

GOTTA GET UP

Words and Music by
HARRY NILSSON

Moderately

Got-ta get up, — got-ta get out, got-ta get home — be-fore the morn - in'

comes. What if I'm late? — Got a big date, got-ta get home — be-fore the sun comes











up. Up and a - way, got a big day, sor-ry we can't stay, — I got-ta run, run, yeah.

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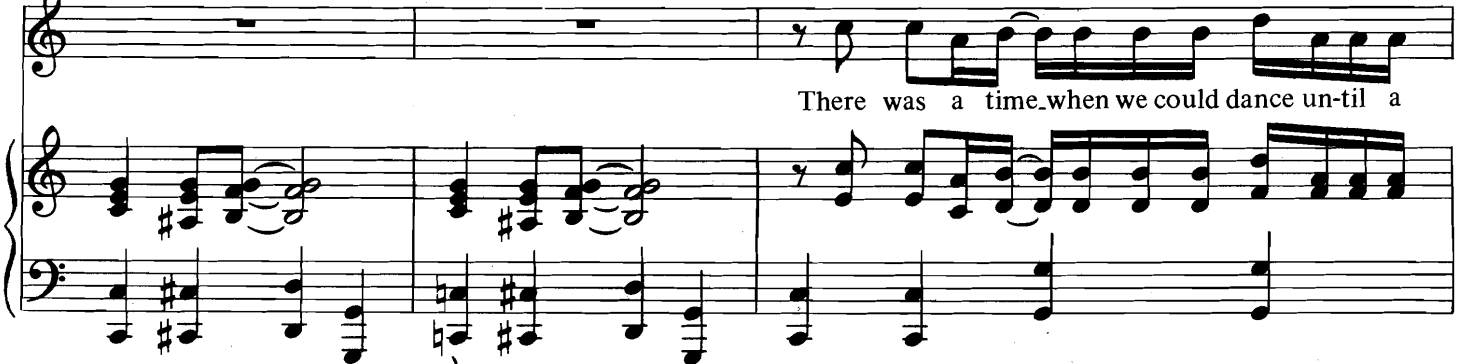
D  F 1fr.  E  Bb 6fr.  A 5fr. 




Got to get home, pick up the phone, got-ta let the peo-ple know I'm gon-na be late.




C  C#dim  G7  5fr.  C  C#dim  G7  5fr.  C  G7 





There was a time when we could dance un-til a




C  G7  C  G7 

quar-ter to ten. — We nev-er thought it would end — then, we nev-er thought it would end.



C  Ab 4fr.  G  C  G7 

We used to car - ry on and drink and do the



C G7 C G7

rock and roll. — We nev-er thought we'd get old - er, we nev-er thought it'd grow

C Ab 4fr. G 3fr. C Eb

cold, but now — Got-ta get up, — got-ta get out,

D Ab 4fr. G 3fr. C Eb

got-ta get home — be-fore the morn - in' comes. What if I'm late? — Got a big date,

D Ab 4fr. G 3fr. D F 1fr.

got-ta get home — be-fore the sun comes up. Up and a - way — got a big day,

E 0 0 0 0 0 0 6fr. Bb 6fr. A 5fr. D 0 0 0 0 0 0 1fr. F 0 0 0 0 0 0 1fr.

sor - ry we can't stay, I got-ta run, run, yeah. Got-ta get home, pick up the phone,

E 0 0 0 0 0 0 5fr. A 5fr. To Coda C 0 0 0 0 0 0 C#dim 5fr. G7 0 0 0 0 0 0 C 0 0 0 0 0 0 C#dim 5fr. G7 0 0 0 0 0 0

got-ta let the peo-ple know I'm gon-na be late.

C 0 0 0 0 0 0 G7 0 0 0 0 0 0 C 0 0 0 0 0 0 G7 0 0 0 0 0 0

Down by the sea she knew a sail-or who had been to war. She nev-er e-ven knew a

C 0 0 0 0 0 0 G7 0 0 0 0 0 0 C 0 0 0 0 0 0 Ab 4fr. G 3fr.

sail - or be - fore, she nev - er e - ven knew his name.

C G7 C G7

He'd come to town and he would pound her for a cou-ple of days - and then he'd sail a-cross the

C G7 C Ab 4fr. G 3fr. D.S. al Coda

bub-bl - y waves - and those were hap-pi-er days, - but now

Coda

No Chords

Gradual fade out

8va

THE MOONBEAM SONG

Words and Music by
HARRY NILSSON

Relaxed beat

mf

Cadd9 C Cadd9 C

Have you ev - er watched a moon - beam As it

G7sus4 G7 G7sus4 G7 G7sus4 G7

slid a - cross your win - dow pane? or strug-gled with a bit of rain, or

G7sus4 G7 Cadd9 C

danced a - bout the weath - er vane or set - tled on a mov - ing train and

Cadd9 C C7

won - dered where the train has been? Or on a fence - with bits of crap -

F

- a - round its bot - tom, blown there - by a wind - beam -

D7

- Who search-es for the moon - beam - who was last seen

G7

look - ing at the tracks - of the care - less wind - beam,

mov - in' to the tracks of the tire - less freight - train and

light-ing up the sides — of the weath - er vane — and the bits of rain — and the

win - dow pane — and the eyes of those — who think they saw it hap - pen.

1. Cadd9 C Cadd9

2. Cadd9

Repeat and fade

Have you

DRIVING ALONG

Words and Music by
HARRY NILSSON

With a beat

mf

C F C F C F

Driv - ing a - long, — you can see all the peo - ple — who seem to have noth - ing to say —

C F D7 G7sus4 G7

— to each oth - er. Each day they go far - ther and far - ther a - way — from each

C F C F C F

oth - er. — Driv - ing a - long — you can

C F C F C F

spot all the prob - lems on fac - es so tired, — fac - ing each oth - er. Each

D7 G7sus4 G7 C F

day they grow far - ther and far - ther a - way from each oth - er.

C F Bb 6 fr. Eb 6 fr. Bb 6 fr. Eb 6 fr.

— Driv - ing a - long at fif - ty sev - en thou - sand miles an hour. —

Bb 6 fr. Eb 6 fr. Bb 6 fr. Eb 6 fr. Gm 3 fr.

Look at those peo - ple stand - ing on the pe - tals of a flow - er. Look at those ped - als pump - ing for a

C7^o

lit - tle bit of pow - er. Ow — wow

This system contains the first two measures of the piece. The vocal line starts with the lyrics "lit - tle bit of pow - er." and "Ow — wow". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F7 6 fr. F+ 6 fr. Bb 6 fr. Eb 6 fr.

ow — wow Solo

This system contains measures 3 through 6. The vocal line continues with "ow — wow" and then a "Solo" section. The piano accompaniment includes a triplet in the right hand during the solo section.

Bb 6 fr. Eb 6 fr. Bb 6 fr. Eb 6 fr. Bb 6 fr. Eb 6 fr. C7^o

This system contains measures 7 through 10. It features a continuous piano accompaniment with a steady eighth-note bass line and chords in the right hand. A triplet is present in the right hand in measure 9.

F7 6 fr. Bb 6 fr. Eb 6 fr. Bb 6 fr.

This system contains measures 11 through 14. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

C F C F C F

Driv - ing a - long _ you can see all the peo - ple who seem to have noth - ing to

C F D7 G7sus4 G7

say to each oth - er, each day they grow far - ther and far - ther a - way from each

C F C F C F

oth - er. They seem to say noth - ing, they

C F C F C F Repeat and fade


seem to go no - where, they seem to go far - ther, they seem to go no - where, they

DOWN


Words and Music by
HARRY NILSSON

Moderately

Introduction for piano. The music is in 4/4 time and marked *mf*. It features a steady bass line with triplets in both the right and left hands.

C7  0

Well, you got - ta have _____ soap _____ to

C7  0


Vocal line: Well, you got - ta have _____ soap _____ to

Piano accompaniment continues with triplets in both hands.

wash your sins a - way, - you got - ta have _____ hope, it's the

Vocal line: wash your sins a - way, - you got - ta have _____ hope, it's the

Piano accompaniment continues with triplets in both hands.

F7 

price you've got - ta pay, _____ you got - ta give _____ love _____ or your

Vocal line: price you've got - ta pay, _____ you got - ta give _____ love _____ or your

Piano accompaniment continues with triplets in both hands.

C7⁰

love will walk a - way and you got - ta stay loose, it's the

Ab 4fr. G 3fr.

on - ly way to stay. — Down — you've got me go - in', go - in' 'round —

G^b 2fr. F D7 3fr. Dbmaj7 C F(Cbass) C7⁰

— you've got me go - in' down,down,down,down,down,down, down. —

C F(Cbass) C7⁰ C F(Cbass) C7⁰ C F(Cbass) C7⁰

C7



Down — to the bot - tom, — to the bot - tom of a hole, — go - in'

F7



down. — Go-in' down — to the bot - tom, — to the

C7



bot - tom of a hole, — go - in' down. — Down,

Ab



4fr.

G



3fr.

Gb



2fr.

F



2fr.

— you've got me go - in' go - in' 'round, — you've got me go - in' — down

1. go - in' down, down, down.

2. go-in' down.

Down, you've got me go - in', go - in' round

you've got me go - in' down.

C F(Cbass) C7 C F(Cbass) C7 Ab 4fr. G 3fr.

3 You've got me go - in', go - in'

Detailed description: This system contains the first two systems of music. The first system features guitar chord diagrams for C, F(Cbass), C7, C, F(Cbass), C7, Ab (4fr.), and G (3fr.). The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The lyrics 'You've got me go - in', go - in'' are written below the treble staff.

Gb 2fr. F Db maj7

3 down. You've got me go - in', go - in' down, I'm go-in' down.

Detailed description: This system contains the third and fourth systems of music. The first system of this block features guitar chord diagrams for Gb (2fr.), F, and Db maj7. The piano accompaniment continues with the same structure as the first system. The lyrics 'down. You've got me go - in', go - in' down, I'm go-in' down.' are written below the treble staff.

C F(Cbass) C7

Detailed description: This system contains the fifth and sixth systems of music. The first system of this block features guitar chord diagrams for C, F(Cbass), and C7. The piano accompaniment continues with the same structure. The lyrics are not present in this system.

C F(Cbass) C7

Repeats with gradual fade

Detailed description: This system contains the seventh and eighth systems of music. The first system of this block features guitar chord diagrams for C, F(Cbass), and C7. The piano accompaniment continues with the same structure. The text '*Repeats with gradual fade*' is written in the right margin.

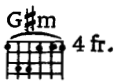
WITHOUT YOU

Words and Music by
PETER HAM AND TOM EVANS

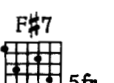
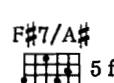
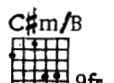
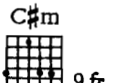
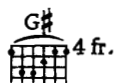
Slowly



No, I can't for - get this ev - 'ning or your



face as you were leav - ing, but I guess that's just the way the sto - ry



goes. You al - ways smile but in your eyes your sor - row shows, yes, it



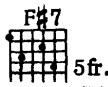
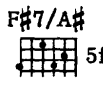
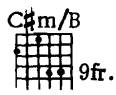
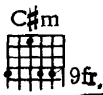
shows. — No, I can't for - get to - mor - row when I



think of all my sor-row and I

had you therebut then I let you go.

And now it's



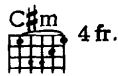
on-ly fair that I should let you

know

what you should know: _____

I can't

Chorus: (2nd time, 8va higher till *)



live, _____

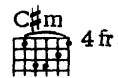
if

liv-ing is with-out you, _____

I can't

live,

I can't



give an - y - more. —

I can't

live _____

if

liv-ing is with-out you, _____

I can't

F#m B7

give, I can't give an - y - more. No, I

E G#m 4fr.

can't for - get this ev - 'ning or your face as you were leav - ing, but I

F#m G# 4fr. C#m 4fr. C#m/B 9fr.

guess that's just the way the sto - ry goes. You al - ways smile but in your eyes your sor - row

F#7/A# 5fr. F#7 5fr. E B7 D.S. and fade

shows, yes, it shows. I can't

COCONUT

Words and Music by
HARRY NILSSON

Calypso beat

C7



Brud-der bought a co - co - nut, he bought it for a dime, his sis - ter

had an - ud-der one she paid it for de lime. She put de lime in de co - co - nut, she drank 'em bot' up she put de

lime in de co - co - nut, she drank 'em bot' up she put de lime in de co - co - nut, she drank 'em bot' up she put de

lime in de co - co - nut, she call de doc-tor woke 'im up, said "Doc - tor, ain't there noth-in' I can take?" I said "Doc -



- tor, to re-lieve this bel-ly ache." I said "Doc - tor, ain't there noth-in' I can take?" I said

"Doc - tor, to re-lieve this bel-ly ache." Now lem-me get this straight, you put de

lime in de co-co-nut, you drank 'em bot' up, you put de lime in de co-co-nut, you drank 'em bot' up, you put de

lime in de co-co-nut, you drank 'em bot' up, you put de lime in de co-co-nut, you call your doc-tor, woke 'im up, said

C7_o

“Doc - tor, ain’t there noth-in’ I can take?” I said, “Doc - tor, to re - lieve this bel - ly ache.” I said

“Doc - tor, ain’t there noth-in’ I can take?” I said, “Doc - tor, to re - lieve this bel - ly ache.” You put de

lime in de co-co-nut, you drink ‘em bot’ to-ged-der put de lime in de co-co-nut and - you’ll feel - bet-ter, put de

lime in de co - co-nut, drink ‘em bot’ up, put de lime in de co - co-nut and call me in the morn-ing.”

C7



Woo — oo — oo — oo — oo — oo³ — oo — oo — oo — oo — oo — oo — oo — oo — oo — oo —

3 3 3


oo — oo — oo — oo — oo — Brud - der bought a co - co - nut, he bought it for a dime, his sis - ter

D. S. *Sal* \oplus *Coda* \oplus

had an - ud - der one she paid it for a lime. She put de "Doc - tor, now lem - me get this straight, you put the

lime in the co - co - nut, you drink 'em bot' up, put the lime in the co - co - nut, you drink 'em bot' up, put a

C7



lime in the co - co - nut, you drink 'em bot' up, put the lime in the co - co - nut, You're such a sil - ly wom - an. Put a

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

lime in the co - co - nut and drink 'em bot' to - geth - er put the lime in the co - co - nut, then you'll feel bet - ter put the

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

lime in the co - co - nut, drink 'em both down, put the lime in your co - co - nut, and call me in the morn - ing, woo

Musical score for the third system, continuing the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

ain't there noth - in' you can Take? I say, woo to re - lieve your bel - ly ache, you say, well

Musical score for the fourth system, continuing the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

C7



woo — ain't there noth - in' I can take? I say woo — woo to re-lieve your bel - ly ache, you say yow —

— ain't there noth-in' I can take, I say wow — to re-lieve this bel - ly ache, I said "Doc -

- tor, ain't there noth-ing I can take," I said, "Doc - tor, ain't there noth-ing I can take," I said, "Doc -

- tor, ain't there noth-ing I can take?" I said, "Doc - tor you're such a sil - ly wom-an. Put the

D.S. % and fade

I'LL NEVER LEAVE YOU

Words and Music by
HARRY NILSSON

Slowly

con 8 ad lib.

Gb

Some - times_ I go to sleep_ with - out you,

Gm 3fr.

the riv - er's far_ too deep_ with - out you.

C7 Gm 3fr. C7 Gm 3fr.

I can't make it a - lone, I need you by my

F Bb

side. _____

R.H.

Gb

Some nights I spend a - lone with - out you, _____

Gm 3fr.

the riv - er's far _____ too wide _____ with - out you. _____

C7 Gm 3fr. C7 Gm 3fr.

I can't make it a - lone, _____ I need _____ you _____ by my

F Bb

side.

Poco più mosso

Bbm Eb7

I'll nev-er leave you a-lone

Bbm Eb7

I'll nev-er leave just a mem-o-ry.

G

I'll nev-er leave you a-lone in the gar-den where

noth - ing grows. _____ I

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "noth - ing grows." are written below the first two measures, followed by a long horizontal line and the letter "I" at the end. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include piano (p) and piano fortissimo (p^{ff}).

B

love you so much ba - by. _____

The second system begins with a guitar chord diagram for the B major chord. The vocal line continues with the lyrics "love you so much ba - by." followed by a long horizontal line. The piano accompaniment continues with similar patterns to the first system, including dynamics like piano (p) and piano fortissimo (p^{ff}).

F7

Bb

The third system features guitar chord diagrams for F7 and Bb. The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand. Dynamics include piano (p) and piano fortissimo (p^{ff}).

Bbm

Bbm/Eb

Eb9

Ooh. _____

Fade

The fourth system includes guitar chord diagrams for Bbm, Bbm/Eb, and Eb9. The vocal line has the lyric "Ooh." followed by a long horizontal line. The piano accompaniment concludes with the same rhythmic patterns. Dynamics include piano (p) and piano fortissimo (p^{ff}). The system ends with the word "Fade".

JUMP INTO THE FIRE

Words and Music by
HARRY NILSSON

With a beat

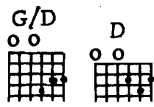
The musical score is written for piano and guitar. It begins with a piano introduction in 4/4 time, marked with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and quarter notes. The guitar part provides harmonic support with chords. The vocal line enters with the lyrics: "You can climb a moun - tain, - you can".

Chord diagrams are provided for the guitar accompaniment:


- D**:
- G/D**:
- D**:

* Guitarists tune 6th string to D.

G/D D



swim the sea, you can jump in - to the fire,



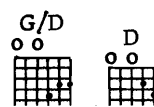
G/D D G/D D




but you'll nev - er be free. You can



G/D D



shake me up, or I can bring you down,



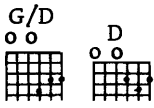
G/D D G/D D




whoa, whoa..



G/D D



We can make each oth - er hap - py,



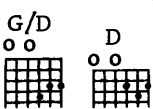
G/D D G/D D




oh, we can make each oth - er hap - py, we can



G/D D



make each oth - er hap - py, we can make each oth - er hap - py.



G/D D



Repeat and fade



REMEMBER

Words and Music by
HARRY NILSSON

Ad lib.

E B7+ G#m7-5

Long a - go, far a - way, — life was clear,

mp

Slow and steady

C#9 E (Add 9) E Emaj7 E6

close your eyes: — Re -

E (Add 9) E Emaj7 E6 F#m7/B B7

mem-ber — is a place from long a - go, — Re - mem-ber, — filled with
mem-ber, — life is just a mem-o - ry, — Re - mem-ber, — close your

F#m7/B B7 F#m7/B B7 F#m7/B B7

ev - 'ry-thing you know, — Re - mem - ber, — when you're sad and feel-in' down, — Re -
 eyes and you can see, — Re - mem - ber, — think of all that life can be, — Re -

1. E (Add 9) E Emaj7 E6 2. E (Add 9) E Emaj7 E6

mem - ber, — turn a - round. Re - mem - ber. —

E7

Dream, — love is on - ly in a dream, — Re -

Amaj7

A6

A+

A

A-5

A

F#7

mem-ber,

Re - mem-ber,

life is

B

F#m7/B

G#m/B

B7

nev - er as it seems,

dream.

1. E (Add9)

E

Emaj7

E6

2.

E

B7+

ad lib.

Long a - go,

far a - way,

mp

G#m7-5

C#9

E

life was clear,

close your eyes.

p

8va

TAKE 54

Words and Music by
HARRY NILSSON

Moderate Boogie Rock

Piano introduction in G major, 4/4 time. The right hand features a melody of quarter notes with accents (^) on the first, third, and fourth measures. The left hand plays a steady eighth-note bass line. The first measure starts with a forte (f) dynamic.

G
000

It was take fif - ty four — when she walked — through the door — with the red

The vocal line begins with a G major chord (000) and a melody of quarter notes. The piano accompaniment features a steady eighth-note bass line and a right-hand melody of quarter notes.

D7
0

light on it, — I knew in a min - ute if I

The vocal line continues with a D7 chord (0) and a melody of quarter notes. The piano accompaniment continues with a steady eighth-note bass line and a right-hand melody of quarter notes.

G
000

G7
000

want-ed to get in it then I'd have to get on — it. I sang my

The vocal line continues with a G major chord (000) and a melody of quarter notes. The piano accompaniment continues with a steady eighth-note bass line and a right-hand melody of quarter notes. The final measure features a G7 chord (000).

C



balls off for you, ba - by, — Solo I worked my



D7



fin - gers to the bone, — I closed my




E7




eyes to get — the high — note, —






A7

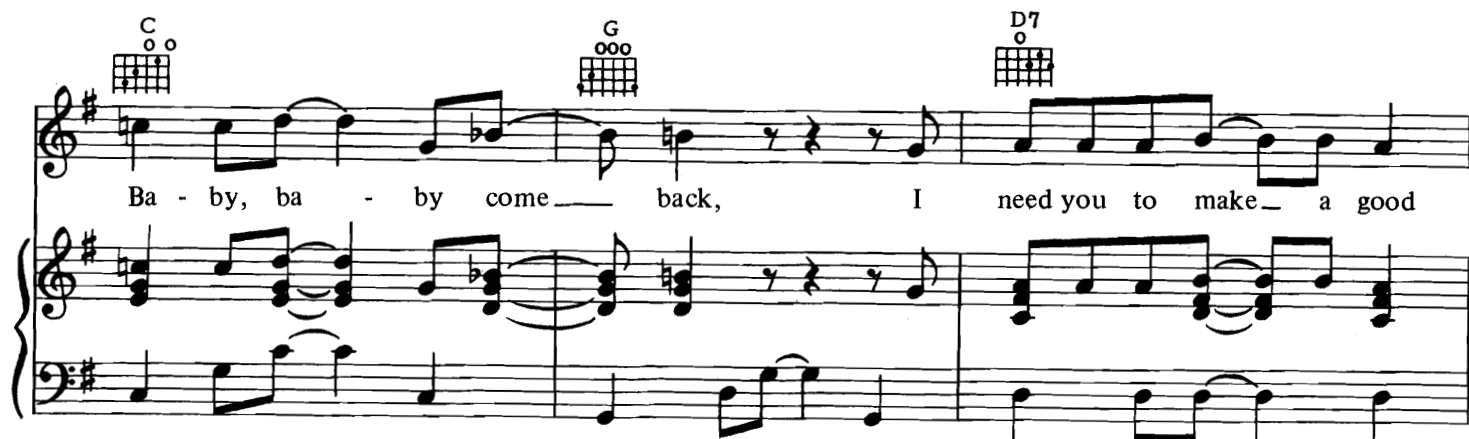





But when I woke up I was a - lone. — *gliss.*



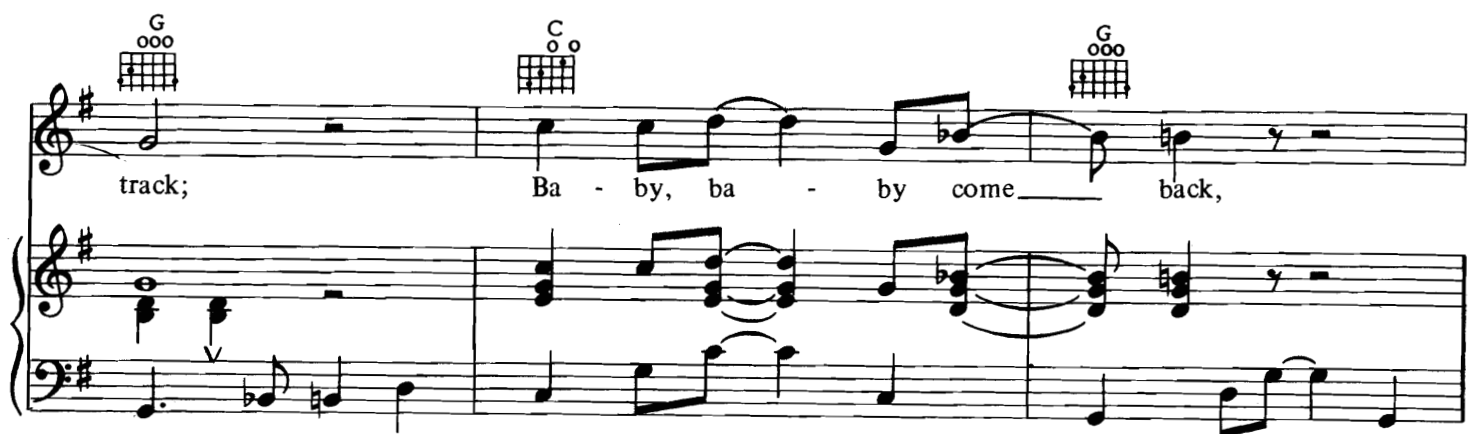
C  G  D7 




Ba - by, ba - by come — back, I need you to make — a good



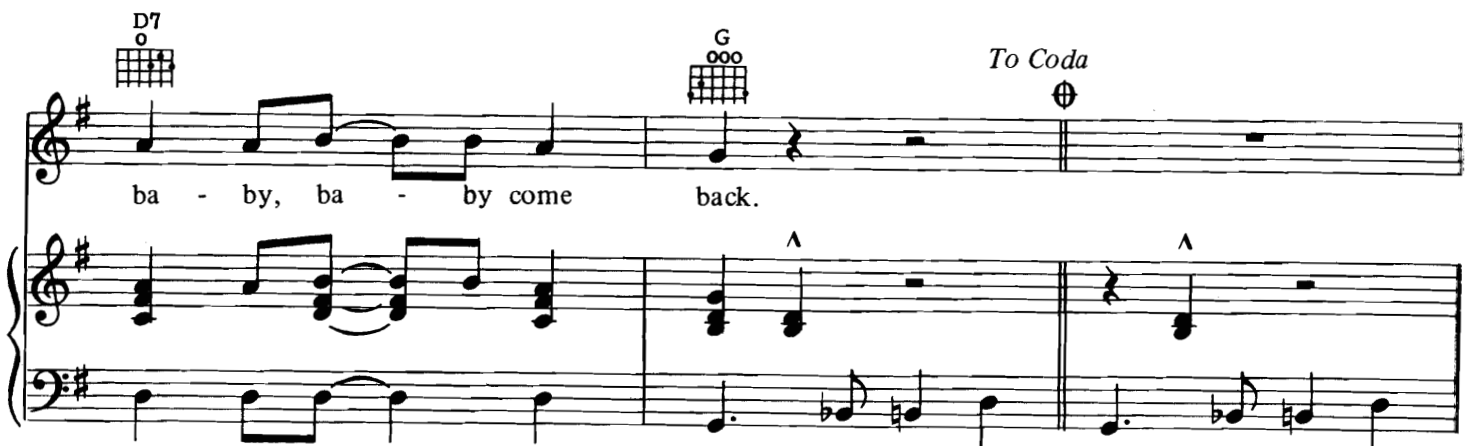
G  C  G 

track; Ba - by, ba - by come — back,



D7  G  To Coda 

ba - by, ba - by come back.



Well, I




(G)
000



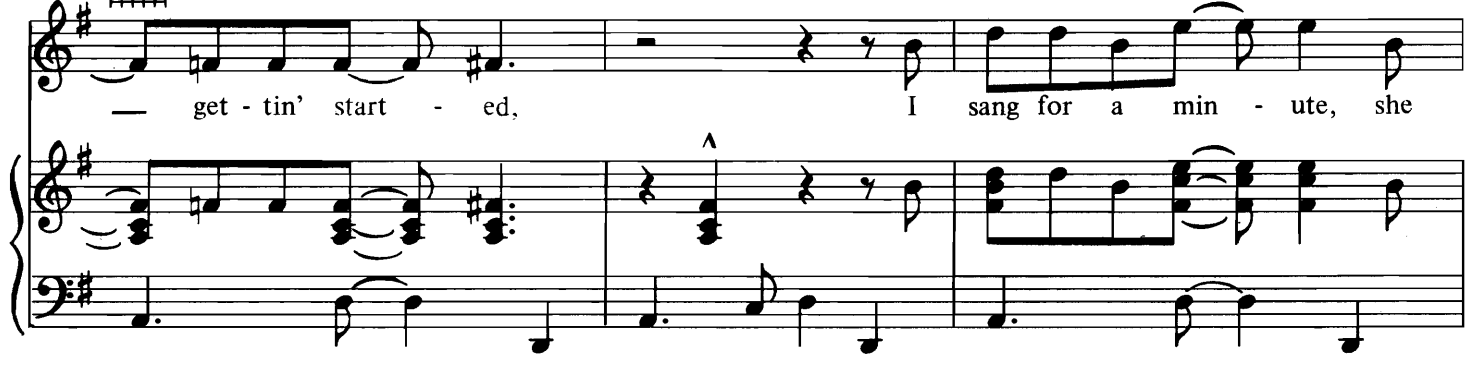
saw her to - day — back in Stu - di - o "A", — we were just —




D7
0




— get - tin' start - ed, I sang for a min - ute, she



G
000




G7
000



D. S. al Coda

could-n't get in — it, I felt brok-en - heart - ed. — I sang my



Coda



G
000



Repeat and fade



JOY

Words and Music by
HARRY NILSSON

Moderately

Musical notation for the piano introduction, featuring a treble clef, 3/4 time signature, and a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes with triplet markings. The bass line is mostly rests.

Chord diagrams for the first system:

- C:
- G+:
- C:
- G+:
- C:

1. Spoken: The other day I met a girl named Joy. She said,
 2. Spoken: The other day I met a girl named Joy. She said,
 3. Spoken: The other day I met a girl named Joy. She said,

Musical notation for the piano accompaniment during the spoken section, marked "(under the voice)". It features a treble clef and a bass clef with a 3/4 time signature. The melody is simple, using chords and eighth notes.

Chord diagrams for the second system:

- G+:
- C:
- G+:
- C:
- C7:

"Come here, I'm gonna make you my joy boy." Things went good,
 "Roy, I'm gonna make you my joy boy." Well, she took
 "Come here, I'm gonna make you feel all clammy inside."

Musical notation for the piano accompaniment of the final section, featuring a treble clef and a bass clef with a 3/4 time signature. The melody continues with chords and eighth notes, ending with a final chord.

F C A7 D7

things went bad.
 me for a ride, sort of a "joy-ride."
 Things went good, things went bad.

Now, every time
 Now, every time
 Now, every time

(D7)

I think of Joy, it makes me sad, it makes me sad.
 I think of Joy, I get all weird inside.
 I think of Joy, it makes me sad, it makes me sad.

1. G7 G

Chorus:



Sung: Joy to the world was a beau - ti - ful girl, but to

me joy meant on - ly sor - row. Spoken: Now

Last time Fine

if you haven't got an answer, then you haven't
And if you never had a question, then you'd never

got a question. have a problem. But if you never had a problem,

F

well, everyone would be happy.

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

G7

C

F

But if everyone was happy,

There'd never be a love song.

Musical notation for the second system, including guitar chord diagrams for G7, C, and F, and piano accompaniment.

C

G7

Joy was a beautiful girl,

Musical notation for the third system, including guitar chord diagrams for C and G7, and piano accompaniment.

C

G+

C

G+

D. S. ‰
al Fine

But to me joy meant only sorrow.

Musical notation for the fourth system, including guitar chord diagrams for C, G+, C, and G+, and piano accompaniment.

TURN ON YOUR RADIO

Words and Music by
HARRY NILSSON

Moderately

Tacet

I don't know where I'm go - in' now that I am gone, } I
 I don't know where life's go - in', but soon it will be gone, }

hope the wind that's blow-in' helps me car - ry on. - Turn on your ra - di-o, - ba-by,

lis - ten to my song; turn on your night light, ba - by, ba - by I'm gone.

To Coda

Tacet

mp

C G6/B Am7 G C G6/B

don't know how it hap - pened, now that I am gone, I hope I — nev - er hear it, ba - by,

Am7 D11 G C G6/B Am7 D11 G

just in case I'm wrong. Turn on your re - cord play - er, — lis - ten to my song,

C G6/B Am7 D11 Gsus4 G

turn on your night light ba - by, ba - by I'm gone.

Coda Tacet Repeat and fade

mp

SPACEMAN

Words and Music by
HARRY NILSSON

Slow beat



Bang, bang, shoot 'em up des - tin - y.

mp



Bang, bang, shoot 'em up to the moon.

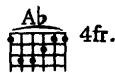
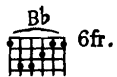


Moderate tempo (♩ = ♩)

Tacet

Bang, bang, shoot 'em up one, two, three, One, two, three, four. 1

mf



want - ed to be a space - man, that's what I want - ed to

Bb 6fr.

Ab 4fr.

be. But now that I am a space - man

Bb 6fr.

Eb 11fr.

No - bod - y cares — a - bout me. Hey, Moth - er Earth, won't-cha

Bb 6fr.

F

Bb 6fr.

bring me back down — safe - ly to the sea. But a -

Eb 11fr.

Bb 6fr.

F

round and a - round and a - round and a - round is all — she ev - er say to me. —

B \flat 6fr.

I

B \flat 6fr. A \flat 4fr.

want-ed to make a good _ run, I want-ed to go _ to the

B \flat 6fr. A \flat 4fr.

moon, I knew that it had to be fun. I

B \flat 6fr.

told 'em to send me real _ soon. I want-ed to be a space -

Ab 4fr. Bb 6fr.

man, I want-ed to be it so — bad. But

Ab 4fr. Bb 6fr.

now that I am a space - man I'd rath-er be back_ on the pad.

Eb 11fr. Bb 6fr. F

Hey, Moth-er Earth, won't-cha bring me back down_ safe - ly to_ the sea._

Eb 11fr. Bb 6fr.

A - round and a - round_ and a - round and a - round_ is just_

F Bb 6fr.

a lot of lu - na - cy.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for F and Bb 6fr are shown above the vocal line.

Eb 11fr. Bb 6fr.

'Round and a-round and a - round and a-round and a - round, So bring me back down! -

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Eb 11fr and Bb 6fr are shown above the vocal line.

Eb 11fr. F

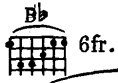
"Round and a - round and a - round and a - round and a - round, safe on the

This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Eb 11fr and F are shown above the vocal line.

Bb 6fr.

ground. Ah Ah

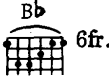
This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. A chord diagram for Bb 6fr is shown above the vocal line.



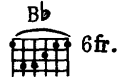
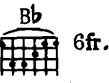
Ah Ah

3 3



Ah




Hey, Moth - er Earth, bet - ter bring me back down — safe - ly to — the sea.



But a - round and a - round and a - round and a - round is all

F  Bb 6 fr. 

— she ev - er say to me. —



Bb 6 fr.  Ab 4 fr. 



You know I want - ed to be a space - man. That's




Bb 6 fr.  Ab 4 fr. 

all I want - ed to be. But now that I am a space-man



Bb 6 fr.  Eb 11 fr. 

No - bod - y cares a - bout me. Say hey! You Moth - er Earth, you bet - ter



Bb 6fr. F Bb 6fr.

bring me back down, - I've tak - en just as much as I can. But a -

Eb 11fr. Bb 6fr. F Bb 6fr.

round and a - round - and a - round and a - round is the prob - lem of a space - man. —

Repeat and fade

Eb 11fr. Bb 6fr. F Bb 6fr.

Ah

Eb 11fr. Bb 6fr. F Bb 6fr.

Ah

YOU'RE BREAKIN' MY HEART

Words and Music by
HARRY NILSSON

Moderate Rock

C
0 0 0

G7
0 0 0

You're break-in' my heart, — you're tear-in' it a-part, — so fuck
(You're) break-in' my heart, — you're tear-in' it a-part, — ooh,

f

C
0 0 0

you!
ooh!

All I want to do is have
You stepped on my ass, — you're brea

G7
0 0 0

C
0 0 0

— a good time — now I'm blue. — Yo
— in' my glass — es too. — Yo

F D7

wan-na boo - ga - loo, — run down to Tramps — have a dance or two, —
 wan-na drive my car, — buy a lot - ta stuff — I've had e-nough of you, —

G7 C G7

ooh! — You're break-in' my heart, — you're tear-in' it a - part — but fuck
 ooh! — I'm go - in' in - sane, — there's no one to blame — so fuck

1. 2.

you! You're you!

F

You got-ta have your way, — there's noth-in' left to say, —

D7
0
G7
000
C
0 0

there's noth-in' left to do, ooh! You're break-in' my heart, you're

1. G7
000
C
0 0

tear-in' it a - part so fuck you! You

2. G7
000
C
0 0

tear-in' it a - part but I love you.

C
0 0
G7
000
C
0 0

Doo doo doo doo doo etc.

Repeat and fade

THE LOTTERY SONG

Words and Music by
HARRY NILSSON

Moderately slow

mf

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in the key of B-flat major, while the left hand provides a simple bass line with quarter notes.

F C/E Bb/D C Bb

You ——— could do the laun - dry, I'll ——— come by on Mon - day, you —
I could be a plumb - er, we ——— could wait 'til sum - mer, we —

The first system of the song features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five chord diagrams: F, C/E, Bb/D, C, and Bb. The piano accompaniment consists of two staves with chords and a bass line.

C F Bb C F


— give me the mon - ey, I ——— will buy a tick - et on —
— could save our mon - ey, have ——— a fine va - ca - tion. We —

The second system continues the song with a vocal line and piano accompaniment. Above the vocal line are five chord diagrams: C, F, Bb, C, and F. The piano accompaniment consists of two staves with chords and a bass line.


C/E Bb/D C Bb


— the lo - cal lot - t'ry. We ——— could win the lot - t'ry, we —
— could buy a trail - er, if ——— we bought a trail - er, we —

The third system concludes the song with a vocal line and piano accompaniment. Above the vocal line are four chord diagrams: C/E, Bb/D, C, and Bb. The piano accompaniment consists of two staves with chords and a bass line.





— could go to Ve - gas and — be ver - y hap - py. Ooh —
 — could go to Ve - gas and — be ver - y hap - py. Ooh —







— loo loo loo loo loo, ooh — loo loo loo loo loo, ooh —
 — loo loo loo loo loo, life — is just a gam - ble, gam -






— loo loo loo loo loo loo. — Ooh loo loo loo loo loo, ooh —
 — ble if you want to win. — Ooh loo loo loo loo loo, life —





— loo loo loo loo loo, ooh — loo loo loo loo loo loo. —
 — can be so eas - y, let — the wheel of for - tune spin. —



F C/E Bb/D C Bb C F

We could make a re - cord, sell — a lot of cop - ies, we — could play Las Ve - gas and —

Bb C F C/E Bb/D C Bb

— be ver - y hap - py. Ooh — loo loo loo loo loo, life — is just a gam - ble, gam -

C F F C/E Bb/D

- ble if you want to win. — Ooh loo loo loo loo loo, life —

C Bb C F

— can be so eas - y, let — the wheel of for - tune spin. —

Repeat and fade

I'D RATHER BE DEAD

Words and Music by
HARRY NILSSON and RICHARD PERRY

Moderately

E_b 3fr.

B_b7

I'd rath-er be dead, I'd rath-er be dead,

mf

E_b 3fr.

I'd rath-er be dead than wet my bed. I'd rath-er be

E_b⁰ 5fr. B_b7

dead, I'd rath-er be dead, I said dead,

than wet my bed. Oh, I'd rath - er be gone

Chords: Eb, Ab 4fr.

than car - ry on, I'd rath - er go a - way than feel this

Chords: A0, Eb 3fr., C7, F7

way Oh I'd rath - er be there where you have - n't got a care

Chords: Bb7, Eb 3fr., Bb7

and you're bet - ter off dead tho' it does - n't seem fair.

Chord: Eb 3fr.

N.C. F C7

Oh I'd rath-er be dead, _____ I'd rath-er be dead, _____

F 1.

I'd rath-er be dead _____ than wet my bed. _____ I'd rath-er be

2. Bb B0 F

I'd rath-er keep my health _____ and dress my - self _____

D7 G7

but you're bet-ter off dead _____ than sit-ting on a

C7 F

shelf. I'll tie my tie 'til the day I

C7



die, but if I have to be fed

F


then I'd rath - er be dead. And when He takes my

Bb B° F

hand on the ver - y last day

D7  G7 


I will un - der - stand _____ be - cause it's bet - ter that




C7  F 

way. _____ Oh, it's nice to be a - live _____



C7 

_____ when the dream comes true, _____ you'll be bet - ter off



F 

dead, _____ it could hap - pen to you.



N.C. G D7

Oh, I'd rath - er be dead, _____ Oh, I'd rath - er be dead, _____

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with a key signature of one sharp (F#). It starts with a whole rest, followed by quarter notes G4, A4, B4, C5, and a half note G4. The lyrics "Oh, I'd rath - er be dead," are written below. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a rhythmic pattern of quarter notes G4, A4, B4, C5, and a half note G4. The left hand plays a simple bass line. Chord diagrams are provided above the vocal line: "N.C." (No Chords) at the start, a G major chord (000233) above the first measure, and a D7 chord (023217) above the second measure.

G

I'd rath - er be dead _____ than wet my bed. _____

Detailed description: This system contains the second two lines of music. The vocal melody continues from the previous system. The lyrics "I'd rath - er be dead _____ than wet my bed. _____" are written below. The piano accompaniment continues with the same rhythmic pattern. A G major chord diagram (000233) is shown above the vocal line for the second measure.

D7

I'd rath - er be dead, _____ I'd rath - er be dead, _____

Detailed description: This system contains the third two lines of music. The vocal melody continues. The lyrics "I'd rath - er be dead, _____ I'd rath - er be dead, _____" are written below. The piano accompaniment continues. A D7 chord diagram (023217) is shown above the vocal line for the second measure.

slower G Cm6 G

I'd rath - er be dead, _____ than wet my bed. _____

Detailed description: This system contains the final two lines of music. The tempo marking "slower" is written above the vocal line. The lyrics "I'd rath - er be dead, _____ than wet my bed. _____" are written below. The piano accompaniment continues. Chord diagrams for G (000233), Cm6 (023217), and G (000233) are shown above the vocal line for the second, third, and fourth measures respectively. The piano accompaniment features triplets in the right hand for the final two measures.

THE MOST BEAUTIFUL WORLD IN THE WORLD

Words and Music by
HARRY NILSSON

Moderately

System 1:

Chord diagrams: C, F, G 3 fr., C, F, G 3 fr., C, F, G 3 fr.

Vocal line: Ay — ay ay ay ay ay ay ay ay ay.

Piano accompaniment: *mf*

System 2:

Chord diagrams: C, F, G 3 fr., F, G 3 fr., C, F, G 3 fr.

Vocal line: Ay — ay ay ay ay ay ay ay ay ay.

System 3:

Chord diagrams: G 3 fr., C, G 3 fr., G 3 fr., C

Vocal line: You come to the end — and the light there is dim — mer and
Well the light can be bright — there and ev - 'ry - thing right — there the

Vocal line: chanc-es are slim - mer of find - in' your way. You find that you stay — out of
end of the night — there might be a big band or a heav-en - ly choir — or it

G 3 fr. C G 3 fr. F 3 fr. G C

trou-ble and dan - ger 'cause ev - 'ry-thing's strang - er than it used to be. — } You're a
 might be the fire, — but no mat-ter what hap - pens I bet it's O. K. — }

C F G 3 fr. C F G 3 fr. C F G 3 fr.

scar - y old place — out there, world, but I could-n't be hap - py with -

C






out you, and I swear all my thoughts are a - bout you: The most

1. D7 G7 2. D7 G7(Cm6/G)(G°)(G7)

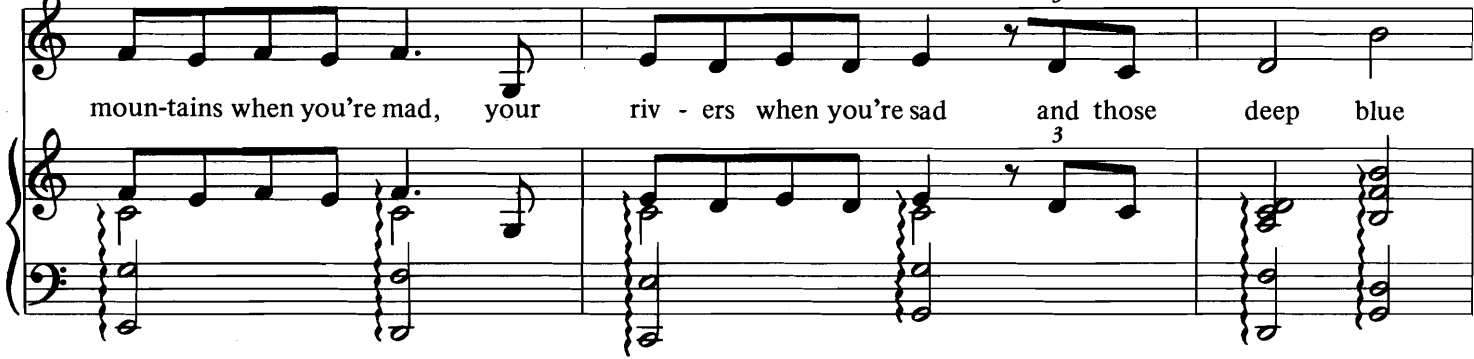
beau - ti - ful world in the world. beau - ti - ful world in the world. — Your






slowing down

Slower

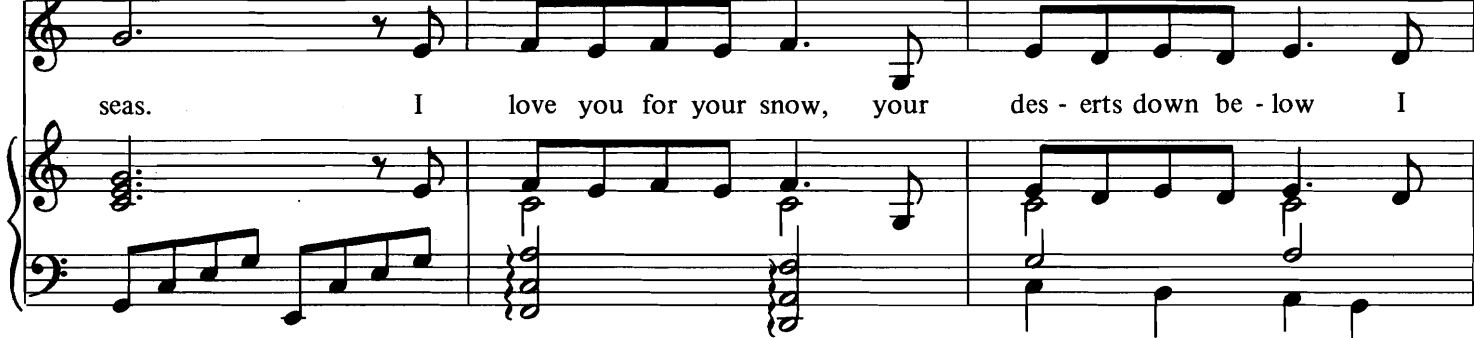
C/E  Dm7  C  Dm7  G7 




moun-tains when you're mad, your riv - ers when you're sad and those deep blue



C  F  Dm7  C  Am 

seas. I love you for your snow, your des - erts down be - low I







D7/F#  G9  C 

Moderate Waltz


love the way you wear your trees. _____ The most beau - ti - ful

gracefully



G7  C  E7+ 

world in the world, _____ and though there are times when I



F Dm7 F B7/E# C/G C7

doubt you _____ I just could-n't stay here with - out you. _____ So

F F6 C Am7 E7+

when you get old - er and o - ver your shoul - der you look back to

E7/G# Am C7/G Dm7 Eb C/E

see — if it's real, _____ tell her she's beau-ti - ful, roll the world

A7 D9 G9 C

o - ver and give her a kiss *gva* and a feel. _____

Ped.

AMBUSH

Words and Music by
HARRY NILSSON

Moderate Boogie Blues

mf

The lamp that lights the way is the

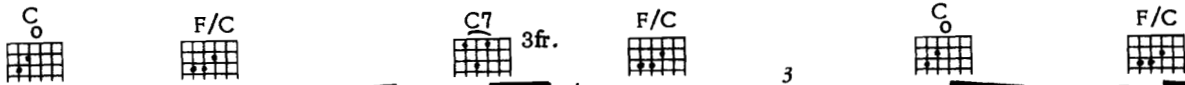
light from yesterday, The drum which leads the way.

is a sound from yesterday. The


C₀ **F/C** **C7** 3fr. **F/C**

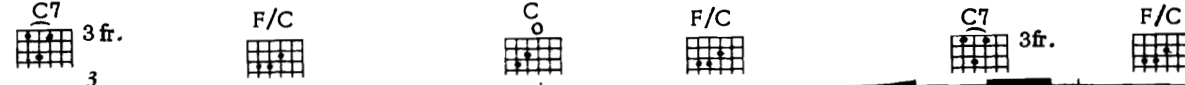
C₀ **F/C** **C7** 3fr. **F/C** **C**₀ **F/C**

C7 3fr. **F/C** **C**₀ **F/C** **C7** 3fr. **F/C**




 road is filled with shad - ows_ of a mil - lion - liv - ing -






 leaves. With dark - ness all a - round - us - and



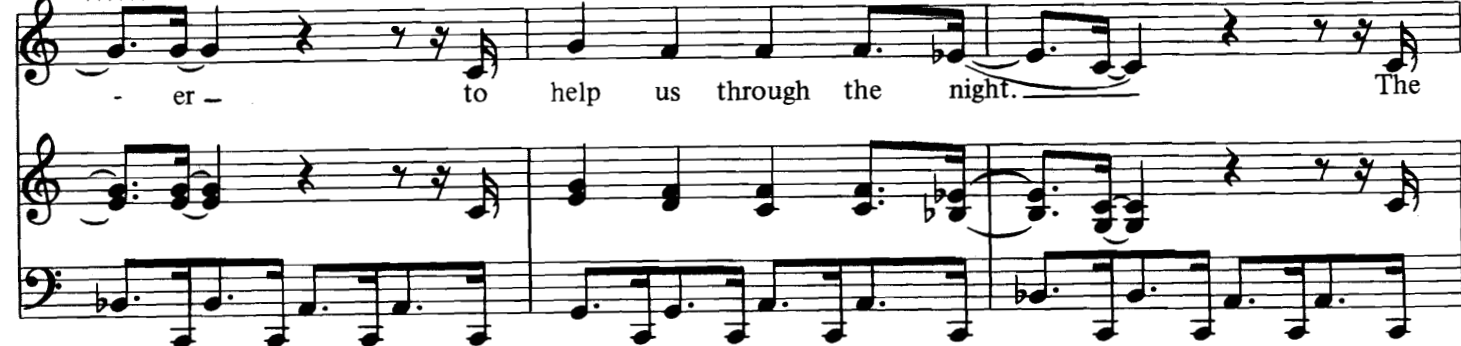


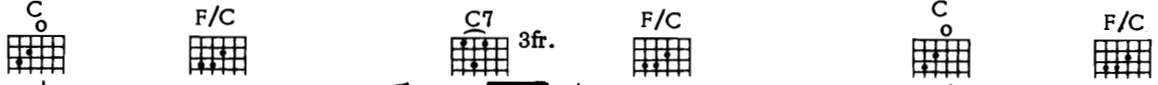
 not a friend in sight, we sang a song - to - geth-







 - er - to help us through the night. The






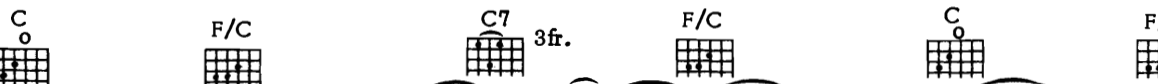
 song was sung with spir - it — but soft and like a choir, —







 — and as the oth - ers — sang a - long — our






 voi - ces — lift - ed high - er. — We sang — un-til — we





 reached — the bridge, — we crossed — then saw the wire. But



C
F/C
C7 3fr.
F/C

by the time we stopped the song the

C
F/C
C7 3fr.
F/C

en - e - my o - pened fire. Now we

F7

ain't gon - na sing that song no more, we ain't gon - na sing that song.

no more. It just don't pay to sing no more

'spe - cially when you're in a war, a war.

The song was sung with spir -

C₀ F/C C₇ 3fr. F/C C₀ F/C

it, but soft and like a choir But

C₇ 3fr. F/C C₀ F/C C₇ 3fr. F/C *D. S. al Coda*

Coda

C₀ F/C C₇ 3fr. F/C C₀ F/C C₇ 3fr. F/C *Repeat and fade*

I GUESS THE LORD MUST BE IN NEW YORK CITY

Words and Music by
HARRY NILSSON

Moderately

mp

D *

E \flat

D6

E \flat 6

D

E \flat

D6

E \flat 6

D

E \flat

D6

E \flat 6

I'll say good - bye — to all my sor - row, and by to - mor - row

mf

D

E \flat

D6

E \flat 6

A7

B \flat 7

A9

B \flat 9

A7

B \flat 7

A9

B \flat 9

I'll be on — my — way, — I

A7

B \flat 7

A9

B \flat 9

A7

B \flat 7

A9

B \flat 9

D


E \flat


D6

E \flat 6

guess the Lord — must be — in New York Cit - y.

* For recorded key, guitarists should capo up one fret.

D

 Eb

D6

 Eb6

D


 Eb


D6


 Eb6

D

 Eb

D6

 Eb6

D

 Eb

D6

 Eb6

I'm so tired — of



D

 Eb

D6

 Eb6

D

 Eb

D6

 Eb6

D


 Eb


D6


 Eb6


get - tin' no - where, see - in' my — pray'rs goin' un - an - swered, —





A7

 Bb7

A9

 Bb9

A7

 Bb7


A9

 Bb9


A7

 Bb7


A9

 Bb9


I guess the Lord must be —





A7

 Bb7


A9

 Bb9


D

 Eb

D6

 Eb6

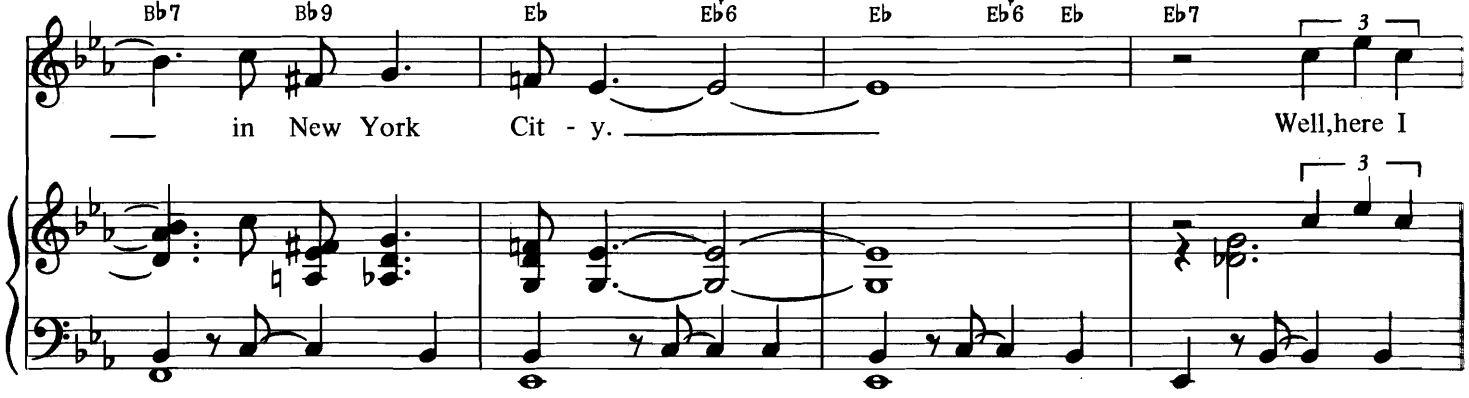
D

 Eb

D6

 Eb6

D

 Eb

D7

 Eb7

— in New York Cit - y. — Well, here I



am, Lord, knock-in' at your back door, — Ain't it

G Ab F# G F Gb F7 E7

won-der-ful — to be — where I've al - ways want - ed to be, —

A7 Bb7 A7sus4 Bb7sus4 A7 Bb7 A7sus4 Bb7sus4 A7 Bb7 A7sus4 Bb7sus4

For the first time I'll breathe free, here in New York Cit -

A7 Bb7 A7sus4 Bb7sus4 A7 Bb7 A7sus4 Bb7sus4 A7 Bb7 A7sus4 Bb7sus4 A7 Bb7

y.

D Eb D6 Eb6 D Eb D6 Eb6 D Eb D6 Eb6 D Eb

poco a poco dim. *gva* *p*

ME AND MY ARROW

Words and Music by
HARRY NILSSON

Moderately

mf

B \flat maj7

F7

Me and my ar - row, Straight up and nar - row,

mf

B \flat maj7

Wher-ev - er we_ go, Ev - 'ry-one knows_ it's me and my ar - row.

F7

Me and my ar - row, Tak-ing the high_ road,
Me and my ar - row, Me and my ar - row,

Bbmaj7



To next strain

Wher-ev-er we_ go, Ev-'ry-one knows_ it's Me and my ar - row.
Me and my ar - row, Me and my ar - row, Me and my ar - row.

Fine

Em7



A7



And in the morn-ing when I wake up, he may be gone,

D



B



Em7



I don't know. And if we make_ up just to break

A7



D



B



D. S. al Fine



up, I'll car - ry on, Oh, yes I will.



EVERYBODY'S TALKIN'

Words and Music by
FRED NEIL

Moderately

Ped. *simile*

D*

F

D7

F7

1.3. Ev-'ry-bod-y's talk - in' at me, I don't hear a word they're say - in',
 2. Peo-ple stop-pin' star - in', I can't see the fac - es,

A7

C7

D

F

Last time to Coda

on - ly the ech - oes — of my mind. —
 on - ly the shad - ows — of their eyes. —

Em7

Gm7

A7

C7

D

F

D7

F7

I'm go-in' where the sun — keeps shin - in' thru the pour - in' rain, —

* Guitarists capo up 3 frets.

Em7 Gm7 D7 C7 D F D7 F7

Go-in' where the weath-er — suits my clothes. —

Em7 Gm7 A7 C7 D F D7 F7

Bank-in' off of the north-east wind, sail-in' on a sum-mer breeze, —

G Bb A7 C7 D F

skip-pin' o-ver the o-cean like a stone. —

D. S. al Coda

Coda A7 C7 D F

— And I won't let you leave my love — be-hind. — And

Repeat and fade