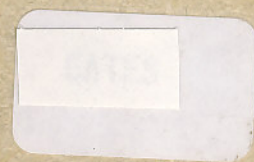


# FLEETWOOD MAC

*deluxe · anthology ·*



# FLEETWOOD MAC

*deluxe · anthology ·*

contains all songs from  
three great albums:

**FLEETWOOD MAC**

**RUMOURS**

**TUSK**

SLM

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---

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## RHIANNON

---

Rhiannon rings like a bell thru the night  
And wouldn't you love to love her  
She rules her life like a bird in flight  
And who will be her lover...  
And who will be her lover...

All your life you've never seen  
A woman — taken by the wind  
Would you stay if she promised you heaven  
Will you ever win...

She is like a cat in the dark  
And then she is the darkness  
She rules her life like a fine skylark —  
And when the sky is starless —

All your life you've never seen —  
A woman — taken by the wind  
Would you stay if she promised you heaven  
Will you ever win...

Dreams unwind,  
Love's a state of mind.

# RHIANNON

Words and Music by  
STEVIE NICKS

Moderately, with a beat




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



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



bird in flight. — And who will be — her lov — er? }  
 fine sky - lark — and when the sky — is 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?

F



1.

2.

Will you ev - er win? — win? —


Am



Will you ev - er win? —




F

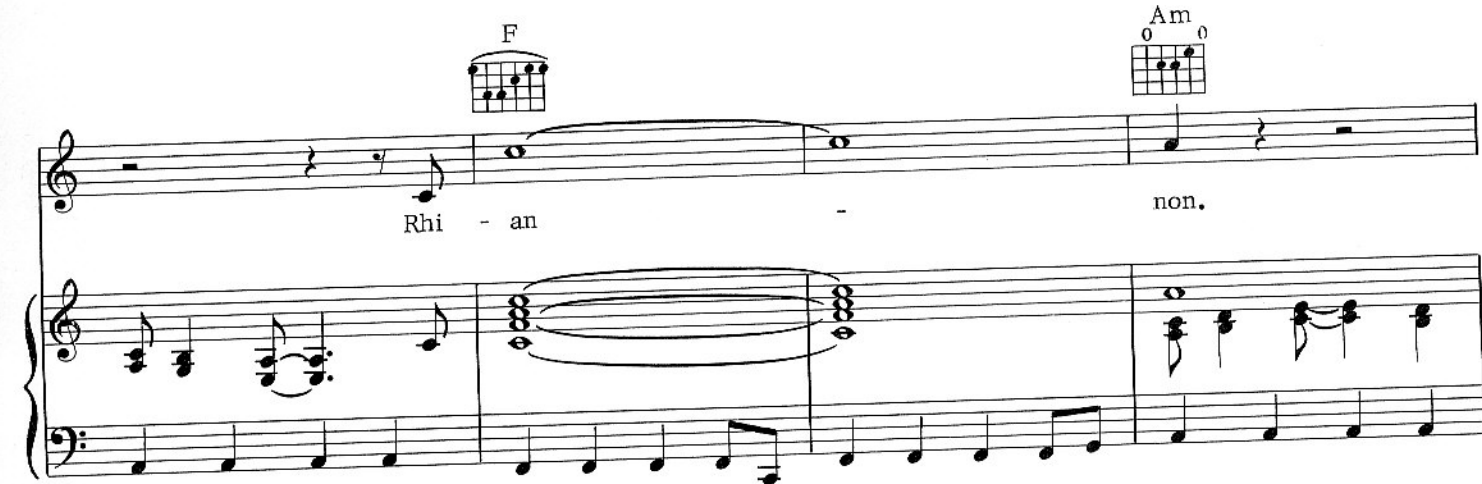


Rhi - an


Am



non.




F

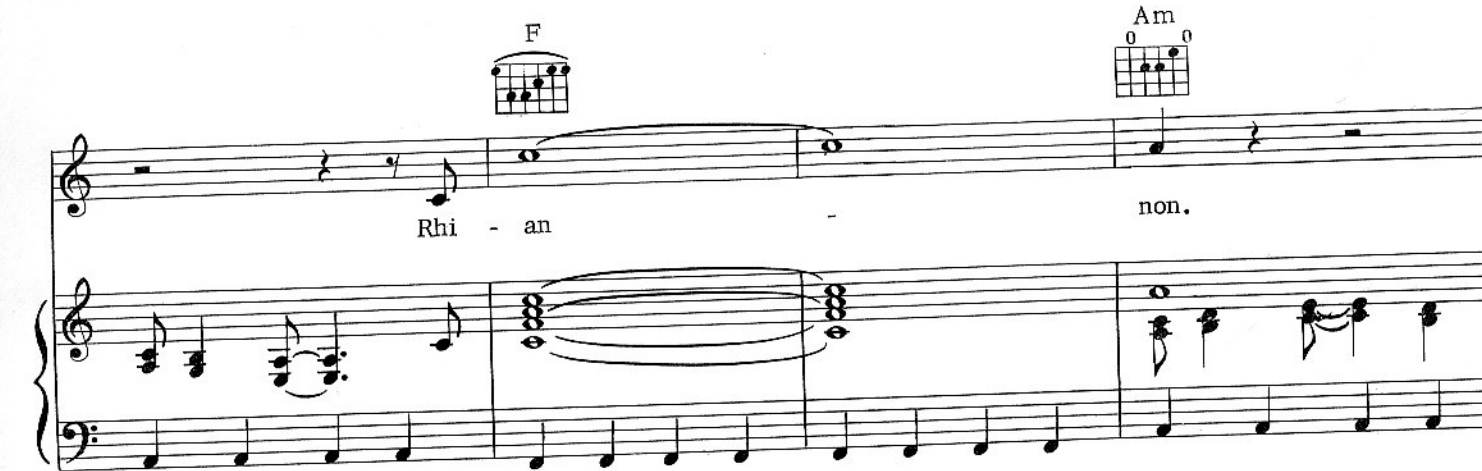


Rhi - an


Am



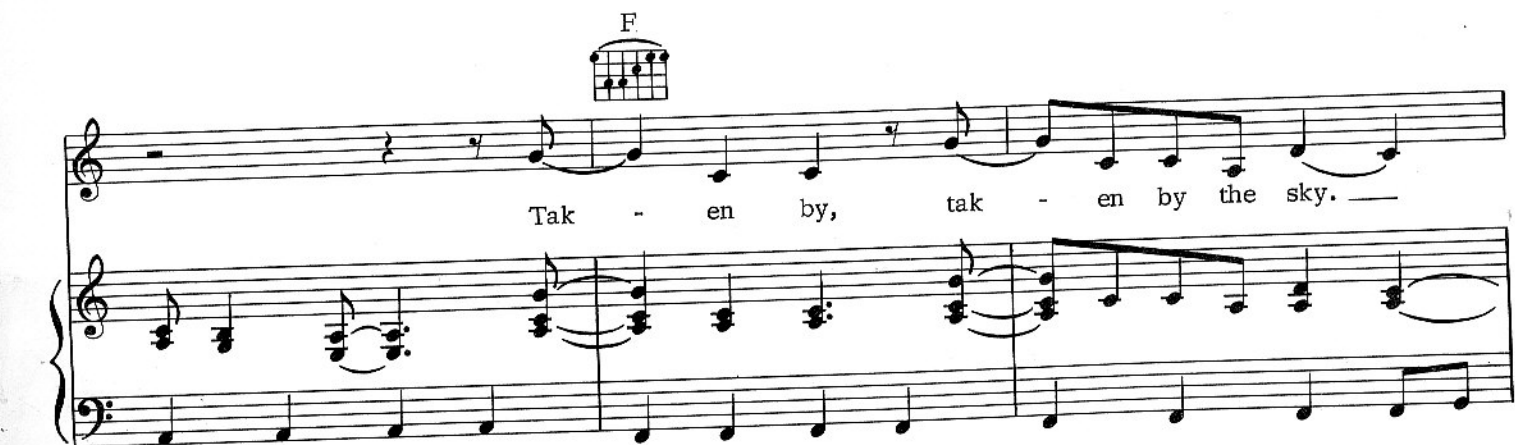
non.



F



Tak - en by, tak - en by the sky. —







Tak - en by, tak -



en by the sky. —



*Repeat and fade*  
Am

Dreams un - wind. Love's.

*Repeat and fade*



a state of mind. —

## WARM WAYS

---

Sleep easy by my side  
Into gentle slumber you can hide  
I, I'm waiting for the sun, to come up,  
I can't sleep, with your warm ways,

Forever,  
Forever love,  
Together,  
Together love —

You Made me a woman tonight,  
Sleep until the morning light,  
I, I'm waiting for the sun, to come up,  
I can't sleep, with your warm ways.

Forever,  
Forever love,  
Together  
Together love

Words and Music by CHRISTINE McVIE  
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# WARM WAYS

Words and Music by  
CHRISTINE McVIE

Moderately

Guitar → F#m/A  
(capo 1st fret)

Em/A

F#m/A

Em/A

D

Dmaj7

D6

Piano → Gm/Bb

Fm/Bb

Gm/Bb

Fm/Bb

Eb

Ebmaj7

Eb6

The first system of music features a guitar part with a capo on the first fret and a piano accompaniment. The guitar part consists of a series of chords: F#m/A (5 fret), Em/A (3 fret), F#m/A (5 fret), Em/A (3 fret), D, Dmaj7, and D6. The piano part is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The bass line moves from G2 to F2, then E2, and the treble line has a melodic line with notes G4, A4, Bb4, and C5.

F#m/A  
Gm/Bb

Em/A  
Fm/Bb

F#m/A  
Gm/Bb

Em/A  
Fm/Bb

The second system includes a vocal line and piano accompaniment. The vocal line has the lyrics: "Sleep You eas - y by my made me a wom - an to -". The piano accompaniment continues with the same harmonic structure as the first system.

D Eb  
Dmaj7 Ebmaj7

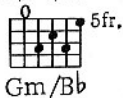
D6  
Eb6

F#m/A  
Gm/Bb

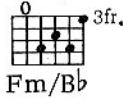
Em/A  
Fm/Bb

The third system continues the vocal and piano parts. The vocal line has the lyrics: "side. night. In - to Dream". The piano accompaniment concludes the piece with the same harmonic structure.

*F#m/A*



*Em/A*



*D*



*Dmaj7*



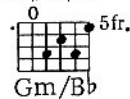
*D6*



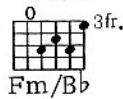
gen - tle slum - ber you can  
un - til the morn - ing

hide.  
light.

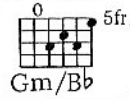
*F#m/A*



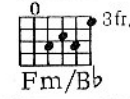
*Em/A*



*F#m/A*

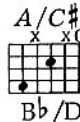
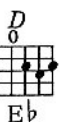


*Em/A*



I,

I'm wait - ing for the



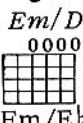
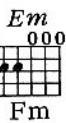
*Bm7*



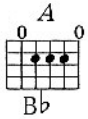
sun

to come up.

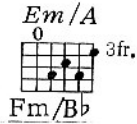
I can't sleep



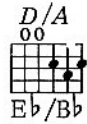
with your — warm



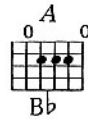
Bb



Fm/Bb

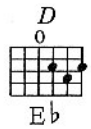


Eb/Bb



Bb

ways.



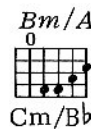
Eb



Gm7

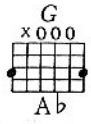


Cm7

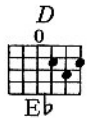


Cm/Bb

For - ev - er, for - ev - er love.



Ab



Eb



Gm7

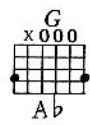
To - geth - er,



Cm7



Cm/Bb



Ab

to - geth - er love.

D  
0  
Eb

F#m7  
Gm7

Bm7  
Cm7

Bm/A  
0  
Cm/Bb

G  
x 0 0 0  
Ab

Gm6  
x  
Abm6

D  
0  
Eb

Gm6  
x  
Abm6

D  
0  
Eb

Gm6  
x  
Abm6

D  
0  
Eb

Gm6  
x  
Abm6

D  
0  
Eb

Gm6  
x  
Abm6

D  
0  
Eb

## WORLD TURNING

---

Everybody's trying to say I'm wrong  
I just wanna be back where I belong

World turning  
I gotta get my feet back on the ground  
World turning  
Everybody's got me down

Maybe I'm wrong but who's to say what's right  
I need somebody to help me thru the night

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and LINDSEY BUCKINGHAM  
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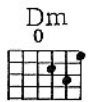
# WORLD TURNING

Words and Music by  
CHRISTINE McVIE and LINDSEY BUCKINGHAM

Moderately bright



*mp*  
R. H.



Ev - 'ry - bod - y's — try'n' to say — I'm wrong.  
May - be I'm wrong, — but who's to say — what's right?

I — just wan - na be —  
I — need some - bod - y to



back where I — be - long. —  
help me through. the night. — }

World — turn - ing. — I — got - ta get my

feet back on the ground. — World — turn - ing. —

1. Ev - 'ry - bod - y's got me down. — 2.

## LANDSLIDE

---

I took my love, I took it down  
Climbed a mountain and I turned around  
I saw my reflection in the snow covered hills  
'Till the landslide brought me down

Oh, mirror in the sky  
What is love  
Can the child within my heart rise above  
Can I sail through the changing ocean tides  
Can I handle the seasons of my life

Well, I've been afraid of changing  
'Cause I've built my life around you  
But time makes you bolder  
Even children get older  
And I'm getting older too

Oh, take my love, take it down  
Climb a mountain and turn around  
If you see my reflection in the snow covered hills  
Well the landslide will bring it down  
If you see my reflection in the snow covered hills  
Well the landslide will bring it down

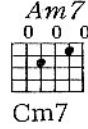
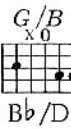
# LANDSLIDE

Words and Music by  
STEVIE NICKS

Moderate Folk style

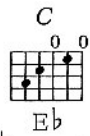
Guitar (capo 3rd fret)

Piano

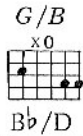


E♭ B♭/D Cm7 B♭/D

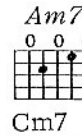
*mp*



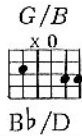
E♭



B♭/D

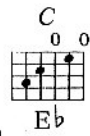


Cm7

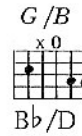


B♭/D

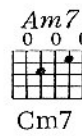
I took my love, — I took it down. —



E♭



B♭/D



Cm7

Climbed a moun - tain and I turned a - round. —

G/B  
x0

Bb/D

C  
000

Eb

G/B  
x0

Bb/D

Am7  
000

Cm7

And I saw — my re-flec - tion in the snow - covered hills,

G/B  
x0

Bb/D

C  
000

Eb

G/B  
x0

Bb/D

Am7  
000

Cm7

till the land - slide brought me down. —

G/B  
x0

Bb/D

C  
000

Eb

G/B  
x0

Bb/D

Am7  
000

Cm7

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

G/B  
x0

Bb/D

C  
000

Eb

G/B  
x0

Bb/D

Am7  
000

Cm7

Can the child — with-in my heart rise a - bove? —

G/B  
x0  
Bb/D

C  
000  
Eb

G/B  
x0  
Bb/D

Am7  
000  
Cm7

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

G/B  
x0  
Bb/D

C  
000  
Eb

G/B  
x0  
Bb/D

Am7  
000  
Cm7

Can I han - dle the sea - sons of my life?

G/B  
x0  
Bb/D

C  
000  
Eb

G/B  
x0  
Bb/D

Am7  
000  
Cm7

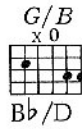
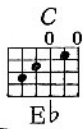
D7/F#  
x0  
F7/A

G  
x000  
Bb

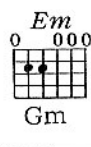
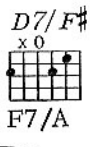
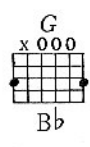
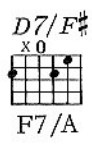
D7/F#  
x0  
F7/A

Em  
000  
Gm

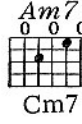
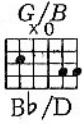
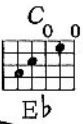
Well, I've been a - fraid of chang - ing,



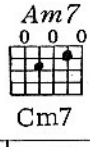
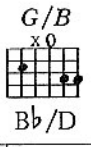
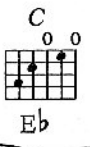
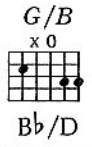
'cause I've built my life a-round you.



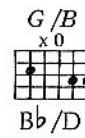
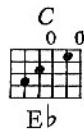
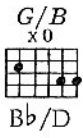
But time makes you bold - er. E-ven chil - dren - get



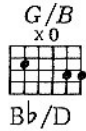
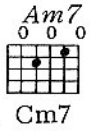
old - er. And I'm get-ting old - er, too.



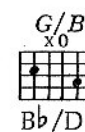
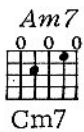
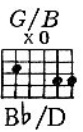
Oh, take my love, take it down.



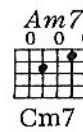
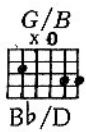
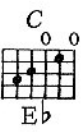
Oh, \_\_\_\_\_ climb a moun - tain and turn a - round.



And if you see \_\_\_\_\_ my re - flec -



tion in the snow \_\_\_\_\_ cov-ered hills, \_\_\_\_\_ the



land - slide will bring it down. \_\_\_\_\_

## MONDAY MORNING

---

Monday morning you look so fine  
Friday I got travelin on my mind  
First you love me, then you fade away  
I can't go on believin' this way  
I got nothing but love for you  
So tell me what you really wanna do  
First you love me then you get on down the line  
But I don't mind.  
I don't mind  
I'll be there if you want me to  
No one else that could ever do  
Got to get some peace in my mind.

Monday morning you look so fine  
Friday I got travelin on my mind  
First you love me then you say it's wrong  
I can't go on believing for long  
But you know it's true  
You only want me when I get over you  
First you love me then you get on down the line  
But I don't mind  
I don't mind  
I'll be there if you want me to  
No one else that could ever do  
Got to get some peace in my mind



# MONDAY MORNING

Words and Music by  
LINDSEY BUCKINGHAM

Moderately

C F C F/C C

Mon - day morn - ing you sure - look fine. —  
ing you sure - look fine. —

*mf*

G C F/C C

Fri - day I got trav - 'lin' on — my mind. First you  
Fri - day I got trav - 'lin' on — my mind. First you

F C F/C C

love me. Then you fade — a - way. I  
love me. Then you say — it's wrong. You

G C/G G

x000 x000 x000

can't go on — be - liev - ing this way. I got  
 know I can't go on be - liev - ing for long. But you

C F C F/C C

000 000 000 000 000

noth - ing but love — for you. — So  
 know it's true. — You

G C C F/C C

x000 000 000 000 000

tell me what — you real - ly want — to do. } First, you  
 on - ly want — me when I get o - ver you. }

F C F/C C G

000 000 000 000 x000

love me. Then you get on down the line. But I don't mind. —

F G F

I don't mind.

C F C F

I'll be there — if you want me to. — No one else — that could ev - er do. —

G C F/C 1. C G

Got to get — some peace in — my mind. Mon-day morn-

2. C F/C C F/C C

## CRYSTAL

---

Do you always trust your first initial feeling  
Special knowledge holds true, bears believing  
I turned around and the water was closing all around like a glove  
Like the love that finally found me.  
Then I knew in the crystalline knowledge of you  
Drove me through the mountains  
Through the crystal like and clear water fountain  
Drove me like a magnet  
To the sea  
To the sea

How the faces of love have changed turning the pages  
And I have changed, oh, but you, you remain ageless  
I turned around and the water was closing all around like a glove  
Like the love that finally found me.  
Then I knew in the crystalline knowledge of you  
Drove me through the mountains  
Through the crystal like and clear water fountain  
Drove me like a magnet  
To the sea  
To the sea

## CRYSTAL

Words and Music by  
STEVIE NICKS

Moderate Waltz tempo

G  $x000$  D/F#  $x0$  Em  $0000$  G/B  $x0$  Am  $0000$

Do you al - ways trust love your first in -  
How the fac - es of love have changed,

*mf*

G  $x000$  D  $0000$  Em7  $0000$  D/F#  $x0$  D7/A  $00$  G  $x000$  D/F#  $x0$  Em  $0000$

i - tial — feel - ing. Spe - cial — know - ledge  
turn - ing — the pag - es. And I have changed. —

G/B  $x0$  D7sus4/A  $00$  G  $x000$  D  $0000$  Em7  $0000$  D/F#  $x0$  D7/A  $00$

holds true; — bears be - liev - ing. }  
Oh, but you, — you re - main age - less. }

G x000      D7sus4/A 00      Gmaj7/B x0      C 0 0 0

I turned a - round and the

Gmaj7/B x0      Am7 0 0 0      G x000      D 0

wa - ter was clos - ing all a -

Em 0 0 0 0      D/F# x0      G x000      Cmaj7 0 0 0

round, like a glove like the

G/B x0      D7sus4/A 00      G x000      D 0

love that had fi - n'ly, fi - n'ly

C 0 0 0 0      D 0      Em 0 0 0 0      D/E      Em 0 0 0 0

found me.      Then I — knew —      in the

Cmaj7 0 0 0 0      D 0      Em 0 0 0 0      D/E      Em 0 0 0 0

crys - tal - line —      knowl - edge      of —      you.

C 0 0 0 0      D 0      Em 0 0 0 0      D/E      Em 0 0 0 0

Drove — me      through the      moun - tains      through the

C 0 0 0 0      D 0      Em 0 0 0 0      D/E      Em 0 0 0 0

crys - tal - like — and clear wa - ter — foun - tain;

C D Em D/E Em

drove — me like a mag - net to the

D C Em

sea, \_\_\_\_\_ to the sea. \_\_\_\_\_

1. D C C(add D) D

2. *Repeat and fade*

Em D C

*Repeat and fade*



## SAY YOU LOVE ME

---

Have mercy, baby on a poor girl like me,  
You know I'm falling, falling, falling at your feet,  
I'm tingling right from my head to my toes,  
So help me, help me, help me make the feeling go.

'Cause when the loving starts, and the lights go down,  
And there's not another living soul around,  
Then you woo me until the sun comes up,  
And you say that you love me.

Have pity baby,  
Just when I thought it was over,  
Now you got me running, running, running for cover.  
I'm begging you baby for a little sympathy,  
'Cause if you use me again it'll be the end of me.

'Cause when the loving starts, and the lights go down,  
And there's not another living soul around,  
Then you woo me until the sun comes up,  
And you say that you love me.

Baby, baby, hope you're going to stay away,  
'Cause I'm getting weaker, weaker, weaker everyday,  
I guess I'm not as strong as I used to be,  
And if you use me again it'll be the end of me.

'Cause when the lovin' starts, and the lights go down,  
And there's not another living soul around,  
Then you woo me until the sun comes up,  
And you say that you love me.

Fallin' Fallin' Fallin'  
Fallin' Fallin' Fallin'

# SAY YOU LOVE ME

Words and Music by  
CHRISTINE McVIE

Brightly

0 A 0

F#m 0 E 00 0 A 0

F#m 0 E 00

Have

0 A 0

mer - cy, ba - by, on — a poor girl like me. —  
pit - y, ba - by, just — when I thought it was o - ver.  
Ba - by, ba - by, hope you're gon - na stay a - way. —

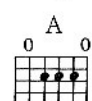
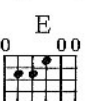
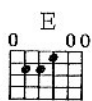
0 E 00 0 A/E 0 0 D/E 0 E 00

You know I'm fall - ing, fall - ing, fall - ing — at your feet. —  
Now you got me run - ning, run - ning, run - ning for cov -  
'Cause I'm get - ting weak - er, weak - er — ev - 'ry day. —

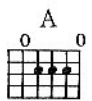
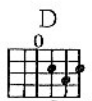
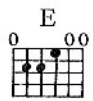
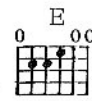
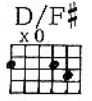


er. I'm tin - gling right  
I'm beg - ging you  
I guess I'm not

from my — head to my toes. — So  
for a lit - tle sym - pa - thy. — And if you  
as strong as I used to be. — And if you



help me, help — me, help — me make the feel - ing go. —  
use me a - gain, it - 'll be the — end of me. —  
use me a - gain, it - 'll be the — end of me. —



'Cause when the 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 —

F#m

E

A

1.

— comes up. And you say — that you love — me. Have

2.

3.

F#m

E

D

Say — that you love — me. —

*Repeat and fade*

A

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

*Repeat and fade*

## OVER MY HEAD

---

You can take me to paradise,  
And then again you can be cold as ice  
I'm over my head,  
But it sure feels nice.

You can take me anytime you like,  
I'll be around if you think you might love me baby,  
And hold me tight.

Your mood is like a circus wheel,  
You're changing all the time,  
Sometimes I can't help but feel,  
That I'm wasting all of my time.

Think I'm looking on the dark side,  
But everyday you hurt my pride,  
I'm over my head,  
But it sure feels nice,  
I'm over my head,  
But it sure feels nice.

# OVER MY HEAD

Words and Music by  
CHRISTINE McVIE

Moderately



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



And then a - gain, you can be



cold as ice. — I'm o - ver my head,

oh, but it sure \_

feels nice.

You can take me any time you like.

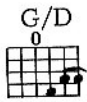
I'll be around if you think



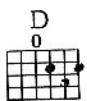
— you might — love — me, ba — by,



and — hold me — tight. —



— — — — —



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



D G D G

You're chang - ing all — the time.

D G D G

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


D A

wast - ing — all of my time.


D G/D D

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



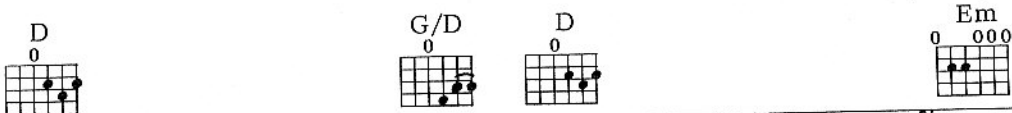
Em



head, oh, \_\_\_\_\_ but it




D G/D D Em




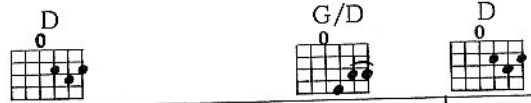
sure feels nice. \_\_\_\_\_

*Repeat and fade*

*Repeat and fade*



D G/D D



## I'M SO AFRAID

---

I been alone  
All the years  
So many ways to count the tears  
I never change  
I never will  
I'm so afraid the way I feel  
Days when the rain and the sun are gone  
Black as night  
Agony's torn at my heart too long  
So afraid  
Slip and I fall and I die.

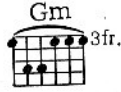
I been alone  
Always down  
No one cared to stay around  
I never change  
I never will  
I'm so afraid the way I feel

Day's when the rain and the sun are gone  
Black as night  
Agony's torn at my heart too long  
So afraid  
Slip and I fall and I die.

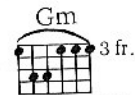
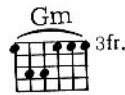
# I'M SO AFRAID

Words and Music by  
LINDSEY BUCKINGHAM

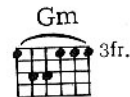
Moderately slow, in 2



Musical notation for the first system. It features a piano accompaniment in the lower staves and a guitar part in the upper staff. The piano part starts with a melody in the right hand and a bass line in the left hand. The guitar part is a single line with a Gm 3fr. chord diagram above it.



Musical notation for the second system. It includes piano accompaniment and a vocal line. The lyrics are: "I been a-lone been a-lone." The guitar part has Gm 3fr. chord diagrams above it.



Musical notation for the third system. It includes piano accompaniment and a vocal line. The lyrics are: "all the years. Al-ways down. So man-y ways No one cared to count the tears. I to stay a-round. I". The guitar part has Dm7 and Gm 3fr. chord diagrams above it.

nev - er change. I nev - er will. I'm so a - fraid the  
 nev - er change. I nev - er will. I'm so a - fraid the

way I feel. — }  
 way I feel. — }

Days when the rain and the

sun are gone. — Black as

night, ag - o - ny's torn at my heart too long. —

Dm Gm Dm Gm Ebmaj7 Cm Dm

So a - fraid, slip and I fall and I

Gm

1. 2.

die. I

Repeat and fade  
  
 Gm Eb

Repeat and fade

Cm Gm Eb F

## BLUE LETTER

---

It was a blue letter  
She wrote to me  
It's silver words she told  
Wanna be on the road to paradise  
I wanna lover who don't get old.

Do I read a message in your eyes  
You wanna love to stay another night  
Baby when your day goes down  
I won't be waitin' around for you.

For every voice you've ever heard  
There's a thousand without a word  
Redbird, don't say you told me so  
Just give me one more song to go.

Do I read a message in your eyes  
You wanna love to stay another night  
Baby when your day goes down  
I won't be waitin' around for you.

Words and Music by RICHARD CURTIS  
and MICHAEL CURTIS  
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# BLUE LETTER

Words and Music by  
RICHARD CURTIS and MICHAEL CURTIS

Brightly



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



It was a blue let-ter she wrote — to me. — Its  
ev - 'ry voice you've ev - er heard, there's a



sil - ver words — she told. Wan - na be  
thou - sand with - out a word. Red - bird,



F#m



— on the road — to par - a - dise. I wan - na  
 — don't — say — you told — me so. Give me

E



A



lov - er who don't — get old. } Do I — read a  
 one more — song — to go. }

F#m



E



A



mes - sage in — your eyes? You wan - na love — to

F#m



E



A



stay an - oth - er night. Ba - by, — when your

F#m

E

D



1.

day goes down, I won't be wait - in' a - round - for you.

A



2.

For wait - in' a - round - for you.

Repeat and fade

F#m

E

A



I ain't wait - in'.

Repeat and fade

## SUGAR DADDY

---

Well I need a sugar daddy,  
He could be my friend,  
And if I needed money,  
I know he would lend me a hand,  
But when it comes to loving,  
He'd better leave me alone,  
'Cause I've got you baby,  
And you give me all the love I need,  
Yes you give me all the love I need —  
And when I get a little hungry  
He could give me all I could eat,  
And if I needed whisky,  
He could serve it to me neat.  
But when it comes to loving,  
He'd better leave me alone,  
'Cause I've got you baby,  
And you give me all the love I need,  
Yes you give me all the love I need —  
All that I want is someone to take care of me,  
I'm not asking for love,  
Just a little sympathy.  
And he could pick me up,  
In a big fancy car,  
Then I could pretend  
I was a big movie star.  
But when it comes to loving,  
He'd better leave me alone,  
'Cause I've got you baby,  
And you give me all the love I need,  
Yes you give me all the love I need —  
All that I want is someone to take care of me,  
I'm not asking for love,  
Just a little sympathy.  
I'm not asking for love  
I'm not asking for love

# SUGAR DADDY

Words and Music by  
CHRISTINE McVIE

Moderate Rock beat



Well, I need \_

*mf*

a sug-ar dad - dy. He could be my - friend. \_

And if I need - ed a lit-tle mon - ey, I know he would lend -



A D A

And when I get a lit-tle hun-gry, he could give me all I could eat.  
And he could pick me up in a big fan-cy car.

D A D A

And if I need-ed whis-key, he could serve it to me neat.  
Then I could pre-tend I was a big mov-ie star.

D F#m D B7

But when it comes to love, he'd bet-ter leave

D F#m D

me a-lone. 'Cause I've got you, ba-by. And you

B7 D

give me all the love I need. — Yes, you give me all the love I need. —

A E Bm F#m

All that I want — is some-one — to take care of me. —

A E Bm F#m

I'm not ask-ing for love, — just a lit - tle sym- pa - thy. —

*Repeat and fade*

A D A D

I'm not ask - ing for love. —

*Repeat and fade*

## SECOND HAND NEWS

---

I know there's nothin' to say.  
Someone has taken my place.  
When times go bad, when times go rough  
Won't you lay me down in the tall grass and  
Let me do my stuff.  
I know I got nothin' on you.  
I know there's nothin' to do.  
When times go bad and you can't get enough;  
Won't you lay me down in the tall grass and  
Let me do my stuff.  
One thing, I think you should know,  
I ain't gonna miss you when you go.  
Been down so long, I've been tossed around enough.  
Oh, couldn't you just let me go down, and do my stuff.  
I know you're hopin' to find someone who's gonna give  
You peace of mind.  
When times go bad, when times go rough;  
Won't you lay me down in the tall grass and  
Let me do my stuff.  
I'm just second-hand news. I'm just second-hand news.  
Yeah. I'm just second-hand news.



# SECOND HAND NEWS

Moderate Rock tempo

Words and Music by  
LINDSEY BUCKINGHAM

E

A

D

A

I know there's noth - in' to say.  
One thing I think you should know:

D

A

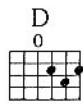
Some - one has tak - en my place. When times -  
I ain't gon - na miss you when you go. Been down -

E7

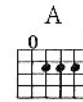
A

E7

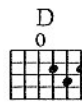
— go bad, — when times — go rough, — won't you  
— so long, — I been tossed a - round - e - nough. — Oh, —



lay me down\_ in the tall grass and let me do\_ my stuff.\_  
 could - n't you\_ just let me go down and do\_ my stuff.\_



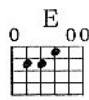
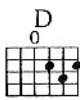
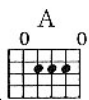
I know\_ I got noth - in' on you.\_  
 I know\_ you're hop - in' to find\_



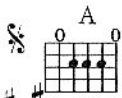
I know\_ there's noth - in' to do.\_ When times\_  
 some - one\_ who's gon - na give you\_ peace of mind.\_ When times\_



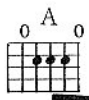
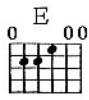
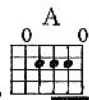
\_ go bad\_ and you can't\_ get\_ e - nough,\_ won't you  
 \_ go bad,\_ when times\_ go\_ rough,\_ won't you



lay me down — in the tall grass and let me do — my stuff. — }  
lay me down — in the tall grass and let me do — my stuff. — }



*Scat sing* —



1. *To Coda*  $\oplus$

Guitar chord diagrams: A (0 2 2 2 0 0), E (0 2 2 1 0 0)

2. *D. S.  $\%$  al Coda*  $\oplus$  *Coda*  $\oplus$

Guitar chord diagrams: E (0 2 2 1 0 0), A (0 2 2 2 0 0)

*Repeat and fade*

A Bm/A A Bm/A

I'm — just sec - ond hand — news, — I'm — just sec - ond hand — news. —

*Repeat and fade*

Guitar chord diagrams: A (0 2 2 2 0 0), Bm/A (0 2 2 2 0 0)

A D E

Guitar chord diagrams: A (0 2 2 2 0 0), D (0 2 2 2 0 0), E (0 2 2 1 0 0)

## GO YOUR OWN WAY

---

Loving you isn't the right thing to do.  
How can I ever change things that I feel?  
If I could maybe I'd give you my world.  
How can I when you won't take it from me.  
You can go your own way, go your own way.  
You can call it another lonely day.  
You can go your own way, go your own way.  
Tell me why ev'rything turned around.  
Packing up, shacking up is all you wanna do.  
If I could baby, I'd give you my world.  
Open up ev'rything's waiting for you.  
You can go your own way, go your own way.  
You can call it another lonely day.  
You can go your own way, go your own way.  
You can go your own way, go your own way.

# GO YOUR OWN WAY

Words and Music by  
LINDSEY BUCKINGHAM

Moderately bright Rock beat

**F**  **C** 

Lov - ing you is - n't the right - thing\_ to do.  
Tell\_ me why ev - 'ry-thing turned\_ a - round.

**Bb**  **F** 

How can I \_\_\_\_\_ ev - er change things\_ that\_ I feel? \_\_\_\_\_  
Pack - ing up, \_\_\_\_\_ shack - ing up is all you wan - na do. \_\_\_\_\_

**C** 

If\_ I\_ could, \_\_\_\_\_ may - be I'd give \_\_\_\_\_ you\_ my world. \_\_\_\_\_  
If\_ I\_ could, \_\_\_\_\_ ba - by, I'd give \_\_\_\_\_ you\_ my world. \_\_\_\_\_

Bb F

How can I \_\_\_\_\_ when you won't take — it from — me? }  
 O — pen up. \_\_\_\_\_ Ev — 'ry — thing's wait — ing for — you. }

Dm Bb C Dm

You can go — your own — way, \_\_\_\_\_ go — your own — way. \_\_\_\_\_ You can call —

Bb C Dm

— it an — oth — er lone — ly day. \_\_\_\_\_ You can go —

Bb C

1. \_\_\_\_\_ 2. *D. S. and fade*

— your own — way, \_\_\_\_\_ go — your own — way. \_\_\_\_\_ your own — way.

## OH DADDY

---

Oh daddy, you know you make me cry.  
How can you love me? I don't understand why.  
Oh daddy, if I can make you see,  
If there's been a fool around it's got to be me.  
Yes, it's got to be me.  
Oh daddy, you soothe me with your smile.  
You're letting me know you're the best thing in my life.  
Oh daddy, if I can make you see,  
If there's been a fool around, it's got to be me.  
Yes, it's got to be me.  
Why are you right when I'm so wrong?  
I'm so weak, but you're so strong.  
Ev'rything you do is just alright.  
And I can't walk away from you, baby, if I tried.  
Oh daddy, you soothe me with your smile.  
You're letting me know you're the best thing in my life.  
Oh daddy, if I can make you see,  
If there's been a fool around, it's got to be me.  
Yes, it's got to be me.  
Why are you right when I'm so wrong?  
I'm so weak, but you're so strong.  
Ev'rything you do is just alright.  
And I can't walk away from you, baby, if I tried.  
Oh daddy, you soothe me with your smile.  
You're letting me know you're the best thing in my life.  
Oh daddy, if I can make you see,  
If there's been a fool around, it's got to be me.  
Yes, it's got to be me. Yeah, it's got to be me.  
Yeah, it's got to be me.

Words and Music by CHRISTINE McVIE

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# 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



Am7

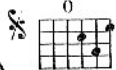


Dm



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. —


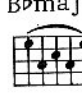
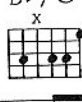
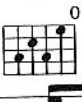
C Dm Gm7 Am7 To Coda

Why are you right — when I'm — so wrong? —

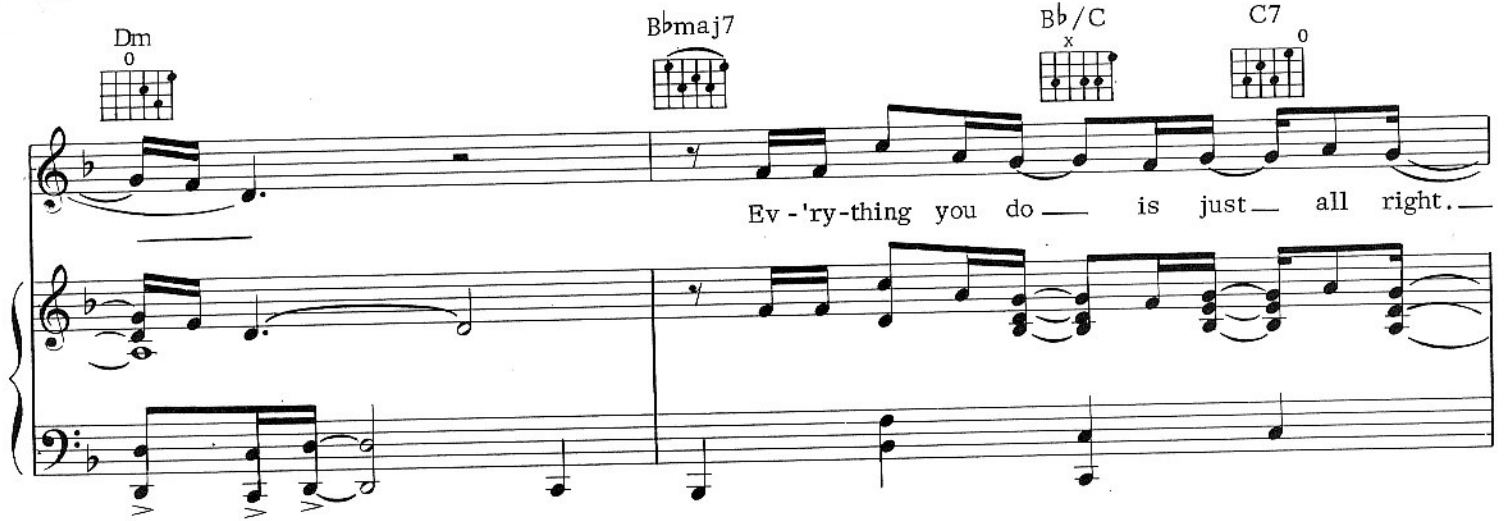
Dm Bbmaj7 Bb/C C7


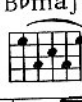
I'm — so — weak, — but you're — so strong. —

Dm Bbmaj7 Bb/C C7

Dm  Bbmaj7  Bb/C  C7 

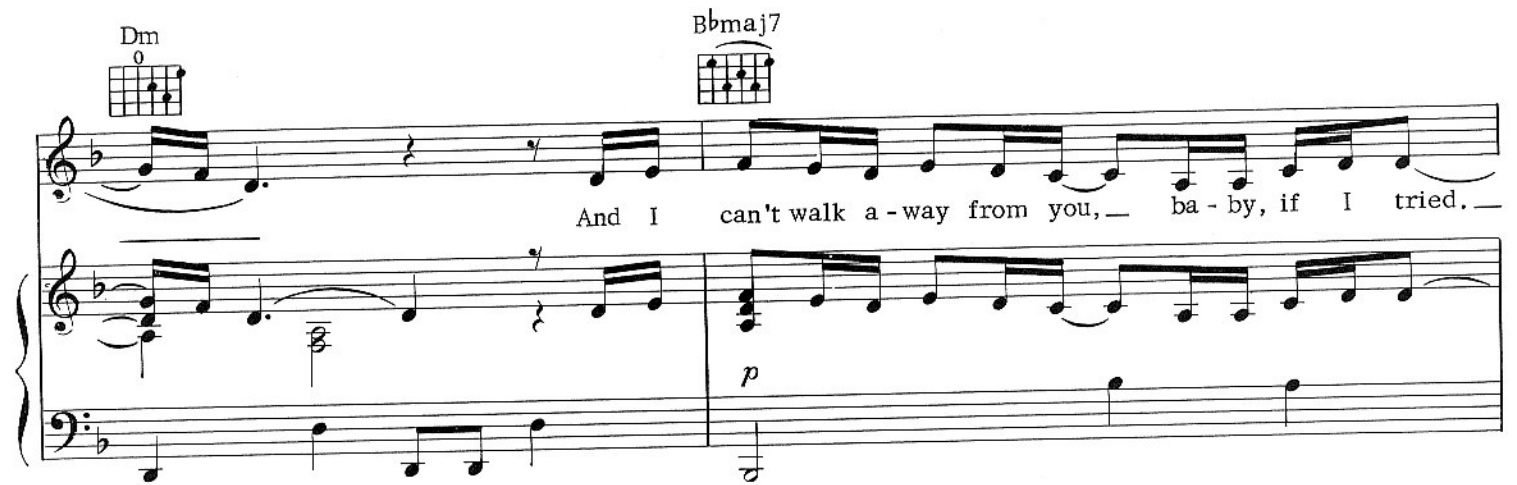
Ev -'ry-thing you do — is just — all right. —

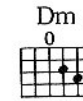


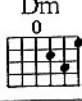

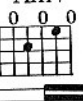


Dm  Bbmaj7 

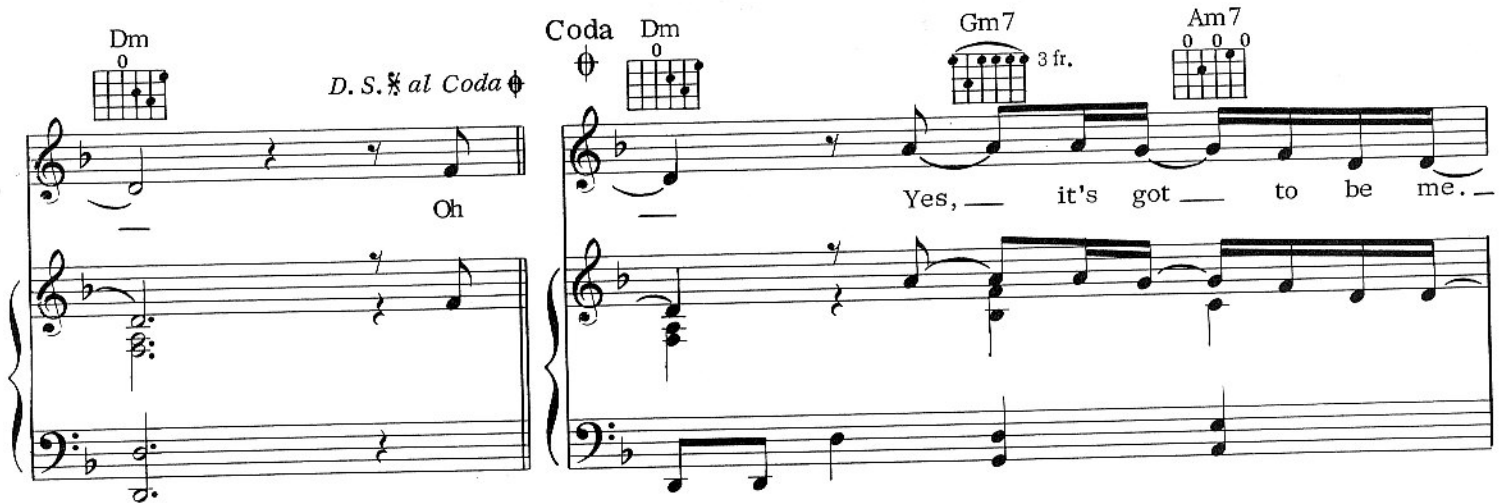
And I can't walk a-way from you, — ba - by, if I tried. —



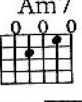
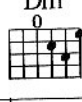

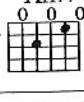
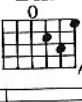
*p*



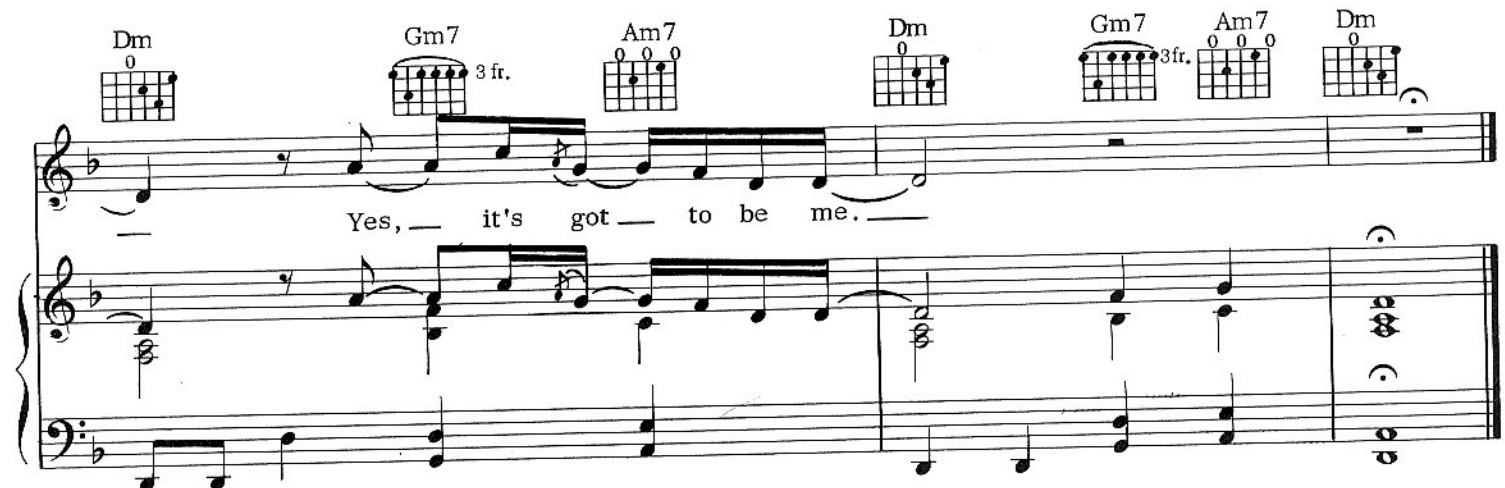
Dm  *D. S.  $\text{al Coda}$*   Coda  Dm  Gm7  3 fr. Am7 

Oh Yes, — it's got — to be me. —



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

Yes, — it's got — to be me. —



## DON'T STOP

---

If you wake up and don't want to smile,  
If it takes just a little while, open your eyes and look at the day;  
You'll see things in a different way.  
Don't stop thinking about tomorrow.  
Don't stop, it'll soon be here, it'll be better than before.  
Yesterday's gone, yesterday's gone.  
Why not think about times to come and not about  
The things that you've gone.  
If your life was bad to you, just think what tomorrow will do.  
Don't stop thinking about tomorrow.  
Don't stop, it'll soon be here, it'll be better than before.  
Yesterday's gone, yesterday's gone.  
All I want is to see you smile.  
If it takes just a little while, I know you don't believe that it's true,  
I never meant any harm to you.  
Don't stop thinking about tomorrow.  
Don't stop, it'll soon be here, it'll be better than before.  
Yesterday's gone, yesterday's gone.  
Don't stop thinking about tomorrow.  
Don't stop, it'll soon be here, it'll be better than before.  
Yesterday's gone, yesterday's gone.  
Ooo, don't you look back. Ooo, don't you look back.

# DON'T STOP

Words and Music by  
CHRISTINE McVIE

Medium Rock beat (♩ = ♪<sup>3</sup>)

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

E D A E D

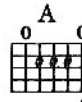
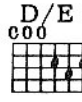
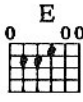
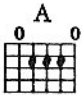
If you wake up and don't want to smile; — if it takes just a  
 Why not think a-bout times — to come, — and not a-bout the —  
 All I want is to see you — smile, — if it takes just a

A E D A

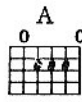
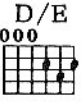
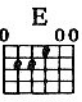
lit - tle while, o-pen your eyes and look at the day. —  
 things that you've done. — If your — life was bad to — you, —  
 lit - tle while. I know you don't be - lieve that it's true. —

B E D/E

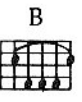
You'll see things in a dif - f'rent — way. — } Don't stop  
 just think what to - mor - row will do. — }  
 I nev - er meant an - y harm to — you. — }



think - ing a - bout to - mor - row. Don't stop. It - 'll soon be here.



It - 'll be bet - ter than be - fore.

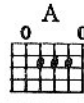
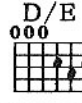
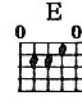
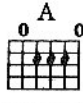
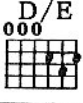
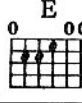


1. 2.

3.

Yes - ter - day's gone. Yes - ter - day's gone. ter - day's gone.

Repeat and fade



Ooh, don't you look back.

Repeat and fade

## YOU MAKE LOVING FUN

---

Sweet, wonderful you.  
You make me happy with the things you do.  
Oh, can it be so? This feeling follows me wherever I go.  
I never did believe in miracles.  
But I've a feeling it's time to try.  
I never did believe in the ways of magic.  
But I'm beginning to wonder why.  
Don't, don't break the spell.  
It would be dif rent and you know it will.  
You, you make lovin' fun.  
And I don't have to tell you you're the only one.  
Ooo, you make lovin' fun. Ooo, you make lovin' fun.

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# YOU MAKE LOVING FUN

Words and Music by  
CHRISTINE McVIE

Moderate Rock beat

F E $\flat$

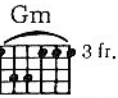
Sweet, \_

G $\flat$  3 fr.

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

F E $\flat$

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



Oh, \_\_\_\_\_ can it be so?  
You, \_\_\_\_\_ you make lov-ing fun.



This feel - ing fol - lows me wher - ev - er I go. —  
And I don't have — to tell you you're the on - ly —

Eb



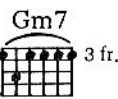
To Coda

Bb



one. I nev-er did be - lieve —

Bb/Ab



in — mir - a - cles. But I've a feel-ing it's time to try. —

E $\flat$  B $\flat$

I nev-er did be - lieve

B $\flat$ /A $\flat$  Gm7 3 fr.

in the ways of mag - ic. But I'm be -

F E $\flat$  D. S.  $\frac{3}{4}$  al Coda  $\diamond$

gin-ning to won - der why. Don't,

Coda Repeat and fade B $\flat$  F E $\flat$

You, you make lov-ing fun.

Repeat and fade

## I DON'T WANT TO KNOW

---

I don't want to know the reasons why love  
Just keeps right on walking on down the line.  
I don't want to stand 'tween you and love honey,  
I just want you to feel fine.  
I don't want to know the reasons why love  
Just keeps right on walking on down the line.  
I don't want to stand 'tween you and love,  
Honey I just want you to feel fine.  
Finally baby, the truth has come down now,  
Take a listen to your spirit.  
It's cryin' out loud tryin' to believe.  
Oh, you say you love me but you don't know,  
You got me rockin' and a reelin'. Oh, yea, Ah.  
I don't want to know the reasons why love  
Just keeps right on walking on down the line.  
I don't want to stand 'tween you and love honey,  
I just want you to feel fine.  
I don't want to know the reasons why love  
Just keeps right on walking on down the line.  
I don't want to stand 'tween you and love,  
Honey I just want you to feel fine.  
Finally baby, the truth has been told:  
Now you tell me that I'm crazy.  
It's nothin' that I didn't know  
Tryin' to survive. Oh, you say you love me  
But you don't know, you got me rockin' and a reelin'.  
Oh, yea, ah. I don't want to know the reasons why love  
Just keeps right on walking on down the line.  
I don't want to stand 'tween you and love honey,  
Take a little time. I, I don't want to know.

# I DON'T WANT TO KNOW

Words and Music by  
STEVIE NICKS

Moderately

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

*mf*

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

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

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

E F# B F# E F#

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'

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

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

1. rock-in' and a-reel - in'. — Oh, —

B E F# 2. B E F#

yeah. Ah. Hang -

B E F#

in' on to you. Oh,

B E F# B F#

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

E F# B F#

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.

## NEVER GOING BACK AGAIN

---

She broke down and let me in. Made me see where I've been.  
Been down one time, been down two times.  
I'm never going back again. Mmm. Mmm  
Been down one time, been down two times.  
You don't know what it means to win.  
Come down and see me again.  
Been down one time, been down two times.  
I'm never going back again. Mmm. Mmm.

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# NEVER GOING BACK AGAIN

Words and Music by  
LINDSEY BUCKINGHAM

Moderately and lightly, in 2

G x000      D 0      G x000      D 0

The first system of music features a guitar part with four measures of chords: G (x000), D (0), G (x000), and D (0). The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in 2/4 time. The piano part starts with a mezzo-piano (*mp*) dynamic.

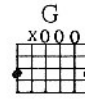
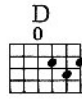
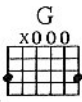
G x000      D 0

The second system continues the guitar and piano accompaniment. It features two measures of chords: G (x000) and D (0). The piano accompaniment continues with the same melodic and bass patterns.

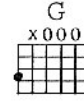
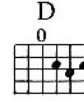
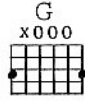
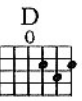
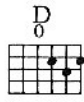
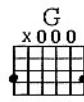
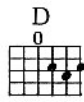
G x000      D 0      G x000      G x000      D 0

She broke down and  
You don't know what it

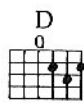
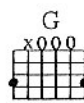
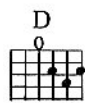
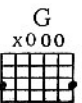
The third system includes guitar chords (G, D, G, G, D) and piano accompaniment. It also features a vocal line with the lyrics: "She broke down and / You don't know what it". The piano accompaniment includes a double bar line and a fermata over a chord in the final measure.



let means me to in; win.

made me see where I've been.  
Come down and see me a gain.



G x000      D 0      G x000      D 0

Been down one — time. —

Detailed description: This system contains the first four measures of the piece. It features a guitar part with four chord diagrams: G major (x000), D major (0), G major (x000), and D major (0). The vocal line begins with the lyrics 'Been down one — time. —'. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#).

G x000      D 0      G x000

Been down two — times. —

Detailed description: This system contains the next four measures. The guitar part features three chord diagrams: G major (x000), D major (0), and G major (x000). The vocal line continues with the lyrics 'Been down two — times. —'. The piano accompaniment continues with the same treble and bass clef and key signature.

Em 0 000      Bm7      Em 0 000      D 0      G x000      D 0

I'm nev - er go - ing back — a - gain. —

Detailed description: This system contains the next four measures. The guitar part features six chord diagrams: Em (0 000), Bm7, Em (0 000), D (0), G (x000), and D (0). The vocal line begins with the lyrics 'I'm nev - er go - ing back — a - gain. —'. The piano accompaniment continues with the same treble and bass clef and key signature.

G x000      D 0      G x000      D 0

Detailed description: This system contains the final four measures of the piece. The guitar part features four chord diagrams: G major (x000), D major (0), G major (x000), and D major (0). There is no vocal line in this system. The piano accompaniment continues with the same treble and bass clef and key signature.

To Coda

Chord diagrams: G (x000), D (0), G (x000), D (0)

Chord diagrams: G (x000), D (0), G (x000), D (0)

Chord diagrams: G (x000), D (0), G (x000), D (0)

Chord diagrams: G (x000), D (0), G (x000), D (0)

D. S. *al Coda*

Coda

Chord diagrams: G (x000), Em (0 000), Bm7, Em (0 000), D (0), G (x000), D (0), G (x000)

## DREAMS

---

Now here you go again, you say you want your freedom.  
Well, who am I to keep you down?  
It's only right that you should play the way you feel it.  
But listen carefully to the sound of your loneliness.  
Like a heart beat drives you mad in the stillness of  
Remembering what you had. And what you lost.  
And what you had. And what you lost.  
Oh, thunder only happens when it's rainin'.  
Players only love you when they're playin'.  
Say, women, they will come and they will go.  
When the rain washes you clean you'll know. You'll know.  
Now here I go again, I see the crystal visions.  
I keep my visions to myself.  
It's only me who wants to wrap around your dreams.  
And, have you any dreams you'd like to sell?  
Dreams of loneliness.  
Like a heart beat drives you mad in the stillness of  
Remembering what you had. And what you lost.  
And what you had. And what you lost.  
Oh, thunder only happens when it's rainin'.  
Players only love you when they're playin'.  
Say, women, they will come and they will go.  
When the rain washes you clean you'll know.  
You'll know. Oh, thunder only happens when it's rainin'.  
Players only love you when they're playin'.  
Say, women, they will come and they will go.  
When the rain washes you clean you'll know. You'll know.

# DREAMS

Words and Music by  
STEVIE NICKS

Moderately, with a beat

Chord diagrams: F, G x000, F, G x000

The first system of music features a guitar part with four measures of chords: F, G x000, F, and G x000. Below this is a piano accompaniment in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Chord diagrams: F, G x000, F

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 second system contains the first two lines of lyrics. The guitar part has three measures of chords: F, G x000, and F. The vocal line is written in a soprano clef, and the piano accompaniment continues with the same rhythmic pattern as the first system.

Chord diagrams: G x000, F, G x000

dom. Well, who am I to keep you down?  
 sions. I keep my vi - sions to my-self.

The third system contains the final two lines of lyrics. The guitar part has three measures of chords: G x000, F, and G x000. The vocal line concludes the phrase, and the piano accompaniment continues.



F G 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

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

G F G

x000

and what you lost \_\_\_\_\_ and what you had \_\_\_\_\_  
 and what you lost \_\_\_\_\_ and what you had \_\_\_\_\_

F G F

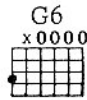
x000

and what you lost. \_\_\_\_\_ }  
 and what you lost. \_\_\_\_\_ }

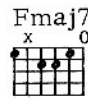
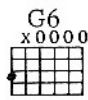
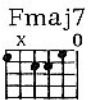
G Fmaj7 G6 Fmaj7

x000

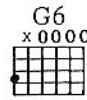
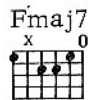
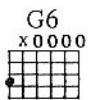
Oh, thun - der on - ly hap - pens when it's rain - ing.



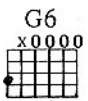
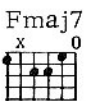
Play-ers on - ly love — you when they're play-



ing. Say, wom-en, they will come—

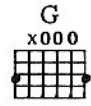
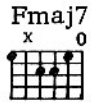
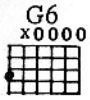


— and they will go. —

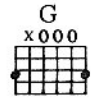
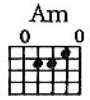
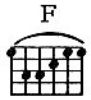
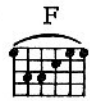


To Coda ⊕

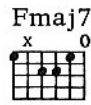
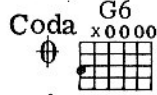
When the rain\_ wash - es — you clean, you'll know. —



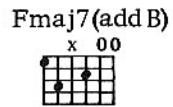
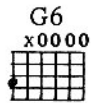
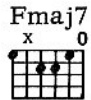
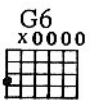
You'll know...

*D. S. al Coda*



You'll know...



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

## THE CHAIN

---

Listen to the wind blow, watch the sun rise,  
Run in the shadows, damn your love, damn your lies.  
And if you don't love me now, you will never love me again.  
I can still hear you saying you would never break the chain.  
And if you don't love me now, you will never love me again.  
I can still hear you saying you would never break the chain.  
(Never break the chain.) Listen to the wind blow,  
Down comes the night. Run in the shadows, damn your love,  
Damn your lies. Damn the dark, damn the light.  
And if you don't love me now, you will never love me again.  
I can still hear you saying you would never break the chain.  
Yeah, keep us together, run in the shadows.  
Yeah, keep us together, run in the shadows.

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

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

Moderately slow, with a beat

Em (no 3rd)



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

Em (no 3rd)



Musical notation for the second system, including piano accompaniment and a guitar part. Lyrics: Lis - ten to the wind blow;—

A



A7



Bm / D



Am / C



Em (no 3rd)



Musical notation for the third system, including piano accompaniment and a guitar part. Lyrics: 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.



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

*f*



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

Dsus4  
0



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



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.\_

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

Musical notation for the second system, including piano accompaniment.

2.

Dsus4



Am7



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

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

Em



C



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

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

Dsus4



Em (no 3rd)



C-5/E



Nev - er break the chain.

nev-er break the chain.

Em (no 3rd) C-5/E



Em (no 3rd) C-5/E



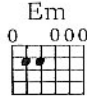
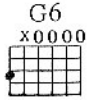
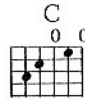
Em (no 3rd) C-5/E



Em (no 3rd)



No chord



*Sva*

Repeat and fade



Chain,

keep us to - geth - er.

Run in the shad-ows.

Repeat and fade

*(Sva)*

## **GOLD DUST WOMAN**

---

Rock on gold dust woman.  
Take your silver spoon; dig your grave.  
Heartless challenge, pick your path, and I'll pray.  
Wake up in the morning see your sunrise,  
Loves to go down. Lousy lovers,  
Pick their prey, but they never cry out loud.  
Cry out. Well, did she make you cry,  
Make you break down, shatter your illusions of love?  
And is it over now? Do you know how?  
Pick up the pieces and go home.  
Rock on and ancient queen;  
Follow those who pale in your shadow.  
Rulers make bad lovers.  
You better put your kingdom up for sale, up for sale.  
Well, did she make you cry, make you break down,  
Shatter your illusions of love?  
And is it over now? Do you know how?  
Pick up the pieces and go home. And go home.  
And go home.

# 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.

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

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

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

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

B $\flat$   
 G/B x0

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

*cresc.* *mf*

C 0 0 0  
 D(no 3rd) 0

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

Bb G/B C

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

1. D(no 3rd) Bb/D D(no 3rd) Bb/D D(no 3rd)

home? —

*dim.*

2. D(no 3rd)

home? Well, did she

Bb 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



D(no 3rd)



Bb-5/D



home? —

*Repeat and fade*



## SONGBIRD

---

For you there'll be no more crying.  
For you the sun will be shining.  
And I feel that when I'm with you it's alright.  
I know it's right. To you I'll give the world.  
To you I'll never be cold 'cause I feel that when I'm with you  
It's alright. I know it's right.  
And the song birds are singing like they know the score.  
And I love you, I love you, I love you like never before.  
And I wish you all the love in the world.  
But most of all I wish it from myself.  
And the song birds keep singing like they know the score.  
And I love you, I love you, I love you like never before.  
Like never before. Like never before.

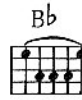
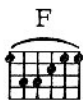
# SONGBIRD

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,

F



Musical staff with notes and rests.

the sun\_ will be shin - in'.  
I'll nev - er be cold,

And } I feel  
'Cause }

Piano accompaniment for the first system.

Gm

Bb

Dm

Bb



Musical staff with notes and rests.

— that when I'm with you, it's al - right;

I know it's

Piano accompaniment for the second system.

F



1.

Musical staff with notes and rests.

right.

To

Piano accompaniment for the first ending.

2.

C



Bb



Musical staff with notes and rests.

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

keep }

Piano accompaniment for the second ending, including dynamics like *cresc.* and *mf*.

Dm



Bb



And I love\_\_ you, I love\_\_ you, I love\_\_

*decresc.*

*mp*

C 11



F



To Coda ♪

\_\_ you like nev- er be- fore.

Bb



F



Bb



F



And I wish\_\_

Gm

Bb

Dm

Bb



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

C 11

F



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

Coda C 11

F

*D. S.  $\text{♩}$  al Coda*



And the song- Like nev-er be-fore. —

*cresc.*

C 11

F

C 11

F



Like nev-er be-fore. —

*rit.*

## TUSK

---

Why don't you ask him if he's going  
to stay

Why don't you ask him if he's going  
away?

Why don't you tell me what's going  
on?

Why don't you tell me who's on the  
phone?

Why don't you ask him what's going  
on?

Why don't you ask him who's the  
latest on his throne?

Don't say that you love me!  
Just tell me that you want me!

Tusk! Tusk! Tusk! Tusk!

Tusk! Tusk! Tusk! Tusk!

Tusk! Tusk! Tusk! Tusk!

Tusk! Tusk! Tusk! Tusk!

Tusk!

# TUSK

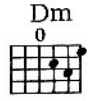
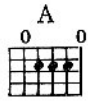
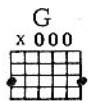
Words and Music by  
LINDSEY BUCKINGHAM

Moderately

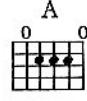


Why don't - you ask him if he's gon - na stay. —  
Why don't - you tell me what's go - in' on. —

Why don't - you ask him if he's go - in' a - way. —  
Why don't - you tell me who's on - the phone. —



1. 2.



No chord

Ay. —  
Oh. —

Dm(no3rd)



The first system of music. It consists of three staves: a vocal line in treble clef with a key signature of one flat (Bb), and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand.

The second system of music, continuing the vocal and piano parts from the first system. The piano accompaniment continues with the same rhythmic pattern.

Dm(no3rd)



The third system of music. The vocal line begins with the lyrics: "Why don't you ask him what's go - in' on. —". The piano accompaniment continues with the same rhythmic pattern.

The fourth system of music. The vocal line continues with the lyrics: "Why don't you ask him the lat - est on his throne. — Oh, —". The piano accompaniment continues with the same rhythmic pattern.



G(no3rd)



A(no3rd)



oh, oh. Don't say that you

Dm



love me.

C



G



C



A

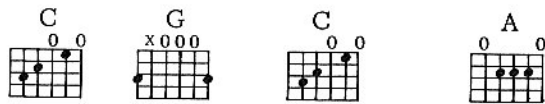


Just tell me that you

Dm



want me.



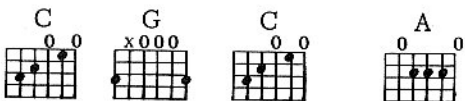
*Tusk!* Just say that you

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Tusk!" and "Just say that you". The piano accompaniment consists of chords and a bass line.



want me.

The second system of music continues the vocal line with the lyrics "want me." and the piano accompaniment.



*Repeat and fade*

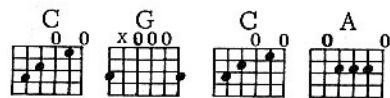


Tacet

Don't tell me that you...

*Repeat and fade*

The third system of music features the vocal line with the lyrics "Don't tell me that you...". It includes a "Tacet" instruction and a "Repeat and fade" instruction for the piano accompaniment.



*Tusk!*

The fourth system of music features the piano accompaniment, ending with the lyrics "Tusk!".

## SARA

---

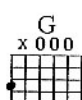
Wait a minute baby...  
Stay with me awhile  
Said you'd give me light  
But you never told me about the fire  
Drowning in the sea of love  
Where everyone would love to  
drown  
And now it's gone  
It doesn't matter anymore  
When you build your house  
Call me home  
And he was just like a great dark  
wing  
Within the wings of a storm  
I think I had met my match—he was  
singing  
And undoing the laces  
Undoing the laces  
Drowning in the sea of love  
Where everyone would love to  
drown  
And now it's gone  
It doesn't matter anymore  
When you build your house  
Call me home  
Hold on  
The night is coming and the starling  
flew for days  
I'd stay home at night all the time  
I'd go anywhere, anywhere  
Ask me and I'm there because I care  
Sara, you're the poet in my heart  
Never change, never stop  
And now it's gone  
It doesn't matter what for  
When you build your house  
I'll come by  
Drowning in the sea of love  
Where everyone would love to  
drown  
And now it's gone  
It doesn't matter anymore  
When you build your house  
Call me home  
All I ever wanted  
Was to know that you were dreaming  
(There's a heartbeat  
And it never really died)

Words and Music by STEVIE NICKS  
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## SARA

Words and Music by  
STEVIE NICKS

Moderately

Wait a min-ute, ba - by.



Stay with me a - while. —

Said you'd give me light, —

A/G



Gmaj7



A/G



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

G



A/G



Gmaj7



A/G



G



D/G



G



D/G



G



D/G



Em7



D/E



Em7



D/E



Em7



D/E



*mf*

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

x000 x0 x000 x0 x000 x0 0xx 0xx 0xx 0xx 0xx 0xx

Drown-in' in the sea of love — where

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

x00 x x00 x x00 0 0 0 0 0 0 0

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

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

x000 x0 x000 x0 x000 x0 0xx 0xx 0xx

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

0xx 0xx 0xx x00 x 0xx 0xx 0xx x

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




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

And he was just like a great dark

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




wing with - in the wings of a storm. —




G/A  A  Bm/A 

G  A/G  Gmaj7 

I think I had met my match.









G  A/G  Gmaj7 

G/A  A  Bm/A 

He was sing-in'









G/A  A  Bm/A 

G  A/G  Gmaj7 

and un - do - ing,



G  A/G  Gmaj7 

G/A  A  Bm/A 

and un - do - ing





G/A  
0000

A  
0

Bm/A  
0

G  
x000

A/G  
x

Gmaj7  
x

the lac - es,

G  
x000

A/G  
x

Gmaj7  
x

G/A  
0000

A  
0

Bm/A  
0

un-do - ing the lac - es.

G/A  
0000

A  
0

Bm/A  
0

G  
x000

D/G  
x0

G  
x000

D/G  
x0

G  
x000

D/G  
x0

Em7  
0xx

D/E  
0xx

Em7  
0xx

D/E  
0xx

Em7  
0xx

D/E  
0xx

G/C  
x00

D/C  
x

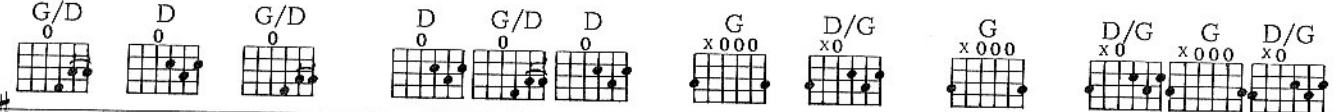
G/C  
x00

D/C  
x


G/C  
x00

D/C  
x

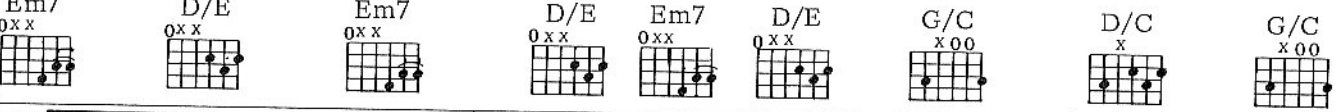
G/D D G/D D G/D D G D/G G D/G G D/G G D/G




Said, Sar - a, you're the



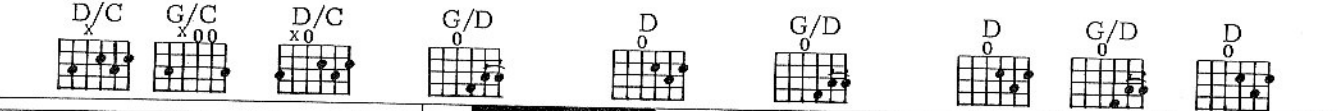
Em7 D/E Em7 D/E Em7 D/E G/C D/C G/C




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



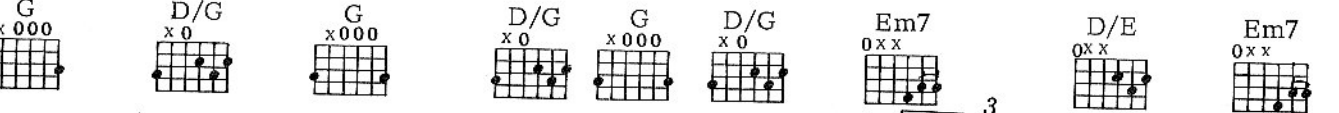
D/C G/C D/C G/D D G/D D G/D D



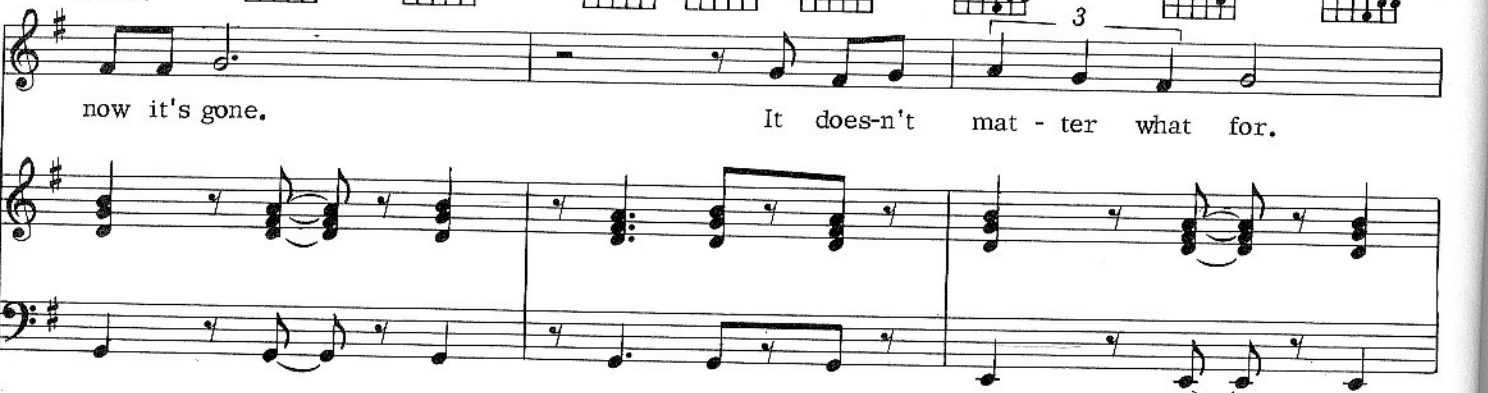
Nev - er stop. But



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

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

Hold on. \_\_\_\_\_ The night is

G  $x000$  A/G  $x$  Gmaj7  $x$  G/A  $0000$  A  $0$  Bm/A  $0$

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

G/A  $0000$  A  $0$  Bm/A  $0$  G  $x000$  A/G  $x$  Gmaj7  $x$

I'd stay home at night —

G  $x000$  A/G  $x$  Gmaj7  $x$  G/A  $0000$  A  $0$  Bm/A  $0$

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

G/A  $0000$  A  $0$  Bm/A  $0$

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

G A/G Gmaj7

G A/G Gmaj7

I'm there. — Ask me, and

G/A A Bm/A

G/A A Bm/A

I'm there, — 'cause I — care.

Repeat and fade

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

Sar - a.

Repeat and fade

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

## OVER & OVER

---

Could you ever need me  
And would you know how  
Don't waste our time  
Tell me now  
All you have to do  
Is speak out my name,  
And I would come running, anyway

### Chorus

And I said  
Could it be me, could it really really  
be?  
Over and over  
Don't turn me away  
And don't let me down  
What can I do  
To keep you around  
Over and over  
Over and over.

# OVER & OVER

Words and Music by  
CHRISTINE McVIE

Moderately slow



First system of musical notation. It features a guitar part with three measures corresponding to the C, D, and G chords. Below it is a piano accompaniment in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part consists of a treble and bass clef with various chords and melodic lines.



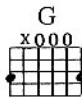
Second system of musical notation. It includes guitar chords for C, D, and G. The vocal line begins with the lyrics "Could you ev - er need \_". The piano accompaniment continues with chords and a bass line.



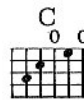
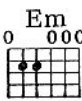
Third system of musical notation. It includes guitar chords for C, G, E minor, and D. The vocal line continues with the lyrics "me? And would you know how? \_". The piano accompaniment provides harmonic support with chords and a bass line.



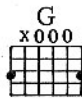
Don't waste our time. \_\_\_\_\_ Tell me now.



All you have to do \_\_\_\_\_



is speak out — my name, — and I would come run -

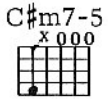


ning an - y - way. \_\_\_\_\_ And I said, -

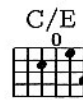
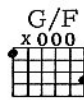
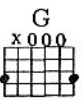




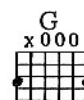
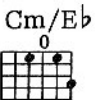
could it be me? \_\_\_\_\_ Could it real -



ly, real - ly be? \_\_\_\_\_ O - ver and o -



ver. \_\_\_\_\_ Could it real - ly, real - ly be? -



Don't turn me a - way. \_\_\_\_\_



And don't let me down. What can I do

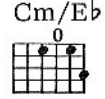


to keep you a - round?



O - ver and o - ver.

*Repeat and fade*



O - ver and o - ver. O - ver and o - ver.

## ANGEL

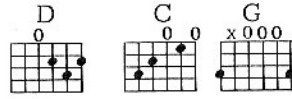
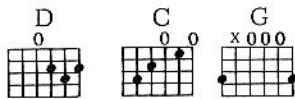
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Sometimes  
The most beautiful things  
The most innocent things  
And many of those dreams  
Pass us by  
Keep passing us by  
You feel good  
I said it's funny that you understood  
I knew you would  
When you were good  
You were very, very good  
I still look up  
When you walk in the room  
I've the same wide eyes  
They tell the story  
Try not to reach out  
When you turn 'round  
And you say "hello"  
And we both pretend  
No great pretender  
So I close my eyes softly  
Till I become that part of the wind  
That we all long for sometime  
And to those that I love  
Like a ghost through a fog  
Like a charmed hour  
And a haunted song  
And the angel of my dreams  
I still look up  
I try hard not to look up  
That girl was me  
Track a ghost through the fog  
A charmed hour—a haunted song  
Track a ghost through the fog, baby  
Ooh, you try hard  
But you'll never catch me—yeah

# ANGEL

Words and Music by  
STEVIE NICKS

Medium beat



*mf*



Some - times the most beau - ti - ful things, the most



in - no - cent things, — and man - y of those dreams —



pass us by, —



keep pass-in' me by. \_\_\_\_\_



You feel good, \_\_\_\_\_



I said it's fun - ny that you un - der - stood, \_\_\_\_\_



I knew you would. \_\_\_\_\_ When you were \_\_\_\_\_ good, \_\_\_\_\_



you were ver - y, — ver - y good. —



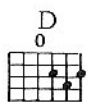
So I



close my eyes soft - ly till I be - come — that part of the wind -



— that we all long —. for some - time, yeah, -



and to those — that I love like a



ghost through a fog, like a charmed — ho - ur and a haunt - ed song, — and the an -



gel of my dreams,



an — gel of my —

*To Coda* 

D  C  D 

dreams. He said — you feel — good.

G  C  D  G 

I said it's fun-ny that you un-der-stood. —

C  D  G  C 

I knew you would. — When you were — good, —

D 

ba - by, mm, — you were ver-y good. —





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



I still look up — when you walk

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



in the room. — I've the same wide — eyes. —

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



Now, they tell a sto - ry. I try not to

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



reach out. \_\_\_\_\_ When you turn a - round, you say hel - lo. -



\_\_\_\_\_ And we both pre - tend. \_\_\_\_\_ No great pre - tend -



er. \_\_\_\_\_ So I

Coda

Repeat (vocal ad lib) and fade



Repeat and fade

**WHAT MAKES YOU THINK  
YOU'RE THE ONE**

---

What makes you think you're the  
one

Who can laugh without cryin'?

What makes you think you're the  
one

Who can live without dyin'?

Every little bit

Is there

To see

Every little bit

Of you

And me

What makes you think I'm the one

Who'll be there when you're callin'?

What makes you think I'm the one

Who will catch you when you're  
fallin'?

Every little bit

Is there

To see

Every little bit

Of you

And me

What makes you think I'm the one

Who will love you forever?

Everything you do has been done

And this won't last forever

Every little bit

Is there

To see

Every little bit

Of you

And me.

Words and Music by LINDSEY BUCKINGHAM

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# WHAT MAKES YOU THINK YOU'RE THE ONE

Words and Music by  
LINDSEY BUCKINGHAM

Moderately fast Rock beat



What makes you think you're the one \_\_\_\_\_  
 What makes you think I'm the one \_\_\_\_\_  
 What makes you think I'm the one \_\_\_\_\_



who can laugh — with - out cry — in'?  
 who'll be there — when you're call — in'?  
 who will love — you for - ev — er?



What makes you think you're the one \_\_\_\_\_  
 What makes you think I'm the one \_\_\_\_\_  
 Ev - 'ry-thing you do has been done, \_\_\_\_\_

who can live — with - out dy - in'? } Ev-'ry lit-tle  
 who will catch you when you're fall - in'? }  
 and it won't — last for - ev - er. }

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "who can live — with - out dy - in'? } Ev-'ry lit-tle", "who will catch you when you're fall - in'? }", and "and it won't — last for - ev - er. }". Above the vocal line, there are two guitar chord diagrams: C/G (x 0 0 0) and G7 (x 0 0 0).

bit — is there — to see,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "bit — is there — to see,". Above the vocal line, there are three guitar chord diagrams: Am7 (0 0 0 0), F ( ), and C (0 0 0).

ev-'ry lit-tle bit — of you — and me. —

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "ev-'ry lit-tle bit — of you — and me. —". Above the vocal line, there are three guitar chord diagrams: G7 (x 0 0 0), Am7 (0 0 0 0), and F ( ).

1. 2. 3.  
 C (0 0 0) G7 (x 0 0 0) G7 (x 0 0 0)

The fourth system of the musical score shows a first ending section with three endings. The lyrics are: "1. 2. 3." above the vocal line. Above the vocal line, there are three guitar chord diagrams: C (0 0 0), G7 (x 0 0 0), and G7 (x 0 0 0). The piano accompaniment features a double bar line and repeat signs.

Three times



Three times

Four times



Mm mm mm mm. mm.

Four times



Mm mm mm mm. Mm mm mm mm.



*gliss*

## THAT'S ENOUGH FOR ME

---

Everytime that you make me smile  
it's the same old way it used to be  
And that's enough for me  
Everytime that sleep don't come it's  
the same old pain that used to be  
And that's enough for me  
Yeah, yeah, yeah, yeah, mmm, ah,  
oh  
Yeah, yeah, yeah, yeah, mmm, ah,  
oh  
Everytime that sleep don't come it's  
the same old pain it used to be  
And that's enough for me  
And that's enough for me  
And that's enough for me.

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# THAT'S ENOUGH FOR ME

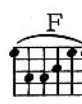
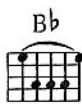
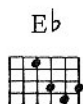
Words and Music by  
LINDSEY BUCKINGHAM

Fast, in 2

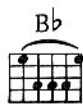


Ev - 'ry night that you make - me smile, it's the  
Ev - 'ry time that — sleep - don't come, it's the

*mf*



same old way — it used to be. —  
same old pain — that used to be. —



To Coda  $\oplus$

And that's e - nough for me. — Yeah. —  
And that's e - nough for me. —



E $\flat$



Yeah. — Yeah. — Yeah. — Yeah. —

B $\flat$



F



B $\flat$



Oh, — yeah. —

*D. C. (lyric 2) al Coda* ♯

Coda



B $\flat$



And that's e-nough for me. —

F



B $\flat$



And that's e-nough for me. —

## I KNOW I'M NOT WRONG

---

Her lips were waitin'  
Her eyes looked sad  
The dreams of a lifetime  
A year gone bad  
The dreams of a lifetime  
Told me wrong  
Everything is all right  
And now it's gone  
Don't blame me  
Please be strong I know I'm not  
wrong

Here comes the nighttime  
Lookin' for a little more  
Waitin' on the right time  
Somebody outside the door  
Don't blame me  
Please be strong I know I'm not  
wrong.

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# I KNOW I'M NOT WRONG

Words and Music by  
LINDSEY BUCKINGHAM

Moderately, in 2

Csus4



C



G



Csus4



C



The first system of music features a guitar part with five chords: Csus4, C, G, Csus4, and C. The piano accompaniment is in 2/4 time, starting with a mezzo-forte (mf) dynamic. The melody is written in a single treble clef staff.

G



C



G



The second system of music includes guitar chords G, C, and G. The vocal line begins with the lyrics "Her lips were wait - in'." The piano accompaniment continues with a steady bass line and chords.

C



G



C



The third system of music includes guitar chords C, G, and C. The vocal line continues with the lyrics "Her eyes looked sad. The dreams of a". The piano accompaniment maintains the 2/4 tempo.



life - time. A year - gone bad.



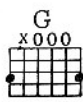
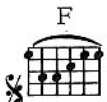
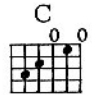

*mf*



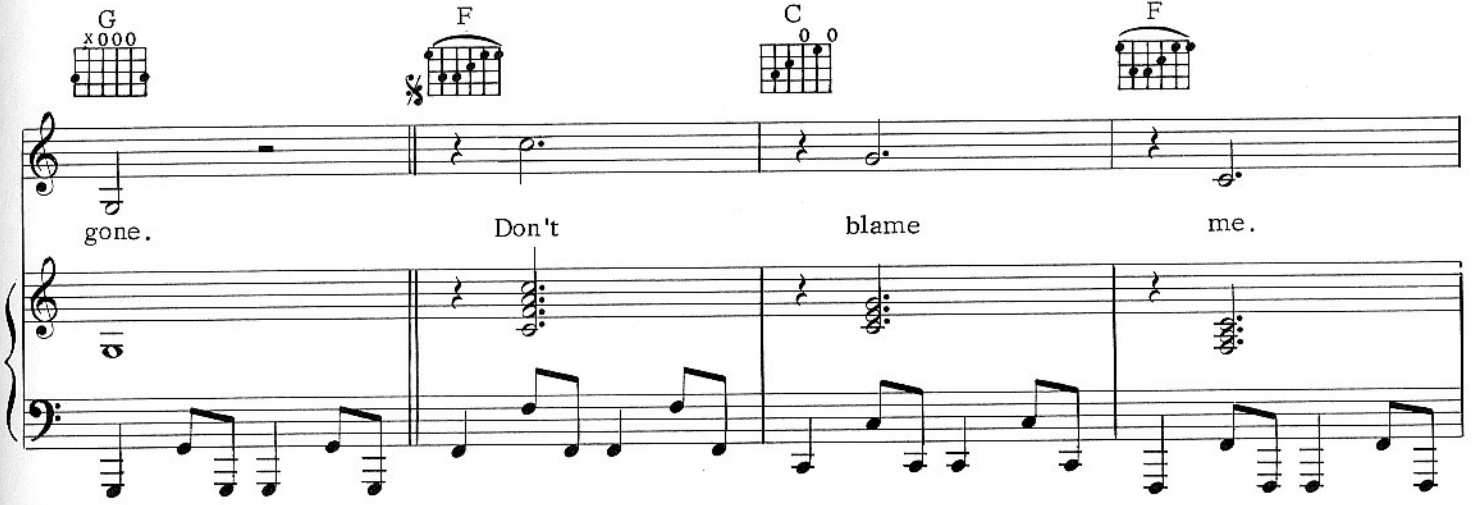
The dreams of a life - time told - me wrong.

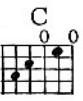
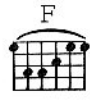
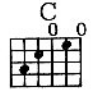
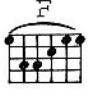


Ev - 'ry-thing's all right. And now - it's

G  F  C  F 

gone. Don't blame me.

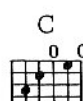
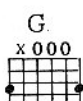
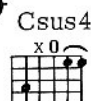
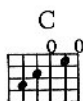
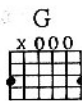


C  F  C  F 

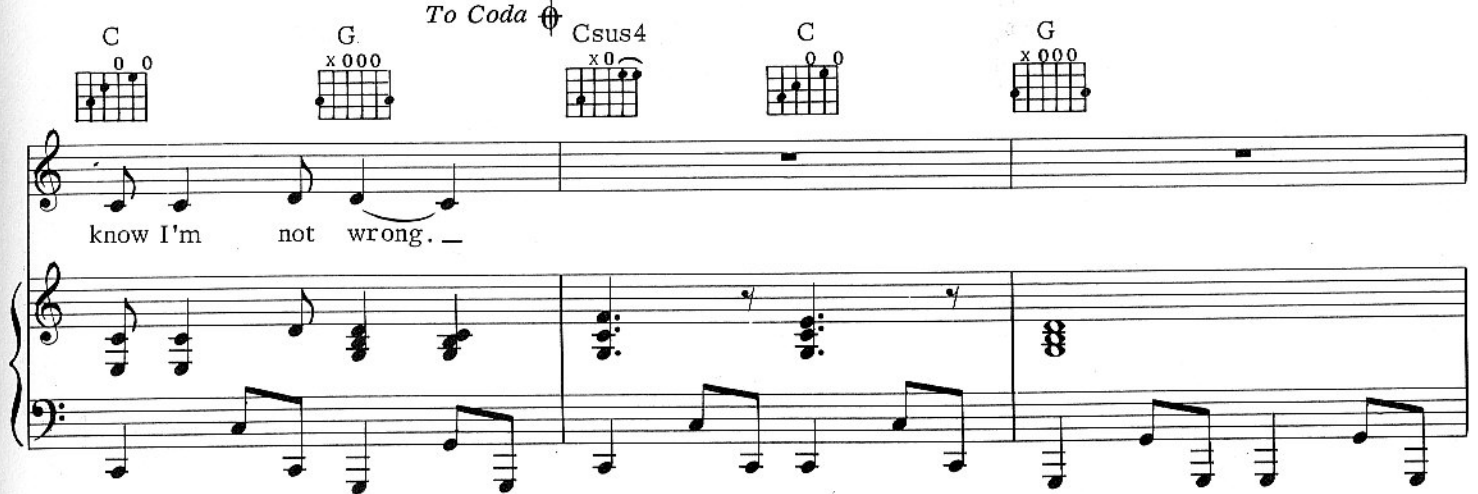
Please be strong. I


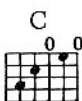
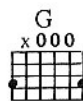
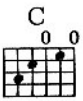
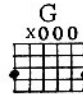


To Coda  $\text{C}$

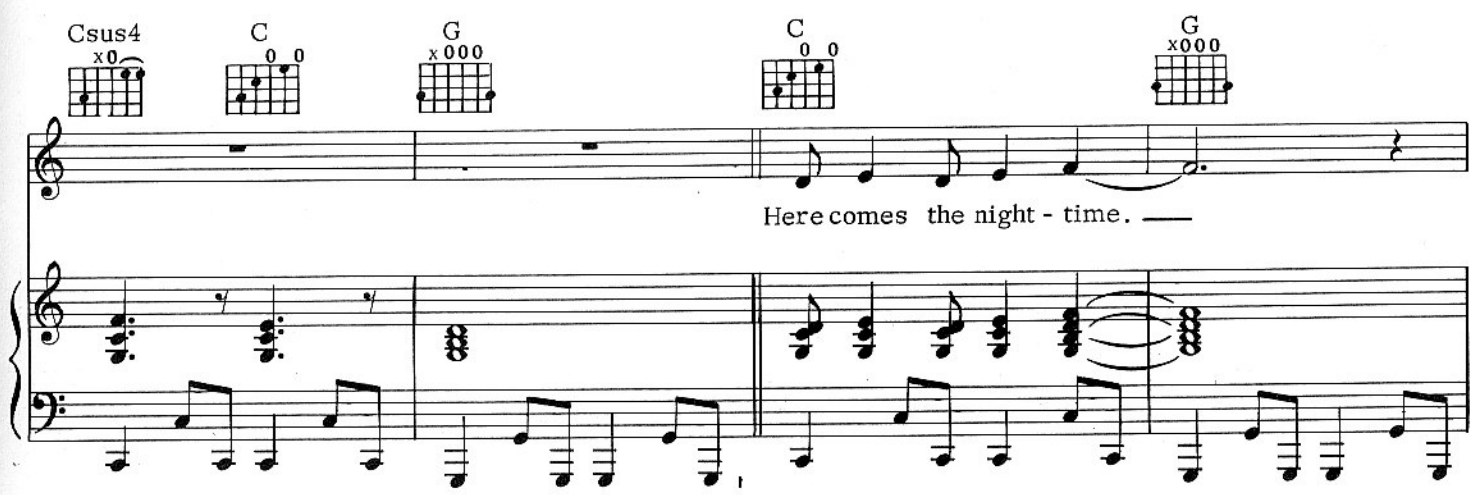
C  G  Csus4  C  G 

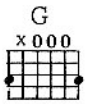
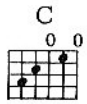
know I'm not wrong. —



Csus4  C  G  C  G 

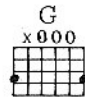
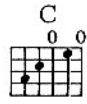
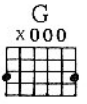
Here comes the night - time. —





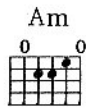
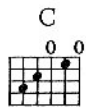
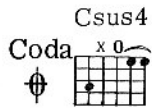
Look-in' for a lit-tle more. —

Wait-in' on the right time. —

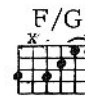
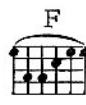
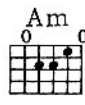
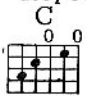


*D. S. al Coda* ♯

Some-bod-y out-side — the door.



*Repeat and fade*



*Repeat and fade*

NEVER MAKE ME CRY

## NEVER MAKE ME CRY

---

Go and do what you want  
I know that you have the need  
You know that I'll wait, as long as it  
takes  
So go and do what you want  
You'll never make me  
You'll never make me  
You'll never make me cry  
I may not mean everything  
But I'm happy to have your love  
So don't worry baby, I'll be alright  
And I'll never make you  
I'll never make you  
I'll never make you cry.

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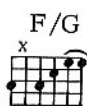
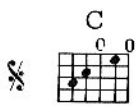
# NEVER MAKE ME CRY

Words and Music by  
CHRISTINE McVIE

Moderately slow



*p*



Go and do what — you want. — I  
may not mean ev - 'ry - thing. — But I'm  
go and do what — you want. — I



know — that you have — the need. — But you know that I'll wait — as  
hap - py to have your love. — And don't wor - ry, ba - by. —  
know — that you have — the need. — And don't wor - ry, ba - by. —



F C/G F/G

long as it takes. — You'll — nev-er make — me,  
 I'll be all right. — And I'll — nev-er make — you,  
 I'll be all right. — You'll — nev-er make — me,

*To Coda* ♪

C/G F/G C/G F/G F 1. C

you'll — nev-er make — me, you'll nev-er make — me cry. — Now, I  
 I'll — nev-er make — you, I'll nev-er make — you cry. —  
 you'll — nev-er make — me,

2. C Dm7 C Gsus4 C Gsus4

1. G 2. G *D. S. al Coda* ♪

So

*Coda* C/G F/G C

you'll nev-er make — me cry. —

## STORMS

---

Every night that goes between  
I feel a little less  
As you slowly go away from me  
This is only another test

Every day you do not come  
Your softness fades away  
Did I ever really care that much  
Is there anything left to say

Chorus

Every hour of fear I spend  
My body tries to cry  
Living through each empty night  
A deadly call inside

I haven't felt this way I feel  
Since many a year ago  
But in those years and the lifetimes  
past

I did not deal with the road  
And I did not deal with you I know  
Tho the love has always been  
So I search to find an answer there  
So I can truly win

Chorus

So I try to say  
Goodbye my friend  
I'd like to leave you with something  
warm

But never have I been a blue calm  
sea

I have always been a storm

We were frail

She said

"Everynight he will break your heart

I should have known from the first

I'd be the broken hearted

But I loved you from the start

Save us...

And not all the prayers in the world—  
could save us

# STORMS

Words and Music by  
STEVIE NICKS

Medium tempo, gently



mf



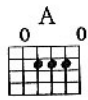
Ev -'ry night that goes \_\_\_\_\_ be - tween, I  
have-n't felt this way \_\_\_\_\_ I feel since



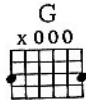
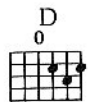
feel a lit - tle less. \_\_\_\_\_ As you  
man-y a year a - go. \_\_\_\_\_ But



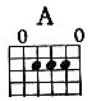
slow - ly go a - way \_\_\_\_\_ from me, this is  
in those years and the life - times - past, I



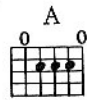
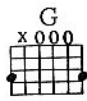
on - ly an - oth - er test. — And I  
 did not deal with the road. —



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



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  
x000 Bm7

Ev - 'ry hour of \_\_\_

D G  
x000 A  
0 0 Bm

fear I \_\_\_ spend, \_\_\_ my bod - y tries to cry, \_\_\_

G  
x000 Bm7 D  
0

liv - ing \_\_\_ through each \_\_\_ emp - ty \_\_\_ night, \_\_\_ a

G  
x000 A  
0 0 Bm



dead - ly call - in - side. \_\_\_ I So I

1. 2.


D  G 



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




A  Bm 



leave you with some-thin' warm. — But



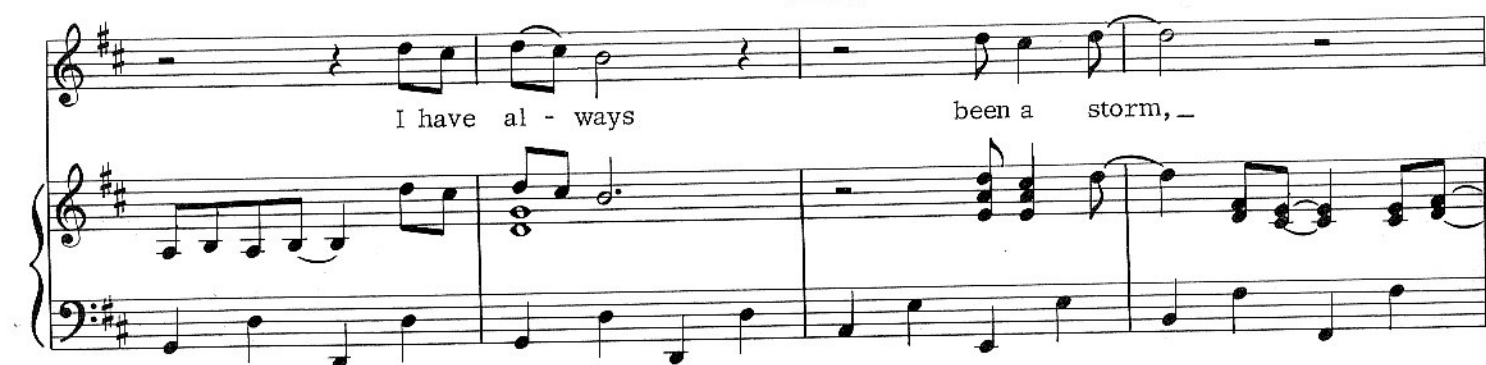
D  G 

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



A  Bm 

I have al - ways 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.



I loved you from the start. —

*Fade to end*



Save us. And not all —

*Fade to end*



— the prayers in the world — save us.

## NEVER FORGET

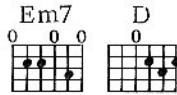
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Come on baby, could you ever be  
Just a little close to me  
Ooh ooh ooh  
Could we ever forget tonight?  
Come on baby, let's take a stroll  
You're feelin' warm so don't be cold  
Ooh ooh oh  
We'll never forget tonight  
What a wonderful night to be  
The stars must be my friends  
To shine for me.  
Come on baby, now don't you be  
cold  
Just remember that is gold  
Ooh ooh  
We will never forget tonight

# NEVER FORGET

Words and Music by  
CHRISTINE McVIE

Moderately



*mf*



Come on, — ba - by, could you ev - er — be —  
Come on, — ba - by, let's — take a — stroll. —



just a lit - tle — close — to me. — Ooh, — ooh, —  
You're feel-in' warm so don't — be cold. — Ooh, — ooh, —



ooh, — could we ev - er for - get to - night?  
ooh, — we will nev - er for - get to - night.



Bm



Introductory piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#).



Bm



Vocal line and piano accompaniment for the first system of lyrics: "Oh, what a won-der-ful night\_ to be.\_"

Bm



Em



Bm



Vocal line and piano accompaniment for the second system of lyrics: "The stars\_ must be\_ my friends\_ to shine\_ for me.\_"

A7sus4



D



Vocal line and piano accompaniment for the final system of lyrics: "Come on, \_ ba-by, now, don't you be cold, \_  
Come on, \_ ba-by, let's take a stroll.\_"

F#m

G

1. D



and just re-mem-ber that love is gold. Ooh, ooh,  
You're feel-in' warm, so don't be cold.

Em7

D

F#m

G



ooh, and we'll nev-er for-get to-night.

2.

D

Em7

D



Ooh, ooh, ooh, could we

F#m

G

D



ev-er for-get to-night?

F#m

G  
x000



We'll nev - er for - get to - night.

D

Em7

D



It - 'll be all right. We'll

1.-4.

F#m

G

5.

F#m

G



nev - er for - get to - night. nev - er for - get to - night.

Repeat and fade

A/B

A

Em

A/B

A

Em



We will nev - er for - get to - night.

Repeat and fade

## WALK A THIN LINE

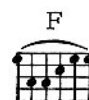
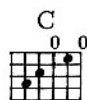
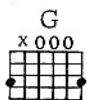
---

I've seen so many things that made  
me wonder  
But sometimes it's hard to tell  
I said  
"Take your time"  
But no one was listening  
I walk a thin line  
They told me that I never would  
recover  
Still some say they knew me well  
I said  
"Stay by my side"  
But no one said nothin'  
I walk a thin line  
I said  
"Please toe the line"  
But no one was listening  
I walk a thin line  
I said  
"Fate takes time"  
But no one was listening  
I walk a thin line.

# WALK A THIN LINE

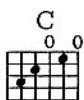
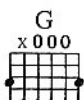
Words and Music by  
LINDSEY BUCKINGHAM

Moderately slow



I've seen so many things that made me wonder,  
told me that I never would recover.

*mf*

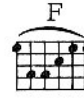
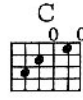
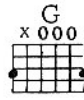
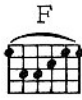
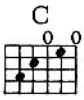


But some-times it's hard to tell. — I said,  
Still some say they knew me well. — I said,

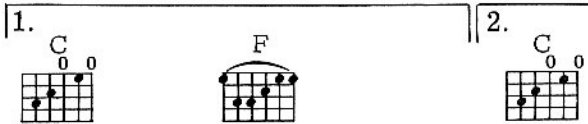


"Take \_\_\_\_\_ your \_\_\_\_\_ time,"  
"Stay \_\_\_\_\_ by my \_\_\_\_\_ side,"

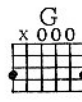
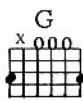
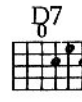
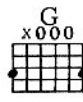
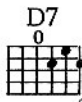


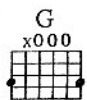


but no one was lis-t'nin'. I walk a thin  
 but no one said noth-in'. I walk a thin

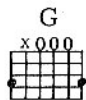
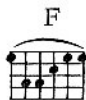
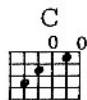
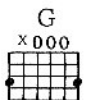


line. line. They



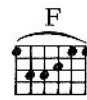
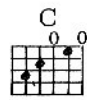
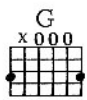
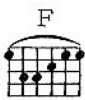
And I said,  
And I said,



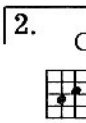
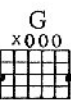
"Please  
"Fate

turn the  
takes

tide,"  
time,"



but no one said noth-in'. I walk a thin  
but no one was lis-t'nin'. I walk a thin



line.  
line.

## BROWN EYES

---

When you look at me with those  
brown eyes

What do you want to do  
Do you have to have me  
The way that I want you  
I want you

When you look at me with those  
brown eyes

What do you want to say  
And are you just another liar  
Will you take me all the way  
All the way.

# BROWN EYES

Words and Music by  
CHRISTINE McVIE

Medium Rock beat

Bm7



*mf*

Bm7



When you look at me with — those brown eyes, —  
When you look at me with — those brown eyes, —

what do you want — to do? —  
what do you want — to say? —

A



Bm7



And are you

Do — you have to have — me — the  
just — an — oth — er li — ar? — Will you

0 A 0

Bm7

way that I want you, — I want you? — }  
take me all the way, — all the way? — }

Bm7

Sha la la, — sha la la, — sha la la — la la

Bm7

la la — la la. — Sha la la, — sha la la, —

G x000

Bm7



— sha la la — la la la la — la la. —

Bm7



Sha la la, — sha la la, — sha la la — la la la la — la la. —

Bm7



Sha la la, — sha la la, — sha la la — la la



1.

2.

*D. S.  $\frac{3}{4}$  and fade*

la la — la la. —

## NOT THAT FUNNY

---

It's not that funny is it  
When you don't know what it is  
But you can't get enough of it  
It's not that funny is it?  
Don't blame me!  
Please, please, please!  
I didn't wanna bleed so  
I didn't wanna be this late  
So don't make me wait!

It's not that funny is it  
No one to turn you on  
All your hope is gone  
It's not that funny is it?  
Don't blame me!  
Please, please, please!  
You're here cause I say so  
Didn't wanna be this late  
So don't make me  
Don't make me wait!

Here comes the nighttime looking for  
a little more  
Waiting on the right time somebody  
outside the door.

# NOT THAT FUNNY

Words and Music by  
LINDSEY BUCKINGHAM

Medium tempo, with a beat



It's not that fun - ny, is it? } You  
No

*mf*



don't know what it is, but you can't get e-nough of it. }  
one to turn you on. All your hope is gone. }

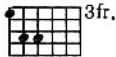
*sim.*



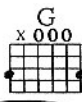
It's not that fun - ny, is it?



G(no3rd)



F(no3rd)



Don't blame

F



G



F



me, please,

G



F



G



please, please,

F



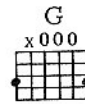
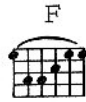
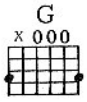
G



F



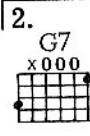
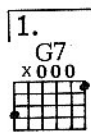
{ I did - n't wan - na bleed so.  
You're here 'cause I say so. }



I did-n't wan-na be this late, so

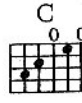
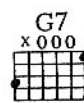
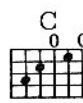


3  
don't make me wait.

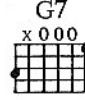
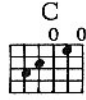
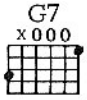


1. Well, it's

2.



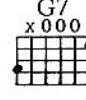
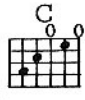
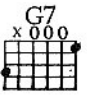
Here comes the night - time. — Look-in' for a lit - tle more. —



Wait-in' on the right time.

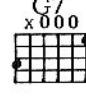
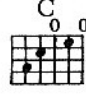
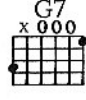
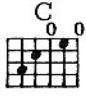


Some-bod - y out - side the door, \_\_\_\_\_ yeah, \_\_\_\_\_



uh - huh. It's

*Repeat and fade*



not that fun-ny, is it? It's not that fun-ny, is it? It's

*Repeat and fade*

## THAT'S ALL FOR EVERYONE

---

That's all for everyone  
That's all for me  
Last call for everyone  
Must be just exactly what I need  
I call for everyone  
I cry for more  
That's all for everyone  
Must be just exactly what I need  
That's all  
I need somewhere to go  
That's all  
Must be what I need  
That's all  
I need someone to know  
Last call  
Exactly what I need  
I can't stay  
I can't deceive  
That's all for everyone  
Must be just exactly what I need  
So that's all for everyone  
That's all for me  
Last call for everyone  
Must be just exactly what I need  
That's all  
I need somewhere to go  
That's all  
Must be what I need  
That's all  
I need someone to know  
Last call  
Exactly what I need  
That's all for everyone  
That's all, that's all, that's all,  
that's all.

# THAT'S ALL FOR EVERYONE

Words and Music by  
LINDSEY BUCKINGHAM

Moderately slow

Ab 4fr. F Ab 4fr.

That's all for ev - 'ry - one. That's all for

*mf*

F C G G6

me. — Last call for ev - 'ry - one.

F6/G Ab 4fr. F

Must be just ex - act - ly what I need. I call for ev - 'ry - one.

Ab 4fr. F C

I cry for more. That's all for

G G6 F6/G

ev - 'ry - one. Must be just ex - act - ly what I

G6 F6/G G6

need. I need some - where to go. That's all. That's all.

F6/G G6 F6/G

Must be what I need. I need some - one to know. That's all.

G6 x0000 F6/G x0 Ab 4fr.

Last call, Ex - act - ly what I need. I can't

F Ab 4fr. F C 0

stay. — I can't de - ceive. — That's all for

G x000 G6 x0000 F6/G x0

ev - 'ry - one. Must be just ex - act - ly what I

Ab 4fr. F Ab 4fr. F

need. So that's all for ev - 'ry - one. That's all for me. —



Last call for ev - 'ry - one.



Must be just ex - act - ly what I need. I need some - where to go. -

That's all.



Must be what I need. I

That's all.

That's all.

*D. S.  $\frac{3}{4}$  and fade*



need some - one to know. — Ex - act - ly what I

Last call.



## THINK ABOUT ME

---

All it took was a special look  
And I felt I knew you before  
Didn't mean to love you  
Didn't think it would work out

But I knew we would be together  
And I couldn't wait for more  
But what can they say  
It's not against the law

### Chorus

I don't hold you down  
Maybe that's why you're around  
But if I'm the one you love  
Think about me.

I believe that you really want me  
But it's not easy, just to give in  
So let yourself go, and let love begin.

# THINK ABOUT ME

Words and Music by  
CHRISTINE McVIE

Moderately

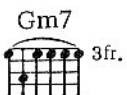


Musical notation for the first system, including guitar chord diagram and piano accompaniment.



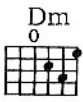
Musical notation for the second system, including guitar chord diagram and piano accompaniment.

All it took— was a spe - cial look, and I felt—



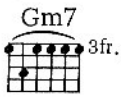
Musical notation for the third system, including guitar chord diagrams and piano accompaniment.

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. —

F F Dm

I don't hold you down.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'I don't hold you down.' The second line is a piano accompaniment. Above the first line, there are three guitar chord diagrams: an F major chord (x23211), another F major chord (x23211), and a D minor chord (020210).

C F F/C

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'And may - be that's why you're a - round.' The second line is a piano accompaniment. Above the first line, there are three guitar chord diagrams: a C major chord (x32010), an F major chord (x23211), and an F major chord with a C bass note (F/C, x23211).

Bb F

But if I'm the one you love,

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'But if I'm the one you love,'. The second line is a piano accompaniment. Above the first line, there are two guitar chord diagrams: a Bb major chord (x21232) and an F major chord (x23211).

think a - bout — me. I be - lieve —

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'think a - bout — me. I be - lieve —'. The second line is a piano accompaniment. There are no guitar chord diagrams shown for this system.

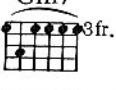


F



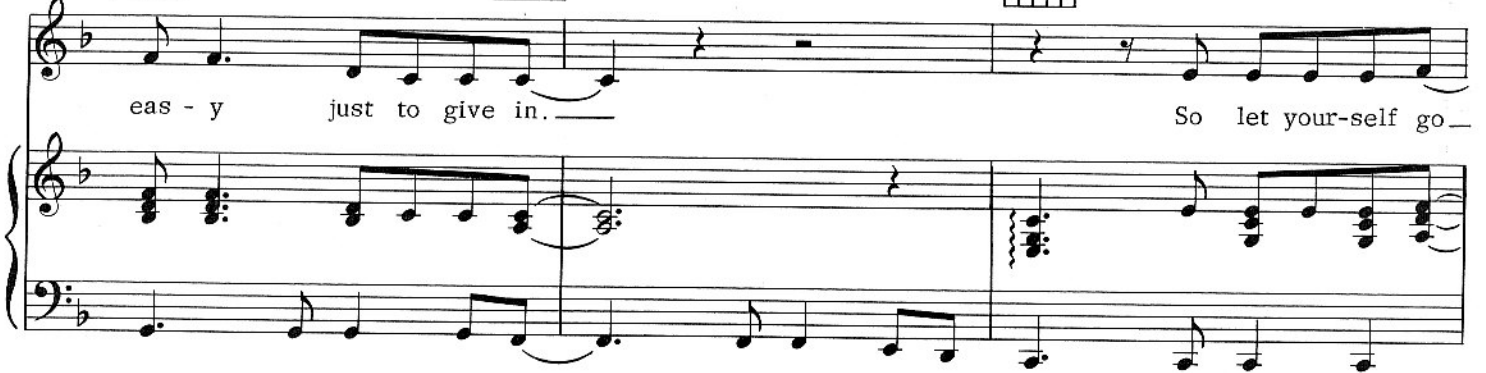
that you real - ly want me. But it's not






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,

Repeat and fade



## SISTERS OF THE MOON

---

Intense silence  
As she walked in the room  
Her black robes trailing  
Sister of the moon  
And a black widow spider makes  
More sound than she  
And black moons in those eyes of  
hers  
Made more sense to me  
Heavy persuasion  
It was hard to breathe  
She was dark at the top of the stairs  
And she called to me  
And so I followed  
As friends often do  
I cared not for love, nor money  
I think she knew  
The people, they love her  
And still they are the most cruel  
She asked me  
Be my sister, sister of the moon  
Some call her sister of the moon  
Some say illusions are her game  
Wrap her in velvet  
Does anyone, ah, know her name  
So we make our choices  
When there is no choice  
And we listen to their voices  
Ignoring our own voice

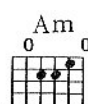
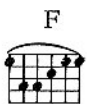
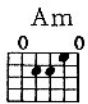
# SISTERS OF THE MOON

Words and Music by  
STEVIE NICKS

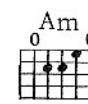
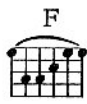
Medium Rock beat



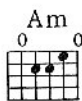

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of a guitar staff with a 4/4 time signature and a piano accompaniment with treble and bass staves. The piano part starts with a mezzo-forte (mf) dynamic. The guitar part shows the Am, F, and Am chords.



Musical notation for the second system, including lyrics and piano accompaniment. The system consists of a guitar staff with a 4/4 time signature and a piano accompaniment with treble and bass staves. The lyrics are: "In - tense si - lence as she walked in the room, her". The piano part continues with the same accompaniment as the first system.

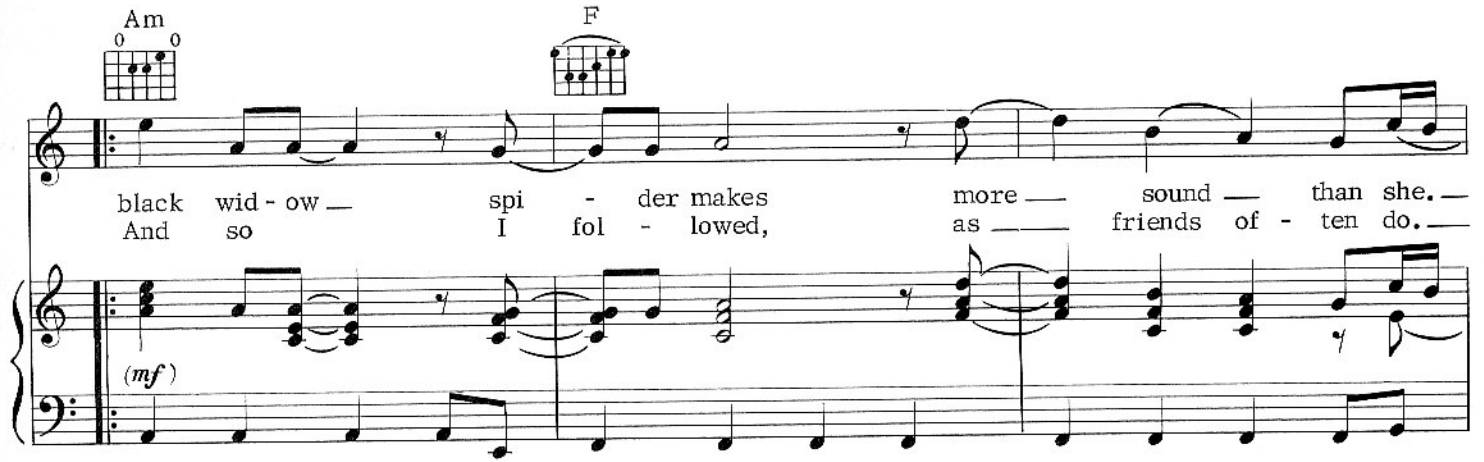


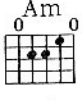

Musical notation for the third system, including lyrics and piano accompaniment. The system consists of a guitar staff with a 4/4 time signature and a piano accompaniment with treble and bass staves. The lyrics are: "black robes trail - ing: Sis - ter of the Moon. And a". The piano part continues with the same accompaniment as the previous systems.

Am  F 

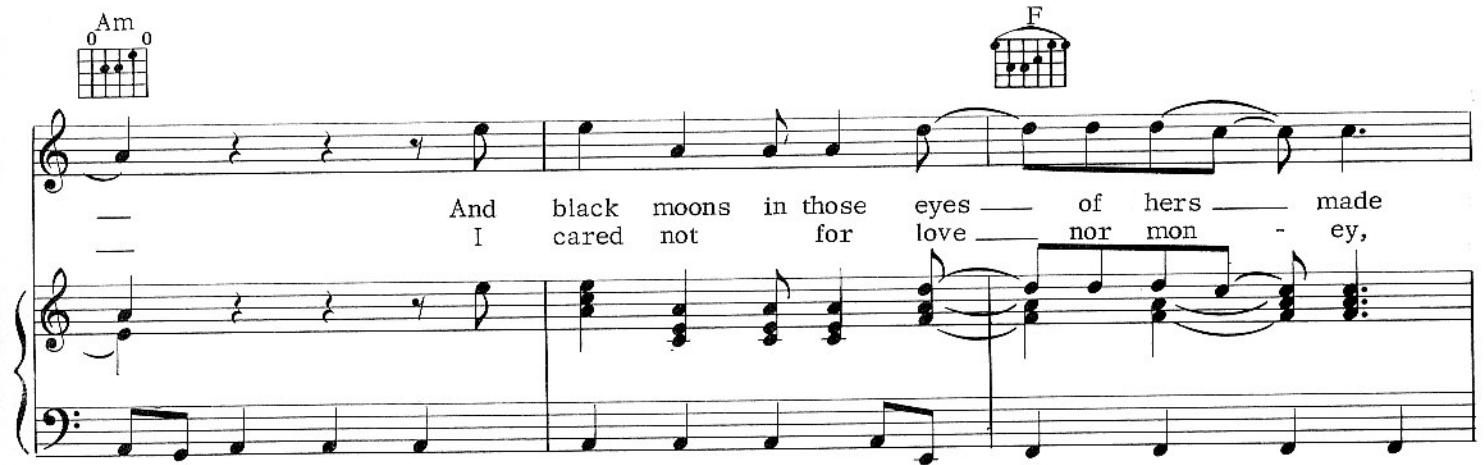
black wid - ow — spi - der makes more — sound — than she. —  
 And so I fol - lowed, as — friends of - ten do. —

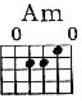
(mf)



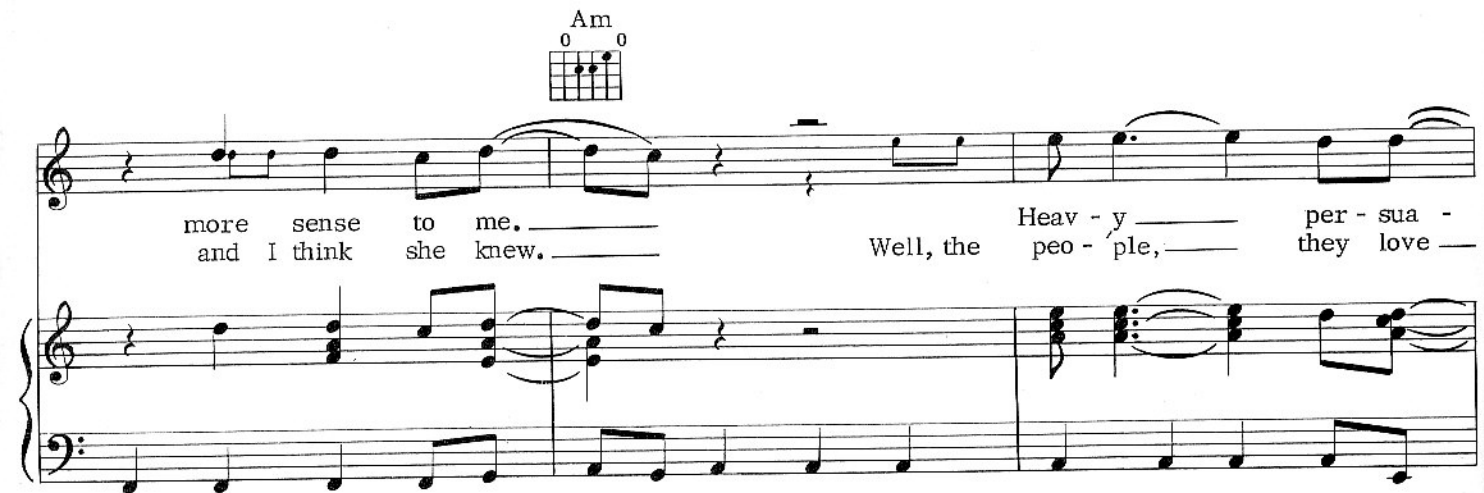
Am  F 

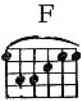
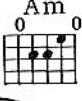
— — — — — And black moons in those eyes — of hers — made  
 — — — — — I cared not for love — nor mon - ey,



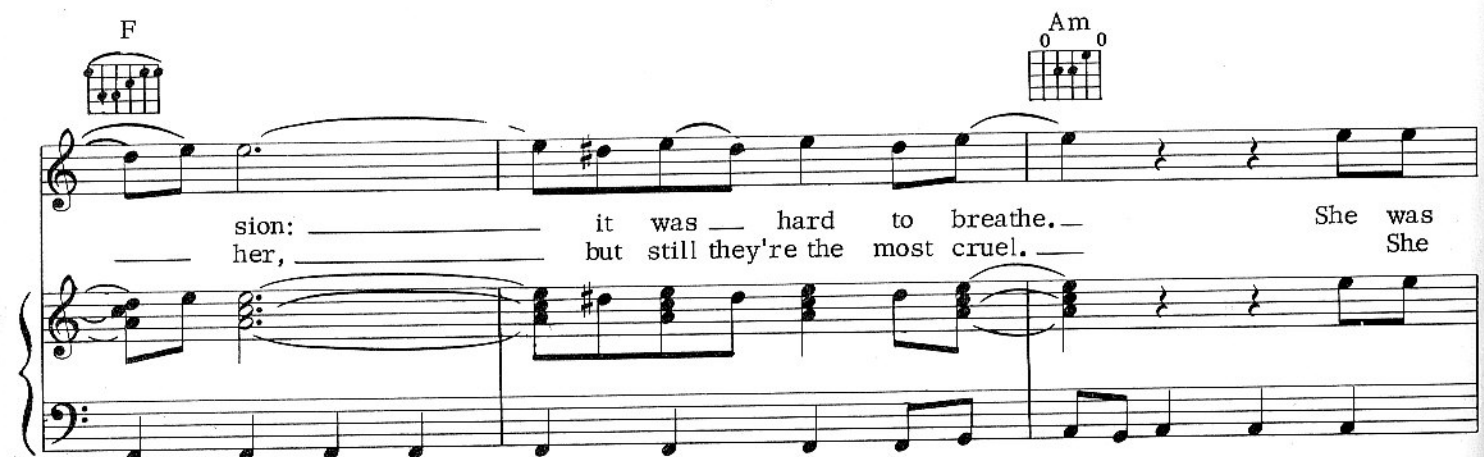
Am 

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



F  Am 

— — — — — 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)

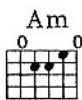
Am(no3rd)



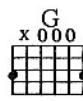


Some call her "Sis - ter of \_\_\_\_\_ the Moon." \_\_\_\_\_ Some say il - lu - sions

*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)



3fr.



3fr.



*f* Four times

Am(no3rd)



G(no3rd)



E(no3rd)



F(no3rd)



So we make — our choic - es — when —

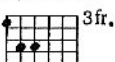
E(no3rd)



F(no3rd)



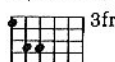
G(no3rd)



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*

## BEAUTIFUL CHILD

---

Beautiful child  
Beautiful child  
You are a beautiful child  
And I am a fool once more  
You fell in love when I was only ten  
The years disappeared  
Much has gone by since then  
I bite my lip, can you send me away  
You touch  
I have no choice  
I have to stay  
I had to stay

Sleepless child  
There is so little time  
Your eyes say yes  
But you don't say yes  
I wish that you were mine  
You say it will be harder in the  
morning  
I wait for you to say, just go  
Your hands, held mine so few hours  
And I'm not a child anymore

I'm not a child anymore  
I'm tall enough  
To reach for the stars  
I'm old enough  
To love you from afar  
Too trusting... yes?  
But then women usually are

I'm not a child anymore  
No, I'm not a child, oh no  
Tall enough to reach for the stars  
I will do  
As I'm told  
Even if I never hold you again  
I never hold you again

# BEAUTIFUL CHILD

Words and Music by  
STEVIE NICKS

Moderately slow



*p*



Beau - ti - ful — child, —

*mp*



beau - ti - ful — child, —



you are a beau - ti - ful — child, — and



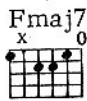
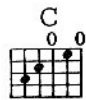
I am a fool — once more. —



You fell in love — when I was on - ly ten. — The



years dis - ap - peared; — much has gone by — since then. I



bite my lip. — Can you send me a - way? — You

Fmaj7



Am/G



Am



C/G



touch, I have no choice; I have to stay.

Fmaj7



Am/G



Am



C/G



Ooh, I had to stay.

Fmaj7



Am/G



Am



Am/G



Ooh, I had to stay.

Fmaj7



Am/G



Am



Am/G



Fmaj7



Am/G



Sleep-less child, there's so lit-tle time.



— Your eyes say yes, — but you don't say yes.



Well, I wish that you were mine. —






I wish that you were mine. —

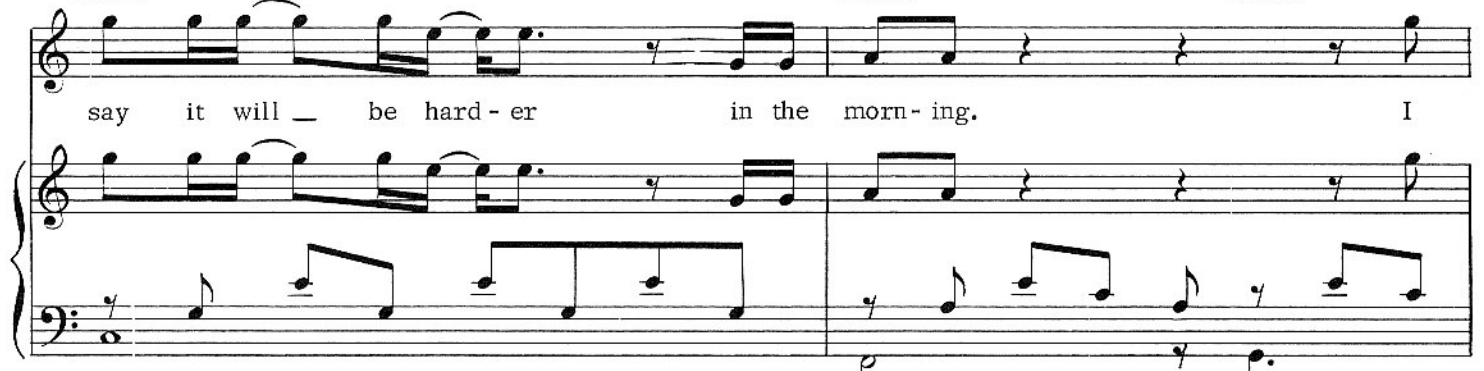







You




C  Fmaj7  Am/G 





say it will — be hard — er in the morn — ing. I




C  Fmaj7  Am/G  C  Fmaj7 






wait for you — to say, — "just go." — Your hands held mine — so few




Am/G  Fmaj7  Am/G  Am 

ho — urs, — but I'm not a child — an — y — more. —



Fmaj7  C/G  Am  Fmaj7  Am/G 

I'm not a child — an — y — more. —





I'm tall e - nough to reach for the stars. -



I'm old e - nough to love you from a - far. -



Too trust - ing? Yes, but then wom - en u - sual - ly are. -



I'm not a child an - y - more. -



I'm not a



child, oh,



no.



I'm tall e - nough - to reach — for the stars.



I will do — as I'm — told.



I'm old e - nough — to love you from a - far, —



e - ven if



I nev - er hold — you



a - gain. —



*Repeat and fade*



I wish that you — were mine. —

*Repeat and fade*

## SAVE ME A PLACE

---

Don't know why I have to work  
Don't know why I can't play  
Turn me off turn me out  
But don't turn me away  
Save me a place  
I'll come running if you love me  
today

Don't know why I have to go  
Don't know why I can't stay  
Guess I want to be alone  
And I guess I need to be amazed  
Save me a place  
I'll come running if you love me  
today  
I'll come running if you love me  
today.

# SAVE ME A PLACE

Words and Music by  
LINDSEY BUCKINGHAM


Moderately slow, in 2

F  Gm7 3fr. 

Don't know why I have to work. —  
Don't know why I have to go. —

*mf*



C7 0 

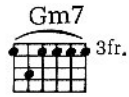
I Don't know why I can't play. —  
I don't know why I can't stay. —



F 

Turn me off.  
Guess I want to





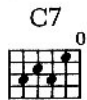
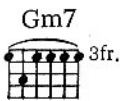
Turn me out. — But  
be a - lonè. — And I



don't turn me a - way. — }  
guess I need to be a - mazéd. — }



Save \_\_\_\_\_



me a place. —


F




I'll come run - nin' if you love



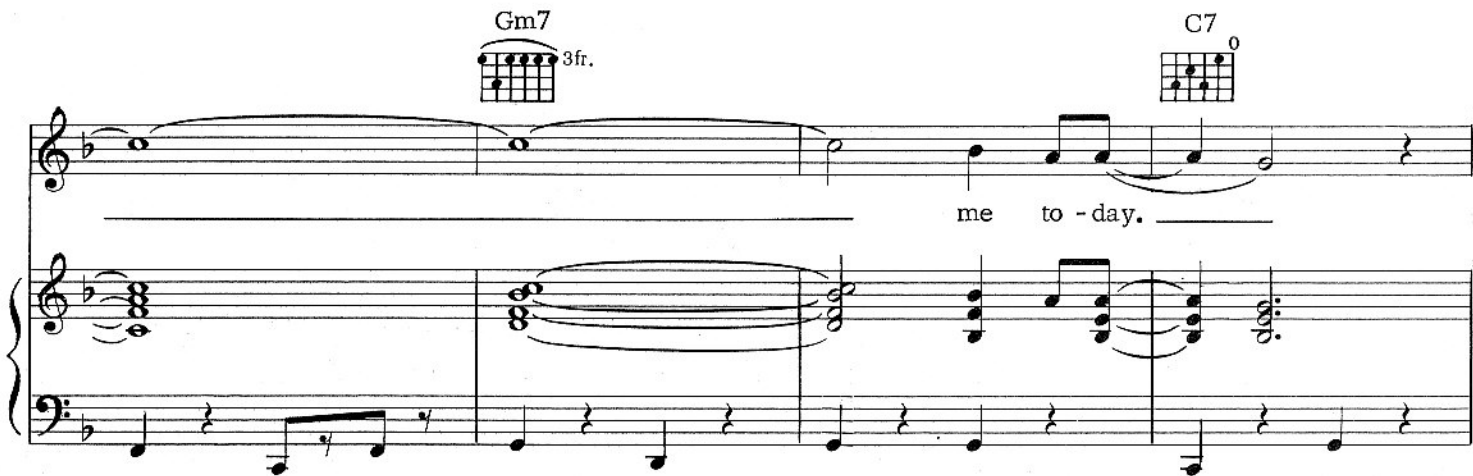
Gm7 3fr.



C7 0




me to - day.



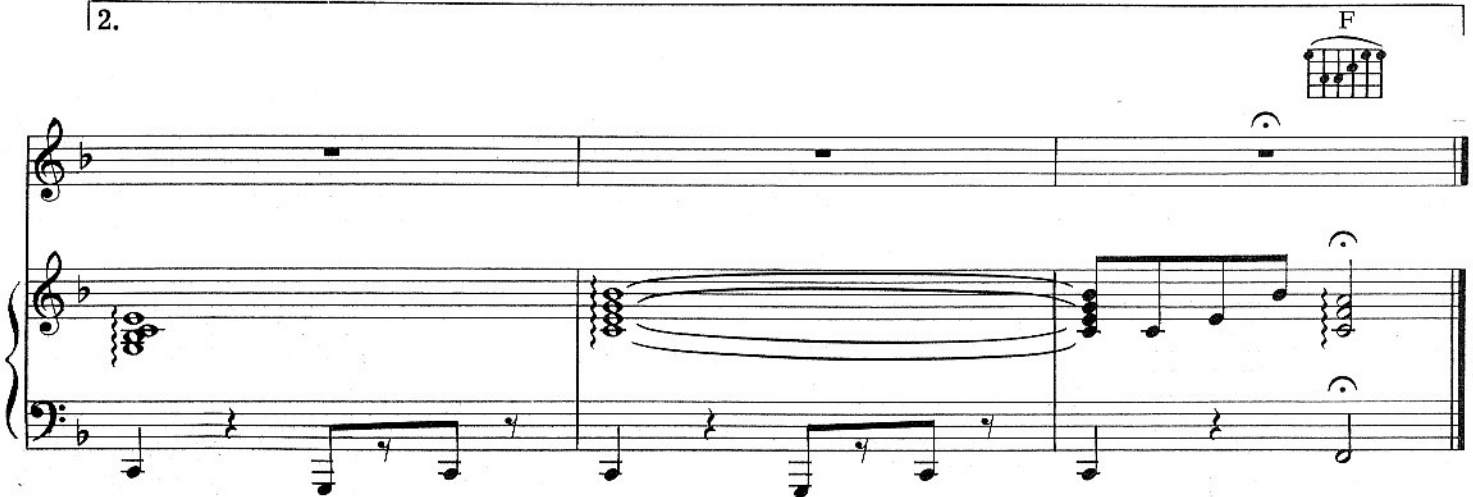

1.

F



2.

F



## THE LEDGE

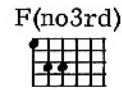
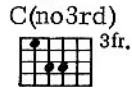
Countin' on my fingers  
Countin' on my toes  
Slippin' thru your fingers  
Watchin' how it grows  
You can love me baby but you can't  
walk out  
Some one oughta tell you what it's  
really all about  
Do you ever wonder  
Do you ever hate  
Six feet under  
Someone who can wait  
You can love me baby but you can't  
walk out  
Someone oughta tell you  
Oughta tell you what it's really all  
about  
You're never gonna make it baby  
Oohh you're never gonna make it  
baby  
Oohh you're never gonna  
Make it babe  
Make it babe  
Make it baby  
Countin' on my fingers  
Countin' on my toes  
Slippin' thru the ringer  
Watchin' how it goes  
You can love me baby but you can't  
walk out  
Someone oughta tell you what it's  
really all about  
Buy another fixture  
Tell another lie  
Paint another picture  
See who's surprised  
You can love me baby but you can't  
walk out  
Someone oughta  
Someone oughta tell you what it's  
really all about  
You're never gonna make it baby  
Oohh you're never gonna make it  
baby  
Oohh you're never gonna  
Make it babe  
Make it babe  
Make it baby  
You can love me baby but you can't  
walk out  
You can love me baby but you can't  
walk out  
You can love me baby but you can't  
walk out  
Someone oughta someone oughta  
Someone oughta someone oughta  
Someone oughta someone oughta  
Someone oughta someone oughta  
You can love me baby but you can't  
walk out  
Someone oughta tell you  
Oughta tell you what it's really all  
about



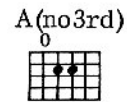
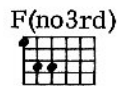
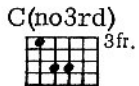
# THE LEDGE

Words and Music by  
LINDSEY BUCKINGHAM

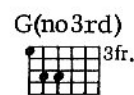
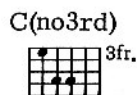
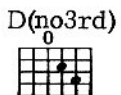
Brightly, in 2



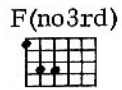
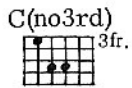
Count - in' on my fin - gers, count - in' on my toes.  
Count - in' on my fin - gers, count - in' on my toes.



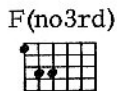
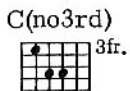
Slip-pin' through your fin - gers, watch-in' how it grows. You can love me, ba - by, but you  
Slip-pin' through the wring - er, watch-in' how it goes. You can love me, ba - by, but you



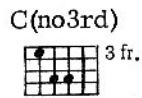
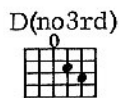
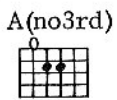
can't walk out. Some-one ought to tell you what it's real-ly all a - bout.  
can't walk out. Some-one ought to tell you what it's real-ly all a - bout.



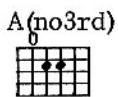
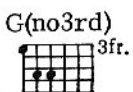
Do you ev - er won - der? Do you ev - er hate?  
Buy an - oth - er fix - ture. Tell an - oth - er lie.



Six feet un - der, some - one who can wait. } You can  
Paint an - oth - er pic - ture. See who's sur - prised. }

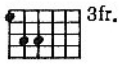


love me, ba - by, but you can't walk out. Some-one ought to, some-one ought to



tell you what it's real-ly all a - bout. You're nev - er gon - na

G(no3rd)

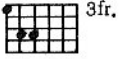


A(no3rd)



make it, ba - by. \_\_\_\_\_ Oh, \_\_\_\_\_ you're nev - er gon - na

G(no3rd)



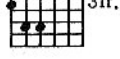
F(no3rd)



make it ba - by. \_\_\_\_\_ Oh, \_\_\_\_\_ you're nev - er gon - na

1.

G(no3rd)



Tacet

make it babe, make it babe, make it ba - by.

2.

G(no3rd)



Tacet

*D. C. (instrumental) and fade*

make it babe, make it babe, make it ba - by. \_\_\_\_\_

## HONEY HI

---

Honey, honey, honey  
Who could be sweeter than you  
Honey, honey, honey  
Bitter sweet, but what can I do  
Lord, it's good to talk to you  
Even sweeter than wine  
Don't take the love light away  
'Cause I'm far away from home  
Daddy, all I'm trying to tell you  
Lord, I really love you, love you, love  
you,  
Honey, honey, honey hi  
Honey, honey, honey hi  
Honey, honey, honey hi.

# HONEY HI

Words and Music by  
CHRISTINE McVIE

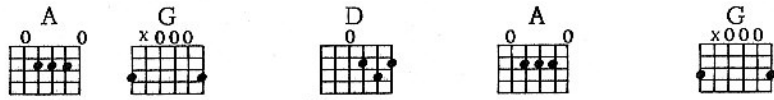
Moderately




Hon - ey, hon - ey, hon - ey,  
Lord, it's good to talk to you,



who \_\_\_\_\_ could be sweet - er than \_\_\_\_\_ you?  
e - ven sweet - er than \_\_\_\_\_ wine.



Hon - ey, hon - ey, hon - ey,  
 Don't take the love light a - way,



bit - ter - sweet, but what can I  
 'cause I'm far a - way from home.

1. | 2.



do?



1.

2.



Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a melodic line with a fermata over the final note.

Dad-dy, all I'm try-in' to tell — you,

Piano accompaniment for the first system, including treble and bass staves. The bass line features a steady eighth-note accompaniment. The word *sim.* is written below the bass staff.



Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with a fermata over the final note.

Lord, ————— I real-ly

Piano accompaniment for the second system, including treble and bass staves. The bass line continues with a steady eighth-note accompaniment.



Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with a fermata over the final note.

love you, love — you.

Hon - ey,

Piano accompaniment for the third system, including treble and bass staves. The bass line continues with a steady eighth-note accompaniment.

*Repeat and fade*



Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with a fermata over the final note.

hon - ey, — hon - ey, hi. —

Hon-ey

Piano accompaniment for the fourth system, including treble and bass staves. The bass line continues with a steady eighth-note accompaniment. The word *Repeat and fade* is written below the bass staff.