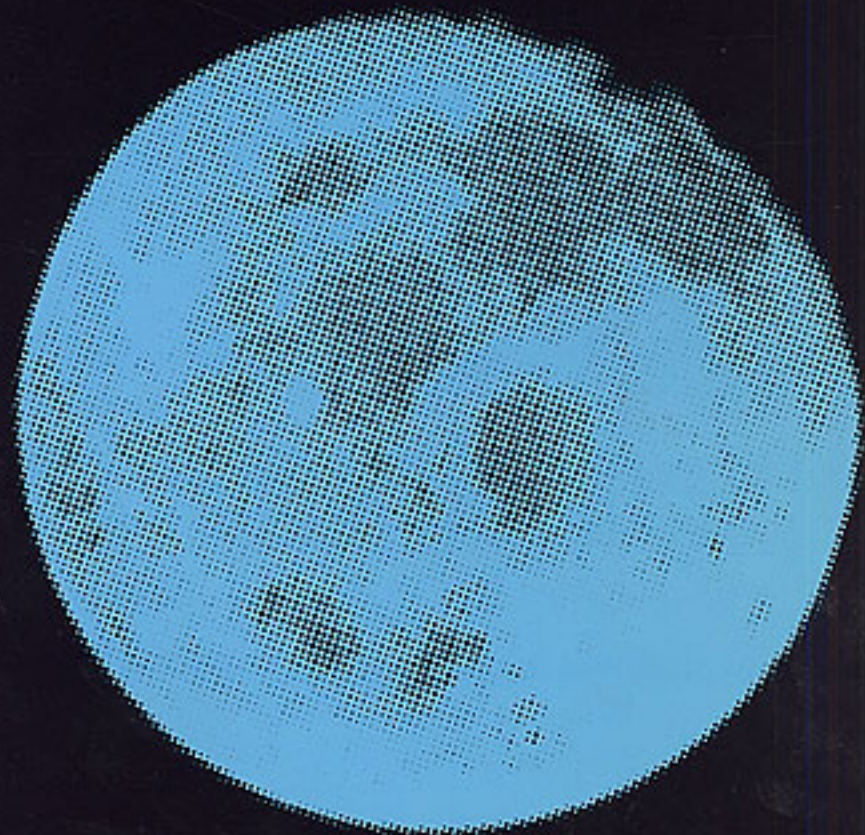


THE BEST OF R.E.M. IN TIME 1988-2003

All the songs from the album arranged for piano, voice and guitar.



International Music Publications Limited



LOW

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately
no chord

Asus2

Asus2/G

Bsus



Dusk is dawn is day.

Asus2

Asus2/G

Bsus

Asus2

Asus2/G

Bsus

Where did it go?

I've been laugh-

Asus2

Asus2/G

Bsus



2fr

ing, fast and slow. —

Asus2

Asus2/G

Bsus

Asus2

Asus2/G

Bsus



2fr

Mov-ing in — a still frame, howl - ing at the moon. —

Asus2

Asus2/G

Bsus



2fr

Morn-ing found me laugh - ing,

Asus2

Asus2/G

Bsus

Asus2

Asus2/G

Bsus



2fr

up and down, — down. Low, low, low. —

Asus2



Asus2/G



Bsus



Night suits me fine and
I said the morn- ing,

Asus2



Asus2/G



Bsus



Asus2



Asus2/G



Bsus



morn- ing suits me fine. I've been so hap-
it is n't your time. Bare foot na-

Asus2



Asus2/G



Bsus



py, hap- py, high, high,
ked, I can see your lines.

Asus2



Asus2/G



Bsus



Asus2



Asus2/G



Bsus



in be - tween, down be - low.
It does - n't both - er me if you are right.

Asus2

Asus2/G

Bsus



2fr

Low, low, low. —
Your grass is gras - sy wet. — You're light, white

Asus2

Asus2/G

Bsus

B

C

G



2fr



Low, low, low. —
is bright, light white light. } I skipped the part _

Em



a - bout love.

C

G

Em



It seemed _ so { sil - ly }
 { shal - low }
 { shal - low } and low. —

Asus2 Asus2/G Bsus 2fr Asus2 Asus2/G Bsus 2fr

Low, low, low. Low, low, low.

To Coda Asus2 Asus2/G Bsus 2fr

You and me.

Asus2 Asus2/G Bsus 2fr Asus2 Asus2/G Bsus 2fr

We know a-bout time. We know how things

A G B

go. They come and go. They live and grow. They pass



and go and glow and glow. Up and down,



high, and low. Low, low, low.



Low, low, low. I skipped the part



a - bout love.

D.S. al Coda
(no repeat)

C G Em

It seemed _ so sil - ly and low. _

This system contains the first three measures of the piece. The guitar part features chords C, G, and Em. The vocal line has lyrics "It seemed _ so sil - ly and low. _". The piano accompaniment consists of a treble and bass staff with various notes and rests.

CODA Asus2 Asus2/G Bsus

I like your hands, _

This system contains measures 4-6. The guitar part features chords CODA, Asus2, Asus2/G, and Bsus. The vocal line has lyrics "I like your hands, _". The piano accompaniment continues with a treble and bass staff.

Asus2 Asus2/G Bsus Asus2 Asus2/G Bsus

all full _ of glo - ry, all full _ of glo -

This system contains measures 7-9. The guitar part features chords Asus2, Asus2/G, Bsus, Asus2, Asus2/G, and Bsus. The vocal line has lyrics "all full _ of glo - ry, all full _ of glo -". The piano accompaniment continues with a treble and bass staff.

Asus2 Asus2/G B

ry.

rit.

This system contains measures 10-12. The guitar part features chords Asus2, Asus2/G, and B. The vocal line has lyrics "ry.". The piano accompaniment includes a *rit.* marking. The system concludes with a double bar line.

With pedal

RADIO SONG



Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately

Ab



Ab sus



mf

Ab



Ab sus



Ab



The world is col-laps -

Db/Ab



Ab



Db/Ab



- ing

a - round our

ears. —

I turned up —

the ra -

Ab



Db/Ab



Ab



Db/Ab



di - o,

but I can't hear it.

When I

F7



got to the house — and I called you out — I could tell that you had been cry - ing.
 got to the show, — yo, ho, ho, — I could tell that you had been cry - ing.

It's that same, sing song — on the ra-di - o. — It
 It's that same, sing song, — and the D. J. sucks. — It

Bb7



makes me sad. I meant to turn — it off, —
 makes me sad. I tried to turn — it off, —

to say — good - bye, — to leave — in qui - et, that ra-di - o
 to say — good - bye, my love, that ra-di - o

F7



To Coda ⊕

song.
song.

Hey, hey, hey. —
Hey, hey, hey. —

Ab



Dbm/Ab



I've ev - er - y - thing - to show. — I've

Ab



Db/Ab



Ab



ev - ery - thing - to hide. — Look in - to my eyes. —

Dbm/Ab



Bbm



Eb



D.S. al Coda

Lis-ten.

When I

CODA

Ab

Dbm/Ab



The world is col-laps - ing a -

Ab

Db/Ab

Ab



round our ears. _ I turned up _ the ra - di - o, but

Dbm/Ab

Bbm

Eb



I can't hear it. Yeah.

F7



1

2

Bb7

I tried to sing a - long,

but damn that ra - di - o song. Hey, hey, hey.

F7



Hey, hey, hey.

Ab



Dbm/Ab



I've ev - er - y - thing - to show. - I've

Ab



Db/Ab



Ab



ev - ery - thing - to hide. - Look in - to my eyes. -

Dbm/Ab



Ab



Dbm/Ab



Lis - ten to - the ra - di - o. I turned up - the ra -

Ab



Dbm/Ab



Ab



di - o, but I can't hear it. No,

Dbm/Ab



Bbm



Eb



no chord

I can't hear it.

F7



Hey, hey, hey, — hey. Hey, hey, hey. —

1,2

3

Hey, hey, hey. —

What are you say-ing? What are you play-ing? Who are you o-bey - ing day out day in?

Huh! Ba - by, ba - by, ba - by, ba - by, that stuff is driv-ing me cra - zy.

D. J.'s com-mu-ni-cate to the mass - es, sex and vio-lence class - es.

Now our chil-dren grow up pri-son-ers, all of their life ra-di-o list-eners!

Repeat and Fade

LOSING MY RELIGION

Words and Music by BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately Fast
no chord





Oh, _____ life _____ is big - ger. _____
_____ per _____ of ev - ery wak - ing hour, _____



It's big - ger than you and you are not me. The
I'm choos - ing my con - fes - sions

lengths that I will go to, the dis-tance in your eyes.
 try - ing to keep an eye on you like a hurt,

Em

lost and blind - ed fool, fool. Oh no, I've
 Oh no, I've

Am Em

said too much. I set it up.
 said too much. I set it up.

Dm

1.,3. That's me in the cor - ner.
 2. Con - sid - er this, con -

G Am

Em

That's me in the spot light los - ing my re - lig -
sid - er this the hint of the cen - tu - ry. Con - sid - er this.

Am Em

ion the slip try - ing to keep up with you
that brought me to my knees.

Am

and I don't know if I can do it.
failed. What if all these fan - ta - sies come

Em Dm

Oh no, I've said too much. I
flail - ing a - round? And now, I've said

G

have - n't said _{too} e - nough. _{much.} I thought that I heard you laugh -

F G Am

ing. I thought that I heard you sing. —

F Dm7 G To Coda ⊕

I think I thought I saw you try. —

Am G 1 2

Ev - er - y whis -

Am Am/G Fmaj7

Am/G C Dm

But that was just a dream...

C Dm

D.S. al Coda

That was just a dream... That's me in the cor-

CODA Am

F Dm7 G Am

But that was just a dream... Tr

F

Cry... Why? Try... That was just a dream,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "Cry... Why? Try... That was just a dream,". The bottom staff is a piano accompaniment. Above the vocal staff, a guitar chord diagram for F major is shown. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dm7 G Am G

just a dream, just a dream, dream.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics: "just a dream, just a dream, dream.". The bottom staff is a piano accompaniment. Above the vocal staff, guitar chord diagrams for Dm7, G, Am, and G are shown. The piano accompaniment continues with a similar rhythmic pattern.

Am

Detailed description: This system contains two staves of piano accompaniment. Above the top staff, a guitar chord diagram for Am is shown. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

1 2

rit.

Detailed description: This system contains two staves of piano accompaniment. The first staff has a first ending bracket labeled "1" and a second ending bracket labeled "2". The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. A "rit." (ritardando) marking is present in the bottom staff.

NEAR WILD HEAVEN

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE



Moderately fast

D



A



mf

Em



1

2

A



When - ev - er we hold _
What - ev - er it takes, _

G



A



G



each oth - er,
I'm giv - ing. It's just we a hold each oth - er.
I'm giv - en.

F#m G F#m

There's a feel - ing that's gone. — Some - thing has — gone wrong —
 Try to live — in - side, — try - ing to move — in - side. —

G A G

— and I don't — know how much long - er I — can take
 And I al - ways thought that it would make — me smart -

A G F#m

it. House made of heart — break it. Take my head —
 er, but it's on - ly made — me hard - er, my heart —

G F#m G

— in your hands — and shake it, } in this near wild heav - en
 — thrown o - pen wide, }

not near e - nough. _____ Liv - ing in - side, liv - ing in -

D A

side. Near wild heav - en. _____ Liv - ing in - side, liv - ing in -

Em D

side, liv - ing in - side. Near wild heav - en. _____

A Em 1

Liv - ing in - side, liv - ing in - side, liv - ing in -

D A 2

Em D

side. Liv - ing in - side, liv - ing in -
 Near wild heav - en. _____

A Em



side, liv - ing in - side. Near wild heav - en. _____

A G A


I'm hold - ing my hands _ to - geth - er, I'm hold - ing my feet _




G A G

_ to - geth - er, I'm hold - ing my - self _ to - geth - er

A  G 


in this near wild heav - en not near e - nough.




D  A  Em 

Ba ba ba ba ba ba. Near wild heav - en.



L.H. 2nd time only



1 2 D 


Liv - ing in - side, liv - ing in -



A  Em 

side, liv - ing in - side. Near wild heav - en. Liv - ing in -

Repeat and Fade



JAS SHINY HAPPY PEOPLE

Words and Music by BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately

G Em Bm C6

mf

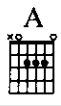
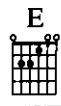
Bright Rock

G Em Bm C

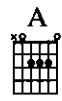
B E A B E

A B E A

Shi - ny hap - py peo - ple laugh - ing.

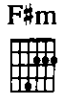


Meet me in the crowd,
Ev - ery - one a - round,



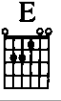
peo - ple, —
love them, —

peo - ple. —
love them. —



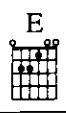
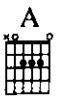
Throw your love a - round. —
Put it in your hands, —

Love me, —
take it, —

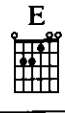
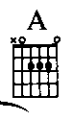


love me. —
take it. —

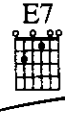
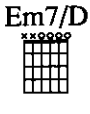
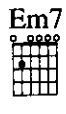
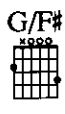
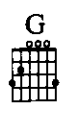
Take it in - to town. —
There's no time to cry. —



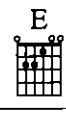
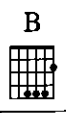
Hap - py, — hap - py. — Put it in — the ground.
 Hap - py, — hap - py. — Put it in — your heart —



— where the flow - ers — grow. — }
 — where to - mor - row — shines. — }



Gold and sil - ver shine. —



B

E

A

B

E

Shi - ny hap - py peo - ple hold - ing hands. Shi - ny hap - py peo -

- ple hold - ing hands. Shi - ny hap - py peo - ple laugh - ing.

- ple laugh - ing.

Moderately

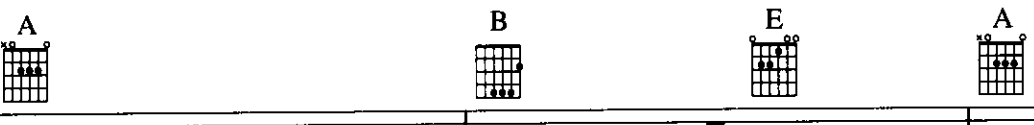
Bright Rock

Oh! Here we go!

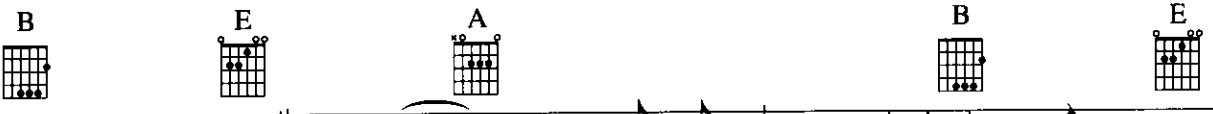




Musical notation for the first system, including treble and bass clefs, a key signature of two sharps (F# and C#), and piano accompaniment.

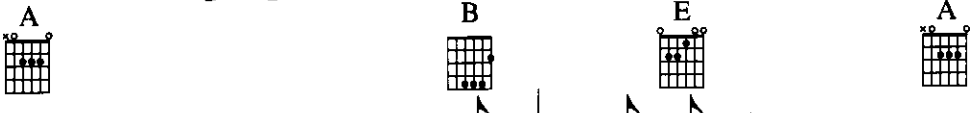


Musical notation for the second system, including treble and bass clefs, a key signature of two sharps (F# and C#), and piano accompaniment.



Musical notation for the third system, including treble and bass clefs, a key signature of two sharps (F# and C#), and piano accompaniment.

Shi - ny hap - py peo - ple hold - ing hands. Shi - ny hap - py peo -

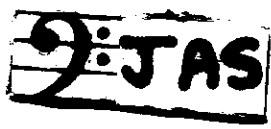


Musical notation for the fourth system, including treble and bass clefs, a key signature of two sharps (F# and C#), and piano accompaniment.

Repeat ad lib. and Fade

Shi - ny hap - py peo - ple laugh - ing.

- ple hold - ing hands.



ENDGAME

By BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately slow



mf



3



(D.S.) Instrumental solo



E7 A C D E7 A

First system of musical notation. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. Chords are indicated by diagrams above the staff: E7, A, C, D, E7, and A.

D Bm/A A To Coda 1 D

Second system of musical notation. It includes a first ending bracket labeled '1' and a 'To Coda' instruction. Chords shown are D, Bm/A, A, and D. Triplet markings are present in both staves.

Bm/A A 2 D E D.S. al Coda

Third system of musical notation. It includes a second ending bracket labeled '2' and a 'D.S. al Coda' instruction. Chords shown are Bm/A, A, D, and E. Triplet markings are present in both staves.

CODA D Bm/A A D Bm/A A

Fourth system of musical notation, labeled 'CODA'. It features a Coda symbol and concludes with chords D, Bm/A, A, D, Bm/A, and A. Triplet markings are present in both staves.

D F#7/C# F#7 G

E D F#7/C# F#7

G E

C D E7 A C D

1,2 E7 A 3 E7 A D

Bm/A A D Bm/A A

D Bm/A A D

E D(no 3rd)

HALF A WORLD AWAY



Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Lively

Am7



G



D



mf

Em



Am



G



D



This could be ___ the sad-dest dusk _ I've ev-er seen ___

Em



Am



C/D



G



D



turn to a mir-a - cle, ___

high a - live. ___

Em Am C/D G D

My mind is rac - ing, — as it al - ways will. My

Em Am G D

hands tired, my heart aches. I'm half a world - a - way — here. My

Em F G F G

head sworn to go it a - lone — and hold it a - long, —

D F G

haul it a - long — and hold it, go it a - lone — and

F G D

hold it a - long _____ and hold, _____ hold. This lone -

G D Em

- ly deep sit hol - low, I'm half a world, -
- ly world is wast - ed. Pa - thet - ic eyes, -

Am Am/D G D Em

half a world _ a - way. _ My shoes are gone, _ my life spent.
high _____ a - live, _ blind to the tide that turns the sea.

Am G D Em

I've had too much _ to drink. _ I did - n't think and I
This storm it came _ up strong. It shook the trees and

Am Am/D G D Em

did - n't think of you. I guess that's all I need - ed
blew a - way our fear. I could - n't e - ven hear } to

F G F G D

go it a - lone and hold it a - long, haul it a - long, and

1 F G F G

hold it. Black-birds, back-wards for - wards and fall and

D

2 F G

hold hold. This lone - Go it a - lone and

F G D

hold it a - long _____ and hold. _____

F G F G D

Go it a - lone _____ and hold it a - long, _____ haul it a - long _____ and

F G F G

hold it. Black-birds, back-wards for - wards and fall _____ and

D G D

hold, _____ hold. _____ This could be _____ the sad - dest dusk _____ I've

Em Am C G D

ev - er seen _____ turn to a mir - a - cle, _____ high a - live. _

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). Above the vocal line, five guitar chords are indicated: Em, Am, C, G, and D. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Em Am G D

My mind is rac - ing, _____ as it

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line, four guitar chords are indicated: Em, Am, G, and D. The piano accompaniment continues with chords and a bass line.

Em Am C G D

al - ways will. _ My hands tired, my heart aches. I'm half a world _ a - way _

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line, five guitar chords are indicated: Em, Am, C, G, and D. The piano accompaniment continues with chords and a bass line.

Em Am D G

and go. _____

rit.

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line, four guitar chords are indicated: Em, Am, D, and G. The piano accompaniment includes a 'rit.' (ritardando) marking in the bass line. The system concludes with a double bar line.

TEXARKANA



Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately fast

no chord

mf

Em

G

Bm

Em

A

G

Em

Twen - ty thou - sand miles
Walk - ing through the woods,
For - ty thou - sand stars




to an o - a - sis. —
 I have faced it, —
 in the eve ning. —



Twen - ty thou - sand years — will I burn. —
 look - ing for some - thing to learn. —
 Look at them fall from the sky. —





Twen - ty thou - sand chanc - es I wast -
 Thir - ty thou - sand thoughts have re - placed —
 For - ty thou - sand rea - sons for liv -


Bm  Em 




ed, — wait - ing for — the mo -
 it, — nev - er in — my time —
 ing. — For - ty thou - sand tears —




A  G 



ment to turn. —
 to re - turn. —
 in your eye. —




C/G  D  Bm 

I would give — my life — to find — it. I would give — it all. —



C/G  Am 

Catch me if — I fall. —



Em D To Coda Em D

This system contains the first four measures of music. It features a guitar part with chords Em, D, Em, and D. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a melodic line.

1 2 Asus2

This system contains measures 5-8. It includes a first ending (1) and a second ending (2) for the guitar part. The piano accompaniment continues with chords and a melodic line. A guitar chord Asus2 is indicated above the second ending.

G 1

This system contains measures 9-12. It features a guitar chord G and a first ending (1) for the guitar part. The piano accompaniment continues with chords and a melodic line.

2 D

All a lone

This system contains measures 13-16. It features a second ending (2) for the guitar part and a guitar chord D. The piano accompaniment continues with chords and a melodic line. The lyrics "All a lone" are written below the vocal line.

G D

wait - ing ___ to fall. ___

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole note G4. The lyrics "wait - ing ___ to fall. ___" are written below the notes. The bottom two staves are piano accompaniment in treble and bass clefs. The bass line follows the vocal line's rhythm. The piano part features chords in the right hand, including a G major triad and a D major triad.

Esus E D.S. al Coda

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves in treble and bass clefs. The right hand plays chords, including an Esus (E suspended) chord and an E major triad. The left hand continues the bass line from the previous system. The system concludes with a double bar line and the instruction "D.S. al Coda".

CODA Em D Em D

Catch _ me if ___ I fall. ___

Detailed description: This system contains the first two staves of the CODA section. The top staff is a vocal line in treble clef. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole note G4. The lyrics "Catch _ me if ___ I fall. ___" are written below. The bottom two staves are piano accompaniment. The right hand plays chords, including an Em (E minor) triad and a D major triad. The left hand continues the bass line.

Em D

Catch _ me if ___ I fall.

Detailed description: This system contains the piano accompaniment for the CODA section. It consists of two staves in treble and bass clefs. The right hand plays chords, including an Em (E minor) triad and a D major triad. The left hand continues the bass line. The system concludes with a double bar line and the lyrics "Catch _ me if ___ I fall." written below the vocal line from the previous system.

Em D Em D

Catch me if I fall. — Catch me if I fall. —

Em D

— me if — I fall. — Catch me if I fall. —

Em D Em D

Catch me if I fall. — Catch me if I fall. —

Em D

— Catch me if I fall. —

COUNTRY FEEDBACK



Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately slow



mf



This flow - er is scorched, - this film -



is on, - on a mad - dening loop. - These clothes, - these

Em G D C G D

clothes don't fit us right _ and I'm to blame. _ It's all the same. _ It's all _ the same. _

Cmaj7 Em G

You come to me _ with a bone _ in your hand. _ You

D C G D

come to me _ with your hair _ curled tight. You come to me _ with pos - i - tions. _

Cmaj7 Em G

You come to me _ with ex - cus - es,

D C G D

ducked out in a row. — You wear me out. — You wear — me out. —

Cmaj7 Em G

We've been through fake - a - break - down, self - hurt,

D C G D

plas - tics, col - lec - tions, self - help, self - pain, EST, psy - chics, — fuck all.

Cmaj7 Em G

I was cen - tral. I had con - trol. — I

D C G D Cmaj7

lost my head. I need _ this. I need _ this. A

Em G D C

pa-per-weight, a junk ga-rage, a win-ter rain, a hon-ey pot.

G D Cmaj7

Cra - zy, all the lov - ers have _ been tagged. _ A

Em G D C

hot - line, a want-ed ad. It's cra - zy what _ you could-'ve had.



It's cra - zy what you could-'ve had.
cra - zy what you could-'ve had.

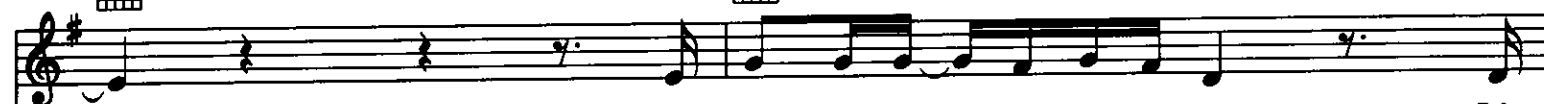
It's
It's



cra - zy what you could-'ve had.
cra - zy what you could-'ve had.

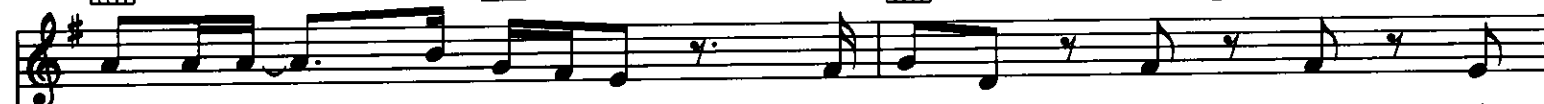
I need this.
I need this.

I need this. -
I,



I,
It's cra - zy what you could-'ve had.
need this.

It's
It's



cra - zy what you could-'ve had.
cra - zy what you could-'ve had.

I need this.
I need this.

I need this.
I need this.



Cmaj7 Em G

It's cra - zy what - you could-'ve had,
It's

D C G D

cra - zy what - you could-'ve had. I need — this. I need this.

Cmaj7 Em G D C

cra - zy what - you could-'ve had,
Vocal tacet 1st time

G D 1,2 Cmaj7 3 Cmaj7

It's

rit.

JAS ME IN HONEY

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately fast



I sat there look-ing ug - ly, look - ing
Knocked sil - ly, knocked flat,

ug - ly and mean. — I knew what you were say - ing, you were say - ing to me. —
side-ways down. — These things, they pick you up and they turn you a - round. —

Ba-by's got some new rules. — Ba - by said she's had it with me. —
Say your piece. Say you're sweet — for me. —

It
It's

seems a shame _ to waste _ your time _ on me. _
 all the same _ to share _ the pain _ with me. _

It seems a lot _ to waste _ your time _ for me. _
 It's all the same. _ Save _ the shame _ for me. _

Left me _ to love, _

G

what it's do - ing _ to me. _

C



The first system consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady bass line and a treble line with chords and moving lines.

The second system features a treble clef staff with a whole rest and a grand staff with piano accompaniment. The piano part continues with a consistent bass line and treble accompaniment.

There's a lot

The third system includes a treble clef staff with lyrics and a grand staff with piano accompaniment. The piano part provides accompaniment for the vocal line.

of hon - ey in this world. Ba - by, this hon - ey's from me. —
 Ba - by's got some new rules. Ba - by said she's had it with me. —

The fourth system features a treble clef staff with lyrics and a grand staff with piano accompaniment. The piano part continues with a steady bass line and treble accompaniment.

You've
There's a

got to do what you do. Do it with me. —
 fly in the hon - ey and ba - by's got a ba - by with me. —

It

seems a shame to waste your time for me. —
 That's a part, — that's a part of me. — }



Left me to love, —



what it's do - ing to me.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics "what it's do - ing to me." are written below the vocal line. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A guitar chord diagram for C major is shown above the system.

To Coda

The second system of music shows the piano accompaniment for the first system. The vocal line is empty. The piano accompaniment continues with chords and a bass line.

The third system of music shows the piano accompaniment for the second system. The vocal line is empty. The piano accompaniment continues with chords and a bass line.

D.S. al Coda

The fourth system of music shows the piano accompaniment for the third system. The vocal line is empty. The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line and repeat dots.

CODA



Left me _____ to love, _____



what it's do - ing _____ to me. _____

What a - bout _ me? _

What a - bout _ me? _

System 1: A four-staff musical score. The top staff is empty. The second staff contains a melodic line with a slur over the first two measures and a fermata in the third measure. The third staff contains a bass line with a steady eighth-note rhythm. The fourth staff contains a bass line with a steady eighth-note rhythm. The notation is in treble and bass clefs.

System 2: A four-staff musical score. The top staff is empty. The second staff contains a melodic line with a slur over the last two measures. The third staff contains a bass line with a steady eighth-note rhythm. The fourth staff contains a bass line with a steady eighth-note rhythm. The notation is in treble and bass clefs.

System 3: A four-staff musical score. The top staff is empty. The second staff contains a melodic line with a slur over the first two measures. The third staff contains a bass line with a steady eighth-note rhythm. The fourth staff contains a bass line with a steady eighth-note rhythm. The notation is in treble and bass clefs.

System 4: A four-staff musical score. The top staff is empty. The second staff contains a melodic line with a slur over the first two measures. The third staff contains a bass line with a steady eighth-note rhythm. The fourth staff contains a bass line with a steady eighth-note rhythm. The notation is in treble and bass clefs.