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NEW YORK CITY

BOOGIEWOOGIE.RU

WORDS & MUSIC BY PETER MALICK

$\text{♩} = 88$

D



A7



D



Con pedale

A7

D

1. I can't re - mem - ber what I
3. And did I men - tion the

A7

D

A7

planned to - mor - row. I can't re - mem - ber when it's time to go. When I
note that I found taped to my locked front door? _____ It

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B7sus⁴Bm⁷E⁷Gsus²

look in the mir - ror, trac - ing lines with a pen - cil, I re - mem - ber
talked a - bout no re - grets as it slipped from my hands to the

A⁷sus⁴A⁷

D

A⁷

what came be - fore. I want - ed to think there was end - less love un -
scuffed, tiled floor. I rode the train for hours on end. and

D

A⁷B⁷sus⁴Bm⁷

-til I saw the light, dim in your eyes. In the dead of night I found out
watched the peo - ple pass me by. It could be that it has no end.

E⁷Gsus²

Just an some - times there's love that
ac - tion junk - ie's.

A⁷sus⁴ A⁷ D

C

G

won't sur- vive... }
 lul - la - by... }

New York Ci - ty, such a beau - ti - ful di -

D

C

G

D

- sease. New York Ci - ty,

C

G

B^b

F

G

such a beau - ti - ful, such a beau - ti - ful di -

D

A⁷

D

- sease.

A7 *To Coda* D A7

3. Lau - ra kept all her dis - ap - point - ments
4. We were full of the stuff that ev - 'ry dream rested as if

locked up in a box be - hind her clo - set door... She pulled down the blinds... and
float - ing on a lump - y pil - low sky. Caught up in the whole il - lu -

lis - tened to the thun - der. With no way out from the fam - ily store...
-sion, That dreams nev - er pass us by...

We all told her things could get bet - ter, when you just say good - bye...
I came to a tat - tooed con - clu - sion that the big one was knock - ing at the...

D A7 D

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Chord diagrams are provided above the vocal line for each system. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes a 'To Coda' section at the beginning of the first system.



door. I'll lay a - wake one more night,
 What start - ed as a mass de - lu - sion.

1.

2.

D.S. al Coda



Caught in a vi - sion I want to de - ny. place I a - dore.
 Take me far from the

Coda




rit.



STRANGE TRANSMISSIONS

WORDS & MUSIC BY PETER MALICK

♩ = 100

A⁵



Gsus²



F#m⁷



Dadd⁹



Con pedale

F



Em⁷



A



♩

A⁵



Gsus²



F#m⁷

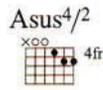
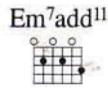


Dsus²

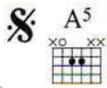


1. I be - lieve, you say you don't think that we'll stay,

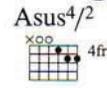
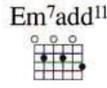
2° Instrumental



drawn, through the ebb, lost in the flow.



2. Be - neath my breath, I con - fess my world loved less.
 3. I stoop to find my place en - twined.
 4. Instrumental till *



The dev - il held the proof for me to know.
 I took it to the bot - tom one more time.



I could on - ly fight for the long - est while.

Asus⁴ A F#m⁷

But with the truth out, ba - by,

Gsus² D

I be - long to you.

A Em⁷ G

I could trip, and I want you to know that ev - 'ry time I think that I

Dsus² F Em⁷

think I should go I re - ceive strange trans -

1.

2.

D.S. al Coda

BOOGIEWOOGIE.RU



To Coda ☉

- mis - sions.

☉ *Coda*



I could trip and I want you to know, ev - 'ry -

Gadd9



D



F



time I think that I think I should go I re - ceive -



D.S.S. to fade

those strange trans - mis - sions.

DECEPTIVELY YOURS

WORDS & MUSIC BY PETER MALICK

♩ = 112




1. I could - n't make a change — I might - 've known you_ had
 (2.) _____ in the thick night_ —
 (3.) _____ he cleared his throat to say —



found a, a - no - ther love. —
 air, I put the pe - dal down. —
 "I won't give you no bail." —



I sat at home all night — bask in the lone - ly pale —
 As the si - rens wailed — and I sat a - lone and —
 Shack - led with chains or love — I knew that I had bought



— prayed of my bed - stand light. 1, 2. Through the
 — not know - ing what was to come. 3. I hear your
 my own cof - fin nails —

E^b G⁷ Fm B^b 4fr

tear in a cur - tain in a cheap mo - tel I saw with jea - lous eyes
sweet voice call - ing out my name as I stare from my six foot cell

Fm B^b

And from beyond you made the call to lie de - cep - tive - ly yours
I heard the words de - cep - tive - ly yours

1. Cm 3fr Fm

2. I saw a black cloud

I did - n't hear a sound, on - ly the shell on the ground

2, 3.



Guitar

2. There was a scream some - where _

Fm



Cm



Fm



Cm



Fm



3. I___ tried not to be - lieve_____ the scene that I could see,___

Cm



it felt like days passed by.____

Fm



Be - fore I turned_ a - way_____ I felt a diz - zy sway_

Cm



and the gun_ in my hand.____ Stood be - fore_ a judge_

D.S. and fade on Gtr. Solo

ALL YOUR LOVE

BOOGIEWOOGIE.RU

WORDS & MUSIC BY SAM MAGHETT

♩ = 60



1. All your love,

(2.) love _____
(3.) *Instrumental*
(4.) _____ love _____

ba - by, can it be mine?
ba - by, don't you

I've got to have it one of these _____

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fool a - round.
— days.—

All — your love,
All — your love,
All your — love, —



ba - by, — can it — be — mine.
— — — — —
— — — — —
— — — — —

ba - by, don't fool a - round.
I've got to have it one — day, —



I — hate to be — the one, —
— — — — —
— — — — —

Love — is the one thing ba -
Don't you leave — me pret - ty ba - by, —



- by _____
 one that you left be - hind.
 that you won't find on the ground.
 please come on back this way.

1-3. | 4.

2. All your come on back this
 3. Instrumental
 4. All your



way. _____ And give me all your

Repeat ad lib. to fade

love. _____ Give it to me right now.

THINGS YOU DON'T HAVE TO DO

BOOGIEWOOGIE.RU

WORDS & MUSIC BY PETER MALICK

$\text{♩} = 120$

B \flat

E \flat

B \flat

E \flat

B \flat

E \flat

B \flat

E \flat

(M.) 1. I walked down the dia - mond stud - ded con - crete can - yon
(F.) 2. Bill does - n't call me a - ny - more, I hear he's found re - li -
(M.) 3. I hear voic - es cry - ing out, ech - oes on the bou - le - vard.

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B^b E^b B^b

no - bo - dy looked me in the eye... (F.) Tried to fly — to the
-gion. (M.) He's watch - ing Ben - ny Hinn with a big
Con - ten - tious, ramb - ling in -

E^b7 B^b E^b7

moon, — on - ly made it to the — sky. (M.) I was
blonde — ap - pre - tice beau - ti - cian. (F.) All the
-can - ta - tions of some se - nile bard. (F.) There's

B^b E^b B^b

look - ing for an un - dy - ing truth — that had a sin - gle friend.
words and ges - tic - u - la - tions that came be - fore, they don't seem to mean a thing.
too much go - ing on round here to keep my head from spin - ning.

E^b B^b E^b 1. 2.

(M.) (Things you don't have to do.)

⊕ Coda

B^b

Things you don't have to do.

E^b B^b E^b7

(Both) Things you don't have to do. Things you don't have to

B^b E^b B^b E^b

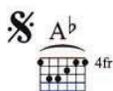
do. Things you don't have to do.

HEART OF MINE

BOOGIEWOOGIE.RU

WORDS & MUSIC BY BOB DYLAN

♩ = 96



1. Heart of mine_ be still._
2. Heart of mine_ go back home._
3. Heart of mine go back where you've been._ The

A^b 4fr **E^b**

You can play with fire___ but you'll get the bill.___
 You've got no rea - son to wan - der no rea - son to roam.___
 on - ly trou - ble with you is if you let him in.___

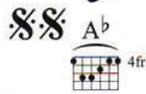
Don't let him know,___
 Don't let him see,___
 Don't let him hear,___

B^b **B^bsus⁴**

don't let__ him know that__ you love him.___ Oh, don't be a fool. don't be
 don't let__ him see that__ you need him.___ Oh, don't push your- self ov - er the line.___
 don't let__ him hear where you're go - ing.___ Oh, un - tie the ties that__ bind,___



blind, heart of mine.
heart of mine.
heart of mine.



Guitar





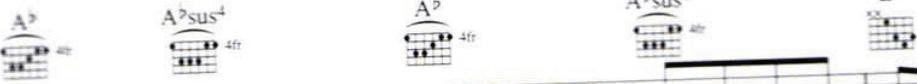
Musical score system 1. Treble clef staff contains a triplet of eighth notes. Bass clef staff contains a steady eighth-note accompaniment. Chord diagram for Bb is shown above the staff.

Musical score system 2. Treble clef staff contains a melodic line. Bass clef staff contains accompaniment. Includes the instruction "To Coda" with a Coda symbol and a chord diagram for Eb. The instruction "D.S. al Coda" is also present.

⊕ Coda

Musical score system 3. Treble clef staff is labeled "Guitar" and contains a melodic line. Bass clef staff contains accompaniment. Includes the lyrics "Heart of mine, so ma -".

Musical score system 4. Treble clef staff contains a melodic line with lyrics "- li - cious and so full of guile.". Bass clef staff contains accompaniment.



I give you an inch— and you take a mile—



Don't let your - self fall—





don't let your - self stum - ble. Oh, do the time— don't do the





crime, heart of mine—

D.SS. to fade

