

PIANO • VOCAL • GUIT

FLEETWOOD MAC

Anthology



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AS LONG AS YOU FOLLOW

Words and Music by CHRISTINE McVIE
and EDDY QUINTELA

Moderate rock

Introductory musical notation with guitar chords F and Bb.

1. Verse: I've been search - in' wan - der - ing,

2. Verse: I've been search - in' wan - der - ing,

for a lot of gold, like the kind
gone a - way too far, but the road

you find _____
 was rough _____ to get at the end _____ of a rain -
 _____ where _____ you _____

Dm **F**

bow... _____
 are. _____ I've been dream _____ in' _____
 _____ And the sun _____ went _____ down, _____

Bb

_____ though it was in vain. _____ Ah, but now _____
 _____ nev - er seemed to rise. _____ Ah, but now _____

C

_____ you're here; can't be - lieve _____ that you're back a - gain. _____
 _____ you're here with the light _____ shin - ing in your eyes. _____

Chorus:


Dm



Now I know I can't lose —


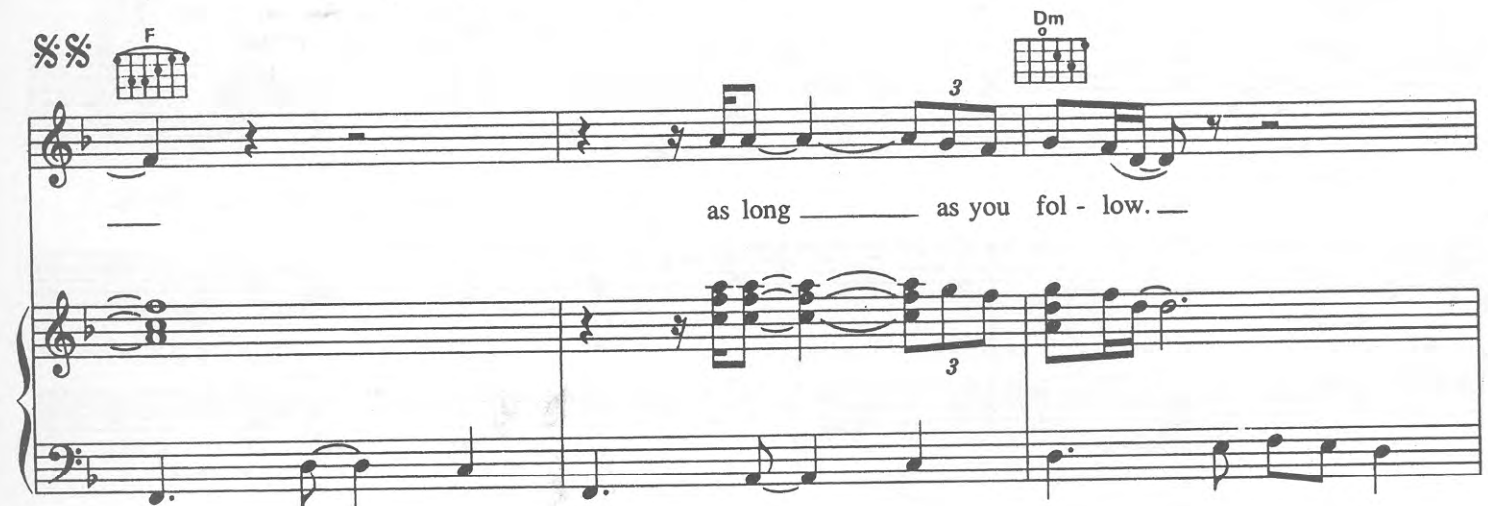


F



as long — as you fol - low. —


Dm

Bb



C




F



I'm gon-na win, I'm gon-na beg, — steal or bor -




1. **Dm**


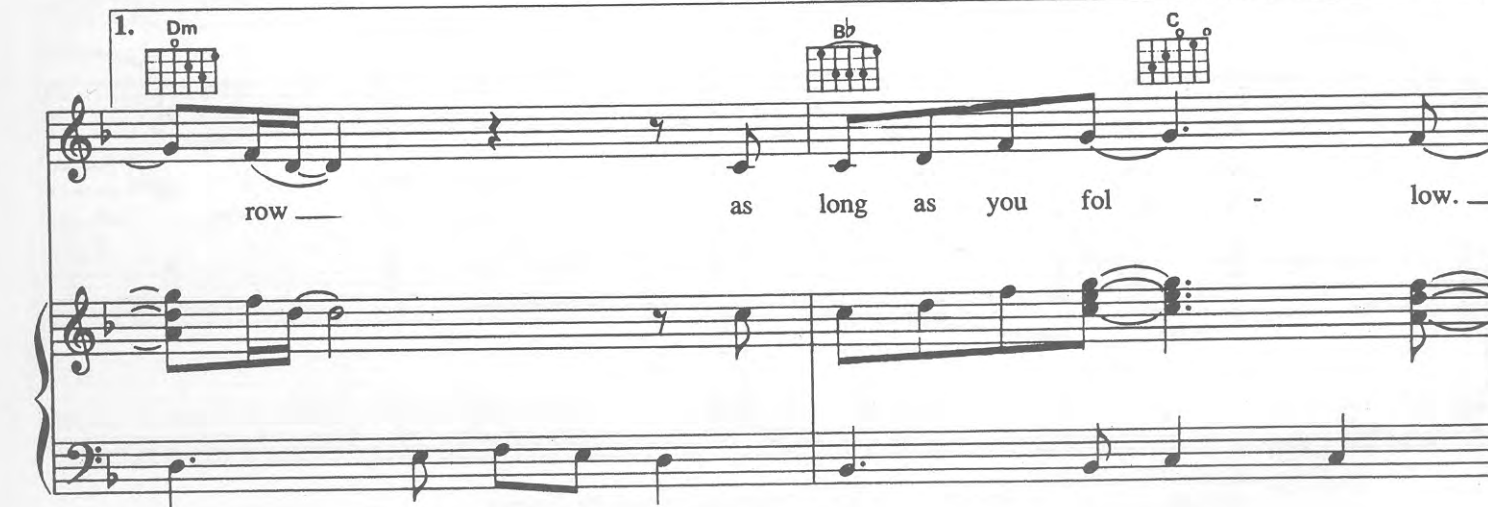


row — as long as you fol - low. —

Bb



C

Dm **D.S.** **2. 3. Dm**

I've _ been row. _

Bb **C** **F**

Yes, I _ can live to - day if you give _ me to - mor -

Dm *Last time To Coda* **Bb** **C** **Dm**

- row, _ as long as you fol - low. _

Bb **A**



Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.



Musical notation for the second system, including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.



D.S.S. al Coda



Musical notation for the third system, including a treble clef staff with lyrics "Now I know I can't lose,_" and piano accompaniment in treble and bass clefs.

Musical notation for the third system, including a treble clef staff with lyrics "long as you fol - low;_" and piano accompaniment in treble and bass clefs.

Repeat and fade



Musical notation for the fourth system, including a treble clef staff with lyrics "as long as you fol - low;_" and piano accompaniment in treble and bass clefs.

THE CHAIN

(Keep Me There)

Words and Music by STEVIE NICKS,
CHRISTINE McVIE, LINDSEY BUCKINGHAM,
MICK FLEETWOOD and JOHN McVIE

Moderately slow, with a beat

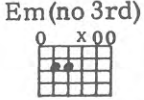
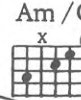
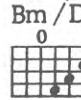
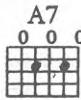
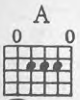
Em (no 3rd)



Em (no 3rd)



Lis - ten to the wind blow;—



{ watch the sun rise. down comes the night. }

Run in the shad - ows, -

A A7 Bm/D Am/C Em (no 3rd)

Damn your love; damn your lies. _____

Play second time only

Break the si - lence. -

A A7 Bm/D Am/C Em (no 3rd)

Damn the dark; damn the light. _____

Am7



And if you don't love me now, — you will

f

Em



C



nev - er love — me a - gain. I can still hear you say - in' you would

Dsus4



Am7



nev - er break the chain. — And if you don't love me now, — you will

Em



C



nev - er love — me a - gain. I can still hear you say - in' you would

1.

Dsus4

Em (no 3rd)

Nev - er break the chain.

nev-er break the chain...

mf

2.

Dsus4

Am7

nev - er break the chain. And if you don't love me now, you will

Em

C

nev - er love me a - gain. I can still hear you say - in' you would

Dsus4 0
 Em (no 3rd) 0 x 0 0
 C-5/E x

Nev - er break the chain.

nev-er break the chain.

Em (no 3rd) C-5/E
 Em (no 3rd) C-5/E
 Em (no 3rd) C-5/E
 Em (no 3rd)

No chord
 Am 0 0
 C 0 0
 G6 x 0 0 0 0
 Em 0 0 0 0

mf *f*

Repeat and fade
 Am 0 0
 C 0 0
 G6 x 0 0 0 0
 Em 0 0 0 0

Chain, keep us to - geth - er. Run in the shad-ows.

(8va)-

DON'T STOP

Words and Music by
CHRISTINE McVIE

Moderate Rock shuffle

E A/E E A/E E A/E

mf

E A/E E D

If you wake up and
Why not think a - bout
All I want is to

A E D

don't want to smile; —
times — to come, —
see you — smile, —

and if it takes just a
not a - bout the —
if it takes just a

DREAMS

A   **E**  **D** 

lit - tle while, things that you've done. — o - pen your eyes and
lit - tle while. If your — life was
I know you don't I be -



A  **B** 

look at the day. — You'll see things in a
bad to — you, — just think what to -
lieve that it's true. — I nev - er meant an - y



E  **D/E** 

dif - f'rent — way. — Don't stop
mor - row will do. —
harm to — you. —



A  **E**  **D/E** 

think - ing a - bout to - mor - row. Don't stop



A  E  D/E 

It - 'll soon _ be here. It - 'll be



A  B 

bet - ter than be - fore. Yes - ter - day's gone. Yes -







1,2 | 3

E  D/E 

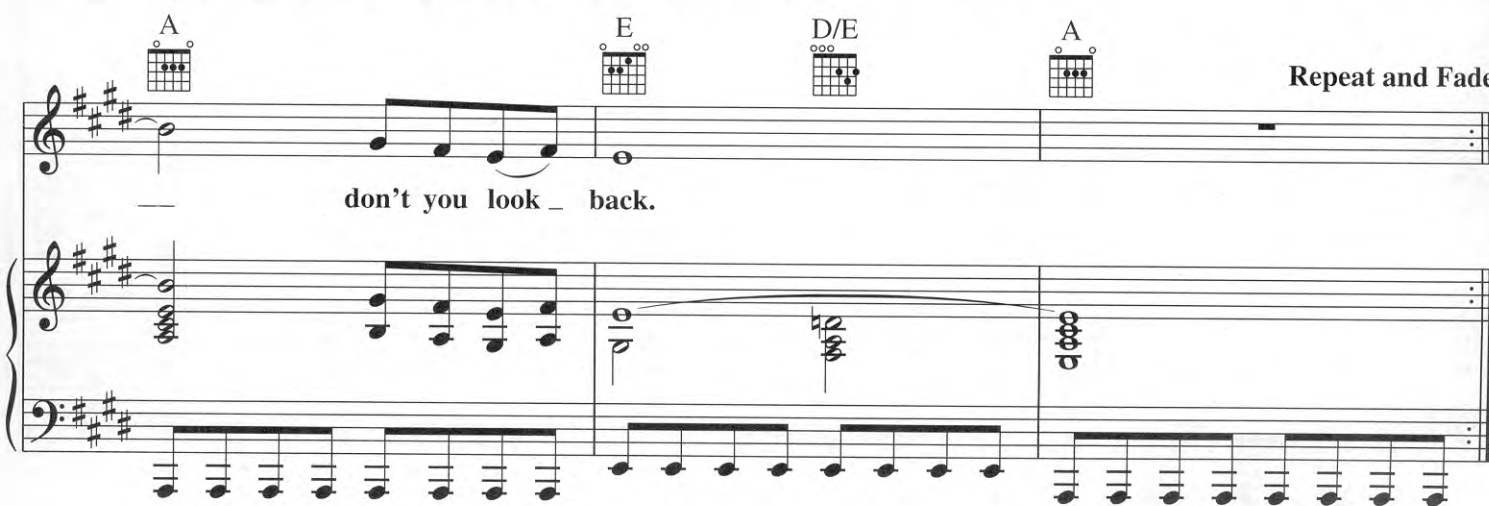
- ter-day's gone. - ter-day's gone. Ooh,



A  E  D/E  A 

don't you look _ back.

Repeat and Fade



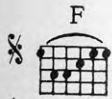
DREAMS

Words and Music by
STEVIE NICKS

Moderately, with a beat



The first system of music features a guitar part with a treble clef and a 4/4 time signature. It consists of four measures of whole notes, each corresponding to a chord diagram above it: F, G, F, and G. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The piano part consists of a steady eighth-note bass line and a treble line with chords and eighth notes.



The second system of music continues the guitar and piano accompaniment. It features three measures of guitar chords (F, G, F) and piano accompaniment. The vocal line is written in a single treble clef staff with lyrics underneath. The lyrics are: "Now, here you go a - gain. You say you want your free - Now, here I go a - gain. I see the crys - tal vi -".



The third system of music continues the guitar and piano accompaniment. It features three measures of guitar chords (G, F, G) and piano accompaniment. The vocal line continues with lyrics: "dom. sions. Well, who am I to keep you down? I keep my vi - sions to my-self."

F G
x000 F

It's on - ly right
It's on - ly me

G
x000 F G
x000

— that you_ should play the way_ you feel_ it. But
— who wants_ to wrap a - round_ your dreams._ And

F G
x000 F

lis - ten care - ful - ly_ to the sound_ of your lone-
have you an - y dreams_ you'd like to sell?_ Dreams of lone-

G
x000 F G
x000

li - ness, like a heart - beat, drives you mad, in the still-
li - ness, like a heart - beat, drives you mad, in the still-

F G F

x000

x000

x000

ness of re-mem - ber - ing what you had
 ness of re-mem - ber - ing what you had

G F G

x000

x000

x000

and what you lost and what you had
 and what you lost and what you had

F G F

x000

x000

x000

and what you lost.
 and what you lost.

G Fmaj7 G6 Fmaj7

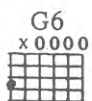
x000

x0000

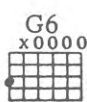
x0000

x0000

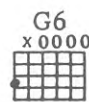
Oh, thun - der on - ly hap - pens when it's rain - ing.



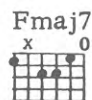
Play-ers on - ly love — you when they're play-



ing. Say, wom-en, they will come—

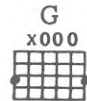


— and they will go. —

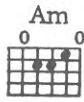


When the rain_ wash - es — you clean, you'll know. —

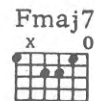
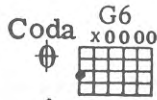
To Coda



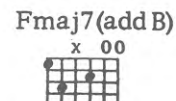
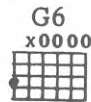
You'll know. _



D. S. al Coda



You'll know. _



You will know. _ Oh, you'll know. _

EVERYWHERE

Words and Music by
CHRISTINE McVIE

Medium Rock

N.C.

mf

The piano introduction is in 4/4 time, marked 'N.C.' (No Chords) and 'mf' (mezzo-forte). The right hand plays a simple melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a rhythmic accompaniment of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3.

F C F C

The guitar part for the first system consists of four measures. The first measure has a guitar chord diagram for F major (x032133). The second measure has a diagram for C major (x0232). The third measure has a diagram for F major (x032133). The fourth measure has a diagram for C major (x0232). The guitar part is in 4/4 time, with a 7-measure rest at the start of each measure.

1. Can you hear me call - ing out your name? —
 2. Some - thing's hap - pen - ing, hap - pen - ing to me.
 3. (See additional lyrics)

The piano accompaniment for the first system continues the melody from the introduction. The right hand plays quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3.

F C Dm7 Bb

The guitar part for the second system consists of four measures. The first measure has a diagram for F major (x032133). The second measure has a diagram for C major (x0232). The third measure has a diagram for Dm7 (xx0232). The fourth measure has a diagram for Bb major (x021232).

You know_ that I'm fall - ing and I don't know what to say. —
 My_ friends_ say I'm act - ing pe - cu - li - ar - ly. —

The piano accompaniment for the second system continues the melody. The right hand plays quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3.

F C F C

The guitar part for the third system consists of four measures. The first measure has a diagram for F major (x032133). The second measure has a diagram for C major (x0232). The third measure has a diagram for F major (x032133). The fourth measure has a diagram for C major (x0232).

I'll speak a lit - tle loud - er, I'll e - ven shout. —
 Come_ on, ba - by, we bet - ter make a start.

The piano accompaniment for the third system continues the melody. The right hand plays quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3.

F C Dm7 Bb

You know - that I'm proud and I can't get the words out. Oh, }
 You bet - ter make it soon be - fore you break - my heart. Oh, }

Chorus
 C Dm7 Bb C Dm7 C

I, _____ I want to be with you ev -

Bb C Dm7 Bb C

'ry - where. — Oh, I, _____

Dm7 C To Coda Bb C

I want to be with you ev - 'ry - where, — I wan - na be with you ev -

F C F C

'ry - where.

Detailed description: This system contains the first two measures of the piece. The guitar part has chords F, C, F, and C. The piano part features a melody in the right hand and a bass line in the left hand. The lyrics are "'ry - where."

F C Dm7 Bb

Detailed description: This system contains the next two measures. The guitar part has chords F, C, Dm7, and Bb. The piano part continues the melody and bass line. There are repeat signs at the end of the system.

2 Bb C Bb C/Bb

'ry - where, I wan - na be with you ev - 'ry - where.

Detailed description: This system contains the next two measures, starting with a second ending bracket. The guitar part has chords Bb, C, Bb, and C/Bb. The piano part continues the melody and bass line. The lyrics are "'ry - where, I wan - na be with you ev - 'ry - where."

Bb C/Bb Bb C/Bb Bbmaj7 C/Bb

Detailed description: This system contains the final two measures. The guitar part has chords Bb, C/Bb, Bb, C/Bb, Bbmaj7, and C/Bb. The piano part concludes the melody and bass line.

B \flat C/B \flat B \flat maj7 C/B \flat B \flat C/B \flat

This system contains the first six measures of the piece. It features guitar chord diagrams for B \flat , C/B \flat , B \flat maj7, C/B \flat , B \flat , and C/B \flat . The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

B \flat maj7 D.S. al Coda

This system contains the seventh and eighth measures. The seventh measure has a guitar chord diagram for B \flat maj7. The instruction "D.S. al Coda" is written above the staff. The piano accompaniment continues with a consistent bass line and chords.

CODA B \flat C

'ry - where. — Oh,

This system contains the ninth and tenth measures, which form the coda. It features guitar chord diagrams for B \flat and C. The vocal line includes the lyrics "'ry - where. — Oh,". The piano accompaniment concludes with a final chord in the right hand.

Dm7 B \flat C Dm7 C

I, ————— I want to be with you ev -

This system contains the eleventh and twelfth measures. It features guitar chord diagrams for Dm7, B \flat , C, Dm7, and C. The vocal line begins with the lyric "I, —————" and continues with "I want to be with you ev -". The piano accompaniment provides harmonic support with chords and a bass line.

B \flat C Dm7 B \flat C

'ry - where. — Oh, I, —————

This system contains the thirteenth and fourteenth measures. It features guitar chord diagrams for B \flat , C, Dm7, B \flat , and C. The vocal line continues with the lyrics "'ry - where. — Oh, I, —————". The piano accompaniment maintains the harmonic structure established in the previous systems.

GOLD DUST WOMAN

Words and Music by
STEVIE NICKS

Moderately slow, in 2

D(no 3rd)
0
B \flat /D
0
D(no 3rd)
0
B \flat /D
0

p cresc.

D(no 3rd)
0
G
x000
C
0 0

Rock on, — gold dust wom - an. Take your sil - ver spoon;

mp

G
x000
D(no 3rd)
0
B \flat /D
0
D(no 3rd)
0

dig your — grave. —

Bb/D

D(no 3rd)

G

C



Heart-less chal-lenge, — pick your path — and I'll

G

D(no 3rd)

Bb/D

D(no 3rd)



pray.

D(no 3rd)

G

C



Wake up — in the morn - in'. See your sun - rise,
 Rock on, — an - cient queen. — Fol - low those — who

(mp)

G

D(no 3rd)

Bb/D

D(no 3rd)



loves — to go down. —
 pale — in your shad-ow.

Bb/D



D(no 3rd)



G



C



Rul-ers Lous - y lov - ers pick their prey, - but they
 make bad lov - ers. You bet - ter put - your

G



D(no 3rd)



Bb/D



D(no 3rd)



nev - er - cry out loud, - cry out. -
 king - dom - up for sale, - up for - sale. }

Bb



G/B



Well, did she make - you cry, - make - you break down,

cresc. *mf*

C



D(no 3rd)



shat - ter your il - lu - sions of love? - And is it

B \flat G/B C

o - ver now? — Do — you know how to pick up the piec-es and go —

1. D(no 3rd) B \flat /D D(no 3rd) B \flat /D D(no 3rd)

home? —

dim.

2. D(no 3rd)

home? Well, did she

B \flat G/B C

make_ you cry, — make — you break down, shat-ter your il - lu-sions of love?

D(no 3rd)



Bb



— And now tell me, is it o - ver now? — Do —

G/B



C



— you know — how to pick up the piec - es and go —

D(no 3rd)



Bb-5/D



D(no 3rd)



Bb-5/D



home, — and go — home, — and go

D(no 3rd)



Bb-5/D



Repeat and fade

D(no 3rd)



Bb-5/D



home? —

Repeat and fade

FIREFLIES

Words and Music by
STEVIE NICKS

Moderately bright

G
x 0 0 0

Bm7

To be the last to leave, _____ the last to be gone, _____

mf

D
0

stol - en from the ones who hung on _____

Am7
0 0 0

G
x 0 0 0

to it. _____ To be the last in the line, _____

Bm7



the ones that live on, sil - hou -

D



Am7



ette of a dream, treas - ured by the ones —

G



Bm7



who hung on — to it. —

D




Am7



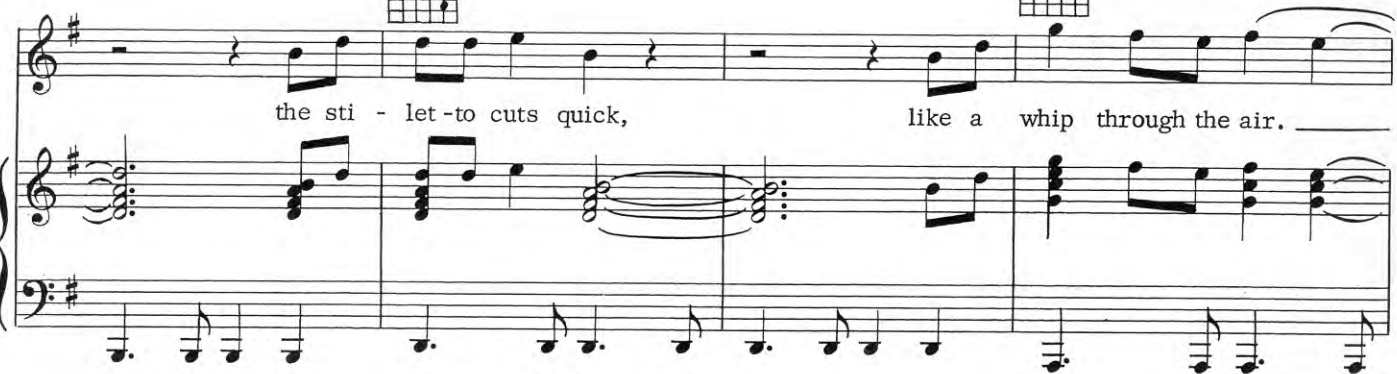
G  Bm7 

Al-most a break-down — of our love af-fair, —



D  Am7 

the sti - let-to cuts quick, like a whip through the air. —



Em  D 

— Long - dis-tance win - ners — where we sur - vive - the flight, —



Am7  G 

no — one ev-er runs — from the fire - light. —



Em
0 0 0 0



Love — to be - lieve, _____ I be -



D
0



Em
0 0 0 0



lieve — what you say. _____ The dra - ma of the mo - ment, _____



D
0



— oh, there's — no eas - y way. — No —



Am7
0 0 0 0



D
0



— one ev - er leaves. _____ Ev - 'ry - one stays close —





till the fire fades.

Bm7




To be the last to leave;

Bm7



what caused the fear - some divorce in the night,

Am7  G 

no — com - pe - ti - tion. To sur - vive, do it right. —



Bm7  D 

You be - lieve in the five. — To sur - vive the dis - tance, —



Em  D 

ev - 'ry-one fights. Ev - 'ry-one fights, —



G  Bm7 

— and the fire — flies. —






At the risk of my feel - ings, ——— dream -



Bm7




ers in the night. Some call it our night - mare,



and my five — fire_ flies. Like a sail - ing ship,

Bm7  D 

not one of us runs. — Ev-'ry-one stays —





Am7  G 


and the fire nev-er fades.



Bm7  D 



Am7  G 



GYPSY

Words and Music by
STEVIE NICKS

Moderately bright

System 1: Chords: F, Fmaj7, F6.

System 2: Chords: F, B♭maj7, C.

System 3: Chords: B♭maj7, C, F.

So I'm back

Fmaj7



F6



F



to the vel - vet

un - der - ground, -

Bbmaj7



C



Bbmaj7



back to the floor

that I love; -

C



F



Fmaj7



to a room

with some lace -

F6



F



Bbmaj7



and pa - per flow - ers;

back to the gyp -

C 0 0 0 Bbmaj7 C 0 0 0

sy _____ that I was, _____ to the gyp -

Detailed description: This system contains the first three measures of music. The vocal line (top staff) has a melody with lyrics 'sy _____ that I was, _____ to the gyp -'. The piano accompaniment (middle and bottom staves) features a bass line with eighth notes and chords in the right hand. Chord diagrams for C (0 0 0), Bbmaj7, and C (0 0 0) are shown above the vocal staff.

Bb maj7 C 0 0 0 F

sy _____ that I _____ was, _____

Detailed description: This system contains the next three measures. The vocal line continues with 'sy _____ that I _____ was, _____'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Bb maj7, C (0 0 0), and F are shown above the vocal staff.

Fmaj7 F6 F

Detailed description: This system contains the next three measures, primarily piano accompaniment. The vocal line is silent. The piano accompaniment features chords in the right hand and a bass line. Chord diagrams for Fmaj7, F6, and F are shown above the first staff.

Bbmaj7 C 0 0 0 Bbmaj7

Detailed description: This system contains the final three measures. The piano accompaniment continues with chords in the right hand and a bass line. Chord diagrams for Bbmaj7, C (0 0 0), and Bbmaj7 are shown above the first staff.

C F Fmaj7

And it all comes down to you.

F6 F Bbmaj7

Well, you know that it does. Well, light - ning strikes,

C Bbmaj7 C

may - be once, may - be twice. Ah,

F Fmaj7 F6

and it lights up the night.



And you see your gyp - sy.



You see — your gyp - sy.




To the gyp - sy



that re - mains, - fac - es



free - dom with a lit - tle fear,



I have_ no fear._ I have on - ly



love. And if I _____ was _____ a child,

Bb

and the child — was — e - nough, e - nough — for me —

Dm

C

— to love, e - nough — to love. —

F

Fmaj7

She is danc - ing a - way —

F6

F

Bbmaj7

— from me now. — She was just a wish..

C 0 0 Bbmaj7 C 0 0

She was just a wish.

Detailed description: This system contains the first three measures of the piece. The guitar part is in the key of B-flat major, with chords C (000000), Bbmaj7 (202232), and C (000000). The piano accompaniment features a melody in the right hand and a bass line in the left hand.

F Fmaj7 F6

And a mem - o - ry is all that is left for you now...

Detailed description: This system contains the next three measures. The guitar part uses chords F (321332), Fmaj7 (202232), and F6 (321332). The piano accompaniment continues with a similar melodic and harmonic structure.

F Bbmaj7 C 0 0

You see your gyp - sy.

Detailed description: This system contains the next three measures. The guitar part uses chords F (321332), Bbmaj7 (202232), and C (000000). The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Bbmaj7 C 0 0 Bbmaj7

You see — your gyp - sy.

Detailed description: This system contains the final three measures. The guitar part uses chords Bbmaj7 (202232), C (000000), and Bbmaj7 (202232). The piano accompaniment concludes the piece with a final melodic phrase in the right hand and a bass line in the left hand.

48

C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$ Bbmaj7 $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$

Repeat (vocal ad lib) and fade

F $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ Fmaj7 $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & 0 \\ \hline \end{array}$ F6 $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ F $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$

Bbmaj7 $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$ Bbmaj7 $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ C $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$

Vocal Ad Lib

Lightning strikes, maybe once, maybe twice.
 And it all comes down to you.
 I still see your bright eyes.
 And it all comes down to you.

HOLD ME

Words and Music by CHRISTINE McVIE
and ROBBIE PATTON

Medium Rock beat

Am7 G Am7 G D G/D D G/D D

0 0 0 x000 0 0 0 x000 0 0 0 0 0 0 0 0

L.H.
p

G/D D Am7 G Am7 G

0 0 0 x000 0 0 0 x000

Can — you un - der - stand me? Ba - by, don't you hand me a line.—
— don't want no dam - age. How'm I gon - na man - age with you?—

mf

D G/D D G/D D Am7 G

0 0 0 0 0 0 0 0 0 0 x000

Al - though — it does - n't mat - ter, you —
You — hold the per - cent - age, but

Am7 G D G/D D G/D D

— and me got plen - ty of time. —
I'm the fool pay - in' the dues. —

There's no - bod -
I'm just —

Am7 G Am7 G D G/D D

y in the fu - ture, so ba - by, - let me hand you my love. —
a - round the cor - ner, if you got a min - ute to spare. —

G/D D Am7 G Am7 G

There's no step — for you to dance to, so slip your hand in - side my —
I'll — be wait - in' for you, if you ev - er wan - na be

D G/D D G/D D G Am7 hold

glove. — }
there. — }

Hold me,

G/B
x0

C
0 0

D
0

me,

hold me. _____

G
x000

Am7
0 0 0

G/B
x0

C
0 0

D
0

hold

me,

Hold me, hold me. _____

Repeat and fade

1. G
x000

2. Am7
0 0 0

hold

I

Hold me,

G/B
x0

C
0 0

D
0

me,

hold me. _____

I DON'T WANT TO KNOW

Words and Music by STEVIE NICKS

Moderately

B F# E F# E F# B F# E F#

mf

B F# E F#

I don't want to know the rea - sons why love keeps

B F# E F# B F#

right on walk-in' on down the line. I don't want to stand 'tween you

E F# B F# E F#

and love. Hon - ey, I just want you to feel fine.

B F# E F# B F#

I don't want to know the rea - sons why love keeps right on a-walk-in' on down

E F# B F# E F#

the line. I don't want to stand 'tween you and love. Hon-ey, I just_

B F# E F# B E F#

_ want you to feel fine. { Fi - nal-ly, ba - by, -
Fi - nal-ly, ba - by, -

B E F# B E F#

the truth has come down now. Take a
the truth has been told. Now, you

lis - ten to your spir - it. — It's cry -
 tell me that I'm cra - zy. — It's noth - in'

B E F#

in' out loud, — try - in' to be - lieve. — }
 that I did-n't know. — Try - in' to sur - vive. — }

B E F#

Oh, — you say you love me, but you don't know — you got me

B E F# B E F#

1. rock-in' and a-reel - in'. — Oh, —

B E F#

B E F#

0 00

2. B E F#

0 00

yeah. — Ah. — Hang -

B E F#

0 00

in' on — to you. — Oh, —

B E F# B F#

0 00

yeah. — Ah. — I don't want to know the rea -

E F# B F#

0 00

sons why — love keeps — right on a - walk - in' on down

E F# B F# E F#

the line. I don't want to stand 'tween you and love. Hon - ey,

B F# E F# B F# E

take a lit - tle time. I,

F# E F# B F# E F#

I don't want to

B F# E F# E F# B E B

know.

LANDSLLIDE

Words and Music by
STEVIE NICKS

Moderately flowing

E \flat B \flat /D Cm7 B \flat /D

mf

E \flat B \flat /D Cm7 B \flat /D

I took my love — and I took it down. —

E \flat B \flat /D Cm7 B \flat /D

I climbed a moun - tain and I — turned a - round. — And I





E \flat B \flat /D Cm7 B \flat /D

saw my — re - flec - tion in the snow - cov - ered hills — till the

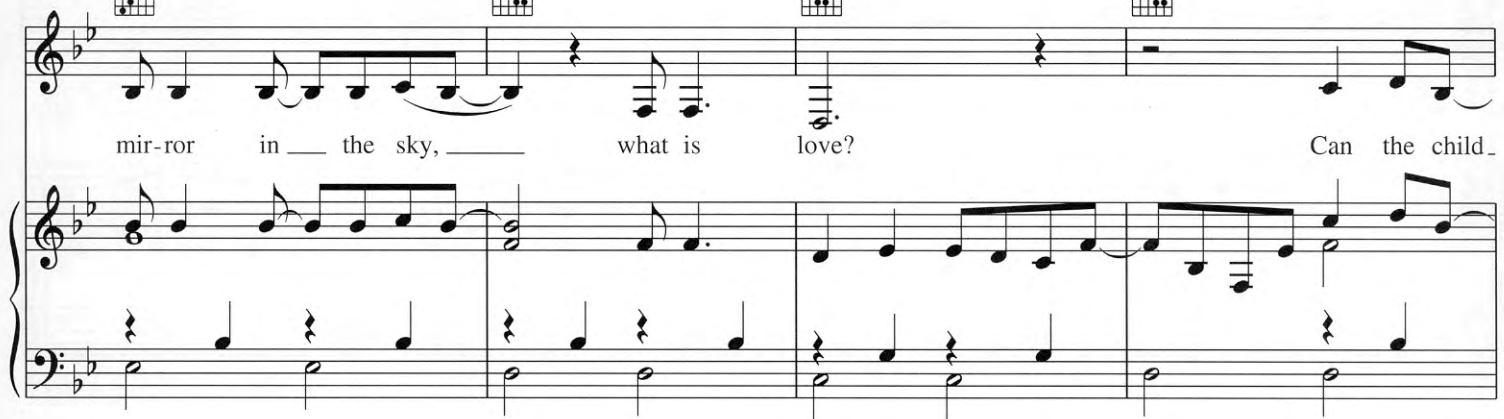
Eb  3fr Bb/D  Cm7  3fr Bb/D 





land - slide brought me down. — Oh,




Eb  3fr Bb/D  Cm  3fr Bb/D 





mir-ror in — the sky, — what is love? Can the child —



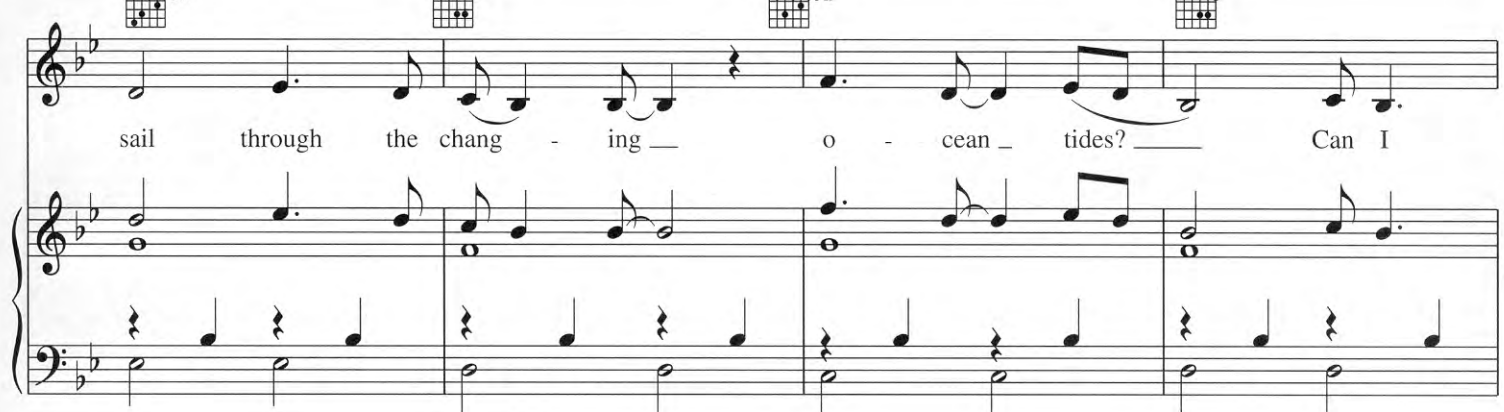
Eb  3fr Bb/D  Cm7  3fr Bb/D 

— with-in my heart rise — a - bove? — Can I



Eb  3fr Bb/D  Cm7  3fr Bb/D 

sail through the chang - ing — o - cean - tides? — Can I



E \flat 3fr B \flat /D Cm7 3fr B \flat /D

han - dle the sea - sons of _____ my life? _____

E \flat 3fr B \flat /D Cm7 3fr B \flat /D





Mm mm, I don't know. Mm mm, _

E \flat 3fr B \flat /D Cm7 3fr F7/A 3fr

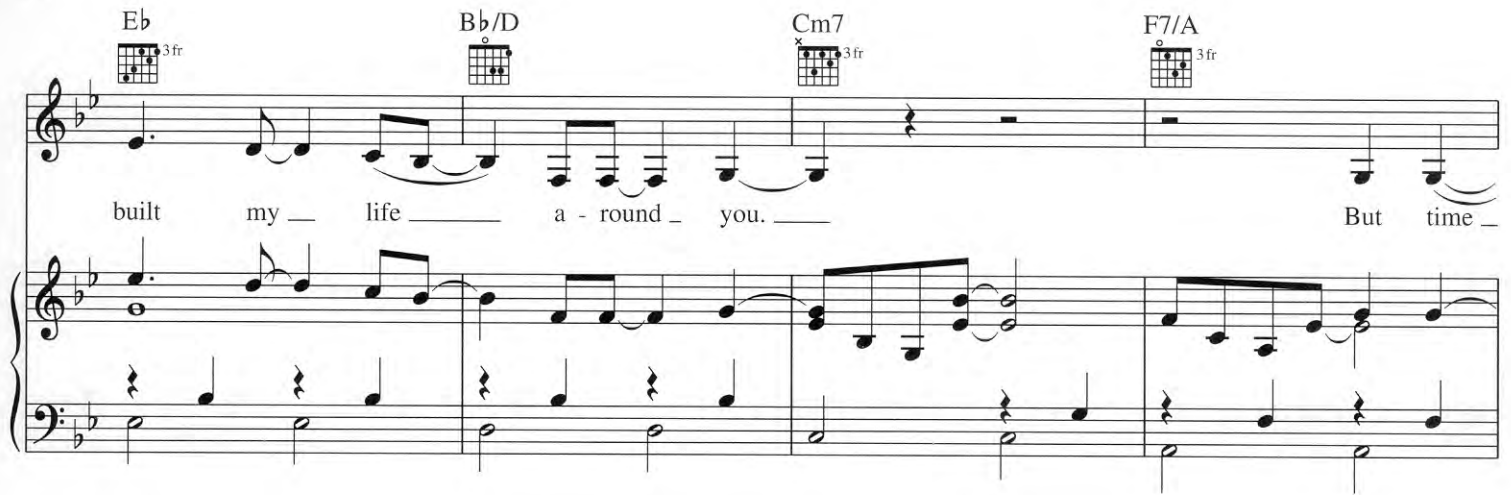
mm mm. Well, I've _




B \flat F7/A 3fr Gm 3fr

been a - fraid of _____ chang - ing 'cause I

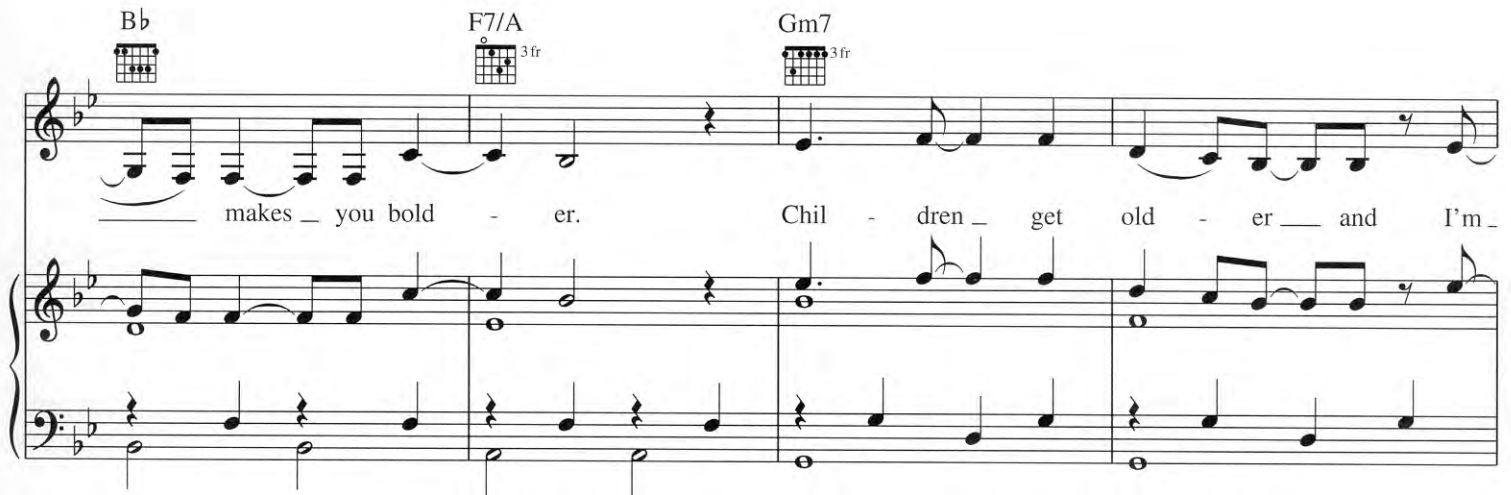








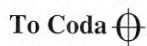

built my life a - round you. But time



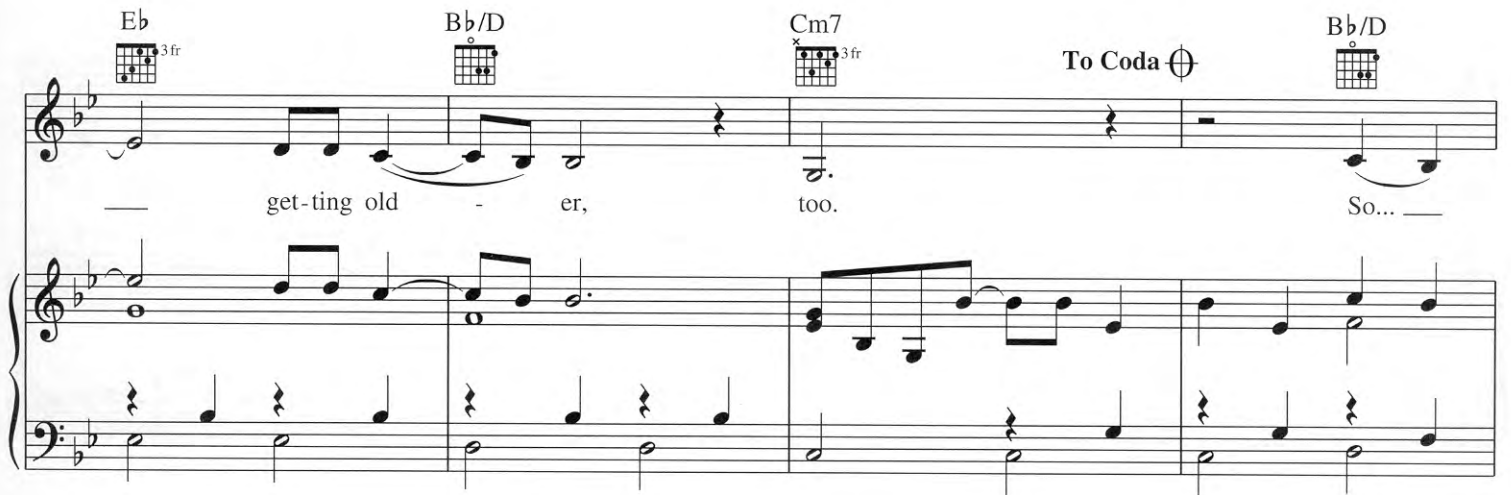








makes you bold - er. Chil - dren get old - er and I'm

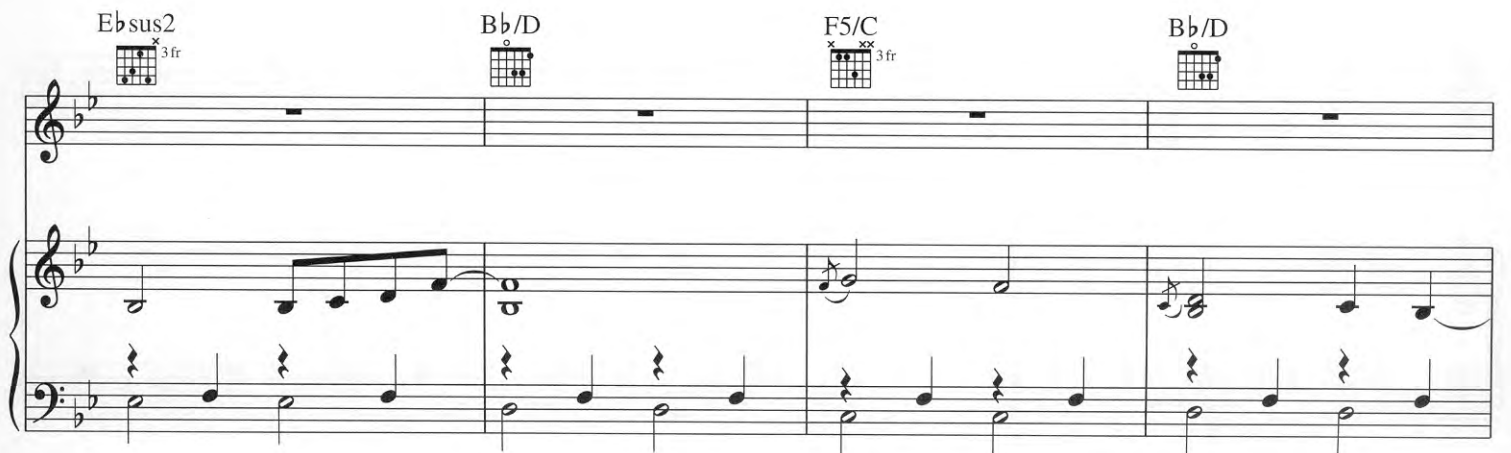













get - ting old - er, too. So...




















Eb sus2  3fr
 Bb/D 
 Cm7(add4) 
 Bb/D 



Eb(add2) 
 Bb/D 
 F5/C  3fr
 Bb/D 



Eb  3fr
 Bb/D 
 Cm7  3fr
 F7 



Bb 
 D.S. al Coda

I've _____ been _____ a -



CODA 
 Bb/D 
 Eb  3fr

I'm _____ get - ting old -



B \flat /D Cm7 B \flat /D E \flat sus2

er, — too. — So — take this love, —

B \flat /D F5/C B \flat /D E \flat sus2

— take it down. — Oh, — if you climb a moun -

B \flat /D F#sus/C B \flat /D E \flat

- tain and you turn — a - round, — if you see — my re - flec -

B \flat /D Cm7 B \flat /D E \flat

- tion in the snow - cov-ered hills, — well, the land - slide will

B \flat /D Cm7 B \flat /D E \flat

bring it down, — down. — And if you see — my re-flec -

B \flat /D Cm7 B \flat /D

Freely

- tion in the snow - cov - ered hills, —

rall.

Tempo 1

E \flat B \flat /D Cm7

— well, may-be — the land - slide 'll bring it down. — Well, —

B \flat /D E \flat B \flat /D Cm

— well, — the land - slide 'll bring it down. —

rall.

LITTLE LIES

Words and Music by CHRISTINE McVIE
and EDDY QUINTELA

Medium

Dmaj7 E/D Dmaj7 E/D D E/D Dmaj7 E/D

The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of two sharps (D major). It features a series of chords: Dmaj7, E/D, Dmaj7, E/D, D, E/D, Dmaj7, and E/D. The piano accompaniment is written on two staves (treble and bass clefs) with a 4/4 time signature. The melody in the right hand starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line in the left hand consists of a steady quarter-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

Dmaj7 E/D Dmaj7 E/D D E/D Dmaj7

The second system of music continues the guitar and piano parts. The guitar part has chords: Dmaj7, E/D, Dmaj7, E/D, D, E/D, and Dmaj7. The piano accompaniment continues with the same bass line and a melody in the right hand that includes a quarter note G4, eighth notes A4, B4, and C5, followed by a quarter note D5 and a half note E5.

F#m

1.3. If I could turn — the page — in time then I'd
2. Al- though I'm not mak - ing plans, — I hope that you

The third system of music includes the vocal melody and piano accompaniment. The guitar part starts with an F#m chord. The piano accompaniment continues with the same bass line and a melody in the right hand that includes a quarter note G4, eighth notes A4, B4, and C5, followed by a quarter note D5 and a half note E5. The lyrics are: "1.3. If I could turn — the page — in time then I'd / 2. Al- though I'm not mak - ing plans, — I hope that you".

F#m7/E **D** **E/D** **Dmaj7** **E/D**

re - ar - range — just a day or two. (Close my, close —
 un - der - stand — there's a rea - son why. (Close your, close —

Dmaj7 **E/D** **A** **F#m**

— my, close — my eyes.) But, I could - n't find —
 — your, close — your eyes.) No more — bro -

F#m **F#m7/E**

— a way, — so, I'll set - tle for — one day — to be -
 ken hearts. — we're bet - ter off — a - part, — let's give

D E/D Dmaj7 E/D Dmaj7 E/D

lieve in you. }
it a try. }

(Tell me, tell me, tell me

This system features a guitar part with six chords: D, E/D, Dmaj7, E/D, Dmaj7, and E/D. The vocal line begins with the lyrics 'lieve in you. } it a try. }' and continues with '(Tell me, tell me, tell me'. The piano accompaniment consists of a treble and bass clef with a key signature of two sharps (F# and C#).

A F#m A9 A

lies.) Tell me lies, — tell me sweet lit - tle lies. —

This system features a guitar part with four chords: A, F#m, A9, and A. The vocal line continues with 'lies.) Tell me lies, — tell me sweet lit - tle lies. —'. The piano accompaniment continues with the same key signature and accompaniment style.

D F#m7/E F#m

(Tell me lies.) (Tell me, tell me lies.) Oh no, — no — you

This system features a guitar part with three chords: D, F#m7/E, and F#m. The vocal line continues with '(Tell me lies.) (Tell me, tell me lies.) Oh no, — no — you'. The piano accompaniment continues with the same key signature and accompaniment style.

A₉ **A** **D** **F#m7(addB)
E**

can't dis - guise. — (You can't dis - guise. (No you can't dis - guise.)

To Coda

F#m **A₉** **A** **D**

Tell me lies, — tell me sweet lit - tle lies. —

F#m7/E **Dmaj7** **E** **Dmaj7** **E**

Dmaj7 **E** **Dmaj7** **E** **Dmaj7** **E**

Dmaj7

E

Dmaj7

E

Dmaj7

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

Musical notation for the first system, including guitar chords and piano accompaniment.

Repeat and fade

Coda

F#m

A6

A

Tell me lies, — tell me sweet lit - tle lies. —

D

F#m7/E

F#m

(Tell me lies.) —

(Tell me, tell me lies.)

Oh no, — no — you

A6

A

D

F#m7(addB)

E

can't dis - guise. —

(You can't dis - guise.) —

(No you can't dis - guise.)

LOVE IN STORE

Words and Music by CHRISTINE McVIE
and JIM RECOR

Medium Rock beat

Chord diagrams for the first system: C (0 0 0), Dm/C (x 0 0 0), G7/C (0 0 0), C (0 0 0), Dm/C (x 0 0 0), G7/C (0 0 0).

4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Chord diagrams for the second system: C (0 0 0), Dm/C (x 0 0 0), G7/C (0 0 0), C (0 0 0), Dm/C (x 0 0 0), G7/C (0 0 0).

4/4 time signature. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

All I know is the way that I feel when - ev - er you're a - round.
You're the on - ly one I ev - er felt could be spe - cial to

Chord diagrams for the third system: Dm/C (x 0 0 0), G7/C (0 0 0), C (0 0 0), Dm/C (x 0 0 0), G7/C (0 0 0).

4/4 time signature. The vocal line continues in the treble clef, and the piano accompaniment is in the grand staff.

me. You've got a way of lift - in' me up
You look at me and I just melt.



In - stead of bring - in' me down. _____
 I'm scared of feel - in' that way. _____

in - stead of bring - in' me down. } I can't fight it an - y - more. _



Since you've been a - round, — we've got — love in store. —

1.



2.



Nev - er take your love a - way. —



Beg - gin' you, ba - by. —

Nev - er take your love a - way. —



Oh, dar - lin'. —

Nev -



er take your love a - way. —

Repeat and fade



NO QUESTIONS ASKED

Words and Music by STEVIE NICKS
and KELLY JOHNSTON

Moderately fast rock

C

F/C

C

1. 2.

1. Well, I see _____ him,
(2.3.4.) See additional lyrics

C

F/C

C

I feel _____ him;



there's an in- tense - ness



in him, in his eyes. He



wants me to be with him, He



wants me with him now. Oh,

G F

— she just seems to be miss - in'.

G 1. F G

How could that hap - pen an - y - how?

F G 2.3.4. F

2. So one day it just

G F G

al - most goes a - way. You spend

F G F

lots of time a - lone, _____ some - times _____ you spend

G F G To Coda

years, - and you miss those arms _____ that _____ used to

C F/C C

go a - round _____ you. _____

F G Am

Night af - ter



night, _____ no _____ ques - tions asked; _____ and



who_ gets _____ the cold wind of it all, _



ev - 'ry - time. _ Well, it's hard to be civ - il and it's



real_ hard to be nice, _ but you _ did it, _ my



love, — ev - 'ry time. —




D.S. al Coda ♠

3. So

♠ Coda
Repeat and fade



Need you now, —

C

no ques - tions asked; well, I broke down

F/C

C

like a lit - tle girl.

2. So how can you say,
 "Well, I don't know what love is"?
 You have it, and you have no time for it.
 You feel completely indifferent.
 You feel pushed up against the wall.
 And then one day it just almost goes away.

3. So, how can you say,
 "Well, I can't see you, not now,
 Not tomorrow, not until it's right,
 Not until neither of us is
 Pushed up against the wall"?
 I don't throw the cold winds of it
 At you . . . anymore.

4. So today she says,
 "Well, I changed my mind,
 That's a woman's right, they say."
 Well, I'm frightened and I'm lost
 And I can't give you up, not now.
 I need you now, I'm brokenhearted.
 I broke down like a little girl.

OVER MY HEAD

Words and Music by
CHRISTINE McVIE

Moderately



You can — take me to — par - a - dise. —

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "You can — take me to — par - a - dise. —". The piano accompaniment is in grand staff (treble and bass clefs) with a dynamic marking of *mf*. The piano part features a steady bass line and chords in the right hand.



And then a - gain, you can be

The second system continues the musical score. The vocal line has the lyrics "And then a - gain, you can be". The piano accompaniment continues with similar harmonic support.



cold as ice. — I'm o - ver my head,

The third system concludes the piece. The vocal line has the lyrics "cold as ice. — I'm o - ver my head,". The piano accompaniment provides a final harmonic resolution.

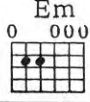
oh, but it sure _

feels nice.

You can take me an - y time you like. _

I'll be a - round if you think _

Em
0 000



— you might — love — me, ba - by,

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


D
0




and — hold me — tight. —

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

G/D
0




D
0




Musical notation for the third system, including piano accompaniment.


D
0




G
x000



D
0

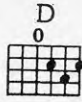
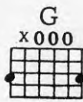
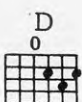
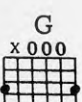


G
x000




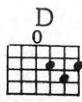
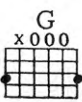
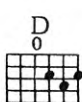
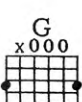
Your mood — is — like a cir - cus wheel. —

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







You're chang - ing all — the time.





Some - times — I can't help but feel — that I'm







wast - ing — all of my time.




I think I'm look - ing on — the dark — side. —



G/D D

But ev-'ry day, _____ you hurt _____ my pride. I'm o-ver my

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 G/D and D are provided. The lyrics are: "But ev-'ry day, _____ you hurt _____ my pride. I'm o-ver my".

Em

head, oh, _____ but it

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, a guitar chord diagram for Em is provided. The lyrics are: "head, oh, _____ but it".

D G/D D Em

Repeat and fade

sure feels nice. _____

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 D, G/D, D, and Em are provided. The lyrics are: "sure feels nice. _____". A double bar line with repeat dots is present, followed by the instruction "Repeat and fade".

D G/D D

This system contains the final two lines of music. The top line is the vocal melody, which is mostly silent with some notes. The bottom line is the piano accompaniment. Above the staff, guitar chord diagrams for D, G/D, and D are provided.

OH DADDY

Words and Music by
CHRISTINE McVIE

Moderately slow

Bbmaj7



Csus2



Dm



Dm



Oh Dad - dy, you know you make me

mp

8va

C(add D)



cry. How can you love me? I don't un-der-stand

Dm



why. Oh Dad - dy, if I can make you

8va

C(add D)



see, — if there's been a fool a - round, — it's got — to be me..

Dm



Gm7



3 fr.

Am7



Dm



Yes, — it's got — to be me. — Oh

Dm



Dad - dy, you soothe me with your smile. — You're let-ting me know —

8va loco

C



Dm



you're the best thing in my life. — Oh

Dad - dy, if I can make you see, if there's been a fool a-

8va - loco

round, it's got to be me. Yes, it's got to be me.

C Dm Gm7 Am7 To Coda

Why are you right when I'm so wrong?

Dm Bbmaj7 Bb/C C7

I'm so weak, but you're so strong.

Dm Bbmaj7 Bb/C C7

Dm 0 Bbmaj7 Bb/C x C7 0

Ev - 'ry-thing you do — is just — all right. —

Dm 0 Bbmaj7

And I can't walk a - way from you, — ba - by, if I tried. —

p

Dm 0 Coda Dm 0 Gm7 3 fr. Am7 0 0 0

D. S. al Coda ♪

Oh Yes, — it's got — to be me. —

Dm 0 Gm7 3 fr. Am7 0 0 0 Dm 0 Gm7 3 fr. Am7 0 0 0 Dm 0

Yes, — it's got — to be me. —

RHIANNON


Words and Music by
STEVIE NICKS

Moderately


Am  F 

mf



Am 

Rhi - an - non rings — like a bell through the night, and
She is — like a cat in the dark, and



F  Am 

would - n't you love to love — her? — Takes to the sky like a
then she is the dark - ness. — She rules her life like a



SAVE E



bird in flight, and who will be her lov -
 fine sky - lark and when the sky is



- er? }
 star - less. } All your life you've nev - er seen a wom - an



— tak - en by the wind. — Would you stay — if she prom -



- ised you heav - en? Will you ev - er win? _____

3

3



Will you ev - er win? _____

3

3



Play 4 times

Rhi - an non.



Repeat and Fade

Dreams un - wind; love's - a state of mind. _____

SAVE ME

Words and Music by CHRISTINE McVIE
and EDDY QUINTELA

Moderately fast

G



Am7



F



G



Am7



The first system of music features a guitar part with five chords: G, Am7, F, G, and Am7. The piano accompaniment is in 4/4 time, marked *mf*. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line.

F



G



Am7



F



G



The second system continues the musical notation with five chords: F, G, Am7, F, and G. The piano accompaniment maintains the same rhythmic pattern as the first system.

Am7



F



G



The third system concludes the piece with three chords: Am7, F, and G. The piano accompaniment ends with a final chord. The lyrics "Hey, — you, —" are written below the staff.

Hey, — you, —

Am7



D7/A



the one _____ with the laugh - ing eyes, _____ you, _____
 you could _____ own the u - ni - verse, _____ think _____

Instrumental

F



Gsus4



the one _____ with the haunt - ing stare. _____
 a - bout - it _____ and you'll re - a - lize. _____

Am7



Well, _____ you, _____ you have _____ the pow - er to _____
 You, _____ you got - ta be - lieve, _____ and

D7/A



F



hyp - no - tize, _____ I _____
 take my word, _____ look _____ at

Gsus4

x00



Musical staff with notes and lyrics: should-ve known_ bet - ter, I should_ be - ware. me, it's writ - ten in my eyes.

Piano accompaniment for the first system, including treble and bass staves.

Bb

F

Musical staff with notes and lyrics: 1.2. 'Cause I have fol - lowed you, done ev - ery - thing 3. I can't wait an - y long - er for par - a - dise.

Piano accompaniment for the second system, including treble and bass staves.

Am

Am/G

Musical staff with notes and lyrics: for you. But you just - won't look - come - my I told you once, I'm not gon - na tell - you

Piano accompaniment for the third system, including treble and bass staves.

Fmaj7



So come on ba - by and

G



Am7



Musical staff with notes and lyrics: way. twice. Save me, I'm

Piano accompaniment for the fourth system, including treble and bass staves.

F G Am7 F G

x000 x000

run - ning for cov - er, save me, — is it one or the oth - er, babe?

Am7 F G Am7

0 0 0 x000 0 0 0

Save me, — it's time for some - bod - y else. — Save me. —

To Coda ⊕

1. F G 2. F G F(addG)

x000 x000 x000

Well, — you, —

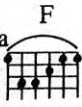
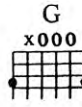
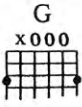

F/G F(addG) F/G

x x000 x


D.S.^{al} Coda ⊕

Repeat and fade

Coda

F  G  G  Am7 


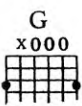
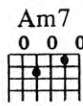
Save me, — I'm




F  G  Am7 


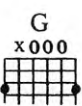
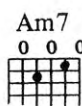

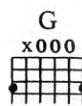
run - ning for cov - er, save me, — is it



F  G  Am7 

one or the oth - er, babe? Save me, — it's



F  G  Am7  F  G 

time for some - bod - y else. — Save me. —



SARA

Words and Music by
STEVIE NICKS

Moderately

First system of musical notation for 'SARA'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a 7/8 time signature. Above the treble staff are three guitar chord diagrams: G, A/G, and Gmaj7. The bass staff contains a simple accompaniment line. The dynamic marking *mp* is placed below the first measure of the treble staff.

Second system of musical notation for 'SARA'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a vocal line with the lyrics "Wait a min - ute, ba - by." below it. Above the treble staff are three guitar chord diagrams: A/G, G, and A/G. The bass staff contains a piano accompaniment line.

Third system of musical notation for 'SARA'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a vocal line with the lyrics "Stay with me a - while. _" and "Said you'd give me light, _" below it. Above the treble staff are three guitar chord diagrams: Gmaj7, A/G, and G. The bass staff contains a piano accompaniment line.

A/G Gmaj7 A/G

but you nev - er told me 'bout the fire.

This system contains the first three measures of the piece. The guitar part has chords A/G, Gmaj7, and A/G. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The lyrics are: "but you nev - er told me 'bout the fire."

G A/G Gmaj7 A/G

This system contains the next four measures. The guitar part has chords G, A/G, Gmaj7, and A/G. The piano accompaniment continues the melody and bass line.

G D/G G D/G Em7 D/E Em7 D/E Em7 D/E

This system contains the next eight measures. The guitar part has a sequence of chords: G, D/G, G, D/G, Em7, D/E, Em7, D/E, Em7, D/E. The piano accompaniment continues with the melody and bass line.

G/C D/C G/C D/C G/C D/C G/D D G/D D

This system contains the final eight measures. The guitar part has a sequence of chords: G/C, D/C, G/C, D/C, G/C, D/C, G/D, D, G/D, D. The piano accompaniment concludes the piece with the melody and bass line.

G D/G G D/G G D/G Em7 D/E Em7 D/E Em7 D/E

Drown - in' in the sea of love _ where

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'Drown - in'' followed by a half note rest, then a quarter note 'in', a quarter note 'the', a quarter note 'sea', a quarter note 'of', a quarter note 'love', a half note rest, and finally a quarter note 'where'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand that mirror the guitar chords listed above.

G/C D/C G/C D/C G/C D/C G/D D G/D D G/D D

ev-'ry - one _ would love _ to drown. But

The second system continues the song. The vocal line has a whole note 'ev-'ry - one' followed by a half note rest, then a quarter note 'would', a quarter note 'love', a half note rest, a quarter note 'to', a quarter note 'drown.', and finally a quarter note 'But'. The piano accompaniment continues with the same rhythmic pattern as the first system.

G D/G G D/G G D/G Em7 D/E Em7

now it's gone. It does - n't mat - ter what for.

The third system shows the vocal line with a whole note 'now it's gone.' followed by a half note rest, then a quarter note 'It', a quarter note 'does - n't', a quarter note 'mat - ter', a quarter note 'what', and a quarter note 'for.'. The piano accompaniment remains consistent with the previous systems.

D/E Em7 D/E G/C D/C G/C D/C G/C D/C

When you build _ your house, _ then

The fourth system features the vocal line with a whole note 'When you' followed by a half note rest, then a quarter note 'build', a half note rest, a quarter note 'your', a quarter note 'house,', a half note rest, and finally a quarter note 'then'. The piano accompaniment continues with the same rhythmic pattern.

G/D D G/D D G/D D G A/G Gmaj7

call me home. _

This system contains the first two measures of the piece. The guitar part features chords G/D, D, G/D, D, G/D, D, G, A/G, and Gmaj7. The vocal line begins with the lyrics 'call me home.' followed by a breath mark. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

G A/G Gmaj7 G/A A Bm/A

This system contains the next two measures. The guitar part features chords G, A/G, Gmaj7, G/A, A, and Bm/A. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

G/A A Bm/A G A/G Gmaj7

And he was just like a great dark

This system contains the next two measures. The guitar part features chords G/A, A, Bm/A, G, A/G, and Gmaj7. The vocal line continues with the lyrics 'And he was just like a great dark'. The piano accompaniment maintains its accompaniment role.

G A/G Gmaj7 G/A A Bm/A

wing with-in the wings of _ a storm. _

This system contains the final two measures. The guitar part features chords G, A/G, Gmaj7, G/A, A, and Bm/A. The vocal line concludes with the lyrics 'wing with-in the wings of a storm.' followed by a breath mark. The piano accompaniment ends with a final chord.

G/D D G/D D G/D D G A/G Gmaj7

call me home. _

This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter note 'call', a quarter note 'me', a quarter rest, a quarter note 'home', and a half note with a fermata. The second line is a piano accompaniment in G major, featuring a steady eighth-note bass line and a treble line with chords and moving lines.

G A/G Gmaj7 G/A A Bm/A

This system contains the piano accompaniment for the second line of music. It continues the eighth-note bass line and the treble line with chords and moving lines, corresponding to the G major key signature.

G/A A Bm/A G A/G Gmaj7

And he was just like a great dark

This system contains the third line of music. The top line is a vocal melody with the lyrics 'And he was just like a great dark'. The piano accompaniment continues with the same rhythmic and harmonic pattern.

G A/G Gmaj7 G/A A Bm/A

wing with-in the wings of a storm. _

This system contains the fourth line of music. The top line is a vocal melody with the lyrics 'wing with-in the wings of a storm'. The piano accompaniment continues with the same rhythmic and harmonic pattern.

G/A A Bm/A G A/G Gmaj7

I think I had met my — match. —

Detailed description: This system contains the first two measures of the piece. The guitar part features chords G/A, A, Bm/A, G, A/G, and Gmaj7. The vocal line begins with the lyrics 'I think I had met my — match. —'. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

G A/G Gmaj7 G/A A Bm/A

He was sing-in'

Detailed description: This system contains the next two measures. The guitar part features chords G, A/G, Gmaj7, G/A, A, and Bm/A. The vocal line continues with the lyrics 'He was sing-in''. The piano accompaniment continues with the same rhythmic pattern.

G/A A Bm/A G A/G Gmaj7

and un - do - ing,

Detailed description: This system contains the next two measures. The guitar part features chords G/A, A, Bm/A, G, A/G, and Gmaj7. The vocal line continues with the lyrics 'and un - do - ing,'. The piano accompaniment continues with the same rhythmic pattern.

G A/G Gmaj7 G/A A Bm/A

and un - do - ing

Detailed description: This system contains the final two measures. The guitar part features chords G, A/G, Gmaj7, G/A, A, and Bm/A. The vocal line concludes with the lyrics 'and un - do - ing'. The piano accompaniment continues with the same rhythmic pattern.

G/A A Bm/A G A/G Gmaj7

the lac - es,

G A/G Gmaj7 G/A A Bm/A

un - do - ing the lac - es.

G/A A Bm/A G D/G G D/G G D/G

Em7 D/E Em7 D/E Em7 D/E G/C D/C G/C D/C G/C D/C

G/D D G/D D G/D D G D/G G D/G G D/G

Said, Sar - a, you're the

Em7 D/E Em7 D/E Em7 D/E G/C D/C G/C

po - et in my heart. Nev - er change.

D/C G/C D/C G/D D G/D D G/D D

Nev - er stop. But

G D/G G D/G G D/G Em7 D/E Em7

now it's gone. It does - n't mat - ter what for.

D/E Em7 D/E G/C D/C G/C D/C G/C D/C

But when you build your house, _____ then

G/D D G/D D G/D D G A/G Gmaj7

call me home. _

G A/G Gmaj7 G/A A Bm/A

Hold on. _____ The night is

G A/G Gmaj7 G/A A Bm/A

com - ing. — And the star - ling flew — for days.

G/A A Bm/A G A/G Gmaj7

I'd stay home at night —

G A/G Gmaj7 G/A A Bm/A

all the time. — I go an - y - where, —

G/A A Bm/A

an - y - where, — an - y - where. — Ask me, and

G A/G Gmaj7 G A/G Gmaj7

I'm there. — Ask me, and

Detailed description: This system contains the first two lines of music. The top line shows guitar chords: G, A/G, Gmaj7, G, A/G, Gmaj7. The vocal line has the lyrics "I'm there. — Ask me, and". The piano accompaniment features a steady bass line and chords in the right hand.

G/A A Bm/A G/A A Bm/A

I'm there, — 'cause I — care.

Detailed description: This system contains the second two lines of music. The top line shows guitar chords: G/A, A, Bm/A, G/A, A, Bm/A. The vocal line has the lyrics "I'm there, — 'cause I — care.". The piano accompaniment continues with the same rhythmic pattern.

G D/G G D/G G D/G Em7 D/E Em7 D/E Em7 D/E

Sar - a.

Detailed description: This system contains the third two lines of music. The top line shows guitar chords: G, D/G, G, D/G, G, D/G, Em7, D/E, Em7, D/E, Em7, D/E. The vocal line has the lyrics "Sar - a.". The piano accompaniment features a consistent bass line and chords.

Repeat and Fade

G/C D/C G/C D/C G/C D/C G/D D G/D D G/D D

Detailed description: This system contains the final two lines of music. The top line shows guitar chords: G/C, D/C, G/C, D/C, G/C, D/C, G/D, D, G/D, D, G/D, D. The piano accompaniment concludes with a final chord and a repeat sign.

SAY YOU LOVE ME

Words and Music by
CHRISTINE McVIE

Brightly

Chords: A, F#m, E, A, F#m, E, A, E, A/E

Lyrics:
 Have mer - cy, ba - by, on —
 pit - y, ba - by, just —
 Ba - by, ba - by, hope
 — a poor girl like me. —
 when I thought it was o - ver.
 you're gon - na stay a - way. —
 You know I'm fall - ing, fall - ing, fall -
 Now you got me run - ning, run -
 'Cause I'm get - ting weak - er, weak -

D/E

E

A

- ing at your feet.
- ning, run - ning for cov - er.
- er ev - 'ry day.

I'm tin - gling right from my head to my toes.
I'm beg - ging you for a lit - tle sym - pa - thy.
I guess I'm not as strong as I used to be.

E

A/E

So help me, help me, help -
And if you use me a - gain, it - 'll
And if you use me a - gain, it - 'll

D/E

E

A

D/F#

E

me make the feel - ing go.
be the end of me.
be the end of me. } 'Cause when the

F#m E D A

lov - ing starts _____ and the lights _____ go down _____ and

F#m E A F#m E D A

there's not an - oth - er liv - ing soul a - round, _____ you woo me un - til the sun _____

To Coda

F#m E A

_____ comes up, and you say _____ that you love _____

1, 2 3

D.S. al Coda

_____ me. { Have _____ me. Yes, when the

CODA

me. Say that you love

F#m E A

me. Say that you love me.

F#m E D

Fall - in', fall - in', fall -

A

in'.

Repeat and Fade

Optional Ending

SEVEN WONDERS

Words and Music by STEVIE NICKS
and SANDY STEWART

Moderate Rock

B5 C#5 A5 B5 C#5 A5

mf

B5 C#5 A5 B5 C#5 A5

A E/G# C#m

So long a - go, cer - tain place, cer - tain
So it's hard to find some-one with that kind



time. — of in - ten - si - ty. You touched my hand — on the way, —
 You touched my hand. — I played it cool, —



all the way — down to Em - mi - line. — } But if our paths —
 and you reached — out your hand to me. — }



nev - er cross — well, — you know I'm sor - ry but,



if I live to see the sev - en won - ders, } I'll make a path to the
 If I live to see the sev - en won - ders, }



To Coda

rain - bow's end. _ I'll nev - er live to match the beau - ty a - gain. _



The rain - bow's end. _



SISTERS WITH MOOD

A5



B5



C#5



A5



B5



C#5



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of a series of chords: A5, B5, C#5, A5, B5, and C#5. The piano part includes a melody line in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

A5



A



E/G#



The second system continues the musical notation. The guitar part includes chords A5, A, and E/G#. The piano part continues the melody and bass line. Lyrics are present in the vocal line: "So long a - go, it's a cer - tain".

C#m



B



A



The third system continues the musical notation. The guitar part includes chords C#m, B, and A. The piano part continues the melody and bass line. Lyrics are present in the vocal line: "time, it's a cer - tain place. You touched my heart, -".

E/G#





C#m



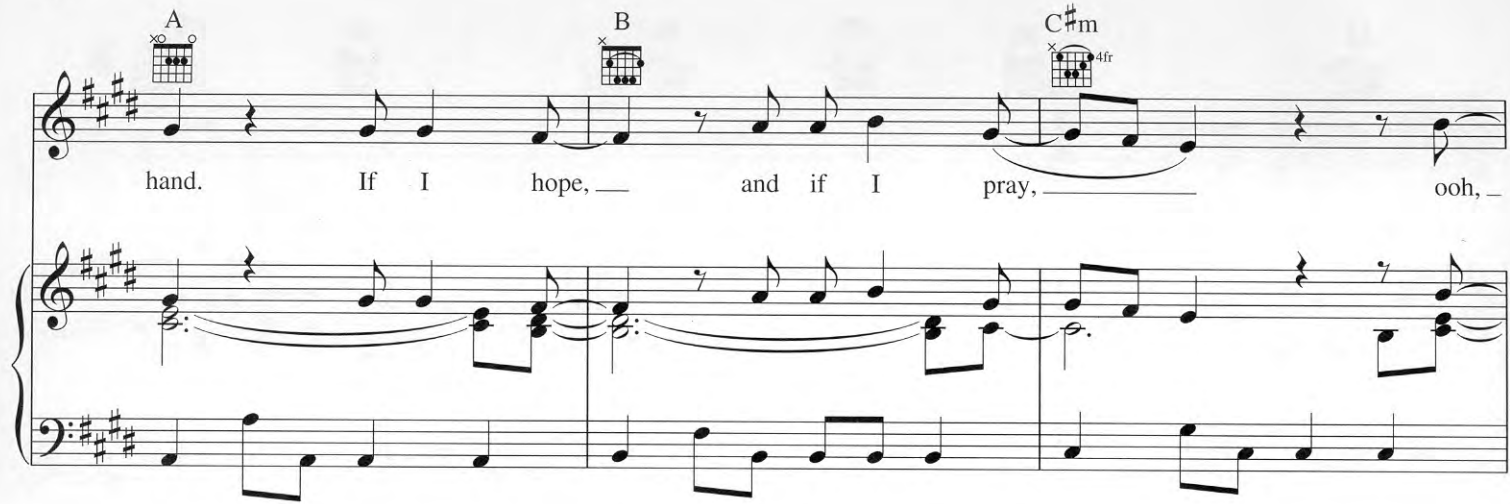
B




The fourth system continues the musical notation. The guitar part includes chords E/G#, C#m, and B. The piano part continues the melody and bass line. Lyrics are present in the vocal line: "and you smiled. - All the way - back you held out your".

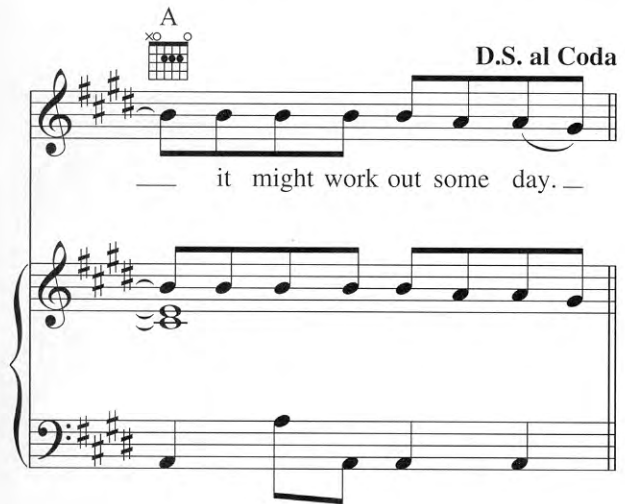
A  B  C#m 

hand. If I hope, — and if I pray, — ooh, —



A  D.S. al Coda

— it might work out some day. —



CODA  B  E 




If I live to see the



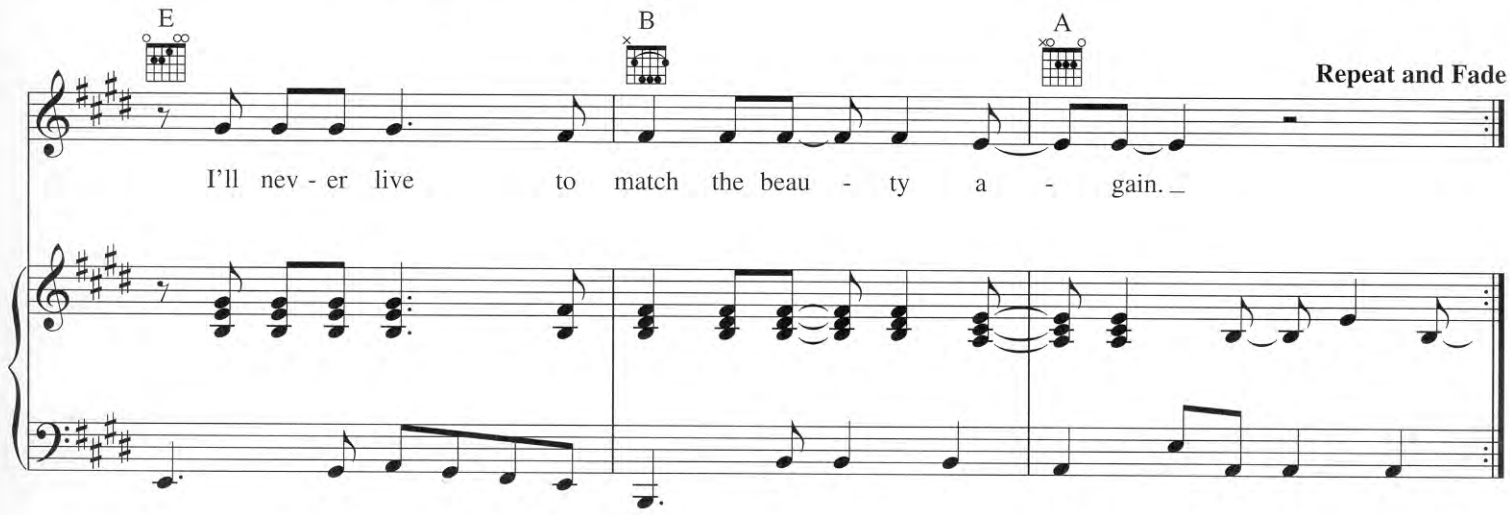
B  E  B 

sev - en won - ders, I'll make a path to the rain - bow's end. —



E  B  A  Repeat and Fade

I'll nev - er live to match the beau - ty a - gain. —



SISTERS OF THE MOON

Words and Music by
STEVIE NICKS

Medium Rock beat



Musical notation for the first system, including guitar chords and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a *mf* dynamic marking.



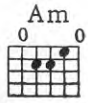
Musical notation for the second system, including guitar chords and piano accompaniment. The vocal line is written in the treble clef with lyrics underneath.

In - tense si - lence — as — she walked in the room, — her



Musical notation for the third system, including guitar chords and piano accompaniment. The vocal line continues with lyrics underneath.

black robes trail - ing: — Sis - ter of the Moon. — And a

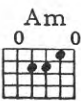


black wid - ow — spi - der makes more — sound — than she. —
 And so I fol - lowed, as — friends of - ten do. —

(mf)



— And black moons in those eyes — of hers — made
 I cared not for love — nor mon - ey,



more sense to me. — Heav - y — per - sua -
 and I think she knew. — Well, the peo - ple, — they love —



sion: — it was — hard to breathe. — She was
 her, — but still they're the most cruel. — She



dark at the top of the stairs. She called
 asked me, "Be my sis - ter, Sis - ter

cresc.

Am(no3rd)



G(no3rd)



E(no3rd)



F(no3rd)



to me.
 of the Moon."

f

E(no3rd)



F(no3rd) G(no3rd)



Am(no3rd)



G(no3rd)



E(no3rd)



F(no3rd)



E(no3rd)



F(no3rd) G(no3rd)



Am(no3rd)





Some call her "Sis - ter of the Moon." Some say il - lu - sions

mf



are her game. They like to wrap her in vel - vet.



Does an - y - one know her name?

cresc.

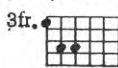
Four times

Am(no3rd) G(no3rd)E(no3rd)

F(no3rd)

E(no3rd)

F(no3rd)G(no3rd) Am(no3rd)



f Four times

Am(no3rd)



G(no3rd)



E(no3rd)



F(no3rd)



So we make — our choic - es — when —

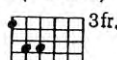
E(no3rd)



F(no3rd)



G(no3rd)



Am(no3rd)



G(no3rd)



E(no3rd)



— there is — no choice. — We lis - ten to their

F(no3rd)



E(no3rd)



F(no3rd)



G(no3rd)



Am(no3rd)



voic - es, but ig - nor-ing our — own voice. —

Repeat and fade

Am(no3rd) G(no3rd) E(no3rd) F(no3rd)



E(no3rd) F(no3rd) G(no3rd) Am(no3rd)



Repeat and fade

SKIES THE LIMIT

Words and Music by CHRISTINE McVIE
and EDDY QUINTELA

Moderately

Chord diagrams for the first system:

- G: x000
- D: 0
- A: 0 0 0 0
- G: x000
- D: 0

The first system of music features a guitar part with five measures of chords: G, D, A, G, and D. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The melody in the right hand consists of quarter notes, while the left hand provides a simple harmonic accompaniment.

Chord diagrams for the second system:

- A: 0 0 0 0
- Em: 0 0 0 0
- Bm: 0 0 0 0

The second system continues the piece with three measures of chords: A, Em, and Bm. The piano accompaniment remains in 4/4 time, with the right hand playing chords and the left hand providing a steady bass line.

Chord diagrams for the third system:

- Gmaj7: x000
- Asus4: 0 0 0 0

The third system concludes the piece with two measures of chords: Gmaj7 and Asus4. The piano accompaniment features a melodic line in the right hand that spans across the two measures, with a fermata over the Asus4 chord.

If I've been act - ing just a lit - tle strange_ and you have no - ticed it too,_
 Can you give me one_ rea - son why_ you'd ev - er_ let me down?_

(Instrumental)

it's cos my life has been_ re - ar - ranged_
 I won't be - lieve it, ba - by, but I'll_ try, _

with the pres - ence of_ you. } The sky_____ is the
 the truth's gon - na come a - round. }

lim - it now._ We can hit it on the nail._

C G C Bm

1.

And when we do, I'll think a - bout you. How can we fail?

2.

The sky is the lim - it now.

D A C G C Bm

We can hit it on the nail. And when we do, I'll think a - bout you.

C D G/D A/D D

To Coda

How can we fail? The sky is the lim-it. Oh, the sky is the lim-it.

Half time feel

Bm G D Bb C/Bb

x000 0 x00

How can_ we fail?_ Soon - er or lat - er, I'll keep the prom -

Bb C Bb/C C

00 x00 00

ise I made to you. _ Soon - er or lat - er, it will be great - er

D.S. (no repeats) al Coda

Bb/C C

x 000

than we ev - er knew. _

Coda D A/D D

00 00 00

How can_ we fail?_ The sky_ is the

Repeat and fade

D G/D A/D D G/D A/D D

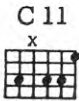
0 0 00 0 00 00 0

lim - it. Oh, _ the sky_ is the lim - it. How can_ we fail?_ The sky_ is the

SONGBIRD

Words and Music by
CHRISTINE McVIE

Moderately and gently



mp legato

with pedal



For_ you, _____ there'll_ be no more
you, _____ I'll_ give the



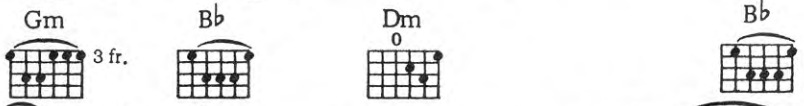
cry- in'.
world. _____

For_ you, _____
To_ you, _____



the sun_ will be shin - in',
I'll nev - er be cold,

And } I feel
'Cause }



— that when_ I'm with_ you, it's al - right; I know it's



1.

right. To

2.



And the song - birds { are } keep } sing - ing like they know the score.

cresc. *mf*

SONGBIRD

Dm



Bb



And I love — you, I love — you, I love —

decresc. *mp*

C 11



F



To Coda \oplus

— you like nev- er be- fore.

Bb



F



Bb



F



And I wish —

Gm  3 fr. Bb  Dm  Bb 

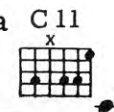
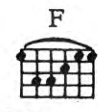
— you all — the love — in the world; — but



C 11  F 

most of all, — I — wish it from my — self. —



D. S. $\frac{3}{4}$ al Coda Φ Coda C 11  F 

And the song- Like nev-er be-fore. —

cresc.



C 11  F  C 11  F 

Like nev-er be-fore. —

rit.



THINK ABOUT ME

Words and Music by
CHRISTINE McVIE

Moderately



4/4

mf



4/4

All it took_ was a spe - cial look, and I felt_



4/4

I knew you be - fore, I did - n't mean to love_

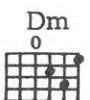
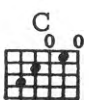


— you; did - n't think it would work — out.

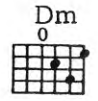
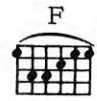
But I knew — we would be to - geth -



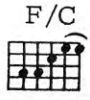
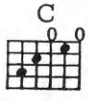
er, and I could-n't wait for more. —



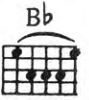
What can they say? — It's not a - gainst — the law. —



I don't hold you down.



And may - be that's why you're a - round.



But if I'm the one you love,

think a - bout me. I be - lieve




F




that you real - ly want me. But it's not






Gm7 3fr. F C

eas - y just to give in. So let your-self go



Dm Bb F

and let love be - gin. Ba - by, once in a while,



Repeat and fade

F



think a - bout me. Ba - by, once in a while,



YOU MAKE LOVIN' FUN

Words and Music by
CHRISTINE McVIE

Moderate Rock beat

F



mf

E \flat



Gm

\S 3fr

Sweet,

won - der - ful you.
don't break the spell.

F

You make me hap - py with the things you do.
It would be dif - f'rent, and you know it will.

E \flat



G \flat



Oh,
You,

you can it be so?
make lov - ing fun.

F



This feel - ing fol -
And I don't have

E \flat



To Coda ⊕

- lows me wher - ev - er I go.
to tell you you're the on - ly one.

B \flat

I nev - er did be - lieve

B \flat /A \flat

in mir - a - cles.

Gm7 3fr F E \flat 3fr

But I've a feel - ing it's time to try.

B \flat

I nev - er did be - lieve

Bb/Ab



in the ways of mag - ic.

Gm7



F



But I'm be - gin - ning to won - der why.

Eb



D.S. al Coda

Don't,

CODA

Bb



You,

F



Eb



Repeat and Fade

you make - lov - ing fun.

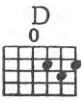
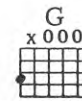
STORMS

Words and Music by
STEVIE NICKS


Medium tempo, gently

D  G  A 



D  G 

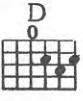
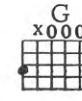
Ev -'ry night that goes _____ be - tween, I
have-n't felt this way _____ I feel since




A  Bm 

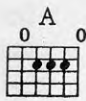
feel a lit - tle less. _____ As you
man-y a year a - go. _____ But



D  G 

slow - ly go _____ a - way _____ from _____ me, _____ this is
in those years and the life - times - past, _____ I



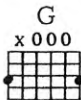
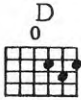


Bm



on - ly an - oth - er test. —
did not deal with the road. —

And I



Ev - 'ry night you do — not come, your
did not deal with you, — I know, though the



Bm



soft - ness fades a - way. — Did I ev - er real - ly —
love has al - ways been. — So I search to find an —







care that much? — Is there an - y - thing left to say? —
an - swer there, — so I can tru - ly win. —

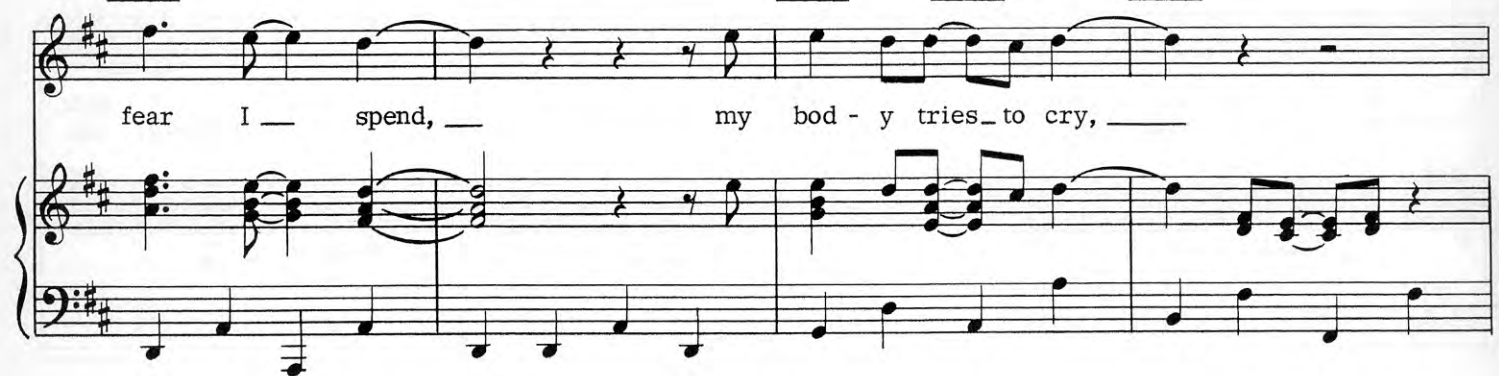
Bm  G  Bm7 




Ev - 'ry hour of _____




D  G  A  Bm 

fear I _____ spend, _____ my bod - y tries to cry, _____



G  Bm7  D 

liv - ing _____ through each _____ emp - ty _____ night, _____ a

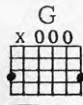
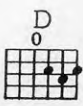


G  A  Bm 

1. dead - ly call in - side. _____ I So I

2. _____





try to say— good - bye, my friend. — I'd like to



leave you with some-thin' warm. — But



nev - er have. I been a blue, — calm — sea. —



I have al - ways I been a storm, —



were frail. —



She said, "Ev -

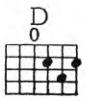


er - y night, — he will break — your heart." —



I should have known — from the first

I'd be the bro - ken - heart -



ed.

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



I loved you from the start. —

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

Fade to end



Save us.

And not all —

Fade to end

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



— the prayers in the world — save us.

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

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As Long As You Follow
The Chain (Keep Me There)

Don't Stop

Dreams

Everywhere

Fireflies

Gold Dust Woman

Gypsy

Hold Me

I Don't Want to Know

Landslide

Little Lies

Love in Store

No Questions Asked

Oh Daddy

Over My Head

Rhiannon

Sara

Save Me

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