

TA-DAH SCISSOR SISTERS

PianoVocalGuitar



TA-DAH
SCISSOR SISTERS







06: I DON'T FEEL LIKE DANCIN'

14: SHE'S MY MAN

23: I CAN'T DECIDE

29: LIGHTS

34: LAND OF A THOUSAND WORDS

40: INTERMISSION

46: KISS YOU OFF

52: OOH

59: PAUL McCARTNEY

65: THE OTHER SIDE

72: MIGHT TELL YOU TONIGHT

77: EVERYBODY WANTS THE SAME THING

BONUS SONG

84: TRANSISTOR



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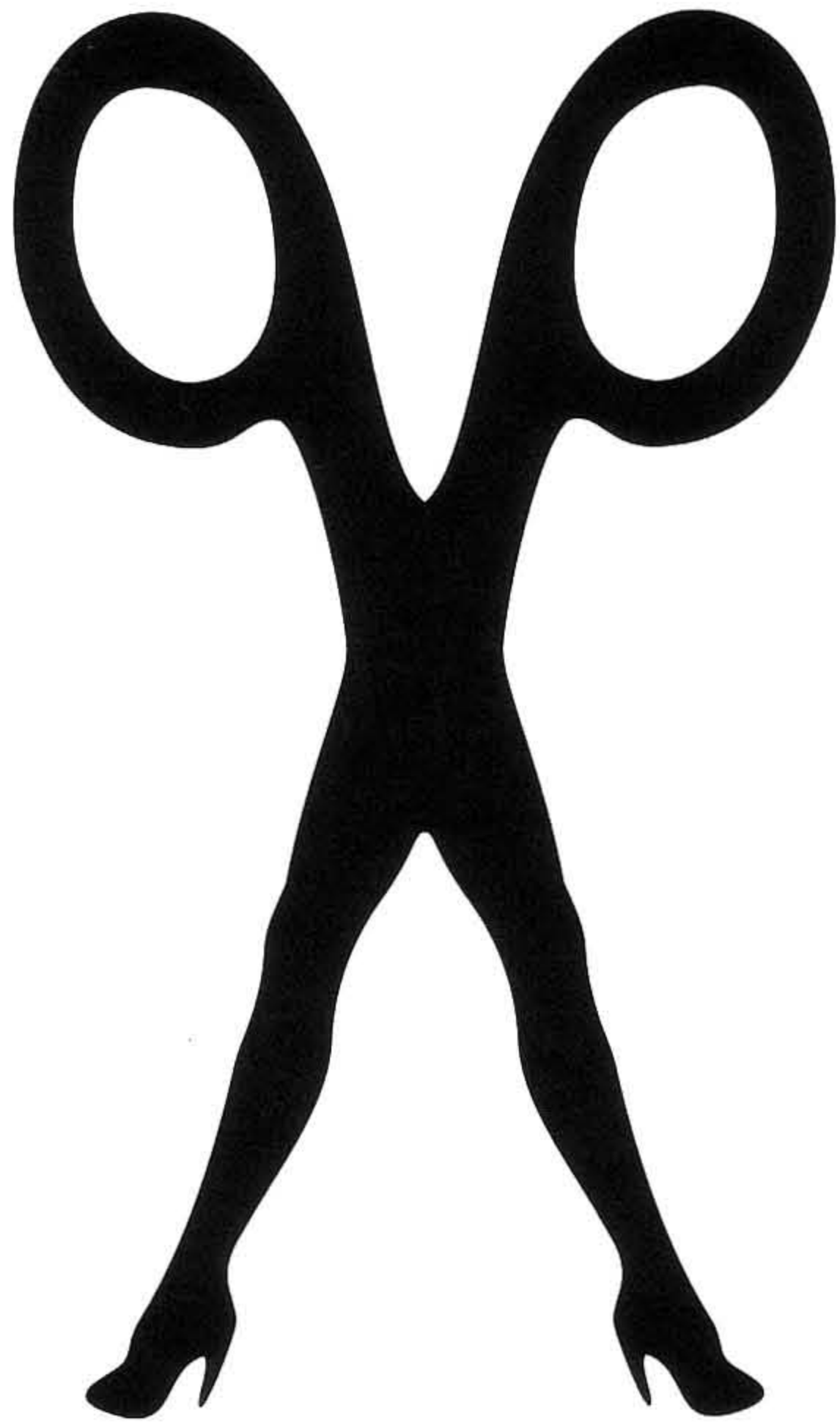
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I DON'T FEEL LIKE DANCIN'

Words and Music by Scott Hoffman, Jason Sellards and Elton John

$\text{♩} = 112$ Moderately






13

D G/D D Em/D D

1. Wake up in the morn - ing with a head__ like, 'What you done?'. This
 2. Cit - ies come and cit - ies go just like__ the old em - pires, when

15

G C/G G Gsus²/₄ G

used to be__ the life,__ but I__ don't need an - oth - er one__
 all you do__ is change your clothes and__ call__ that ver - sa - tile__ You

17



D G/D D Em/D D

You like cut - ting up__ and car - ry'n' on,__ you wear them gowns, so
 got so man - y col - ours, it'd make a blind__ man so con - fused,__ so

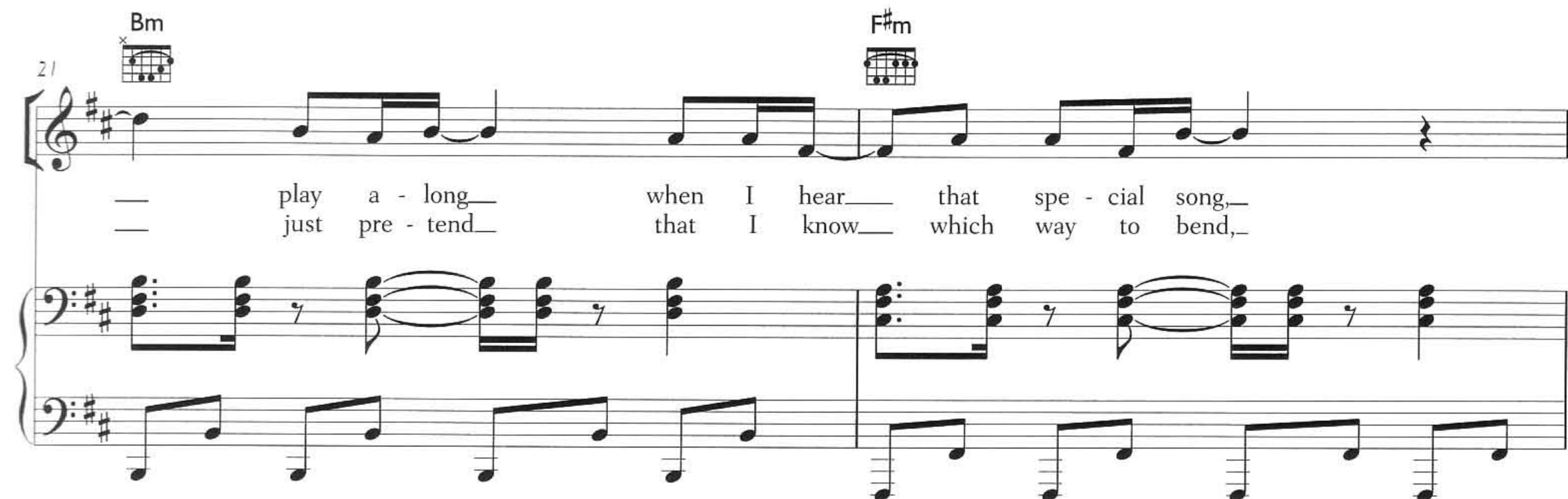
19

G C/G G Gsus²/₄ G

how come I feel so lone - ly when you're up get - ting down?__ So I'll__
 why can't I keep up when you're the on - ly thing I'd lose?__ So I'll__

21  



— play a - long — when I hear — that spe - cial song, —
 — just pre - tend — that I know — which way to bend, —



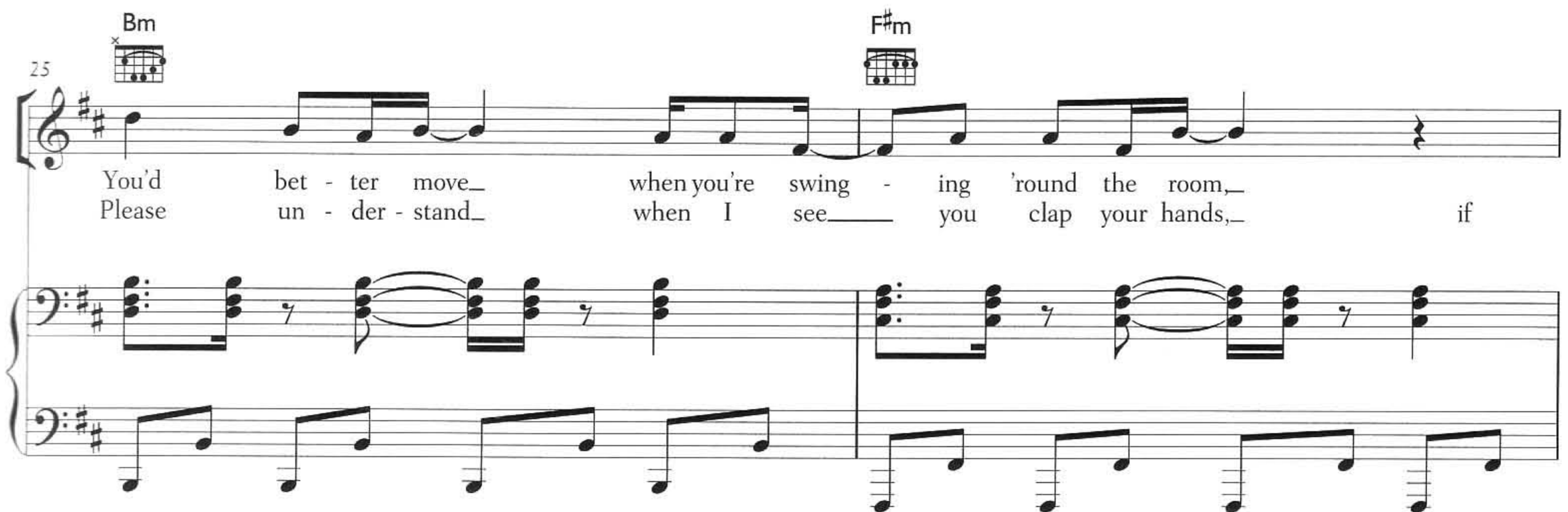
23  



I'm gon - na be the one — that gets it right. —
 I'm gon - na tell the whole — world that you're mine. —



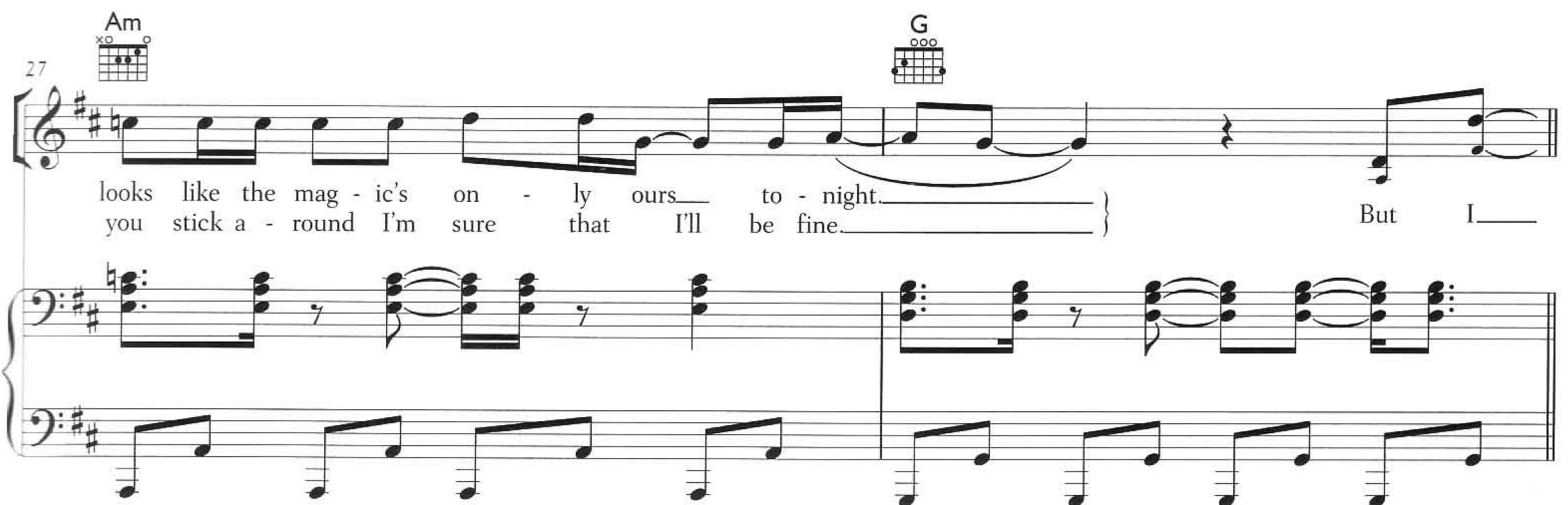
25  

You'd bet - ter move — when you're swing - ing 'round the room, —
 Please un - der - stand — when I see — you clap your hands, — if








27  


looks like the mag - ic's on - ly ours — to - night. — }
 you stick a - round I'm sure that I'll be fine. — } But I —



29

D  G/D  D  Em/D  D 

— don't feel like danc - in' when the old — Jo - an - na plays, — my heart —




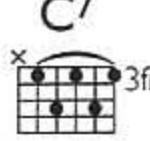
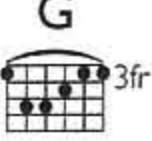

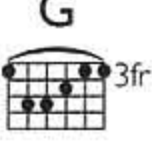
31

G  C/G  G  Gsus2/4  G 


— could take a chance but my — two feet can't find a way. — You'd think that I —







33

A  C7  G  C/G  G 


— could mus - ter up — a lit - tle soft — shoe gen - tle sway, — but I —



35

D  G/D  D  G/D  D 

— don't feel like danc - in', no sir, no danc - in' to - day. — I don't feel like



37

G/D D Em/D D

danc - in', danc - in', ev - en if I find no - thing bet - ter to do:___ Don't feel like

39

G C/G G Gsus2/4 G

danc - in', danc - in', why'd you pick a tune when I'm not in the mood?___ Don't feel like

41

A C7 G C/G G

danc - in', danc - in', I'd rath - er be home___ with the one in the bed till dawn_ with you..

To Coda ⊕

43

D Em/D D Em/D I. Gm7/Bb C

47

Gm7/B^b C Gm7/B^b C A/C[#]

51

D G/D D Em/D D Bm7 F#m

2.

55





Am7 G Bm F#m

59

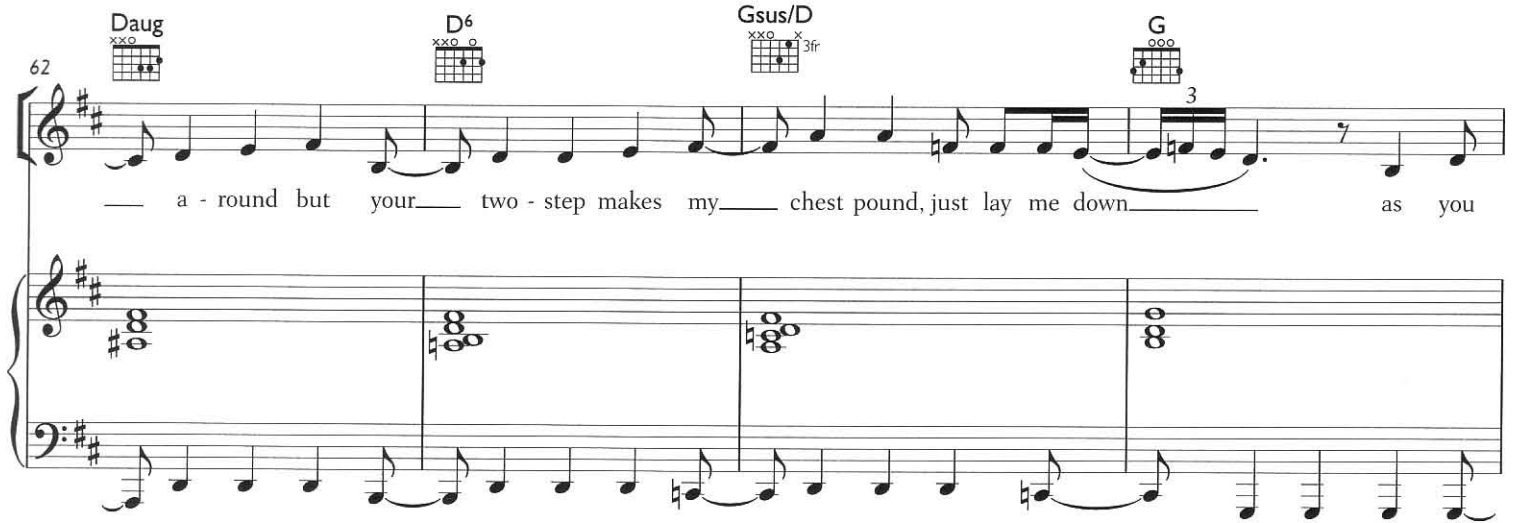
Am7 G D

You can't make me dance




62

Daug  D⁶  Gsus/D  G 

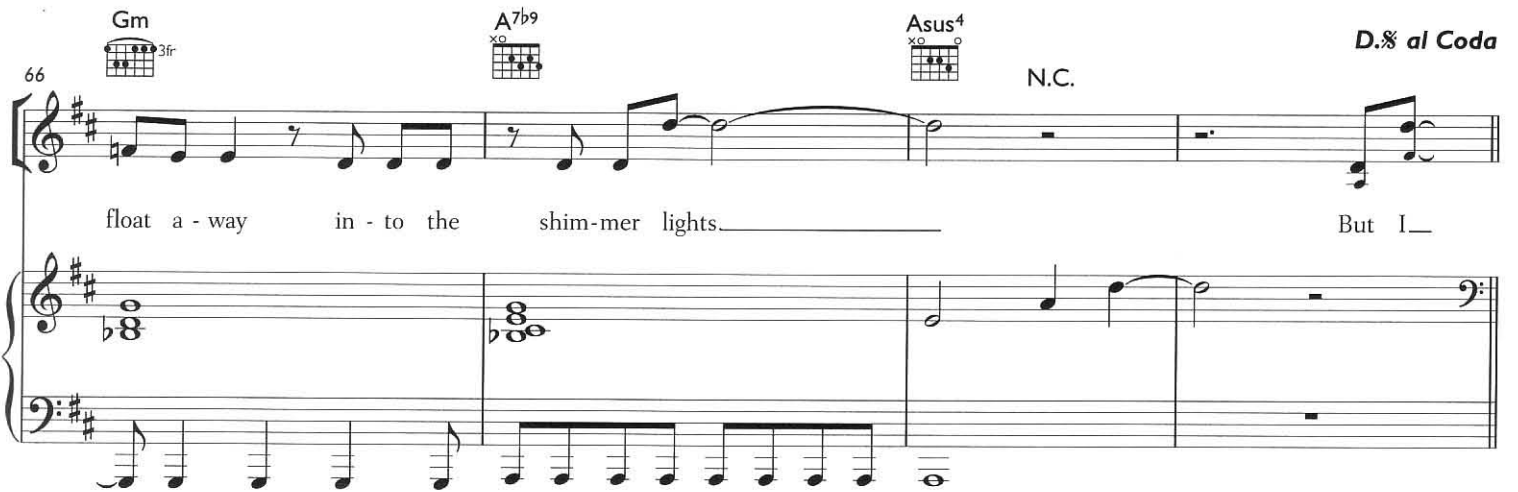
a - round but your two - step makes my chest pound, just lay me down as you



66

Gm  A^{7b9}  Asus⁴  N.C. **D. % al Coda**

float a - way in - to the shim-mer lights. But I



⊕ Coda

70

D  Em/D  D  G/D  D  Em/D  D 

Don't feel like danc-in', danc-in', ev-en if I find no-thing bet-ter to do. Don't feel like

I don't feel... Danc - - in', I



73

G C/G G Gsus²/₄ G A

danc-in', danc-in', why'd you pick a tune when I'm not in the mood? Don't feel like danc-in', danc-in' I'd rather be home...

— don't feel... Danc - in', — I — don't feel...

76

C⁷ G C/G G D Em/D D Em/D D

— with the one in the bed till dawn_ with you.

Danc - in' with - out you.

79

G/D D Em/D D G/D D Em/D D

SHE'S MY MAN

Words and Music by Scott Hoffman and Jason Sellards

♩ = 180 **Brightly with swung quavers**

13

B E/B Bm7 A F#

1. This

17

C#m B A

(1.) town was built on mud - dy stilts by the lun - a - tic pa - rade; well, it rains
 2. Some - day soon, this dank la - goon's gon - na sink right in - to hell, they'll hide

21

F# G#

— like Re - ve - la - tion's gon - na wash these freaks a - way. Some
 — you from Big I - da at the Sho' E - nough Ho - tel. The La -

25

C#m B A

— girls wan - na hold your hand and some girls like to pray. Well my
 — dies of the eve - ning's just a tomb - stone in your bed. Well my

29

F#

D#7b9
x^ox^ox^ox^o5fr
(Brass)

— girl takes her drinks — with dust and rus - ty — ra - zor blades. —
— girl eats a wound - ed preach - er 'tween two loaves of bread. —

33

E

As I lie be - tween — these cov - ers, I wan - na tell — her that I love.
I know she's up — to some - thing, but how can I run — when she's just keel -

37

G#m
x^ox^ox^o4fr

B
x^ox^ox^o

— it when she chokes — me in the back - seat of her ri - ver - boat 'cause...
- hauled twen - ty - one — to noth - ing, I'll stay next to the steel - cold ov - en 'cause...

41

Bm
x^ox^ox^o

Bm7
x^ox^ox^o

Bm6
x^ox^ox^o

A6
x^ox^o

She's my man and we got all — the balls — we need. — When you
(Sing BVs \times only)

45

D7 D7b5 D7 D7b5 Em Bm/F# F#maj7

taste that pave - ment you're a - mazed, she smells your sym - pa - thy. So

49

Bm Bm7 Bm6 A6

bye - bye, la - dies, may the best queen hold the crown for the

53

D7 D7b5 D7 D7b5 Em Bm/F# F#maj7

most bush sold on the lev - ee, my, my, how word gets a - round. She stran -

57

G A A6 A A6

- gles for a good time and she kills your self con - trol. She's

61

Bm E/B Bm⁷ E/B Bm⁷ E/B **To Coda** I. Bm⁷ Bm

my man, don't be too sad son - ny, 'cause she'll nev - er be your wo - man no more.

65

2. Bm⁷ Bm A G

Hey! All you need's just a fist of a tear - stained bun - ny

69

G⁹ D C G

when the good ship comes to town.

73

Bm A G

Who said love's a bitch - 'll sit next to me hon - ey,

77

G⁹ D C G

'cause this old boat's gon-na run a-ground.

81

G⁷ F#7 Em

'Cause I don't want to be the bur-den or your jea-lous bas-tard,

85

F#7 Em F#7

I don't wan-na be the Tar-zan of your next ep-ic di-sas-

89

Bm⁹

-ter.

94

Bm7 Bm6 Bm7 Bm6 A6 D7 D7b5

(Gtr. duet)

99

D7 D7b5 Em Bm/F# F# Bm7 Bm6 Bm7 Bm6

104

A6 D7 D7b5 D7 D7b5 Em

109

Bm/F# F# Gmaj7 G6 Gmaj7 G6 A A6 A7 A6

D. al Coda

14

Bm Bm⁶ Bm⁷ Bm⁶ Bm Bm⁶ Bm⁷ Bm⁶

Coda

118

Bm⁷ Bm B B E/B Bm⁷ B E/B

Hey! (Brass solo)

22

Bm⁷ B E/B Bm⁷ A

26

E/A E B E/B Bm⁷ B E/B

130

Bm7 B E/B Bm7

133

A F# F#m/B

Play section x3 ad lib.

She's my man, —

136

B6 F#m/B

— can't you feel her com - in? She's my man, — she's gon - na keep you run - nin'. She's my man, —

140

E/B F#m/B N.C.

— she's gon - na teach you some - thing. She's my, she's my man. she's my man.

I CAN'T DECIDE

Words and Music by Scott Hoffman and Jason Sellards

♩ = 100 **Honky-tonk**

N.C.



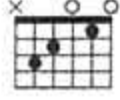
1. It's not eas - y hav - ing your - self a good time, —
 (2.) bitch con - vinc - ing peo - ple to like you, — if

Fm



greas - ing up those bets and bet - ters, watch - ing out they don't four - let - ter.
 I stop now, call me a quit - ter, if lies were cats you'd be a lit - ter.

C



Fuck and kiss you both at the same time, —
 Pleas - ing ev - 'ry - one is - n't like you, —

8 **Fm**




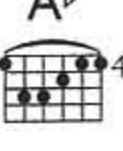
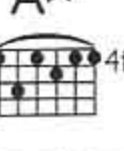
smells like some - thing I've for - got - ten, curled up, died and now it's rot - ten.
 danc - ing jigs un - til I'm crip - pled, slug ten drinks, I won't get pick - led.

10 **Gm** **A^b**




I'm not a gang - ster to - night, don't want to be a bad guy,
 I've got to hand it to you, you've played by all the same rules,

12 **Gm** **A^b** **A^b7** N.C.

I'm just a lon - er, ba - by, and now you've got - ten in my way.
 it takes the truth to fool me, and now you've made me an - gry.

14 **E^b** **G7**




I can't de - cide whe - ther you should live or die, oh, you'll

(BVs 1° tacet, top part on § only)

6

prob - 'ly go to heav - en, please don't hang your head and cry. — No won - der why —

8 **To Coda**

— my heart feels dead in - side, — it's cold and hard and pe - tri - fied. —

10 **I.**

Lock the doors — and close the blinds, we're go - ing for a ride. —

22

2. It's a

2. **A^b** **B^b** **E^b** **C**

24 4fr 6fr 6fr x

go - in' for a ride. Oh, I could throw you in the lake or feed you

Fm **B^b**

26 6fr

poi - soned birth - day cake, I won't de - ny I'm gon - na miss you when you're

E^b **G7**

28 6fr 3fr

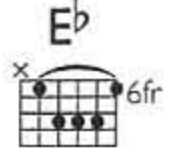
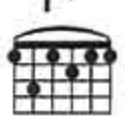
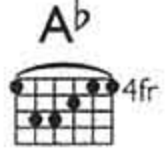
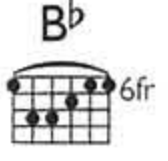
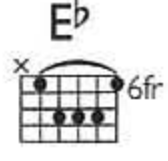
gone. Oh, I could bur - y you a - live but you might

Cm **A^bm⁶/C^b** **B^b7** **D. % al Coda**


30 3fr 6fr 6fr

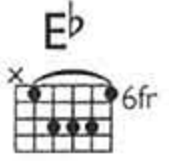
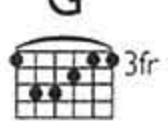
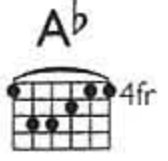
crawl out with a knife and kill me when I'm sleep - ing, that's why...


Coda

32     


Lock the doors and close the blinds, we're go - ing for a ride.



34  **Melodica**  

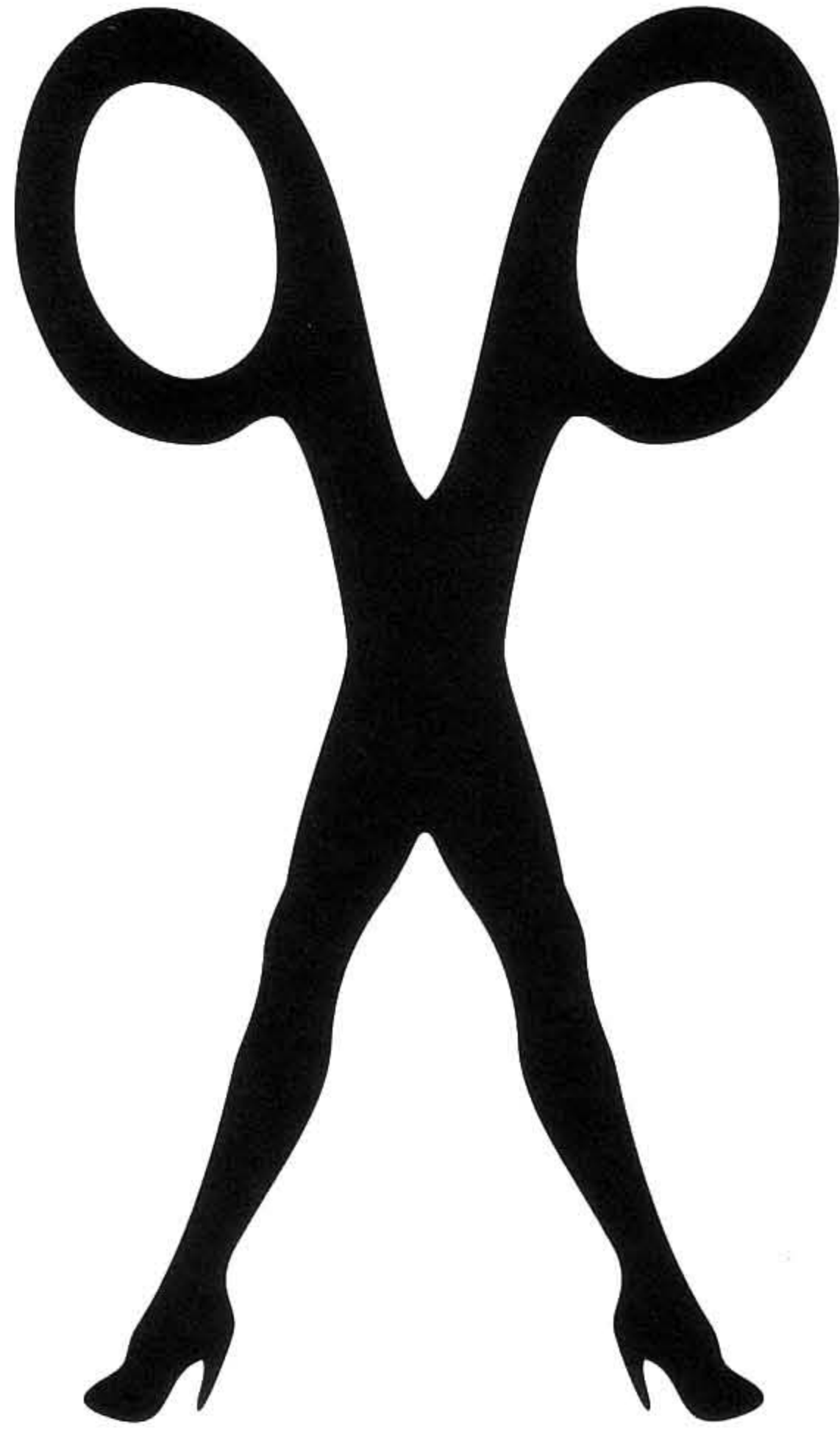


37   



39       





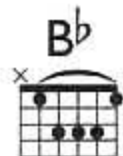
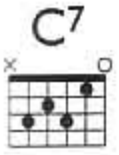
LIGHTS

Words and Music by Scott Hoffman, Jason Sellards and Carlos Alomar

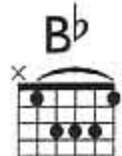
♩ = 110 **Disco**



Musical notation for the first system, including treble and bass staves with piano accompaniment and a guitar staff with a 'Ped.' marking.



Musical notation for the second system, including treble and bass staves with piano accompaniment and a guitar staff.



Musical notation for the third system, including treble and bass staves with piano accompaniment and a guitar staff.

11  (harm 2° only)  

1. No pus - sy - foot - in' or that look of sur - prise_ can hide the holes_ in your eyes_ or cov - er up_
 2. No - bo - dy's cal - lin' that pay - phone in your mind_ I won - der just what they find_ but that line's



14     

— that bit - ter smile_ All the birds can see that you're head - ing South, that mir - ror
 bu - sy all the time_ I ain't got no - thing but your seed on my face, you'll put them



17     

deep in your mouth re - flects you run - ning on_ for miles_
 ba - bies to waste with - out your fin - ger in_ the pie_ }



19   

When you cut the lights_ out, think of me_ (Think of me.)_



21

F G Am G F C F

When you cut the lights_ out, think of all_ the things_ you can't_ see. But are they

24

D D7 Am G

real?_ That face will be re - vealed.

27

D7 Am G D7

Re - vealed. Re -

30

Am G D7 To Coda F7

-vealed.

1.

33

G7 Am7 C7

36

B^b N.C. 2. G7

My

39

Am7 Am7/G Fmaj7

ma-ma told me one thing I'll re-mem-ber till I die: the one you want the most will be the one

42

Dm7 E Am7 Am7/G

that you de-fy. The times they're gon - na love you, it's like stich-es in the scar. You can ne -

45 **Fmaj7** **Esus4** **E** **D. al Coda**

- ver run from trou - ble 'cause there ain't no place that far.

Coda

48 **F7** **D7**

Am **G** **D**

— (When the lights, when the lights keep mov - ing on, — when the lights, when the lights keep mov - ing on, —

Am **G** **D** **Repeat to fade**

— when the lights, when the lights keep mov - ing on, — when the lights, when the lights keep mov - ing on, —

LAND OF A THOUSAND WORDS

Words and Music by Scott Hoffman and Jason Sellards

$\text{♩} = 70$ **Steadily**


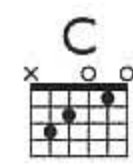
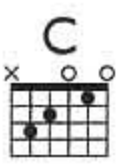

The musical score is written in 4/4 time with a tempo of 70 beats per minute, marked 'Steadily'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The score is divided into three systems, each with guitar chord diagrams above the vocal line.

System 1 (Measures 1-4): Chords: C, E \flat (6fr), F7, E \flat (6fr).
 1. An-oth-er con-stel-la - tion dies. Do what you want_ 'cause it's_ your own_

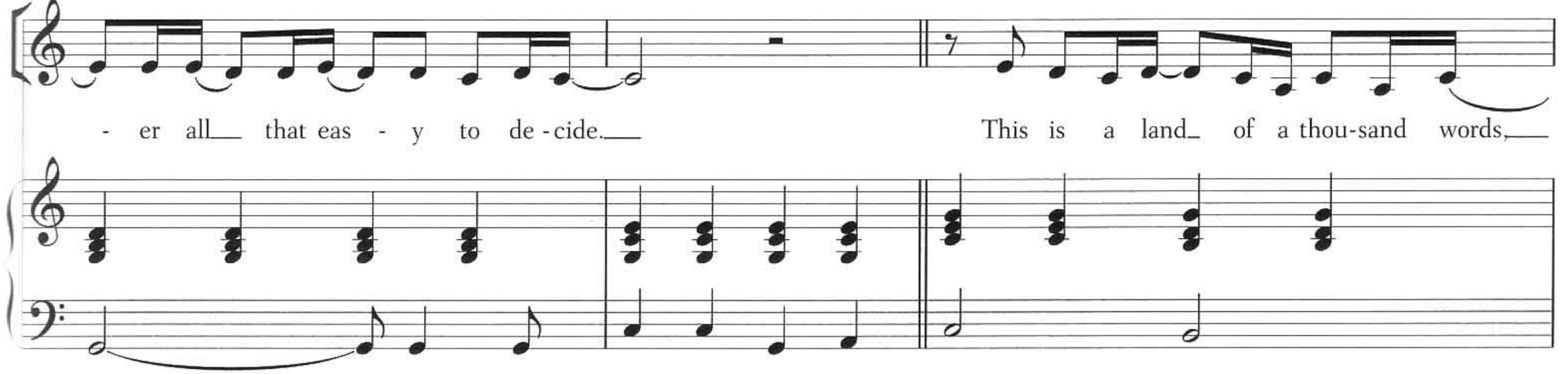
System 2 (Measures 5-7): Chords: C, G, C.
 — sky_ Just call me when the phone_ stops ring-ing, thanks for com-ing by_ I'm just

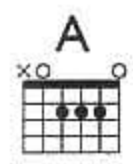




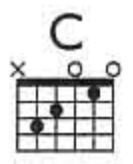
System 3 (Measures 8-10): Chords: G, Dm, G.
 — sky_ Just call me when the phone_ stops ring-ing, thanks for com-ing by_ I'm just

System 4 (Measures 11-13): Chords: C, G/B, Am7, C/G, Fmaj7, F.
 glad I'm on_ your good_ side,_ where it's smoul-der-ing_ and freez - ing, it's nev-


14    


- er all_ that eas - y to de - cide. This is a land_ of a thou-sand words,



17      





but it seems_ so few are worth the breath_ to say, ex-cept



20     


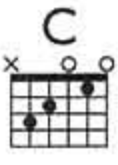
I'll be look - ing af - ter my own_ world_ and you just keep on sav - ing the day._



23      

I'll try to stay_ but it's_ in vain_ when you're far, I'm on the run_



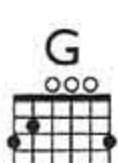


26     


(Gtr. solo)




to wher-ev - er you are.




30   

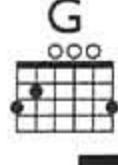
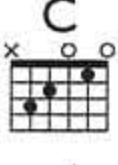
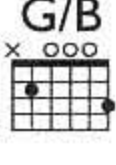

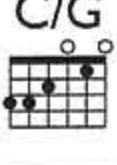
2. And that's the na - ture of the chase,



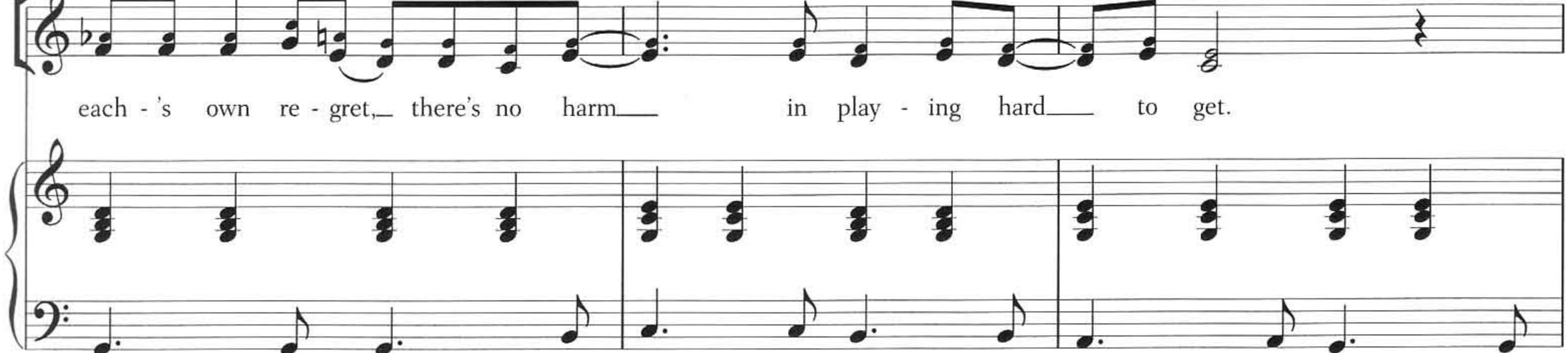
34   

you fall so far be-hind, you end in first place. Pass the torch, this time we're run-ning to



37     

each - 's own re - gret, there's no harm in play - ing hard to get.



40

Fmaj7 F G C A/C#

Bound - less-ness de - ceives me, ba - by, you may turn the cor - ner yet.

43

D A/C# B B/A G D/F#

This is a land of a thou - sand words, but it seems so few are worth the breath to say.

46

Em D A G F# F#/E D A/C#

'Cept I'll be look - ing af - ter my own words, and you just keep on sav - ing the day.

50

Bm Bm/A G D/F# E D

I'll try to stay but it's in vain when you're far, I'm on the run

53

C7 D Bb C

to wher-ev - er you are. I'm on the run to wher-ev - er you are.

56

D D/C G/B Bb C

To wher-ev - er you are.

(I'm a'-gon-na do ev - 'ry-thing I say, tried to stay but time is run-nin'out but now I'm on my way. I'm a'-gon-na

58

D D/C G/B Bb C

To wher-ev - er you are.

do ev - 'ry-thing I say, tried to stay but time is run-nin' out but now I'm on my way. I'm a'-gon-na do ev - 'ry-

D: x x 0 2 3 2

 D/C: x 0 2 3 2 1

 G/B: x 0 0 0 2 3

 B^b: x 2 4 4 2 1

 C: x 0 0 2 3 0

To wher-ev - er you are.

-thing I say, tried to stay but time is run-nin' out but now I'm on my way. I'm a'-gon-na do ev-'ry-thing I say,

D: x x 0 2 3 2

 C: x 0 0 2 3 0

 Cmaj⁹: x 0 0 2 3 0

tried to stay but time is run - nin' out but now I'm on my way.)

Ped. _____

molto rit.

A^bmaj⁹: x 0 2 3 2 1

 Fmaj⁹: x 0 2 3 2 1

 E^bmaj⁹: x x 0 2 3 2

 Cadd⁹: x 0 0 2 3 0

Ped. _____ Ped. _____ Ped. _____ Ped. _____

INTERMISSION

Words and Music by Scott Hoffman, Jason Sellards and Elton John

Freely



$\text{♩} = 180$ Bright swing

4

1. When you're stand-ing on the side of a hill, — feel-ing like your day may be done, —
 2. Some - times — you're filled — with the no - tion the af - ter-life's a mo-ment a - way, —

7



— here it comes; — the straw - ber - ry smog, —
 — you want to tell some - one the way that you feel — but

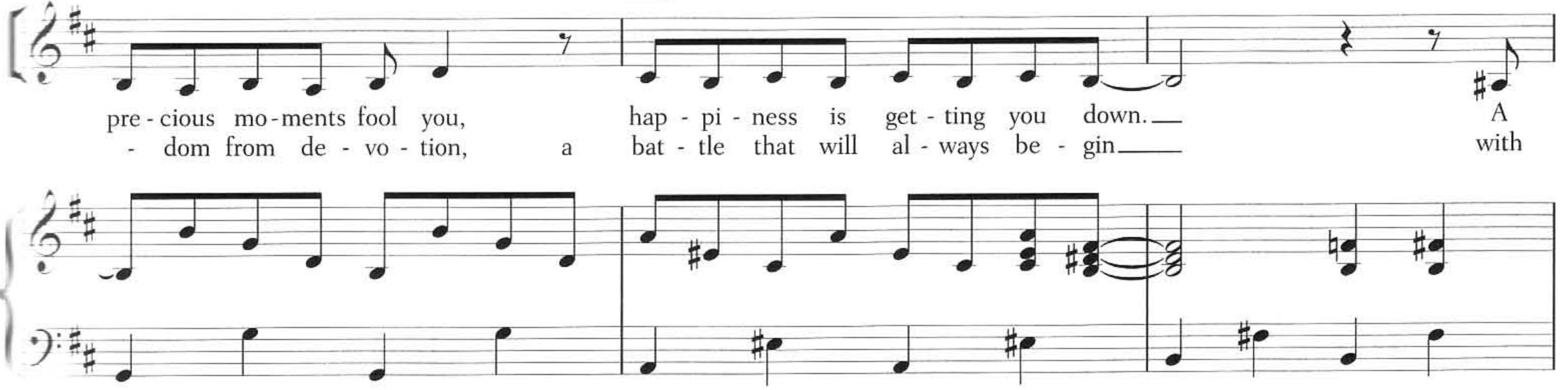


chas - ing a - way — the sun. — Don't let those
 then you ain't got noth - ing to say. — You fight for free -



pre - cious mo - ments fool you, hap - pi - ness is get - ting you down. — A
 - dom from de - vo - tion, a bat - tle that will al - ways be - gin. — with








rain - bow nev - er smiles or blinks, it's just a can - dy - col - oured frown.
 some - bo - dy giv - ing you a piece of ad - vice, by the way, you're liv - in' in sin. —



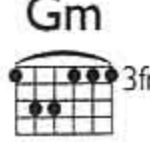





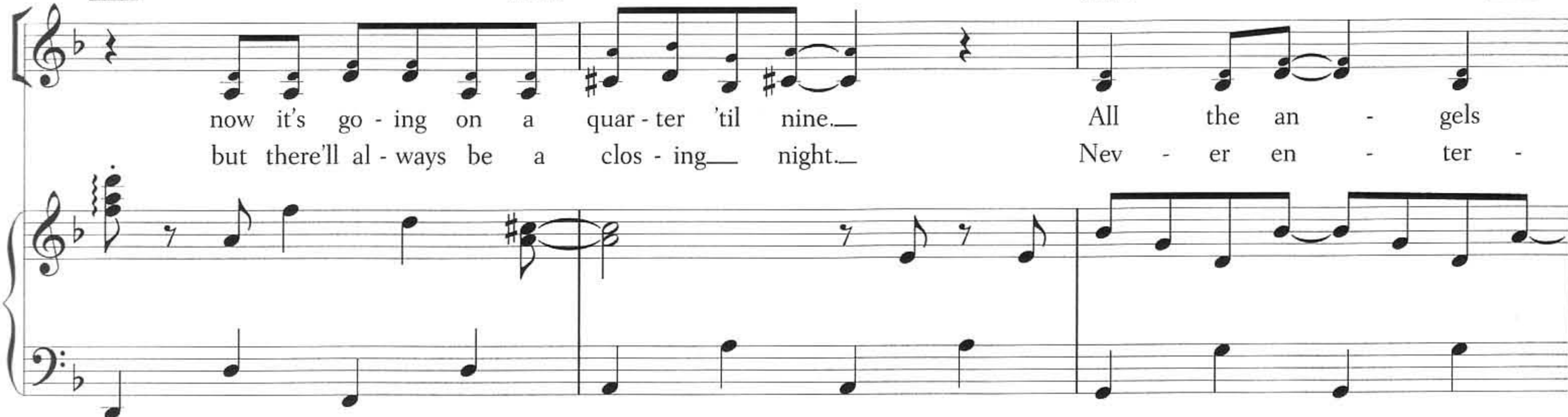

You were go - ing on at half - past sev - en,
 Now there's nev - er gon - na be an in - ter - mis - sion,






22

Dm  A  Gm  Dm 

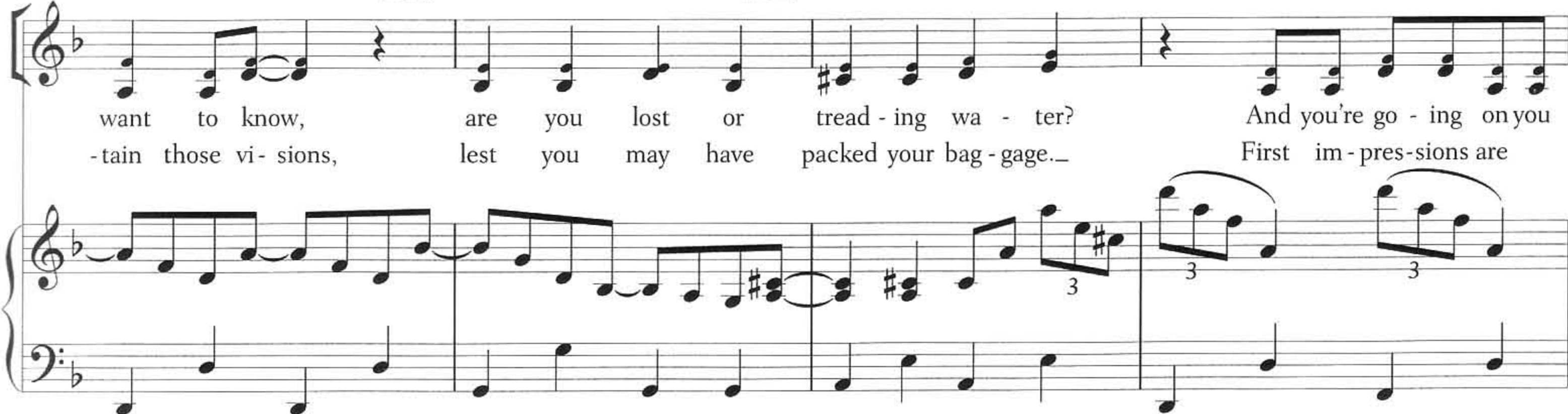
now it's go - ing on a quar - ter 'til nine... All the an - gels
but there'll al - ways be a clos - ing night... Nev - er en - ter -





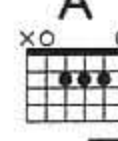
25

Gm  A  Dm 

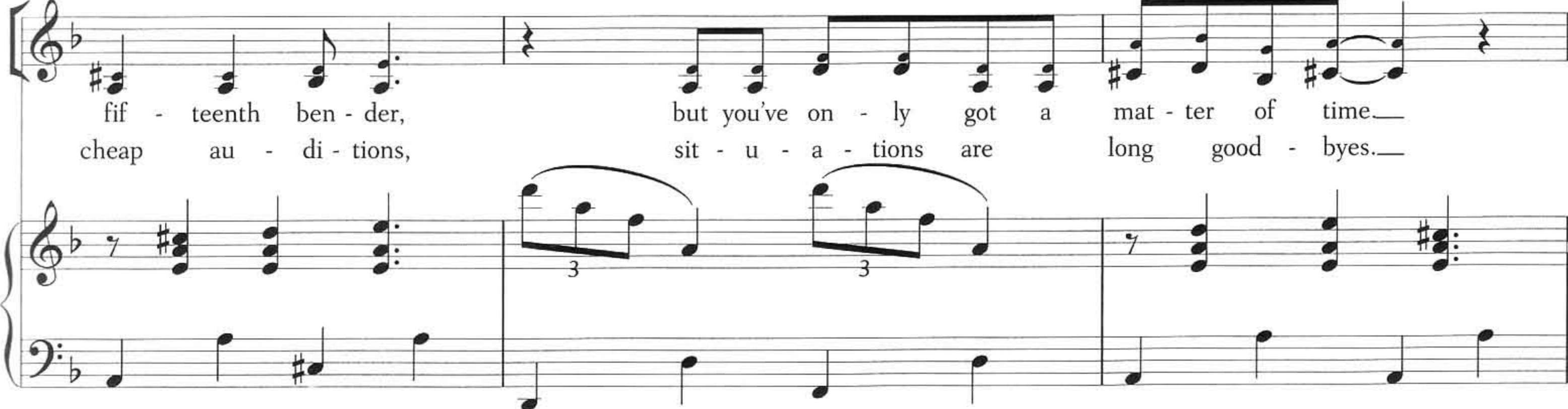
want to know, are you lost or tread - ing wa - ter? And you're go - ing on you
-tain those vi - sions, lest you may have packed your bag - gage... First im - pres - sions are






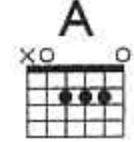
29

A  Dm  A 

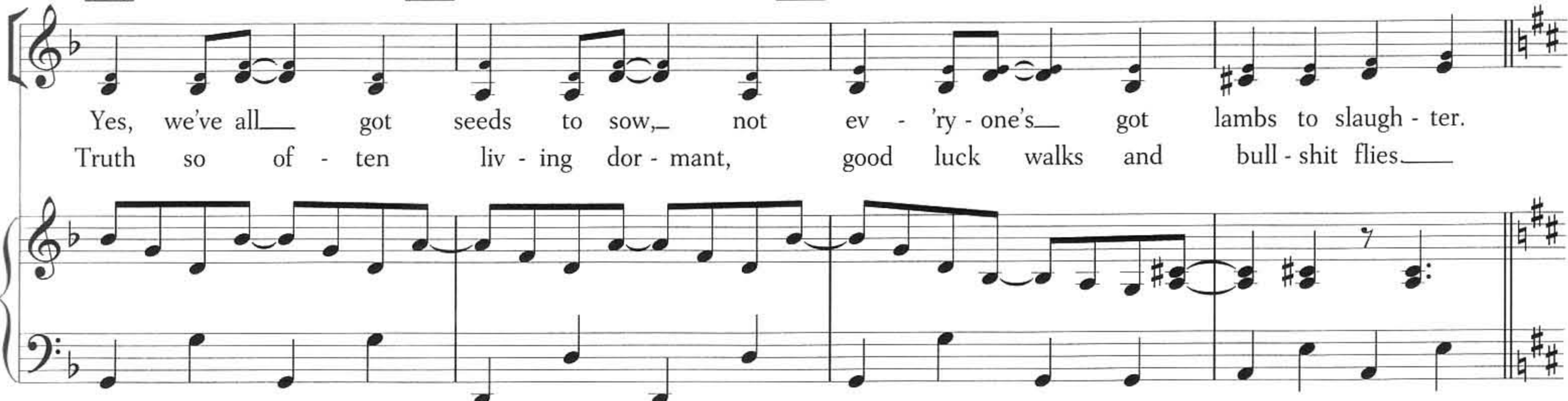
fif - teenth ben - der, but you've on - ly got a mat - ter of time...
cheap au - di - tions, sit - u - a - tions are long good - byes...



32

Gm  Dm  Gm  A 

Yes, we've all got seeds to sow, not ev - 'ry - one's got lambs to slaugh - ter.
Truth so of - ten liv - ing dor - mant, good luck walks and bull - shit flies...



36

Bm G7 Bm G7

When the night wind starts to turn in - to the o - cean breeze,
 When the head-lights guide your way, you know the place is right,
 (Ah, ah.)

40

Bm G7 Bm G7

and the dew drops sting and burn like an - gry hon - ey bees;
 when the tree - tops sing and sway, don't go to sleep to - night;
 (Ah, ah.)

44

D/F# G Edim7 Bm D/A

that is when you hear the song fal - ling from the sky: oh,
 that is when you'll see the sign, lu - mi - nous and high: oh, to -
 (Ah, ah... Oh...)

48

G D A D A7

Hap - py yes - ter - day — to all, — we were born to die. —
 - mor - row's not what it used to be, — we were born to die. —

52

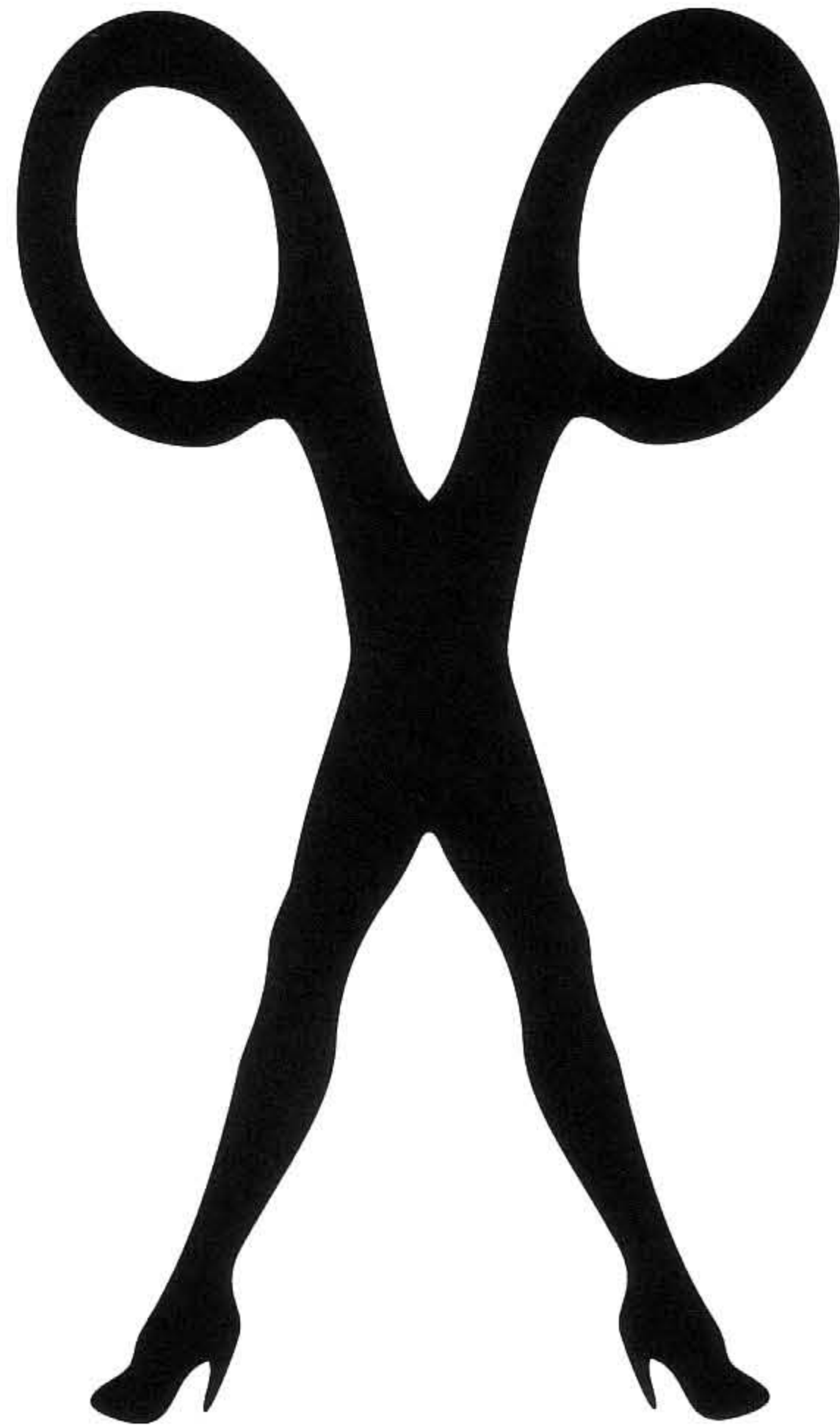
D/F# G Edim7 Bm D/A

(Clarinet) Oh, —

56

G D A D A7 D

hap - py yes - ter - day — to all, — we were born to die. —



KISS YOU OFF

Words and Music by Scott Hoffman, Jason Sellards and Ana Lynch

Freely



(Choir)

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

♩ = 130 Disco funk, swung quavers

5 N.C.

9 E

D/E

13 A/E

C/E 3fr

C/G 3fr

D/F#

1. You

17

Em G

say you see what's un - der me that the gloss has washed a - way. _____ But
 2. Spare this child your side - ways smile that crack in your ve - neer. _____

21

Em G

you're the one_ whose co - lour's gone from_ love to dir - ty grey. _____ They
 Some blue broad will spoil your rod, it just takes pa - tience dear. _____

25

C Bm Em

Ques - tions come a - live_ in the mid - dle of the day. (Ov - er and ov - er a - gain.) _____
 rush you for your life_ but you'll nev - er beat the game. (Old - er and old - er you get.) _____

29

C Bm D B/D#

Watch me start a fire_ in the mid - dle of your shade. (That's why I'm tell - ing you I'm gon - na...) }
 Crush you like a gyre_ but the gim - ble's all the same. (Oh no, I think it's hap - pen - ing.) }

33

Em D A/C# C7 D

Kiss you off my lips, I don't need an-oth-er tube of that dime store lip - stick. Well, I—

37

Em G D D/C# C7

think I'm gon-na buy me a brand new shade of man.

41

Em D A/C# C7 D

Kiss you off my lips, it's stand-ing room on-ly for a piece of my pig - ment, so ex -

45

Em G D D/C# C7

-cuse me a min-ute while I sup-ply_ de - mand.

49

G 3fr G# 4fr A 5fr G 3fr G# 4fr A 5fr

Kiss you off these lips of mine, - kiss you off for a cus-tom shine, -

53

G 3fr G# 4fr A 5fr G 3fr A 5fr

pissed yours tru - ly off this time. - It's why I ain't just kiss - in' you, I'm kiss - in' you off. —

To Coda ◊

57

Em D A/C# Cmaj7 D

(Guitar)

I'm kiss - in' you off. —

61

Em G D A/C# Cmaj7 D

65

G A G/A Gmaj7 A G/A

69 N.C.

1.

73

2.

Em D A/C# C7

Kiss you off my lips, I don't need an-oth-er tube of that dime store lip - stick. Well, I—

77

Em G D D/C# C7

think I'm gon-na buy me a brand new shade of man. _____

D. al Coda

♣ Coda

81

Em (Guitar) D A/C#

84

Cmaj7 D Em G

I'm kiss-in' you off. _____

87

D A/C# Cmaj7 D G A

90

G/A Gmaj7 A G/A N.C.

fade

OOH

Words and Music by Scott Hoffman, Jason Sellards and Derek Gruen

♩ = 120 **Disco**

N.C.

(A)

(B) (C)

(A)

(D)

(D#) (E)

Ooh.

(Finger clicks)



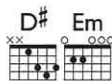
N.C.



5

(Guitar 2°)

8



1.



2.











A  B  C  A  D  D#  Em  G 

N.C.

11 (2^o)


(Ooh) —



A  B  C  A  D  D#  Em  G 

15

1. Some peo - ple say such aw - ful things, I don't un - der - stand; they're so
2. When you talk sweet things in my ear I get so hot in - side, I'm burn - ing











A  B  C  A  D  D#  Em  G 

19


hate - ful. We don't need those dia - mond rings ev - en though they look
my clothes. Mea - sure dis - tan - ces with tears, the tracks - 'll run for miles when I



A  B  C  A  D  D#  Em  G 

23

taste - ful. Chi-chi par - ties, — so im - por - tant, — sink a for - tune, — high - class a - part - ment.
feel those mixed e - mo - tions, — in your heart, — guilt - y feel - ings, — you fall a - part.



27

A B C A D D# Em

One or two ooh - oohs make you feel so good, it's not a threat to no - bo - dy, in fact the
 One or two ooooohs, no - thing left to lose, I'm not a threat to no - bo - dy, don't try and
 (Ooh - ooh.)

30

G Am7 G7

peo - ple they should... } Ooh, don't you give me them blues, I got ma - gic in my
 give me them blues... }

33

D7 C

danc - ing shoes. Let me hear you say ooooh...
 (BV ♯ only)
 (Don't you give me them blues, got ma - gic in my danc - ing

Am7  G7 

35

Ooh, don't you give me them blues, I got ma-gic in my shoes.)







D7  C  To Coda 

37

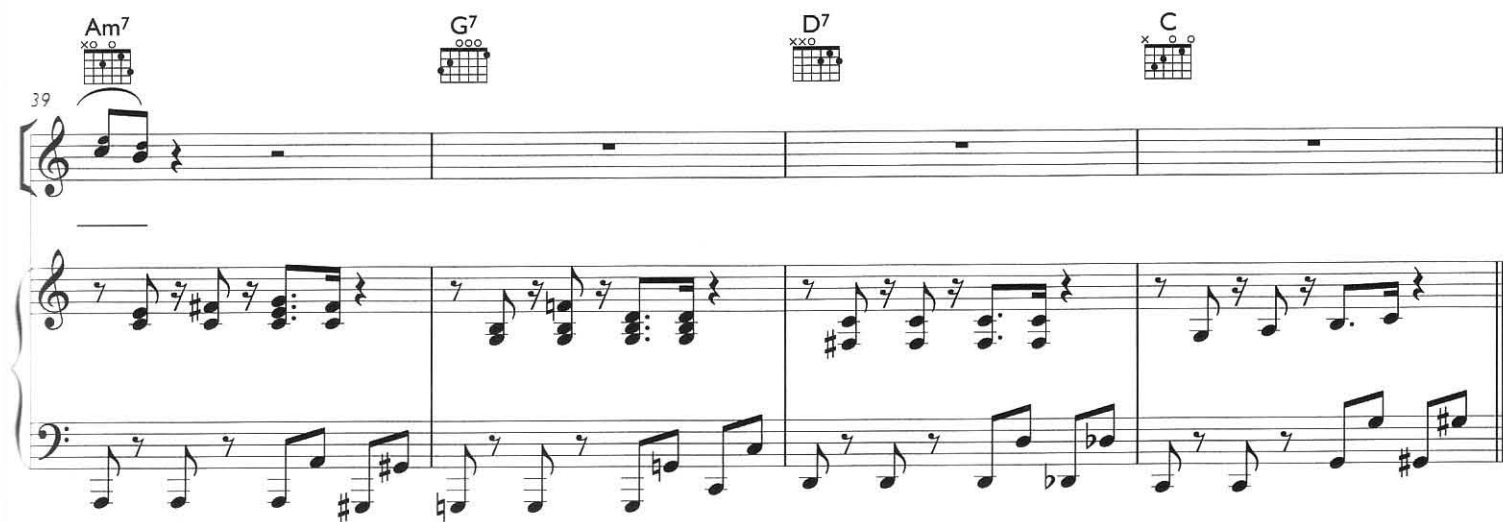
danc - ing shoes. Let me hear you say ooooh

(Don't you give me them blues, got ma-gic in my danc - ing



Am7  G7  D7  C 

39



43 N.C.

Ooh.



47

Ooh.





51





55



(Say, hey, hon-ey ba-by, don't you know,— ain't got an-y mon-ey left to blow,— can't

57  

buy you no snow cone ev - en when it's hot out - side.



59  

Wan-na make love, show you what I do, — poc-ket that rug and you ride the groove, — just

61   **D. al Coda**



lem-me go dance and give me no blues to - night.)

Coda

63  

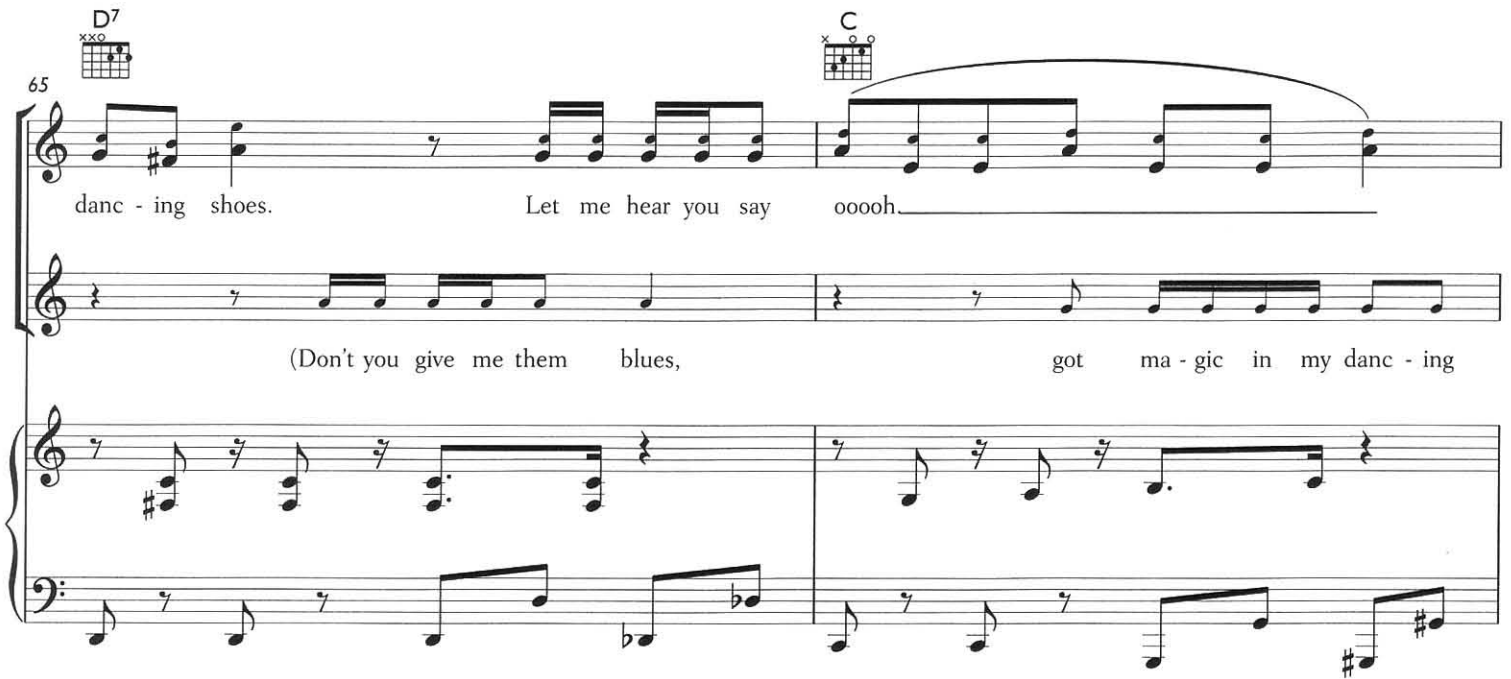
Ooh, — don't you give me them blues, — I got ma - gic in my

65



D7  C 

danc - ing shoes. Let me hear you say oooh_____

(Don't you give me them blues, got ma - gic in my danc - ing

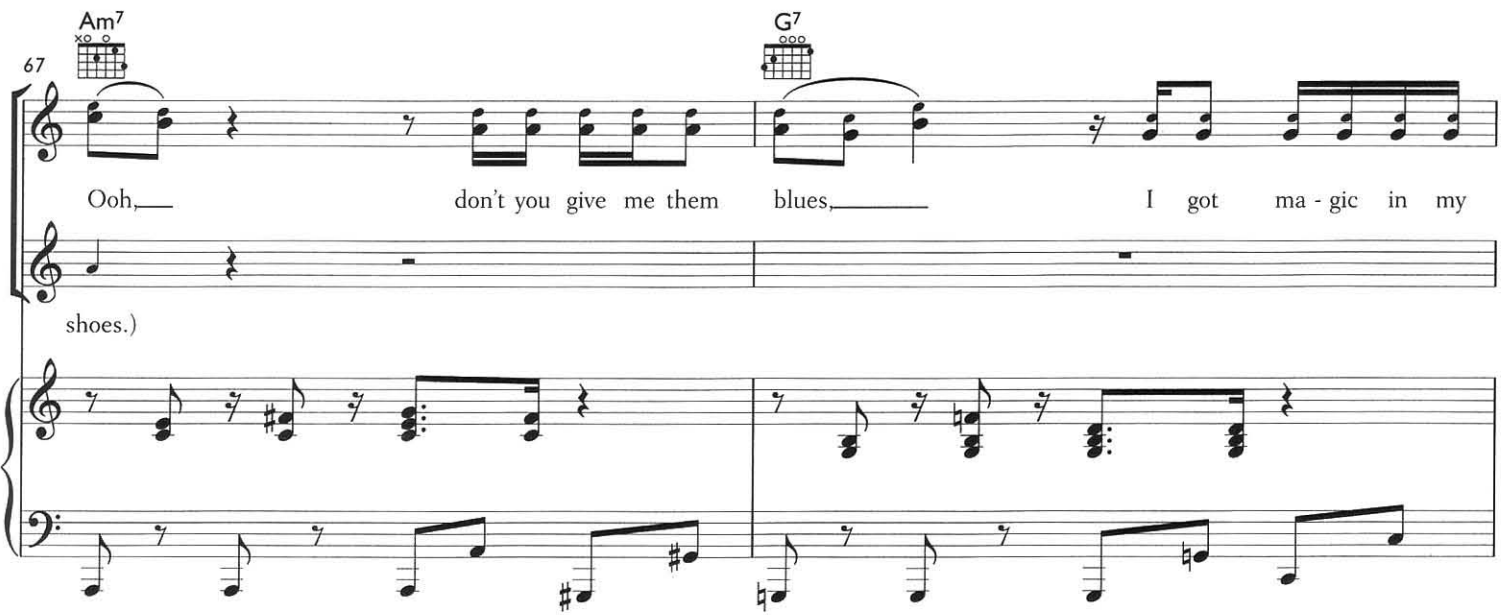


67

Am7  G7 

Ooh_____ don't you give me them blues,_____ I got ma - gic in my

shoes.)



69

D7  N.C. 

danc - ing shoes. Let me hear you say oooh_____

(Don't you give me them blues, got ma - gic in my danc - ing shoes.)



PAUL McCARTNEY

Words and Music by Scott Hoffman, Jason Sellards,
Derek Gruen and Carlos Alomar

♩ = 140



1.

2.



5

9



1. There's an

14

C7sus4/E C7sus4/F C7/Bb C9 C7/Bb C7sus4/E C7sus4/F C7/Bb

ur-gen-cy I'm feel-ing for the first time.
 (2.) way to get to-geth-er when I'm gone a-way.

(1.) (It's all mine...
 (2.) (One day...

Do we
 It's a
 Do, do, do, do.)
 Do, do, do, do.)

18

C9 C7/Bb C7sus4/E C7sus4/F C7/Bb C9 C7/Bb C7sus4/E C7sus4/F C7/Bb

dream a-bout each oth-er at the same time?
 place that all that mat-ters are the notes you play.

(All night...
 (I say...

Sim-ple
 Do, do, do, do.)
 Do, do, do, do.)

22

C9 C7/Bb C7sus4/E C7sus4/F C7/Bb C9 C7/Bb C7sus4/E C7sus4/F C7/Bb

This might be the on-ly way to talk to you.
 plea-sures when I'm lis-ten-ing, it gets me by.

(That's right...
 (Won't lie...

It's your
 When you're
 Do, do, do, do.)
 Do, do, do, do.)

26

C⁹ C⁷/B^b C⁷sus⁴/E C⁷sus⁴/F C⁷/B^b C⁹ C⁷/B^b C⁷sus⁴/E C⁷sus⁴/F C⁷

ears_ with the sound that I'll walk in - to. Is it the
sing - ing I'll be with you to the ex - it line. Is it the
(Your mind... Do, do, do, do.)
(We shine... Do, do, do, do.)

30

Dm C/E B^b G⁷

par - ty that ain't ov - er 'til it's through? Is it the wir - ing that's sud - den - ly a blown fuse? Is it a

To Coda

34

Dm C/E F G⁷ B^b B^b/B

che - mi - cal that makes this mo - ment true? Is it the mu sic that con - nects me to you?
(To you.)_

I.

38

C7 C7sus4/E C7sus4/F C7/B^b C7 C7sus4/E C7sus4/F C7/B^b

(Guitar Solo)

42

C7 C7sus4/E C7sus4/F C7/B^b C7 C7sus4/E C7sus4/F C7/B^b

2. There's a

46









F G F

Here I was a - wait - ing, pray - ing for the muse... I'm fin - al - ly a - wake and you have left

49









G F G

me less con - fused... And may - be now, you will hear me now, I'm just in love,


52        

in love with your sound. — (Guitar Solo)











57         N.C. **D.º al Coda**


Is it the











⊕ Coda

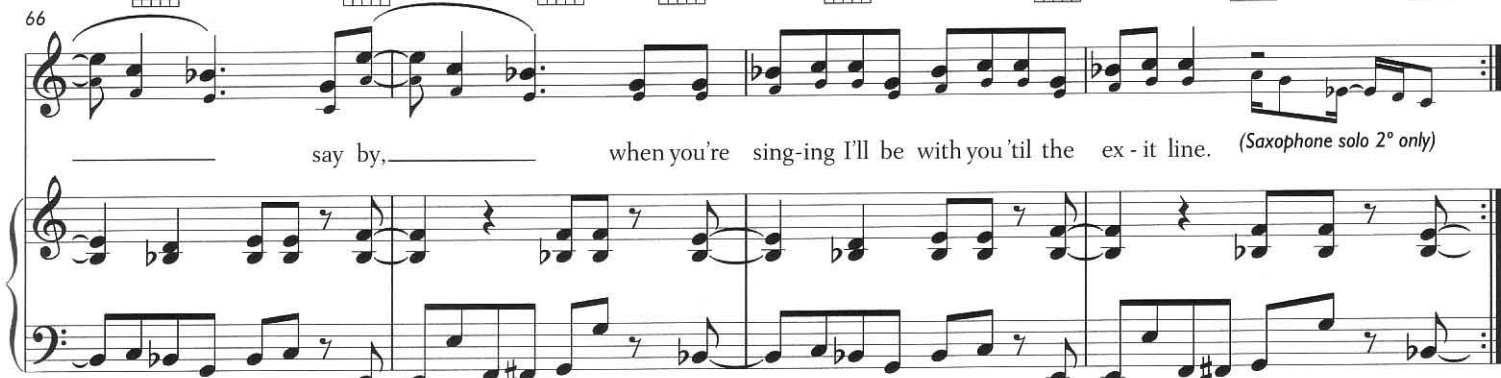
62        

Ah, — your song, it gets me by. By, —
(BV 2º only)



66        

say by, — when you're sing-ing I'll be with you 'til the ex - it line. (Saxophone solo 2º only)



70

C7 C7sus4/E C7sus4/F C7/B^b C7 C7sus4/E C7sus4/F C7/B^b

74

C7 C7sus4/E C7sus4/F C7/B^b C7 C7sus4/E C7sus4/F C7/B^b

78

C7 C7sus4/E C7sus4/F C7/B^b C7 C7sus4/E C7sus4/F C7/B^b

82 N.C. (Brass)

THE OTHER SIDE

Words and Music by Scott Hoffman, Jason Sellards and John Garden

♩ = 120 **Freely**

Dm⁹

8^{va}

Ped. ^ Ped.

5

R.H. L.H. R.H. L.H.

^ Ped.

9

Em F#sus² G

1. What will one day be-come of us? _____

13

Em F#sus2 D#sus4

We'll grow as grass un-der_ their feet.---

17

Em F#sus2 G

No - one_ here will ev - er know your name,---

21

Em D# A C

and you still lie here next to me.---

Ped. Ped.





25

D  B^bmaj7  F  G7 

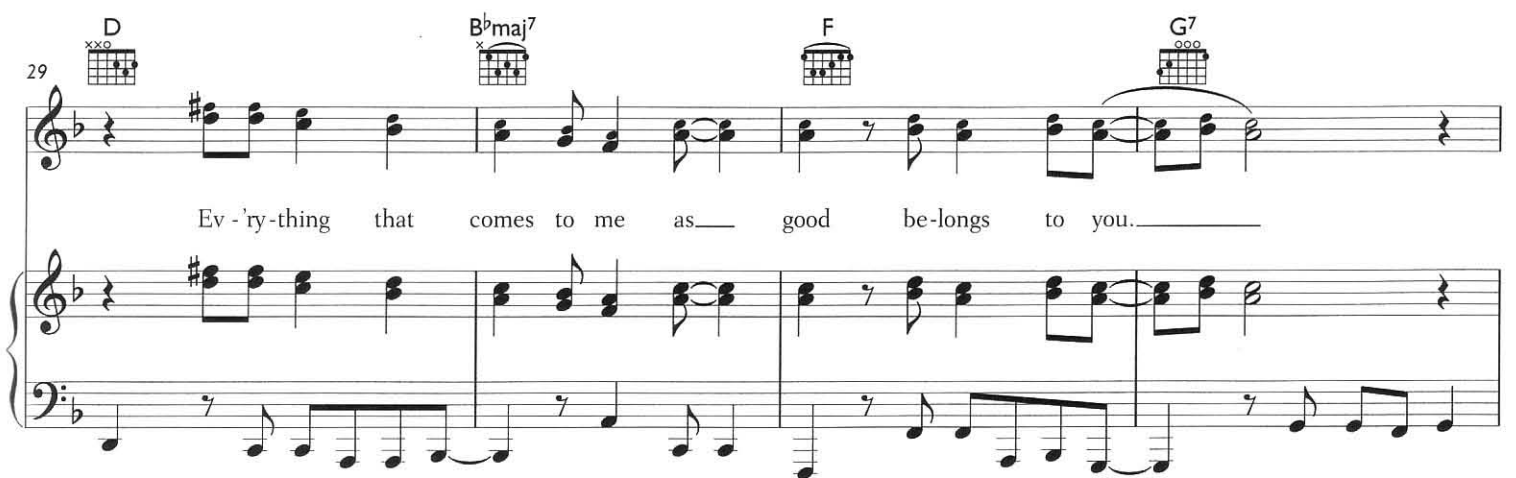
If it takes an - oth - er life_ I'll_ wait for you_ on the oth - er side_







29

D  B^bmaj7  F  G7 

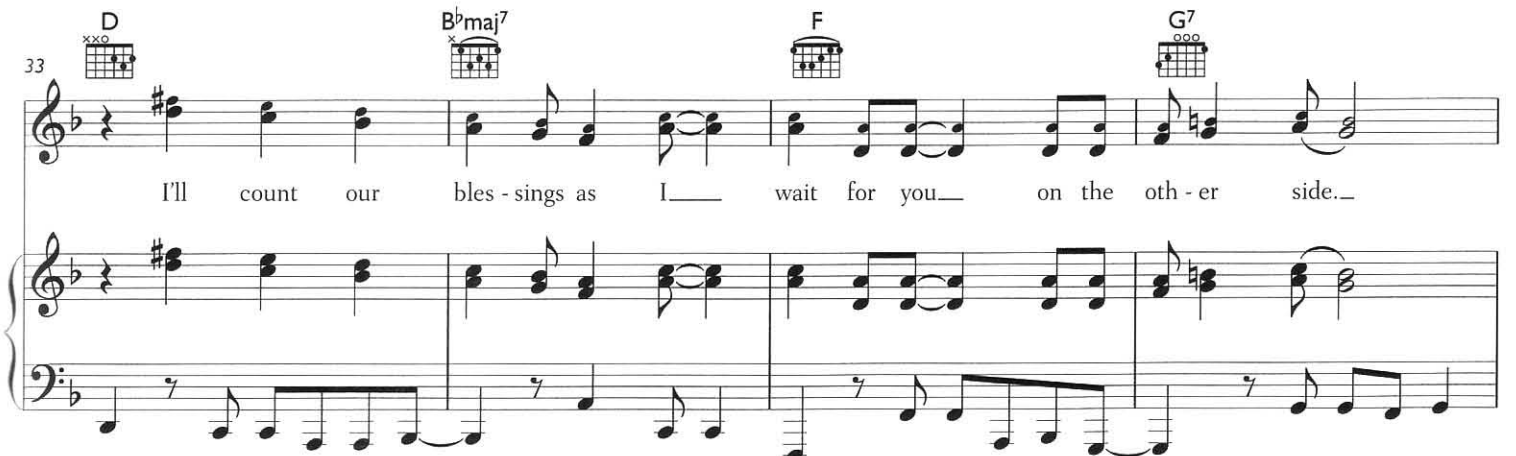
Ev - ry - thing that comes to me as_ good be - longs to you_







33

D  B^bmaj7  F  G7 

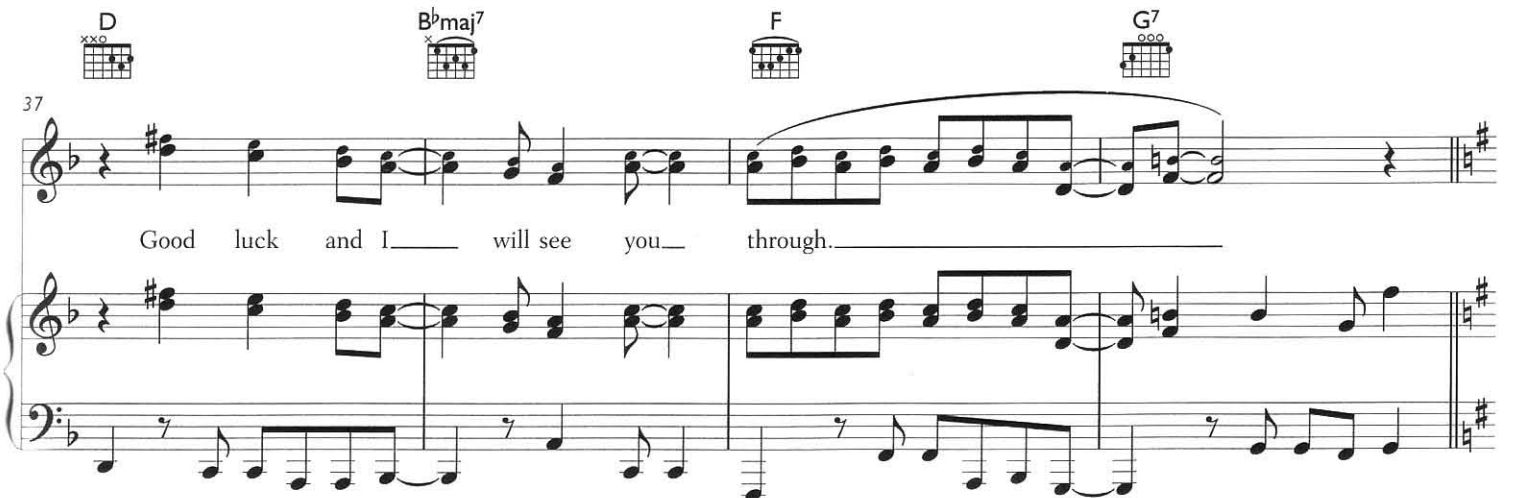
I'll count our bles - sings as I_ wait for you_ on the oth - er side_



37

D  B^bmaj7  F  G7 

Good luck and I_ will see you_ through_



41   

2. Get used to this, you're go-ing to be al - right. —

45   

The world goes on with or with-out me. —

49   

If I — don't ev - er leave a thing be - hind, —

53    

I'll still leave you with-out me. —

Red. *Red.*



57    

If it takes an - oth - er life I'll — wait for you — on the oth - er side...

61    

Ev - 'ry - thing that comes to me as — good be - longs to you. —

65    

I'll count our bles - sings as I — wait for you — on the oth - er side...

69     **To Coda** 

Good luck and I — will see you — through. —



73 **Dm** **Gm** **Am7**

(Gr. Solo)

77 **Dm** **G** **Gm** **Am7**

81 **Dm** **G** **Gm** **Am7**

85 **Dm** **G** **Gm** **Am7** **D. al Coda**

⊕ Coda

89 **D** **B^b maj7** **F** **G7**

(Piano Solo)

93

D $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$

(Saxophone duet)

98

$\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$

102

$\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$

105

$\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$

(Spoken:) And I have a right to be in love, and I have a right to be loved.

(Piano)

109

$\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$

They'll be — ov - er the rain - bow for me.

MIGHT TELL YOU TONIGHT

Words and Music by Scott Hoffman and Jason Sellards

♩ = 98 **Steadily**



1. When you're qui - et, but your eyes — are say - ing ev - 'ry-thing
 2. They'll tell you that you'll may - be make it if you just cut.

Am



3

— I need to know, — I want to bur-row like a spar-row, dodg-ing al -
 — your clothes and change your hair, but I won't fuss and moan — 'bout what you wear. —

C






Bb

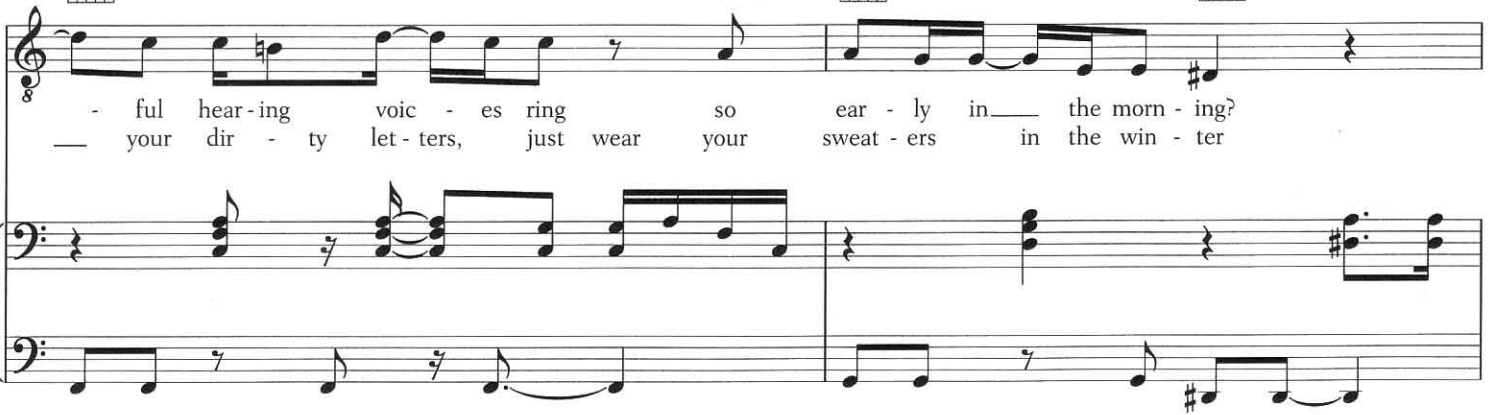


5

— ley cats — and whis - kers, I feel so much why do we talk — in whis - pers? Is it pain -
 — I feel so much bet - ter when I read —

7   


- ful hear - ing voic - es ring so ear - ly in the morn - ing?
 — your dir - ty let - ters, just wear your sweat - ers in the win - ter



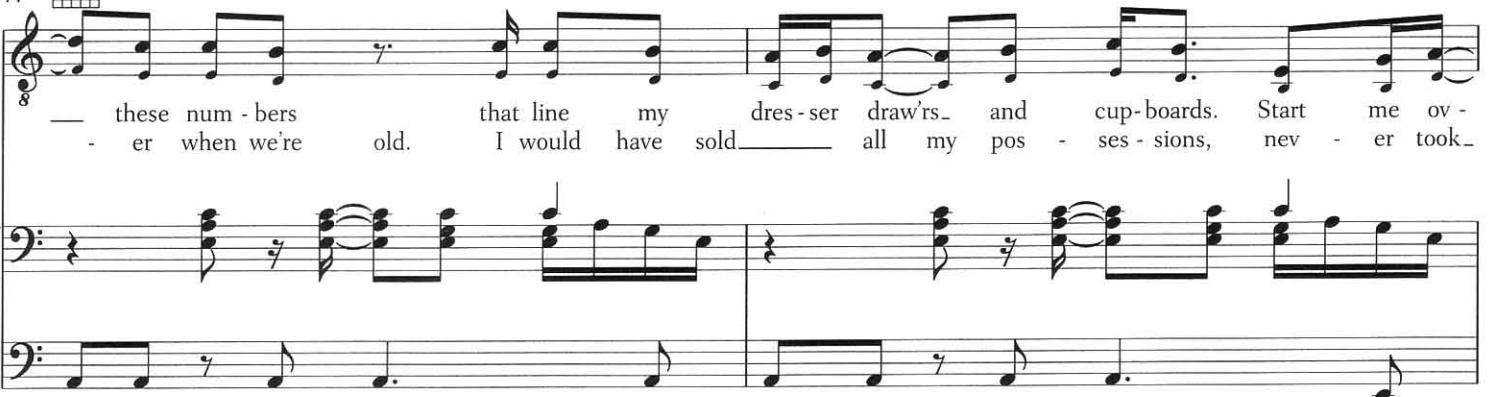
9 



I've been wait - ing for the day when I can throw a - way —
 'cause I would - n't want you to get cold. I hope that we're to - geth -




11 



— these num - bers that line my dres - ser draw'rs_ and cup - boards. Start me ov -
 — er when we're old. I would have sold _____ all my pos - ses - sions, nev - er took_





13  

- er, life seems so much slow - er with your tooth -
 — pi - a no les - sons, but ba - by you're a grand_ and I will learn_



15  




8  



- brush by the mir - ror, can I make it an - y clear - er?
 to play the good notes and tune you up the best I can. }

17     





8  

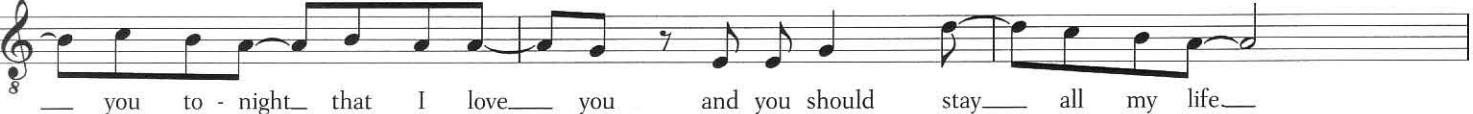
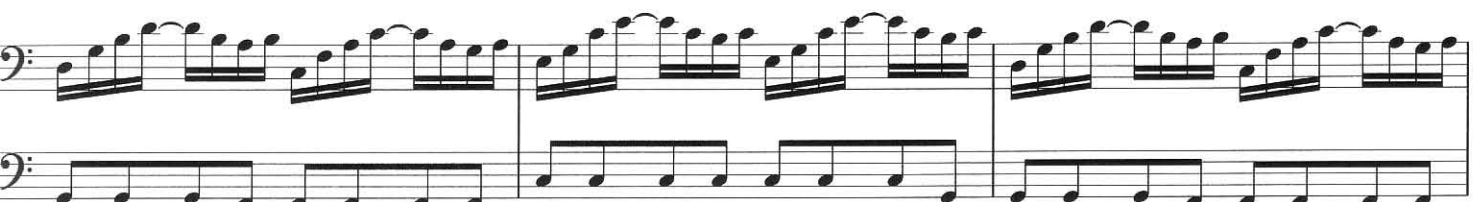
And I just might say it to - night, I just might say

20   

8  





it to - night. And I just might tell

22    



8  

you to - night that I love you and you should stay all my life




1. 2.

25    

And I just might say—

28    

— it to - night, — I just might say — it to - night, —

31   

And I just might tell — you to - night — that I love —

33   

— you and you should stay — all my life. —

35

Cmaj⁹ G F Cmaj⁷ G

(Hmm, _____ hmm, _____)

(BVs 1^o only)

38

F Cmaj⁷ G F

_____ hmm, _____

41

Cmaj⁷ G F

_____ hmm.) _____

Repeat ad lib. to fade

EVERYBODY WANTS THE SAME THING

Words and Music by Scott Hoffman, Jason Sellards,
Ana Lynch, Patrick Seacor and Paul Leschen

$\text{♩} = 110$ Honky-tonk



5



(Guitar)




1. If you're

10

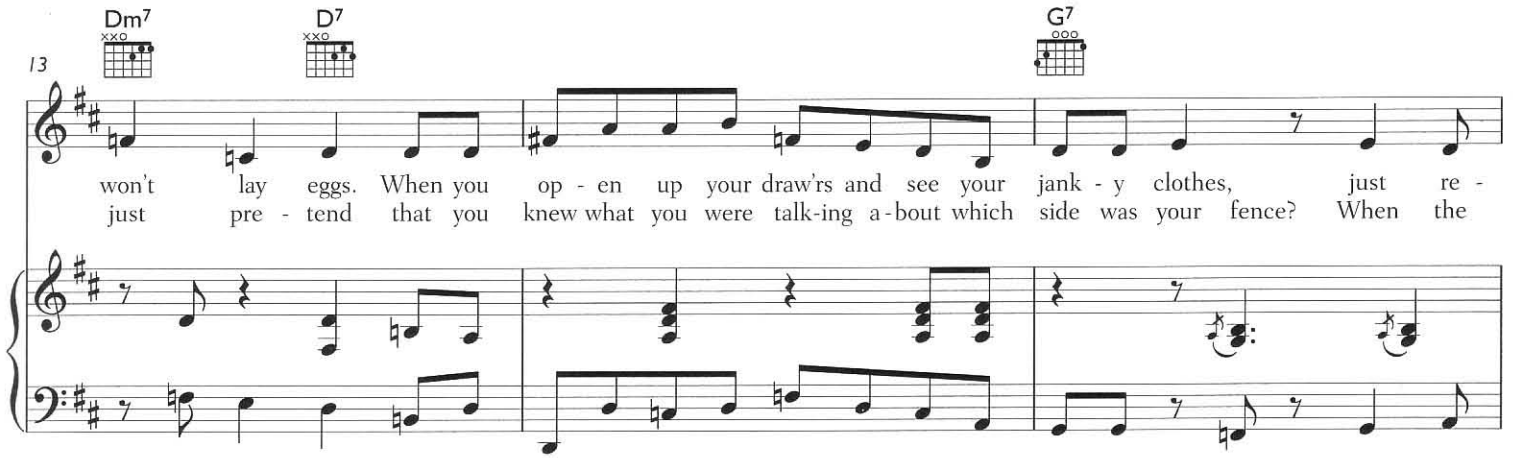


wait - ing for your wings— but you just got legs and you're feed - ing all your chick - ens but they
(2.) ex - it sign is com - ing could be 'round an - y bend, now did you live your life pro - per, did you





13

Dm7  D7  G7 

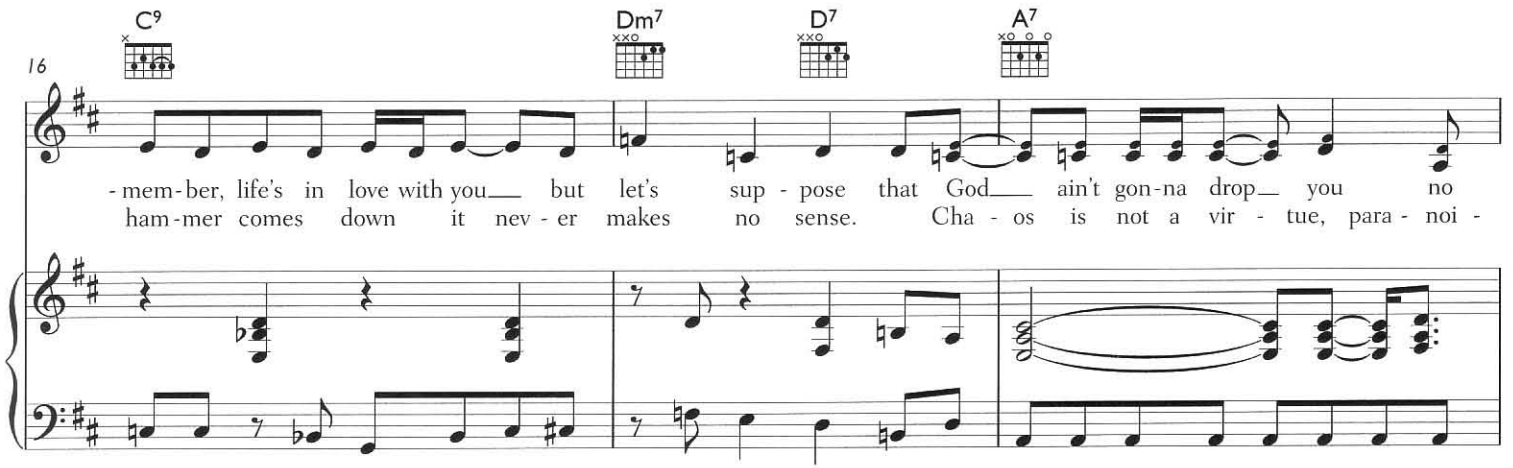
won't lay eggs. When you op - en up your draw'rs and see your jank - y clothes, just re -
just pre - tend that you knew what you were talk - ing a - bout which side was your fence? When the




16

C9  Dm7  D7  A7 

- mem - ber, life's in love with you — but let's sup - pose that God — ain't gon - na drop — you no
ham - mer comes down it nev - er makes no sense. Cha - os is not a vir - tue, para - noi -

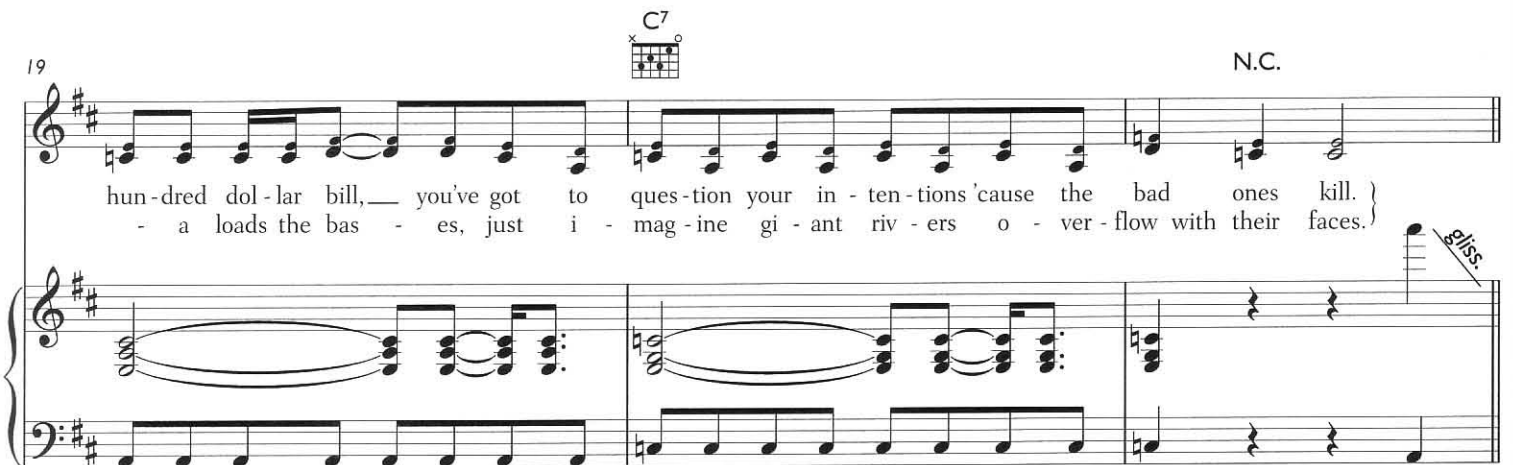


19





C7  N.C.

hun - dred dol - lar bill, — you've got to ques - tion your in - ten - tions 'cause the bad ones kill. }
- a loads the bas - es, just i - mag - ine gi - ant riv - ers o - ver - flow with their faces. }

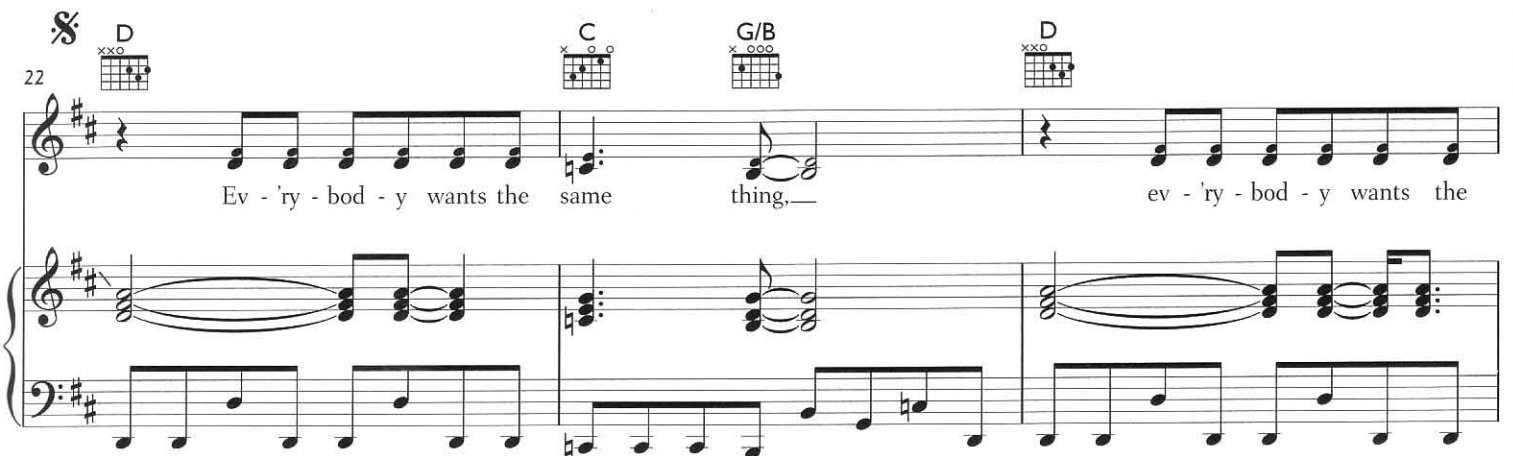
gliss.



22

D  C  G/B  D 

Ev - 'ry - bod - y wants the same thing, — ev - 'ry - bod - y wants the



25

C G/B D C G/B

same thing— No trad - ing plac - es on the chain gang, it does - n't

To Coda ♪ I.

28

D C G/B D C G/B D

mat - ter how you swing it, ev - ry - bod - y wants the same thing. (Guitar)

32

C G/B D C G/B D

36

C G/B N.C.

2. When your

2.

40

D C G/B D

(Gtr. solo)

43

C G/B D C G/B

46

D C G/B D C⁶/E Gadd⁹/D

Play 4 times ad lib., one BV entering on each repeat

50

D/F[♯] C⁶ Gadd⁹/B D C⁶ Gadd⁹/B

What is it that you want? What is it that you give?— Where

54

I-3. **4.**

D C⁶ Gadd⁹/B C⁶ Gadd⁹/B

do you plan on find-ing it?_How do you want to live?_ What do you want to live?_

57

D C G/B

Love is what_ I want, and love is what_ I give,_____

59

D C G/B

right here's where I'm find - ing it,_____ that's how I'm gon - na live._____

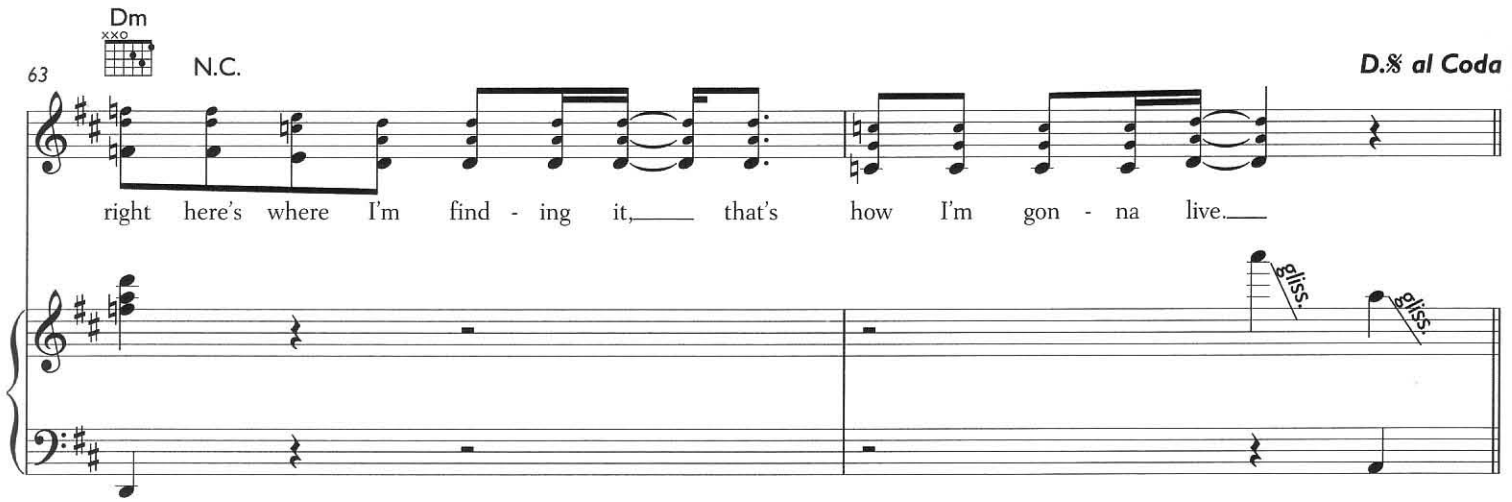
61

D C G/B




Love is what_ I want, and love is what_ I give,_____

63  N.C. D.º al Coda

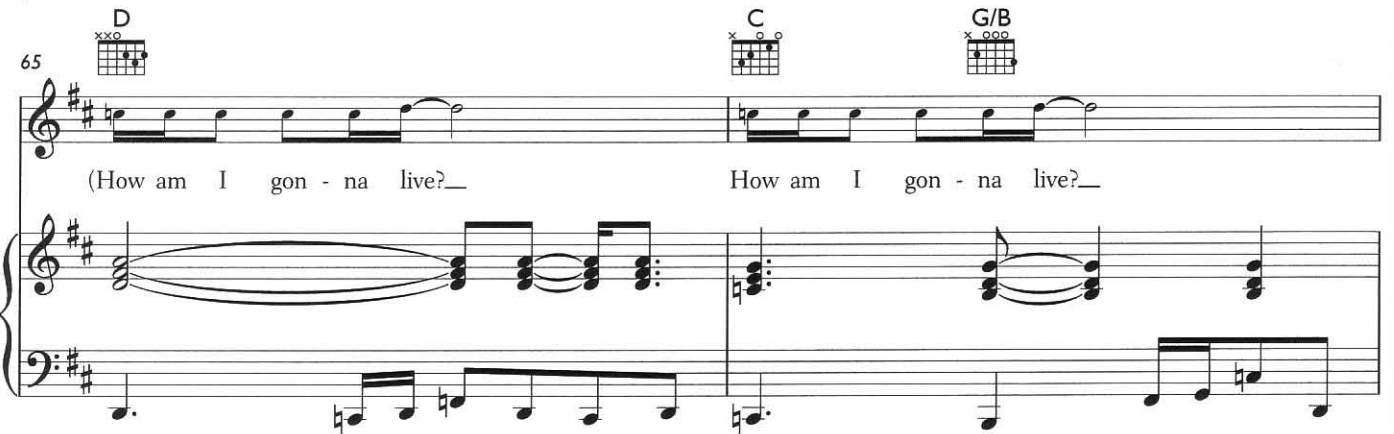
right here's where I'm find - ing it, — that's how I'm gon - na live. —






⊕ Coda

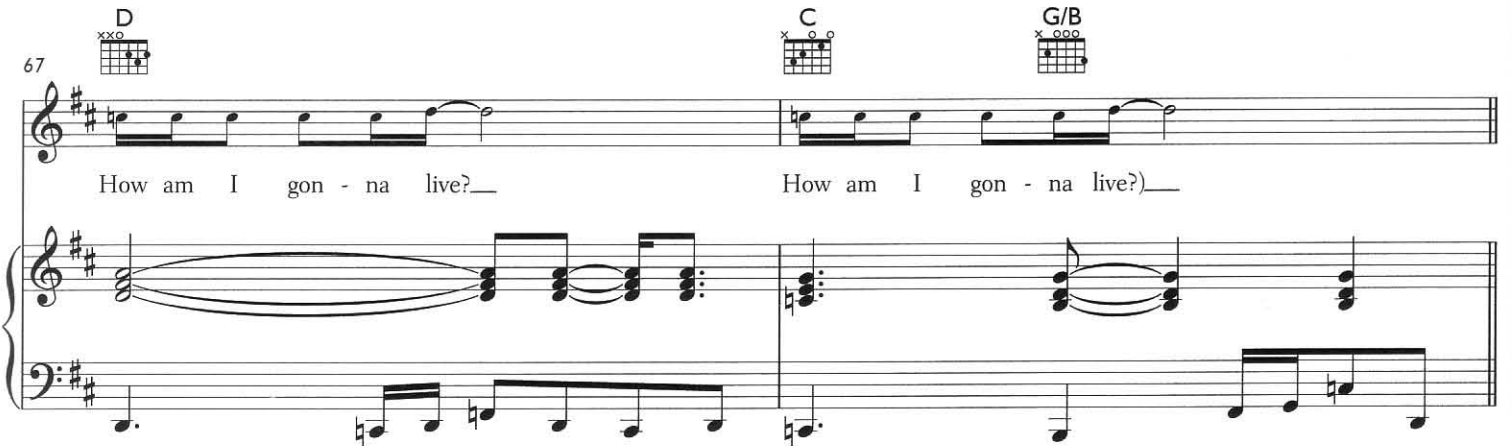
65   

(How am I gon - na live? — How am I gon - na live? —



67   

How am I gon - na live? — How am I gon - na live?) —



69   

Come on, come on, come on, come on, come on, come on, come on, come on.





TRANSISTOR

Words and Music by Scott Hoffman and Jason Sellards

♩ = 50

N.C.

Ped.

4

1. We're get-ting no - where, where did we go?—

7

Shift-ing so slow - ly, fac-ing the tow—

9

Creep-ing and div-ing, the palm of my hand...

11

Will we soon dis-cov-er a soft place to land? She

13

waits on the bow... Waves
haste clos-ing out... Be

15

break safe, from the south... There's no
take a vow... You'll

17

way stay to tell her now. She Make
out of bounds.

19

1° only | 2° only

waits haste but we're get-ting no - where. Tran -
'cause you can't re- turn Tran - there. Tran -

22

G F/G

-sis - tor, won't you take my sig - nal?

24

G F/G

{ Send it like a si - ren call the wild. (The light's alive...) } Tran -
Shoot me like a rain - bow to the sky.

26  

- sis - tor, let the new world hit you, and help.



28   (Sing 2° only) **To Coda** 

me { reach_ } the stars_ be - tween your eyes_ (Like to love...) Tran -



find_

30 N.C. (G)



- sis - tor.

32  



2. We're shak-ing the ap - ple and tast - ing the ice. —

34  

The fear - less hor - i - zon. — feign-ing sur-prise. —

36  

I see a cur - tain be - gin-ning to fall, —

38   **D.º al Coda**

what's good for the cap - tain — is good for us all. — Make

⊕ Coda



40

- sis - tor. (Ooh.)

Tran - sis - tor.

Adim/G



43

(Woah.)

Tran -

(Hey.)

(Oh.)

Adim/G



N.C.

45

Tran - sis - tor.



I DON'T FEEL LIKE DANCIN'
SHE'S MY MAN
I CAN'T DECIDE
LIGHTS
LAND OF THOUSAND WORDS
INTERMISSION
KISS YOU OFF
OOH
PAUL McCARTNEY
THE OTHER SIDE
MIGHT TELL YOU TONIGHT
EVERYBODY WANTS THE SAME THING

BONUS SONG
TRANSISTOR

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