x000      D 0      C 0 0

and I'm feel - in' strong, -

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

G x000      D 0      To Coda ♯

I will sing this vic - t'ry song, -

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

C 0 0      G x000      D 0

woo, hoo, hoo, woo, hoo, hoo. -

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

1. C 0 0      2. C 0 0

The Well, I

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


G x000      D 0      C 0 0



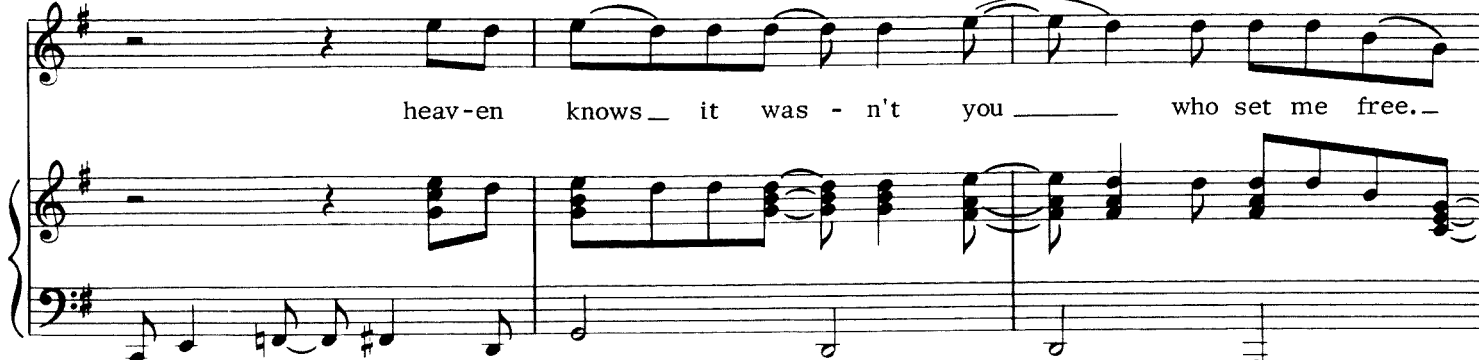
know it was - n't you \_\_\_\_\_ who held me down; -




G x000      D 0




heav-en knows\_ it was - n't you \_\_\_\_\_ who set me free.-




C 0 0      G x000      D 0




So\_ of-ten - times\_ it hap - pens that we

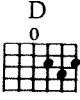
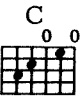



C 0 0      G x000




live our lives in chains \_ and we nev - er e - ven know \_



D  C 

*D. S.  $\frac{3}{4}$  al Coda* 



we have — the key. — But me, I'm al -




Coda  G 

'cause I'm al -



D  C 

read - y gone. — Yes, I'm al -



G  F 

read - y gone, — and I'm feel -





in' strong, — I will sing —



this vic - t'ry song, — 'cause I'm al -



read - y gone. —

*Repeat and fade*



Al - read - y gone. —

*Repeat and fade*

# ON THE BORDER

Words and Music by  
 BERNIE LEADON, DON HENLEY  
 & GLENN FREY

Moderately

C#m B Bm A B C#m Dm B

E G A C E G A

Cruis-in' down the cen-ter of a two-way street, — won-d'rin' who is real-ly in the

C E G A C

driv-er's seat; mind-in' my bus-ness, — a - long comes big broth-er, says

E G A G E B

0 0 0 0 0 0    x 0 0 0 0 0 0    0 0 0 0 0 0    0 x 0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0

"Son, you bet-ter get on one side or the oth - er. \_\_\_\_\_ I'm

out on the bor - der, I'm walk-in' the line. — Don't you tell me 'bout your

A E B A E B

0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0

law and — or - der, I'm try'n' to change this — wa - ter to wine. —

A E B A E

0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0

A E A E E G A

0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    x 0 0 0 0 0 0    0 0 0 0 0 0

Af - ter a hard - day I'm

C E G A C

safe at home, fool-in' with my ba-by on the tel - e - phone; \_

E G A C

Tacet  
(Spoken) 3 3 (Sung)

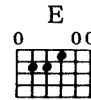
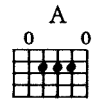
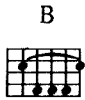
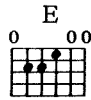
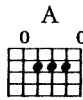
out of no-where some - bod - y cuts in — and says, "Hmm, you in some trou-ble, boy, we

A G E B A E

know where you been." \_ I'm out on the bor - der,  
I'm stuck on the bor - der,

B A E B

I thought this was a pri-vate line. — } Don't you tell me 'bout your  
all I want-ed was some peace of mind. — }



To Coda

law and or - der, I'm try'n' to change this wa-ter to wine.



Nev-er mind your name, just give us your num - ber, mm;

*simile*

nev-er mind your face, just show us your card, mm.

And we wan-na know whose wing are you un -



der; you bet-ter step to the right —

— or we can make it hard. *D. S.  $\frac{3}{4}$  al Coda*

Coda

wa-ter to wine. — On the bor -

*Repeat and fade*

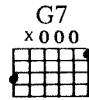
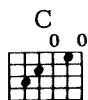
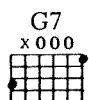
der, on the bor - der... On the bor -

*Repeat and fade*

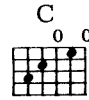
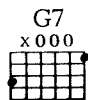
# YOU NEVER CRY LIKE A LOVER

Words and Music by  
JOHN DAVID SOUTHER & DON HENLEY

Moderately

You nev - er cry like a lov - er should, — sigh — when it feels —



— real good; — or see the sky through the stone — and wood, —

G7 x000 C

you nev - er cry like a lov - er. I thought I saw some -

*f*

D7 0 Fm C 0 0

bod - y I loved — sleep - ing deep in - side — you. —

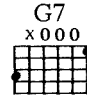
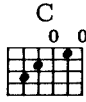
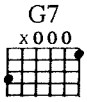
D7 0 Fm

If I could catch you in an un - guard - ed mo - ment, I'd stay right there be - side —

C 0 0 G7 x000 C 0 0

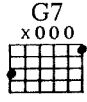
— you. You nev - er smile at me late — at night, —

*mp*



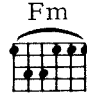
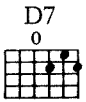
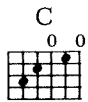
laugh out loud when we get it right;

you can't get loose if there's



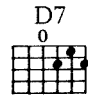
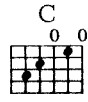
too much light, —

you nev - er smile like a lov - er.



I can't live with you, ba - by, —

can't live with - out —



— it.

And some-times I be - lieve in love, —

Fm C Am

some-times I doubt — it. But your life

*mf*

G F7 Am

goes on like a bro-ken-down car - ou - sel —




G F7

where some-bod - y left the mu - sic — on. —

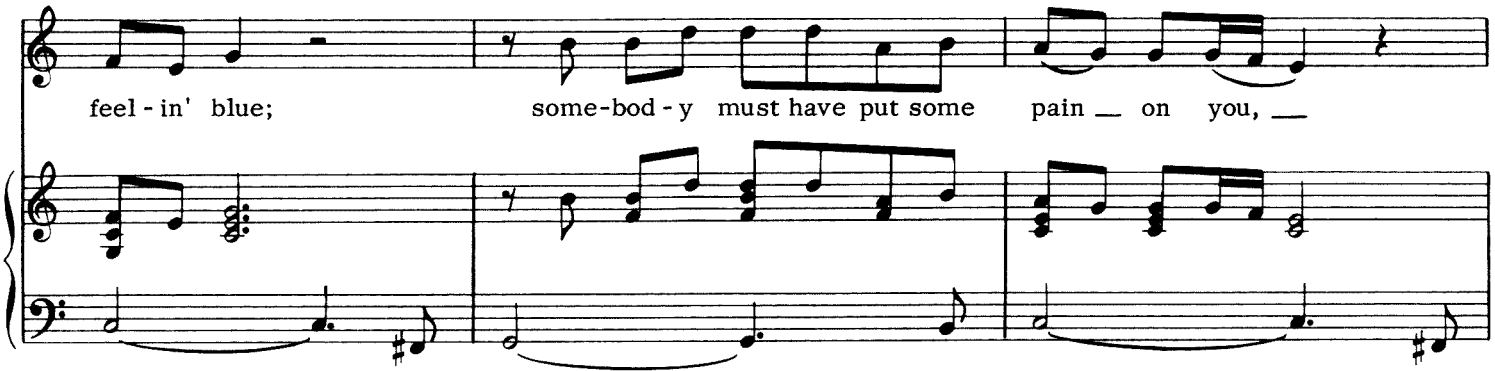
G7 C G7

You nev - er move like you used to do, — pour it out when you're

*mp*

C  G7  C 

feel - in' blue; some - bod - y must have put some pain — on you, —



G7  C  G7  C 

you nev - er cry like a lov - er, you nev - er cry like a lov - er.



G7  C  G7  C 

You nev - er cry like a lov - er, You nev - er cry like a lov - er.  
Cry, — you nev - er



G7  *Repeat and fade* C  G7  C 

Cry like a lov - er, you nev - er cry like a lov - er.  
cry. — Come on and cry. —

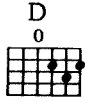
*Repeat and fade*



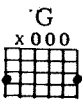
# MIDNIGHT FLYER

Words and Music by  
PAUL KRAFT

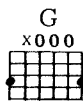
Bright Country style



Musical notation for the first system, including guitar and piano accompaniment. The guitar part consists of four measures of rests. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The right hand plays chords on the first and third beats of each measure, while the left hand plays a simple bass line.



Musical notation for the second system, including vocal line and piano accompaniment. The vocal line begins with a long note on 'Oo,' followed by 'Mid-night Fly - er,'. The piano accompaniment continues with chords and a bass line.






Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with 'en - gi - neer, won't you let your whis-tle moan?'. The piano accompaniment provides harmonic support with chords and a bass line.

G   D  

Oo, \_\_\_\_\_ Mid-night Fly - er,








Bm  Em  A  D 



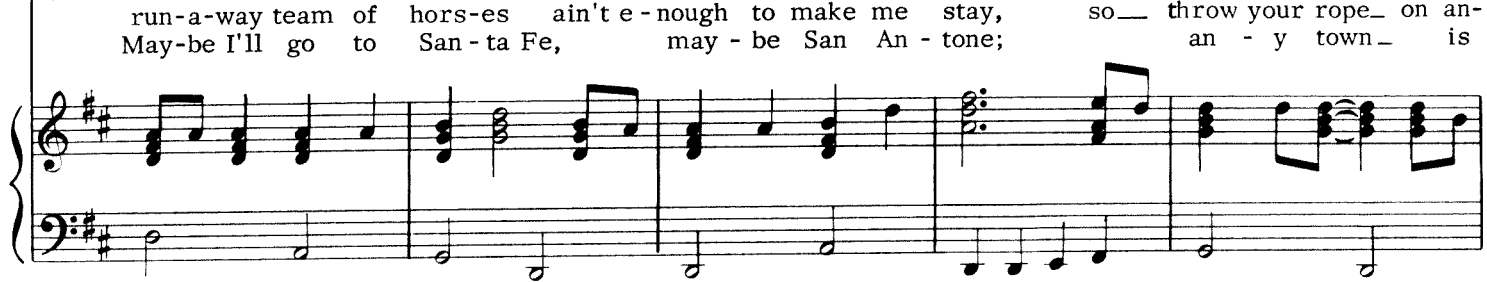
I paid my dues\_ and I feel like trav-'lin' on. \_\_\_\_\_ } A



D  G  D  G 



run-a-way team of hors-es ain't e-nough to make me stay, so\_ throw your rope\_ on an-  
 May-be I'll go to San-ta Fe, may - be San An - tone; an - y town\_ is







A  D 




oth - er man\_ and pull him down your way. Make him in - to some -  
 where I'm bound - any way to get me gone. Don't think a - bout -







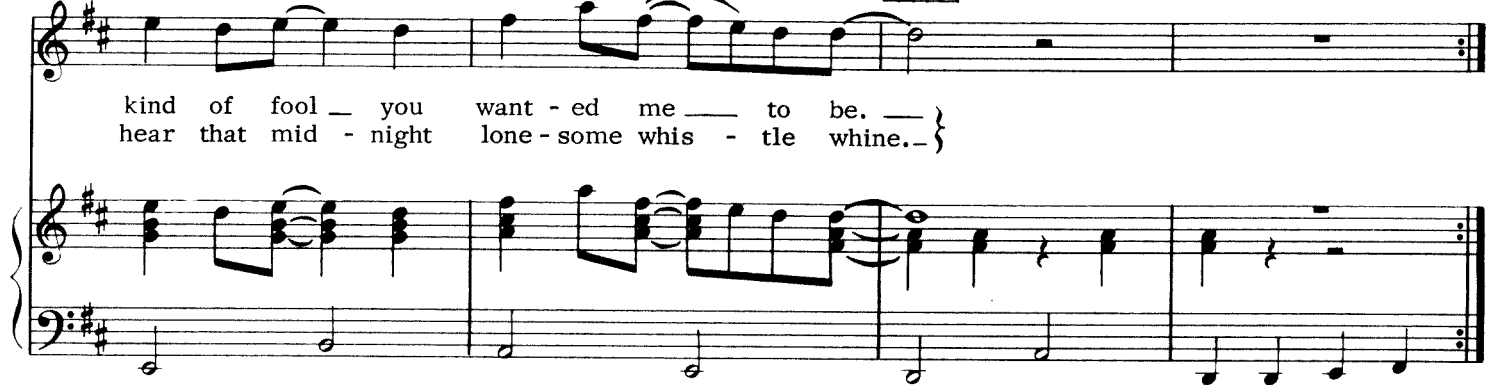
G  D  Bm  Em 

— one to take the place — of me, never let me cross — your mind, make him ev - 'ry 'cept when you



A  D 



kind of fool — you want - ed me — to be. — }  
hear that mid - night lone - some whis - tle whine. — }



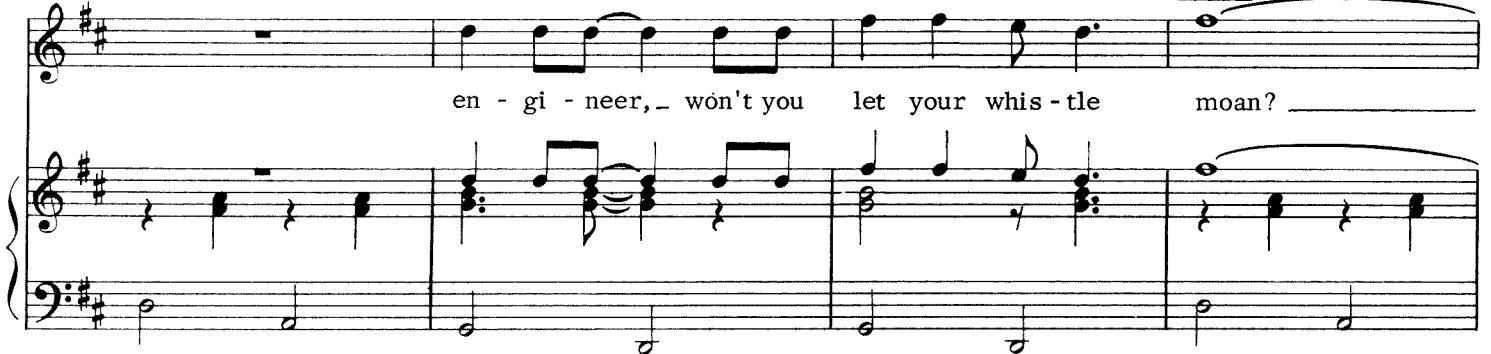
G  D 

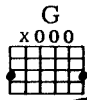
Oo, ————— Mid - night Fly - er,



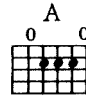
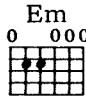
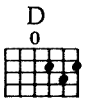
G  D 

en - gi - neer, — won't you let your whis - tle moan? —

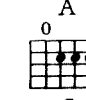
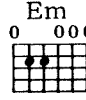
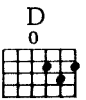




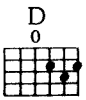
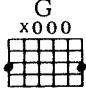
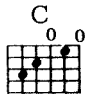
Oo, \_\_\_\_\_ Mid-night



Fly - er, I paid my dues - and I feel like trav-'lin' on, -



I paid my dues - and I feel like trav-'lin' on, -



# A GOOD DAY IN HELL

Words and Music by  
GLENN FREY & DON HENLEY

Moderately

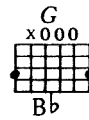
Guitar → A  
(Capo 3rd fr.)

Piano → C

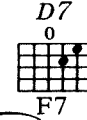


C

Move in, —

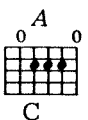


B $\flat$



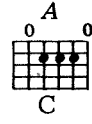
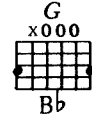
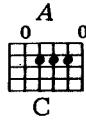
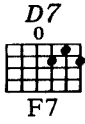
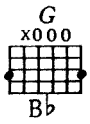
F7

can't you see she wants — you; she has you deep — in her eyes. —

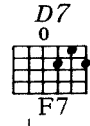
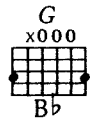
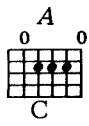
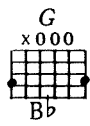


C

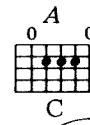
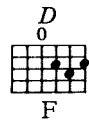
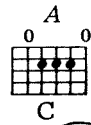
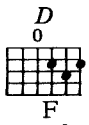
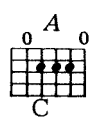
You been — won-d'r'in' why she haunts — you,



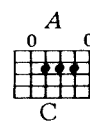
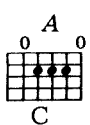
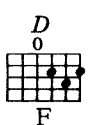
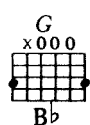
beau - ty in the dev - il's dis - guise. — She can tell you all a - bout it, she



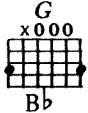
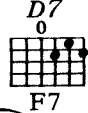
sees it in the stars; — she'll burn you if you try to put her down. —




— Oh well, — it's been a good day in hell — and to -



mor - row I'll be glo - ry bound. — High - er, —

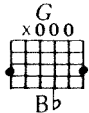
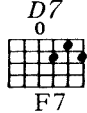
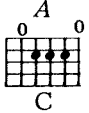
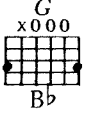
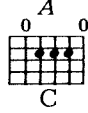
she can keep you load - ed, feed - in' you whis - key and wine. —



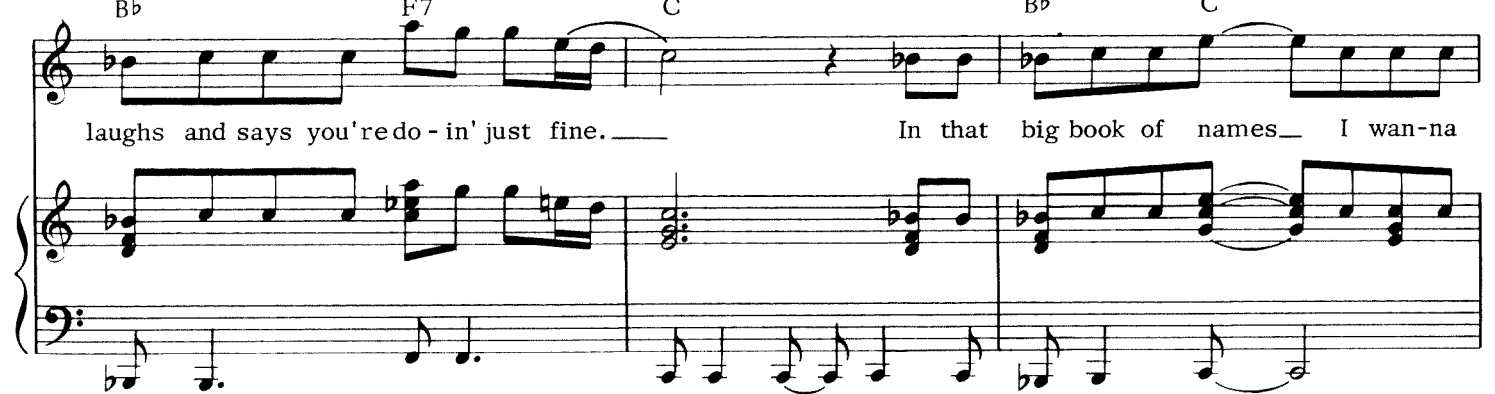


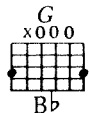
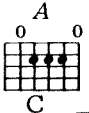
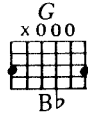
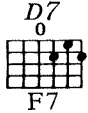
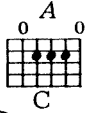
Fire, — the dev-il's on the phone; — he



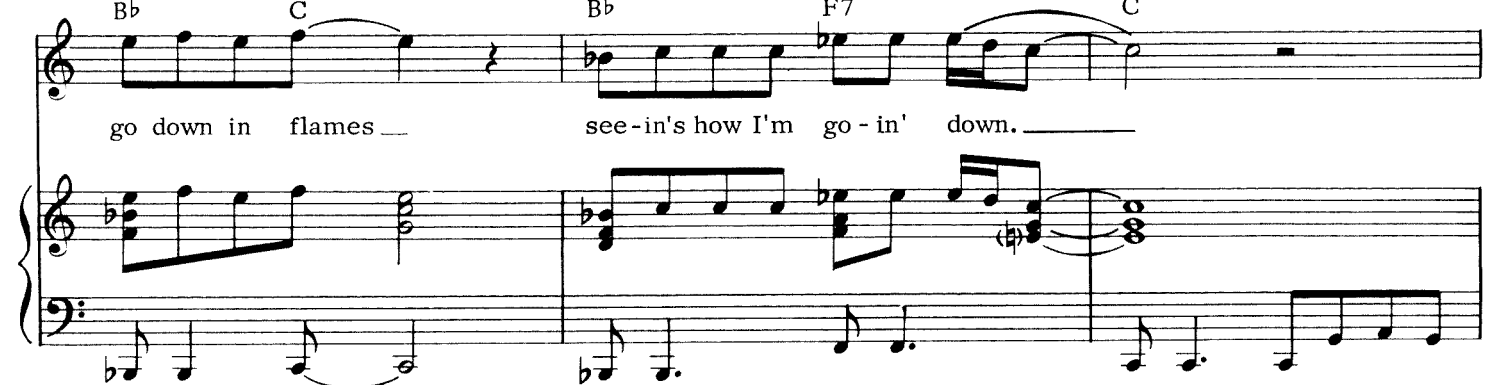






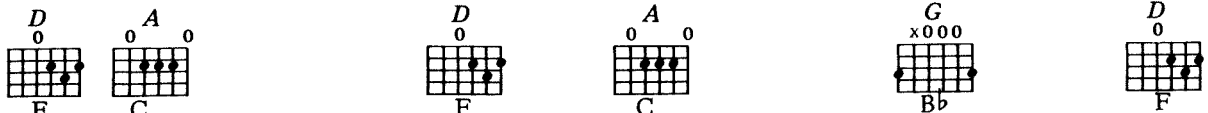
laughs and says you're do - in' just fine. — In that big book of names — I wan-na












go down in flames — see-in's how I'm go - in' down. —

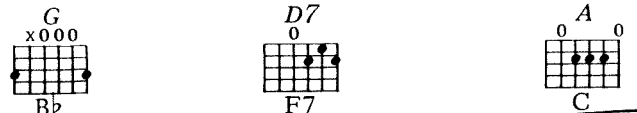




  
 Oh well, — it's been a good day in hell — and to - mor-row I'll be glo - ry bound. —






  
 — Truck - in', — it's all that I been do - in';

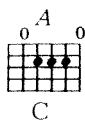



  
 ev - 'ry girl's a fork in the road. — Stuck in — some

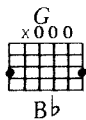



  
 stick - y sit - u - a - tions, feel - in' like I wan - na ex - plode. —

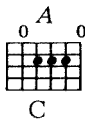




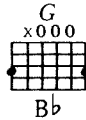
C



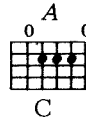
Bb



C

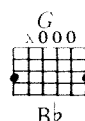


Bb

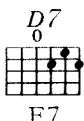


C

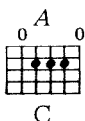
— All this grat-i - fi - ca - tion and sick con-ver - sa - tion, —



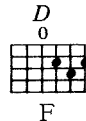
Bb



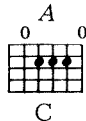
F7



C



F

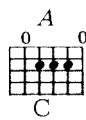


C

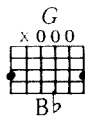
some-one get me out of town. — Oh well, — it's been a



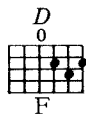
F



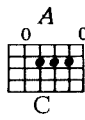
C



Bb



F



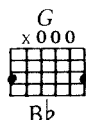
C

good day in hell — and to - mor-row I'll be glo - ry bound. —

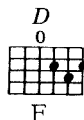
Repeat and fade



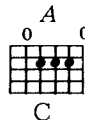
C



Bb



F



C


Repeat and fade

# MY MAN

Words and Music by  
BERNIE LEADON

Moderately slow

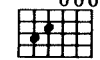
\*Guitar → G  
x000



D  
0



Cmaj7  
000



Am  
0 0



Piano → F


C

Bbmaj7

Gm




G  
x000




F

Gmaj7  
x000



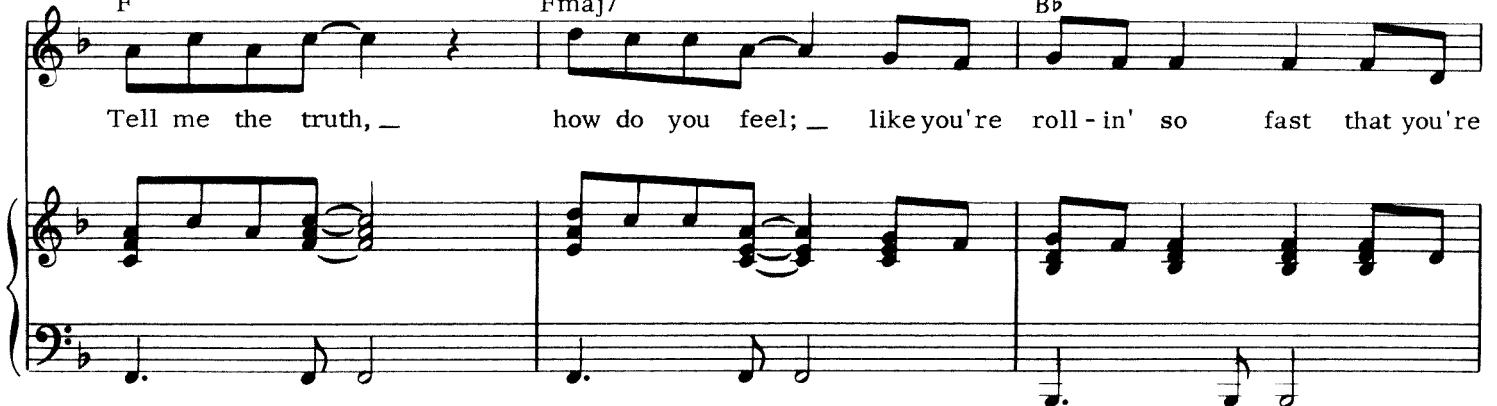
Fmaj7

C  
0 0




Bb

Tell me the truth, — how do you feel; — like you're roll-in' so fast that you're




Am  
0 0 0




Gm

G  
x000



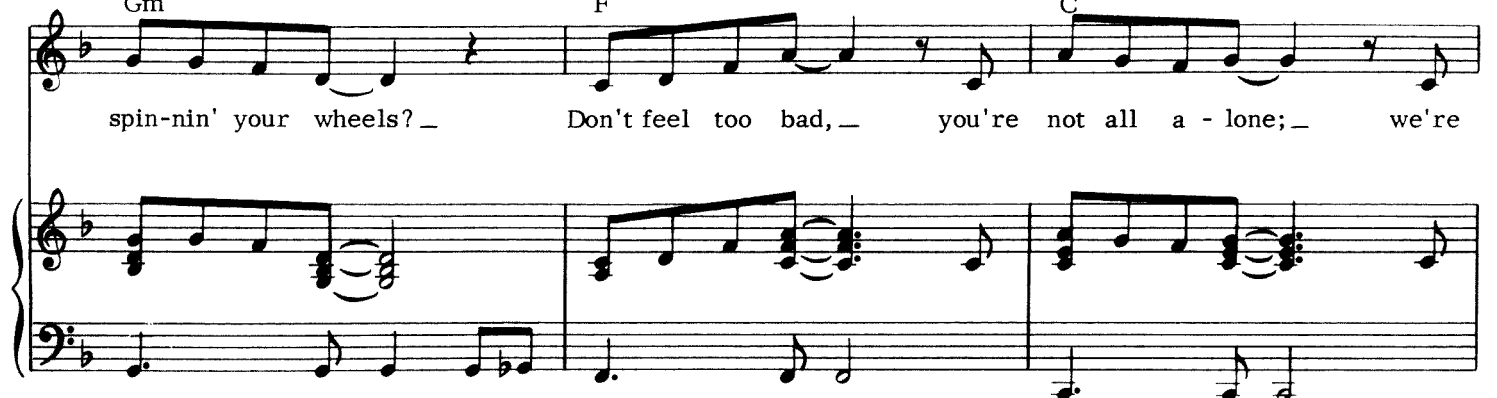
F

D  
0



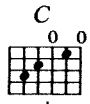
C

spin-nin' your wheels? — Don't feel too bad, — you're not all a-lone; — we're

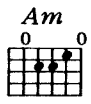


\*Guitarists: Tune all strings down one whole step.

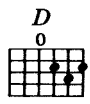




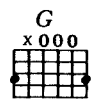
Bb



Gm

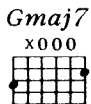


C

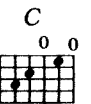


F

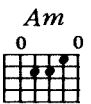
all try'n' to get a - long. - With ev -'ry-bod -y else try'n' to



Fmaj7

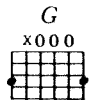


Bb

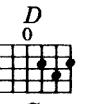


Gm

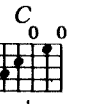
go their way - you're bound to get tripped, and what can you say? -



F

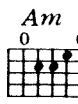


C

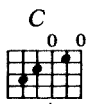


Bb

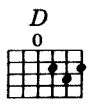
Just go a - long - till they turn out the lights; - there's noth-in' we can do to fight -



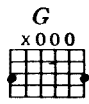
Gm



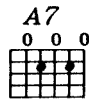
Bb



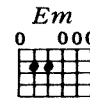
C



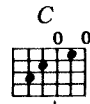
F



G7



Dm



Bb

- it. No man's got it made - till he's far be-yond the pain, -

G/B  
00  
F/A

D  
0  
C

Em  
0000  
Dm

D  
0  
C

C  
000  
Bb

and we who — must re — main — go on liv —

D  
0  
C

G  
x000  
F

C  
000  
Bb

D  
0  
C

ing just — the same. — I

G  
x000  
F

Gmaj7  
x000  
Fmaj7

C  
000  
Bb

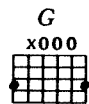
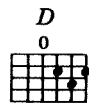
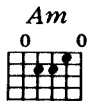
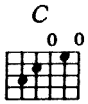
once knew a man, — ver-y tal-ent-ed guy; — he'd sing for the peo-ple and

Am  
0000  
Gm

G  
x000  
F

D  
000  
C

peo-ple would cry. — They knew that his song — came from deep down in - side; — you could



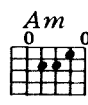
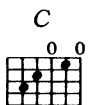
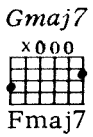
Bb

Gm

C

F

hear it in his voice and see it in his eyes. \_\_\_\_\_ And so he

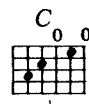
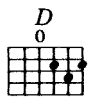
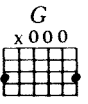


Fmaj7

Bb

Gm

trav-eled a - lone, \_\_\_\_\_ touch your heart, \_ then be gone; \_ like a

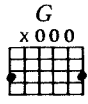
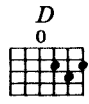
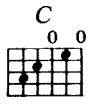
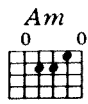


F

C

Bb

flow - er he bloomed \_ till that old \_\_\_\_\_ hick - o - ry wind \_\_\_\_\_



Gm

Bb

C

F

called him home. \_\_\_\_\_ My man's got it made; \_ he's gone



G7

Dm

B $\flat$

F/A

C

Dm

far be-yond the pain, \_\_\_\_\_ and we who \_ must re - main \_



C

B $\flat$

C

F

— go on liv - ing just — the same. —



F/A

C

Dm

C

B $\flat$

C

F

We who \_ must re - main — go on laugh - ing just — the same..



E $\flat$



B $\flat$




F


*rit.*

## IS IT TRUE?

Words and Music by  
RANDY MEISNER

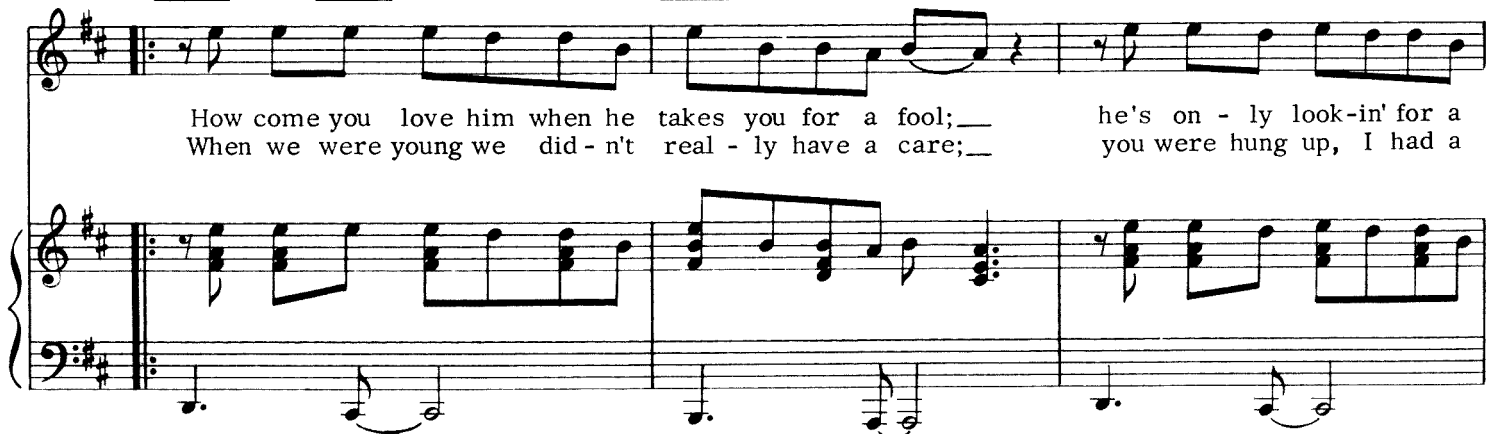
Moderately



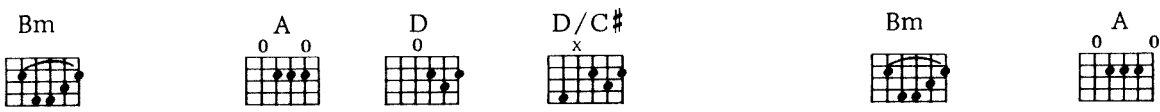


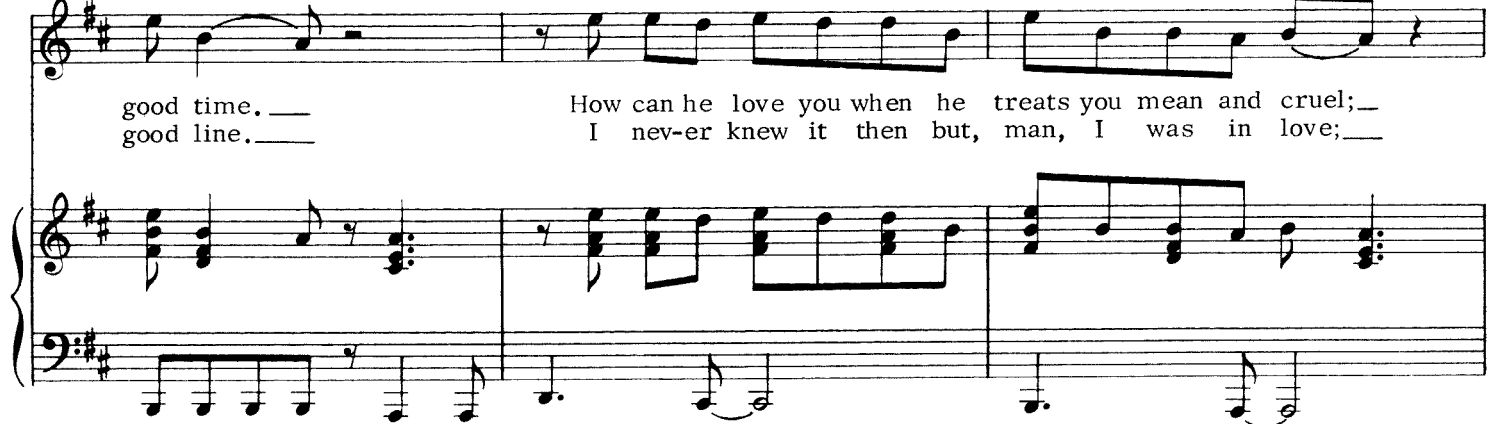
*with pedal throughout*





How come you love him when he takes you for a fool;— he's on - ly look-in' for a  
When we were young we did - n't real - ly have a care;— you were hung up, I had a





good time. — How can he love you when he treats you mean and cruel;—  
good line. — I nev-er knew it then but, man, I was in love;—

D D/C# Bm A

he's not the best thing that you could find, \_\_\_\_\_ Is it true?\_  
 how could I know it was the right time? \_\_\_\_\_ Is it true\_

Em7 A Em7

\_\_\_\_\_ I can't be - lieve it. \_\_\_\_\_ Is it true? \_\_\_\_\_ I just can't  
 you've lost that feel - in'? \_\_\_\_\_ Is it true \_\_\_\_\_ you might be

A 1. Em7 Gm7

see it. Is it true? \_\_\_\_\_ Is that you? \_\_\_\_\_  
 leav-in'? Is it true? \_\_\_\_\_

D D/C# Bm A 2. Em7

Gm7 3 fr.      D      D/C#      Bm      A

Don't wan-na find out.

Em7      A      D      D/C#

Yes, I was so wrong for lead-ing you on, there was-n't much I could do.

Bm      A      Em7      A

I was a wild one, but I can change some,

D      D/C#      Bm      A

if that's im - por - tant to you. Is it true

Em7



A



Em7



you've lost that feel - in'? Is it true \_\_\_\_\_ you might be

A



Em7



Gm7



3 fr.

leav - in'? \_\_\_\_\_ Is it true? \_\_\_\_\_ Is it true? \_\_\_\_\_

D



D/C#



Bm



A



D



D/C#



Bm



A



She's real-ly

Repeat and fade

D



D/C#



Bm



A



D



D/C#



Bm



A



leav-in'.

She's real-ly

Repeat and fade

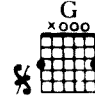


# LYIN' EYES

Words and Music by  
DON HENLEY & GLENN FREY

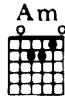
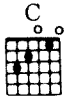
Bright Country style

Tacet

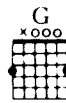
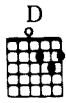


Cit - y girls\_ just seem to find\_ out  
*Instrumental*  
She gets up\_ and pours her-self\_ a




*mf*



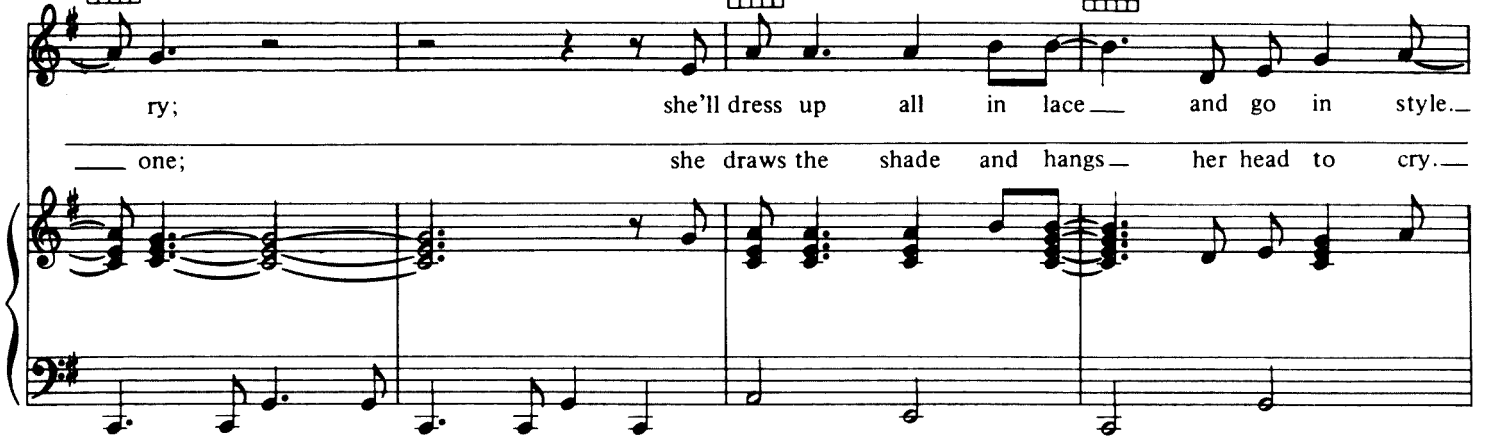
ear - ly how to o - pen doors\_ with just a smile\_  
strong\_ one and stares out at\_ the stars\_ up in the sky\_





— A rich old man, — and she won't have to wor -  
— An - oth - er night, — it's gon - na be a long\_

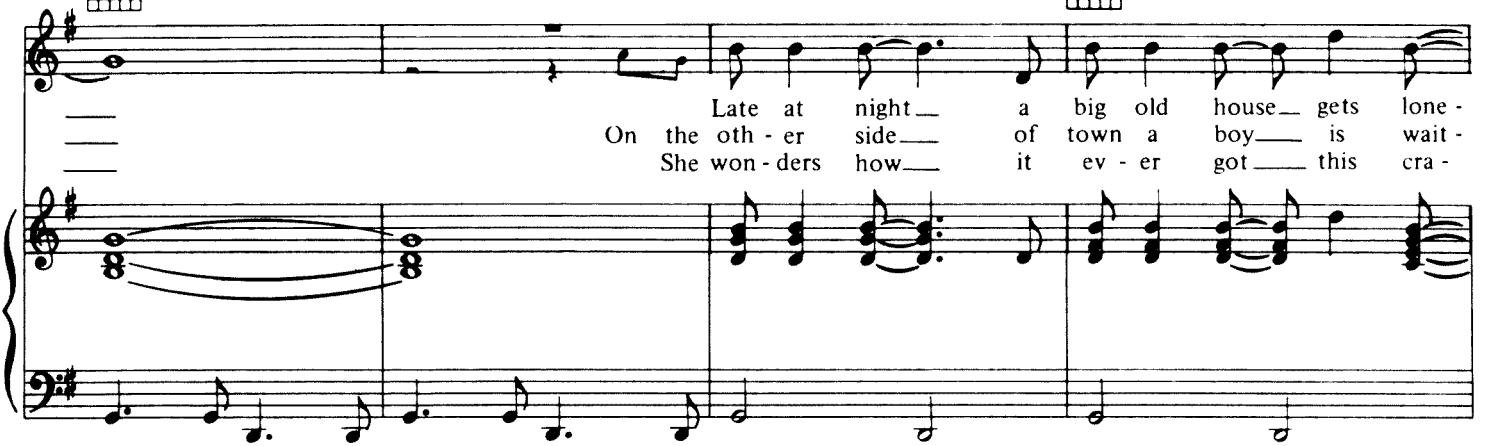
C  Am  C 



ry; she'll dress up all in lace — and go in style. —  
 — one; she draws the shade and hangs — her head to cry. —




G  Gmaj7 




Late at night — a big old house — gets lone -  
 On the oth - er side — of town a boy — is wait -  
 She won - ders how — it ev - er got — this cra -



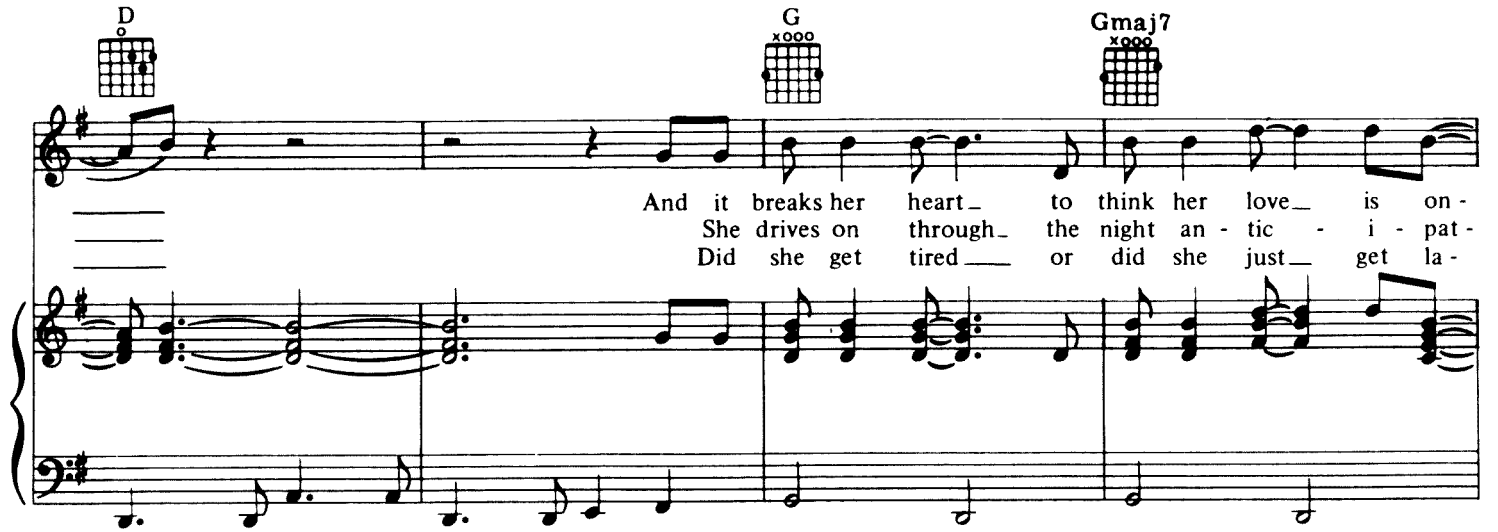
C  Am 




ly; I guess ev - 'ry form — of ref - uge has its price. —  
 ing with fi - ery eyes — and dreams no one could steal. —  
 zy; she thinks a - bout — a boy she knew in school. —



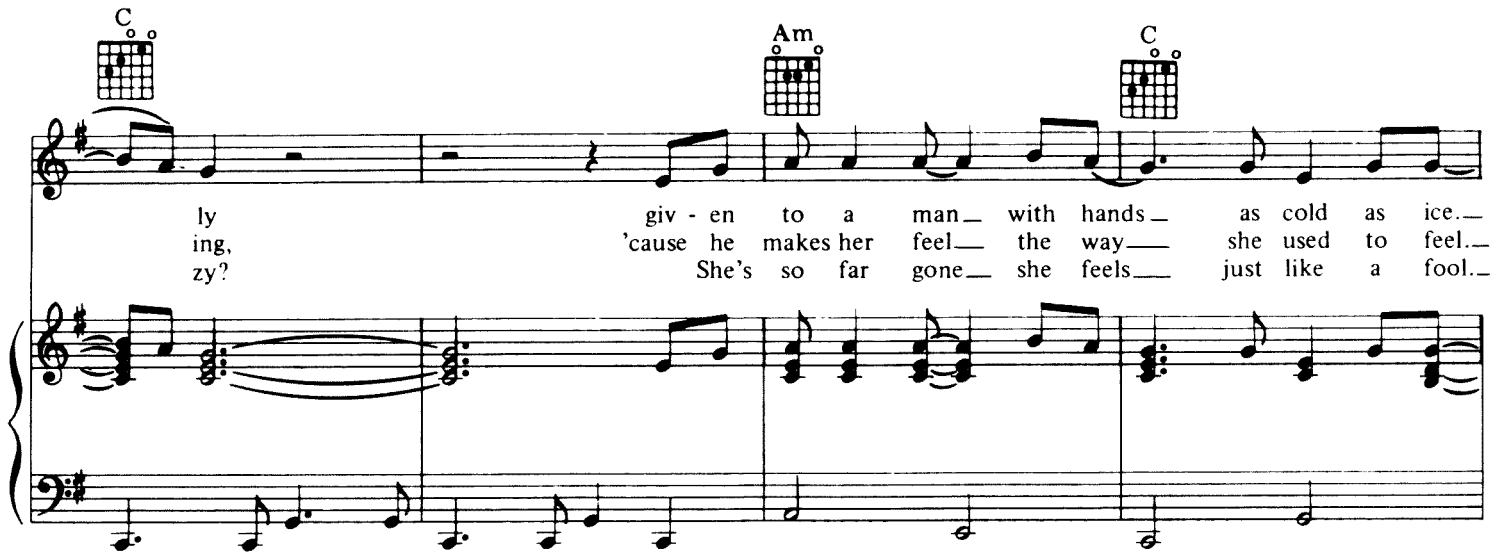
D  G  Gmaj7 



And it breaks her heart\_ to think her love\_ is on -  
 She drives on through\_ the night an - tic - i - pat -  
 Did she get tired\_ or did she just\_ get la -



C  Am  C 



ly ing, zy?  
 giv - en to a man\_ with hands\_ as cold as ice.\_  
 'cause he makes her feel\_ the way\_ she used to feel.\_  
 She's so far gone\_ she feels\_ just like a fool.\_



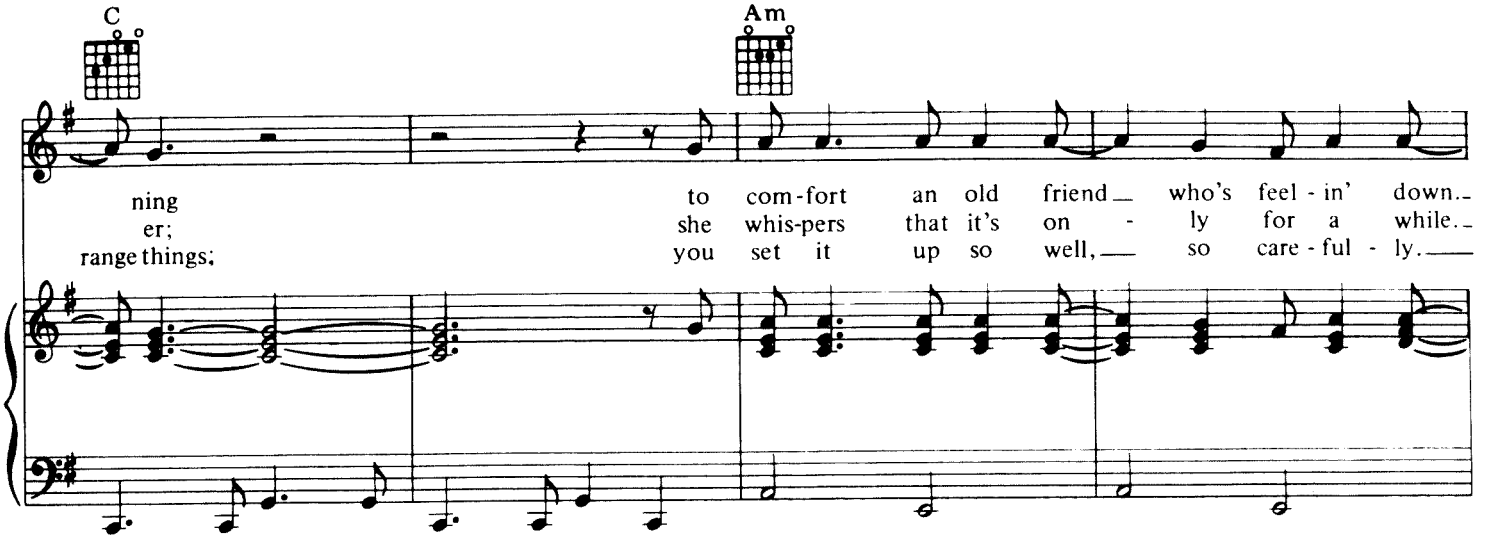
G  C  D  G  Gmaj7 

So she tells him she must go out for the eve -  
 She rush - es to his arms, they fall to - geth -  
 My, oh my, you sure know how to ar -



C  Am 




ning to com-fort an old friend\_ who's feel - in' down..  
 er; she whis-pers that it's on - ly for a while..  
 range things; you set it up so well, — so care - ful - ly. —




D  G  Gmaj7 

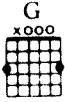
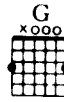

But he knows where\_ she's go - in' as she's  
 She swears that soon\_ she'll be com - in' 'back for  
 Ain't it fun - ny how\_ your new\_ life did - n't



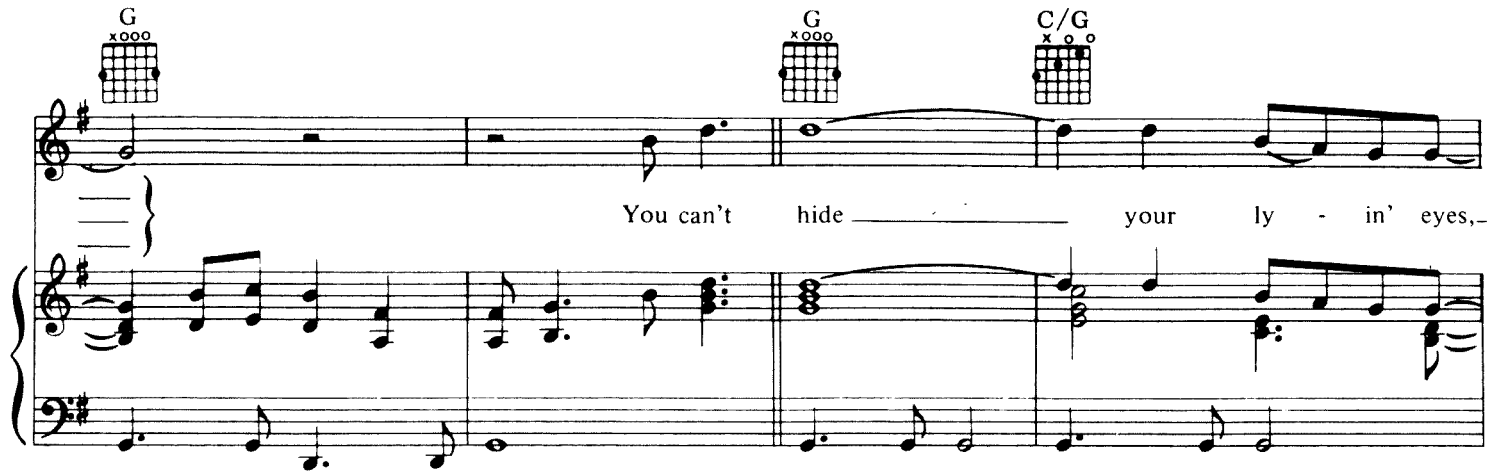
C  Am  C 

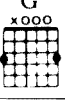
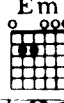

leav - in'; she is head - ed for\_ the cheat - in' side of town..  
 ev - er; she pulls a - way\_ and leaves him with a smile..  
 change things; you're still the same\_ old girl you used to be. —



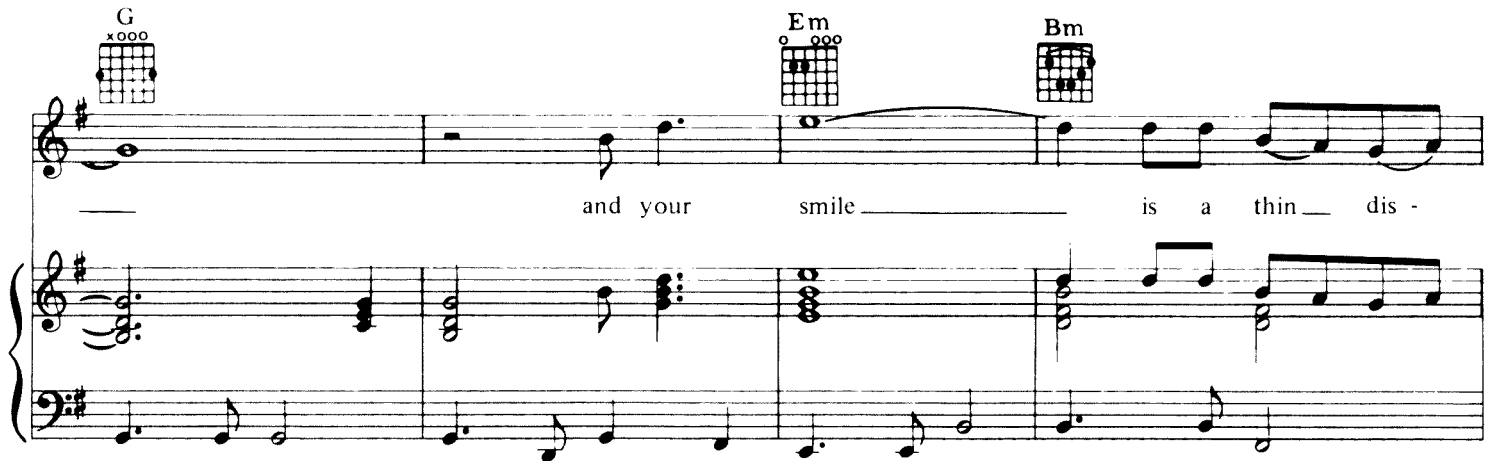
G  G  C/G 

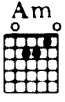
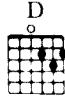
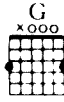

You can't hide \_\_\_\_\_ your ly - in' eyes,-



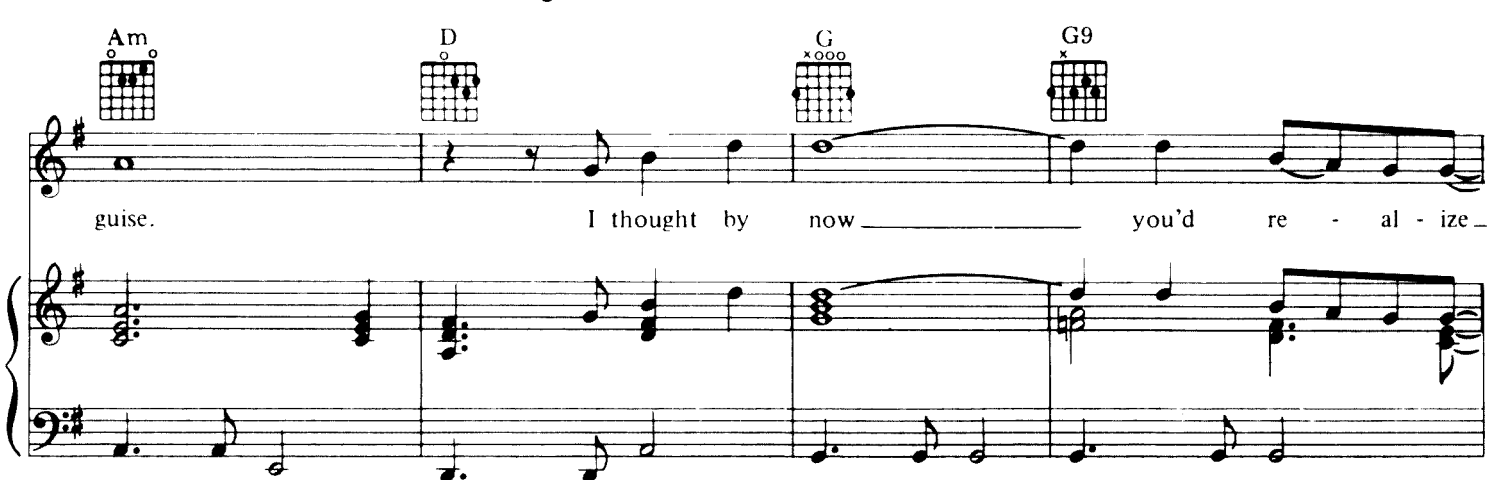
G  Em  Bm 

and your smile \_\_\_\_\_ is a thin\_\_ dis -



Am  D  G  G9 

guise. I thought by now \_\_\_\_\_ you'd re - al - ize -



C  A  Am  D  *To Coda* 

there ain't no way\_\_ to hide\_\_ your ly - in' eyes.-

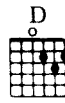
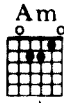
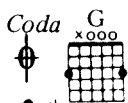




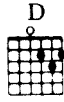
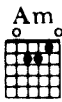
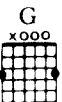
D. S.  $\text{al Coda}$

1. G

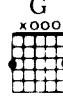
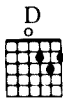
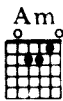
2. G



There ain't no way— to hide— your ly - in' eyes..



Hon-ey, you can't hide— your ly - in' eyes.—



rit.

# ONE OF THESE NIGHTS

Words and Music by  
DON HENLEY & GLENN FREY

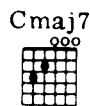
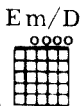
Moderately

Tacet



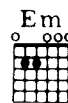
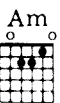
One of these — nights,  
dreams,

*mf*



one of these cra - zy old nights —  
one of these lost — and lone - ly — dreams;

we're gon-na  
we're gon-na



find out, pret - ty ma - ma, —  
find one,

what turns on — your lights. —  
one that real - ly screams. —

Bm

Em

Em/D

The full moon is call - ing, the fe - ver is high — and the  
I've been search - ing for the daugh - ter of the dev - il him - self; — I've been

Cmaj7

Am

wick - ed wind whis - pers and moans. — You got your de - mons,  
search - ing for an an - gel in white. — I've been wait - ing for a wom - an who's a

Em

Bm7

you got de - sires; — well, I — got a few of my own. —  
lit - tle of both, — and I can feel her but she's no - where in sight. —



Cmaj7



Gmaj7



Oo, some-one to be kind to in be-tween the dark and the light; —  
 Oo, lone - li - ness will blind you in be-tween the wrong and the right; —

Cmaj7



oo, com - ing right be - hind you,  
 oo, com - ing right be - hind you,

Am



1. Bm



No chord

2. Bm



N. C.

swear I'm gon - na find you — one of these nights. One of these —  
 swear I'm gon - na find you — one of these nights. One of these —

Cmaj7



Gmaj7



nights, \_\_\_\_\_ in be - tween the dark and the light: \_\_\_\_\_

Cmaj7



\_\_\_\_\_ com - ing right be - hind you, swear I'm gon - na find you, \_\_\_\_\_

Gmaj7



*Repeat and fade (vocal ad lib)*

Cmaj7



get you, ba - by, one of these nights. \_\_\_\_\_ One of these \_\_\_\_\_ nights. \_\_\_\_\_

*Repeat and fade*

Gmaj7



\_\_\_\_\_ One of these \_\_\_\_\_

# TAKE IT TO THE LIMIT

Words and Music by  
 RANDY MEISNER, DON HENLEY &  
 GLENN FREY

Moderately slow (♩ = ♩<sup>3</sup>)

Tacet

All a -

C

with pedal throughout

F

C

lone spend at the end time of the eve - ning, and the bright lights have  
 spend all your time mak - ing mon - ey, you can spend all your

F

C

E7

fad - ed to blue. I was think - ing 'bout a wom - an who might have  
 love mak - ing time. If it all fell to piec - es to -




Am

G

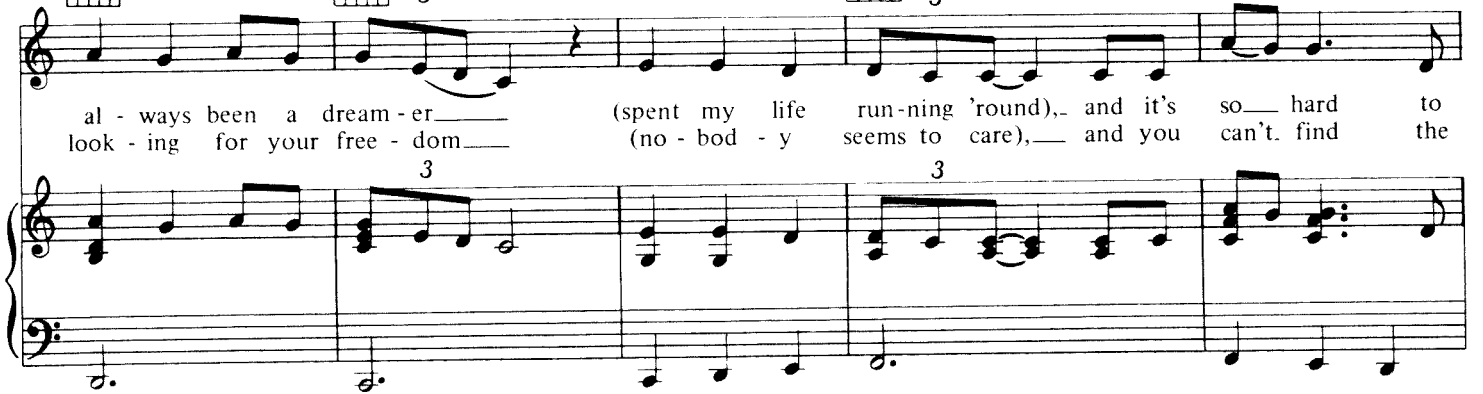
G/F



C/E

loved me, and I nev - er knew. You know I've  
 mor - row, would you still be mine? And when you're

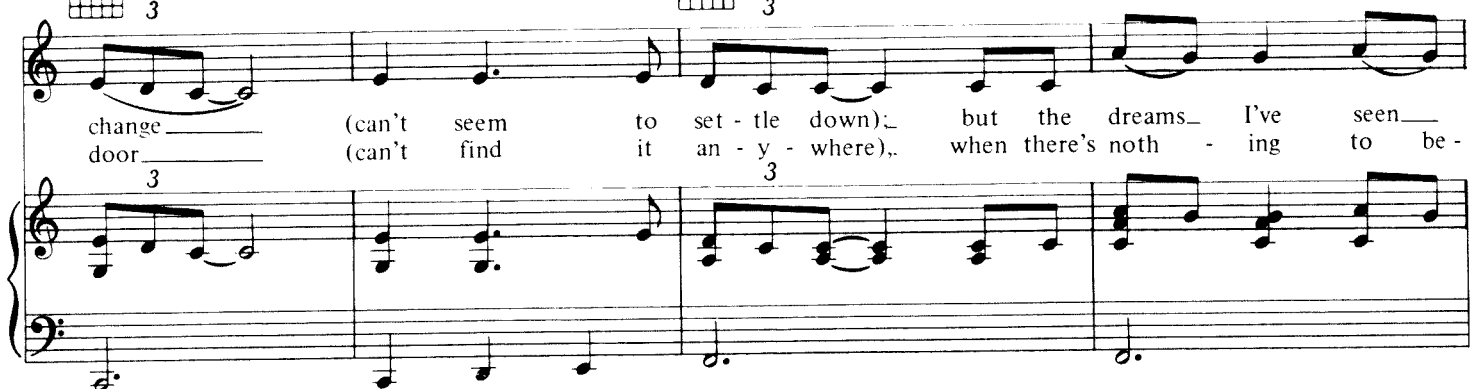
G/D  C  3 F  3

al - ways been a dream - er (spent my life run - ning 'round), - and it's so hard to  
 look - ing for your free - dom (no - bod - y seems to care), - and you can't find the



C  3 F  3






change (can't seem to set - tle down); but the dreams I've seen  
 door (can't find it an - y - where), when there's noth - ing to be -



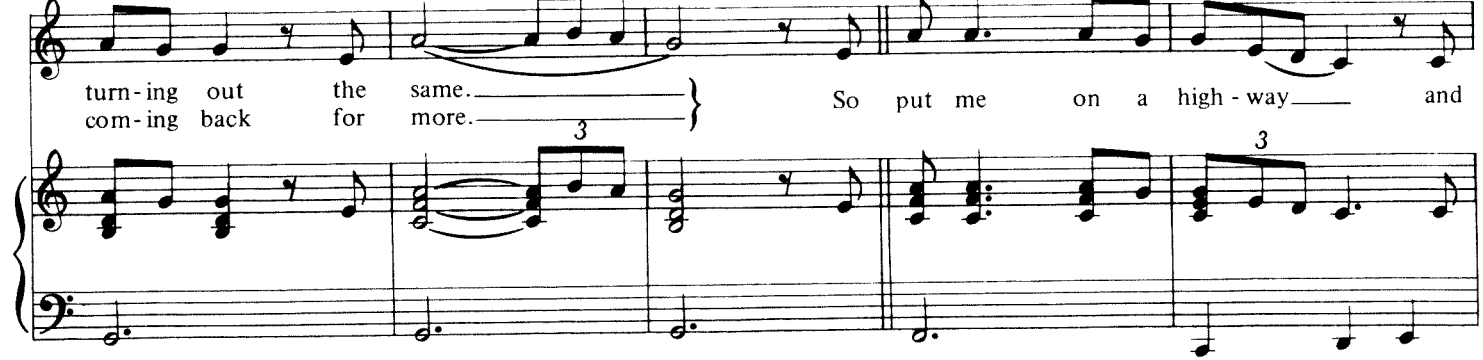
Dm  3 F  3 F/G  3

late - ly keep on turn - ing out and burn - ing out and  
 lieve in still you're com - ing back, you're run - ning back, you're



G  3 F/G  3 G  3 F  3 C  3

turn - ing out the same. So put me on a high - way and  
 com - ing back for more. }



F C F G 1. C

Tacet

show me a sign, and take it to the lim - it one more time.

This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for F, C, F, G, and C. A 'Tacet' instruction is placed above the second measure. The piano accompaniment features triplets in the right hand and a steady bass line in the left hand.

G F 2. Am G

You can time.

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G, F, Am, and G. The piano accompaniment continues with triplets in the right hand.

*Repeat and fade*

F G F G

Take it to the lim - it, take it to the lim - it,

*Repeat and fade*

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for F, G, F, and G. The piano accompaniment features triplets in the right hand. The instruction 'Repeat and fade' is written in italics above the first and fifth measures.

F G C

Tacet Tacet

take it to the lim - it one more time.

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for F, G, and C. 'Tacet' instructions are placed above the first and second measures. The piano accompaniment features triplets in the right hand and a more active bass line in the left hand.

# AFTER THE THRILL IS GONE

Words and Music by  
DON HENLEY & GLENN FREY

Moderately slow

G C G C

Same danc-es in the same old shoes,— some hab-its that you just can't lose;—

*mf*

Am G Am G D

there's no tell-ing what a man might use— af-ter the thrill— is gone.—

G C G

The flame\_ ris - es but it soon de - scends,— emp - ty pag - es and a  
Time\_ pass - es and you must move on,— half the dis-tance takes you  
Same\_ danc - es in the same old shoes,— you get too care - ful with the

C Am G

fro - zen pen;— you're not quite lov - ers and you're not quite friends—  
 twice as long;— so you keep on sing - ing for the sake of the song—  
 steps you choose;— you don't care a - bout win - ning but you don't want to lose—

Am G Am

*To Coda*

af - ter the thrill— is gone, oh, af - ter the thrill— is gone..  
 af - ter the thrill— is gone, af - ter the thrill— is gone..  
 af - ter the thrill— is gone, af - ter the thrill— is gone..

G G/F# Em Bm7

— What can you do— when your dreams— come true— and it's  
 You're a - fraid you might fall— out of fash - ion and you're

Am7

G

Em

Bm7



not quite like\_ you\_ planned?\_                      What have you done\_ to be los - ing the one, — you  
feel - ing cold\_ and\_ small. —                      An - y kind of love with - out pas - sion,                      that ain't



Cm6

1. D7sus4

2. D7sus4

D7D. S.  $\frac{3}{4}$  at Coda



held it so tight\_ in your hand, —                      well. —                      well. —  
no kind of lov - ing at all, —



Coda Am

G

Am

G



af - ter the thrill\_ is gone, —                      af - ter the thrill\_ is gone, —                      oh, —



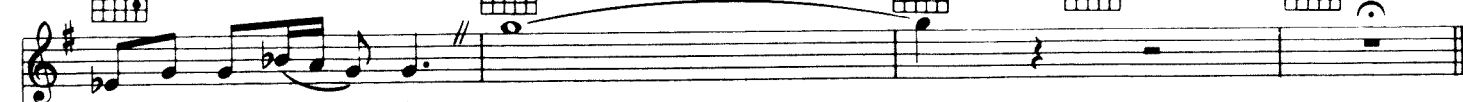
Cm6

G

C

Cm6

G



af - ter the thrill\_ is gone. —





# HOLLYWOOD WALTZ

Words and Music by  
 BERNIE LEADON, TOM LEADON,  
 DON HENLEY & GLENN FREY

Moderately (♩ = ♩<sup>3</sup>)

Tacet

The piano introduction consists of two staves of music in 3/4 time. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The dynamics are marked *mf*.

Guitar (capo 5th fret)

C

Em7

F

C

Vocal melody line starting with the lyrics: Spring time, and the a - ca - cias are bloom - ing; —

She \_\_\_\_\_ looks and the an - oth - er year old - er \_\_\_\_\_ from the  
 Spring - time, and the la - dy is griev - ing; — the

Piano accompaniment for the first vocal line, featuring a bass line and chords. A triplet of eighth notes is marked with a '3' above it.

F

Dm7

G

Vocal melody line starting with the lyrics: south - ern \_\_\_\_\_ Cal - i - for - nia will see one more \_\_\_\_\_ day.

too man - y lov - ers who used her and \_\_\_\_\_ ran. But  
 lov - ers \_\_\_\_\_ just \_\_\_\_\_ stand there with noth - ing to \_\_\_\_\_ say. They

Piano accompaniment for the second vocal line, featuring a bass line and chords. A triplet of eighth notes is marked with a '3' above it.

C F Em7 Am7 F Bb F 3

Dream - land, and bus' - ness is boom - ing; - the birds are a -  
 some - nights, oh, she looks like an an - gel, - and she's al - ways  
 got what they want - ed; they're pack - ing and leav - ing - to look for an -

F Bb 3 G C C 3 F 1. G C 2. C7 F7

sing - ing - as I drift a - way. -  
 will - ing - to hold you a - gain. - } So  
 oth - er - to love the same way. - }

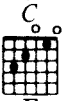
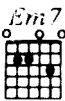
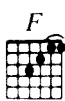
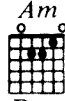
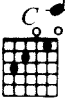
F Bb 3 G C F Bb 3

give her - this - dance; she can't be for - sak - en.











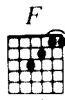
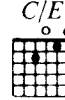
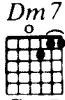
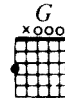
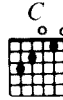
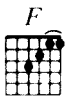
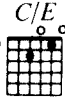
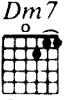
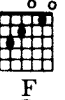

Learn how to love her with all of her— faults.

She \_\_\_\_\_ gave more than she's tak - en, and I'll go down—

do-ing the Hol - ly - wood - Waltz.

*Coda* *Four times*  










Waltz. The Hol - ly - wood Waltz.

# TOO MANY HANDS

Words and Music by  
RANDY MEISNER & DON FELDER

Moderately  
Tacet

She's

Dm

one of a kind,  
beau - ty all a - flight;

some - times hard to find, like a rain -  
it al - ways seems to turn the tide at mid -

bow.  
night.

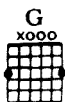
Well, she's  
And for

lost all her glo - ry, and could tell you some sto - ries that we all  
 her there is no rest; we are do - ing what is best for our fu -

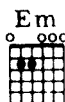
\_\_\_\_\_ should know. \_\_\_\_\_ And there's  
 ture. \_\_\_\_\_ One of these

G F Dm  
 too man - y hands \_\_\_\_\_ be - ing laid on her. One of these  
 days she may not be so good to you.

G F Dm  
 Too man - y eyes \_\_\_\_\_ will nev - er see that it's  
 days she might shake you to the ground. But her



drag - ging is her still down; burn - ing, but and you won't hear a sound -  
 fire is still burn - ing, and her heart is still yearn -



To Coda

as she turns 'round.  
 ing to be found.

1. 2. *D. S. (lyric 1) al Coda*

Her

Coda

Repeat and fade



Repeat and fade

# VISIONS

Words and Music by  
DON FELDER & DON HENLEY

Moderate Rock beat

Tacet

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano introduction marked 'Tacet' and 'mf'. The piano part consists of a steady bass line and a more active treble line. The vocal melody is written in a single staff with lyrics underneath. Guitar chord diagrams are provided for the following chords: A, G, D, F#m, A, B, E, A, G, D, F#m, A, G, D.

Vi - sions — that keep stir - ring my soul; — vi - sions —

— that will nev - er grow old. — Sweet — ba - by, I —

— had some vi - sions of you; — if I can't have — it all —

A
G
D
Dm7

— just a taste will do. —

A
G
D
F#m

Don't you ev - er think a - bout the oth - er side? \_\_\_\_\_  
 On - ly thing that's gon - na save you now. \_\_\_\_\_

Go a - head and live \_\_\_\_\_ all your fan - ta - sies; \_\_\_\_\_ helps you  
 Dance, an - gel, dance \_\_\_\_\_ till you wear out your blues; \_\_\_\_\_ and

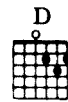
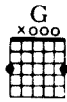
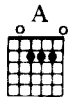
A
B
E

You and me ought to be  
 The boy did - n't love you

get from where you are \_\_\_\_\_ to where you wan - na be. \_\_\_\_\_  
 take an - oth - er chance, \_\_\_\_\_ you got noth - ing to lose. \_\_\_\_\_



tak - ing a ride. \_\_\_\_\_  
an - y - how. \_\_\_\_\_



You do the best — you can — and you make your mis - takes, —  
Girl, you drive — me wild — when you do what you do, —

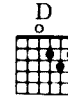
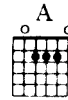
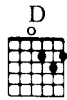
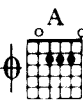


If you don't like it you can say that you tried. —  
Some - thing makes me want to take — you down. —



'cause all I have — to give —  
if I can't have — it all —

To Coda



— is what - ev - er it takes. —  
— just a taste — will do. —

A D A D

Play on, — El Ching - a - de - ro, play on. —

A D A D *D. S. al Coda*

play on, — El Ching - a - de - ro.

*Coda* A G D Dm7 A G D

— Just a taste of you. —

F#m A B F A

# JOURNEY OF THE SORCERER

Music by  
BERNIE LEADON

Moderately, in 2

Guitar → Am  
(capo 3rd fret)

Piano → Cm

Am7



Cm7

mp

D7



F7

Dm7



Fm7

Am



Cm

Am7



Cm7

D7



F7

Dm7



Fm7

C



Eb

E



G

D



F

Am



Cm

f

Chord diagrams: D (F), Am (Cm), D (F), Am (Cm)

Chord diagrams: C (Eb), D (F), C (Eb), Am (Cm), D (F), Am (Cm)

Chord diagrams: D (F), Am (Cm), D (F), Am (Cm)

Chord diagrams: C (Eb), D (F), C (Eb), 1. Am (Cm), 2. Am (Cm)


No chord

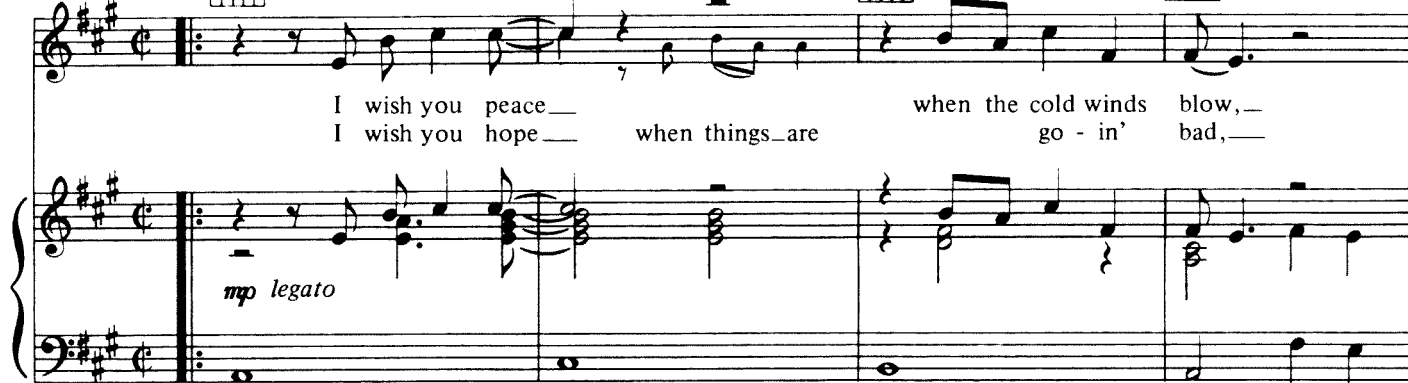
*mp*  
Repeat and fade

# I WISH YOU PEACE

Words and Music by  
PATTI DAVIS & BERNIE LEADON

Moderately, in 2

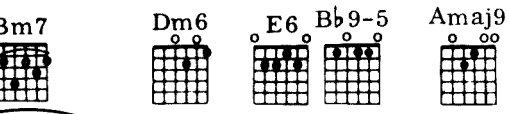





I wish you peace — when the cold winds blow, —  
 I wish you hope — when things are go - in' bad, —

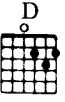
*mp legato*

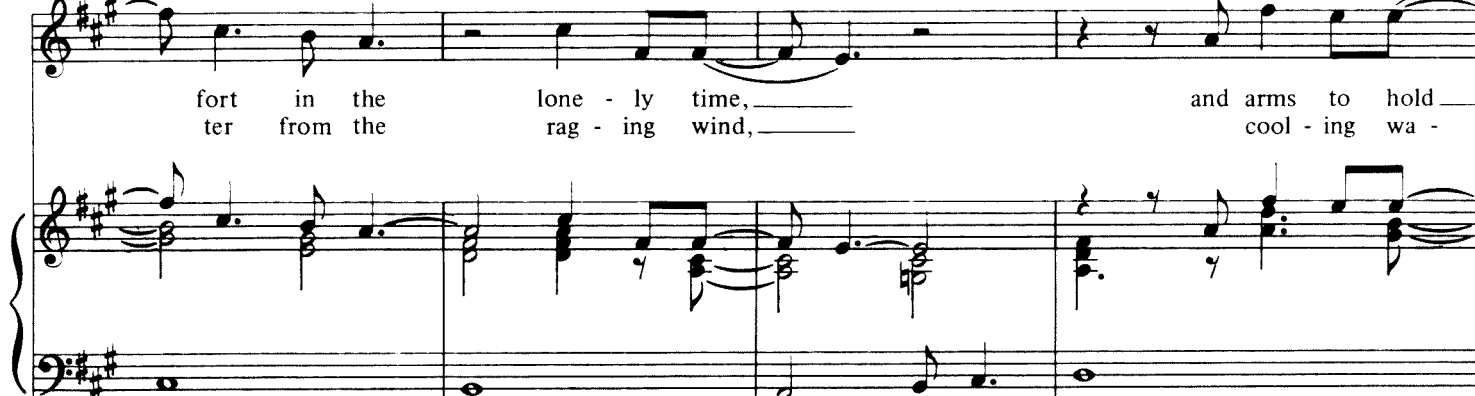
with pedal throughout





warmed by the fire's glow. I wish you com -  
 kind words when times are sad. I wish you shel -





fort in the lone - ly time, and arms to hold —  
 ter from the rag - ing wind, cool - ing wa -

C#m7 4fr      E

1. A      E7      2. A      A7

\_\_\_\_\_ when you ache in - side. \_\_\_\_\_ I wish you  
 ters at the fe - ver's end. \_\_\_\_\_

D      E

A      A7

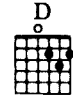
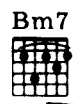
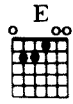
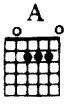
peace \_\_\_\_\_ when times are hard, \_\_\_\_\_

D      E      A      A7

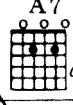
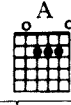
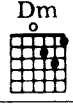
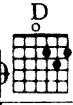
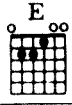
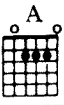
the light \_\_\_\_\_ to guide \_\_\_\_\_ you through the dark. \_\_\_\_\_ And when \_\_\_\_\_

D      C#m7 4fr      C#7 4fr      F#m7      F6

storms are high \_\_\_\_\_ and your, your dreams \_\_\_\_\_ are low, \_\_\_\_\_



I wish you the strength\_ to let\_ love grow\_ on,

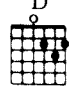
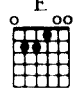
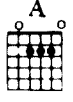
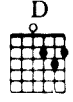


To Coda

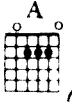
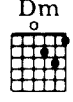
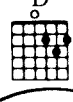
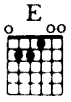
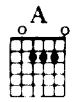
D.S. al Coda

I wish you the strength\_ to let\_ love flow\_ I wish you

Coda



flow\_ on\_ I wish you the strength\_ to let\_ love glow\_



on\_ I wish you the strength\_ to let\_ love go\_

rit.

# HOTEL CALIFORNIA

Words and Music by  
DON HENLEY, GLENN FREY and DON FELDER

Moderate Rock beat

Tacet

*mp legato*

Bm

F#

On a dark des - ert high - way,  
Her mind is Tif - fa - ny twist - ed.

cool wind in my  
She got the Mer - ce - des

*mf*





hair, bends. She got a lot of warm smell of co - li - tas - pret - ty, pret - ty boys -



ris - ing up through the air. — Up a - head in the  
 that she calls friends. — How they dance in the



dis - tance, I saw a shim - mer - ing light.  
 court - yard; sweet sum - mer sweat.



My head grew heav - y and my sight grew dim; —  
 Some grew dance to re - mem - ber;

F#

Bm

I had to stop for the night. — There she stood in the  
 some dance to for - get. — So I called up the

F#

door - way; I heard the mis - sion bell. — He said,  
 cap - tain: "Please bring me my wine."

A

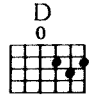
And I was think - ing to my - self: — this could be  
 "We have - n't had that spir - it here — since

0 E 00

G

x000

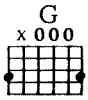
heav - en or this could be hell. — Then she lit up a  
 nine - teen six - ty - nine." — And still those



can - dle, and she showed me the way.  
 voic-es are call - ing from far a - way;



There were voic-es down the cor - ri - dor;\_ I thought I heard them  
 wake you up in the mid-dle of the night just to hear them




say:\_ "Wel - come\_ to the Ho - tel Cal - i - for-  
 say:\_ "Wel - come\_ to the Ho - tel Cal - i - for-

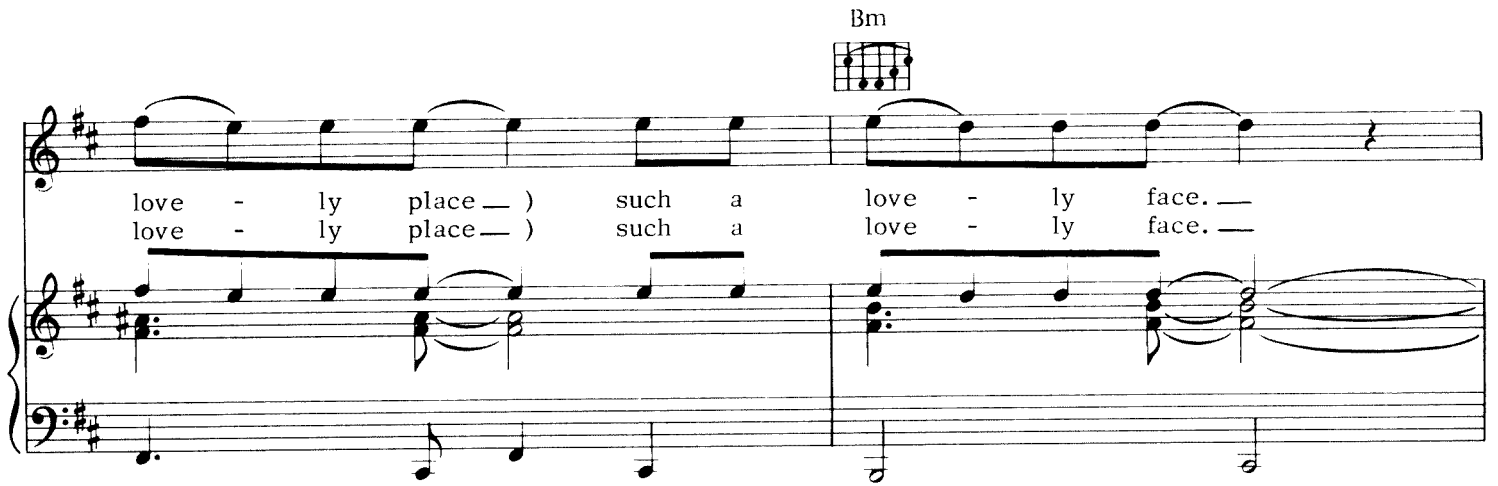


nia. Such a love - ly place, - (such a  
 nia. Such a love - ly place, - (such a


Bm



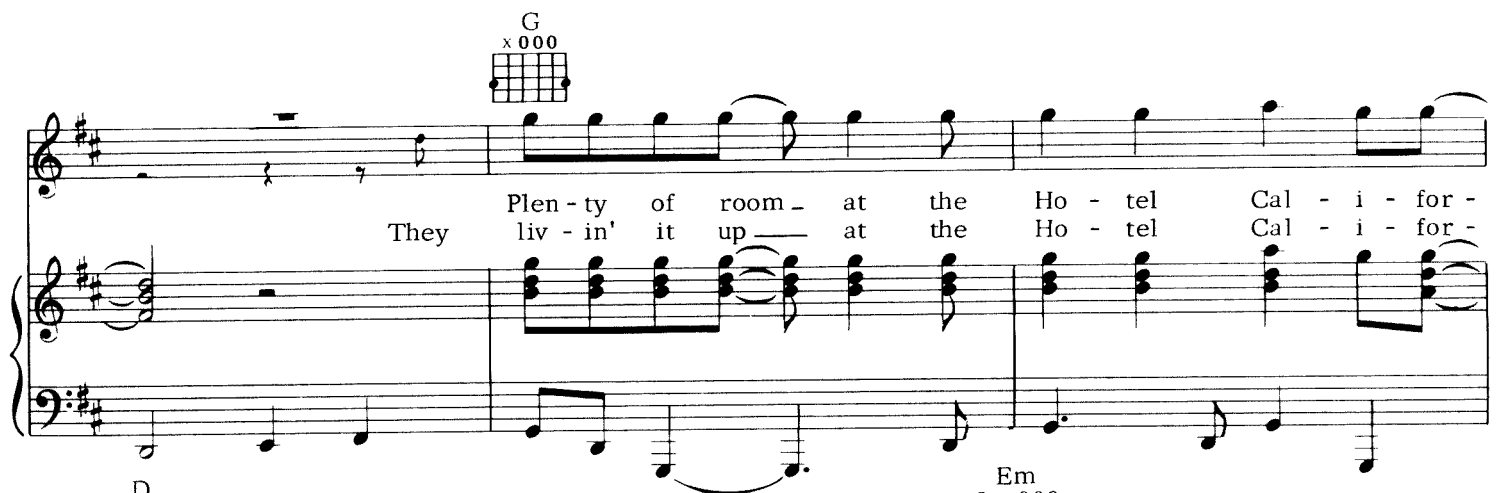
love - ly place ) such a love - ly face. —  
love - ly place — ) such a love - ly face. —



G



They Plen - ty of room - at the Ho - tel Cal - i - for -  
liv - in' it up — at the Ho - tel Cal - i - for -



D



Em



nia. An - y time - of year, — (an - y  
nia. What a nice - sur - prise; — (what a



1. F#



time - of year - ) you can find - it here. —  
nice - sur - prise - ) bring your



2. F#



Bm



al - i - bis."

Mir - rors — on the  
Last thing — I re -

ceil - ing, \_\_\_\_\_  
mem - ber, \_\_\_\_\_ I was

the pink cham - pagne on  
run - ning — for the

ice, \_\_\_\_\_ and she said,  
door. \_\_\_\_\_

"We are all just  
I had to find the

pris - on - ers here —  
pas - sage back to the

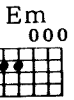
of our own — de - vice."  
place I was — be - fore.



And in the mas - ter's — cham - bers, —  
"Re - lax," said the night man. — "We are



they gath - ered for the feast.  
pro - gramed to re - ceive.



They stab it — with their steel - y knives, — but they  
You can check out an - y time you like, — but



1.

2.

*D. C. and fade*

just can't — kill the beast. — leave."  
you can — nev - er

# NEW KID IN TOWN

Words and Music by  
DON HENLEY, GLENN FREY and JOHN DAVID SOUTHER

Moderately

Tacet

mf

E

F#m7

B

There's talk on the street; — it sounds so fa-mil - iar.  
You look in her eyes; — the mu - sic be-gins to play.

F#m7

B

A

B



Great ex - pec - ta - tions, ev-'ry-bod-y's  
 Hope-less ro - man - tics, here\_ we

E



watch-ing you.\_ Peo-ple you meet,\_  
 go a - gain.\_ But af-ter a while\_

F#m7

B

F#m7

B

A



— they all seem to know\_ you. E-ven your old\_  
 — you're look-ing the oth - er way. It's those rest - less\_

B

E

G#sus 4

G#



— friends treat you like you're some-thing new.\_  
 — hearts that nev - er mend.\_



C#m 4 fr. F# C#m 4 fr. F#

John-ny-come-late - ly, the new kid in town.  
 John-ny-come-late - ly, the new kid in town.

C#m 4 fr. F# 1. F#m7 B

Ev-'ry - bod - y loves - you, so don't - let them down. -  
 Will she still love - you

2. F#m7 B E 0 0 0 0 A G#m F#m E 4 fr. 0 0 0 0

when you're not a - round? - - - - -

B E 0 0 0 0

There's so man-y things you should have told - her,

B

C#m

F#



but night af - ter night you're will - ing to hold — her, just hold — her.

Am7

C/D

D7

G



Tears — on — your shoul - der. There's talk on the street; it's there to re -

Am7

D

Am7

D

C

D

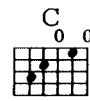
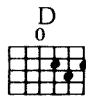
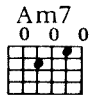
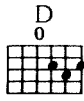
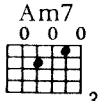


mind — you that it does - n't real - ly mat - ter which side —

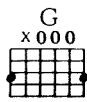
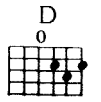
G



— you're on. — You're walk - ing a - way — and they're talk - ing be -

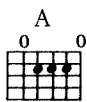
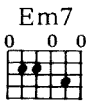


hind — you. They will nev - er for - get you till

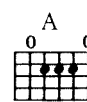


No chord

some-bod - y new comes a - long. —

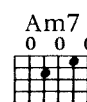
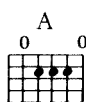
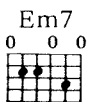


N.C.







N.C.

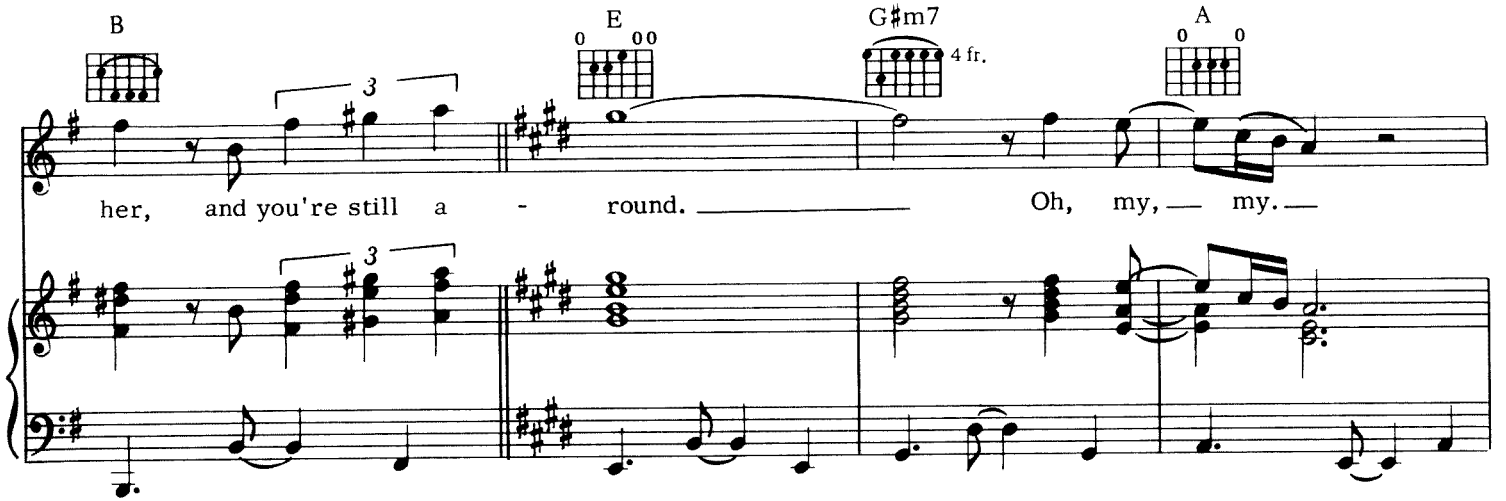
Where you been late - ly? There's a new kid in town.







Ev - 'ry - bod - y loves — him, don't — they? — Now he's hold - ing

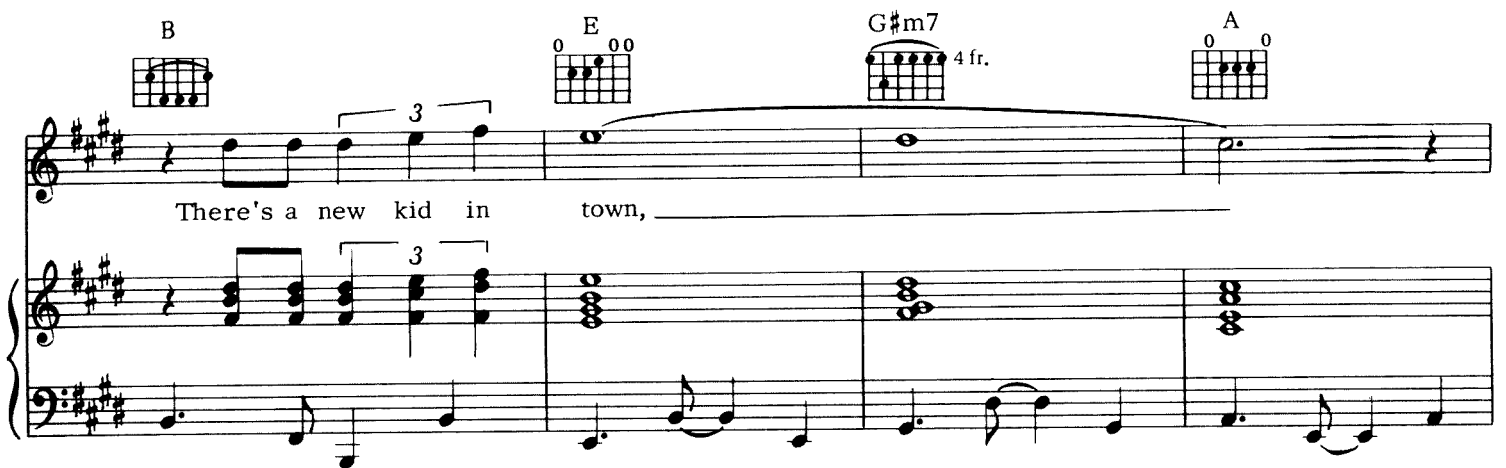
B  E  G#m7  4 fr. A 






her, and you're still a - round. Oh, my, my.



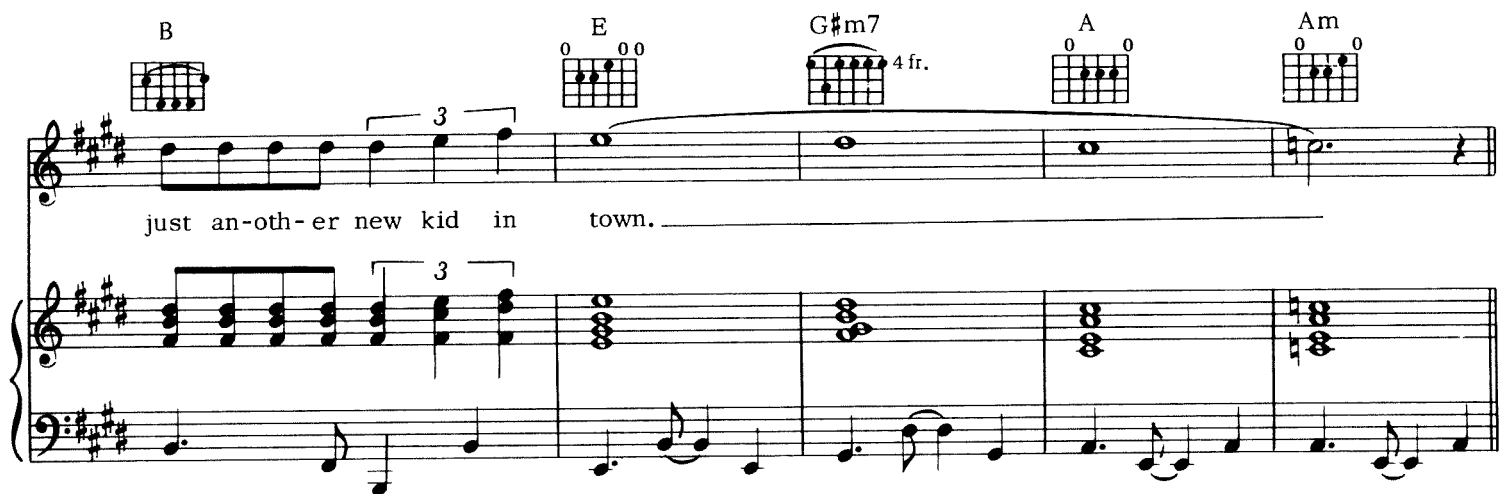
B  E  G#m7  4 fr. A 

There's a new kid in town,



B  E  G#m7  4 fr. A  Am 

just an-oth-er new kid in town.



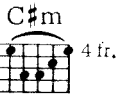
E  C#m  4 fr.

Ooh, hoo. Ev-'ry-bod-y's talk-ing 'bout the new kid in town.

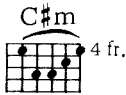




Ooh, hoo. Ev - 'ry - bod - y's walk - ing like the

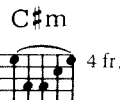
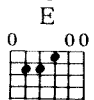


new kid in town. There's a new kid in town.



I don't want to hear it. There's a new kid in town. I don't want to hear it. There's a

*Repeat and fade*



new kid in town. There's a new kid in town. There's a

*Repeat and fade*

# LIFE IN THE FAST LANE

Words and Music by  
DON HENLEY, GLENN FREY and JOE WALSH

Moderate Rock beat  
Tacet

He was a

*mf*

E

hard-head-ed man. — He was bru-tal-ly hand-some,  
Ea-ger for ac-tion and hot for the game, — the

and she was ter-mi-nal-ly pret-ty.  
com-ing at-trac-tion, the drop of a name. — They knew

She held him up, and he held her for ransom in the heart\_  
all the right people; they took all the right pills. They threw

out - ra - geous parties; they paid heavily bills. He had a  
of the cold, cold city. There were



nas - ty reputation as a cruel dude. They  
lines on the mirror, lines on her face. She pre -



said he was ruth - less; they said he was crude. — They had  
tend - ed not to no-tice; she was caught up in the — race.

B7



one thing in com - mon: they were good in bed. — She'd say,  
Out ev - 'ry eve - ning un - til it was light, he was

A7



"Fast - er, fast - er. The lights are turn-in' red." — }  
too tired to make — it; she was too tired to fight a-bout it. }



E 0 00 Tacet

E 0 00 Tacet

Life in the fast lane sure - ly make you lose your mind.

E 0 00 Tacet

E 0 00 Tacet

1. E 0 00

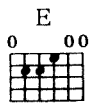
Life in the fast lane, mm.

Are you with me so far?

2. E 0 00 Tacet

E 0 00 Tacet

Life in the fast lane; ev - 'ry - thing all the time.



Tacet



Tacet

To Coda ♯

Life in the fast lane, uh huh.

Blow - in' and burn - in', blind - ed by thirst, they

— did-n't see the stop sign; took a turn for the worst. — She said,

"Lis - ten, ba - by. You can hear the en - gine ring. — We've been

up and down this high-way; have-n't seen a god-dam thing."— He said,

A7  
0 0 0

"Call the doc-tor. I think I'm gon-na crash."— "The

E  
0 0 0 0

doc-tor say he's com-in', but you got-ta pay him cash."— They went

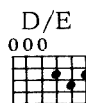
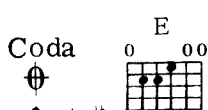
B7

rush-in' down— that free-way; messed a-round and got— lost.—

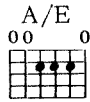
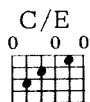
*D. S.  $\text{ff}$  (no repeats) al Coda*



They did - n't know they were just dy - in' to get off. And it was



Life in the fast lane.



Life in the fast lane.

*Repeat and fade*



*Repeat and fade*

# WASTED TIME

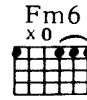
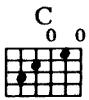
Words and Music by  
DON HENLEY and GLENN FREY

Slowly  
Tacet

mf  
R.H.  
with pedal

R.H.

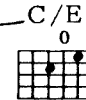
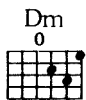
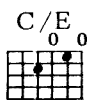
The piano introduction is in 4/4 time, marked 'Slowly Tacet'. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, while the left hand plays a steady bass line. The piece is marked 'mf' and includes a 'with pedal' instruction.



Well, ba - by, there you stand  
And you're back out on the street.



with your lit - tle head down in your hand.  
And you're try - in' to re - mem - ber.



Oh, my God, you can't be - lieve it's hap - pen - ning a - gain. Your  
How will you start it o - ver? You don't know what be - came. You

F C/E Dm F/G G7

ba - by's gone, — and you're all a - lone, — and it looks like the end. —  
 don't care much — for a stran-ger's touch, — but you can't hold your man. —

Am E/G# G D/F#

You nev-er thought you'd be a - lone — this far down — the line. — And

F Em Dm F/G G7

I know what's been on your — mind. You're a - fraid it's all — been wast - ed —

C Bm7 E7 Am

time. The au-tumn leaves — have got you think-ing

Bm7                      0 E7 0                      Am

a - bout the first time — that you fell.

Bm7                      0 E7 0                      Am                      C/G

You did-n't love — the boy — too — much. — No, no, — you just

F                      C/G                      Fm6/D                      F/G                      G                      G7                      C

loved — the boy too — well. — Fare -well. — So you live — from day to

Fm6                      C/G                      F/G                      G

day, — and you dream — a - bout — to - mor - row, — oh. — And the

F C/E Dm C/E

hours go by like min-utes, and the shad-ows come to stay. So ya

F C/E Dm G7 G#07

take a lit-tle some-thing to make them go a-way.

Am E/G# G D/F#

And I could have done so man-y things, ba-by, if I could on-ly stop my mind from

F Em Dm F/G G7

won-d'rin' what I left be-hind and from wor-ry-in' 'bout this wast-ed



C 0 0 0      Ab 4 fr.      C 0 0 0

time. Ooh, an-oth-er love has come and gone.

Ab 4 fr.      C 0 0 0

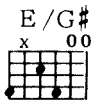
Ooh, and the years keep rush-ing on. I re -

F      C/E 0 0 0      Dm 0      C/E 0 0 0

mem-ber what you told me be-fore you went out on your own: "Some-times to

F      C/E 0 0 0      Dm 0      G7 x 0 0 0      G#07 x

keep it to- geth-er, we got to leave it a - lone." So



you can get on\_ with your\_ search, ba - by, and I can get on\_ with mine. And



may-be some-day we will \_\_\_ find that it was - n't real - ly wast - ed \_\_\_



time. Mm, hm, mm. Oh,



hoo, ooh, ooh. Ooh, ooh, mm.

*molto rit.*

8va bassa

# VICTIM OF LOVE

Words and Music by  
DON FELDER, DON HENLEY, JOHN DAVID SOUTHER and GLENN FREY

## Moderate Rock beat

**Gm** 3 fr.

What kind of love — have you got?  
Some peo - ple nev - er come clean.

**Gm** 3 fr.      **Bb**      **A**

You should be home, — but you're not.      **A**  
I think you know — what I mean.      You're

**Gm** 3 fr.      **C**

room full of noise — and dan-ger-ous boys  
walk - in' the wire, — pain and de - sire,

Gm 3 fr. C 0 0 Gm 3 fr.

still make you thirst - y and hot. I  
 look - in' for love in be - tween.

C 0 0

heard a - bout you and that man. There's just  
 Tell me your se - crets; I'll tell you mine.

Gm 3 fr. Bb A 0 0

one thing I don't un - der - stand. You  
 This ain't no time to be cool. And

Gm 3 fr. C 0 0

say he's a liar and he put out your fire. How come you  
 tell all your girl - friends, your "been a - round the world" friends that

Gm 3 fr. C Gm 3 fr. F Gm7 x0 F/A

still got his gun — in your hand?  
 talk is for los - ers and fools.

Bb Gm 3 fr.

Vic - tim of love, — I see a bro - ken heart. —  
 Vic - tim of love, — I see a bro - ken heart. —  
 Vic - tim of love, — you're just a vic - tim of love. —

C 000 Bb F Gm7 x0 F/A

3

You got your sto - ries to tell. —  
 I could be wrong, — but I'm not. —  
 I could be wrong, — but I'm not. —

3

Bb Gm 3 fr.

Vic - tim of love, — it's such an eas - y part. — And  
 Vic - tim of love, — we're not so far — a - part. — Show me,  
 Vic - tim of love, — now you're a vic - tim of — love.

7

E $\flat$  F Gm 3 fr.

To Coda

1. Gm 3 fr.

you know how to play it so well.  
 what kind of love have you got?  
 What kind of love have you got?

2. Gm 3 fr. F Gm7 x0 F/A Coda Gm 3 fr.

D. S.  $\frac{3}{4}$  al Coda

E $\flat$  F Gm 3 fr.

What kind of love have you got?


E $\flat$  F Gm 3 fr.


What kind of love have you got?


*rit. e dim.*

# PRETTY MAIDS ALL IN A ROW

Words and Music by  
JOE WALSH and JOE VITALE








Moderately (♩ = ♩)   
Tacet


Guitar → D  
(capo 1st fret)   
Piano → Eb

G/D   
Ab/Eb









Hi there. How are ya? It's

        
 Bb/Eb Ab Bb Eb Ab/Eb Bb/Eb Bbm



been a long\_ time. \_ Seems like we've come a long way.

      
 Abmaj7 Gm7 Fm7 Abmaj7 Gm7



My, but we learn so slow. And he - roes, they come and they\_

Em7  
0 0 0  
Fm7  
3

Gmaj7  
x000  
Abmaj7

F#m7  
Gm7

G/C  
000  
Ab/Db

go, and leave us be - hind as if we're s'posed to

G  
x000  
Ab

Bm7  
Cm7

F#m7  
Gm7

G  
x000  
Ab

D/A  
00  
Eb/Bb

E7  
0 0  
F7

know why.

A7sus4  
0 0 0  
Bb7sus4

A7  
0 0 0  
Bb7

Bm7  
Cm7

F#m7  
Gm7

G  
x000  
Ab

Why do we give up our hearts to the past? And

D/A  
00  
Eb/Bb

E7  
0 0 0  
F7

A7sus4  
0 0 0  
Bb7sus4

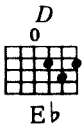
A7  
0 0 0  
Bb7

A7sus4  
0 0 0  
Bb7sus4

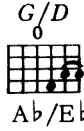
A  
0 0 0  
Bb

why must we grow up so fast?

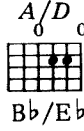




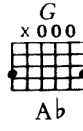
E $\flat$



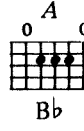
A $\flat$ /E $\flat$



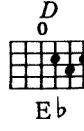
B $\flat$ /E $\flat$



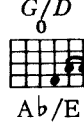
A $\flat$



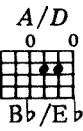
B $\flat$



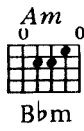
E $\flat$



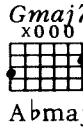
A $\flat$ /E $\flat$



B $\flat$ /E $\flat$



B $\flat$ m



A $\flat$ maj7

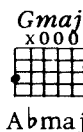


Gm7

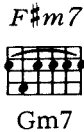


Fm7

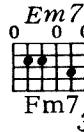
*loco* And all you wish - ing well fools with your for - tunes,



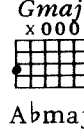
A $\flat$ maj7



Gm7

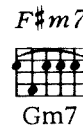


Fm7<sub>3</sub>

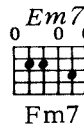


A $\flat$ maj7

some-one should send you a — rose — with love from a



Gm7



Fm7



B $\flat$ 7



Cm7

friend. It's nice to hear from you a - gain. And the sto - ry - book

F#m7



Gm7

G



Ab

D/A



Eb/Bb

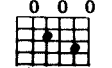
E7



F7

comes to a close. \_\_\_\_\_ Gone are the rib-bons and—

A7sus4



Bb7sus4

A7



Bb7

Bm7



Cm7

F#m7



Gm7

G



Ab

bows. — Things to re - mem - ber, — plac - es to

D/A



Eb/Bb

E7



F7

A7sus4



Bb7sus4

A7



Bb7

go, — pret - ty maids all in a — row. —

Repeat and fade

Bm7



Cm7

F#m7



Gm7

G



Ab

D/A



Eb/Bb

E7



F7

A7sus4



Bb7sus4

A7



Bb7

Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_

Repeat and fade

# THE LAST RESORT

Words and Music by  
DON HENLEY and GLENN FREY

Slowly  
Tacet

E 0 0 0 0 0 0      A 0 0 0 0 0 0

She came from Prov-i-dence,

B      E 0 0 0 0 0 0      A 0 0 0 0 0 0

the one in — Rhode — Is — land,      where the old world shad - ows hang —

B      E 0 0 0 0 0 0      A 0 0 0 0 0 0

heav-y in — the air. —      She packed her hopes and dreams —



like a ref-u - gee, — just as — her fa - ther came —



a - cross — the sea. — She heard — a - bout — a place —  
Then the chill - y winds blew down —




*mf - mf*




peo - ple — were — smil - in'. They spoke a - bout the red - man's way, —  
a - cross — the — des - ert, through the can - yons of — the coast, —








how — they loved — the land. — And they came from ev - 'ry - where, —  
to — the Mal - i - bu, — where the pret - ty peo - ple play, —


B  E  A 




to the Great Di - vide, — seek - ing — a place — to stand —  
 hun - gry for pow - er, — to light — their ne - on way —




B  E  E sus4  E  A 

or a place to hide. — Down in the crowd - ed bars, —  
 and give them things to do. — Some rich men came and raped the land; —



B  E  A 

out for a good — time, — can't wait to tell — you all —  
 no - bod - y caught 'em. — Put up a bunch of ug - ly box - es,



B  E  A 

what it's like up — there. — And they — called it par - a - dise. —  
 and Je - sus, peo - ple — bought 'em. — And they — called it par - a - dise, —





G6 x0000    C sus2 x0    G6 x0000    C sus2 x0    G6 x0000    C sus2 x0    G6 x0000    C sus2 x0

L.H. *a tempo*  
*pp gradual cresc.*

G x000    C 0 0    D 0    G x000

You can leave it all be-hind and sail to La-hai - na,  
Who will pro-vide the grand de-sign? What is yours and what is mine?  
And you can see them there on Sun-day morn - ing.

*mp-mf-f*

C 0 0    D 0    G x000

just like the mis-sion-ar-ies did so man-y years a - go.  
'Cause there is no more new fron-tier; we have got to make it here.  
Stand up and sing a - bout what it's like up there.

C 0 0    D 0    G x000

They e-ven brought a ne - on sign: "Je - sus is com - ing."  
We sat-is - fy our end - less needs and jus-ti - fy our blood - y deeds  
They call it par - a - dise. I don't know why.

C 0 0

1. D 0

G x000

Brought the white man's bur - den down, — brought the white man's reign. —  
 in the name of des - tin - y —  
 You call some-place par - a - dise, —

3

3

2. D 0

G x000

G sus4 x00

3. D 0

and in the name of God. — kiss it — good-

G x000

G sus4 x00

Cmaj7 000

C6 0

G x000

G sus4 x00

bye. —

3

Cmaj7 000

C6 0

G x000

G sus4 x00

Cmaj7 000

C6 0

Repeat and fade

Repeat and fade



# TRY AND LOVE AGAIN

Words and Music by  
RANDY MEISNER

Moderately slow, with a beat  
Tacet

D  
0

When — you're out there on your — own, where your mem - o - ries can  
Ooh, — the look was in her — eyes; you nev - er know what might be  
Right — or wrong, what's done is — done; it's on - ly mo - ments that we

Gmaj7  
x 0 0 0

D  
0

find — you, like a cir - cle goes a - round, you were lost un - til you —  
found — there. She was danc - ing right in — time, and the moves she made so —  
bor - row. But the thoughts will lin - ger — on of the la - dy and her —

Gmaj7  
x000



found out — what it all comes down — to.  
fine, like the mu- sic that sur - rounds- her.  
song when the sun comes up to - mor - row.

Should I  
Well, it

G

F#m

Em

F#m

A

D



One by — one, — the lone - ly feel - ings come. —  
stay or — go? — I real - ly want — to know. —  
might take — years — to see through all — these tears. —

Would I

G

F#m

Em

F#m

A

1. D



Day by — day, — they slow - ly fade — a - way. —  
lose or — win — if I try — and love — a - gain? —  
Don't let — go; — when you find — it, you — will know. —

2.

D

Gmaj7



Oh, oh, — gon-na try and love a-gain. —

D 0

Gmaj7  
 x 0 0 0

Oh, oh, I'm gon-na try and love a-gain.

D 0

Gmaj7  
 x 0 0 0  
 To Coda ♪

Oh, oh, gon-na try and love.

D 0

Gmaj7  
 x 0 0 0

*D. S. ♯ (no repeats) al Coda ♪*

*Repeat (with vocal ad lib) and fade*

Coda ♪

Gmaj7  
 x 0 0 0

D 0

Oh, oh. Oh, oh.

*Repeat and fade*

Vocal Ad Lib  
 Sometimes lose, sometimes win,  
 Sometimes you need a friend.  
 Gonna try, gonna try.  
 Gonna try, gonna try, (etc.)

# HEARTACHE TONIGHT

Words and Music by  
DON HENLEY, GLENN FREY, BOB SEGER and J.D. SOUTHER

Moderate Blues beat (♩ = ♩<sup>3</sup>)

B $\flat$       F      C      F $\sharp$       G

Tacet

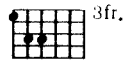
Some - bod - y's gon - na

*f*      *mf*

hur: some-one —      be-fore the night is through. —      Some-bod-y's gon-na

come un - done; —      there's noth - in' we can do. —

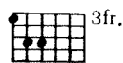
G(no3rd)



Em(no3rd)



G(no3rd)

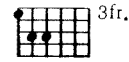


Em(no3rd)

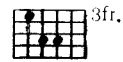


Ev-'ry-bod-y wants to touch some - bod - y, if it takes all night. —

G(no3rd)



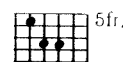
C(no3rd)



G(no3rd)



D(no3rd)



Ev-'ry-bod-y wants to take a lit-tle chance, — make it come out right. —



There's gon-na be a heart - ache to-night, a heart - ache to-night, I know. —



There's gon - na be a heart - ache to-night, a

To Coda  $\phi$  A




D

heart - ache to-night, I know. — Lord, I know. —

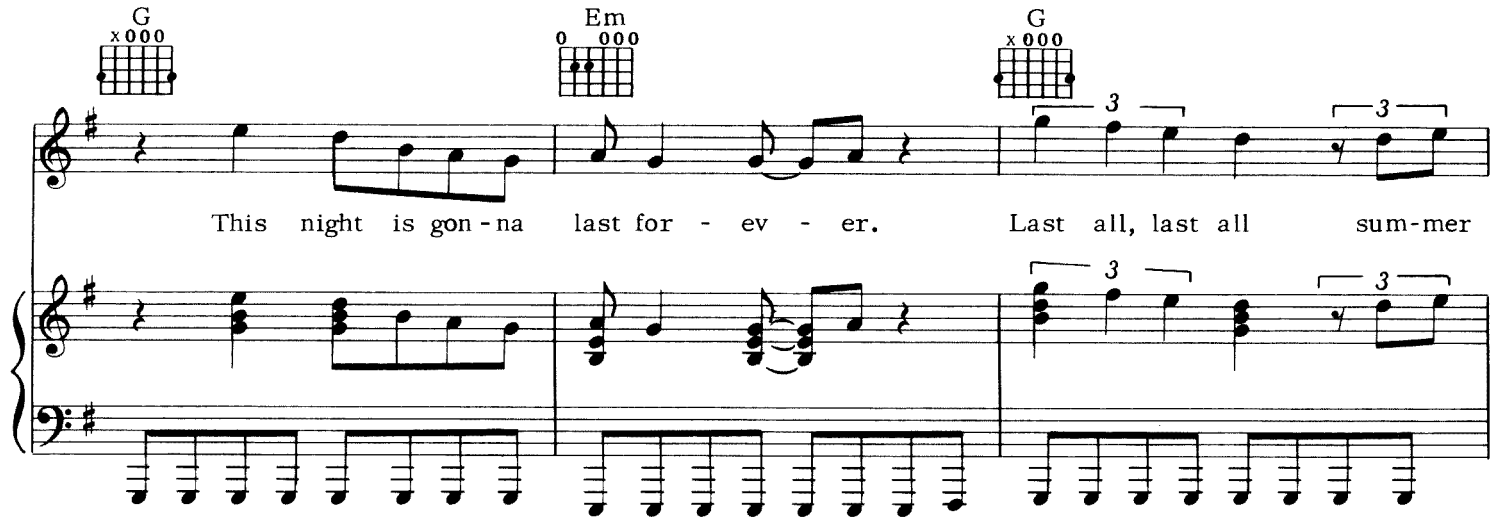
Some peo-ple like to stay out late. — Some folks can't hold out that




long. — But no - bod - y wants to go home now; —

there's too much go - in' on.

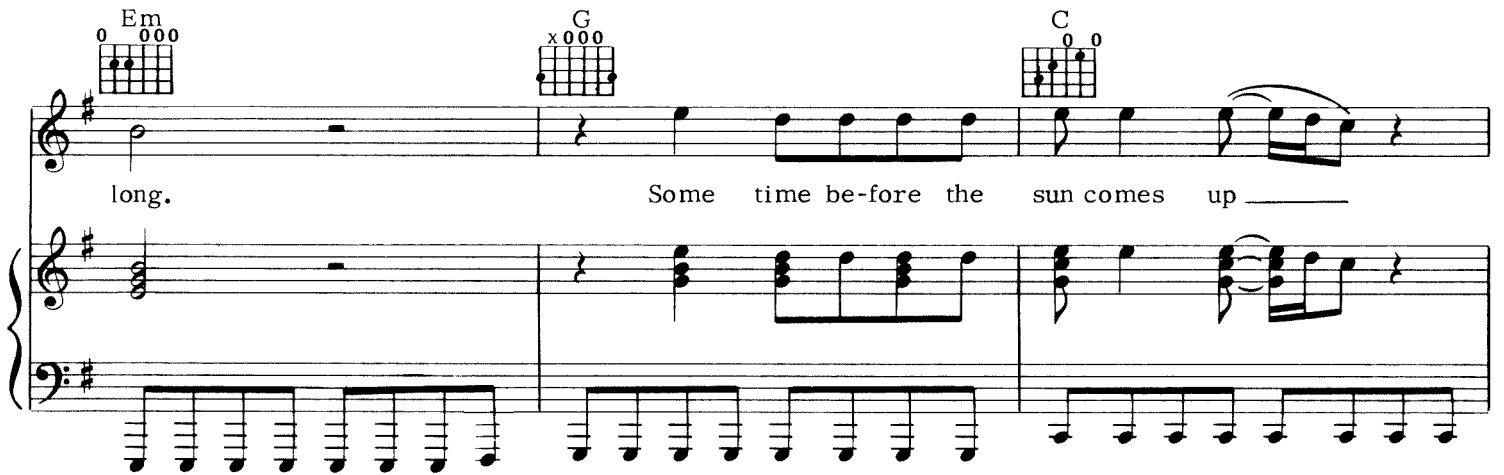
G  Em  G 



This night is gon-na last for - ev - er. Last all, last all sum-mer



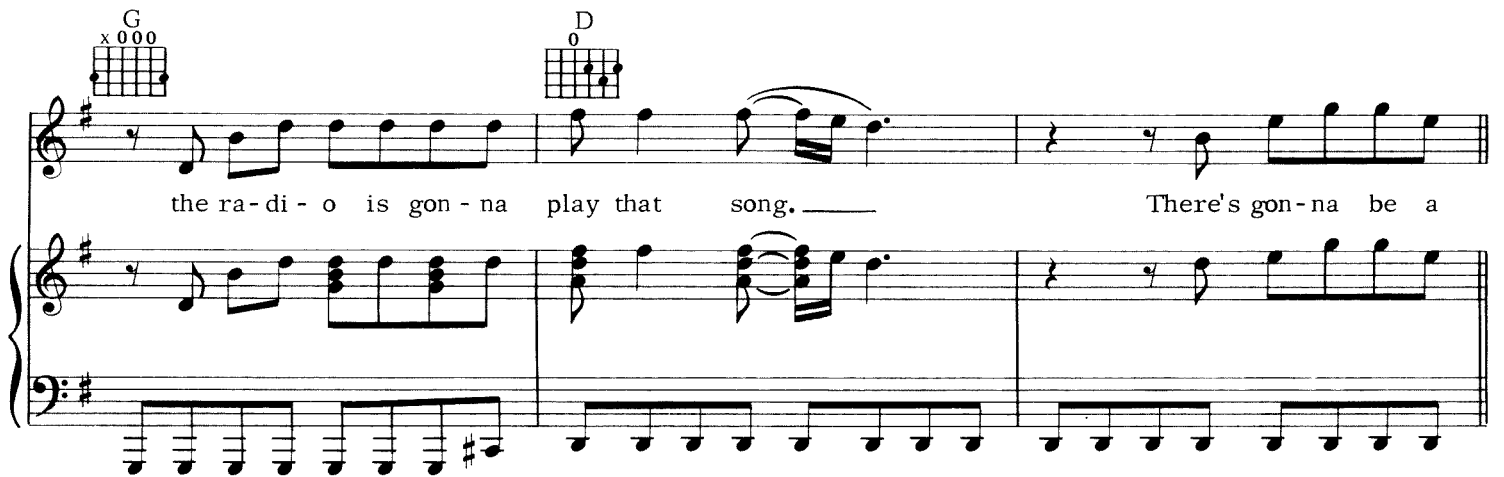
Em  G  C 

long. Some time be-fore the sun comes up \_\_\_\_\_



G  D 

the ra-di - o is gon - na play that song. \_\_\_\_\_ There's gon-na be a



C7  G7 

heart - ache to-night, a heart - ache to-night, I know. \_\_\_\_\_



C7  
0



There's gon-na be a heart - ache to-night, a heart - ache to - night, I know. -



A 0 0 0



Lord, I know. - There's gon-na be a heart - ache to-night, the


D



G






C 0 0 0



moon's shin-in' bright, so turn out the light, and we'll get it right. - There's gon-na be a

C#0





G




heart - ache to-night, - a heart - ache to-night, I know. -

D



G

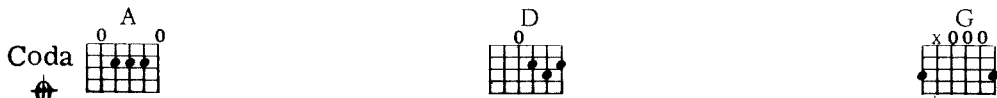






 B $\flat$  F C F $\sharp$  G

D. S.  $\text{al Coda}$



Coda 
 A D G

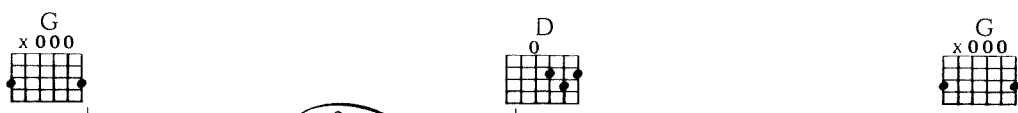
Let's go. ————— We can beat a-round the bush-es; we can




 C C $\sharp$

get down to the bone; we can leave it in the park-in' lot, but ei-ther way, there's gon-na be a




 G D G

heart-ache to - night, — a heart - ache to-night, I know. — Oh, I



C7 G D

know. — There'll be a heart - ache to - night, — a heart - ache to - night, I know. —

G Bb F C F#

G Bb F C F# G

Bb F C F# G Bb F C G

# THE LONG RUN

Words and Music by  
DON HENLEY and GLENN FREY

Moderately



The first system of music features a guitar part with a C major chord (0 0 0 0 0 0) in the first measure and an F major chord (1 1 2 3 3 2) in the third measure. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.



The second system continues the musical notation. The guitar part has a C major chord (0 0 0 0 0 0) in the second measure and an F major chord (1 1 2 3 3 2) in the fourth measure. The piano accompaniment maintains the same rhythmic pattern and dynamic.




The third system includes the vocal melody and lyrics. The lyrics are: "I used to hur - ry a lot; I used to wor - ry a lot. I used to don't un - der - stand why you don't treat your - self bet - ter, do\_". The piano accompaniment continues to provide harmonic support for the vocal line.

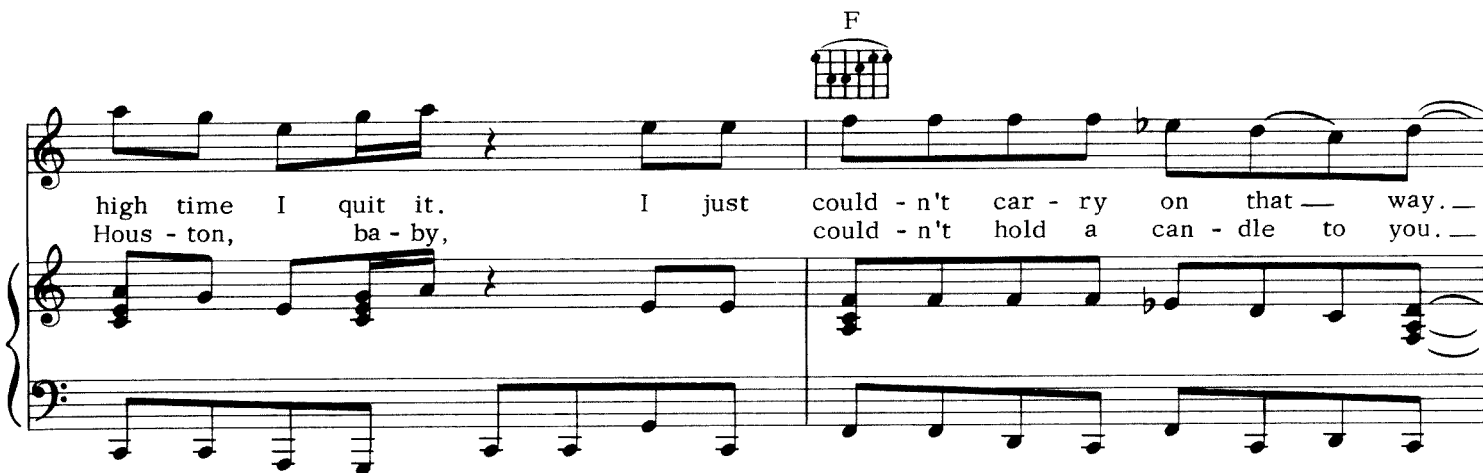
**F**  **C** 


stay out till the break of — day. — Oh, — that did-n't git it; it was  
 — the cra - zy things that you do. — 'Cause all the deb - u - tantes — in



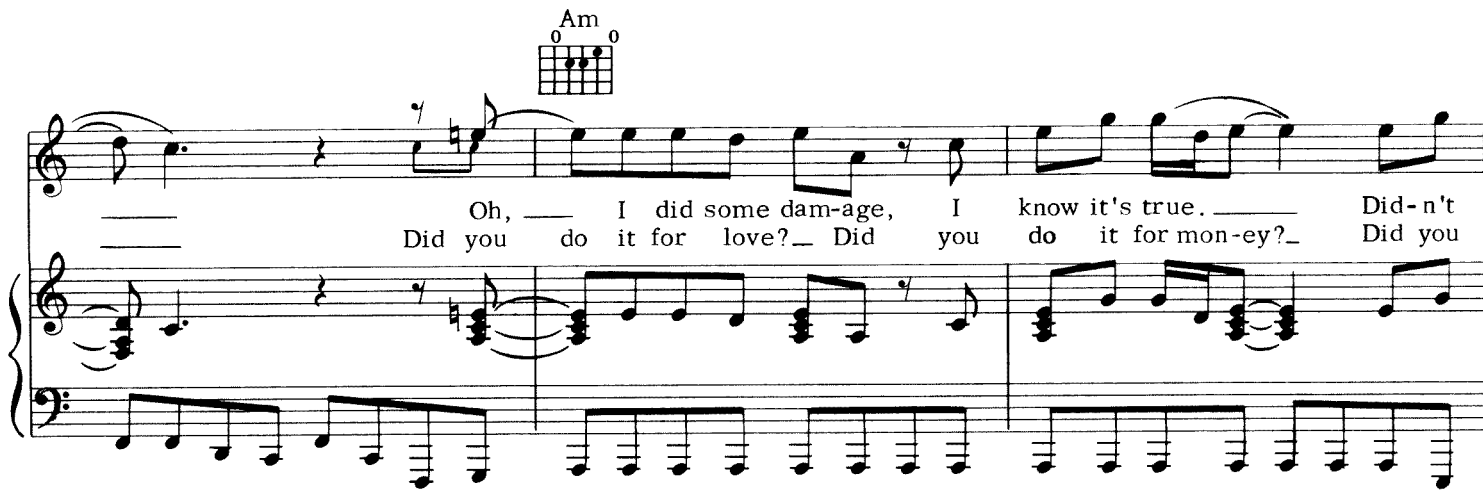
**F** 

high time I quit it. I just could - n't car - ry on that — way. —  
 Hous - ton, ba - by, could - n't hold a can - dle to you. —



**Am** 

Oh, — I did some dam-age, I know it's true. — Did - n't  
 Did you do it for love? — Did you do it for mon-ey? — Did you



**F** 

know I was so lone - ly till I found you. —  
 do it for spite? Did you think you had to, hon - ey?



C



You can go the dis - tance. We'll find out \_\_\_\_\_ in the  
 Who is gon - na make it? We'll find out \_\_\_\_\_ in the



F




long \_\_\_\_\_ run \_\_\_\_\_ (in the long \_\_\_\_\_ run). \_ We can han - dle some re - sis - tance  
 long \_\_\_\_\_ run \_\_\_\_\_ (in the long \_\_\_\_\_ run). \_ I know we can take it

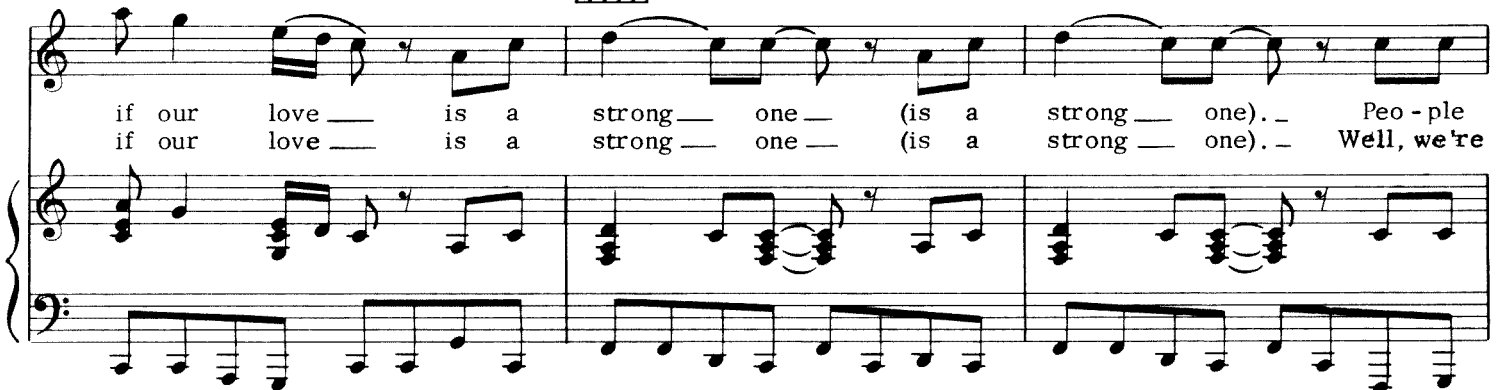
C





F



if our love \_\_\_\_\_ is a strong \_\_\_\_\_ one \_\_\_\_\_ (is a strong \_\_\_\_\_ one). \_ Peo - ple  
 if our love \_\_\_\_\_ is a strong \_\_\_\_\_ one \_\_\_\_\_ (is a strong \_\_\_\_\_ one). \_ Well, we're




Am



talk-in' a - bout us; they got noth - in' else to do. When it all comes down \_ we will  
 scared, but we ain't shak - in'. Kind-a bent, but we \_\_\_\_\_ ain't

F




still come through — in the long — run. — Ooh, — I want to tell you, it's a  
 break-in'. In the long — run. — Ooh, — I want to tell you, it's a

1. C G G7 Tacet 2. C F

long — run. — You know, I long — run. — In the

C F C G

long — run. — In the long — run. —

Repeat (vocal ad lib) and fade

C F

Repeat and fade

# I CAN'T TELL YOU WHY

Words and Music by  
DON HENLEY, GLENN FREY and TIMOTHY B. SCHMIT

Moderately slow

Chord diagrams: Bm7, A/B<sub>0</sub>, Bm7, F#m7, Dmaj7, Gmaj7, Dmaj7, Gmaj7, F#7sus4, F#7, Bm.

Tempo: Moderately slow

Dynamic: *mp*

Tempo: Moderately slow

Dynamic: *mf*

Tempo: Moderately slow

Dynamic: *mf*

Tempo: Moderately slow

Dynamic: *mf*

Tempo: Moderately slow

Dynamic: *mf*

Lyrics: Look at us, ba - by, up all night - tear - in' our love - a - part. -

Lyrics: Aren't we the same - two peo - ple who lived - through years -

Lyrics: in the dark? Oh. - Ev -'ry time I try to

Instrumental

N. C.

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: Bm7, A/B0, Bm7, F#m7, Dmaj7, Gmaj7, Dmaj7, F#7sus4, F#7, and Bm. The tempo is marked 'Moderately slow' and dynamics include 'mp' and 'mf'. The lyrics are: 'Look at us, ba - by, up all night - tear - in' our love - a - part. - Aren't we the same - two peo - ple who lived - through years - in the dark? Oh. - Ev -'ry time I try to'.






walk a-way, some-thing makes me turn a-round and stay, and I —






To Coda

can't tell you why.




When we get cra-zy, it just ain't right. — Girl, I get lone-ly, too. —  
 (Try to keep your head. — lit-tle girl.)



You — don't have to wor-ry. Just hold on tight, —  
 (Don't get caught in your —



Gmaj7  
x000

F#7sus4 F#7

Bm

lit - tle world, 'cause I love you. — Noth-in's wrong as far as  
Oh.)

A/B  
x000

Gmaj7  
x000

F#7sus4 F#7

I can see. We make it hard - er than it has to be, and I —

Bm

A/B<sub>0</sub>

Gmaj7  
x000

— can't tell\_ you why. — No, ba - by, I can't tell\_ you why. —

F#7sus4 F#7

Gmaj7  
x000

F#m7

I can't tell\_ you why. —

N.C. **Bm7** **A/B** N.C. **Bm7** **F#m7**

R. H. L. H.

*D. S. al Coda* **Coda** **A/B** **Gmaj7**

No, no, ba-by, I can't tell you why.

**F#7sus4** **F#7** **Gmaj7** **F#m7**

I can't tell you why.

**Gmaj7** **F#m7** **Gmaj7** **F#m7**

I can't tell you why. —

Repeat and fade

# IN THE CITY

Words and Music by  
JOE WALSH and BARRY DeVORZON

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system includes a guitar part with chord diagrams, a piano accompaniment, and a vocal line. The tempo is marked 'Moderately'. The key signature has one sharp (F#).

**System 1:** The guitar part shows chords A, D, A, E, A, D, A. The piano accompaniment features a steady bass line and chords. The vocal line is silent in this system.

**System 2:** The guitar part shows chords E, A, D, A, E, A. The piano accompaniment includes a *mf* dynamic marking. The vocal line begins with the lyrics: "Some-where out on that ho - ri - zon, - I was born here in the cit - y -".

**System 3:** The guitar part shows chords D, A, E, A, D, A. The piano accompaniment continues. The vocal line continues with the lyrics: "out be - yond the ne - on lights, with my back a - gainst the wall. I know there must be some - thin' Noth - ing grows, and life ain't ver - y".

E A D E/D

bet - ter, — pret - ty. — but there's no - where else in No one's there to catch you when you

A E D A

sight. fall. It's sur - viv - al in the Some - where out — on that ho -

E A D A

cit - y — ri - zon, — when you live — from day to day. — far a - way — from the ne - on sky, —

E A D A

Cit - y streets don't have much I know there must be some - thin'

E A D E/D

pit - y. — When you're down, — that's where you'll  
 bet - ter, — and I can't stay — an - oth - er

*cresc.*

A Bm7/A E/A

stay: in the cit - y, oh,  
 night in the cit - y, oh,

*f*

D/A Bm/A A Bm7/A

To Coda

oh. In the  
 oh.

E/A Bm7/A A G

cit - y.

Chord diagrams: D (0 2 3 2 1 0), A (0 2 2 2 1 0), E (0 2 2 0 0 0), A (0 2 2 2 1 0), D (0 2 3 2 1 0), A (0 2 2 2 1 0)

The first system of music features a guitar part with six chord diagrams: D, A, E, A, D, and A. The piano accompaniment consists of a treble clef staff with sustained chords and a bass clef staff with a steady eighth-note bass line.

*D. S. al Coda* ♦

Chord diagrams: E (0 2 2 0 0 0), A (0 2 2 2 1 0), D (0 2 3 2 1 0), A (0 2 2 2 1 0), E (0 2 2 0 0 0), A (0 2 2 2 1 0)

The second system continues the musical piece with chord diagrams for E, A, D, A, E, and A. The piano accompaniment maintains the same rhythmic pattern as the first system.

*Repeat and fade*

Coda

Chord diagram: A (0 2 2 2 1 0)

Chord diagram: Bm7/A (0 0 0 0 2 2)

In the

*Repeat and fade*

Chord diagrams: E/A (0 2 2 0 0 0), Bm7/A (0 0 0 0 2 2)

cit - y.

The third system concludes the piece with chord diagrams for E/A and Bm7/A. It includes a vocal line with the lyrics "cit - y." and a piano accompaniment that ends with a final sustained chord.

# THE DISCO STRANGLER

Words and Music by  
DON HENLEY, GLENN FREY and DON FELDER

Moderately

Dm7sus4



The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment of eighth notes in the right hand and a bass line in the left hand. The bottom staff is a single bass clef staff with a whole rest. The key signature has one flat (Bb) and the time signature is 4/4. The dynamic marking *mf* is placed below the piano accompaniment.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff with piano accompaniment. The bottom staff is a single bass clef staff with a bass line. The piano accompaniment continues with eighth notes, and the bass line features a walking bass pattern.

Dm7sus4



The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a vocal line. The middle staff is a grand staff with piano accompaniment. The bottom staff is a single bass clef staff with a bass line. The vocal line begins with the lyrics "Look-in' for the good life, —". The piano accompaniment and bass line continue with eighth notes.

Look-in' for the good life, —





dressed to kill. — She don't have to wor-ry 'cause there's — al-ways some- one else who

will. Loose — and load - ed — ev - 'ry night.

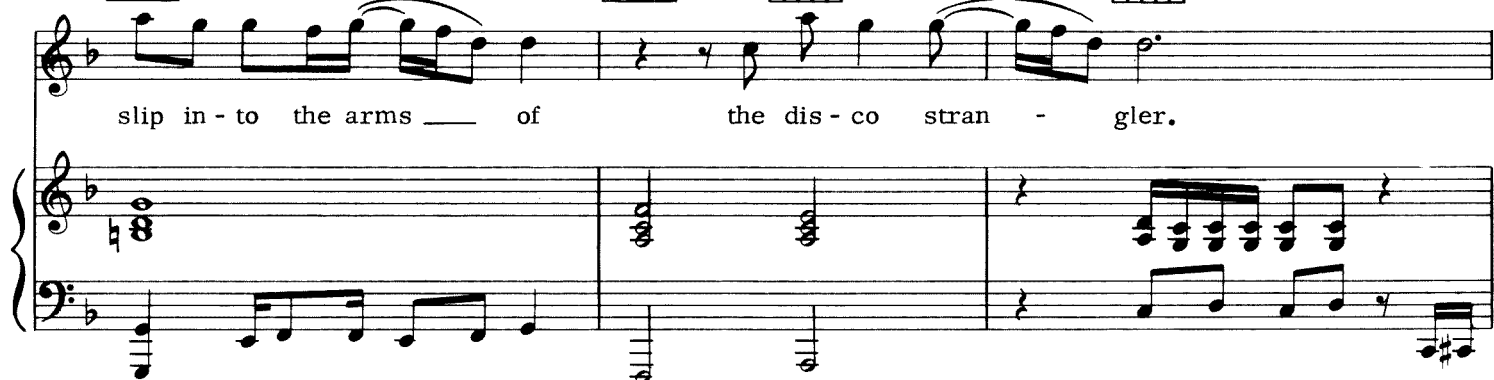
Danc - in' un-der-neath the — flash - in' light, say-in', "Look at me, ba - by;

look at me. — I'm beau - ti - ful, I'm — beau - ti - ful, I'm some - bod-y." Just



G  F  Am  Dm7sus4 

slip in - to the arms \_\_\_ of the dis - co stran - gler.



He's \_

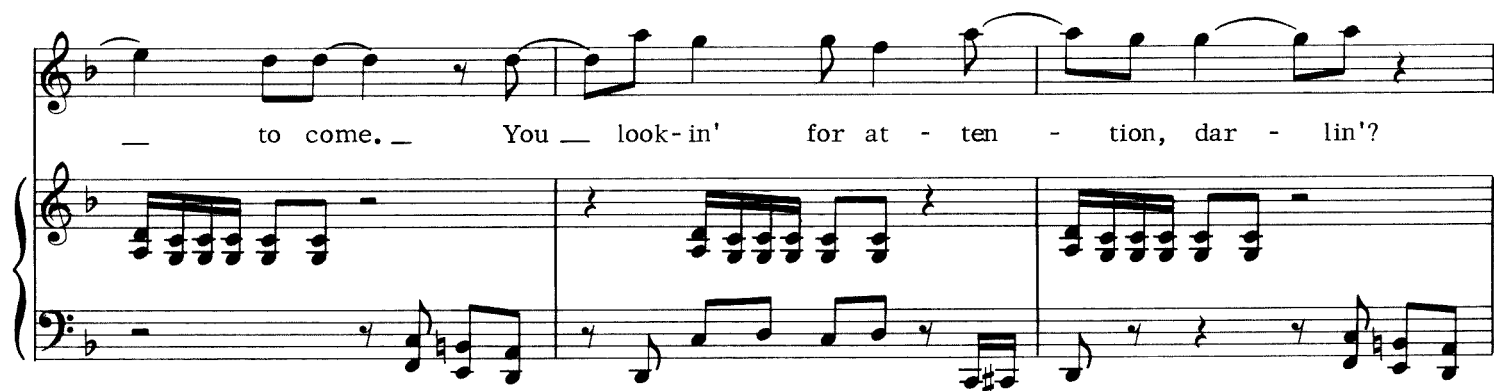


Dm7sus4 

\_ been a - round \_ here all \_\_\_ a - long, ba - by, been \_ wait - ing \_ for his time \_



\_ to come. \_ You \_ look-in' for at - ten - tion, dar - lin'?



He will — sure - ly give — you some.. He's the crim - son in your face —

— du jour, — the — fid - dler in your dark - est night.. He's the —

— mel - o - dy with - out — a cure, and — Rome is burn - ing, but



that's all — right. — Just slip in - to the arms — of the dis - co stran -

Dm7sus4



gler.



Just slip in - to the arms — of . the dis - co stran -

Dm7sus4



gler.

Repeat and fade

Dm7sus4



Repeat and fade

# TEENAGE JAIL

Words and Music by  
DON HENLEY, GLENN FREY and J.D. SOUTHER

Moderately slow (♩ = ♩♩)

E(no3rd) A E(no3rd) A E(no3rd)

G(no3rd) E(no3rd) E(no3rd) A E(no3rd)



No chord

Stare out the win - dow; you can't make the  
not like your moth - ers; you're not like the

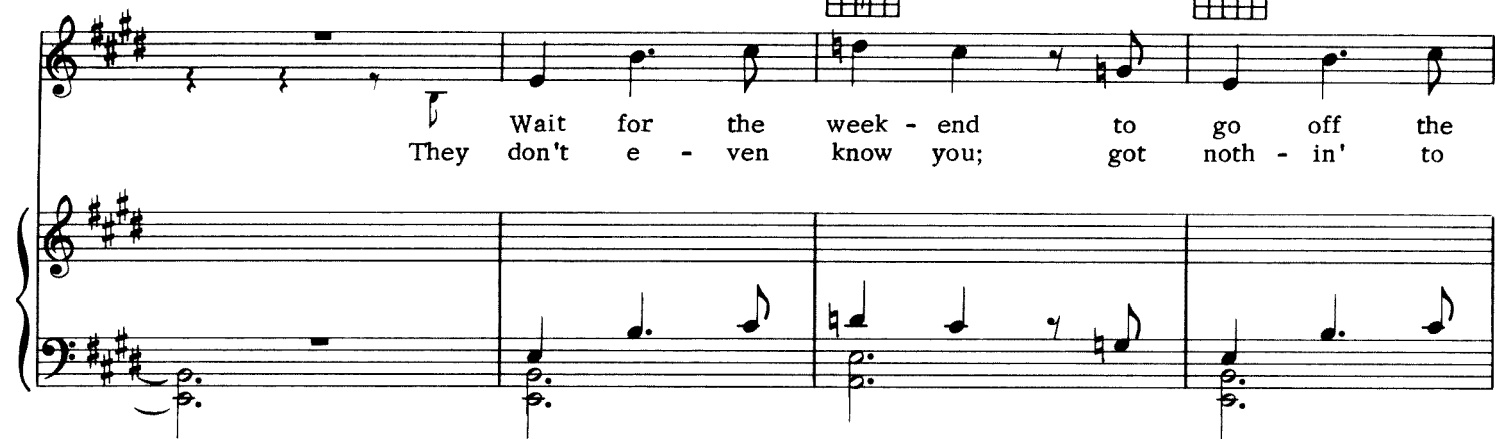
A E(no3rd) G(no3rd) E(no3rd)

N.C.

time go. You don't e - ven know why you're here. —  
oth - ers. You're not quite like an - y - one else. —

A  E(no3rd) 

Wait for the week - end to go off the  
They don't e - ven know you; got noth - in' to






A  E(no3rd)  G(no3rd)  E(no3rd)  To Coda 

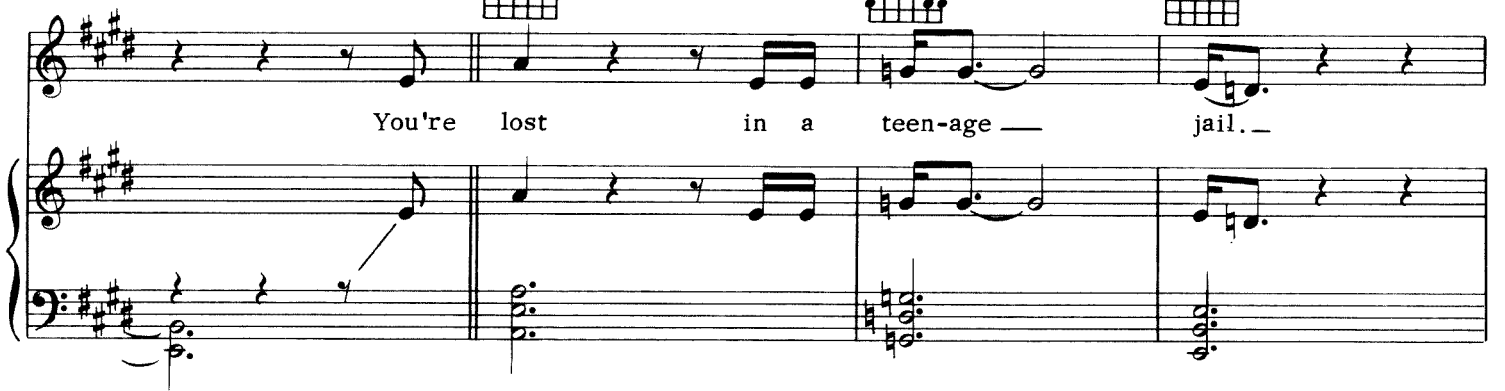
deep end and make ev - 'ry - thing dis - ap - pear. —  
show you, so get some - thin' good for your - self. —




N.C.



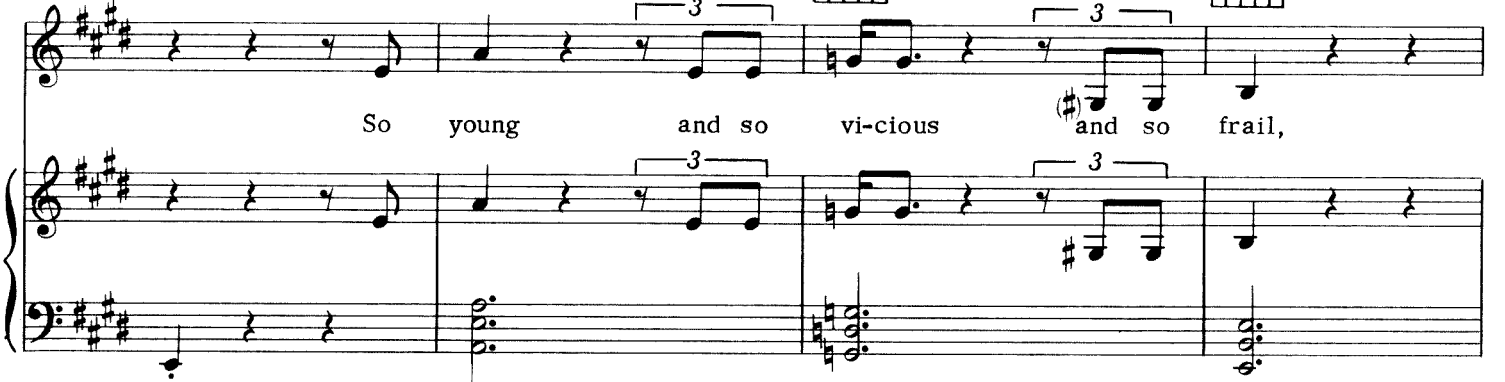
A(no3rd)  G(no3rd)  E(no3rd) 




You're lost in a teen-age — jail. —



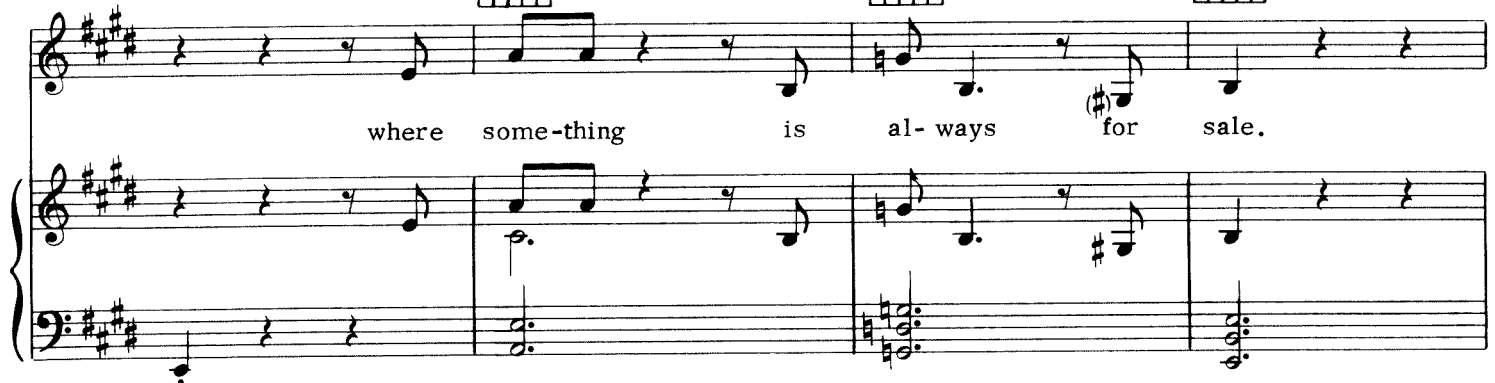
A(no3rd)  G(no3rd)  E(no3rd) 




So young and so vi-cious and so frail,



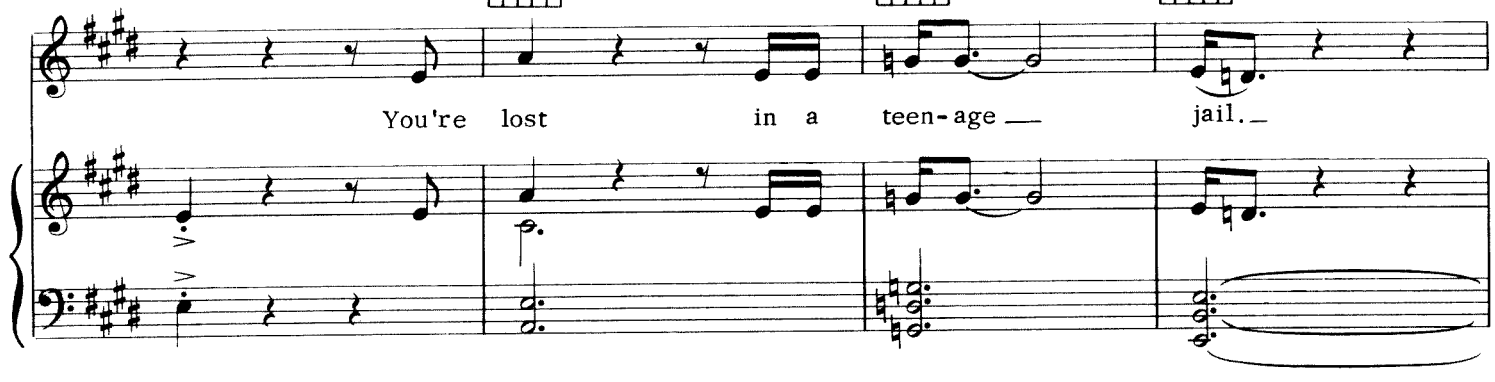
A  G(no 3rd)  E(no 3rd) 

where some-thing is al- ways for sale.





A  G(no3rd)  E(no3rd) 




You're lost in a teen-age — jail. —



*Repeat and fade*


*D. S. al Coda* 





Coda 

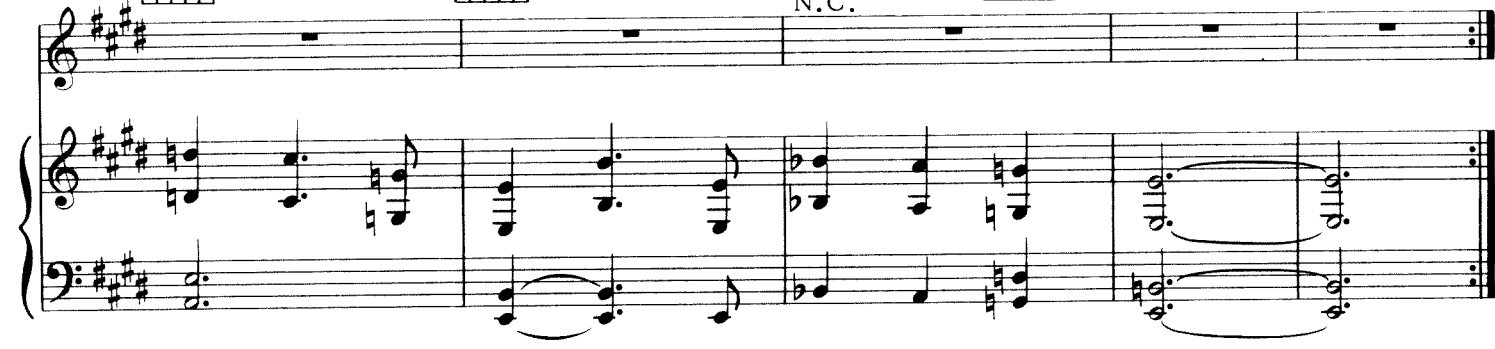
E(no3rd)  A  E(no3rd) 

You're

*Repeat and fade*



A  E(no3rd)  N.C.  E(no3rd) 



# KING OF HOLLYWOOD

Words and Music by  
DON HENLEY and GLENN FREY

Moderately

F#m



E/F#



F#m



Well, he sits up there on his leath - er - ette, — looks through

E/F#



F#m



E/F#



pic - tures of the ones that he has - n't had yet.

F#m



E/F#



F#m

E/F#  
x 0 0

F#m

When he thinks he wants a clos-er look, he gets out his lit-tle black

E/F#  
x 0 0

F#m

E/F#  
x 0 0

tel - e - phone book.

(He's call - ing, call - ing, call - ing.

F#m

E/F#  
x 0 0

F#m

He's call - ing, call - ing, call - ing.

E/F#  
x 0 0

F#m

E/F#  
x 0 0

He's call - ing, call - ing, call - ing.

He's call - ing.)



F#m E/F# F#m

"Come sit down here be - side me, hon-ey. Let's have a lit - tle  
 "We gon' get you an a - part-ment, hon-ey. We gon' get you a car.

E/F# F#m E/F#

heart - to - heart. Now look at me and tell me, dar-lin',  
 (spoken) Yeah, we're gonna take care of you, dar-lin'.

F#m E/F# F#m

how bad - ly do you want this part? Are you will - in' to sac -  
 We gon' make you a mov - ie star. For years I've seen 'em

E/F# F#m E/F#

ri - fice? - An' are you will - in' to be — real nice? -  
 come and go." He says, "I've had 'em all, ya know..

F#m

E/F#  
x 00

F#m



All your tal - ent and my — good taste, — I'd hate to see it  
I han - dled ev - 'ry - thing in my own way. — I made 'em what they

1. E/F#  
x 00

F#m

E/F#  
x 00



go to waste." —

F#m

E/F#  
x 00

2. E/F#  
x 00



are to - day." —

F#m

E  
0 00

F#m

E  
0 00



No chord

Af - ter 'while noth - in' was pret - ty.

Af - ter 'while ev - 'ry - thing got lost.

Still, his Ja - cuz - zi run - neth o - ver. Still he just

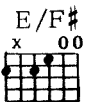
F#m



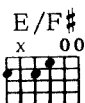
could - n't get off. — He's just an - oth - er



pow - er junk - y. Just an - oth - er

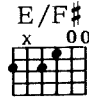
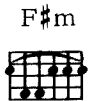
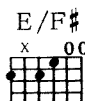


silk scarf mon - key. You'd know it if you



saw his stuff. — The man just is - n't

*Repeat and fade*



big e - nough. —

*Repeat and fade*

# THOSE SHOES

Words and Music by  
DON HENLEY, GLENN FREY and DON FELDER

Moderately, in 2

No chord



Tell us what you're gon-na do to - night, — ma - ma.  
Got those pret - ty lit - tle straps a - round — your an - kles.



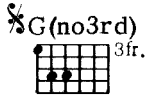
There must be some-place you can go. —  
Got those shin- y lit - tle chains a - round your heart. —



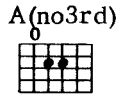
In the mid-dle of the tall drinks and the dra - ma,  
 You got to have your in - de - pend - ence,



there must be some-one you know. —  
 but you don't know just where to start.

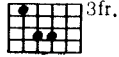


God knows, you're look-ing good e-nough, but you're so smooth and the world's  
 Des-per - a - tion in the sing-les bars — an' all those jerk-offs in their  
 You just want some-one to talk to. They just wan - na get their



— so rough. — You might have some-thin' to lose. —  
 fan - cy cars; — you can't be - lieve your re - views. —  
 hands on you. — You get what - ev - er you choose. —

C(no3rd)



B(no3rd)



Oh, no, \_\_\_\_\_ pret - ty ma - ma, what you gon - na  
 Oh, no, \_\_\_\_\_ you can't do that, once you've start - ed  
 Oh, no, \_\_\_\_\_ you can't do that, once you've start - ed

Em



To Coda

do in those shoes?  
 wear - in' those shoes.  
 wear - in' those shoes.

1.

2.

N.C.

They're look - in' at — you, lean - in' on — you,

tell you an - y - thing you wan - na hear. \_\_\_\_\_ They give you

tab - lets of love. ——— They're wait - ing for\_ you,

got to score\_ you, hand- y with the shov- el and so ——— sin - cere. ———

Ooh, ——— they got the kid glove. ———

*D. S.  $\frac{3}{4}$  al Coda*  $\diamond$

Coda  $\oplus$



# THE SAD CAFÉ

Words and Music by  
DON HENLEY, GLENN FREY, JOE WALSH and J.D. SOUTHER

Moderately

B

Em

F#7

B



Em

F#7sus4

F#7

B



B

Em

F#7(add B)

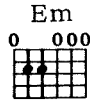


Out \_\_\_\_\_ in the shin - y night, \_\_\_\_\_ the  
 Oh, it seemed like a ho - ly place, \_\_\_\_\_ pro -  
 May - be the time \_\_\_\_\_ has drawn \_\_\_\_\_ the

B



rain was soft - ly fall - ing.  
 tect - ed by \_\_\_\_\_ a - maz - ing grace. -  
 fac - es I \_\_\_\_\_ re - call. \_\_\_\_\_

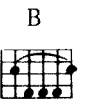
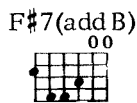


The tracks that ran down the boulevard \_\_\_\_\_ had  
 And we would sing right \_\_\_\_\_ out loud \_\_\_\_\_ the  
 But things in this life change ver \_\_\_\_\_ y slow - ly, if \_\_\_\_\_ they

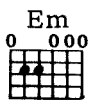


all been washed a - way. \_\_\_\_\_  
 things we could not say. \_\_\_\_\_  
 ev - er change at all. \_\_\_\_\_

Out of the sil -  
 We thought we could change -  
 There's no use in ask -



ver light, \_\_\_\_\_ the past came soft - ly call -  
 this world \_\_\_\_\_ with words like "love" \_\_\_\_\_ and "free -  
 ing why; \_\_\_\_\_ it just turned out \_\_\_\_\_ that way. \_\_\_\_\_



F#7sus4



ing.  
dom."

And I re - mem - ber the times — we spent — in -  
We were part of the lone - ly crowd — in -  
So meet me at mid - night, babe, — in -

To Coda

F#7



1.

2.

side the Sad — Ca - fé. —  
side the Sad — Ca - fé. —  
side the Sad — Ca - fé. —

G#m



4 fr.

D#m



6 fr.

Oh, ————— ex - pect - ing to fly, ————— we would

G#m



4 fr.

C#m7



4 fr.

F#6



F#



meet on that beau - ti - ful shore in the sweet by - and - by. —————

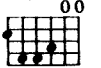
B



Em



F#7(add B)



Some of their dreams — came true, —

B



some just passed — a - way. —

C#m7-5



F#7sus4



And some of them stayed — be - hind — in -

F#7



B



side the Sad — Ca - fé. — The

F#7sus4

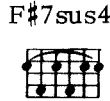
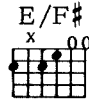
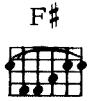
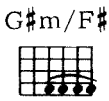
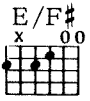
F#7

F#7sus4

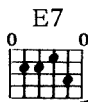
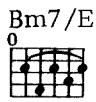
F#7



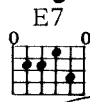
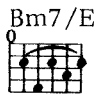
clouds rolled in and hid that shore.



Now that Glo - ry Train, — it don't stop here no more..



Now I look at the years — gone by, — and



won - der at the pow - ers that be. —

C#m7/F#

F#7



I don't know why for - tune smiles — on some, —

C#m7/F#

F#7

D. S. *al Coda* F#

Coda



and lets the rest go free. —

Coda

C#m7-5



F#7sus4



F#7



B



Why don't you meet me at mid - night, babe, — in - side the Sad — Ca - fé. —

Repeat and fade

B



C#m7-5



F#7sus4



F#7



B



Repeat and fade

# THE GREEKS DON'T WANT NO FREAKS

Words and Music by  
DON HENLEY and GLENN FREY

Moderately

The musical score is written in 4/4 time and consists of three systems. Each system includes a guitar chord chart at the top, a vocal line, and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics for the first system.

**System 1:**

- Chord chart: C (0 0 0), Bb (2 0 2), C (0 0 0), Bb (2 0 2), C (0 0 0)
- Vocal line: (empty)
- Piano accompaniment: (empty)

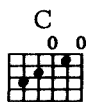
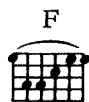
**System 2:**

- Chord chart: Bb (2 0 2), C (0 0 0), Bb (2 0 2), C (0 0 0), Bb (2 0 2)
- Vocal line: (empty)
- Piano accompaniment: (empty)

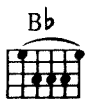
**System 3:**

- Chord chart: C (0 0 0), C (0 0 0), Bb (2 0 2), C (0 0 0)
- Vocal line:
 

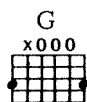
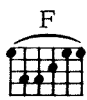
There was beer all o - ver the dance — floor, and the  
 She was the pride and the pas - sion of Dix - ie. She did ex -
- Piano accompaniment: (empty)



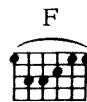
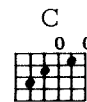
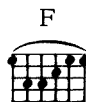
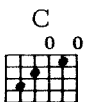
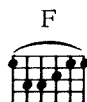
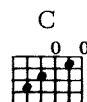
band was play - in' rhy - thm and blues. \_\_\_\_\_ You got  
act - ly what her dad - dy had planned. \_\_\_\_\_ She was the



down and did the ga - tor, and half an ho - ur lat - er you were  
per - fect lit - tle sis - ter un - til some - bod - y missed her and they



barf - in' all o - ver your girl - friend's shoes. — } But the  
found her in the bush - es with the boys in the band. }



Greeks don't want no freaks. — The Greeks don't want no freaks. —



C F C Bb

Just put a lit - tle — smile —  
 So put a great big — smile — } on them ros -  
 Just put that mon - ster — smile — }

F C Bb 1. G

To Coda

y cheeks, - 'cause the Greeks don't - want no freaks. —

2. G D. S.  $\frac{3}{4}$  al Coda

No, the Greeks don't - want no freaks. — No, the

Bb C Bb C C

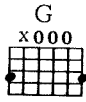
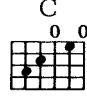
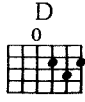
Greeks don't - want no freaks. — Ah. —

Repeat and fade

# SEVEN BRIDGES ROAD

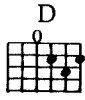
Words and Music by  
STEVE YOUNG

Freely

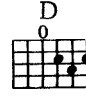
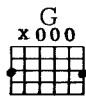
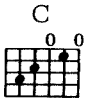


There — are — stars — in — the South —

*mf*




ern sky. — { And if South — ward —  
ev - er — you — de -



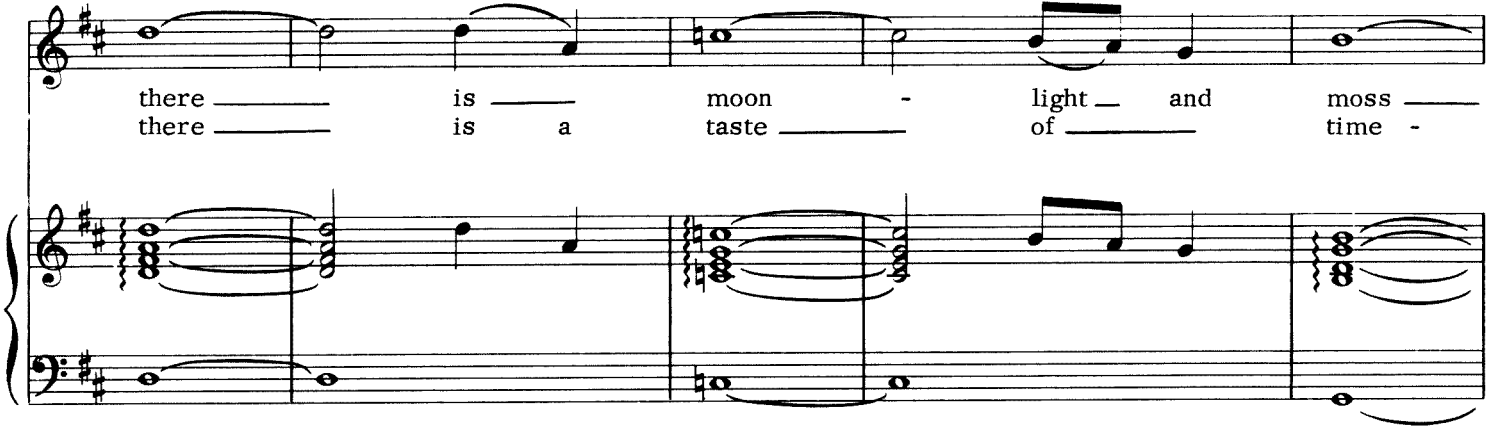
as — you — go, —  
cide — you — should go, —

C G

0 0 0 x 0 0 0




there \_\_\_\_\_ is \_\_\_\_\_ moon \_\_\_\_\_ light \_\_\_\_\_ and \_\_\_\_\_ moss \_\_\_\_\_  
 there \_\_\_\_\_ is \_\_\_\_\_ a \_\_\_\_\_ taste \_\_\_\_\_ of \_\_\_\_\_ time \_\_\_\_\_

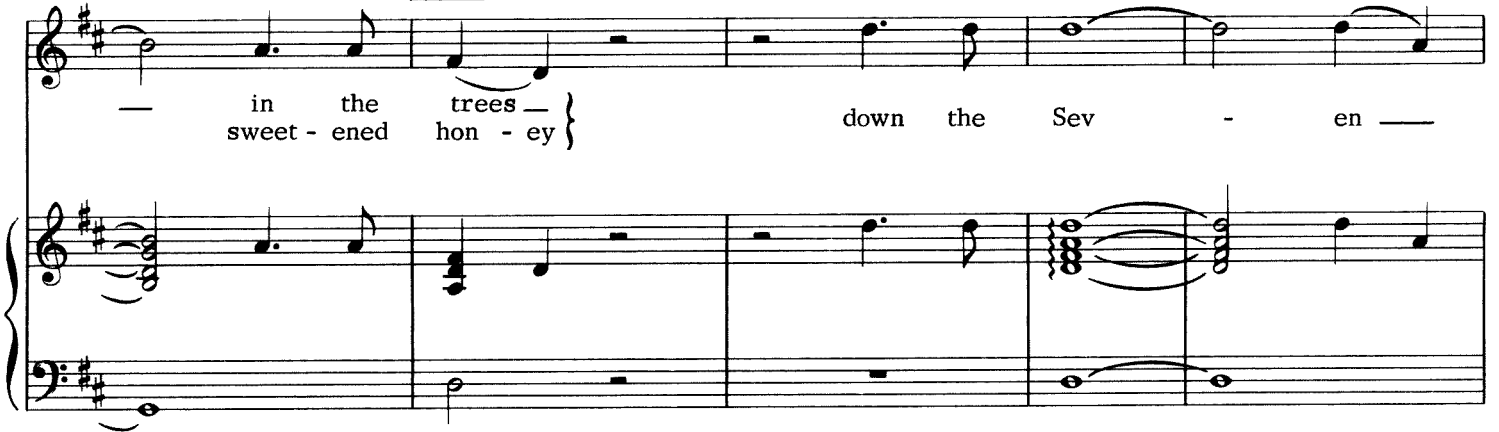


D

0



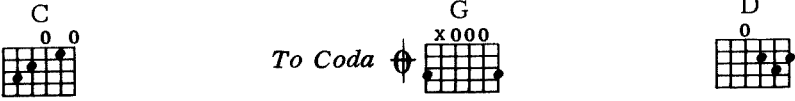
\_\_\_\_\_ in the trees \_\_\_\_\_ } down the Sev \_\_\_\_\_ en \_\_\_\_\_  
 sweet - ened hon - ey }



Bright Country beat


C G D

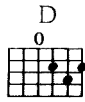
0 0 0 x 0 0 0 0



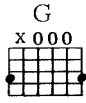
*To Coda* ⌘

Bridg - es \_\_\_\_\_ Road. \_\_\_\_\_

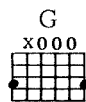
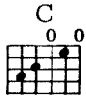




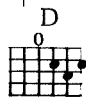
Now, I \_\_\_\_\_ have \_\_\_\_\_ loved \_\_\_\_\_  
 I \_\_\_\_\_ have \_\_\_\_\_ loved \_\_\_\_\_



\_\_\_\_\_ you \_\_\_\_\_ like a ba - by,  
 \_\_\_\_\_ you \_\_\_\_\_ in a tame way \_\_\_\_\_ and



like \_\_\_\_\_ some lone \_\_\_\_\_ some \_\_\_\_\_ child.  
 I \_\_\_\_\_ have loved \_\_\_\_\_ you \_\_\_\_\_ wild.



1. \_\_\_\_\_

\_\_\_\_\_ And

2.

C



Some - times

D



there's a part of me

C



has to turn from here and

D



go,

Musical score for guitar and voice. The score is in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a guitar accompaniment. The guitar part features a consistent bass line of quarter notes (G, B, D, G) and a treble part with chords and melodic lines. Chord diagrams for C major and D major are provided above the corresponding systems. The lyrics are: 'Some - times there's a part of me has to turn from here and go,'.

C



run -ning — like a child — from



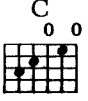
D



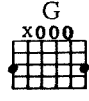
these — warm stars down the Sev -




C



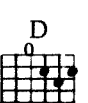
G



en — Bridg — es — Road.



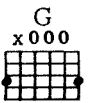
D



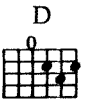
D. C. al Coda

Coda

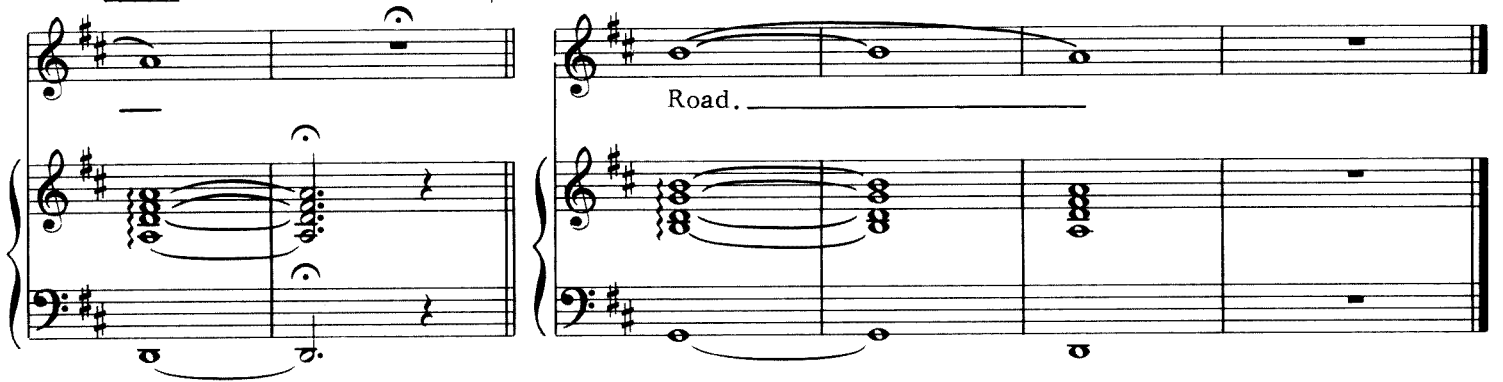
G



D



Road.



# LIFE'S BEEN GOOD

Words and Music by  
JOE WALSH

Moderately

Chord diagrams: F, Am

Chord diagrams: F, C/E, Dm, C

No chord

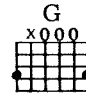
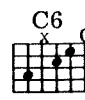
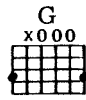
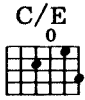
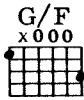
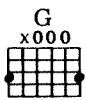
I have a man - sion but for - get the price. \_

Chord diagrams: F, C/E, Dm, C, F, C/E

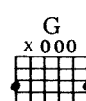
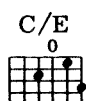
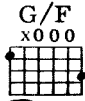
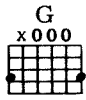
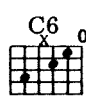
Ain't nev - er been there. They tell me it's nice. \_ I live in ho - tels;

Chord diagrams: Dm, C, F, C/E, Dm, C

tear out the walls. \_ I have ac - count - ants who pay for it all. \_



They say I'm cra - zy, but I have a good time. \_



I'm just look - ing for clues \_ at the scene of the crime..Life's been



N. C.


good to me \_ so far. \_




My Ma - se - ra - ti does one eight - y - five. \_

I lost my li - cense;





now I don't drive. \_ I have a lim - o; ride in the back. \_





I lock the doors in case I'm at - tacked. \_ I make hit rec - ords, My  
 I go to par - ties, some-



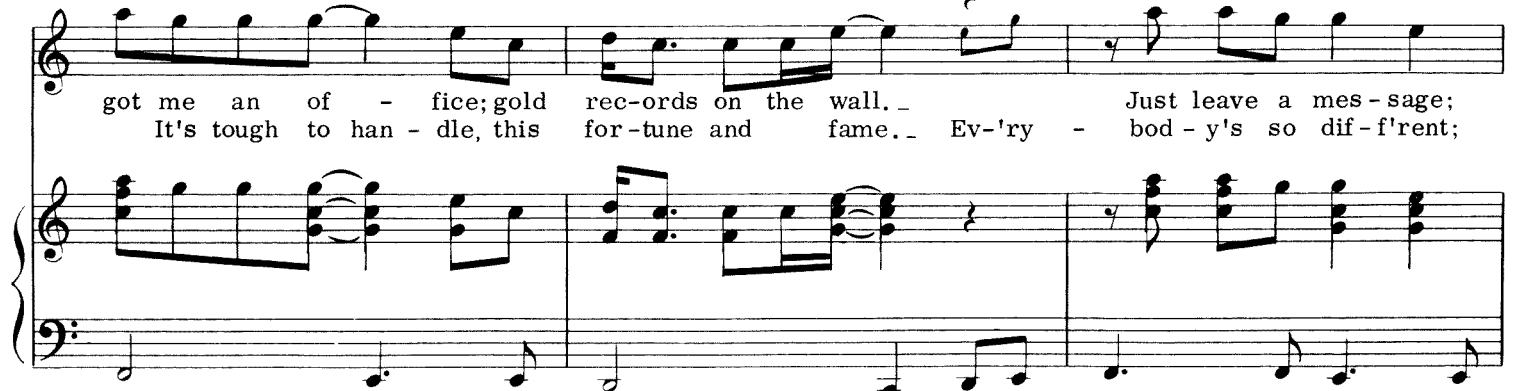


fans, they can't wait. \_ They write me let - ters; tell me I'm great. \_ So I  
 times un - til four. \_ It's hard to leave when you can't find the door. \_





got me an of - fice; gold rec - ords on the wall. \_ Just leave a mes - sage;  
 It's tough to han - dle, this for - tune and fame. \_ Ev - 'ry - bod - y's so dif - f'rent;



Dm C G G/F C/E G

may-be I'll call.\_ Luck-y I'm sane af-ter all I've been through. Ev-'ry-bod-y say  
 I have-n't changed.\_ They say I'm la-zy, but it takes all my time. Ev-'ry-bod-y say

C6 G C6 G G/F

I'm cool.\_ He's cool.\_ I can't com-plain. But some -  
 oh, yeah.\_ Oh, yeah.\_ I keep on go-ing. Guess I'll

C/E G C G/B A

times I still do.\_ Life's been good to me \_ so far. \_  
 nev-er know why.\_ Life's been good to me \_ so far. \_

1. N. C. *Repeat and fade*

# DOOLIN-DALTON (REPRISE II)

Music by  
DON HENLEY, GLENN FREY, and JIM ED NORMAN

Freely

Bm9 G<sub>9</sub><sup>6</sup>(add C#) Dmaj7 Dmaj9 Bm9 Dmaj9

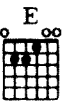
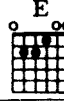
G<sub>9</sub><sup>6</sup>(add C#) Dmaj7 C#+ B11

E<sub>6</sub> sus4 sus2 F#m Dmaj7 Gmaj7 F#m

# ALL NIGHT LONG

Words and Music by  
JOE WALSH

Moderately (♩ = ♪)



We get up ear - ly and we work all — day. — We put our time in 'cause we

D
A
D
A

like to stay— up all night long, all night

E

long. — We keep on grin - nin' till the

D

week - end — comes. — Just a pinch be-tween your cheek and — gum —

A
D
A
E

all night long, all night long. —

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The bass line consists of sustained chords, while the treble line has a more active melody with eighth and sixteenth notes.

A                      E

Two guitar chord diagrams are shown. The first is for an A major chord, with notes on the 2nd fret of the 4th string, 2nd fret of the 5th string, and 2nd fret of the 6th string. The second is for an E major chord, with notes on the 1st fret of the 2nd string, 2nd fret of the 3rd string, 2nd fret of the 4th string, 2nd fret of the 5th string, and 2nd fret of the 6th string.

The second system continues the musical piece with similar notation to the first system, showing the piano accompaniment and the treble staff.

A                      E


Two guitar chord diagrams for A and E major chords, identical to the ones in the previous system.

The third system of music, continuing the piano accompaniment and treble staff notation.

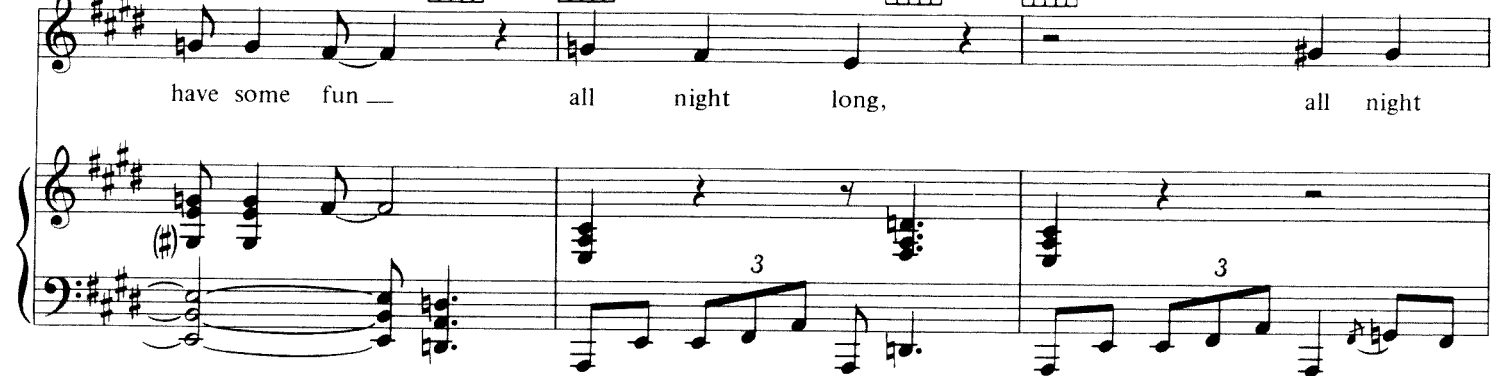
Start in the morn - ing and get the job done.                      Take care of bus' - ness and we

The fourth system includes a vocal line in the treble clef staff. The lyrics are: "Start in the morn - ing and get the job done. Take care of bus' - ness and we". The piano accompaniment continues in the grand staff below.

D A D A



have some fun — all night long, all night



E



long. We like a long neck and a



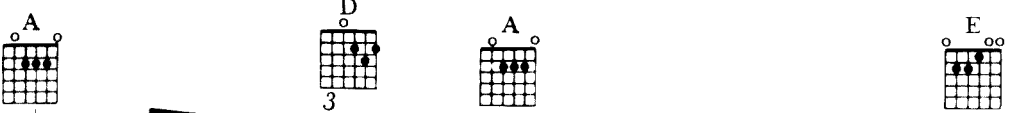
D




good old — song. Turn it up and then we sing a - long, —



A D A E



sing a - long. —



F# B E

We're all stay-in' up all night long.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: F# (first fret, 2nd string), B (second fret, 7th string), and E (open strings). The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

All night long!

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The lyrics "All night long!" are written under the vocal line.

A E

All night long! All night long!

This system contains the third line of music. It features two vocal phrases with lyrics. Above the first phrase, a guitar chord diagram for A (second fret, 5th string) is shown. Above the second phrase, a guitar chord diagram for E (open strings) is shown. The piano accompaniment continues.

B E F#

All night long!

This system contains the fourth and final line of music. It features a vocal phrase with lyrics and a final piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: B (second fret, 7th string), E (open strings), and F# (first fret, 2nd string). The piano accompaniment concludes with a final chord.



# GET OVER IT

Words and Music by  
DON HENLEY and GLENN FREY

*freely*

*mf*

Moderately fast ♩ = 166

D5

1. 1

Verse:

D5



turn on the tube, — what do I see? — A whole lot of peo-ple cry - in',  
 2.3. (See additional lyrics)

"Don't blame me." They point their crook-ed lit - tle fin - gers at ev - 'ry - bod - y else,

G



spend all their time feel - ing sor - ry for them - selves. Vic - tim of this, —

A



vic - tim of that. — Your ma - ma's too thin and your dad - dy's too fat. 1. Get ov -



- er it. — Get ov - er it. —

2.3. (See additional lyrics)



All this whin-in', and cry-in', and pitch-in' a fit. — Get ov -



To Coda ⊕

- er it, — get ov - er it. — (Guitar solo ad. lib. . .)





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

1. | 2. *Bridge:*



Musical notation for the second system, including lyrics: "... end solo) 2. You say you ... end solo) It's like go-ing to con-fes-sion ev-'ry-time I hear you speak..."



Musical notation for the third system, including lyrics: "You're mak-in' the most\_ of your los - ing streak..."



*D.S. al Coda*

Musical notation for the fourth system, including lyrics: "Some call it sick\_ and I call it weak. Yeah, yeah, yeah, yeah. 3. You"

⊕ Coda

- er it,\_\_\_ get ov - er it.\_\_\_ Get ov -

- er it.\_\_\_ It's got - ta stop some-time, so

why don't you quit?\_\_\_ Get ov - er it.\_\_\_ Get ov - er it.\_\_\_

D5 10 F

G

1. D5

2. D5

*Verse 2:*

You say you haven't been the same since you had your little crash  
 But you might feel better if they gave you some cash.  
 The more I think about it, old Billy was right.  
 Let's kill all the lawyers, kill 'em tonight.  
 You don't want to work, you want to live like a king  
 But the big bad world doesn't owe you a thing.  
 (To Chorus:)

*Chorus 2:*

Get over it,  
 Get over it.  
 If you don't want to play, then you might as well split.  
 Get over it, get over it.

*Verse 3:*

You drag it around like a ball and chain,  
 You wallow in the guilt, you wallow in the pain.  
 You wave it like a flag, you wear it like a crown,  
 Got your mind in the gutter bringin' everybody down.  
 You bitch about the present, you blame it on the past.  
 I'd like to find your inner child and kick it's little ass.  
 (To Chorus:)

*Chorus 3:*

Get over it.  
 Get over it.  
 All this bitchin', and moanin', and pitchin' a fit.  
 Get over it, get over it.

# THE GIRL FROM YESTERDAY

Words and Music by  
GLENN FREY AND JACK TEMPCHIN

Moderately ♩ = 96



It

G G7 C

was - n't real - ly sad the way they said good - bye  
took a plane a - cross the sea to some for - eign land.

D G

or may - be it just hurt so bad she could - n't cry.  
She stayed at home and tried so hard to un - der - stand.

D C/E D/F# G G7 C

He packed his things, walked out the door and drove a - way.  
 how some-one who had been so close could be so far a - way.

G/B Am7 G D7 1. G

And she be - came the girl from yes - ter - day.

D7 2. G D/F# Em7

He She



D C

does - n't know\_ what's right, \_ she does - n't know\_ what's

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the staff, guitar chord diagrams for D and C are provided. The key signature has one sharp (F#).

G D/F# Em7 G/D

wrong.. She on - ly knows\_ the pain\_\_\_ that comes\_ from

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the staff, guitar chord diagrams for G, D/F#, Em7, and G/D are provided. The key signature has one sharp (F#).

C D7 C

wait - ing for\_\_\_ so long. \_\_\_ And she does - n't count\_ the tear -

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the staff, guitar chord diagrams for C, D7, and C are provided. The key signature has one sharp (F#).

G C G Em D

- drops that she cried while he's a - way\_\_\_ be - cause she knows\_ deep

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Above the staff, guitar chord diagrams for G, C, G, Em, and D are provided. The key signature has one sharp (F#).

C G/B Am7 D7sus D7 Em7 D/F#

in her heart\_ that he'll be back\_ some - day.\_\_\_\_

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Above the first staff, guitar chords are indicated: C, G/B, Am7, D7sus, D7, Em7, and D/F#. The piano accompaniment features a steady bass line and chords in the right hand.

G G7 C G/B Am7

Detailed description: This system contains the second two staves of music. Above the first staff, guitar chords are indicated: G, G7, C, G/B, and Am7. The piano accompaniment continues with similar harmonic support.

G D7 G E D/F# E/G#

The

Detailed description: This system contains the third two staves of music. Above the first staff, guitar chords are indicated: G, D7, G, E, D/F#, and E/G#. The piano accompaniment continues. The word "The" is written above the second staff.

A A7 D

light's on in\_ the win - dow; she's\_ wait-ing by\_ the phone,\_\_\_\_

Detailed description: This system contains the final two staves of music. Above the first staff, guitar chords are indicated: A, A7, and D. The piano accompaniment concludes the piece. The lyrics "light's on in\_ the win - dow; she's\_ wait-ing by\_ the phone,\_\_\_\_" are written below the first staff.

E7



A



E7



F#m7



E7/G#



talk-ing to a mem-o - ry that's nev-er com-ing home. She

A



A7



D



A/C#



Bm7



dreams of his re - turn - ing and the things that he might say. But she'll

A



E7



A



Bm7



A/C#



D



A/C#



Bm7



al - ways be the girl from yes - ter - day. Yeh, she'll

A



E7



D



A/C#



Bm7



A



al - ways be the girl from yes - ter - day.

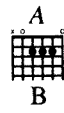
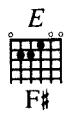
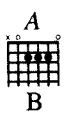
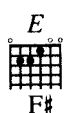
*rit.*

# LEARN TO BE STILL

Words and Music by  
DON HENLEY & STAN LYNCH

Moderately slow ♩ = 84

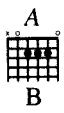
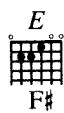
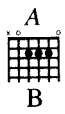
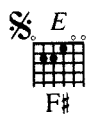
Capo 2nd fret:



Concert:

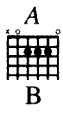
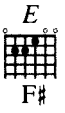


*mf*

1. It's just an - oth - er day in par - a - dise, \_
2. We are like sheep with - out a shep - herd, \_
3. There are so man - y con - tra - dic - tions, \_

as you stum - ble to \_ your  
we don't know how to be \_ a -  
in all these mes - sag - es \_ we



bed.\_\_\_\_  
 lone.\_\_\_\_  
 send.\_\_\_\_ (We keep asking:)

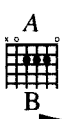
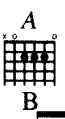
You'd give an - y - thing  
 So we wan-der 'round  
 How do I get

to si - lence,  
 this des - ert,  
 out of\_\_\_\_ here?



those voi-ces ring - ing in your head.\_\_\_\_  
 and end up fol - low-ing the wrong gods\_ home.  
 Where do I fit in?\_\_\_\_\_

You thought you could find\_\_\_\_  
 But the flock cries out for\_\_\_\_  
 Though the world is torn\_\_\_\_



\_\_\_\_ hap - pi - ness\_\_\_\_  
 \_\_\_\_ an - oth - er,\_\_\_\_  
 \_\_\_\_ and shak-en,\_\_\_\_

just o - ver the\_ green\_\_\_\_ hill.\_\_\_\_  
 and they keep an-swer-ing\_ that\_\_\_\_ bell.\_\_\_\_  
 e - ven if your heart\_ is break-in',\_\_\_\_



C#m7



D#m7

G#m7



A#m7

A



B



You thought you would be sat-is-fied, but you nev - er will.\_  
 And one more star - ry eyed Mes - si - ah meets a vi - olent fare - well.\_  
 it's wait-ing for you to a - wak - en, and some-day you will.\_



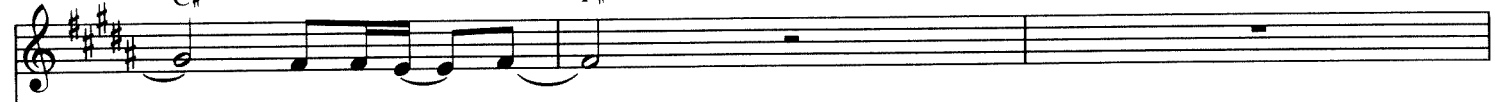
B  
C#



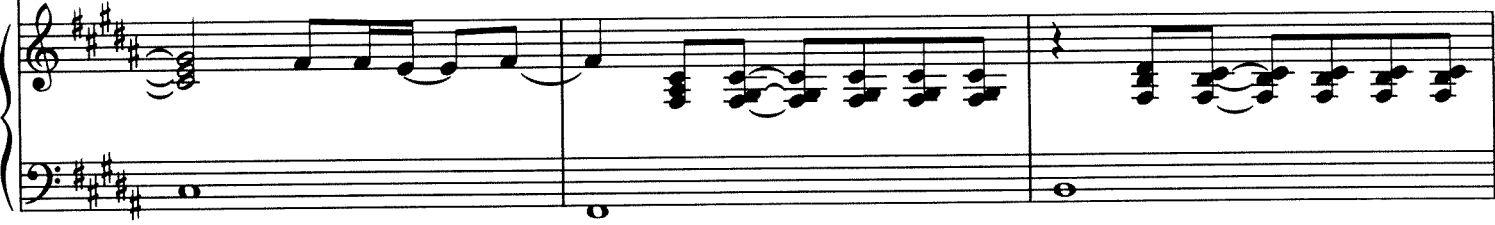
E  
F#



A  
B



\_\_\_ Learn to be\_\_\_ still.\_\_\_\_  
 \_\_\_ Learn to be\_\_\_ still.\_\_\_\_  
 \_\_\_ learn to be\_\_\_ still.\_\_\_\_



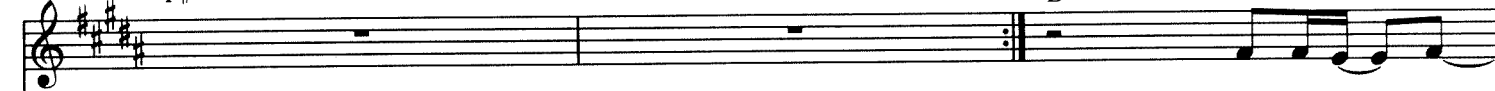
E  
F#



1.  
A  
B

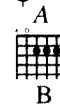
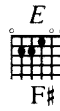
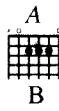


2.3.  
A  
B



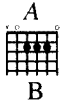
Learn to be\_\_\_ still.\_\_\_\_





First system of musical notation, including vocal line and piano accompaniment.

Bridge: B



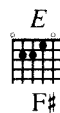
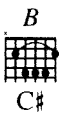
Second system of musical notation, including vocal line and piano accompaniment.

Now the flow-ers in your gar-den, they don't smell so sweet, so\_\_ sweet.\_



Third system of musical notation, including vocal line and piano accompaniment.

May-be you've\_ for - got-ten the heav-en ly - ing at\_\_ your\_\_



Fourth system of musical notation, including vocal line and piano accompaniment.

\_\_ feet. Yeah,\_ yeah, yeah.\_

A

B

3

E

F#

A

B

3

3

*D.S. al Coda*

⊕ *Coda*

A

B

E

F#

Just keep on run-ning,

A

B

E

F#

A

B

keep on run - ning. — Keep on

*Repeat ad lib. and fade*





D2(6)



You were search - ing \_\_\_\_\_ for a place to hide. \_  
 The world is chang - ing \_\_\_\_\_ right be - fore your eyes. \_  
 When we're hun - gry \_\_\_\_\_ love will keep us a -



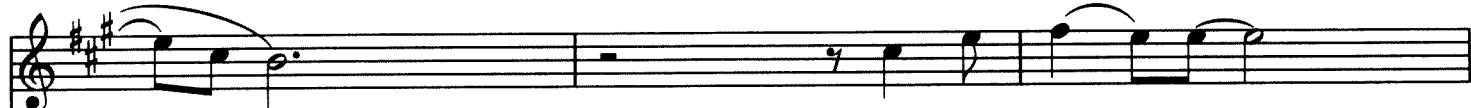
Esus



E



A2



\_\_\_\_\_ live. \_\_\_\_\_

Lost and lone - ly, \_\_\_\_\_  
 Now I've found \_\_\_\_\_ you, \_\_\_\_\_  
 (Instrumental solo . . .)



F#m11



now you've giv - en me \_\_\_\_\_ the will \_\_\_\_\_ to sur - vive. \_  
 there's no more \_\_\_\_\_ emp - ti - ness \_\_\_\_\_ in - side. \_

When we're  
 When we're



D2(6)



Esus



E



To Coda ⊕ 1.

A2



hun - gry, \_\_\_\_\_ love will keep us a - live. \_\_\_\_\_  
 hun - gry, \_\_\_\_\_ love will keep us a - live. \_\_\_\_\_

| 2.3.

A2



2. Don't you } I would  
 ... end solo)

## Bridge:

D

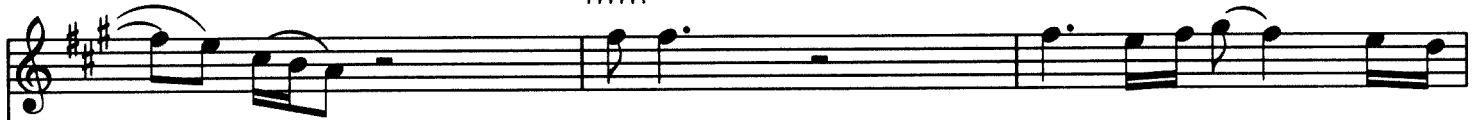


F#m7



die for you, climb the high - est moun -

Bm7



- tain. Ba - by, there's noth-ing I would-n't



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

E

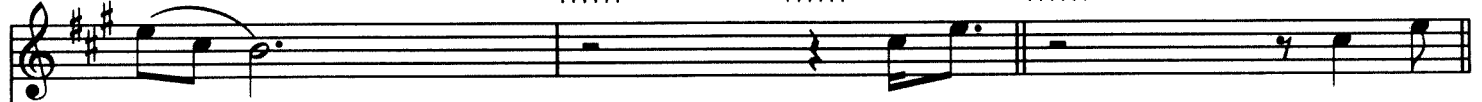
E/D

C#m7

E/B

C#m7

E/B



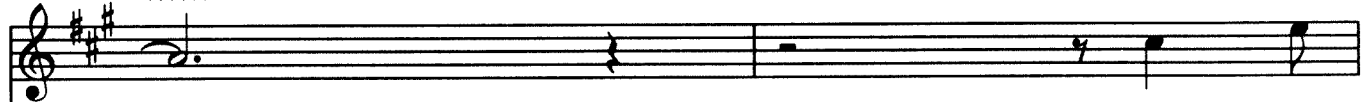
do. 3. Now, I've 4. I was



Coda

A2

F#m11



When we're



D2(6)



Esus



E



A2



hun - gry, \_\_\_\_\_ love will keep us a - live. \_\_\_\_\_

F#m11



D2(6)



Esus



When we're hun - gry, \_\_\_\_\_ love will keep us a - live. \_

A2



*rit.*

# NEW YORK MINUTE

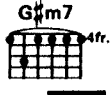
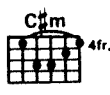
Words and Music by  
DON HENLEY, DANNY KORTCHMAR  
and JAI WINDING

Slowly, with a heavy beat

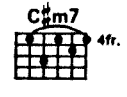
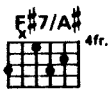
1. Har - ry got up dressed all in black,  
4. I pulled my coat a - round my shoul - ders and took a walk down through the park.



went down to the sta - tion, and he nev - er came back.  
 The leaves were fall - ing a - round me, the groan - ing cit - y in the gath - er - ing dark.



They found his cloth - ing scat - tered some - where down the track and he  
 On some sol - i - ta - ry rock a des - parate lov - er left his mark:

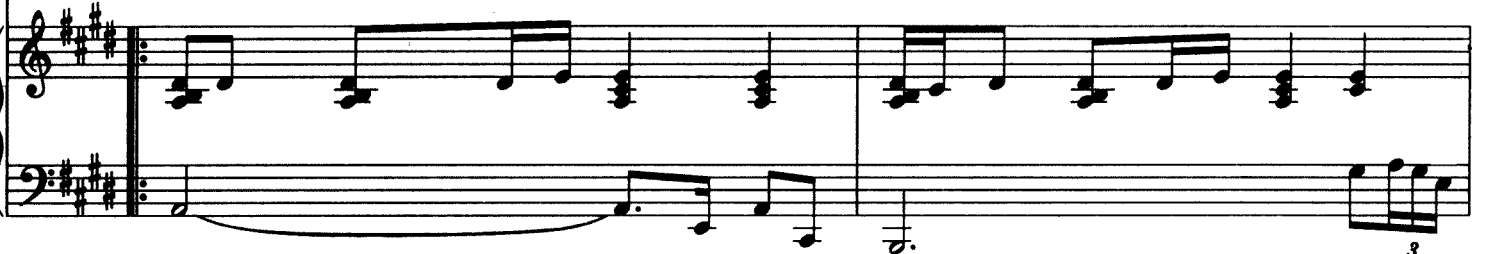


won't be down on Wall Street in the morn - ing.  
 "Ba - by, I've changed, please, come back."

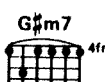
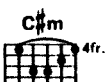




2. He had a home — the love of a girl —  
 3. Ly - ing here in the dark - ness I hear the si - rens wail.  
 5. What the head makes cloud - y the heart makes ver - y clear.



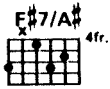
but men get — lost some - times — as years un - furl. —  
 Some - bod - y go - in' to e - mer - gen - cy, — some - bod - y go - in' to jail. — If you  
 The days were so much bright - er — In the time when she was here. — But I —



One day he crossed some line — and he was too much in this world. — But I  
 find some - bod - y to love in this world you bet - ter hang on — tooth and nail. — The wolf is  
 — know there's some - bod - y some - where make these dark clouds dis - ap - pear. Un - til that



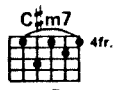
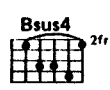
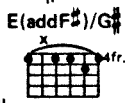




To Coda ⊕

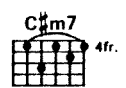
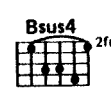
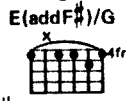
guess it \_\_\_\_\_ does- n't mat- ter \_\_\_\_\_ an - y - more. \_\_\_\_\_  
 al - ways \_\_\_\_\_ at the door. }  
 day I have to be- lieve, I be- lieve, I be - lieve. }

In a



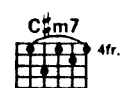
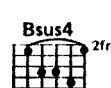
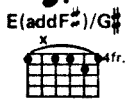
New York min- ute

ev - ery- thing can change. In a



New York min - ute

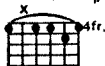
{ things can get pret - ty strange. }  
 { things can get a lit - tle strange. } In a



New York min- ute

ev - ery- thing can change. In a

E(addF#)/G#



A(addB)



1.



New York min-ute.

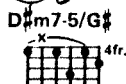
2.



2fr.



And in these days



4fr.



4fr.



when dark-ness falls ear-ly,

and peo-ple rush home



4fr.



4fr.



4fr.



to the ones they love\_

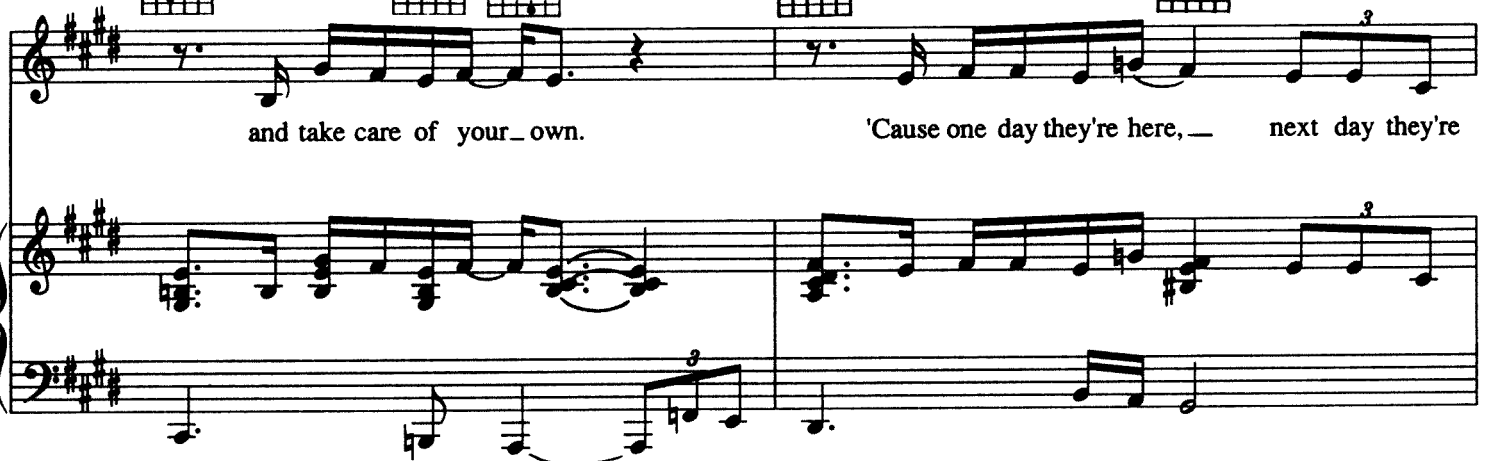
you bet-ter take a fools\_ ad-vice







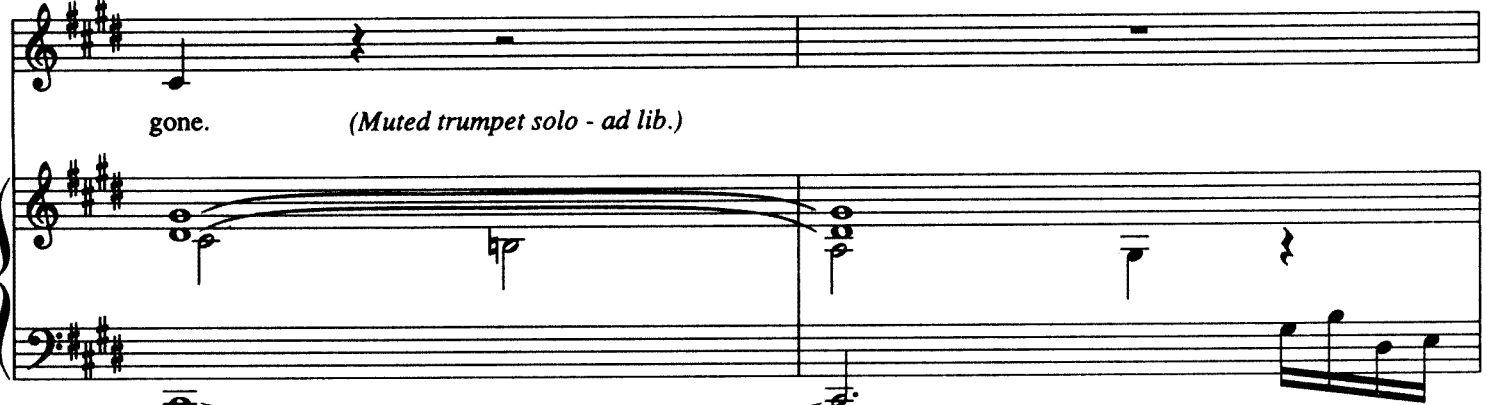
and take care of your\_ own. 'Cause one day they're here, — next day they're

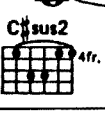
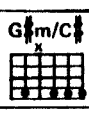

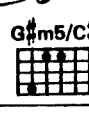
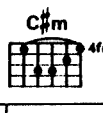








gone. *(Muted trumpet solo - ad lib.)*





















D.S.  al Coda 



*Coda* *Repeat and fade*

E(addF#)/G# A(addB) Amaj9 Bsus4 2fr. C#m7 4fr.

New York min-ute ev-ery-thing can change. In a

E(addF#)/G# A(addB) Amaj9 Bsus4 2fr. C#m7 4fr.

New York min-ute things can get pret-ty strange. In a

E(addF#)/G# A(addB) Amaj9 Bsus4 2fr. C#m7 4fr.

New York min-ute ev-ery-thing can change. In a

E(addF#)/G# A(addB) Bsus4 2fr. C#m7 4fr.

New York min-ute.