

PIANO
VOCAL
GUITAR

THE DEFINITIVE ROY ORBISON

COLLECTION

38 CLASSICS,

INCLUDING:

CRYING

DREAM BABY

IN DREAMS

OH, PRETTY WOMAN

ONLY THE LONELY

RUNNING SCARED

with a biography
& discography

 HAL • LEONARD®

PIANO
VOCAL
GUITAR

THE DEFINITIVE ROY ORBISON

COLLECTION

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BLUE ANGEL

Words and Music by ROY ORBISON
and JOE MELSON

Moderately

Chord diagrams: D, Bm, G, A7

mf

The first system of music consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'Moderately' and the dynamic is 'mf'. Chord diagrams for D, Bm, G, and A7 are shown above the staff. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C#5. The accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C#3.

Chord diagrams: D, Bm, G

Oh, blue an-gel, don't you cry — just be-cause he

The second system of music continues the melody and accompaniment. It includes the lyrics 'Oh, blue an-gel, don't you cry — just be-cause he'. Chord diagrams for D, Bm, and G are shown above the staff. The melody features a quarter note G4, followed by quarter notes A4, B4, and C#5. The accompaniment continues with a quarter note G2, followed by quarter notes A2, B2, and C#3.

Chord diagrams: A7, D, Bm

said good-bye. Oh, — oh, — uh uh uh aah.

The third system of music continues the melody and accompaniment. It includes the lyrics 'said good-bye. Oh, — oh, — uh uh uh aah.'. Chord diagrams for A7, D, and Bm are shown above the staff. The melody features a quarter note G4, followed by quarter notes A4, B4, and C#5. The accompaniment continues with a quarter note G2, followed by quarter notes A2, B2, and C#3.

Chord diagrams: G, A7, D

No, don't cry. — Oh, blue an-gel,

The fourth system of music continues the melody and accompaniment. It includes the lyrics 'No, don't cry. — Oh, blue an-gel,'. Chord diagrams for G, A7, and D are shown above the staff. The melody features a quarter note G4, followed by quarter notes A4, B4, and C#5. The accompaniment continues with a quarter note G2, followed by quarter notes A2, B2, and C#3.

Bm G A7 D

have no fear, I brush a-way each lone - ly tear-drop. Yea yea

Bm G A7 D

yea oh, oh, oh, ooo ooooo.

D7 G Em D

1. Well, love's pre-cious flame just burned in
 2. (See additional lyrics)

Bm G E7

vain. But you're not to blame; he thought love was a

8

A7 G D

game. Oh, such a shame. But don't you cry; don't sigh. I'll tell you

Em A7

why; I'll nev-er say good-bye, blue

1 2 D D

an-gel. an-gel.

Additional Lyrics

2. We'll have love so fine,
 Magic moments divine.
 If you'll just say you're mine,
 I'll love you 'til the end of time.
 Don't you worry your pretty head;
 I'll never let you down.
 I'll always be around,
 Blue angel.

BLUE AVENUE

9

Words and Music by ROY ORBISON
and JOE MELSON

Moderate shuffle (♩·♩♯)

A

mf

3

3

E

A

Blue _____ Av - e -

3

3

3

nue, _____ where I spend my lone - ly days with -

D

E

out you. _____ Blue _____ Av - e - nue, why

did you go and tell me we were through? _____

A

You've sto - len _____ my
lone, _____ so a -




E A

heart and my love and now you say we're
lone, but I pray that some day I'll find

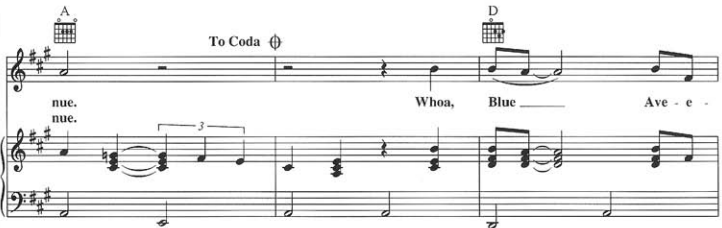
A7

through. I'm walk - ing down, they're walk - ing down Blue Av - e -
you down at the end, down at the end of Blue Av - e -

D A E D


A  To Coda  D 

nue. nue. Whoa, Blue Ave - e -



A 

nue, yeah, yeah, I'm feel - ing so bad.



D  E 

Blue Ave - e - nue, I lost the ver - y best wom - an that



N.C. D.S. al Coda

I ev - er had. A -



CODA 



Bb

3

3

Eb

3fr

Blue _____ Av - e - nue, _

3

Bb

Eb

3fr

yeah, yeah, I'm feel - ing so bad. Blue _____ Av - e -

F

N.C.

nue, I lost the ver - y best wom - an that I ev - er had. _ A -

Bb

lone, — so a lone, — but I pray that

Bb7

Eb

Bb

some - day I'll — find you down at the end, down at the

F

Eb

Bb

end of Blue Av - e - nue.

Vocal 1st time only

Eb

Bb

Eb

Repeat and Fade

BLUE BAYOU

Words and Music by ROY ORBISON
and JOE MELSON

Moderately

F C7 F



I

F C7

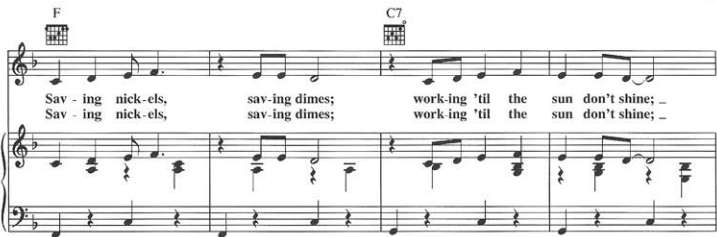
feel so bad, - I've got a wor - ried mind; I'm so lone - some all the time,
Go to see - my ba - by a - gain and to be with some of my friends;



F C7

since I left my ba - by be - hind - on - Blue Bay - ou.
may - be I'd be hap - py then - on - Blue Bay - ou.

F  C7 


Sav - ing nick - els, sav - ing dimes; work - ing 'til the sun don't shine; -
 Sav - ing nick - els, sav - ing dimes; work - ing 'til the sun don't shine; -



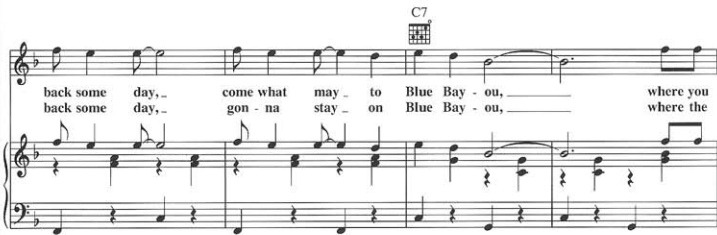
F  Eb  F 


look - ing for - ward to hap - pi - er times - on Blue Bay - ou. - I'm go - ing
 look - ing for - ward to hap - pi - er times - on Blue Bay - ou. - I'm go - ing



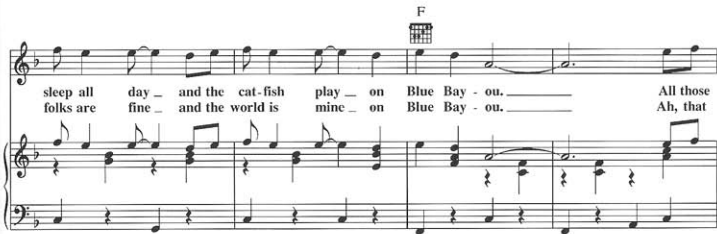
C7 

back some day, - come what may - to Blue Bay - ou, - where you
 back some day, - gon - na stay - on Blue Bay - ou, - where the



F 

sleep all day - and the cat - fish play - on Blue Bay - ou. - All those
 folks are fine - and the world is mine - on Blue Bay - ou. - Ah, that



F+ Bb Bbm

fish-ing boats _ with their sails a - float; _ if I could on - ly see that fa -
 girl of mine _ by my side, _ the sil - ver moon and the eve - ning tide, _ oh _

F C7 1 F

mil-lar sun - rise _ through sleep-y eyes, _ how hap-py I'd be. _____
 some sweet _ day, gon - na take a - way _ this

2 F C7

hurt-in' in - side. _____ I'll nev - er be blue; _ my dreams _ come true _

F

on Blue Bay - ou. _____

BORNE ON THE WIND

Words and Music by ROY ORBISON
and BILL DEES

Moderately

Chords: C, D7, B, G7

Chords: C, Am

Borne on the wind, _____

Chords: C, Am

borne on the wind _____ be -

Chords: Eb, G

tween the sun - set and the dawn. _____ So

C D7 C D7

ten - der - ly your mem - o - ry

C D7 B

lin - gers with me all night long.

C Am

Borne on the wind,

C Am

borne on the wind

Eb



you are fill - ing me with grief. _____ A

C D7 C D7

love to live, a love to give, and

C D7 B

you _____ will live in my dreams. _____

C

You don't love me, but you love _____ for me to

D7 C B

be in love with you.

C

You led me on, lured me on but when I

D7 C B

fell you were gone.

C Am

Borne on the wind,

C Am

borne on the wind,

Detailed description: This system contains the first two lines of music. The top line is a vocal line with a treble clef, showing a whole note 'borne', a half note 'on', a quarter note 'the', and a half note 'wind,'. Above the staff are guitar chord diagrams for C and Am. The second line is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and a bass line.

Eb

now a song in my

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'now', 'a', 'song', and 'in my'. A guitar chord diagram for Eb is shown above the staff. The piano accompaniment continues with chords and a bass line.

G C D7

heart. A soft re - frain you

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has 'heart.', 'A', 'soft', 're - frain', and 'you'. Guitar chord diagrams for G, C, and D7 are shown above the staff. The piano accompaniment continues.

C D7 C D7

will re - main to live in my heart a -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has 'will', 're - main', 'to live', 'in my', and 'heart a -'. Guitar chord diagrams for C, D7, C, and D7 are shown above the staff. The piano accompaniment concludes the system.

B

C

gain.

Borne

on

the

wind,

borne

on

the

wind,

borne

on

the

wind.

wind.

CANDY MAN

Words and Music by BEVERLY ROSS
and FREDERICK NEIL

Moderately fast swing (♩·♩♯)



f



Come on ba -



by, let me take you by the hand.



Come on sug - ar, let me take you by the hand.

G6

D7

You're for me,

hon-ey let me be all your own can - dy,

can - dy, your can - dy man.

Well, hey there sweet _ thing.

D7



I love your hon-ey lov - in' ways.

Hey there sweet .

G7



— thing, —

I love your hon-ey lov - in',

D



hon-ey lov-in' ways.

So come to me, —

A7



— and I'll let you be —

all my own .

G7



D

— can - dy, can - dy, my can - dy man. —

A7 D N.C. G/D

Come on — wom-an, I'm gon-na treat you right. —

D N.C. G/D D N.C. D7

I'll give you can - dy kiss - es ev - 'ry sin - gle night, —

G7 G

— so come on, ba - by, — I love your

D

hon - ey lov - in', your hon - ey lov - in' ways.

A7

Yes, I do, — so come — to me,

G7 D

yeah. I'll let you be — all — my own — can - dy, can -

D G/D D

N.C.

dy, my can - dy man. —

BREAKIN' UP IS BREAKIN' MY HEART

Words and Music by ROY ORBISON
and BILL DEES

Moderately



mf



I won - der why you threw your di - a - ry a - way.



— When you walk by, I near - ly die; what can I say?



— Things were fine, you were mine just yes - ter - day.

D7 C

Now, we're a - part, break - in' up is

G7 C

break - in' my heart. I find my - self a - lone at

Dm G7

night, and then I cry. No ten - der - ness, my hap - pi -

C

ness just said good - bye. Now you're gone; I'm a - lone I won - der

F D7 C

why we had to part? Break-in' up is

G7 C F C G7

break - in' my heart. Ba - by, break-in' up is break - in' my

C Dm

heart. The love af - fair we used to share is cold and still.

G7 C

I loved you then; I love you now. I al - ways will. The day that

C7 F D7

you found some-one new my lone-ly world just fell a-part.

C G7 C G7

Out of your arms drives me out of my mind, ba-by.

C G7 C F C

Break-in' up is break-in' my heart, ba-by, break-in' up is

G7

1 C 2 C

break-in' my heart. I won-der heart.

GOODNIGHT

Words and Music by ROY ORBISON
and BILL DEES

Freely

C



My love-ly wom-an child, I found you out run-ning wild with some-one

Dm



G7



C



new. You've been un - true, and ev - 'ry - bod - y knows we're through.

Moderately slow (♩·♩·♩)

F



C7



But I can't say good - bye to you _____ no — mat - ter what you do.

B \flat F B \flat

My heart won't let you go. ——— Although I know you go with

Detailed description: This system contains the first three measures of the piece. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. Chord diagrams for B \flat , F, and B \flat are shown above the staff. The lyrics are: "My heart won't let you go. ——— Although I know you go with".

C7 F Gm Am B \flat

some - one new, I think of you. ——— I think of how you kiss, ——— your

Detailed description: This system contains the next three measures. Chord diagrams for C7, F, Gm, Am, and B \flat are shown. The lyrics are: "some - one new, I think of you. ——— I think of how you kiss, ——— your".

E \flat C7 F

ten - der - ness. ——— With all of this, ——— I miss the way you

Detailed description: This system contains the next three measures. Chord diagrams for E \flat , C7, and F are shown. The lyrics are: "ten - der - ness. ——— With all of this, ——— I miss the way you".

F7 B \flat E \flat

say good - night. Bit - ter - sweet your

Detailed description: This system contains the final three measures. Chord diagrams for F7, B \flat , and E \flat are shown. The lyrics are: "say good - night. Bit - ter - sweet your".

Bb7

kiss - es, when my heart still miss - es the way that things used to be.

Eb

But I know you're strong for oth - er arms you

Bb7

Ab

long for, and you can nev - er come back to me

G

Ab

not just for yes - ter - day, to - night or to - mor - row.

Cm  3fr Bb7  Eb  3fr C 

Ah, but for - ev - er, I'll hear you say good - night,



Eb  3fr C7  2 F  G7  000 C  0

good - night. _ Good-night turned out to be a lie,



F  G7  000 C  0 F 

and I can't help it if I cry. Good-night, my love, sleep



G7  000 1 C  0 2 C  0

tight, my love, good - night. But I can't say good - night.



FALLING

Words and Music by
ROY ORBISON

Moderately slow

C^o Cdim7 Dm

I'm fall - ing I'm fall - ing, fall - ing in

mf

Cdim7 Ab7 G7 F C

love with you. Ba - by, come

mf

Dm G7

clos - er, clos - er to me, and lis - ten,

mf

C

lis-ten care - ful - ly. Re - mem - ber all the

Dm Dm7 G7



nights that I told you I loved you. It was - n't true; I

C

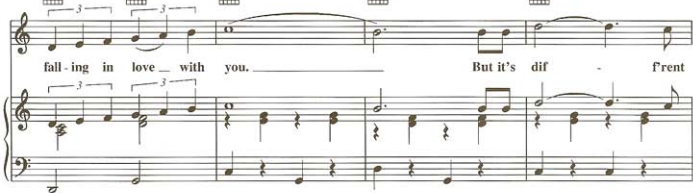
used you; and you were just some - one new to thrill this lone - ly heart of

Dm Dm7 G7

mine. I was ly - ing all the time pre - tend - ing to be

fall - ing in love with you. But it's dif - frent



now. I've kissed you now, so for - give me, for - give me some -





how. Hold me tight for to -





night, and tell me true, if you still love me. Say that you



Cdim7



Dm



Dm7



G7



love me. _____ Don't leave me now, now that I'm fall - ing for

you. _____ I'm fall - ing, I'm fall - ing, _____

_____ fall - ing in love, _____ fall - ing in love _____

with you. _____

you. _____

G7



1 C



2 C



DREAM BABY

(HOW LONG MUST I DREAM)

Words and Music by
CINDY WALKER

Moderately

A7  D 

mf



A7 


mp

Dream ba - by got me dream - in' sweet dreams the whole day

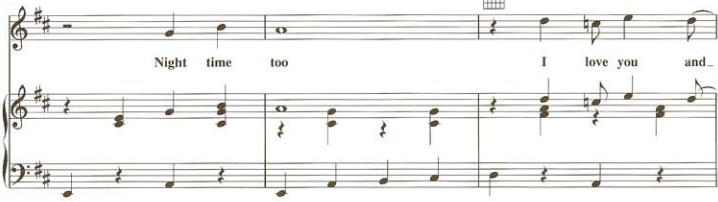


through Dream ba - by got me dream - in' sweet dreams



D7 

Night time too I love you and



I'm dream - in' of you That won't do

A7

Dream ba - by, make - me stop my dream - in' You can make my dreams come

D A7

true Sweet dream

ba - by Sweet

dream ba - by

D7

Sweet dream ba - by

How long must I

1 D dream

2 D dream

Detailed description: This system contains the first two systems of the musical score. The first system shows the vocal line for 'dream ba - by' and the piano accompaniment. The second system shows the vocal line for 'Sweet dream ba - by' and the piano accompaniment. A guitar chord diagram for D7 is shown above the second system. The third system shows the vocal line for 'How long must I' and the piano accompaniment. A guitar chord diagram for A7 is shown above the third system. The fourth system shows two first endings for the word 'dream', each with a guitar chord diagram for D above it.

Detailed description: This system contains the second system of the musical score. It features the vocal line for 'Sweet dream ba - by' and the piano accompaniment. A guitar chord diagram for D7 is positioned above the first measure of the vocal line.

Detailed description: This system contains the third system of the musical score. It features the vocal line for 'How long must I' and the piano accompaniment. A guitar chord diagram for A7 is positioned above the first measure of the vocal line.

Detailed description: This system contains the fourth system of the musical score. It features two first endings for the word 'dream'. Each ending has a guitar chord diagram for D above it. The piano accompaniment continues throughout the system.

CRYING

Words and Music by ROY ORBISON
and JOE MELSON

Moderately slow, with feeling

G7 C

mf

C

I was all right for a - while; I could
I was o - ver you but it's

smile for a - while, but I saw you last night; . you held my
true, so true, true, I love you e - ven more - than I

C+ F Fm G9

hand so tight, as you stopped to say, "Hel - lo." Oh, you
did be - fore, but dar - ling, what can I do? For you

C G7

wished me well; — you could n't tell — that I'd been
 don't love me and I'll al - ways be —

C Em C

cry - ing o - ver you, cry - ing
 cry - ing o - ver you, cry - ing

Em F

o - ver you. When you said, "So
 o - ver you. Yes, now you're —

G7 F G7

long:" left me stand - ing all a - lone, a - lone and
 gone and from this mo - ment on I'll be

C C+ F/C

cry - ing, — cry - ing, — cry - ing, —
cry - ing, — cry - ing, — cry - ing, —

Fm/C C

cry cry ing. It's hard to un der - stand, but the
cry ing. Yeah, — cry ing,

G7 1 C

touch of your hand can start me cry - ing.
cry ing o - ver

2 C

I thought that you.

CRAWLING BACK

Words and Music by ROY ORBISON
and BILL DEES

Moderately

D



mf

G



A



On - ly you _____ and no one else _____ can keep me

G



A



D



crawl - ing back.

G



A



You _____ know I _____ can't help my - self, _____ and now I'm

G A D

crawl - ing back.

F#m

Af - ter all _____ you've done to me, _____ the

G Gm

times you've turned _____ me down,

D

I still will be _____ your clown _____ be - cause I

E A

love you. I'm crawl ing

D

back. You know I would die for you.

F#

Heav - en knows how I have

A/G G

cried for you. But what else

can _____ I do _____ but crawl on back to

you, _____ ooh, _____

crawl - ing back _____ to you.

Peo - ple stop, they talk and they stare, but

A D

they don't know that you real-ly care. That

F# G

you're on - ly lone - ly and they can be

E D

lieve. And you leave me a -

Em D A/C#

lone when the world turns you

GB Em A D G
 down. When - ev - er you might

A G A D
 need me, I will come crawl - ing back. Wher -

G A N.C.
 ev - er you will lead me, I will come

G A D
 crawl - ing back. *rit.*

COMMUNICATION BREAKDOWN

Words and Music by ROY ORBISON
and BILL DEES

Moderately

Bb



Ab



L.H.
mf

Eb



Eb



We nev - er walk,
Too much con - cern for

we nev - er talk,
mon - ey to burn,
we nev - er find the time
too man - y things to do.

Ab



Abm



Eb



to be close a - gain.
Now you don't need me
There it goes a - gain:
and I don't need you;

N.C. Bb Bb7

com-mu-ni-ca-tion break-down, com-mu-ni-ca-tion break-

Eb ^{3fr}

down. 1 2 One by

Cm ^{3fr} F7

one they fail. Now the leaves are

Bb7 N.C.

low, cling to the ground; com-mu-ni-ca-tion break-

E \flat ^{3fr} B \flat 7

down, _____ com - mu - ni - ca - tion break -

E \flat ^{3fr} E \flat 7 A \flat ^{4fr}

down. Too much too soon, too much temp -

B \flat E \flat ^{3fr}

ta - tion, in a hur - ry. _____ It's a

A \flat ^{4fr} B \flat 7 E \flat ^{3fr}

sad sit - u - a - tion, too much wor - ry. _____

Ab ^{4fr}

I can tell _____ that it's

Eb ^{3fr} N.C. Bb

o - ver now; - com - mu - ni - ca - tion break - down,

Bb7 Eb ^{3fr}

com - mu - ni - ca - tion break - down. There it

Db Ab ^{4fr} Eb ^{3fr}

goes; com - mu - ni - ca - tion break - down, _____

Db Ab Eb

com - mu - ni - ca - tion break - down. _____

Detailed description: This system contains the first three measures of the piece. The guitar part has three measures with chords Db, Ab, and Eb. The melody starts with a quarter rest, followed by a quarter note G4, a dotted quarter note F4, an eighth note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Eb7 Ab Eb

When it's right, it's so right. When it's wrong, it's so

Detailed description: This system contains measures 4-6. The guitar part has three measures with chords Eb7, Ab, and Eb. The melody continues with the lyrics "When it's right, it's so right. When it's wrong, it's so". The piano accompaniment maintains the same rhythmic pattern.

F7

wrong. When it's gone, it's all gone, it's too

Detailed description: This system contains measures 7-9. The guitar part has three measures with a single chord F7. The melody continues with the lyrics "wrong. When it's gone, it's all gone, it's too". The piano accompaniment continues with the established accompaniment.

Bb7 Eb

late; com - mu - ni - ca - tion break - down, _____

Detailed description: This system contains measures 10-12. The guitar part has three measures with chords Bb7 and Eb. The melody starts with a half note G4, followed by a quarter note F4, and then a triplet of eighth notes E4, D4, and C4. The piano accompaniment continues with the established accompaniment.

Bb7

Eb^{3fr}

com - mu - ni - ca - tion break - down. I can

Ab^{4fr}

Eb^{3fr}

tell _____ that it's o - ver now; _____

Db

Ab^{4fr}

Eb^{3fr}

com - mu - ni - ca - tion break-down, com -

Db

Ab^{4fr}

Eb^{3fr}

Bbm

Eb^{3fr}

mu - ni - ca - tion break-down. _____

CLAUDETTE

 Words and Music by
 ROY ORBISON

Solid 4

Asus2

N.C.

N.C.

E7

Play 3 times

E7

I
Well,
When

E

got a brand new ba - by and I feel so good. — She
 I'm a luck - y man, my ba - by treats me right. — She's
 me and my new ba - by have a date or three, — I'm

loves me e - ven bet - ter than I thought she would. _ I'm
 gon - na let me hug and kiss and hold her tight, _ I'm
 gon - na ask my ba - by if she'll mar - ry me, _

A

on my way to her house and I'm all out of breath, _ when I
 When the date is o - ver and we're at her front door, _ when I
 gon - na be so hap - py for the rest of my life _ when my

B

see her to - night _ I'm gon - na squeeze her to death. }
 kiss her good - night _ I hol - ler more, _ more, more! } Clau -
 brand _ new _ ba - by is my brand _ new wife. }

E A E A

dette, pret - ty lit - tle pet, Clau - dette,

E B

nev - er make you fret, Clau - dette. Well, she's the pret - ti - est lit - tle girl _ that

A B A

I've ev - er met. _ I get the best lov - in' that I'll ev - er get _ from Clau -

E A E

dette, pret - ty lit - tle pet, Clau - dette,

To Coda ⊕

A E N.C.

oh, Clau - dette!

1 2

D.S. al Coda

CODA ⊕

E N.C.

dette,

hum Clau - dette,

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a long note on 'hum', followed by a melodic phrase on 'Clau - dette,'. The piano accompaniment is in treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

oh, Clau - dette!

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'oh,' followed by 'Clau - dette!'. A guitar chord diagram for E7 is shown above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

E7 E N.C.

The third system shows the vocal line with a long note and the text 'E7 E N.C.' above it. The piano accompaniment continues. A guitar chord diagram for E7 is shown above the first measure, and another for E is shown above the second measure.

E7 Repeat and Fade

The fourth system shows the vocal line with a long note and the text 'E7 Repeat and Fade' above it. The piano accompaniment continues. A guitar chord diagram for E7 is shown above the first measure.

CHANGES

Words and Music by ROY ORBISON
and JOE MELSON

Light Swing (♩♪·♪¹♪)

E

B7

B7

E

My life chang - es —
chang - es, —

B7

all — the time.
right — or wrong.

Things were
I still

E

dif - f'rent _ when you _ were mine.
love you, _ but now _ you're gone.

You loved me yes - ter - day.
May - be some - day

G#7 ^{fr} A

Now these chang - es have come to stay
love will come, but who can say
There have been what kind of

B A B

chang - es, _ so man - y chang - es _
chang - es, _ what kind of chang - es _

E

a - long the }
come my } way.
(Too man - y chang - es, chang - es { in the why.) -
come a - long.) -

B7

(So man - y chang - es, chang - es in the how.) -
(Too man - y chang - es, leav - ing me a - lone.) -

E

(Too man - y chang - es, chang - es when you cry.) -
(So man - y chang - es, ...

B7

2

F E

Time brings now that you are gone.) -

CALIFORNIA BLUE

Words and Music by JEFF LYNNE,
ROY ORBISON and TOM PETTY

Moderately

D



Work-ing all day, and the sun don't shine; -
life with you on my mind; -

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Moderately'. A guitar chord diagram for D major is shown above the first measure. The piano part starts with a mezzo-forte (mf) dynamic. The system ends with a double bar line.

G



A



try-in' to get by, and I'm just kill-in' time. -
think - ing of things - that I left far be - hind. -

The second system of the musical score continues the vocal and piano parts. It features guitar chord diagrams for G major and A major above the first and second measures, respectively. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

D



I feel the rain - fall the whole night through. -
It's been so long, - do-ing all I can

The third system of the musical score concludes the piece. It features a guitar chord diagram for D major above the first measure. The vocal line ends with a final note, and the piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

G Em A

do far a - way from — you, Cal - i - for - nia
to get back to — you, Cal - i - for - nia

D G

blue. } Cal - i - for - nia — blue, — dream - ing all a -
blue. }

D A7

lone. Noth - ing else to do, Cal - i - for - nia

D G

blue. Ev - ery - day I pray — I'll be on my

D  A7 

way sav-in' love for you, Cal-i-for-nia



D  A7 

blue. One sun - ny day — I'll get



D  G  A 

back a - gain some - how, some way, but I



D  A 

don't know when, — Cal-i-for-nia blue, — Cal-i-for-nia



D

1 2 3 Em

blue. Liv-in' my Still miss-ing you,

A D Em

Cal-i-for-nia blue. Still miss-ing you,

A D Em

Cal-i-for-nia blue. Still miss-ing you,

A D

Cal-i-for-nia blue.

THE CROWD

Words and Music by ROY ORBISON
and JOE MELSON

Moderately

Cm ^{3fr} F7 Bb

F7 Bb Eb ^{3fr}

I go out with the crowd; I play the game,

Cm ^{3fr} F7

pre-tend-ing out loud, but it don't seem the

Bb F7 Bb

same. For the heart of the crowd is gone from

E \flat Cm F7

sight; my part of the crowd is not with me to -

B \flat E \flat A \flat E \flat 7 A \flat

night. I re-mem - ber the fun, ev - 'ry dance with

D \flat B \flat m E \flat 7

you, all the cra - zy things - that we used to

A \flat E \flat 7 A \flat

do. Some-times we'd wait for a chance,

Db Bbm

and then we'd steal a - way _____ from the crowd and the dance -

Eb7 Ab C

to our hide - a - way. Oh, but you're gone, and it's

not the same old gang. I fall a - part each

Fmaj7 G7

time I hear your name. _____ Guess

C F

I'll go a-long with the crowd; I'll make be-lieve

Detailed description: This system shows the first two measures of the piece. The guitar part starts with a C major chord (x32010) and an F major chord (x23212). The vocal melody begins with the lyrics 'I'll go a-long with the crowd; I'll make be-lieve'. The piano accompaniment provides harmonic support with chords and moving bass lines.

C Ab

that you'll come back to me, run back to me, hur-ry

Detailed description: This system covers measures 3 and 4. The guitar part features a C major chord (x32010) and an Ab major chord (x23212) with a 4th fret extension. The vocal melody continues with 'that you'll come back to me, run back to me, hur-ry'. The piano accompaniment includes triplets in the right hand.

C Db

back to the crowd and me.

Detailed description: This system covers measures 5 and 6. The guitar part uses a C major chord (x32010) and a Db major chord (x23212). The vocal melody concludes the phrase 'back to the crowd and me.'. The piano accompaniment continues with harmonic support.

1 C C7 F7 2 C

I go out with the

Detailed description: This system covers measures 7 and 8. The guitar part shows a sequence of chords: C (x32010), C7 (x32010), F7 (x32010), and C (x32010). The vocal melody begins with 'I go out with the'. The piano accompaniment features a key signature change to Bb major (two flats) in measure 7.

HOUND DOG MAN

Words and Music by
TOMMY STUART

Moderately

B \flat Eb/B \flat B \flat F/B \flat Gm F

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two flats and a 4/4 time signature. It starts with a dynamic marking of *mf*. The bass clef part is a simple accompaniment. The second system continues the piano introduction with similar accompaniment.

B \flat F B \flat Eb/B \flat B \flat F

Hey, world hound-dog man, where you been-
a whole lot of joy; now that ain't bad-

The vocal line begins with a double bar line. The piano accompaniment provides harmonic support for the vocal melody.

Gm F B \flat Eb/B \flat

— now, where you been — I wish that you — were back, —
— for a coun-try boy. — I just knew — you could — not — learn —

The vocal line continues with the piano accompaniment providing harmonic support.

B \flat F Gm F

— it was too good — to ev-er end. —
the way you sang — rock and roll — and blues. —

The vocal line concludes with the piano accompaniment providing harmonic support.

Bb Eb Bb F

Once in a while — some-one — like you who'd give ev-'ry-thing —
 I still think — a-bout — these things and the mem-

Gm F Eb Bb Eb/Bb

— for what you want-ed to do. — } Hey, hound-dog man, —
 -o-ry — that it brings. — }

Bb F Gm F Bb

— my old friend, { play it a-gain. — }
 (D.S.) back — a-gain. — }

Eb/Bb Bb F Gm F To Coda

Hey, hound-dog man, — my old friend, { play it a-gain. — }
 (D.S.) back — a-gain. — }

1 Bb

2 Bb Eb/Bb Bb

He gave the

F Gm F Bb

Eb/Bb Bb F Gm F

Bb Eb/Bb Bb F

Some-times I think a - bout - James Dean, Sam-my Cook -

Gm

F

Bb

Eb/Bb

Bb



— and my teen-age queen. — Do run, do run, do run, —

Gm

F

Bb

D.S. al Coda



— Mar-i-lyn Mon-roe and hot rod fun. — I still think

CODA

Bb

Eb/Bb

Bb

F



Hey, hound-dog man, — my old

Gm

F

Bb

Eb/Bb

Bb



friend, — back — a - gain. —

rit.

I'LL SAY IT'S MY FAULT

Words and Music by ROY ORBISON
and FRED FOSTER

Freely

G Bm G

Too man - y quar - rels so now we break -

mf

Bm C

up. Now there's no chance to ev - er

mf

Slow steady beat

D7 D+

make - up, — but when they ask me — I'll

mf

G G#dim7 Am7 D7

say _____ it's my fault. I'll take _____ all the blame. I'll

G G#dim7 Am7 D7



say _____ I was wild when I should _____ have been tame. I'll

C Em

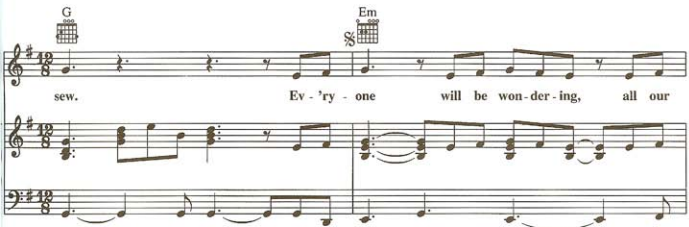
say _____ it's my fault. I'll give _____ a good show. I'll



C D

say _____ I'm a nee - dle that just _____ would - n't

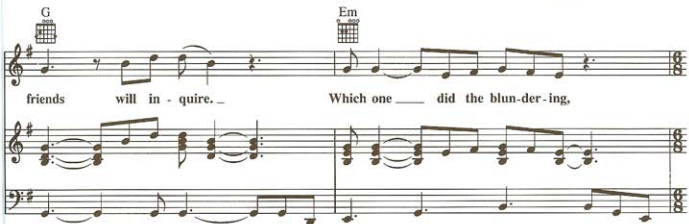
G  Em 




sew. Ev - 'ry - one will be won - der - ing, all our



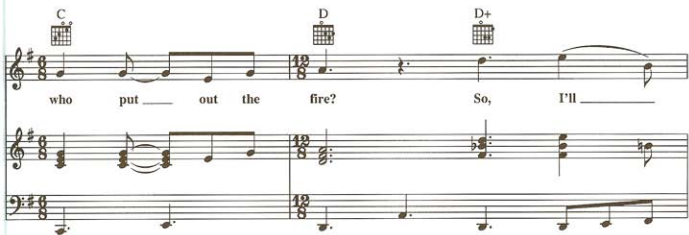
G  Em 






friends will in - quire. — Which one — did the blun - der - ing,



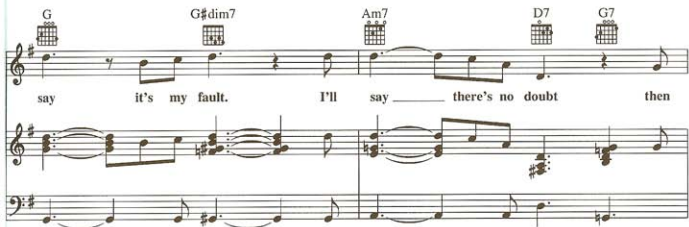
C  D  D+ 

who put — out the fire? So, I'll —



G  G#dim7  Am7  D7  G7 

say it's my fault. I'll say — there's no doubt then



C D7

cry as I won - der why it did - n't work

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) has a melody starting on a whole note 'cry' and moving through 'as I won - der why it did - n't work'. The piano accompaniment (middle and bass clefs) features a steady eighth-note bass line and chords in the right hand. Chord diagrams for C and D7 are shown above the staff.

G Bm7^{2fr} C D

out.

Detailed description: This system covers measures 3 and 4. The vocal line has a whole rest for the first measure, labeled 'out.', and then resumes in the second measure. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G, Bm7 (2 fret), C, and D are provided.

C D To Coda ⊕ G D.S. al Coda

Ev - 'ry -

Detailed description: This system covers measures 5 and 6. The vocal line has a whole rest in measure 5 and then begins 'Ev - 'ry -' in measure 6. The piano accompaniment concludes the phrase. Chord diagrams for C, D, and G are shown. The instruction 'To Coda' with a circled cross symbol is placed above the staff.

CODA ⊕ C D C D G

rit.

Detailed description: This system is the Coda, consisting of measures 7 and 8. The piano accompaniment features a final melodic phrase in the right hand and a sustained bass line in the left hand. Chord diagrams for C, D, C, D, and G are shown above the staff. The instruction 'CODA' with a circled cross symbol is at the beginning, and 'rit.' (ritardando) is written below the piano part.

MEAN WOMAN BLUES

Medium rock

Words and Music by
CLAUDE DEMETRIUS

C7 **Bb7**

mf

F

I got a wom - an

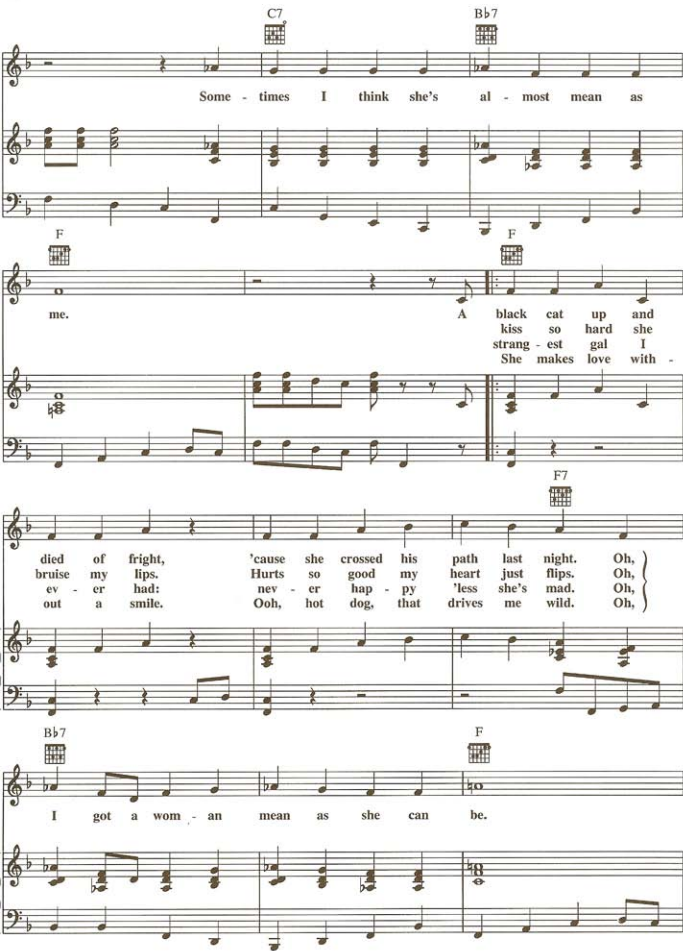
mean as she can be.

Bb7 **F**

I got a wom - an mean as she can be.

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one flat (Bb). The tempo is marked 'Medium rock'. The score includes guitar chord diagrams for C7, Bb7, and F. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line includes lyrics: 'I got a wom - an mean as she can be.' and 'I got a wom - an mean as she can be.' The score is divided into two systems, each with four staves (two for piano and two for voice).

C7 Bb7





Some - times I think she's al - most mean as

me. A black cat up and
kiss so hard she
strang - est gal I
She makes love with -


died of fright, 'cause she crossed his path last night. Oh,
bruise my lips. Hurts so good my heart just flips. Oh,
ev - er had: nev - er hap - py 'less she's mad. Oh,
out a smile. Ooh, hot dog, that drives me wild. Oh,

Bb7 F

I got a wom - an mean as she can be.

C7  Bb7 



Some - times I think she's al - most mean as




1-3 F  4 F 

me. She me.
The The



C7  Bb7 

Some - times I think she's al - most



F 

mean as me.



LEAN

Words and Music by
ROY ORBISON

Slowly, with tenderness

F C Ab7 G7

Uh huh! I got-ta go div-ing in the bay, got-ta
(See additional lyrics)

get a lot of oy-sters, find some pearls to-day to make a pret-ty neck-lace for

Le-ah, Le-ah. I've

C Ab7 G7 C

Db C Db

got-ta go deep and find the ones just right. I'll bet my Le-ah will be sur-prised to -

C F C

night. I'll place the pearls a-round the on - ly one for me

Ab7 G7 C

Le - ah. Hey, Le -

F C

ah. Le - ah.

Hey Le - ah, Le - ah. Here I

go, from the hut to the boat, to the sea for

Le - ah. Uh, Le - ah.

Additional Lyrics

But something's wrong, I cannot move around.
 My leg is caught; it's pulling me down.
 But I'll keep my hands shut tight, for if they find me
 They'll find the pearls for Leah.
 And now it's over, I'm awake at last.
 Oh, heartaches and memories from the past.
 It was just another dream about my lost love, Leah.

Hey, Leah, Leah, hey, Leah, Leah.
 Here I go back to sleep and in my dreams,
 I'll be with Leah, Leah, Leah.

IT'S OVER

Words and Music by ROY ORBISON
and BILL DEES

Freely

Musical score for the first system of "It's Over". It features a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked "Freely". The piano part starts with a *mf* dynamic. Chord diagrams for C7 and F are provided above the vocal line.

C7

F

Your ba - by does - n't love you an - y -

Moderately

Musical score for the second system of "It's Over". It continues the vocal line and piano accompaniment. The tempo is marked "Moderately". Chord diagrams for C7 and F are provided above the vocal line. The piano part includes a section with a fermata over the first two measures.

C7

F

more. _____ Gol - den days be - fore they

end _____ whis - per se - crets to the wind. _____

C7 F C7

Your ba - by won't be near you an - y - more.

F

Ten - der nights be - fore they fly send fall - ing stars that seem to

Am Dm Bb G7

cry. Your ba - by does - n't want you an - y -

C7 F Em

more. It's o - ver. It breaks your

F Em F

heart in two to know she's been un - true.

Em F

But oh, what will you do _____ when she says to

G7 F G7 F G7

you, "There's some - one new, we're through. _____ we're

C Em

through. _____ It's o - ver, _____ it's o - ver, _____

G7 C

it's o - ver."

F

All the rain-bows in the sky start to weep, then say, "Good-

Am C7 F

bye." You won't be see - ing rain - bows an - y -

C7 F

more. Set-ting suns be - fore they fall

Am Dm Bb

ech - o to you, "That's all, that's all." But you'll see lone - ly

G7 C7

sun - sets af - ter all it's o - ver, it's o - ver, it's

F

o - ver, it's o -

1 2

ver. ver.

INDIAN WEDDING

Words and Music by
ROY ORBISON

Moderately

C Dm

There once was an In - di - an brave by the name of Yel - low Hand. — He
Yel - low Hand brought her a gold - en feath - er. —

mf

G7 C

fell in love with the maid - en known as White Sand. They
White Sand said a prayer for good weath - er. The

Dm

vowed their love would last for - ev - er - more, — then
cer - e - mo - ni - al dance grew loud and strong, — then

G7

C

came the day that they had wait - ed for.
Yel - low Hand be - gan their wed - ding song.

C

G7

C

Oo,

F

C

oo.

To -

G7

C

night, to - night _ we will be one. _ We'll walk in the land of the

mid-night sun. — Oh, White Sand, come hold my lone - ly hand. —

Dm7 G7

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics 'mid-night sun. — Oh, White Sand, come hold my lone - ly hand. —'. The piano accompaniment (middle and bottom staves) features a steady bass line and chords. Chord diagrams for Dm7 and G7 are shown above the staff.

Then they left the warmth of the wed-ding

C D

Detailed description: This system contains the second and third lines of music. The piano accompaniment (middle and bottom staves) continues with a steady bass line and chords. Chord diagrams for C and D are shown above the staff.

fire, — rode in - to the hills, climb-ing high-er. And

Em A7 D

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has lyrics 'fire, — rode in - to the hills, climb-ing high-er. And'. The piano accompaniment (middle and bottom staves) continues with a steady bass line and chords. Chord diagrams for Em, A7, and D are shown above the staff.

sud - den - ly the snow came swirl - ing down; —

Em

Detailed description: This system contains the fourth and fifth lines of music. The vocal line (top staff) has lyrics 'sud - den - ly the snow came swirl - ing down; —'. The piano accompaniment (middle and bottom staves) continues with a steady bass line and chords. A chord diagram for Em is shown above the staff.

A7 D

they were lost, the trail could not be found.

A7 D



Oo, _____

G D


oo. _____ To -


A7 D

night, to - night _ we will be one. _ We'll walk in the land of the


Em7  A7 


mid-night sun. — Oh, White Sand, come hold my lone - ly hand. —




D  E 



They



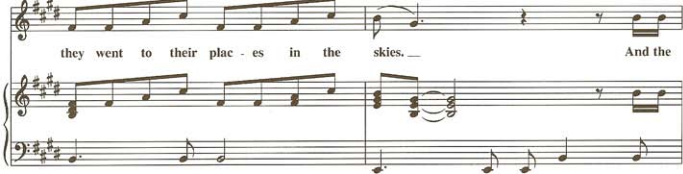
F#m 

nev - er re - turned from par - a - dise; —



B7  E 

they went to their plac - es in the skies. — And the



F#m

old ones still say when the snow - flakes fly, —

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics 'old ones still say when the snow - flakes fly, —'. The middle staff is the piano accompaniment. The bottom staff shows a guitar chord diagram for F#m. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

B7

E

if you lis - ten close, you will hear him cry.

Detailed description: This system contains the next two staves of music. The top staff is the vocal line with lyrics 'if you lis - ten close, you will hear him cry.'. The middle staff is the piano accompaniment. The bottom staff shows guitar chord diagrams for B7 and E. The key signature and time signature remain the same as the previous system.

B7

E

Oo, —

Detailed description: This system contains the next two staves of music. The top staff is the vocal line with lyrics 'Oo, —'. The middle staff is the piano accompaniment. The bottom staff shows guitar chord diagrams for B7 and E. The key signature and time signature remain the same.

A

E

oo. — To -

Detailed description: This system contains the final two staves of music. The top staff is the vocal line with lyrics 'oo. — To -'. The middle staff is the piano accompaniment. The bottom staff shows guitar chord diagrams for A and E. The key signature and time signature remain the same.

B7

night, to - night — we will be one. — We'll

E

walk in the land of the mid - night sun. —

F#m

B7

E

Oh, White Sand, come hold my lone - ly hand. —

IN DREAMS

83

Moderately

Words and Music by
ROY ORBISON

Chord Diagrams:

- Dm7:
- G7:
- C:
- Am:
- F:

Lyrics:

A can-dy col-ored clown they call the sand-man tip-toes to my room ev-'ry
freely
night just to sprin-kle star-dust and to whis-per, "Go to sleep, ev-'ry-thing is al-
right." I close my eyes, _____ then I drift a - way _____



in - to the mag - ic night. I soft - ly say

 The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are "in - to the mag - ic night. I soft - ly say". The G7 chord is indicated above the first measure, and the C chord is indicated above the final measure.


a si - lent prayer like dream - ers do,

 The second system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are "a si - lent prayer like dream - ers do,". The Dm chord is indicated above the final measure.


then I fall a - sleep to dream my dreams of you.

 The third system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are "then I fall a - sleep to dream my dreams of you.". The G7 chord is indicated above the second measure, and the C chord is indicated above the final measure.


In dreams I walk with you.

 The fourth system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are "In dreams I walk with you.". The G7 chord is indicated above the final measure.

F G7 C

in dreams I talk to you,

D7

in dreams you're mine. All the

C Dm7 G7 C Dm

time, with you ev - er in dreams, in

G7 C Fm

dreams. But just be - fore the

C Fm

dawn I a - wake and find you

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a whole note 'dawn' followed by a half note rest, then a quarter note 'I', a quarter note 'a - wake', a quarter note 'and', a quarter note 'find', and a half note 'you'. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for C and Fm are provided above the staff.

C

gone. I can't help it, I can't help it if I

Detailed description: This system contains the next two lines of music. The vocal melody continues with a half note 'gone.', followed by a half note rest, then a quarter note 'I', a quarter note 'can't help it,', a quarter note 'I can't help it', and a half note 'if I'. The piano accompaniment continues with similar harmonic support. A chord diagram for C is shown above the staff.

Dm G7

cry. I re - mem - ber that you said, "Good -

Detailed description: This system contains the third and fourth lines of music. The vocal melody has a half note 'cry.', followed by a half note rest, then a quarter note 'I', a quarter note 're - mem - ber', a quarter note 'that', a quarter note 'you said,', and a half note '"Good -'. The piano accompaniment includes a G7 chord in the right hand. Chord diagrams for Dm and G7 are provided above the staff.

C F

bye." It's too bad that all these

Detailed description: This system contains the final two lines of music. The vocal melody has a half note 'bye."', followed by a half note rest, then a quarter note 'It's too bad', a quarter note 'that', a quarter note 'all', and a half note 'these'. The piano accompaniment concludes with a C chord in the right hand. Chord diagrams for C and F are provided above the staff.

G7

C

F

things _____ can on - ly hap - pen in my

G7

C

dreams, _____ on - ly in

D7

Dm7

G7

dreams, _____ beau - ti - ful

1 C

2 C

dreams. _____ I close my dreams. _____

I'M HURTIN'

Words and Music by ROY ORBISON
and JOE MELSON

Moderately

Chord progression: F, Dm, F

The piano introduction consists of three measures. The right hand plays a series of chords (F, Dm, F) with a melodic line of eighth notes. The left hand plays a simple bass line of quarter notes. The dynamic marking is *mf*.

Chord progression: Dm, C7

Felt this way _____ yes-ter - day; _____ to -

The vocal line begins with a half note rest, followed by the lyrics. The piano accompaniment continues with chords and a melodic line. The dynamic marking is *mf*.

Chord progression: F, Gm, C7, F

day _____ I keep hurt-in', _____ yeah, hurt-in'.

The vocal line continues with the lyrics. The piano accompaniment continues with chords and a melodic line. The dynamic marking is *mf*.

Chord progression: Dm, F, Dm, F

Time goes by,

The vocal line continues with the lyrics. The piano accompaniment continues with chords and a melodic line. The dynamic marking is *mf*.

Dm C7 F

right on by, and I, I'm still

Gm C7 F Dm

hurt-in', yeah, hurt-in'.

F F7

You walked a way; the pain be -

Bb G7

gan; I knew I'd nev-er love a -

C7



F



Dm



gain.

Oh my heart tore a -
Seems to me my des - ti -

C7



F



part, and I'm sure
ny, is to be just

Gm7



C7



F



Dm



hurt-in',
hurt-in',

yeah, hurt-in'.

1 F



2 F



You walked a -

ONLY THE LONELY

(KNOW THE WAY I FEEL)

Words and Music by ROY ORBISON
and JOE MELSON

Piano introduction in G major, 4/4 time. The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand provides a simple bass line with quarter notes.

G **Am**

On - ly the lone - ly know the way I feel to night
lone - ly know the heart - aches I've been through

Musical notation for the first vocal line, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. Chord diagrams for G and Am are shown above the staff.

Piano accompaniment for the first vocal line, showing the right and left hand parts on a grand staff.

D7 **Am7** **D7** **G**

on - ly the lone - ly { know this } feel - ing ain't right
{ know I } cry and cry for

Musical notation for the second vocal line, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. Chord diagrams for D7, Am7, D7, and G are shown above the staff.

Piano accompaniment for the second vocal line, showing the right and left hand parts on a grand staff.

you There goes my ba - by There goes my
May - be to - mor - row, a new ro -

Musical notation for the third vocal line, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with lyrics underneath.

Piano accompaniment for the third vocal line, showing the right and left hand parts on a grand staff.

G7

C

heart _____ They've gone for - ev - er _____ So far a -
 mance _____ No more sor - row _____ but that's the

A7

D7

G

G7

part _____ But on - ly the lone - ly _____ know _____
 chance _____ You've got to take if you're _____ lone -

C

D7

why _____ I cry _____ on - ly the
 ly _____ Heart - break, _____

1 G

D7

2 G

lone - ly _____ on - ly the lone - ly _____

YOU GOT IT

Words and Music by JEFF LYNNE,
ROY ORBISON and TOM PETTY

Moderately steady beat

Chords: A, G, D, A, G, D

mf

Chords: A, G, D, A

Ev - 'ry time I look in - to your lov - ing eyes _____
Ev - 'ry time I hold you I be - gin to un - der - stand. _____

Chords: G, D, A, G, D

I see a love that mon - ey just can't
Ev - 'ry - thing a - bout you tells me I'm your

Chords: E, G, A

buy. _____
man. _____

One look _____ from you _____
I live _____ my life _____

F#m C#m E

I drift a - way, a - fraid
to be with you. No - one

A F#m C#m

that you are here
can do the things to stay.
you do.

E A C#7 F#m D

An - y - thing you want, you got it.

A C#7 F#m D

An - y - thing you need, you got it.

A C#7 F#m D A/E

An - y - thing at all, — you got it, ba

1 E7

by. —

2 E7

by. —

An - y - thing you want, — you got it. An - y - thing you need, —

you got it. An - y - thing at all.

A C#7 F#m D A C#7 F#m

Doo doo doo doo doo. — Doo doo doo doo

D A C#7 F#m D

doo. — Doo doo doo doo you got it.

A/E E7

I'm

A F#m C#m

glad, — to give — my love — to —

E A F#m

you. I know — you feel — the way —

C#m E7

I — do. —

A C#7 F#m D A C#7 F#m

An - y - thing you want, — you got it. An - y - thing you need, —

D A C#7 F#m D

you got it. An - y - thing at all, — you got it,

A/E E7

ba - by. —

An - y - thing at all, — you got it,

A

ba - by. — You got it!

YESTERDAY'S CHILD

Words and Music by ROY ORBISON
and BILL DEES

Moderately (♩-♩³-)

G Bm Em

I see _____ the face _____ of yes - ter - day's
I hear _____ the voice _____ of yes - ter - day's

mf

F Am D

child _____ liv - ing in a state of in _____ be - tween.
child _____ ech - o - ing my name, my name, _____ my name.

G Bm Em

Is there _____ a place _____ for yes - ter - day's
Is there _____ a choice _____ for yes - ter - day's

Am7 D

child, search - ing for an un - for - got - ten dream?
child, seek - ing shel - ter from the fall - ing rain?

G

Look - ing for rain - bows at mid - night, _
Chas - ing a but - ter - fly lov - er, _

C D

hop - ing to - mor - row will come.
mak - ing a run for the sun.

G Bm Em

Will time _____ e - raise for yes - ter - day's
Who will _____ re - joice for yes - ter - day's

G/D C D G

child? _____ What will is the child _____ be - come?

child? _____ What What is the

G/D 2 D

game _____ to be won? Will you

game _____ to be won? Will you

G Em G Em

draw? Will you fold? Will you start play - ing wild?

draw? Will you fold? Will you start play - ing wild?

C Em Am7

What is _____ the fu - ture _____ for yes - ter - day's child? _____ Will you

What is _____ the fu - ture _____ for yes - ter - day's child? _____ Will you

G/D Bm C

turn _____ to dust or go to the sea _____

F G A

rac - ing with des - ti - ny?

C D

Oh, look at me, born to be yes - ter - day's

E

child. _____

WORKING FOR THE MAN

Words and Music by
ROY ORBISON

Moderately

Am D7

G

Hey, now, you

bet-ter lis-ten to me ev-'ry one of you. We've got a lot-ta, lot-ta, lot-ta, lot-ta

D7

work to do. For-get a-bout your wom-en and that wa-ter can.

G

To - day you're work - ing for the man. _____ Well,

Em

pick up your feet;_ we've got a dead - line to meet._ I'm gon - na see you make it on
(See additional lyrics)

time. Oh, don't re - lax; _ I want el - bows and backs; _ I wan - ta

see ev - 'ry - bod - y from be - hind. _____ 'Cause you're work - ing for the

D7



G



man. _____ work - ing for the man. _____

You got - ta make him a hand _____ a - work - ing for the

1-3 G _____ 2. Oh, man. _____

Additional Lyrics

2. Oh, I'm pickin' 'em up and layin' 'em down.
I believe he's gonna work me into the ground.
I pulled to the left, and I heaved to the right.
I oughta kill him, but it wouldn't be right.

'Cause I'm working for the man,
Working for the man.
I gotta make him a hand
Working for the man.

3. Well, the boss' daughter sneaks me water
Every time her daddy's down the line.
She says, "Meet me tonight, love me right
And everything is gonna be fine."

Yea, I'm gonna be the man,
Gonna be the man,
I gotta make him a hand
If I'm gonna be the man.

4. So I slave all day without much pay,
But I'm just a-bidin' my time.
'Cause the company and the daughter you see,
They both gonna be all mine.

Working for the man,
Working for the man.
I gotta make him a hand
Working for the man.

UP TOWN

Words and Music by ROY ORBISON
and JOE MELSON

Moderately

G D7 Edim7 D7/F# G G#dim7 D7/A
mf
 Up - town, in pent - house num - ber
 three; up - town, there lives a
 doll just made for me. She's the

D7 C7

fin - est thing — that you've ev - er seen, — oh ho ha. —

G D7 G

— Up - town, — I

D7 Edim7 D7/F# G G7

see her most ev - 'ry day; — up - town, —

C7 D7 Edim7 D7/F# G

— but she nev - er ev - er looks my way. —

D7 C7

I'm just a bell-hop; you see I can't stop, and

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a treble clef with a quarter rest, a quarter note G4, and a half note chord of G4-B4-D5. The bass clef has a quarter rest, a quarter note G2, and a half note chord of G2-B2-D3. Chord diagrams for D7 and C7 are shown above the staff.

G Edim7 D7/F# G G7 C

tell her what I wan - na say: that one of these days, I'm

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with similar harmonic support. Chord diagrams for G, Edim7, D7/F#, G, G7, and C are shown above the staff.

G

gon - na have mon - ey; she'll want - a be my ev - er lov - in' hon - ey.

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with similar harmonic support. A chord diagram for G is shown above the staff.

Em A7

It won't be long, just wait and see; I'll have a

Detailed description: This system contains the final two measures. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar harmonic support. Chord diagrams for Em and A7 are shown above the staff.

D7 Am7 D7 G

big car, fine clothes, and then I'll be up - town, in

D7 Edim7 D7/F# G

pent - house num - ber three; up - town,

D7 Eb7 D7 1 G Em

just my ba - by and me.

Am7 D7 2 G G/F C6/E Eb7 G/D G

Up - me.

TWINKLE TOES

Moderately

 Words and Music by ROY ORBISON
and BILL DEES

F



mf

F



Well, a soul band's wail - in' be - hind the beat, and they

cook when you walk in. — You're a "Go - go girl" now,


you work it out, now. Work while the blue lights spin, — yeah, yeah, yeah, yeah.


Bb  F 



Ev - 'ry - bod - y knows



C7 



— when you — start to dance, now — you're Twin-kle Toes.



F 



Twin - kle Toes, you




move and you go, and you know you do it right. —



Up and down, now you dance a-round, now. You're look - in' good to - night,

— yeah, yeah, yeah, yeah. — Come on, come on, —

— now. — Twin - kle Toes, —

— dance on and on, now. —

Ab  4fr Fm 

Yeah, but Twin - kle Toes, I know you're try - ing _____



Bbm7 

_____ to hide your bro - ken heart; you act so



Eb7  Ab  4fr

gay. _____ Yeah, be - hind the



Fm 

smile, I know you're cry - ing. _____ Your



Bbm7



Eb7



great big lone - ly eyes give you a - way, _____

hey, hey, hey. _____

Hey, hey, hey..

Twin - kle Toes _ you

know you must hang on, girl. _____

Hang on tight; — don't let your feel - ings show. _____

— Twin - kle Toes, — you know you must dance

on, girl. _____ If you work it

right, they'll nev - er know. _____

F



Twin - kle Toes, it's

 The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line starts with a long note, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and a steady bass line.

tough to for - get, but ev - 'ry - thing's all right. — Yeah,

 The second system of the musical score. The vocal line continues with the lyrics "tough to for - get, but ev - 'ry - thing's all right. — Yeah,". The piano accompaniment continues with chords and a steady bass line.

Twin - kle Toes, get set, 'cause I bet I take you home to - night, —

 The third system of the musical score. The vocal line continues with the lyrics "Twin - kle Toes, get set, 'cause I bet I take you home to - night, —". The piano accompaniment continues with chords and a steady bass line.

Bb



— yeah, yeah, yeah, yeah. — Yeah, you're all right, —

 The fourth system of the musical score. The vocal line concludes with the lyrics "— yeah, yeah, yeah, yeah. — Yeah, you're all right, —". The piano accompaniment continues with chords and a steady bass line.

F

C7

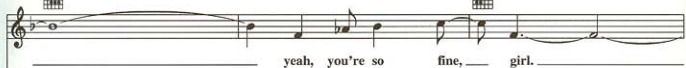


F



Bb

F



C7



F



Bb



mind, girl. _____ Twin - kle Toes, come on, car - ry on, now

when the dance is through. _ You won't be lone - ly, you won't be blue to -

night; I'll be with you. _ Yeah, yeah, yeah, yeah, _____ yeah, Twin - kle

1 F



2 F



Toes. _____ Well, a Toes. _____

THAT LOVIN' YOU FEELIN' AGAIN

Words and Music by ROY ORBISON
and CHRIS PRICE

Moderately

D



G



A



mf

D

G/D



(Male:) When I saw you stand-ing there — on the street, — I found my - self by your

D

B/D#



Em



C



side. I start-ed want - ing you a - gain; — there's

A7



D



just no way — to hide — from that old lov - in' you feel - in' a - gain.

G

It's real-ly got me reel-in' a - gain. — It on - ly seems to

Em A7 D

stop to start all o - ver a - gain - with you. —

G A




D G/D

(Female:) I re-mem-ber how you al - ways - get that cer-tain look in your


D  B/D#  Em  C 

eye. You're not eas - y to re - sist, — but



G/A  A  D 

I just walked — on by — with that old lov - in' you feel - in' a - gain. —





(lov - in' you feel - in')

(lov - in' you)


It's real - ly got me reel - in' a - gain. — It on - ly seems to



Em  A7  D 

stop to start all o - ver a - gain — with you, —

(lov - in' you feel - in')



G G/A A7 D

(Male:) lov - in' you feel - in' with you. (Male:) We were so

Em/D D

close. (Female:) We were too far a - part.

Em/D

(Male:) I gave you my love. (Female:) I want-ed your

D A/C# Bm G

heart. (Both:) With - out yes - ter - day caught in the way,

Em C G/A A G/A A G/A A

may-be we'd still be to - geth - er, — shar -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics 'may-be we'd still be to - geth - er, — shar -'. The bottom staff is a piano accompaniment. Chords are indicated above the staff: Em, C, G/A, A, G/A, A, G/A, A. Triplet markings are present over the first two measures of both staves.

D

- ing that lov-in' you feel-in' a - gain. — It's real-ly got me reel-in' a - gain. —

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics '- ing that lov-in' you feel-in' a - gain. — It's real-ly got me reel-in' a - gain. —'. The bottom staff is the piano accompaniment. A D chord is indicated above the first measure of the top staff.

G Em N.C. A

— Will it ev - er stop and not start o - ver a - gain, — that

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics '— Will it ev - er stop and not start o - ver a - gain, — that'. The bottom staff is the piano accompaniment. Chords G, Em, N.C., and A are indicated above the staff.

F#m B7 G/A

lov - in' you feel - in' a - gain? — No mat - ter how much — I try, —

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics 'lov - in' you feel - in' a - gain? — No mat - ter how much — I try, —'. The bottom staff is the piano accompaniment. Chords F#m, B7, and G/A are indicated above the staff.

A G/A A

this lov-in' you feel - in' is why it's

G/A A F#/A# Bm G

tak-en such a long, long time to say good - bye. I'm get-ting

Em F#m G Em7 F#m7 Gmaj7

o - ver you. It's so hard to do

Em7 F#m7 G G/A

with this - feel - ing lov - ing -

D

you. _____ That

Detailed description: This system shows the first four measures of a musical piece. It features a guitar chord diagram for a D major chord (x02321) above the first staff. The vocal line (top staff) has a long note for 'you.' followed by a rest and then 'That'. The piano accompaniment (bottom two staves) consists of a steady bass line and chords in the right hand.

Em A9 D

lov - in' you feel - in' a - gain, _____

Detailed description: This system covers measures 5-8. It includes guitar chord diagrams for Em (x02020), A9 (x02023), and D (x02321). The vocal line continues with 'lov - in' you feel - in' a - gain,'. The piano accompaniment features more complex chords and textures in the right hand.

D

Detailed description: This system shows measures 9-12. It features a guitar chord diagram for a D major chord (x02321) above the first staff. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with its rhythmic pattern.

D

lov - in' you feel - in' a - gain. — That

Repeat and Fade

Detailed description: This system covers measures 13-16. It includes a guitar chord diagram for a D major chord (x02321). The vocal line repeats the phrase 'lov - in' you feel - in' a - gain. — That'. The piano accompaniment concludes with a final chord and a fade-out instruction.

SEE RUBY FALL

 Words and Music by ROY ORBISON
and JOHNNY CASH

 Moderately slow swing (♩♩-♩♩⁵)

mf

C7 Gm C7

F Ddim7 C7/E F F F7

Well, I knew some - day Ru - by would be
go down - town at nine o - 'clock this

Bb C7 C+

leav - in', that she was - n't hap - py liv - in' qui - et -
eve - nin'; walk un - der that red light then down the

F C7 F F7

ly, qui - et - ly. 'Cause she would get that bed - room look each
hall, down the hall. Look for the high - est fly - in' girl, that's

Detailed description: This is a musical score for the song 'See Ruby Fall'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is 'Moderately slow swing'. The score includes piano accompaniment in both treble and bass clefs, and a vocal line. Above the piano parts are guitar chord diagrams for various chords: C7, Gm, C7, F, Ddim7, C7/E, F, F7, Bb, C7, C+, F, C7, F, and F7. The vocal line consists of two systems of lyrics. The first system starts with 'Well, I knew some - day Ru - by would be go down - town at nine o - 'clock this'. The second system starts with 'leav - in', that she was - n't hap - py liv - in' qui - et - eve - nin'; walk un - der that red light then down the'. The third system starts with 'ly, qui - et - ly. 'Cause she would get that bed - room look each hall, down the hall. Look for the high - est fly - in' girl, that's'. The piano accompaniment features a steady bass line and a more melodic treble line with some syncopation.

Bb

G7

morn - in',
Ru - by.

and I tell Ru - by

pull a - way from me. _____

So,

2

C7

F

And if you wait your turn, you'll see Ru-by fall. _____

C7/G

F7/A

Bb

F

Don't let her know that you e - ven know me;
I did - n't hold her back when she got rest - less;

She'll be try-in' to for - get it
One man is not e - nough when she wants it

C7 Dm7 D#dim7 C7 Dm7 C/E F F7

all. And don't tell me how it was to - night, to -
all. I let her go when I saw what she

Bb C7

mor - row, 'cause I don't want to see Ru-by
want - ed, 'cause I don't care to see Ru-by

1 F C7/G F7/A 2 F Bb F
fall. Well, fall.

(SAY)
YOU'RE MY GIRL

Words and Music by ROY ORBISON
 and BILL DEES

Moderately bright

G C Bm Am G

Hel - lo, may I have this dance with

mf

D7 G Am

you? How won't have _ you been, girl? _
 be _ re - peat - ed. _ You mean to

D7 G

Hold me _ and then, girl, _ just let _ me
 tell me _ he cheat - ed? _ Oh, what _ a

Am D7 G

look at you. — Tell me, — now, is it true? —
fool he's been — though he — is my best friend. —

Am D7

Oh, did — you break up? — No chance — to
I hate — it this way, — but I've wait - ed — for

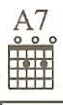
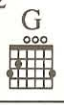
G Am

make up. — I hate — to take up —
this day. — I've al - ways want - ed —

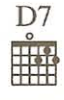
D7 G 1 D7

all your time, but tell me. Oh, no it
you to be my girl.

2



Be my girl; _____ you're



my girl. _____ I still don't be-lieve it;

he played a - round _ on you. _____ Be -



cause I knew I loved you

2

G A7

Be my girl; you're

D D7 G

my girl. I still don't be-lieve it;

he played a - round _ on you. Be -

F C G F C

cause I knew I loved you

G D7 G

too, _____ with your big

B7 Em G C

eyes, full lips, high cheek

D7

bones, and ev - 'ry - thing a - bout you, girl.

Per - son - al - i - ty girl, give me a chance, _ come

on, let's dance on, dance the night a - way;

you're my

girl.

G

Detailed description: The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble clef) and piano accompaniment (grand staff). The first system has the lyrics 'on, let's dance on, dance the night a - way;'. The second system has the lyrics 'you're my' and includes a guitar chord diagram for a G major chord. The third system has the lyrics 'girl.'. The piano accompaniment features a steady bass line and chords in the right hand.

Additional Lyrics

You're my girl, you're my girl.
 Baby doll, baby, baby, hold me tight.
 Be mine tonight, say it's all right.
 And I will never, ever let you go, oh...
 Be my girl, be my girl, you're my girl.
 You're mine, you're my girl.

RUNNING SCARED

Words and Music by ROY ORBISON
and JOE MELSON

Moderately



mf



Just run - ning scared _____ each place we



go, _____ so a - fraid _____



N.C.

_____ that he might show. _____ Yeah, run - ning

G Am

scared; what would I do

Bm D7

if he came back and want - ed

G N.C. G

you? Just run - ning scared,

Am Bm

feel - ing low. Run - ning scared,

D7

— you loved him so. ————— Just run - ning

G

Am

scared, ————— a-fraid to lose. ————— If he came

Bm

D7

G

back, ————— which one would you choose? —————

G7

C

— Then all at once, he was stand-ing there, —

so sure of him-self; his head in the air. —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "so sure of him-self; his head in the air. —". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

My heart was break-ing, which one would it be?

The second system continues the musical piece. The vocal line has a rest followed by the lyrics "My heart was break-ing, which one would it be?". The piano accompaniment maintains the same harmonic structure as the first system.

You turned a-round and walked a-way with me.

D7

1 G

The third system introduces guitar chords. Above the vocal line, a "D7" chord diagram is shown above the first measure and a "1 G" chord diagram is shown above the second measure. The vocal line has a rest followed by the lyrics "You turned a-round and walked a-way with me.". The piano accompaniment features triplets in the right hand starting from the second measure.

N.C.

2 G

Just run - ning me.

The fourth system includes a "N.C." (No Chords) instruction above the first measure of the vocal line. A "2 G" chord diagram is shown above the second measure. The vocal line has a rest followed by the lyrics "Just run - ning me.". The piano accompaniment continues with triplets in the right hand.

RIDE AWAY

123

Words and Music by ROY ORBISON
and BILL DEES

Moderately

F



mf

F



Two wheels a - turn - ing, — one girl a yearn - ing, —

— big mo - tor burn - ing the road. —

I ride the high - way, — I'm go - ing my way, —

I leave the sto - ry un - told.

Bb C Bb C Bb

Pret - ty girl — be - hind me, pret - ty girls — are ev - 'ry -

F Bb C Bb C Bb

where. Big mo - tor wind up, ride on a - way from

F Eb¹⁰ F

here, ride a - way.

Bbm7 Ebm

You won't ap - prove

of things I do or what I am. And I don't

real - ly give a... I un - der - stand.

Bbm Gb Eb/G

But she'll nev - er see that I'll nev - er be

Ab7^{4fr} Db Bbm Ebm7

Ab7^{4fr} Db

Bbm Gb Eb/G^{3fr}

an - y - one but me.

She thinks she needs me; she sighs for me,

but I know she's ly - ing, cry - ing for oth - ers to

see. What can I say?

Ab^{4fr} F Ab^{4fr} F

Gm^{3fr} Am Gm^{3fr} Am

Gm^{3fr} Am Gm^{3fr}

Am^{3fr} Gm^{3fr} G

Detailed description of the musical score: The score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (Bb and Eb), and the time signature is 3/4. The first system covers the lyrics 'an - y - one but me.' The second system covers 'She thinks she needs me; she sighs for me,'. The third system covers 'but I know she's ly - ing, cry - ing for oth - ers to see. What can I say?'. Above the first system, guitar chord diagrams are provided for Ab (4-finger), F, Ab (4-finger), and F. Above the second system, diagrams for Gm (3-finger), Am, Gm (3-finger), and Am are shown. Above the third system, diagrams for Gm (3-finger), Am, and G are shown. The piano accompaniment features several triplet markings (indicated by a '3' over a bracket) and a long slur over the final two measures of the third system.

I'll just ride a - way. _____

C

C7

Big mo - tor run, run, _____ ride on a-way from, _____

F

heart-ache and mis - er - y. _____

I'm bound to wan - der, _____ way o - ver yon - der; _____

some-one may wait just for me.

True love to cling to I need a dream to share,

some-one to know me, some-one to show me they care.

Ride a way, ride a

C B \flat F

way from tears and sor - row, -

B \flat F B \flat

like there's no to - mor - row. To - night, I

G7 G \flat 1 F

ride a - way.

2 F

way.

PRETTY PAPER

Words and Music by
WILLIE NELSON

Slowly, with expression

mf

G **D7** **G**

Crowd-ed streets, bus - y feet hus - tle by him. Down - town

mp

D7 **G**

shop - pers, Christ - mas is night. There he sits all a -

G7 **C** **A7**

lone on the side - walk. Hop - ing that you won't pass him

D7 G D7 G

by _____ Should you stop; Bet- ter not, much too bus - y. _____

D7 G

_____ You're in a hur - ry, my how time does fly. _____ In the

G7 C G

dis - tance the ring - ing of laugh - ter _____ And in the midst of the

D7 G

laugh - ter he cries. _____ Pret - ty pa - per, pret - ty rib - bons of

D7



blue. _____ Wrap your pres - ents to your dar - ling from

G



G7



C



you. _____ Pret - ty pen - cils to write, "I love you."

G



D7



C



G



_____ Pret - ty pa - per, pret - ty rib - bons of blue. _____ Pret - ty

2

G



blue. _____

decresc. *rit.* *pp*

PRETTY ONE

Words and Music by
ROY ORBISON

Moderately

N.C.

Hey there, - pret - ty one, _____ take a look at _____ what you've done, _____ You've

F G C

bro - ken _____ my heart _____ in two, _____ You

Am C Am

told a _____ hun - dred lies _____ to as man - y _____ oth - er guys, _____ oh

F G C

love - ly, un - faith - ful pret - ty one.

Am F G

Some day, when you're old - er and your fu - ture has past, you will

C Am F G

find that your beau - ty and your love - li - ness won't last. When the

C C7 F D

trac - es of time show in ev - 'ry line, re -

C Am F G

mem - ber — I still love — you, — pret - ty one, — pret - ty one, — pret - ty

C Am C Am

one. —

C Am C Am

Hey there, — pret - ty one, — take a look at what you've done. — You've

F G C

bro - ken — my heart — in — two. You

Am C Am

told a hun-dred lies to as man-y oth-er guys, oh

F G C A

love-ly, un-faith-ful pret-ty one.

D Bm G A

Some day when you're old-er and your fu-ture has past, you will

D Bm G A

find that your beau-ty and your love-li-ness won't last. When the

D D7 G E

trac - es of time show in ev - 'ry line, re -

D Bm

mem - ber I still love you, pret - ty

molto rit.

G A D Bm

one, pret - ty one, pret - ty one.

a tempo

D G D

rit.

OH, PRETTY WOMAN

Words and Music by ROY ORBISON
and BILL DEES

Moderate Rock
no chord

mf

The piano introduction consists of two staves. The right staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains whole rests for the first two measures and a half note chord (F#4, C#5, G#5) in the third measure. The left staff is a bass clef with a key signature of three sharps and a 4/4 time signature. It contains a melodic line starting on G2, moving up stepwise to D3, then a half note chord (F#2, C#3, G#3) in the third measure.

The piano accompaniment for the first vocal line consists of two staves. The right staff is a treble clef with a key signature of three sharps and a 4/4 time signature. It contains a melodic line starting on G4, moving up stepwise to D5, then a half note chord (F#4, C#5, G#5) in the third measure. The left staff is a bass clef with a key signature of three sharps and a 4/4 time signature. It contains a melodic line starting on G2, moving up stepwise to D3, then a half note chord (F#2, C#3, G#3) in the third measure.

Pret - ty

The piano accompaniment for the second vocal line consists of two staves. The right staff is a treble clef with a key signature of three sharps and a 4/4 time signature. It contains a melodic line starting on G4, moving up stepwise to D5, then a half note chord (F#4, C#5, G#5) in the third measure. The left staff is a bass clef with a key signature of three sharps and a 4/4 time signature. It contains a melodic line starting on G2, moving up stepwise to D3, then a half note chord (F#2, C#3, G#3) in the third measure.

wom - an
wom - an

walk - ing down the street,
won't you par - don me,

Pret - ty
Pret - ty

The piano accompaniment for the third vocal line consists of two staves. The right staff is a treble clef with a key signature of three sharps and a 4/4 time signature. It contains a melodic line starting on G4, moving up stepwise to D5, then a half note chord (F#4, C#5, G#5) in the third measure. The left staff is a bass clef with a key signature of three sharps and a 4/4 time signature. It contains a melodic line starting on G2, moving up stepwise to D3, then a half note chord (F#2, C#3, G#3) in the third measure.

wom - an
wom - an

the kind I like to meet,
I could - n't help but see,

Pret - ty
Pret - ty

D E7

wom - an — I don't be - lieve you, — you're not the
 wom - an — that you look love - ly as can

truth No - one could look as good as
 be Are you lone - ly just as like

no chord

you. Mer - cy. —
 me?

1 E7 2 E7

Pret-ty

Dm G7

Pret - ty wom - an stop a - while, _

C Am Dm

Pret - ty wom - an talk a - while, _ Pret - ty wom - an

G7 C

give your smile _ to me.

Dm G7 C

Pret - ty wom - an yeah, yeah, yeah. _ Pret - ty wom - an

Am Dm

look my way, _____ Pret - ty wom - an

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note 'look', a quarter note 'my', and a half note 'way,' followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The guitar chords are Am for the first measure and Dm for the second.

G7 C A7

say you'll stay _____ with me. _____ "Cause I _____

Detailed description: This system contains the next three measures. The vocal line has a quarter note 'say', a quarter note 'you'll', a half note 'stay', a quarter rest, a quarter note 'with', a half note 'me.', a quarter rest, and a quarter note '"Cause I'. The piano accompaniment continues with a similar rhythmic pattern. The guitar chords are G7, C, and A7.

F#m Dm E7

_____ need you _____ I'll treat you right.

Detailed description: This system contains the next three measures. The vocal line has a quarter rest, a quarter note 'need', a quarter note 'you', a quarter rest, a quarter note 'I'll', a quarter note 'treat', a quarter note 'you', and a quarter note 'right.'. The piano accompaniment continues. The guitar chords are F#m, Dm, and E7.

A F#m Dm

Come with me ba - by. _____ Be mine to -

Detailed description: This system contains the final three measures. The vocal line has a quarter rest, a quarter note 'Come', a quarter note 'with', a quarter note 'me', a quarter note 'ba -', a quarter note 'by.', a quarter rest, a quarter note 'Be', a quarter note 'mine', and a quarter note 'to -'. The piano accompaniment continues. The guitar chords are A, F#m, and Dm.

E7

night.

Pret - ty wom - an — don't walk on by, — Pret - ty

wom - an — don't make me cry — Pret - ty

wom - an — don't walk a - way.

Hey, O. K.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a whole rest, followed by a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

If that's the way it must be— O. K.

The second system continues the musical score. The vocal line has a quarter rest, followed by eighth notes G, A, B, and C, then a quarter note D, and a quarter note E. The piano accompaniment continues with similar rhythmic patterns.

I guess I'll go on home, — it's late — There'll be to -

The third system shows the vocal line with a quarter rest, followed by eighth notes G, A, B, and C, then a quarter note D, and a quarter note E. The piano accompaniment provides harmonic support.

no chord
mor - row night but wait! What do I see? —

The fourth system concludes the page. The vocal line has a quarter rest, followed by eighth notes G, A, B, and C, then a quarter note D, and a quarter note E. The piano accompaniment includes a section labeled "no chord" above the staff. The system ends with a 6/8 time signature.

Is she walk - ing back to

E7

me? Yeah, she's

walk - ing back to me!

Oh, Pret - ty wom - an.

A

F6 Gm7 Fmaj7

heart? It's a sad thing to re - a - lise that

A7 Dm7 G7

you've a heart that nev - er melts. When we kiss do you close your

C6 G7 C7

eyes, pre - tend - ing that I'm some - one else? You

F6 Am7 G7 C7

must break the spell, this cloud that I'm un - der, So

Gm7 C7 F6

please won't you tell, dar - ling, where is your heart?

BLUE ANGEL	IN DREAMS
BLUE AVENUE	INDIAN WEDDING
BLUE BAYOU	IT'S OVER
BORNE ON THE WIND	LEAH
BREAKIN' UP IS BREAKIN' MY HEART	MEAN WOMAN BLUES
CALIFORNIA BLUE	OH, PRETTY WOMAN
CANDY MAN	ONLY THE LONELY (KNOW THE WAY I FEEL)
CHANGES	PRETTY ONE
CLAUDETTE	PRETTY PAPER
COMMUNICATION BREAKDOWN	RIDE AWAY
CRAWLING BACK	RUNNING SCARED
THE CROWD	SEE RUBY FALL
CRYING	THAT LOVIN' YOU FEELIN' AGAIN
DREAM BABY (HOW LONG MUST I DREAM)	TWINKLE TOES
FALLING	UP TOWN
GOODNIGHT	WORKING FOR THE MAN
HOUND DOG MAN	YESTERDAY'S CHILD
I'LL SAY IT'S MY FAULT	YOU GOT IT
I'M HURTIN'	(SAY) YOU'RE MY GIRL

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