

Cat Stevens Complete

Deluxe Edition

Songs from 1970-1975



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[1970-1975]

MONA BONE JAKON - A&M SP-4260

Lady D' Arbanville

Maybe You're Right • Pop Star • I Think I See The Light • Trouble
I Wish. I Wish • Mona Bone Jakon • Katmandu • Time • Fill My Eyes
Lilywhite

TEA FOR THE TILLERMAN - A&M SP-4280

Where Do The Children Play • Hard-Headed Woman • Wild World
Sad Lisa • But I Might Die Tonight • Miles From Nowhere • Longer Boats
Into White • On The Road To Find Out • Father & Son
Tea For The Tillerman

TEASER & THE FIRECAT - A&M SP-4313

Wind • Rubylove • If I Laugh • Changes IV • How Can I Tell You
Tuesday's Dead • Morning Has Broken • Bitterblue • Moonshadow
Peace Train

CATCH BULL AT FOUR - A&M SP-4365

Sitting • Boy With A Moon & Star On His Head • Angelsea
Silent Sunlight • Can't Keep It In • 18th Avenue • Freezing Steel
Sweet Scarlet • O Caritas • Ruins

FOREIGNER - A&M SP-4391

Hurt • How Many Times • Later • 100 I Dream • Foreigner Suite

BUDDAH & THE CHOCOLATE BOX - A&M SP-3623

Music • Oh Very Young • Sun/C79 • Ghost Town • Jesus • King Of Trees
Ready • Bad Penny • Home In The Sky

CAT STEVENS' GREATEST HITS - A&M SP-4519

Wild World • Oh Very Young • Can't Keep It In
Hard Headed Woman • Moonshadow • Two Fine People • Peace Train
Ready • Father & Son • Sitting • Morning Has Broken
Another Saturday Night

The First Cut Is The Deepest

Words and Music by Cat Stevens

Slowly, with a beat

Tacet

I would have

giv-en you all — of my heart, — but there's some - one who's torn it a - part. —
want_ you by — my side — just to help me dry the tears that I've cried. —

And she's tak - en just all — that I had, — but if you want, I'll —
And I'm sure gon - na give you a try, — and if you want, I'll —

try_ to love a - gain. Ba-by, I'll try_ to love a - gain but I know: — }
try_ to love a - gain. Ba-by, I'll try_ to love a - gain but I know: — }

C G F G C G

The first cut is the deep - est; ba - by, I know — the first cut is the deep -

F G C G F G

est. When it comes to be - in' luck - y she's cursed; — when it

1. C F G

comes to lov - in' me she's worse. — I still

2. C G F G C F G

comes to lov - in' me she's worse. —

Repeat and fade

Where Do The Children Play?

Words and Music by Cat Stevens

Moderately

The first system of music features a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line consists of a steady eighth-note accompaniment. Dynamics include *mf* and *p*. Chords are indicated by letters D and G above the staff.

Diagram 1: D chord (x02321) Diagram 2: G chord (x32033) Diagram 3: D chord (x02321) Diagram 4: G chord (x32033) Diagram 5: D chord (x02321) Diagram 6: G chord (x32033)

The second system continues the melody and accompaniment. It includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The lyrics are: "Well I think it's fine build - ing jum-bo planes, or tak - ing a ride _____ on a".

Well I think it's fine build - ing jum-bo planes, or tak - ing a ride _____ on a

The third system continues the melody and accompaniment. It includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The lyrics are: "cos - mic train switch on sum-mer from _ a slot ma-chine. Yes".

Diagram 7: D chord (x02321) Diagram 8: G chord (x32033) Diagram 9: D chord (x02321) Diagram 10: G chord (x32033) Diagram 11: D chord (x02321) Diagram 12: G chord (x32033)

The fourth system continues the melody and accompaniment. It includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The lyrics are: "get what you want to if you want, ___'cause you can get an - y - thing. ___".

cos - mic train switch on sum-mer from _ a slot ma-chine. Yes

The fifth system continues the melody and accompaniment. It includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The lyrics are: "get what you want to if you want, ___'cause you can get an - y - thing. ___".

Diagram 13: D chord (x02321) Diagram 14: G chord (x32033) Diagram 15: D chord (x02321) Diagram 16: G chord (x32033)

The sixth system continues the melody and accompaniment. It includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The lyrics are: "get what you want to if you want, ___'cause you can get an - y - thing. ___".

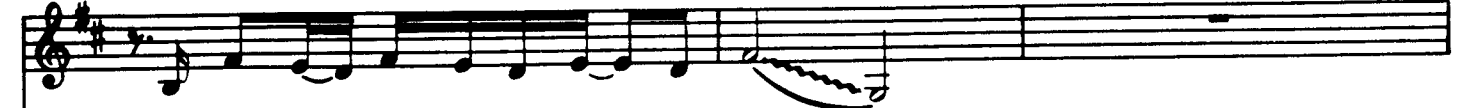
get what you want to if you want, ___'cause you can get an - y - thing. ___

The seventh system continues the melody and accompaniment. It includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The lyrics are: "get what you want to if you want, ___'cause you can get an - y - thing. ___".

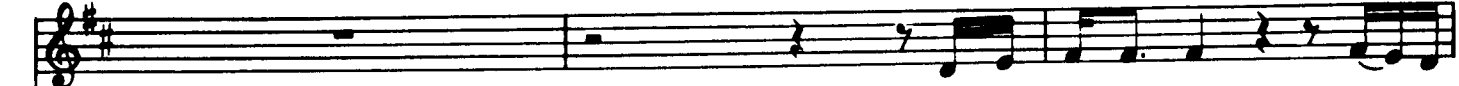
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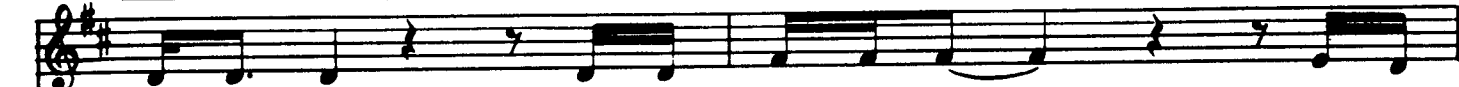
I know we've come a long way, we're chang - ing day to day,



But tell me where do the child - ren play?



Well you roll on roads o - ver



fresh green grass, for your lor - ry loads, pump - ing





pet-rol gas _____ And you make them long and _____ you



make them tough but they just go on and on _____ and it seems that you



can't get off, I know we've come a long _____ way _____



we're chang-ing day _____ to day, _____ But tell me _____ where do the child - ren



play? _____



Well you've cracked the sky scrap - ers fill the air but will you



keep on build - ing high - er till there's no more room up there will you



make us laugh, will _____ you make us cry, will you

C G C G

tell us when — to live — will you tell us when to die?

Em7 A Em7 A

I know we've come a long way we're chang-ing day — to day. —

Em A D G D G

But tell me where do the child-ren play? —

D G D G

Keep repeating and fade

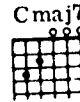
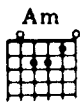
Doo doo doo doo doo doo doo doo doo doo.

Wild World

Words and Music by Cat Stevens

Slowly

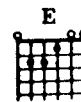
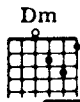
The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand plays a simple bass line of eighth notes.



A single staff of music showing the vocal melody line for the first two lines of lyrics. The melody is written in treble clef with a key signature of one sharp (F#).

1. Now that I've lost ev-'ry-thing to you _____ you say you wan-na start some-thing new-
2. You know I've seen a lot of what the world can do _____ and it's break-ing my heart in two-

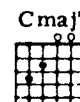
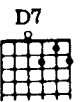
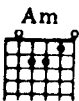
The piano accompaniment for the first two lines of lyrics, consisting of two staves. The right hand continues with the descending eighth-note chord pattern, and the left hand continues with the eighth-note bass line.



A single staff of music showing the vocal melody line for the next two lines of lyrics.

_____ and it's break-ing my heart _____ you're leav - ing. Ba - by. I'm griev - in'!
_____ be-cause I nev - er want to see you sad, girl. Don't be a bad _____ girl.

The piano accompaniment for the next two lines of lyrics, consisting of two staves. The right hand continues with the descending eighth-note chord pattern, and the left hand continues with the eighth-note bass line.



A single staff of music showing the vocal melody line for the final two lines of lyrics.

But if you want to leave take good care, hope you have a lot of nice things to wear-
But if you want to leave take good care, hope you make a lot of nice friends out there.

The piano accompaniment for the final two lines of lyrics, consisting of two staves. The right hand continues with the descending eighth-note chord pattern, and the left hand continues with the eighth-note bass line.

F



Dm



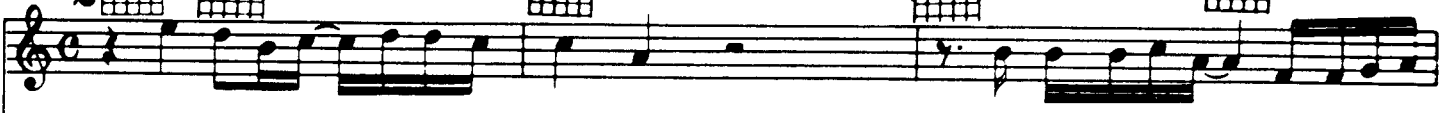
E



G7



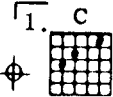
but then a lot of nice things turn bad out there. —
but just re - mem - ber there's a lot of bad and be - ware. —



Oh ba-by, ba - by it's a WILD WORLD. It's hard to get by — just up-on a



smile. Oh, ba - by, ba - by it's a WILD WORLD,



to Coda



I'll al-ways re-mem - ber you — like a child, girl. —



2. C Dm E Am D7 G Cmaj7

child, girl. _____

F Dm7 E Am D7

Ba-by I love_ you, But if you want to leave_ take good

G C F Dm

care, hope you make a lot of nice friends out there. But just re-mem-ber there's a lot of bad

E G7

and be - ware _____

D.S. al

CODA C

child, girl. _____

Hard Headed Woman

Words and Music by Cat Stevens

Slowly

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Slowly' and the dynamics are 'mf'.

Dm

G

C

Cm

F

The vocal line begins with the lyrics 'I'm looking for a hard headed woman, One who'll take me for my-'. Above the staff are guitar chord diagrams for Dm, G, C, Cm, and F.

I'm looking for a hard headed woman,

One who'll take me for my-

The piano accompaniment for the first vocal line, marked 'mp', features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Dm

Am

Bb

G

C

F

The vocal line continues with the lyrics 'self, And if I find my hard head-ed wom - an'. Above the staff are guitar chord diagrams for Dm, Am, Bb, G, C, and F.

self,

And if I find my hard head-ed wom - an

The piano accompaniment for the second vocal line continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Bb

C

F

Am

The vocal line concludes with the lyrics 'I won't need no - bod - y else, no, no, no.'. Above the staff are guitar chord diagrams for Bb, C, F, and Am.

I won't need no - bod - y else, no, no, no.

The piano accompaniment for the final line continues with the same eighth-note pattern in the right hand and bass line in the left hand.

I'm look-ing for a hard headed wom-an

One who'll make me do__ my

best,___

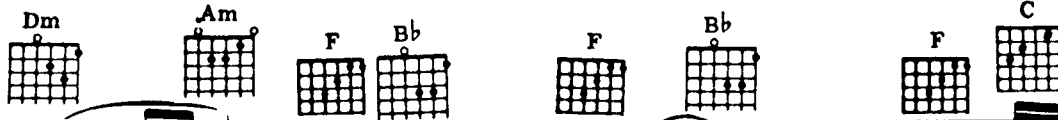
And if I find my hard head-ed wom - an. ___

to Coda

I know the rest of my life___ will be blessed, yes, yes, yes. _____

I know a lot of fan - cy danc - ers

Peo-ple who can glide you__ on a



floor, _____ They move so smooth _ but have no ans - wers _



when you ask _____ why'd you come here for?

(spoken)
Why?
(I don't know)



I know man - y fine feath - ered friends _____ but their
They know man - y sure fired ways _____ to find



friend - li - ness de - pends _____ on how you do, _____
out the one who pays _____ and how you do, _____

A Dm G C

I'm look - ing for a hard head - ed wom - an. _

Cm F Dm Am F Bb F Bb F

one who will make _ me feel so good. _ And if I find my hard head - ed

C Gm C F Am

D.S. al Coda

wom - an _ I know my life will be as _ it should, yes yes, yes. _

Coda

Dm G Dm G Dm G Dm

Sad Lisa

Words and Music by Cat Stevens

Moderately

The piano introduction consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a steady eighth-note accompaniment. The tempo is marked 'Moderately' and the dynamics are marked '-p'.



1. She hangs her head and cries on my shirt,
 2. eyes like win - dows trick - el - ing rain,
 3. (Instrumental)
 4. sits in a cor - ner by the door.

This system shows the vocal melody and piano accompaniment for the first four lines of lyrics. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.



she must be hurt ver - y bad -
 up - on her pain get - ting deep -
 there must be more I can tell

This system continues the vocal melody and piano accompaniment for the second system of lyrics. The piano part maintains the eighth-note accompaniment.



ly,
 er,
 her,

Tell me what's mak - ing you
 Though my love wants to re -
 If she real - ly wants me to

This system concludes the vocal melody and piano accompaniment for the third system of lyrics. The piano part features a steady eighth-note accompaniment.

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sad - ly? —
lieve her, —
help her, —

She
I'll

O - pen your door — don't
walks a - lone — from
do what I can — to



hide in the dark —
wall — to wall — You're
show her the way — And



lost in the dark — you can trust — me, —
Lost in a hall — she can't hear — me, —
may - be one day — I will free — her, —



'Cause you know that's — how it
Though I know she likes — to be
Though I know no — one can

Em A

must be. _____
 near me. _____
 see her. _____

Em A B

Li - sa, Li - sa _____ sad Li - sa, Li - sa. _____

Em

1. 2. 3.

2. Her
 3. (Instrumental)
 4. She

Em

4.

But I Might Die Tonight

Words and Music by Cat Stevens

Slowly

Musical notation for the first system, including treble and bass staves with chords and dynamics.



Musical notation for the second system, including treble and bass staves with chords and dynamics.

Don't want to work a - way do - in' just what they all say,

Musical notation for the third system, including treble and bass staves with chords and dynamics.



Musical notation for the fourth system, including treble and bass staves with chords and dynamics.

Workhard boy, you'll find one day — you'll have a job like mine, —

Musical notation for the fifth system, including treble and bass staves with chords and dynamics.



Musical notation for the sixth system, including treble and bass staves with chords and dynamics.

'Cause I know for sure no - bod - y should be that poor,

Musical notation for the seventh system, including treble and bass staves with chords and dynamics.

A G A G

To say yes — or sink — low be-cause you hap-pen to say so, say so,

D C

You say so, I don't want to work a - way,

D C D C

do - in' just what they all say, work hard boy you'll find

D C D

one day — you'll have a job like mine, job like mine, A job like mine

A G A G

be wise — look a-head — use your eyes, — he said,

Be straight, think right, but I might die to-night. —

A G A C D A G

Aah, —

Aah, —

A G D C D C

Aah, —

Aah, —

C D

Aah, —

Aah, —

Miles From Nowhere

Words and Music by Cat Stevens

Slowly, in 4



1. 3. Miles from no-where — guess I'll take my time — oh,
 2. no-where — not a soul in sight — oh,



yeah, — to reach there, — look up at the moun-tain —
 yeah, — But it's all — right I have my free-dom —



I have to climb — oh, yeah, — to reach there — Lord my
 I can make my own rules — oh, yeah, — the ones that I choose }



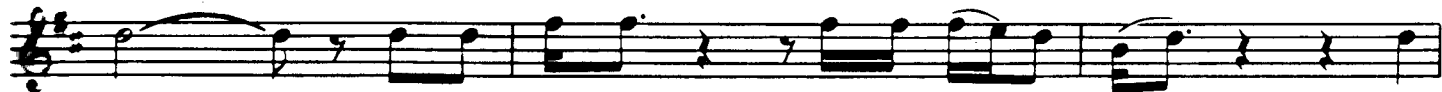
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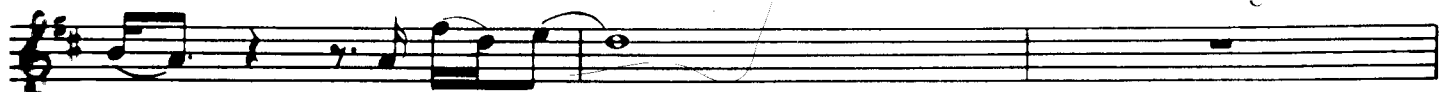
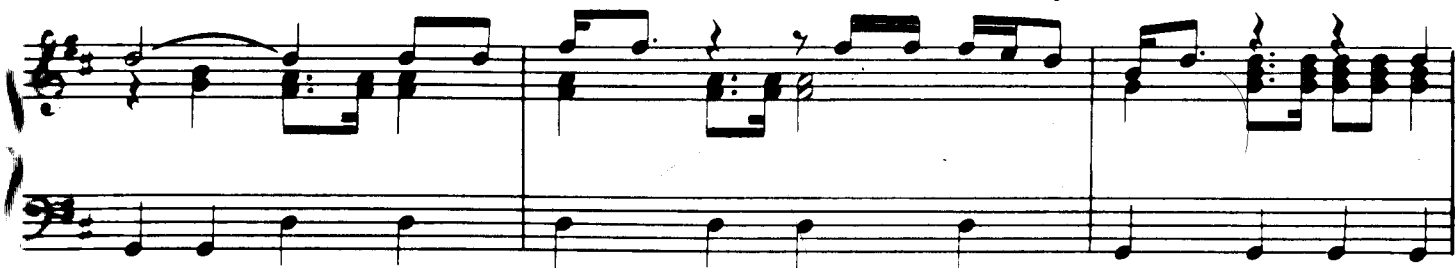
to Coda



bod - y — has been a good friend — But I won't — need it when I reach the



end — miles from no - where guess I'll take — my time, — Oh,



yeah, — to reach — there. —



I creep thru the val-leys and I grope thru the



D C D G

woods— 'cause I know when I find it my hon-ey— it's gon-na make me feel

A D C D C

good, — (spoken) Yes! I love ev - 'ry - thing, — so don't it make you feel

D C D G

sad — 'cause I'll drink to you my ba-by. I'll think — to

A F D C A G A D.S. al Coda N.C.

that — I'll think _to that — Miles from

p



end.

Musical notation for the first system, including treble and bass clefs.



Musical notation for the second system.

I love ev - 'ry - thing — so don't it make you feel

Musical notation for the third system, including lyrics.



Musical notation for the fourth system.

sad — 'cause I'll drink to you my ba - by. I'll think — to

Musical notation for the fifth system, including lyrics.

D.S. al Fine



N.C.

Musical notation for the sixth system.

that — I'll think to that. — Miles from

Musical notation for the seventh system, including lyrics and a piano (p) dynamic marking.

On The Road To Find Out

Words and Music by Cat Stevens

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately'.

G D G D G

Well I left my hap-py home__ to see what I__ could find out

In the end I'll know__ but on the way__ I won-der
found my-self a - lone__ hop - in' some-one would miss me

The piano accompaniment continues with the same chordal structure as the introduction, supporting the vocal line.

G D G D G

I left my folk and friends__ with the aim to clear__ my mind out,
Through des-cend-ing snow__ and thru the frost__ and thun-der,
Think-in' a-bout my home and the last wo-man to kiss me,

I left my folk and friends__ with the aim to clear__ my mind out,
Through des-cend-ing snow__ and thru the frost__ and thun-der,
Think-in' a-bout my home and the last wo-man to kiss me,

The piano accompaniment continues with the same chordal structure as the introduction, supporting the vocal line.

D G G D G C F C F

Well I hit the row - dy road__ and
Well I lis- ten to__ the wind come howl__
But some-times you have__ to moan__ when

Well I hit the row - dy road__ and
Well I lis- ten to__ the wind come howl__
But some-times you have__ to moan__ when

The piano accompaniment continues with the same chordal structure as the introduction, supporting the vocal line.



man-y kinds ___ I met there, Man - y stor-ies, told ___ me of the
 tell-in' me I have to hurry, I lis - ten to the robin's _ song say-in'
 noth-in' seems ___ to suit yer, But neverthe - less you know ___ your locked



way to get there ___
 not to wor - ry ___ Ooh ___ ooh, So
 to-wards the fu - ture



on and on ___ I go ___ the sec-onds tick ___ the time out, there's



so much left ___ to know ___ and I'm on the road to find out, ___ Ooo ___

1.

G D G P G D G D G

ooh.

2.

G D G D G D G D G

ooh.

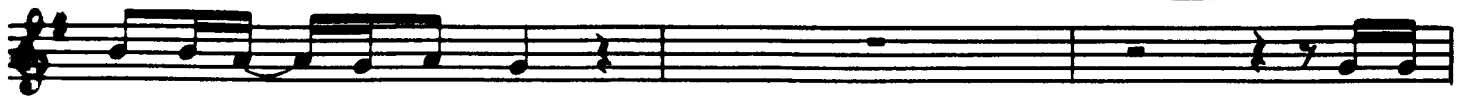
3.

D G D G G D G

Then I ooh. Then I found my head one day__ when I

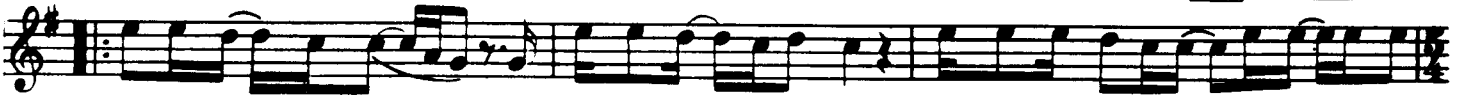
D G D G D G D G

was-n't e - ven try-ing, And here I have to say_ 'cause there



is no use in ly - ing.

Yes the



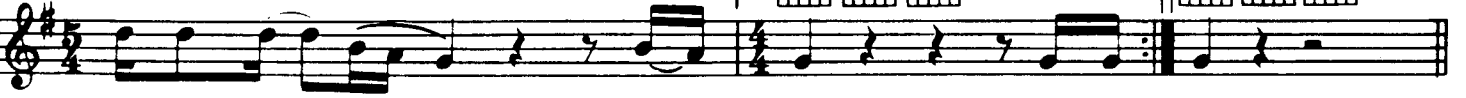
an-swer lies with-in _____ so why not take_ a look now? kick out the dev-il sin, pick up, pick up,



1. 2.



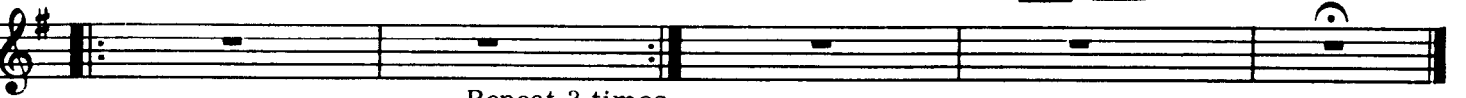
3.



The Good Book_ now, _____

Ooh — ooh.

Yes the ooh.



Repeat 3 times



rit...

Into White

Words and Music by Cat Stevens

Moderately

Introduction musical notation for piano, marked *mp*. The piece is in D major and 4/4 time. The right hand plays a melodic line starting on D4, and the left hand provides a simple harmonic accompaniment.

Chord diagrams for the introduction: D, A, E, D, A, E, D, A, E.

I built my house from bar - ley rice, green pep - per walls and

Piano accompaniment for the first vocal line, marked *mf*. The right hand features a more active melodic line with some grace notes.

Chord diagrams for the first vocal line: D, A, E, A, D, E, G9.

wa - ter ice. Ta - bles of pa - per wood win - dows of light.

Piano accompaniment for the second vocal line. The right hand continues the melodic development.

Chord diagrams for the second vocal line: D, A, E.

And ev - 'ry - thing emp - ty - ing In - to White.

Piano accompaniment for the final vocal line, concluding the piece with a sustained chord in the right hand.

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F# SUS F# D A E D A E

D A E D A E D A E D A

A sim - ple garden with ac-res of

E D A E D A E A

sky, A brown haired dog mouse if one dropped by, Yel-low de-

D E G9 D

lan-ey would sleep well at night. With

D A E F# sus F#

ev - 'ry-thing__ emp-ty-ing In-to White._____ A

D A E D A E D A E

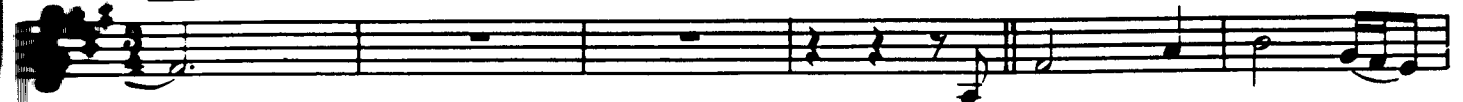
sad blue-eyed drum-mer re-hear-ses out-side, a black spi-der dancing on_____

D A E A D E G#

top of his eye. Red leg-ged chick-en stands read-y to strike._____

D A E

And ev - 'ry-thing emp-ty-ing In-to White_____



I built my house from



bar - ley rice, green pep - per walls and



wa - ter ice,



And



ev - 'ry-thing emp - ty - ing In - to White.



Father And Son

Words and Music by Cat Stevens

Slowly

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Slowly'.

It's not time to make a change just re - lax take it eas - y, you're still
 time to make a change just sit down take it slow - ly, you're still

The first vocal line is written on a single staff with lyrics underneath. The piano accompaniment continues in the background.

young that's your fault there's so much you have to know Find a
 young that's your fault there's so much you have to go through. Find a

The second vocal line continues the melody with lyrics. The piano accompaniment provides harmonic support.

girl set - tle down — if you want you can mar - ry, look at
 girl, set - tle down — if you want you can mar - ry, look at

The third vocal line concludes the phrase with lyrics. The piano accompaniment ends with a final chord.

G Em Am D

me I am old but I'm hap - py, I was
me I am old but I'm hap - py. All the

G Bm7 C Am7

once like you are now and I know that it's not eas - y to be
times that I've cried keep - in, all the things I knew in - side it's

G Em Am D

calm when you've found some-thing go - ing on, but take your
hard but it's hard-er to ig - nore it. If they were

G Bm7 C Am7

time think a - lot, think of ev - 'ry-thing you've got for you will
right I'd a - gree but it's them

to Coda

G Em D G C G C

still be here tomorrow but your dreams may not. How can

G Bm C Am7

I try to ex-plain? When I do he turns a-way — a - gain, It's

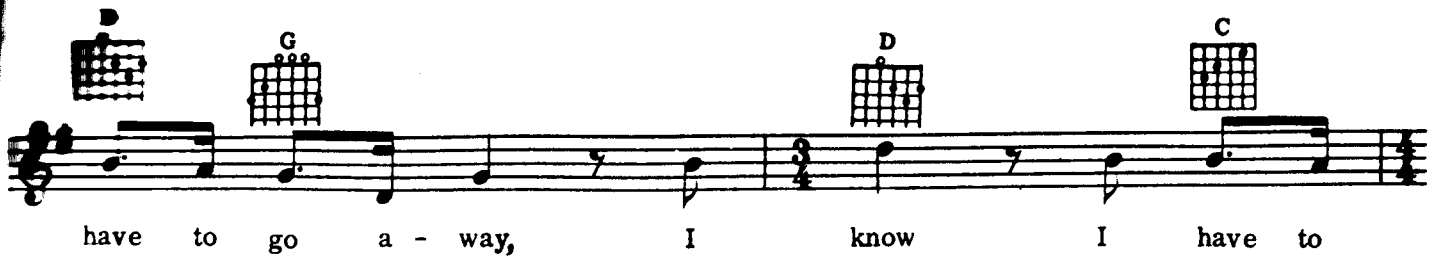
G Em Am D G Bm

al - ways been the same, same old sto - ry. From the mo - ment I could talk I was

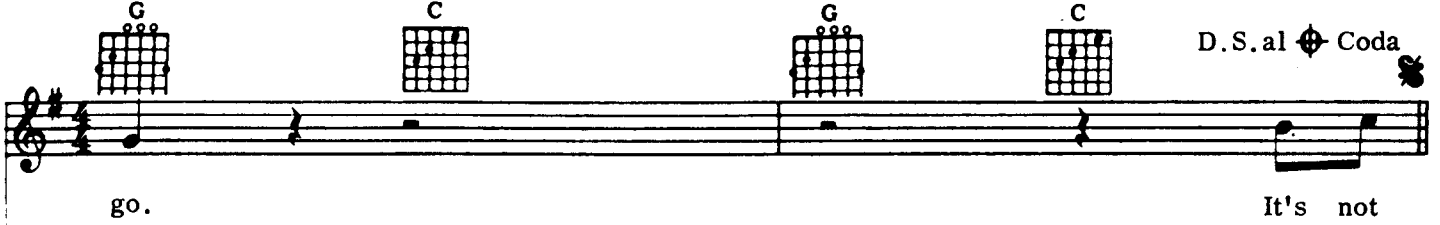
C Am7 G Em

or - dered to lis - ten now there's a way — and I know that I

have to go a - way, I know I have to



go. It's not



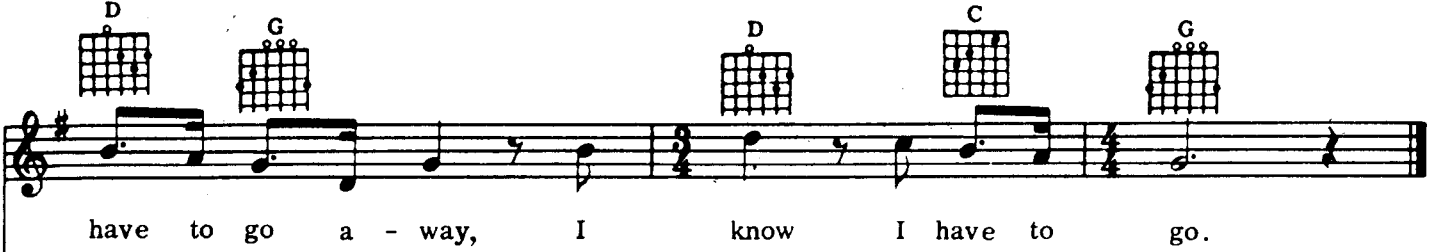
— they know — not me, now there's a way — and I know that I



CODA



have to go a - way, I know I have to go.



Tea For The Tillerman

Slowly

Words and Music by Cat Stevens

mp rubato

The piano introduction consists of two staves. The right hand plays a sequence of chords and single notes, while the left hand provides a simple bass line. The tempo is marked 'Slowly' and the dynamics are 'mp' (mezzo-piano) and 'rubato'.

Moderately



Bring — tea for the til - ler - man — steak for the sun

The first system of the song features a vocal line and piano accompaniment. The tempo is 'Moderately'. The lyrics are 'Bring — tea for the til - ler - man — steak for the sun'. The piano accompaniment includes guitar chord diagrams for C major, Dm (D minor), and F major.



wine — for the wom - an who made — the rain come, —

The second system continues the vocal and piano accompaniment. The lyrics are 'wine — for the wom - an who made — the rain come, —'. The piano accompaniment includes guitar chord diagrams for C major and Bb (B-flat) major.



Sea - gulls sing — your hearts a - way — 'cause while the

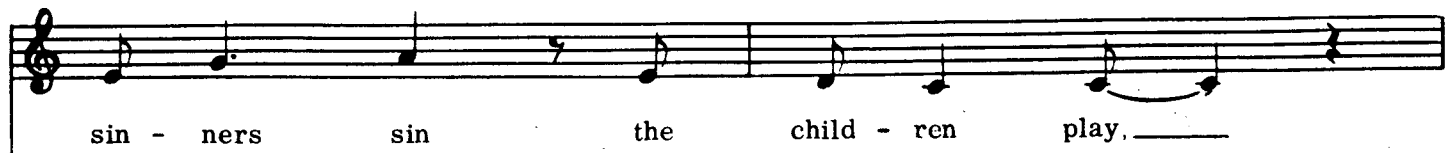
The third system continues the vocal and piano accompaniment. The lyrics are 'Sea - gulls sing — your hearts a - way — 'cause while the'. The piano accompaniment includes guitar chord diagrams for F major, C major, and G major.

Faster 









sin - ners sin the child - ren play.

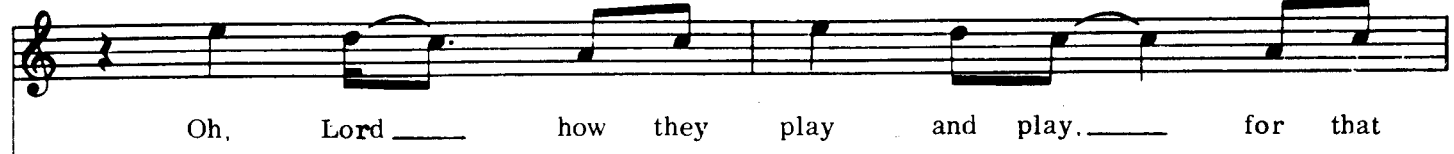










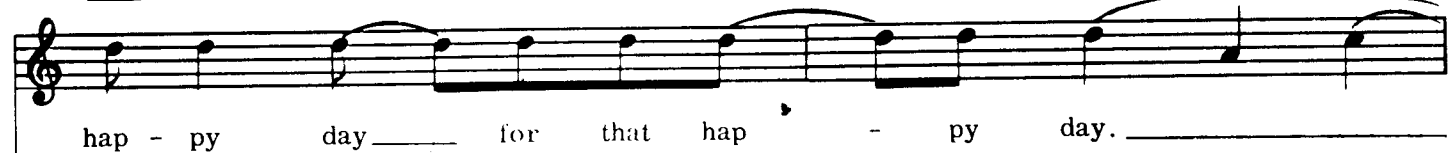


Oh, Lord how they play and play for that

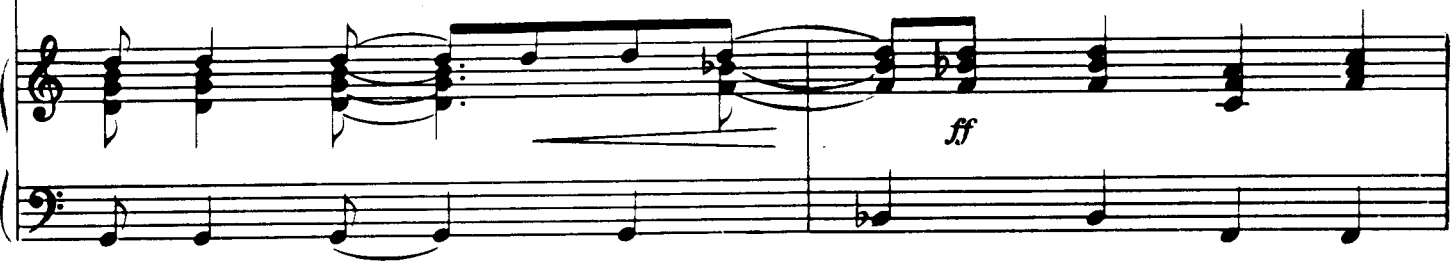








hap - py day for that hap - py day.







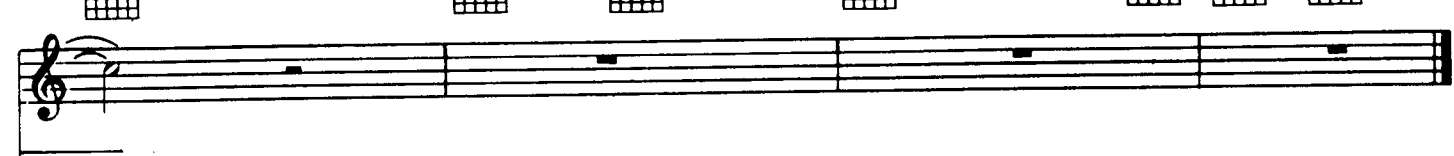












Longer Boats

Words and Music by Cat Stevens

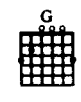
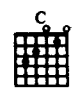
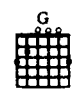
Moderato

Long-er boats__ are com- in' to win us, they're com - in' to win us, the

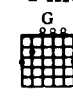
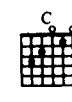
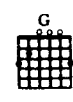
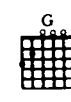
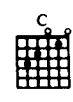
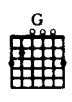
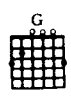
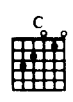
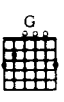
com - in' to win us Long - er boats__ are com - in' to win us

hold on__ to the shore. _____ They'll be

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tak - ing the key _____ from the door.



Fine

I don't
Ma - ry



want. no. God _____ on my lawn _____ just a
dropped her pants _____ by the sand _____ and let a



flow par - er son I come can help a - long _____ 'Cause the
take her hand _____ But the



soul of no - bod - y knows, _____ How a flow - er
 soul of no - bod - y knows, _____ Where the par - son



grows. _____
 goes. _____



Yes how a flow - er
 Where does the par - son



1. 2. D. C. al Fine

grows. _____
 go. _____

Rubylove

Words and Music by Cat Stevens

Brightly

mf

E

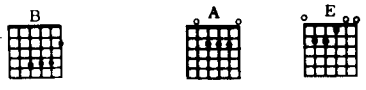
I. Who'll be my love?

A

You'll be my love,

You'll be my

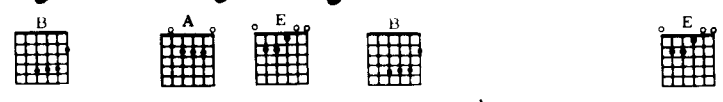
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sky a - bove . Who'll be my light?

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "sky a - bove . Who'll be my light?". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

You'll be my light, You'll be my

The second system of music continues the vocal line with the lyrics "You'll be my light, You'll be my". The piano accompaniment continues with the same rhythmic pattern as the first system.

day and night, You'll be mine to - night. Ah,

The third system of music features the vocal line with lyrics "day and night, You'll be mine to - night. Ah,". The piano accompaniment continues. A first ending bracket is shown above the vocal line, starting with a '1' and ending with a repeat sign. Below the piano accompaniment, two guitar chord diagrams are shown: an A chord (barre 2, fingers 2, 3, 4) and a B chord (barre 2, fingers 2, 4, 5).

Ah, Ah,

The fourth system of music features the vocal line with lyrics "Ah, Ah,". The piano accompaniment continues with a more melodic and flowing accompaniment style.

A musical score for guitar and voice in the key of E major. The score is arranged in systems, each containing a vocal line and a guitar accompaniment line. The vocal lines feature the lyrics "Ah," and are accompanied by melodic lines with various ornaments and slurs. The guitar accompaniment includes a variety of rhythmic patterns and chord structures, with specific chord diagrams labeled A, B, and E provided for reference. The score is written in a standard musical notation style, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature.

This musical score is arranged for guitar and piano. It features a vocal line with lyrics and piano accompaniment. The score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a Coda symbol.

System 1: The vocal line begins with a whole note rest, followed by a half note rest, and then a quarter note. A guitar chord diagram for E major is shown above the staff. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

System 2: The vocal line has two phrases: "Oo," followed by a half note rest, and "oo," followed by a half note rest. A guitar chord diagram for G major is shown above the first phrase. The piano accompaniment continues with a similar rhythmic pattern.

System 3: The vocal line has two phrases: "oo," followed by a half note rest, and "oo," followed by a half note rest. A guitar chord diagram for C major is shown above the second phrase. The piano accompaniment continues.

System 4: The vocal line has two phrases: "oo," followed by a half note rest, and "oo," followed by a half note rest. Guitar chord diagrams for D major, C major, and G major are shown above the staff. The text "To Coda" with a diamond symbol is placed between the second and third chord diagrams. The piano accompaniment concludes the piece.

D. S. al Coda

D G B E

CODA D G

2. Ρούπι Γλυκειά. Έλα ξανά
 Έλα ξανά κοντά μου
 Έλα πρωί, Μὲ τὴν αὐγή
 Έσου σουν σὰν ἡλίου ἀχτίδα
 Ρούπη μου μικρή

3. Ruby, my love
 You'll be my love
 You'll be my sky above
 Ruby, my light
 You'll be my light
 You'll be my day and night
 You'll be mine tonight

The Wind

Words and Music by Cat Stevens

Moderato

musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. A dynamic marking of *mf* is present.

musical notation for the piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. Chord diagrams are provided below the bass line: D, G, Asus, and A.

musical notation for the vocal line and piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I lis - ten to the wind to the wind of my". Chord diagrams are provided below the bass line: D, G, Asus, A, and D.

musical notation for the vocal line and piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "soul. Where I'll end up, well I think...".

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— on - ly God — real - ly knows —



I've sat up - on the set - ting sun, But nev - er, nev -



er, nev - er, nev - er, I nev - er wanted wa - ter once,



No, nev - er, nev - er, nev - er,

G Asus A D G Asus A

The first system of music features a guitar part with six chord diagrams: G, Asus, A, D, G, Asus, and A. The piano accompaniment consists of a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line provides a steady accompaniment with chords and single notes.

D G Asus A D

I lis - ten to my words, but they fall far be - low.

The second system continues the guitar part with chord diagrams: D, G, Asus, A, and D. The lyrics "I lis - ten to my words, but they fall far be - low." are written below the vocal line. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

G Asus A D G Asus A

I let my mu - sic take me where my heart wants to

The third system features guitar chord diagrams: G, Asus, A, D, G, Asus, and A. The lyrics "I let my mu - sic take me where my heart wants to" are written below the vocal line. The piano accompaniment continues with the same melodic and harmonic structure.

D G Asus A G A

go I swam up - on the

The fourth system features guitar chord diagrams: D, G, Asus, A, G, and A. The lyrics "go I swam up - on the" are written below the vocal line. The piano accompaniment continues with the same melodic and harmonic structure.



dev - il's lake,

But nev - er, nev - er, nev - er, nev -



-er,

I'll nev - er make the same mis - take,

Nonev - er, nev



-er nev - er.



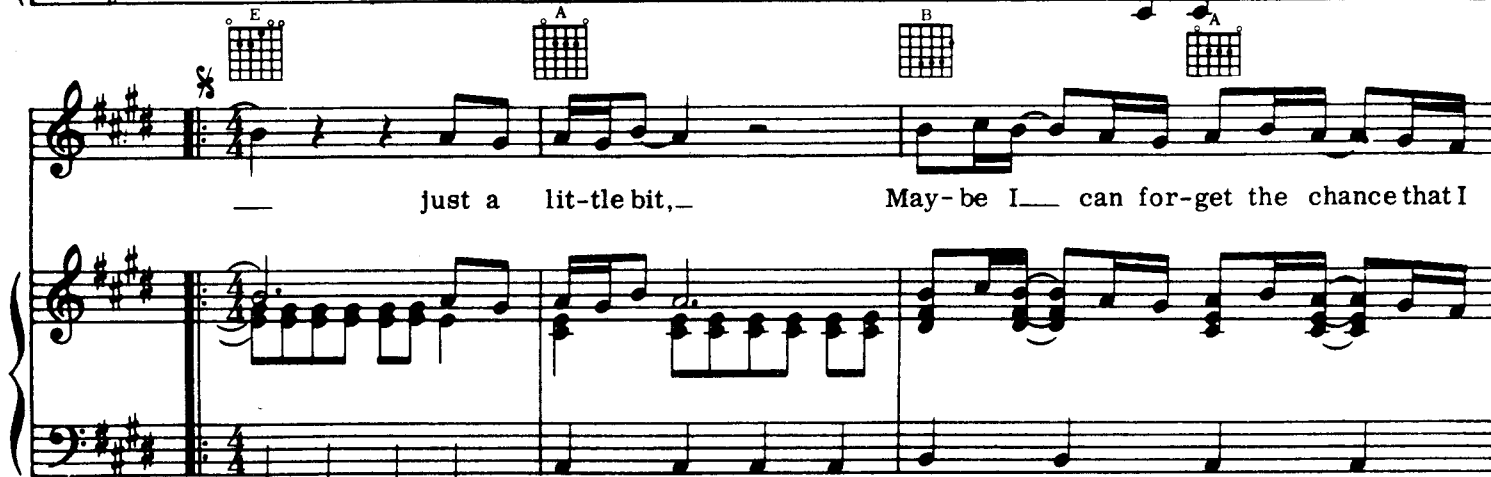
If I Laugh

Words and Music by Cat Stevens

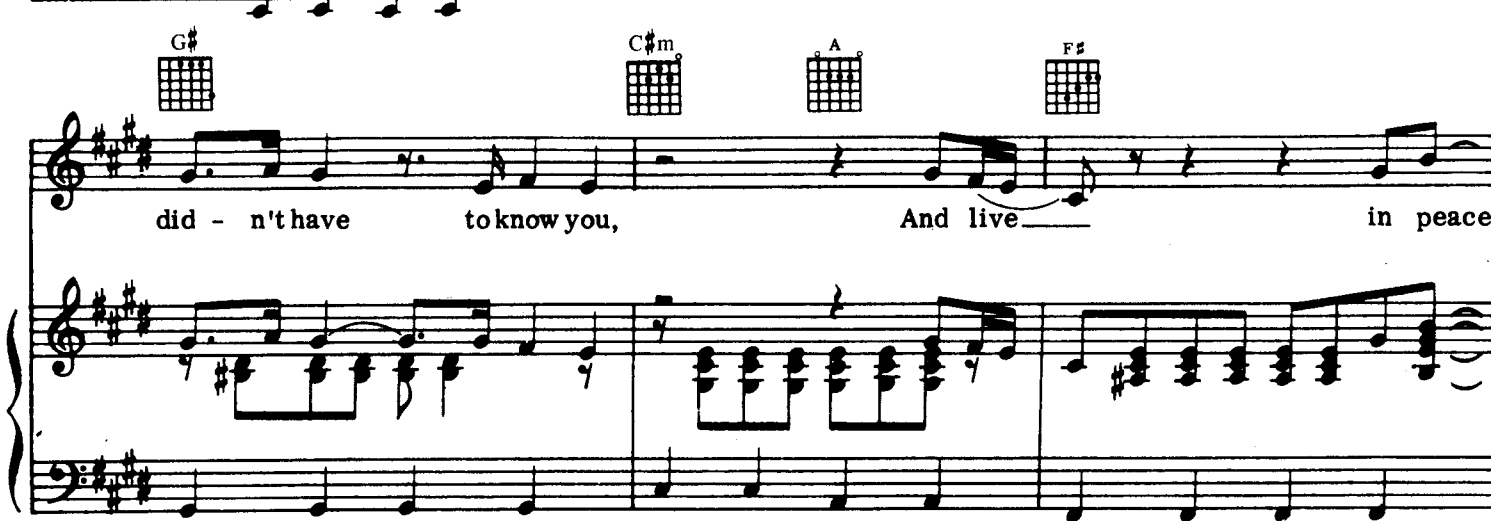
Slowly



If I laugh



just a lit-tle bit, — May-be I — can for-get the chance that I



did - n't have to know you, And live — in peace

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in peace



1 2. 3.

If I laugh




Da da da da — da da

B E Bm6 C#7 F#m7 Emaj7 F#m7 Emaj7

da da da da da da, da da da da— da da da da da da, Oh, —

F#m7 Emaj7 F#m7 C#7 B A

Da da da da— da da da da da da da da.

Coda ♠

E F#m E A E F#m E

D.S. al Coda

If I laugh

CODA

If I laugh just a little bit
 Maybe I can forget the plans
 That I didn't use to get you
 At home with me alone

If I laugh just a little bit
 Maybe I can recall the way
 That I used to be before you
 And sleep at night and dream

Changes IV

Words and Music by Cat Stevens

Moderately

Musical notation for the first system, piano introduction. It consists of a grand staff with a treble clef and a bass clef. The music is in 4/4 time. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a crescendo (*cresc.*). The melody in the treble clef consists of eighth notes and chords, while the bass clef provides a simple accompaniment of eighth notes.

Musical notation for the second system. It includes a guitar part on a single staff above the piano grand staff. The guitar part is in 4/4 time and features a melody of eighth notes. The piano part continues with the same accompaniment. Dynamics include mezzo-forte (*mf*), crescendo (*cresc.*), and forte (*f*). The system ends with a double bar line and a 4/4 time signature.



Musical notation for the third system, featuring the vocal line. The piano accompaniment continues. The vocal line begins with the word "Woah..." followed by a melodic phrase, then "Yeah..." with another melodic phrase. The system ends with a double bar line and a 4/4 time signature.

Musical notation for the fourth system, piano accompaniment. It continues the bass line and chordal accompaniment from the previous system. The system ends with a double bar line and a 4/4 time signature.

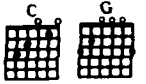


(N. C.)

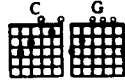
Musical notation for the fifth system, featuring the vocal line. The piano accompaniment continues. The vocal line begins with "Woah..." followed by a melodic phrase, then "Yeah..." with another melodic phrase. The system ends with a double bar line and a 4/4 time signature.

Musical notation for the sixth system, piano accompaniment. It continues the bass line and chordal accompaniment from the previous system. The system ends with a double bar line and a 4/4 time signature.

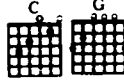
Don't you
Don't you
Don't you



feel a change a com - in' from an-oth-er side of time, break - ing
 feel a day is com - in' that will stay and re - main when your
 feel the day is com - in' and it won't be too soon when the



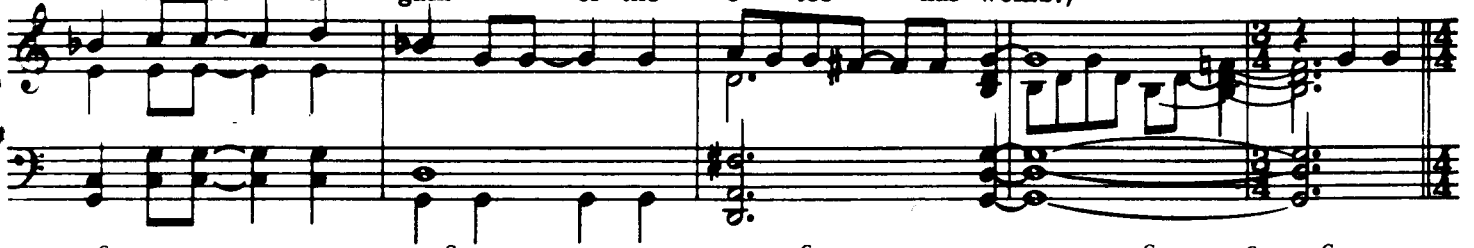
down the walls of si - lence lift - ing sha - dows from your mind Plac - ing
 chil - dren see the an - swers that you saw the same When the
 peo - ple of the world can all live in one room When we



back the miss - ing mir - rors that be - fore you couldn't find Fill - ing
 clouds have all gone there will be no more rain and the
 shake off the an - cient the an - cient chains of our tomb We will



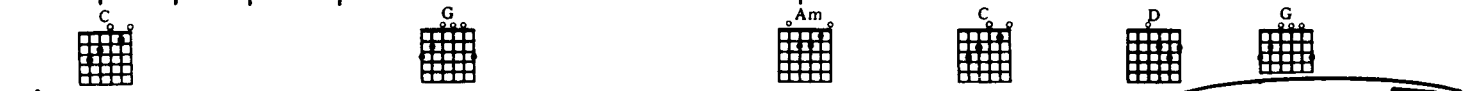
mys-ter-ies of emp-ti-ness that yesterday left be-hind } And we
 beau-ty of all things is un-cov-ered a-gain.
 all be born a - gain of the e - ter - nal womb. }



all know it's bet-ter yes-ter-day has past Now let's



all start liv-in' for the one that's going to last Yes we



all know it's bet-ter yes-ter-day has past



D (N.C.) F C

1. F C G

Now let's all start liv-in' for the one that's going to last

2. F C G F G

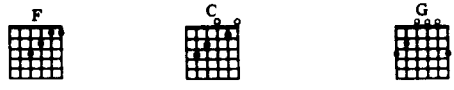
One that's going to last.

3. F C G

One that's going to last. Woah...

F C G F C G

Let's all start liv - in'



Musical staff with treble clef and notes.

Let's all start liv - in' liv - in' liv - in' liv - in' for the

Musical staff with treble clef and notes.

Musical staff with bass clef and notes.

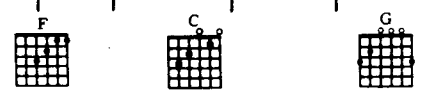


Musical staff with treble clef and notes.

one that's going to last. Woah...

Musical staff with treble clef and notes.

Musical staff with bass clef and notes.



Musical staff with treble clef and notes.

Musical staff with treble clef and notes.

Musical staff with bass clef and notes.



Musical staff with treble clef and notes.

Musical staff with treble clef and notes.

Musical staff with bass clef and notes.

Tuesday's Dead

Words and Music by Cat Stevens

Fairly Bright Jamaican (in 2)

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. The music is in a 2/4 time signature. The treble staff features a series of chords and single notes, while the bass staff provides a simple accompaniment.

The second system continues the piano introduction. It features two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some grace notes, and the bass staff has a steady accompaniment. At the end of the system, there are two guitar chord diagrams: one for a D chord and one for an A chord.

The third system contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics "If I make a mark" are written below the vocal line. Below the piano accompaniment, there are several guitar chord diagrams: D, A, G, A, D, A, D, and A.

The fourth system continues the vocal and piano introduction. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves. The lyrics "in time, I can't say the mark is mine. I'm on - ly the un -" are written below the vocal line. The piano accompaniment continues with a steady rhythm.

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der line of the word. Yes, I'm like him, just_



like you. I can't tell you what to do. Like ev - ry - bod - y else I'm



search in' thru what I've heard. Whoa, _



Where do you go when you don't want no - one to know? Who _

G D To Coda G A D G 1.2. A

told to-mor-row Tues - day's dead.

D A D A D A D A 3. G A









2. Oh, Now

D A D A D A D A

ev - 'ry sec - ond on the nose the hum-drum of the ci - ty grows, —

D A D A D A D A

reach - ing out — be - yond the throes of our — time. —







We must try__ to shake it down, Do our best__ to break the ground,








try to turn__ the world a - round one more

time. —

2nd time
D. S. al Coda




⊕ CODA






Tues - day's dead.

Oh preacher won't you paint my dream
won't you show me where you've been,
show me what I haven't seen
to ease my mind
'Cause I will learn to understand
If I have a helping hand
I wouldn't make another demand, all my life
Whoa - where do you go when you don't
want no-one to know
Who told tomorrow - Tuesday's dead

What's my sex, what's my name,
all in all it's all the same
everybody plays a different game - that is all
Now man may live, man may die
searching for the question why,
but if he tries to rule the sky - he must fall
Whoa - where do you go when you don't
want no-one to know
Who told tomorrow - Tuesday's dead
Now every second on the nose
The humdrum of the city grows

Morning Has Broken

Words by Eleanor Farjeon

Musical arrangement by Cat Stevens

Moderate

Chord diagrams: D, G, A, F#, Bm, C, F, C, Dm, G, F.

Tempo markings: Moderate, rall., a tempo.

Dynamic markings: mf, mp.

Vocal lyrics:
 1. Morn - ing has brok - en like the first morn -
 2. Sweet the rain's new fall, sun - lit from heav -

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ing, en, Black - bird has spok en fall like the first
 Like the first dew - fall on the first

bird. grass. Praise for the sing - ing,
 Praise for the sweet - ness

Praise for the morn - ing, Praise for them spring -
 of the wet gar - den, Sprung in com - plete -

ing ness fresh from the world.
 where his feet pass.

Chord diagrams: G, E, Am

1

Chord diagrams: G, C, G7sus

2

Chord diagrams: Am, F#, Bm

Chord diagrams: G, D, A7 (D Bass), D

rall.

a tempo

D Em A G

3. Mine is the sun - light, Mine is the morn -

mp

D F#m Bm E7 A

ing, Born of the one light E - den saw play.

D G D Bm

Praise with e - la - tion, Praise ev-'ry morn -

E A D G A7 D

ing, God's re - cre - a - tion of the new day.

mf

Chord diagrams: G, A, F#, Bm

Chord diagrams: G7, C, F

D. 3/4 al Coda

Coda

Chord diagrams: Am, F#, Bm, G

Chord diagrams: D, A7, D

rall.

Bitterblue

Brite Rock

Words and Music by Cat Stevens

Piano introduction musical notation, first system.

Piano introduction musical notation, second system.

Chord diagrams for the first system of the piano introduction:

- C
- F
- C
- G
- C
- F
- C
- G
- C

Vocal melody with lyrics:

I gave my last chance to you don't hand it back to me Bit-ter Blue
 I gave my last hope to you don't hand it back to me Bit-ter Blue

Piano accompaniment for the vocal line.

Chord diagrams for the second system of the piano introduction:

- G
- Gsus4
- G
- D
- G
- Gsus4
- G
- D
- G

Vocal melody with lyrics:

No Bit-ter Blue
 My Bit-ter Blue

Piano accompaniment for the final vocal line.



I've done all one man can do don't pass me up Oh Bit-ter Blue
 I've done all one man can do please help me lose this Bit-ter Blue



My Bit-ter Blue
 My Bit-ter Blue



'cause I've been run - ning a - long time on this trav - el - ling ground
 'cause I've been wait - ing a - long time Ae - ons been and gone
 I've been run - ning a - long time sum - mers come and gone



wish - ing hard to be free of go - ing round and round
 Look - ing at the ho - ri - zon for my light to dawn
 Drift - ing un - der the dream clouds past the bro - ken sun



Yes I've been mov - ing a long - time But
 Yes I've been liv - ing a long - time
 Yes I've been liv - ing a long - time

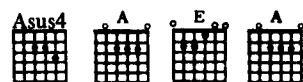
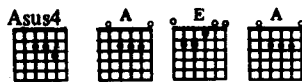


To Coda ◆

on - ly up and down
 look - ing on and on
 to be back be - yond

Instrumental

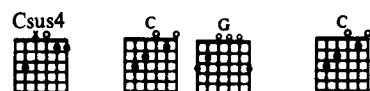
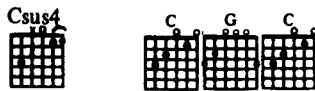




Musical notation for the first system, including treble and bass staves.

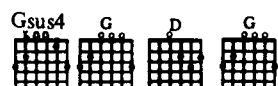
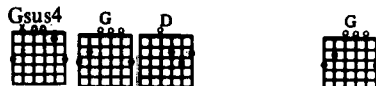
D. S. al Co

CODA 



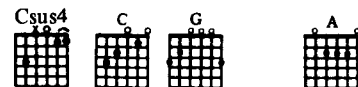
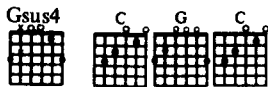
Musical notation for the second system, including treble and bass staves.

I gave my last — chance to you don't hand it back to me Bit-ter Blu



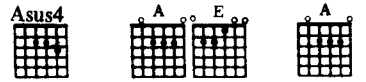
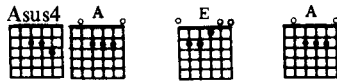
Musical notation for the third system, including treble and bass staves.

My Bit-ter Blue



Musical notation for the fourth system, including treble and bass staves.

I've done all one — man can do — don't pass me up — Oh Bit - ter Blu



My Bit-ter Blue—

Oh Bit-ter Blue.

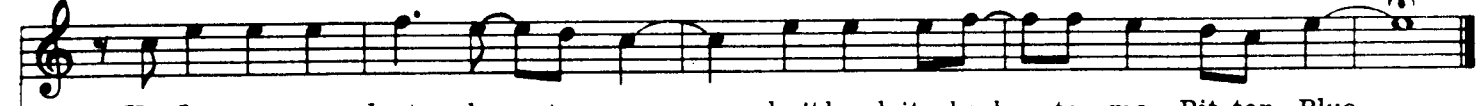


Oh Bit-ter Blue—

Oh Bit-ter Blue—



My Bit-ter. Blue—



Yes I gave my last chance to you— don't hand it back— to me Bit-ter Blue—



Moonshadow

Words and Music by Cat Stevens

Moderato

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. The tempo is marked 'Moderato'. The score is divided into systems, each with a guitar chord diagram above the vocal line. The lyrics are written below the vocal line.

Chord Diagrams:

- D: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- A7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Em: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Lyrics:

Oh I'm be-in' fol-lowed by a moon shad-ow, moon shad - ow, moon
shad-ow, _____ leap-in' and hop - in' on a moon shad-ow, moon shad - ow, moon
shad-ow, _____ and if I ev - er lose _____ my hands, lose my plough, lose _____
if I ev - er lose _____ my eyes, _____ if my colour all _____
_____ my land, _____ Oh if I ev - er lose _____ my hands, Oh if _____
_____ runs dry, _____ yes if I ev - er lose _____ my eyes, Oh if _____

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D F#m Bm Em A 1. D 2. D

I won't have to work no more, and
 I won't have to cry no more, yes

D A7 D G A7 D

I'm be-in' fol-lowed by a moon shad-ow, moon shad-ow, moon shad-ow,

D A7 D G A7 D

leap-in' and hop - in' on a moon shad-ow, moon shad-ow, moon shad-ow, and

G F#m G D G F#m

if I ev - er lose my legs, I won't moan and
 if I ev - er lose my mouth, or my teeth

Em7 A7 G F#m Em F#m Em A7

I won't beg, — yes if I ev - er lose — my legs, — Oh if —
 north or south, — yes if I ev - er lose — my mouth, Oh if —

D F#m Bm 1. Em A7 D 2. Em A7

I won't have to walk any — more and
 I won't have to talk.

D G D D A7 D

E7 A E A

Did it take long to find — me? I asked the faith - ful light. —

E A E7 A

Did it take long to find me and are you gon-na stay the night. — Oh

p 7

D A7 D G A D

I'm be-in' fol-lowed by a moon shad-ow, moon shad - ow, moon shad-ow, —

D A7 D G A7 D

leap-in' and hop - in' on a moon shad-ow, moon shad - ow, moon shad-ow, —

G A7 D G A7 D

moon shad - ow, moon shad-ow, — moon shad - ow, moon shad-ow. —

Peace Train

Words and Music by Cat Stevens

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The vocal line is in treble clef. The score includes guitar chord diagrams for various chords: C, G7, F, C7, G, Am, F, G, and Am. The tempo is marked 'mf' (mezzo-forte). The lyrics are: 'Now I've been hap - py late - ly - I've been smil - in' late - ly - think - in' a - bout the good things - to come, and I - be - lieve - dream - in' a - bout the world as one, and I - be - lieve - it could - be. - Some thing good has - be - gun. Oh. it could - be. - Some - day it's goin' - to come. 'Cause

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C G C F C F

out on — the edge — of dark-ness — there rides — a peace train. Oh.

G Am F G F

peace train — take — this coun - try. come take — me home — a - gain. Now

C G C F C F

I've been — smil - in' late-ly — think - in' a - bout the good things — to come.

G Am F G F

and I — be - lieve — it could — be. Some - thing — good has be - gun. Oh,

C G7 C G7 C F C F

peace train - sound - in' loud-er, glide on - the peace train.

F G Am F G F

Come on - the peace train.

C G7 C G7 C F G7 F

Peace train ho - ly roll - er, ev - 'ry-one jump - up on the peace train.

F G Am F G F To Coda

Come on - now peace train.

C G C F C F

Get your — bags — to-gether — go bring your good friends — too. Be-

F G Am F G F

cause it's — get - tin' near - er it soon — will be with you. Oh

C G C F C F

come and — join the liv - ing — it's not — so far from you.

F G Am F G F

and it's — get - tin' near - er soon it — will all — be true. Oh

C G7 C G7 C F C F C7 F F G Am

Peace Train sound - ing loud-er glide on - the Peace Train OO

F G F C G7 C G7 C

come on - now Peace Train, Peace Train.

F C7 F F G Am F G F

Now

C G C F C F

I've beer - cry - in' late-ly - think - in' a - bout the world as it is

F G Am F G F

why must we go on hat - ing why can't we live in bliss. 'Cause

C G C F C F

out on the edge of dark - ness — there rides a Peace Train Oh

F G Am F G F

Peace Train take this coun - try come take me home a - gain. Oh

D.S. al Coda

Coda

F G Am F G Am F C

come on Peace Train yes it's the Peace Train!

How Can I Tell You

Words and Music by Cat Stevens

Moderato

Oh, oh oh

How can I tell you that I love you, I

love you, but I can't think of right words to

Chord diagrams: Em, A, D, G, D, G, D, Em, A, D, G, D

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say I long to tell you that I'm



al ways think - ing of you, I'm al - ways think - ing of



you, But my words just blow a - way,



Just blow a - way It al-ways ends up to one

A D G D G
 1.2.3

thing, hon-ey, and I can't think of right words to say.

say. Oh.

G Em A D
 4

2. Wherever I am, girl,
 I'm always walking with you,
 I'm always walking with you,
 But I look and you're not there,
 Whoever I'm with I'm always,
 I'm always talking to you,
 I'm always talking to you,
 And I'm sad that you can't hear,
 Sad that you can't hear,
 It always adds up to one thing, honey,
 When I look and you're not there.

3. I need to know you,
 Need to feel my arms around you,
 Feel my arms surround you,
 Like sea around a shore.
 I pray in hope that I might find you,
 In hope that I might find you,
 Because hearts can do no more,
 Can do no more.
 It always ends up to one thing, honey,
 Still I kneel upon the floor.

4. How can I tell you
 That I love you,
 I love you,
 But I can't think of right words to say,
 And I long to tell you
 That I'm always thinking of you,
 I'm always thinking of you,
 But my words just blow away,
 Just blow away.
 It all ends up to one thing, honey,
 And I can't think of right words to say.

Jesus

Words and Music by Cat Stevens

Moderato

Chords: C, D, C, D, Am, G

mf

f

Em, G, C, G, C, G, Em, D, C

(G bass)

Chords: G, C, G, C, D, Bm, Em, Bm

(G bass)

They used to call him Jes - us oh — longtime a - go They're still call-ing him Je -

mf

Chords: C, D, G, C, G, C, D

(G bass)

- sus don't you know They crossed the wood and hanged him oh — longtime a - go

f

Em Bm C D G F#

They still mis-un-der-stand him those who don't know And in the ev-en-ing his

B7 Em D C D G F# B7

(D bass)

love will lead the blind in ev-ry se-cret cor-ner there in your mind

Em D C Am G Em D C G Am

G Em D C G (G bass) G

They called him Gauta - ma Bud - dha oh

C D Em Bm C D G C G

longtime a - go He turned the world to or - der don't you know he used to sit know

G C D Bm Em Bm7

- ing oh long time a - go where you and me were go - ing

Oh woo - o And in the ev - en - ing his love will lead the blind

Moderato

R.H.

(C# bass)

Music

Words and Music by Cat Stevens

The musical score is arranged in systems. Each system includes a guitar part with chord diagrams (F, Ab, Bb, C, Cm7) and a piano accompaniment. The piano part has dynamics markings *p* and *mf*. The vocal line includes the lyrics: "Yes - ter - day I was on the edge hop - ing ev - 'ry thing was going to work it-self out". The score is in a key with one flat and common time.

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C F C F Ab Bb C F Ab

(C bass)

A good— hon - est man do - ing the work of God trying to

Bb C F Ab Bb C F C F Ab Bb C F C

(C bass) (C bass)

make things bet-ter for him. — A

mf

Ab Bb Eb F Ab Bb C F

(C bass)

lov - er of life — in a school for fools trying to find an - oth - er way to sur-

F Ab Bb C Bb F Bb F

(F bass) (F bass)

vive. New mu - sic, new mu - sic,

Bb F Eb Bb Gm

(F bass)

new mu - sic, sweet mu - sic can light - en us can bright - en the

world the world can save us

world

My friend said well I think I found a way to help make my-self rich-er

I said don't you know

Cm Gm

F Ab Bb C F Ab Bb C (G bass) F C F Ab Bb

C F C F Ab Bb C F C F C F Ab Bb C F C (C bass)

f

F Ab Bb C F Ab Bb F

p

Ab Bb C F Ab Bb C F Ab

mf

p

Detailed description: This is a page of musical notation for guitar, featuring a vocal line and piano accompaniment. The score is divided into several systems. The first system includes the lyrics 'world the world can save us'. The second system has the lyric 'world'. The third system contains the lyrics 'My friend said well I think I found a way to help make my-self rich-er'. The fourth system has the lyric 'I said don't you know'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams are provided for various chords: Cm, Gm, F, Ab, Bb, C, and G bass. Dynamic markings include *f*, *p*, and *mf*. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as slurs, ties, and accents.

B♭ C F A♭ B♭ C F A♭ B♭

well it won't be too long— be-fore the bad ol' dev-il will get you back

I said put back your heart—

— and sing, sing— while you know you're still liv-ing Sing, sing, sing

while you know there's still new mu-sic, new mu-sic, new mu-sic

sweet mu-sic can light-en us can bright-en the world

the world _____ can save us _____ world _____

Gm F Ab Bb C F

Oh take a

p *mf*
Ab Bb C $\frac{F}{C}$ C F Ab Bb Eb

look at the world _____ think a-bout how it will end _____ There'd be no

F Gm F Eb F F Gm F Eb F

wars in the world _____ if ev-'ry-bod-y joined in the band _____ Think a-bout the

F F Gm F Eb F F Gm F Eb F

light in your eyes _____ think a-bout what you should know _____ There'd be no

F F Gm F Eb F F Gm F Eb F

wars in the world — if ev - 'ry - bod - y joined in the show — Oh, oh —

F F Gm F Eb F E D

think a - bout the light in your — eyes — think a - bout what you should know —

Bb7 Eb F Gm F Eb F

— There'd be no wars in the world — if ev - 'ry - bod - y joined in the show —

Gm F Eb F Gm F Eb F

— (in the show) New mu - sic sweet mu - sic

Gm F Eb Bb F Bb F Bb F Eb Bb

can light - en us can bright - en the world — ah —

Gm F Ab Bb C

Musical notation for the first system, including vocal line and piano accompaniment. Chords: F, Ab, Bb, C. Dynamics: *mp*, *mf*, *f*.

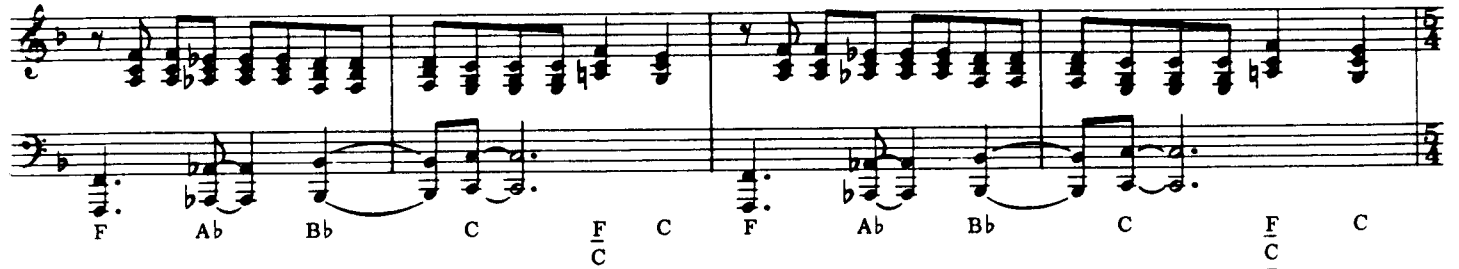
Musical notation for the second system, including vocal line with lyrics "Yes - ter - day I was" and piano accompaniment. Chords: Bb, C, Cm7, F, Ab, Bb, C. Dynamics: *f*.

Musical notation for the third system, including vocal line with lyrics "on the edge hop - ing ev - 'ry - thing was goin' to work it - self out ah" and piano accompaniment. Chords: F, Ab, Bb, C, F/C, C, F, Ab, Bb.

Musical notation for the fourth system, including vocal line with lyrics "A good hon - est" and piano accompaniment. Chords: C, F/C, C, F, Ab, Bb, C, F/C, C, F, Ab, Bb.

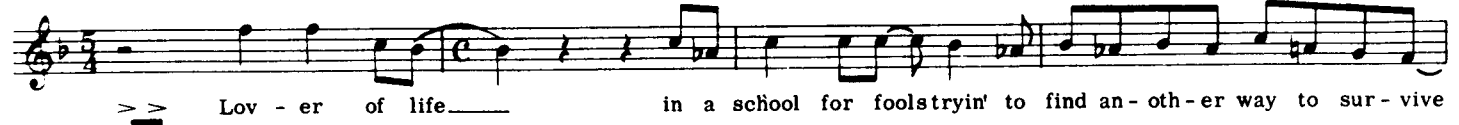
Musical notation for the fifth system, including vocal line with lyrics "man do - ing the work of God tryin' to make things bet - ter for" and piano accompaniment. Chords: C, F/C, C, F, Ab, Bb, C, F/C, C.

him. Ah



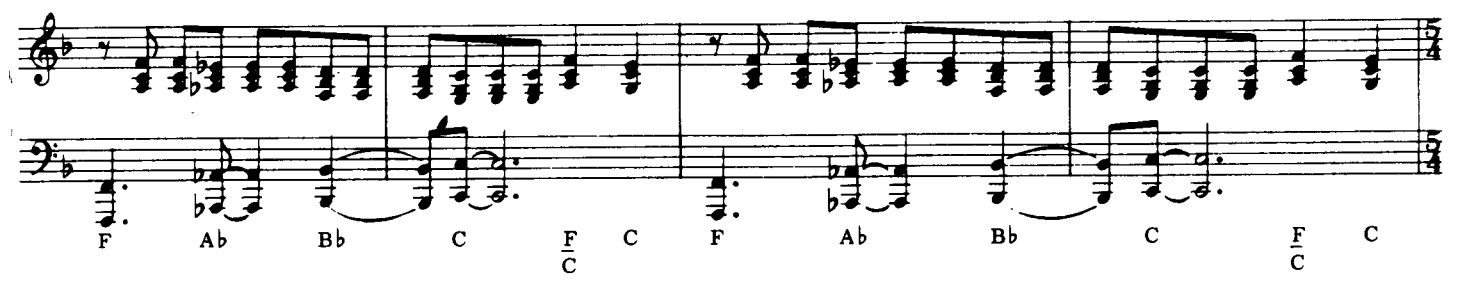
F Ab Bb C F/C C F Ab Bb C F/C C

Lov - er of life in a school for foolstryin' to find an-oth-er way to sur-vive



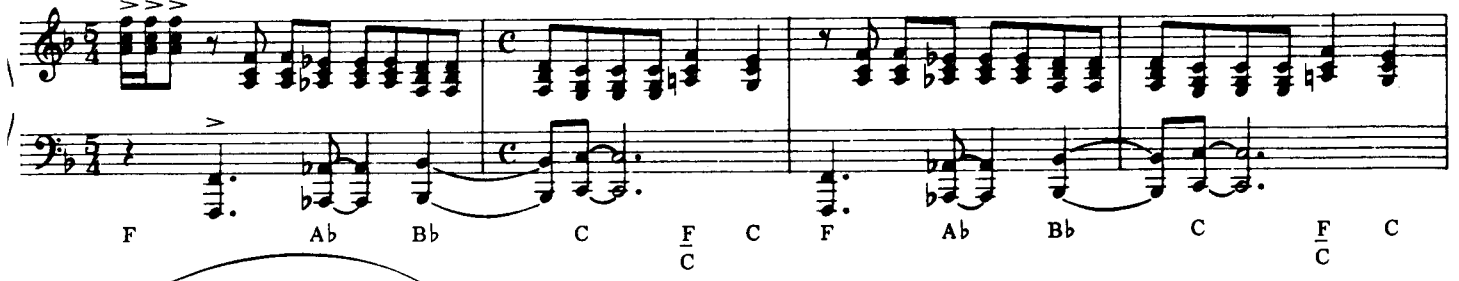
F Ab Bb C F/C C F Ab Bb C F/C C

Ah



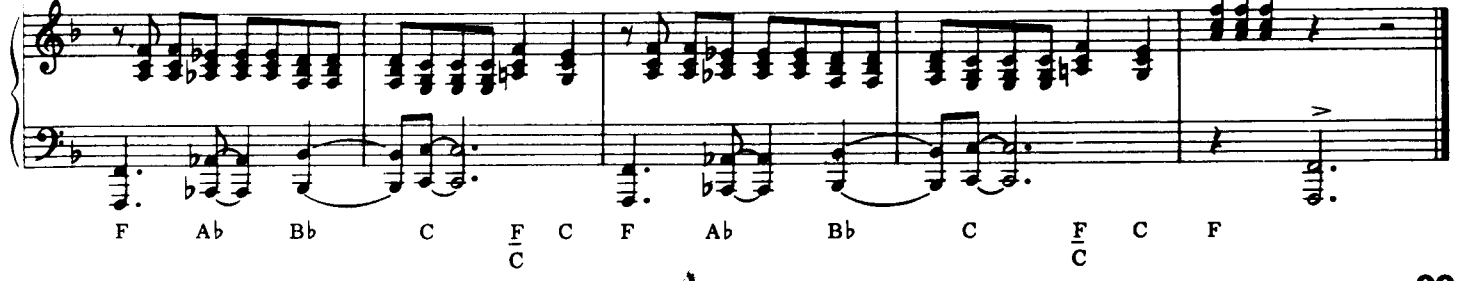
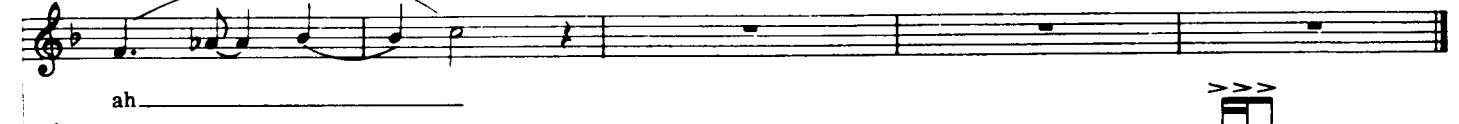
F Ab Bb C F/C C F Ab Bb C F/C C

Ah ah



F Ab Bb C F/C C F Ab Bb C F/C C

ah



F Ab Bb C F/C C F Ab Bb C F/C C F

Oh Very Young

Words and Music by Cat Stevens

Moderato



Oh ve - ry young what will you leave us this time...

you're on - ly



dan - cing on... this earth for a short while...

and though your dreams may toss and turn you now



they will van - ish a - way... like your Dad's... best

jeans... de - nim blue

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fa - ding up to the sky — and though you want him to last for - ev - er you know

he nev - er will, — you know he nev - er will, and the pat - ches make the Good -

- bye hard - er still.

Oh ve - ry young, what will you leave, us this time — there'll nev - er

be a bet - ter chance to change your mind — and if you want this world to see a bet - ter day

will you car - ry the words of love with you will you ride

the great white bird in - to heav - en and though you want to last for - ev - er you know

you nev - er will you know you nev - er will, and the good - bye makes the jour -

ney hard - er still

A D A D

will you car - ry the words of love with you will you ride

D A A7 (C# Bass) D B E A Bm E

Oh

A E A E A

Oh ve - ry young

D E Fm D E E7 (G# Bass) A

what will you leave us this time you're on - ly dan - cing on this earth for a short

p

D E A

while Oh ve - ry young what will you leave us this time

mf *Ritard.*

Sun/c79

Words and Music by Cat Stevens

Moderato
tacet

gva loco.

mf

Em (A bass) D (A bass) Em (A bass) D G

Sun_ is the rea - son and the world it will bloom_ 'Cause sun lights the

F#m E Dma/7 Em (A bass) D (A bass)

sky_ and the sun lights the moon_ Sun_ is the rea - son all the

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Em (A bass) D G Fm E

hap-py trees are green. Then who can ex - plain the light in your dream

Dmaj7 Em (A bass) D (A bass) Em (A bass) P (A bass)

in your dream dream

Em (A bass) D (A bass) Em (A bass) P (A bass) E

dream dream

E (D bass) D E Dmaj9

E P E

Sit you down, sit you down young gen - tle - men There's something

I want you to know_ you keep on ask - ing me you keep on ask

Chord diagrams: P, E

- ing me why_ why are we here? It star - ted a long_ time a - go.

Chord diagrams: P, D, E, E

a - me and your mum on the night_

Chord diagrams: P, A, B7, (A bass)

yea yea yea we met_ I was on the road a - gain_

Chord diagrams: (A bass), P, E, A, P

she was in C Seven-ty Nine I'll nev - er, nev - er for - get_ I'll

Chord diagrams: E, A, P, E, A, P

E A E Dmaj9

nev-er for-get_ that night_ No No

E Dmaj9 E

We met in a back_ road be-

P E P

hind the stage She had had_ the best fig-ure by far_

E P

Huh a thousand hours I've looked at her eyes

E P

But I still_ don't know what col - our they are Me and your

A **B7** **D**
 mum on the night we met—
 I was on the road a - gain— She was in C Seven-ty Nine she was a jun-kie
 — And I was hav-ing a good time— back on the road a - ga
 — Oh Ma-ma I was on the road a-ga

Chords: A, B7, D, E, A, D, E, A, D, E, A, D, E, A, D, E, A, Dmaj9, E, Dmaj9, D, E, A.

Dynamics: *p*, *f*.

Chord diagrams: P, E, A, P, E, A

back in suite seven-ty nine I'll nev-er, nev-er for-get_

— I'll nev-er for - get_ that time_ back on the road a - gain

Chord diagrams: P, E, A, P, E, A

I'll nev-er for - get_ that time_ back on the road a - gain

Oh I'm trav - 'ling_ that line_ I was a pop star then_ I'm_

Chord diagrams: P, E, A, P, E, A, P

Oh I'm trav - 'ling_ that line_ I was a pop star then_ I'm_

— still hav - ing a good time_

Chord diagrams: A, E, Dmaj9

— still hav - ing a good time_

— still hav - ing a good time_

Chord diagrams: E, Dmaj9, E

— still hav - ing a good time_

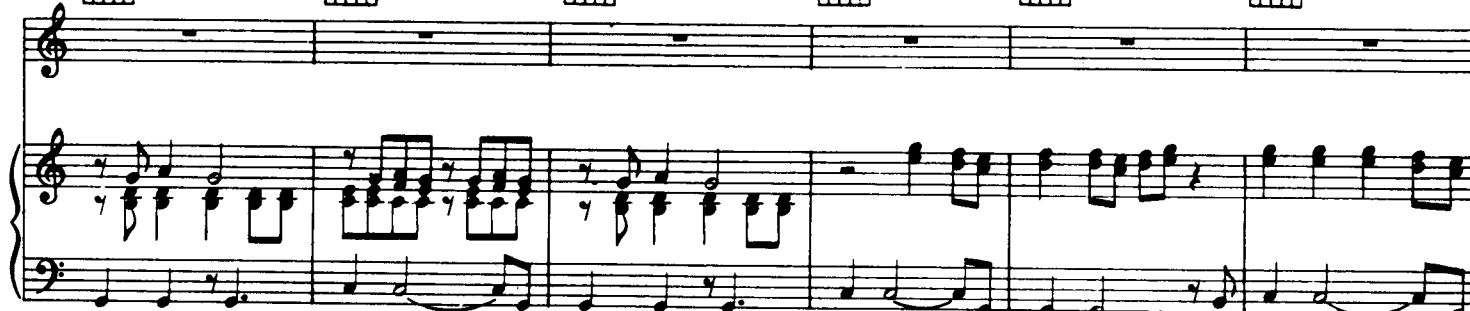
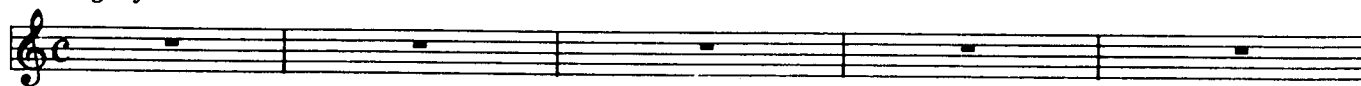
Repeat ad lib. and fade

Ghost Town

Words and Music by Cat Stevens



Brightly



Bill Bail - ey said he'd be a - round if Mis - ter G. Rob - in - son would

just put that bad Ha - va - na down

Love-ly__ Queen Anne_ Bo - leyn a - lear - ning new tricks from the great Hou - di - ni

wo wo_ wo_ and that's the way_ she's gon-na make it wo wo_



come on—



Come on— let's go down ev-'ry-bod-y's wai-ting for us down at the boom to



O. Red-ding and



Wash-ing-ton Chi-co and Har-po and Karl are in the kit-chen with Mum—



(B Bass)
Bus-ter Kea-ton and King Tut are

Bb Ab Bb Ab Bb

wai - ting for Dis - ney to wake up wo wo now that's the way no that ain't

C G C G7 C G

— the way he's go-nna make it

C G C G7 C G7 C G7 C C C

(G bass) (C bass) (C bass) (G bass)

C G E D C D E D C

E D C D E D C E

Ready

Words and Music by Cat Stevens

Steady beat

G C G Am C Am

G Am C A C# Ab E A

(Girls)

I love I love I'm read - y to love... Yes...

(Solo)

I love I love I'm read - y to love yeah... I love I love I'm read - y

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B F# B

to read - y to read - y to love — I love I love I'm read - y to love yeah, — You

F# B F#

keep me a - wake with your white lil - ly smile — Don't keep me watch - ing your charms all the

f

E B D G E F (B bass)

while 'Cause as all — the wise — men say — grab — it if it comes your

mf

F# B F#

way I'm read - y oh — I love I love I'm read - y

B F# B

to love yeah — Pead - y to love —



— I love I love I'm read - y to love yeah — You make me feel things I've



nev - er felt be - fore help me ba - by eyes and o - pen up the door



You make me real to ev - 'ry - one and ev - 'ry day I I thank the lord that you came a - lo



— this way — It's no more an il - lu - sion that I can say —



Girls — I love I love I'm read-y to love yeah. I love I love I'm read-y to love yes —



I love I love I'm read - y, read - y · read-y, read - y to love_____



I love I love I'm read-y to love oo_____ I love I love I'm read - y



read - y_____ to love read-y to love_____ I love I love I'm read-y read-y to love_

Repeat & fade

Bad Penny

Words and Music by Cat Stevens

Slow beat (F# bass) (F# bass)

Oh don't say those same i - dol lies, I -I've heard them be -fore_ oh

(F bass) (F bass)

this fool_ who_ left half his heart_ on an ear - ly train won't buy no mo

(add D, no C#)

Oh no don't use those same_ weep - ing

(F bass) (F bass)

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Am B Em Em (D bass) Dbm7-5 C G (B bass)

eyes I - I'll wipe them no more_ oh_____ I did -n't want to have to_ be cruel

Em G (D bass) A (add D no C#) A D B7

but the truth_ must be said and you ain't heard en - ough_

Em D Am C Am C

Oh it was not so long a - go_ since you wand - ered out_ of here_ to be -

Em D Am C Am C

come a sil - ver mod-el of a ci - ty on_ the air_ so don't choke me with your lies_ be - cause this

Am C G Bm (F# bass) G (F bass) E7

man has o - pen eyes_ and I can see I can_ see_ I_ can

Am B Em G7 C D Bm7 Em G (D bass)

tell oh oh oh oh oo oo oo

A (add D no C#) A7 D B7 Em D Bm Em

I've had en-ough all those

D C Bm Em D C

sneaky bars and smart parties had en-ough all those sweet friends and lovers I've

B Em D C B Em

had en-ough all those lonely rooms and black faces I've had en-ough and I

G D G D G D G D G D G D G (D bass) (D bass) (D bass) (D bass) (D bass) (D bass) Girls (B bass)

want you I want you no more I want you I want you no more

Am D7 G G G E7 Am B

(F bass) (F bass)

Oh no don't say those same i - dol lies I've heard heard them be - fore

Em Eb+ G7 C Bm7 Em G A (add D no C#) A7

oh - oh - this fool - who left half his heart on an early train won't buy no more

D B7 B7 E9 D G G7 C G

(D# bass) (E bass)

Am D E E A E B E

(D bass) (C# bass)

F G Am G7 C G Am D Am G E

(B bass) (B bass)

King Of Trees

Words and Music by Cat Stevens

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The guitar chords are indicated by letter names and diagrams above the vocal line. The piano accompaniment is written in grand staff notation (treble and bass clefs).

System 1: Chords: F, C, Em, Am, C (G bass), F, C, Em. Lyrics: He was the king of the trees keep-er of _ the leaves

System 2: Chords: F, C, Em, Dm7, C. Lyrics: a deep green god of young love stained memory_ We used to meet by_ him

System 3: Chords: Am, G, F, C (F bass), C. Lyrics: far from the hustling town I loved you_ now they've come to cut you down.. down

System 4: Chords: F (F bass), C (F bass), C, F, C (E bass), Dm7, C (E bass). Dynamics: *mf*

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F C Em F C

He was the guar-di-an of days we held the same. be-neath the shade he gave

Em Dm7 C G Am G (B bass)

shel-ter from the rain. Oh Lord how it's empty now with noth-ing save the breeze I

F C (F bass) C (F bass) C C

loved you now they've come to burn the leaves. Don't burn the

F C (E bass) Dm7 Eb Ab Bb

leaves And if my mind breaks up in all

Gm F Ab Bb Gm F Ab Bb

so man-y ways I know the meaning of the words I love you. And if my body falls inside

Gm F Em C Dbm Abm

— an ear-ly grave. The for-est and the ev-er-greens are com-ing to take me back So

Db E A D G7 C

slow - ly as I roll down the track the for-est and the ev-er-greens_ are

G7 C G7 C F

com-ing to take me back The for-est and the ev-er-green are com-ing to take me back

C F C F C Dm7 C

(F bass) (F bass) (F bass) (E bass)

Please take me back_

F C F Em F C Em

(E bass)

He was the king of trees keep-er of_ the glades The way he lightened my life makes me so a-mazed

We used to meet by him man-y years a-go— I loved you— now they've come to lay the road

— Oh oh— oh Don't lay the road - oad - oad

mp

cresc.

Home In The Sky

Words and Music by Cat Stevens

B \flat D \flat B \flat D \flat E

Brightly
(Choir)

mf

G \flat A \flat C \flat B \flat D \flat E
(B \flat bass) (C bass)

A \flat D \flat G \flat E E
(C bass) (B \flat bass) (C \flat bass)

B \flat G \flat D A \flat A A Slow Beat D Bm Em G
(add D no C \sharp) (C \sharp bass)

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G (A bass) A Em7 A7-9 D G (D bass) D (C# bass) P P (C# bass)

Come the morn-ing-

Bm Em G G (A bass) A

I'll be far... from here, slow-ly ris-ing in an-oth-er sphere

Em Edim To Coda G (B bass) D (C# bass) A D G P A7

1. Old world... good-bye 'cause I'll be home in the sky in the morning bye-bye.
2. Home -

D (C# bass) Bm P (A bass) Em G

Stars are cry-ing... o-ver my... old house but I'm still breath-ing

G (A bass) A Em A7-9 D G (F# bass) A

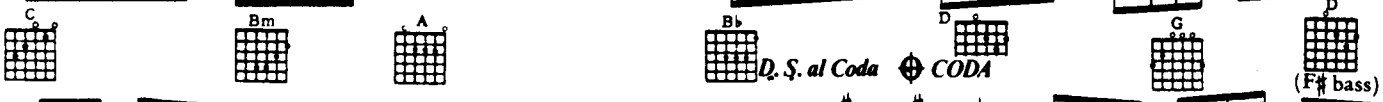
hap-py a-bove the clouds Home, home at last... because all of the badtimes are past



Mus-ic is a la-dy that I still love_ cause sh

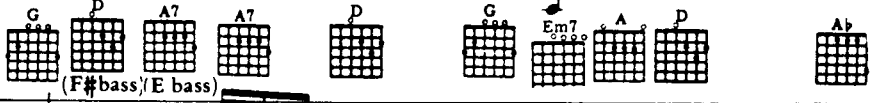


gives me the air_ that I breathe Mus-ic is a la - a - dy that I still need cause sh



brings me_ food_ that I eat Bye cause I'll be home in the sky in the

D. S. al Coda \oplus *CODA*



morning bye bye bye bye_ bye.



p rit.

Sitting

Words and Music by Cat Stevens

Medium Beat

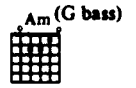
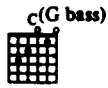
Chord diagrams: C, C (B bass), Am, C (G bass)

Chord diagrams: F, E7, Am, C (G bass), F, E7

Chord diagrams: Am, C (G bass), D, F, Am

Chord diagrams: C, G (B bass), Am, C (G bass), F, Em

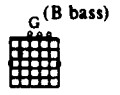
1.2. Oh I'm on my way I know — I am } some - where not so far from here...
 But times — there were when I thought not —
 some - where not so far from here...



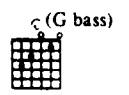
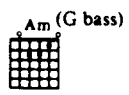
3



— All I know is all — I feel — right now. — I feel the po
 — bleed - ing half my soul — in bad com - pan - y. — I thank the mo
 — All I know is all — I feel — right now. — I feel the po




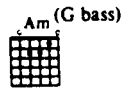
- er grow - ing in my hair, — sit - ting on my own not by
 — I had the strength to stop. — Now I'm not mak - ing love to an
 - er grow - ing in my hair, — oh life is like a maze of do



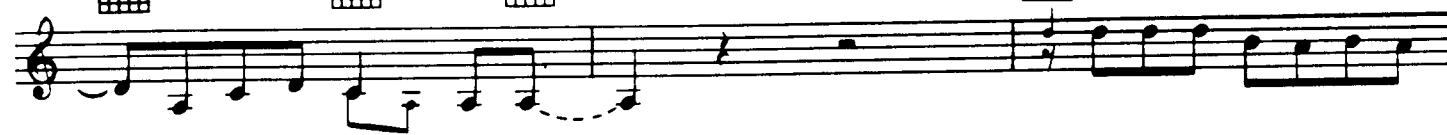
my-self, ev - 'ry - bod - y's here with me. — I
 - y-one's wish - es, — on - ly for that light I see, — 'cau
 — and they all — o - pen from the side you're on. — Just



To Coda 



don't need to touch — your face — to know, and I don't need —
 when I'm dead and — low — ered — in my grave, there's gon - na be —
 keep on push - ing hard, boy. Try — as you may, you're gon - na wind —



— to use my eyes to see. — I keep on won-d'ring if I
 — the on - ly thing that's left of me. And — if I make it to the

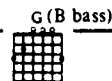


sleep too long, — will I al - ways wake up the same — (or so) —
 wat - er - side, — will I e - ven find me a boat — (or so) —

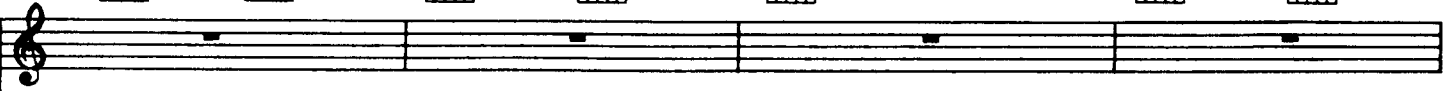
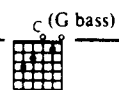




and keep on won-d'ring if I sleep too long,—
and if I make it to the wat - er - side,—



will I e - ven wake up a - gain — or some - thing.
I'll be sure to write you a note —



Am C (G bass) D F Am D.S. al Coda

2

— or some-thing.

♠ Coda

P F D F

— Up where you start - ed from, — you're gon-na wind — up where you start - ed from.

(Spoken)

C G (B bass) Am C (G bass) F E Am

F E Am C (G bass) D F Am

Silent Sunlight

Words and Music by Cat Stevens

Moderato

B \flat F B \flat F C Dm B \flat F B \flat F C7

mf

F B \flat F B \flat F Am B \flat C

Sil - ent Sun - light wel - come in. There is work I must now be -
 song - bird sing a - way. Lend a tune to an - oth - er
 hors - es heave a - way. Put your backs to the gol - den

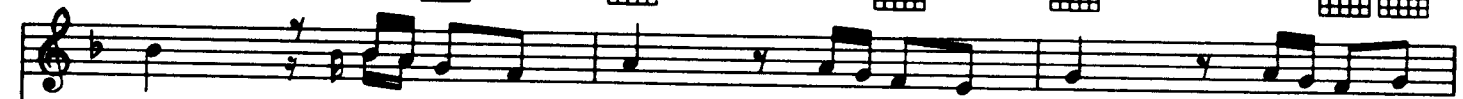
F A7 Dm G C

gin. All my dreams have blown - a - way, - and the
 day. Bring your wings and choose - a - roof, - sing a
 hay. Don't ev - er look be - hind at the work - you've - done, - for your

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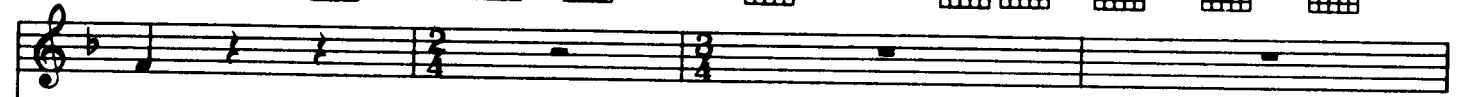
chil - dren wait to play. - They'll soon re - mem - ber things to
 song - of love and truth. - We'll soon re - mem - ber if you
 work - was just be - gun. - There'll be the - eve - ning in the



do, when the heart is young, and the night is done, and the sky is
 do, when all things were tall and our friends were small, and the world was
 end, but till that time ar - rives, you can rest your eyes, and be - gin a -



To Coda



blue.
 new.
 gain.



1 F B \flat F 2 F E F E F G

Morn-ing

C G C B \flat F B \flat F C Dm B \flat F

D.S. al Coda

B \flat F C F B \flat F

Sleep-y

Coda

B \flat F C7

Dm B \flat F B \flat F C7 Dm B \flat F B \flat F C7 F

Angelsea (Of The Seven Stars)

Words and Music by Cat Stevens

Moderato

mf

1-3. She moves like an an - gel and lies
2. voice a cry - stal ech - o,

sev - en eve - ning stars. Dance through the win -
hum - ming in your soul. So pati - ent - ly a -

- dows of her un - i - ver - sal house, of her un - i - ver - sal house.
wait - ing for your ears to be - hold, for your ears to be - hold.

To Coda

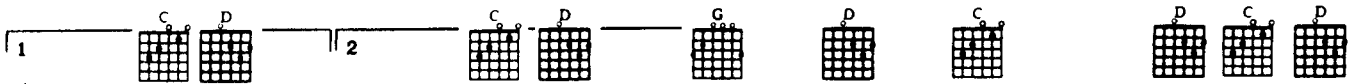
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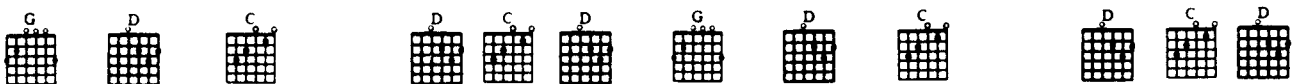
First system of musical notation including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.



Second system of musical notation including a treble clef staff with a whole rest, and piano accompaniment in treble and bass clefs.



Third system of musical notation including a treble clef staff with lyrics and piano accompaniment in treble and bass clefs.



Fourth system of musical notation including a treble clef staff with lyrics and piano accompaniment in treble and bass clefs.

G D C D C D G D C D C D

o - cean cel-lar door. — Her breath a warm — fi - re in

G D C D C D G D C D C D

ev - ry lov - er's heart. — A mis - tress to ma - gic - ians and a

G D C D C D G D C D C D

dan - cer to the Gods. — and a dan - cer to the Gods. —

G D C D C D G C D

G C D G C D

The first system of music features a guitar part with three measures of chords: G, C, and D. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with quarter notes.

G D C D C D G D C D C D

The second system continues the guitar part with a sequence of chords: G, D, C, D, C, D, G, D, C, D, C, D. The piano accompaniment continues with a similar melodic and harmonic structure.

G D C D C D G D C D C D

(Choir)

The third system introduces a choir part. The guitar part has chords: G, D, C, D, C, D, G, D, C, D, C, D. The piano accompaniment continues. The choir part is written in a single staff with a treble clef, featuring a melodic line with eighth and quarter notes.

G D C D C D G D C D C D

Her

The fourth system continues the guitar part with chords: G, D, C, D, C, D, G, D, C, D, C, D. The piano accompaniment continues. The choir part continues with the word "Her" at the end of the system.

G D C D C D C G D C

clothes are made of rain bows, and twen - ty thous - and
oh my babe - I want you, and on my life - I

D C D C G D C D C D C

tears shine through the spa - ces of her
swear my cons - cience will fol - low you for - ev - er, if you

G D C D C D C G D C

gol - den o - chre hair. Yes of her gol - den o - chre hair
meet me ev - 'ry - where. Yes if you meet me ev - 'ry - where.

1 D C D C 2 D C D G D C

Guitar chord diagrams: D, C, D, G, D, C, D, C, D

Musical notation: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

(Choir)

Guitar chord diagrams: G, D, C, D, C, D, G, F, C, D, C, D

Musical notation: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

D.S. al Coda

She

♩ Coda

Guitar chord diagrams: D, C, D, C, G, D, C

Musical notation: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

— of her un - i - ver - sal house. —

Guitar chord diagrams: D, C, D, G, D, C, D, C, D

Musical notation: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Repeat ad lib

Can't Keep It In

Words and Music by Cat Stevens

Brightly

mf

Oh I

Can't Keep It In, I Can't Keep It In, I've got-ta let it out.

I've got — to show the world, world's — got-ta see, see all the love,

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love that's in me. I said, why walk a-lone, why wor-ry when it's warm o-ver here.



Instrumental accompaniment for the first system, including piano and bass staves.

You've got so much to say, say — what you mean, mean what you're think-ing and think —



To Coda

Instrumental accompaniment for the second system, including piano and bass staves.

— an - y - thing. Oh why, — why must you



Instrumental accompaniment for the third system, including piano and bass staves.

waste your life — a - way, — you've got to live for to - day, — then let it go. —



Instrumental accompaniment for the fourth system, including piano and bass staves.

Oh — lov - er,

I want to spend this time with — you, — there's no-thing I would-n't do —

— if you let me know. — And I Can't

— Keep It In, I can't hide it and I can't lock it a-way. I'm up



— for your love, love — heats my blood, blood spins my head and my head — falls in love, oh.

— for your love, love — heats my blood, blood spins my head and my head — falls in love, oh.

Musical notation for the first system, including vocal line and piano accompaniment.



Musical notation for the second system, including vocal line and piano accompaniment.

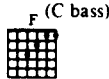
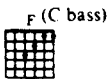
Musical notation for the third system, including vocal line and piano accompaniment.



Musical notation for the fourth system, including vocal line and piano accompaniment.

No I Can't —

Musical notation for the fifth system, including vocal line and piano accompaniment.



(G bass)



Musical notation for the sixth system, including vocal line and piano accompaniment.

— Keep It In, I Can't Keep It In, I've got - ta let it out.

Musical notation for the seventh system, including vocal line and piano accompaniment.

(G bass)



I've got - ta show the world, world's — got - ta know,



know of the love, love — that lies low, so why can't you say,



if you know then why can't you say. You've got too much de-keit, de-keit



— kills the light, light — needs to shine, I said shine — light, shine light,





love. _____ That's no way to live your life, _____



— you al - low too much to go by, _____ and that won't do, —



— no _____ lov - er.



I want to have you here by — my side, now don't you

D.S. al Coda

A B E A G#m E

run, don't you hide — while I'm with you, — 'n' I Can't

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are six guitar chord diagrams: A, B, E, A, G#m, and E. The piano part consists of a treble and bass clef with chords and a simple bass line.

◆ Coda

E A E

— an - y-thing, why not? — Now why, why, — why not

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: E, A, and E. The piano part continues with chords and a bass line.

D C

This system contains the third line of music. It features a vocal line with rests and a piano accompaniment. Above the vocal line are two guitar chord diagrams: D and C. The piano part continues with chords and a bass line.

E

This system contains the fourth line of music. It features a vocal line with rests and a piano accompaniment. Above the vocal line is one guitar chord diagram: E. The piano part continues with chords and a bass line.

18th Avenue

Words and Music by Cat Stevens

Moderato



Well I rode a while— for a mile or so,— down the

mf

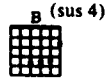


road to the Eight-eenth Av - en - ue. And the peo-ple I saw were the peo-ple I know, and they



all came down to take— a view. Oh the path was dark— and bor - der-less, down— the road—

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— to the Eight-eenth Av-en-ue. { And it stung my tongue to re-peat the words— that I
 { But my head felt bet-ter as I turned the car,— and the



used to use— on - ly yes-ter-day. Mean-ings just dropped— to — the ground.
 air - port slow - ly came in - to view. "One mile" said the sign.—



— I tried to re-mem - ber what I
 I checked my bags and made it



To Coda

thought and what I used to say.— "Don't let me go
 straight to end gate twenty two.— Made it just— in

F (G bass)



C



G



F



down."—

No don't let me go.



Oh my



hands were tied as I strug-gled in - side the emp - ty waste— of an-oth-er day.

mf

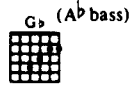
b_p



Mem-'ries were blank— to — my eyes. —



The fire and the glor - y of that night — seems safe - ly locked a - way. —

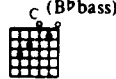
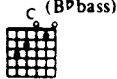


Too hun-gry to rise, — oh too hun-gry to

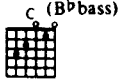
Bright Tempo

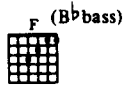
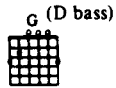
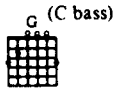


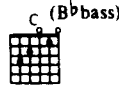
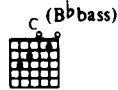
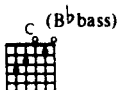
f



(Play 3 times)





C (B^bbass) B^b C (B^bbass) B^b C (B^bbass) C F

C F G^b

E B^b

Tempo I

Bm F#m7 Bm F#m7 Bm F#m7

p

Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7

3

Bm F#m7 Bm F#m7 Bm F#m7

Bm F#m7 Bm F#m7 Bm F#m7

Bm G A Bm G

D F#m7 Bm F#m7

D.S. al Coda

Well I

Coda (G bass) C G F G A B

time. — Boy, you've made it just in time.

Freezing Steel

Words and Music by Cat Stevens

Brightly

E A F# B

E

A

F#

1 & 4. I've flown the house — of freez - ing, the house of Freez - ing — Steel,
 2. Back on the house — of freez - ing, the house of Freez - ing — Steel,
 3. up on the house — of freez - ing, the house of Freez - ing — Steel,




B

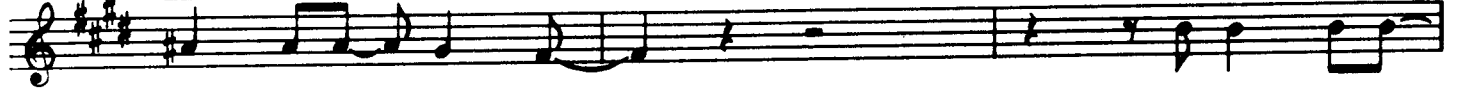
E

A

and tho' my bod - y's back — I
 they tied my bod - y up, — I'm
 I made my mind up then — to

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









know it can't be real, —
 forced to eat my meal, —
 get me to the wheel, —

'cause I've been on —
 — a cold plate —
 I made the cab -













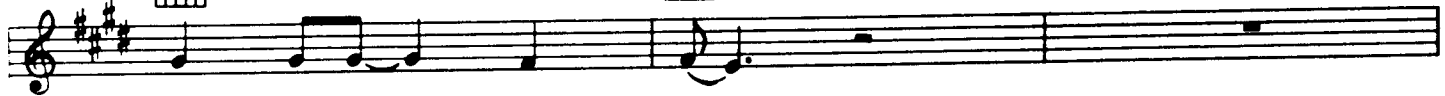
— that house, — with - out a guid - ing wheel. —
 — of lamb, — and cold po - ta - toes too. —
 - in door, — the pil - ot turned - a - round. —

The
 Now
 He



To Coda 




house of Freez - ing Steel, —
 what's a soul — to do, —
 said we're Ve - nus bound, —




A  





oh, where's it go - ing. Picked me up at
 oh, Lord a - bove. — Broth-er won't you
 oh, please take me home, af - ter all I'm on - ly




B  A 

sev - en, when my eyes were weak — from the light of the morn - ing.
 tell me, is this — a — eu - char - is - tic dove, —
 hu - man — and the — earth is where I be - long. —



C#m  B  A  E 

Oh sis - ter, won't you tell me what a man — might want to know.
 'cause I've — been a - wait - ing for the right — one to ap - pear. —
 I must have looked — beau - ti - ful to this freak — with - out a face,



G D

— This mad ness — is fine, — yes,
 — But I've seen it in — your face — and
 — 'cause as he touched — my hand — I

C F

A B A B A

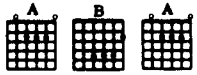
if you're mad at the time. —
 ba - by this ain't the place, —
 saw my-self back in bed, —

A B A

hey, —

A B A

D.S. al Coda



3

hey,

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a triplet of eighth notes marked with a '3' above it. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Coda



Steel, ba ba ba ba ba ba ba ba

The second system continues the musical piece. The vocal line has the lyrics 'Steel, ba ba ba ba ba ba ba ba'. The piano accompaniment features a double bar line in the middle of the system, indicating a section change or a repeat. The key signature remains three sharps.



Repeat and fade

ba ba ba ba ba ba ba ba ba ba ba ba

The third system concludes the piece. The vocal line has the lyrics 'ba ba ba ba ba ba ba ba ba ba ba ba'. The piano accompaniment includes a double bar line and a final cadence. The key signature remains three sharps.

O Caritas

Words and Music by Toumazis, Taylor, and Stevens

Fast Beat



Gm (A bass)



Hunc _____



orn - at - um mun -



di - no -

lo _____

C7 A

per - - - de - re.

Dm Am7 Bb A

mf

Vi - de - o — flag - rar - e vi - de - o — flag - rar - e

Dm C Bb A Dm

vi - de - o — flag - rar - e . om - ni - a - res. Au - di - o — clam -

C Bb A Dm C

- ar - e au - di - o — clam - ar - e au - di - o — clam - ar - e



hom - in - es.

p



Nunc _____ ex - ting - uit - ur mund(i) et ast -

p



- ro - rum lu - men. Nunc _____ con -



- cip - it - ur ma - li ho - min - is cri - men.

G C G C G C G C

mf

Tris - ti - tat(e) et la - crim - is

Bb Dm C Dm G C G

grav - is est do - lor. — De - ter -

C F C G C E7

- rae - que mar - i - bus mag - nus est clam -

Am G C G C F C G

- or. O Car - it - as, O Car - it -

f

C B \flat A

as, no - bis sit sem - per am - or.

G m C A \flat D m

A A 7 D m

p *mf*

Nos pe - ri - tu - ri mor - tem sa - lu - ta - mus (ah ah).

C B \flat D m A A 7 To Coda

mf

So - la re - surg - it vi -



- ta.

The first system of music features a vocal line in the upper staff with a single note and a fermata, labeled '- ta.'. Below it, the piano accompaniment consists of two staves. The right hand plays a melodic line with eighth notes and triplet markings. The left hand plays a steady bass line with chords.



The second system continues the piano accompaniment. The right hand features a melodic line with eighth notes and triplet markings. The left hand plays a steady bass line with chords. The system concludes with a key signature change to A major, indicated by a sharp sign on the F line.



p

Ah

The third system features a vocal line in the upper staff with a long note and a fermata, labeled 'Ah'. The piano accompaniment continues with eighth notes and triplet markings in the right hand and a steady bass line in the left hand.



f



ah

ah

The fourth system features a vocal line in the upper staff with a long note and a fermata, labeled 'ah'. The piano accompaniment continues with eighth notes and triplet markings in the right hand and a steady bass line in the left hand. The system concludes with a key signature change to A major, indicated by a sharp sign on the F line.

1st time

2nd time

ah ah ah ah

Detailed description: This system contains the first two vocal entries. The first entry is marked '1st time' and features guitar chords Dm, C, Bb, and A. The second entry is marked '2nd time' and includes the vocal syllables 'ah ah ah ah'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

2nd time

ah ah ah ah

Detailed description: This system contains the second vocal entry, marked '2nd time', with the syllables 'ah ah ah ah'. The guitar chords are Dm, C, A, and Dm. The piano accompaniment continues with chords and a melodic line.

2

D.S. al Coda

p

Detailed description: This system shows the piano accompaniment for the second system, starting with a '2' and a Dm chord. It includes the instruction 'D.S. al Coda' and a piano dynamic marking '*p*'. The piano part features chords in the left hand and a melodic line in the right hand.

♠ Coda

p

Ah, _____ this world _____ is

p

Detailed description: This system is the Coda section, marked with a diamond symbol and 'Coda'. It includes a guitar chord Dm and a piano dynamic marking '*p*'. The vocal line begins with 'Ah, _____ this world _____ is'. The piano accompaniment features chords in the left hand and a melodic line in the right hand with triplets.

burn - ing fast. — Oh, —

Chord diagrams: C, A, Dm

— this world — will nev

Chord diagrams: C

er last. I don't want — to lose it

Chord diagrams: A, Dm, C

I don't want — to lose it I don't want — to lose it

Chord diagrams: B \flat , A, Dm, C

A Dm C

here in my time. Give me time— for - ev - er

B7 A Dm C

give me time— for - ev - er give me time— for - ev - er

A7 Dm A Dm

here in my time.

A Dm

dim

Sweet Scarlet

Words and Music by Cat Stevens

Moderato

F Eb (F bass) F7 Gm C

Once she came in - to my room, - feath-ered hat — and all,

p

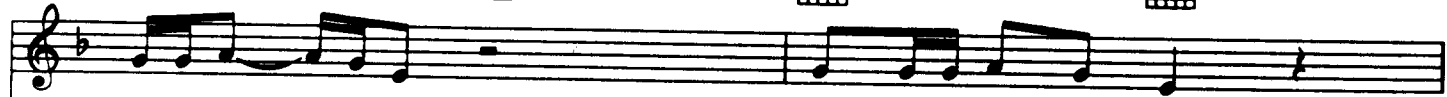
Gm C F C F Gm C

wear-ing a warm wool shawl wrapped a-round — her - shoul - ders. Two eyes like lights,

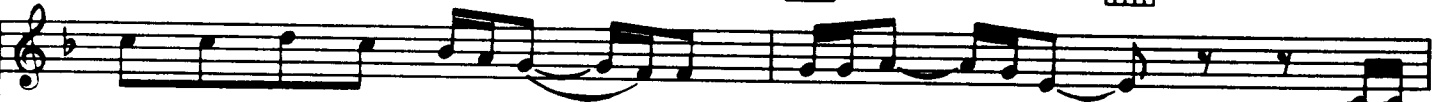
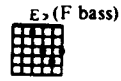
Gm C Dm7 F

mil - ky mar - ble whites — look-ing up at me,

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look-ing for — a way, moons in a end - less day.

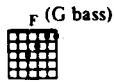
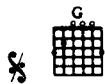


All I knew was with her then, — no, could-n't see — the time — as we

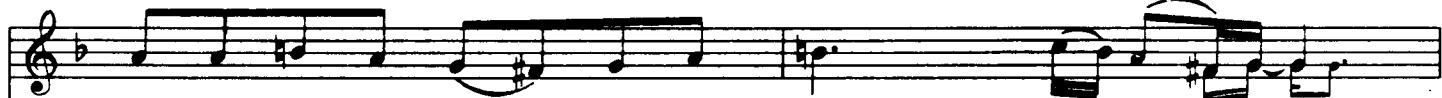


drank down_ the wine, to the last — Sweet. Scar - let.





How was I — to won - der why — or e - ven ques - tion this. —
 could move moun - tains in — the dark — as si - lent as — a knife. —
 Come let us — drink — a - gain — be - fore the sec - ond show. —



Un - der - neath her kiss — I was so un - guard - ed. —
 She cut loose a life — that she nev - er — real - ly want - ed. —
 I want you to know — there's no bridge be - tween — us. —



Ev - 'ry bot - tle's emp - ty now — and all those dreams are gone. —
 All those days are froz - en now — and all those scars are gone. —
 All those gates have o - pened now — and through the light has shone. —

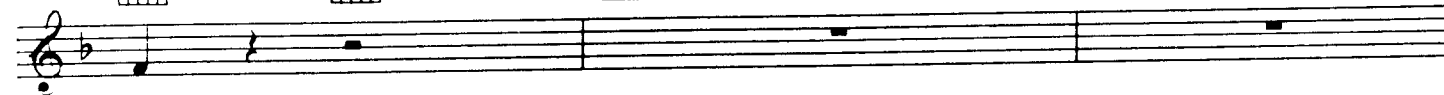
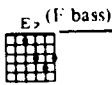
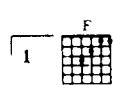




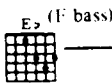
To Coda



Ah, but the song carries on, } so ho
 Ah, but the song carries on, }
 Ah, but the song carries on, }



ly.



She was so much younger than wild. Like the wind, a



Guitar chord diagrams: Gm, C, F, C, F

gyp - sy with a grin from an old far a - way coun - try, but

Guitar chord diagrams: Gm, C, Gm, C, F, Dm

deep be - neath her curls, be - neath this mis - ty pearl, there was more to see. 2. She

Guitar chord diagrams: Gm, Bb, Gm, Bb, Eb, Dm

ly.



First system of musical notation with treble, alto, and bass staves.



Second system of musical notation with treble, alto, and bass staves.

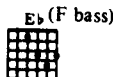


D.S. al Coda



Third system of musical notation with treble, alto, and bass staves.

Coda



- ly.

Final system of musical notation with treble and bass staves.

Ruins

Words and Music by Cat Stevens

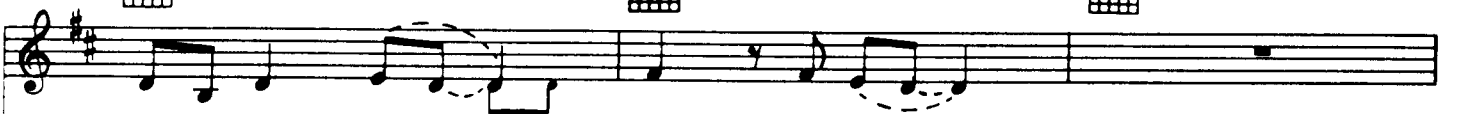
Brightly

The musical score is written in G major (one sharp) and common time (C). It consists of three systems of music. Each system includes a guitar part with chord diagrams and a piano accompaniment. The piano part is marked with a piano (*p*) dynamic. The guitar part uses the following chord diagrams: **P** (open strings), **G** (3rd fret), and **D** (2nd fret). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "It's so quiet in the Ru-ins, Ah — but — it's all changed, — Where's it lead - ing — to, —".

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walk-ing through the old town, stones crum-bl - ing
 win - ter turned_ on man. Came down one day when
 free - dom at — what cost? Peo-ple need - ing



un - der my feet, — smoke for miles a - round.
 no one was look - ing and it stole a - way the land.
 more and more and it's all get ting lost. —



Oh it's en - ough to make — you weep, all that re - mains of the main -
 — Peo - ple run - ning scared, — losing hands, — dodg - ing shad - ows of
 I want back, I want back, — back to the times when the earth —



G P G

— street. Up in the park on Sun-day,
 fall - ing sand. — Build-ings stand-ing like emp-ty shells,
 — was green, and there was no high walls and the

P G F

dogs chas-ing and the chil-dren played. — Old man with his
 and no - bod - y help - ing no one else. — Young child with his
 sea was clean. — Don't stop that

mf

C F C A To Coda

head down, — can't see no - thing more — a - round. (Spoken) No
 hands high, — ain't a-ble to see no rea-son why. (Spoken) No
 sun to shine. It's not yours or mine. —

p *G* *p*

(Sing) But he re - mem - bers how it used to be,

G *D* *G*

back in the old days. So nice to see you com - ing back in this town - a - gain -

Em *C* *G* *A*

— It's nice to see a friend - ly face come peep - ing through, — { hav - ing tea in the you'd bet - ter know what you're

D (sus 4) *G*

af - ter - noon, — now. So nice to see you com - ing back in this town - a gain -
go - ing through - now.

Em C G A

Em C G A

D F#m

2

You came back here to find—

p *f*

E A

— your home is a black hor - i - zon that you don't rec - og - nize.

F#m

Ev - il des - truc - tion has tak en ev - 'ry - thing.

D E E7 A

You'd bet-ter walk on the side — while you're still walk-ing, just — keep on

B7 D

walk - ing on. — Down the street, keep your

E E7 A B

dis-tance from the peo-ple you meet, — oh Lord, and you'd bet - ter watch your eyes, 'cause if smoke —

D E7

— gets in — them ba - by, you won't rise a - gain.

p(sus 4) G Em

So nice to see you coming back in this town— a gain.—

C G A

D G P

D.S. al Coda

◆ Coda P G P

no.—

pp

The Hurt

Words and Music by Cat Stevens

Slow Beat

mf

Introduction for piano in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

G C G C D (B bass) A

Guitar introduction in G major, 4/4 time. The right hand plays a simple melody, and the left hand uses the following chord diagrams: G, C, G, C, D (B bass), and A.

You say you want to seek, — the truth, but it's hard to find. —

mf

Musical notation for the first line of lyrics, including piano accompaniment in G major, 4/4 time.

Am7 D (D bass) G D C (D bass) F C G

Guitar introduction for the second line of lyrics, including time signature changes from 4/4 to 3/4 and back to 4/4. The right hand plays a simple melody, and the left hand uses the following chord diagrams: Am7, D, (D bass), G, D, C (D bass), F, C, and G.

No one to help you, — your friends don't have the time, — hey, hey, — hey. —

Musical notation for the second line of lyrics, including piano accompaniment in G major, 4/4 time.

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C (G bass) G C D (B bass) A

So you ride a - round in your car, switch on the ra - di - o.

Am7 D Am7 D

You want to re - late to some - thing you once read in a book.

Am7 D G D G

What kind of a way to try to take a look, ah, ah, ah.

C D C D G

Un - til I got hurt, I was look - ing, { I was on my way un - til I got
I was the same as you un - til I got
I was on my way un - til I got

C D G

hurt, un-til I got hurt, darl - ing. I paint-ed my face grey— un - til I got hurt,—
 hurt, un-til I got hurt, darl - ing. I did-n't know what to do— un - til I got hurt,—
 hurt, un-til I got hurt, darl - ing. I did-n't know which way— un - til I got hurt,—

C D G

C D G D To Codas 1&2 ♦

— 'til I got hurt. Why did-n't I, I did-n't think of this — un-til I got hurt, — 'til I got hurt, ba - by.

C D G

F Em Dm C

I did-n't know what love is.

G C (G bass) G C D (B bass) A

You say you want to learn to laugh 'cause mus-ic makes you cry,— but

Am7 D (D bass) G D C (D bass) F C G

the tears you shed are on - ly in your eye, hey, hey, hey.

C (G bass) C D (B bass) A

So you turn to an - y pho - ney mouth with a tale to tell,

Am7 D Am7 D

but he's just a hoax - er, don't you know, sell - ing peace and re - li - gion

Am7 D G D G

D.S. al Coda

be - tween his jokes and his kar - ma chew - ing gum. Oh,

♠ Coda

C D G Bm Em C G Am Em

I did-n't know what love is. Young son, don't let me down, young son, I'm trust-ing you to keep on...

Am D G Bm Em C G Am Em

— Nev-er turn a-way, now hold on, — nev-er let go, now hold on, — turn your heart to the bright

Am D G A D G Em C D

sun. Love will come your way, 'cause 'til you make that fi-nal show - ow-ow, you'll nev-er know what love you've been miss-ing.

(G bass)

G G7 C D7 G C G

You say you want to seek the truth,

(B bass)

C D A Am7 D (D bass) G P C (D bass)

but you work a - lone, - no one to help_ you and no - bod-y to push_ you on, -

F C G C (G bass) G C D (B bass) A

hey, hey, - hey. - - - So you sit at home, drink-ing your wine, tel-e-vis - ion on. -

Am7 D Am7 D Am7 D

You wait for a mir - a - cle - - - 'cause you say one_ day one'll come a - long (*but wish-ful think-ing boy*). -

Am7 D7 Am7 D G D G D.S. Coda

But an-y min-ute now, you might be gone. - - - I'd _ like to help you, broth-er, but that would be wrong. - - - So

◆◆ Coda



I did-n't know what love is. Oh no. —



Hey, hey, hey, un-til I got hurt, — ah, — I did-n't know what love is.



Foreigner Suite

Words and Music by Cat Stevens

Slow Beat

There are no words I can use because the mean

- ing still leaves for you to choose and I could-n't stand

to let them be a-bused by you, you.

Chord diagrams: G, P, G, C, Em, Bm, Cmaj9, C.

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Brightly



mf



F Bb

Dreams I had just last night

Am Dm A Dm

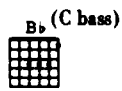
made me scared white with fright, but I'm

Bb C7 F

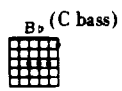
ov - er to that sun - ny - side road,

Bb C7 Dm G

ov - er to that sun - ny - side road,



hey,



hey.



For - tunes_ come_____ and for - tunes go,_____ but



things get_____ bet-ter,_____ ba-by,_____ that's one thing I know,_____ and I'm

B₇ C7 F

ov - er to that sun - ny - side road,

B₇ C7 Dm G

ov - er to that sun - ny - side road. —

C B₇ (C bass) C

B₇ (C bass) B

FS C#7 (F# bass) FS C#7 (F# bass)

The first system of music consists of two staves. The treble staff contains a series of chords and notes, with two chord diagrams above it: FS and C#7 (F# bass). The bass staff contains a melodic line with notes and rests.

FS C#7 (F# bass) FS C#7

The second system of music consists of two staves. The treble staff contains a series of chords and notes, with two chord diagrams above it: FS and C#7 (F# bass). The bass staff contains a melodic line with notes and rests.

FS B C# FS B

The third system of music consists of two staves. The treble staff contains a series of chords and notes, with three chord diagrams above it: FS, B, and C#. The bass staff contains a melodic line with notes and rests.

C# FS B C# FS B

The fourth system of music consists of two staves. The treble staff contains a series of chords and notes, with three chord diagrams above it: C#, FS, and B. The bass staff contains a melodic line with notes and rests.

C# FS B C# FS B

The fifth system of music consists of two staves. The treble staff contains a series of chords and notes, with three chord diagrams above it: C#, FS, and B. The bass staff contains a melodic line with notes and rests.

C# F# B (F#bass) C# F# C#

Now I have a friend _____ that I have met _____

E D#m A#m7

— who gives me love and a cer - tain re - spect,

B# A# F# B (F#bass)

just a lit - tle re -

F# B (F#bass) F# B (F#bass)

- spect. Ev - ry - bod - y needs just a lit - tle re - spect,

F# B (F#bass) F# B (F#bass)

that means you, you, you, you, you, — you,

F# B (F#bass) F# B

you, you, you. — And in a lit-tle while

F# C# F# (E bass) B (D#bass)

our love will spread — to you, you, you. —


D (F#bass) G (F bass) Em7 Am

Ain't no mat - ter who in - side this world you know, —




there'll be some - one who will love you just for who you





are, real-ly are.









Dreams I had _____ just last night





Musical staff with treble clef, key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes.

made me wor - ried, oh, to face up to the light, — but I'm

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The left hand plays a steady bass line, while the right hand provides harmonic support with chords and moving lines.



Musical staff with treble clef, key signature of one flat, and a common time signature. The melody continues with eighth and quarter notes.

ov - er to that sun - ny - side road - oa - side - d,

Piano accompaniment for the second system, continuing the harmonic and bass line from the first system.



Musical staff with treble clef, key signature of one flat, and a common time signature. The melody concludes with a long note.

ov - er to that sun - ny - side road. _____

Piano accompaniment for the third system, concluding the piece with sustained chords in the right hand and a final bass note.



Musical staff with treble clef, key signature of one flat, and a common time signature. This staff contains only chord diagrams and no notes.

Piano accompaniment for the fourth system, showing the final chords and bass notes.

(B bass) A B A (B bass) B (B bass) D A

D E D B

D E7 D B

(B bass) A Bm

(B bass) A Bm

(B bass)



Em



Em7



Em7 (sus 4)



Em7



Em7



Em7 (sus 4)



Em7



Em7



Em D C

Am D C Am D C

Am D C G F Em G Am F G F

Am p (A bass) Am

Bb C Bb Eb Am7 (D bass) D7

Am7 (D bass) D7 Am7 (D bass) D7

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: Am7 (D bass), D7, Am7 (D bass), and D7. Each chord is accompanied by a guitar chord diagram. The lower staff is in bass clef and contains a bass line with notes corresponding to the chord changes.

Am7 (D bass)

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: Am7 (D bass). Each chord is accompanied by a guitar chord diagram. The lower staff is in bass clef and contains a bass line with notes corresponding to the chord changes.

Slower tempo

C (G bass) F (G bass) C F (C bass) C

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: C (G bass), F (G bass), C, F (C bass), and C. Each chord is accompanied by a guitar chord diagram. The lower staff is in bass clef and contains a bass line with notes corresponding to the chord changes.

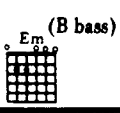
G C (G bass) F (G bass) C F (C bass) C

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: G, C (G bass), F (G bass), C, F (C bass), and C. Each chord is accompanied by a guitar chord diagram. The lower staff is in bass clef and contains a bass line with notes corresponding to the chord changes.

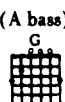
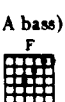
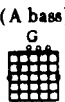
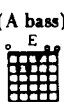
G C F (G bass) C F (C bass)

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: G, C, F (G bass), C, and F (C bass). Each chord is accompanied by a guitar chord diagram. The lower staff is in bass clef and contains a bass line with notes corresponding to the chord changes.

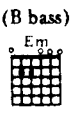
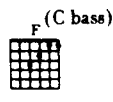
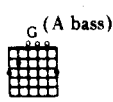
Girls



Oo



(A bass) (A bass) (A bass) (A bass)



Come on_ now, it's free - dom call - ing, come on ov - er and



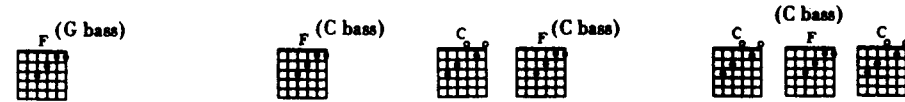
find your - self, _ ah.

Come on_ now, it's free - dom call - ing, come on in_ and re - mind_ your - self, -


ah. _____ You can live in the lar -


- gest house and e - lev - en a - part - ments too, - run your own

pri - vate plane_ and a boat in Mal - i - bu. _____ But 'til you know_

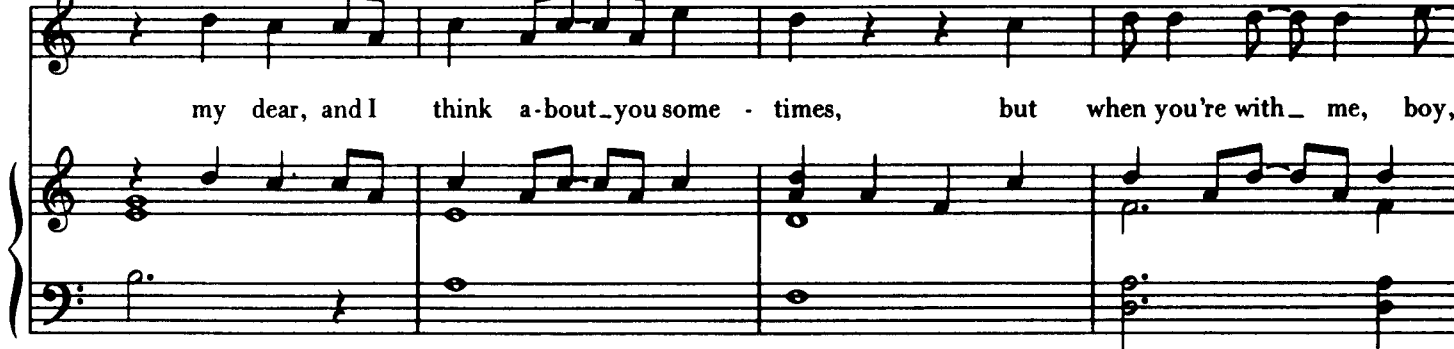


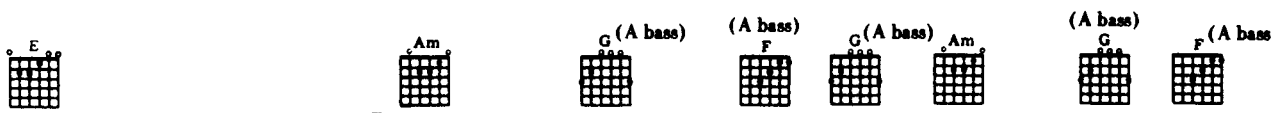
 — deep down what in - side you real - ly need, well, I love you ha - by, ooh,






 my dear, and I think a - bout you some - times, but when you're with me, boy,





 — it chokes my mind. —





 Come on — now, it's free - dom call - ing,



come on ov - er and find your - self, - ah. _____

_____ Come on - now, it's free - dom call - ing,

come on in - and re - mind - your - self, - ah, _____

_____ come on.

Am

The first system of music consists of two staves. The treble staff begins with a guitar chord diagram for Am (A minor) above the first measure. The melody in the treble staff is composed of eighth and quarter notes. The bass staff provides a simple accompaniment with quarter notes.

The second system continues the piece. It features several triplet markings, indicated by a '3' over groups of three notes in both the treble and bass staves. The treble staff has a more active melody with eighth notes, while the bass staff has a steady accompaniment.

F Dm E F C G 1 Am 2 Am

The third system includes a series of guitar chord diagrams for F, Dm, E, F, C, G, and two positions of Am (labeled 1 and 2) above the treble staff. The treble staff contains chords and some melodic fragments. The bass staff has a steady accompaniment with a *mf* dynamic marking.

F C G Am F

The fourth system features guitar chord diagrams for F, C, G, Am, and F above the treble staff. The treble staff is filled with chords and some melodic lines. The bass staff continues with a steady accompaniment.

Am F

The fifth system includes guitar chord diagrams for Am and F above the treble staff. The treble staff has chords and melodic lines. The bass staff has a steady accompaniment.

C (B bass) C Am F

This system contains the first four measures of music. The treble clef has a triplet of eighth notes in the second measure. The bass clef has a steady eighth-note accompaniment. Chord diagrams for C, (B bass) C, Am, and F are provided above the treble staff.

Dm E Am G

Drum fill

This system contains the next four measures. The treble clef has a melodic line with a triplet in the second measure. The bass clef continues with eighth notes. A 'Drum fill' instruction is written in the center of the system. Chord diagrams for Dm, E, Am, and G are provided above the treble staff.

Am F Dm F

This system contains the next four measures. The treble clef has a melodic line with a triplet in the second measure. The bass clef continues with eighth notes. Chord diagrams for Am, F, Dm, and F are provided above the treble staff.

C G Am F Dm C G

Play 3 times

This system contains the next four measures. The treble clef has a melodic line with a triplet in the second measure. The bass clef continues with eighth notes. A 'Play 3 times' instruction is written above the treble staff. Chord diagrams for C, G, Am, F, Dm, C, and G are provided above the treble staff.

C (B bass) Am F

This system contains the final four measures of music. The treble clef has a melodic line with a triplet in the second measure. The bass clef continues with eighth notes. Chord diagrams for C, (B bass) C, Am, and F are provided above the treble staff.

Am Dm7 Em7

Man must fight for free - dom, sure that's what most oth - er peo - ple would say. —

Am C Am Em Am7

— Look for a bod - y to lead —

Dm Em7 Am C

— them, but there's too man - y to lead them a - way. — Ah, —

Am Em Am7 Dm7

— why wait un - til it's your time to die be - fore you

learn what you were born to do? — Come on — now, it's

free - dom call - ing, but there's on - ly one free-dom for you. —

Love, love, — boy, —

C (D bass) Em Am

love, _____ boy. _____

C G A

f

G G (F# bass) E

And

P C P C P C P C

I can't wait _____ to _____ be with you _____ to-mor-row night, —

Am (A bass) Em Am

oh no, oh

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) has lyrics 'oh no, oh' under the notes. The piano accompaniment (bottom two staves) features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Am, C (A bass), Em, and Am are shown above the vocal staff.

C (A bass) Em C Bm

no, no,

Detailed description: This system contains measures 5 through 8. The vocal line has lyrics 'no, no,' with a long note on the second 'no'. The piano accompaniment continues with similar patterns. Chord diagrams for C (A bass), Em, C, and Bm are shown above the vocal staff.

Am

no.

Detailed description: This system contains measures 9 through 12. The vocal line has the lyric 'no.' followed by a long note. The piano accompaniment features a more active right-hand melody. A chord diagram for Am is shown above the vocal staff.

Detailed description: This system contains the final four measures of the piece. The vocal line has a long note followed by a final chord. The piano accompaniment concludes with sustained chords in the left hand and a final melody in the right hand.

Won't you

Am

give me your word — that you won't laugh, 'cause you've

Em Am Em

been a sav - ing grace to me and I'd

Am Em Am

hate to face — a day —

G

with-out you a - round, — my life —

Em

D

D7

would be — with - out sound. —

Am

G

Em

Love, love, love, love — must - 've made — you on a

D

D7

Sun - day, — 'cause you

Am G Em D

taste to me as good as God made

D7

hon-ey taste, babe.

Am G

And the sky all glis - tens with gold when you're

Em D

talk - ing to me,

Am7 G

and the whirl - ing wind turns to song, — why it sets

Em D D7

my soul free, — free.

Am G Em

Love, love, love, love — must - 've made — you on a

D D7 Am C

Sun - day, — ay, — ay, ay, —

p

ay, ay. —

Slow beat

p (F# bass) G (D bass) C

Em7 Bm C (add 9) C Am7 (D bass)

p G *p* D7

There are no words I can use — because the mean -

G G7 C Em7

ing still leaves for you to choose, and I could-n't stand — to let them be a-bused.

Bm C (add 9) C Bb F D

— by you, you.

G P

Oh dar - ling, you see my face — but it's in my

G7 C Em7

heart, — that's where it's tak - ing place, and I could-n't stand — to let it go to waste, —

Bm (add 9) C C Bb F E

can you, you? Oh

love, sweet blue love, no man can ever get en-

A E E7 A A7

ough, but may-be one day we'll all die in love, will

D Em F#m C#m

you, you, you? Oh

D (add 9) D C Bb A2 FB F#7

you, you, you? Oh

ough, but may-be one day we'll all die in love, will

D (add 9) D C Bb A2 FB F#7

you, you, you? Oh

ough, but may-be one day we'll all die in love, will

B A G Am7 D

love, — sweet love, my —

G D G7

love, sweet blue love...

C Em7 Bm

C (add 9) C Am7 (D bass) D7

Oh babe,

G D D7

un-der-stand, — take my love, —

G G7 C Em7

— that's all I have at hand. Please say you will, oh, don't say you can't, —

Bm C (add 9) C C (D bass) D

— will you, will you,

Double Tempo-brightly

Bm Em (B bass) Em

will you?

Am D G C

The first system of music features a guitar chord progression of Am, D, G, and C. The piano accompaniment consists of a treble and bass clef with a melody in the right hand and a bass line in the left hand.

Am D D (C bass) Bm Em

The mo-ment you

The second system continues the guitar chord progression with Am, D, D (C bass), Bm, and Em. The piano accompaniment includes the vocal line starting with the lyrics "The mo-ment you".

Am7 D G C (B bass)

{ walked in - side my door, — I knew that I need not look - no more. — } I've seen man-y
 { fell in - side my dreams - I re - a - lized all I had - not seen. — }

The third system features guitar chords Am7, D, G, C, and (B bass). The piano accompaniment includes the vocal line with lyrics: "walked in - side my door, — I knew that I need not look - no more. — } I've seen man-y" and "fell in - side my dreams - I re - a - lized all I had - not seen. — }".

Am7 D Bm Em

oth-er girls - be-fore, ah, but dar - ling, hea - ven must've pro-grammed you. —

The fourth system features guitar chords Am7, D, Bm, and Em. The piano accompaniment includes the vocal line with lyrics: "oth-er girls - be-fore, ah, but dar - ling, hea - ven must've pro-grammed you. —".

Em ————— C

2

P (sus 4) P

Ah, ah, will you, will you,

Bm7 Bm G (B bass) Em

will you?

Am D G C

Am D P (C bass) Bm Em

Repeat and fade

How Many Times

Words and Music by Cat Stevens

Moderato

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a mezzo-forte (*mf*) dynamic. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The bass clef part consists of a series of chords: G2, D2, G2, D2, G2, D2, G2, D2.

The second system of musical notation continues the piano introduction. The treble clef part continues with a quarter note C3, a quarter note B2, and a quarter note A2. The second measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The third measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The fourth measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fifth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The sixth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The seventh measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The eighth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The bass clef part continues with a series of chords: G2, D2, G2, D2, G2, D2, G2, D2.

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The piano accompaniment is on a grand staff with a treble and bass clef. The treble clef part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The bass clef part consists of a series of chords: G2, D2, G2, D2, G2, D2, G2, D2.

How Man-y Times must I get up,

The second system of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The piano accompaniment is on a grand staff with a treble and bass clef. The treble clef part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The bass clef part consists of a series of chords: G2, D2, G2, D2, G2, D2, G2, D2.

look out, and see the same old view,

view?_ How Man-y Times must I wear the same_ old things

and hear the same old things — that I do,

I do? How Man-y Times must I clean this face, _

my face, and How Man-y Times must I shine my shoes?

Oh, oh — Lord, ——— How Man-y Times must I

D G P

drink the same — old drink and dream the same old dream

Am C P

that I do? ——— Be - cause I,

C Am P G

I know one, one thing, there ain't noth -

D C P

G P C P

ing that could ev - er ease the pain_ but for your,

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, with lyrics 'ing that could ev - er ease the pain_ but for your,'. Above the staff are four guitar chord diagrams labeled G, P, C, and P. The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

G P C G (B bass)

your_ line and mine, um. _____

Detailed description: This system contains the second two staves of music. The top staff is the vocal line with lyrics 'your_ line and mine, um. _____'. Above the staff are four guitar chord diagrams labeled G, P, C, and G (B bass). The piano accompaniment continues with similar rhythmic patterns, including some sustained chords in the right hand.

P C Am p To Coda

I want that lov-ing a - gain, a - gain. _____

Detailed description: This system contains the third two staves of music. The top staff is the vocal line with lyrics 'I want that lov-ing a - gain, a - gain. _____'. Above the staff are four guitar chord diagrams labeled P, C, Am, and p To Coda. The piano accompaniment features a mix of chords and moving lines in both hands.

G P C P

Detailed description: This system contains the final two staves of music. The top staff is empty, while the bottom two staves are the piano accompaniment. Above the top staff are four guitar chord diagrams labeled G, P, C, and P. The piano accompaniment concludes with a final melodic phrase in the right hand and a sustained bass line in the left hand.

G P C D

How Man-y Times must I pass your place, — your place,

G P C P

and How Man-y Times must I fol-low you, you?—

G P Am C

How Man-y Times must I see the same old things when

C Bm Am P G

ould be see - ing is you? — Be - cause I

D.S. al Coda

241

♣ Coda



First system of musical notation, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



Second system of musical notation with lyrics: "Must I fol-low you,"



Third system of musical notation with lyrics: "must I wear ___ the same old"



Fourth system of musical notation with lyrics: "thing?" and a *rit.* (ritardando) marking.

Later

Words and Music by Cat Stevens

Fast $\text{♩} = 84$



Percussion *mp*

10 times
N.C.

mf

9 times



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Bm A E

La - ter, _____ oh,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a half note 'La' followed by a dotted half note 'ter,' with a long horizontal line underneath. The piano accompaniment consists of two staves (treble and bass clefs) with a mezzo-forte (mf) dynamic marking. The chords Bm, A, and E are indicated above the vocal line.

Bm A E Bm

oh, _____ La - ter,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'oh,' followed by a dotted half note 'La - ter,' with a long horizontal line underneath. The piano accompaniment continues with the same two-staff structure. The chords Bm, A, E, and Bm are indicated above the vocal line.

A E Bm A

La _____ ter, _____

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'La' followed by a dotted half note 'ter,' with a long horizontal line underneath. The piano accompaniment continues with the same two-staff structure. The chords A, E, Bm, and A are indicated above the vocal line.

E D G A

I want to talk it out _____ with you, _____

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'I' followed by a dotted half note 'want to talk it out' with a long horizontal line underneath, then a half note 'with you,' followed by a dotted half note with a long horizontal line underneath. The piano accompaniment continues with the same two-staff structure. The chords E, D, G, and A are indicated above the vocal line.

F#m Bm E Em7 (A bass)

try to get my mes - sage through. — That's not

G F# Bm

all I want to do, La - ter, —

A E Bm A E

oh, oh. —

N.C.

Bm A E Em

La - ter,
(Not a bit soon - er, but La - ter.)

La - ter,

A E Bm A

La - ter,

3.2

3.2

E D G A

I want to feel your bo - dy close

F#m Bm E Em7 (A bass)

from your head down to your toes, may - be

G F# Bm

help you fold your clothes La - ter, La - ter, _____

A E Bm A E

oh, oh, oh, _____

Moderato $\text{♩} = 112$

oh, oh. I want to spread the news, -

p (B bass)

Em (B bass)

Em (B bass) Bm *Em* (B bass) F#m C# F# B

don't want to soft - soap you. _____

E A B F#m (B bass)

We're meant to live and love to - geth-er, girl, oh babe.

rit.

(B bass) B7 G P

Slowly ♩=90

There's no - thing I can do, oh, dar - ling,

Em D C G

I love you. There's no way you can stay home

P C (F#bass) G F#

a - lone, - ba - by. La

Tempo I



La - ter, _____ ah, _____

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics "La - ter, _____" are written below the first two notes, and "ah, _____" below the last. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.



La - ter.

The second system continues the vocal line with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics "La - ter." are written below the notes. The piano accompaniment continues with chords and a bass line.



The third system shows the piano accompaniment continuing with chords and a bass line. The vocal line is not present in this system.



The fourth system shows the piano accompaniment continuing with chords and a bass line. The vocal line is not present in this system.

Bm A E D

La - ter, I want to talk it out —

G A F#m Bm E

— with you, — try to get my mes - sage through..

Em7 (A bass) G F#

— That's not all I want to do,

Bm A E

La - ter. —

Bm A E

The first system of music features a guitar part with three measures. Above the staff are three chord diagrams: Bm (x223332), A (x022202), and E (x223211). The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has two sharps (F# and C#).

Bm A E Bm

The second system of music features a guitar part with four measures. Above the staff are four chord diagrams: Bm (x223332), A (x022202), E (x223211), and Bm (x223332). The piano accompaniment continues with a treble clef staff and a bass clef staff.

A E 18 times Bm A E

The third system of music features a guitar part with five measures. Above the staff are five chord diagrams: A (x022202), E (x223211), Bm (x223332), A (x022202), and E (x223211). The text "18 times" is written above the Bm chord diagram. The piano accompaniment includes a double bar line in the second measure of the treble staff.

Bm A E

La - ter. _____

The fourth system of music features a guitar part with four measures. Above the staff are three chord diagrams: Bm (x223332), A (x022202), and E (x223211). The piano accompaniment includes a double bar line in the second measure of the treble staff. The text "La - ter." is written below the treble staff with a long horizontal line extending to the right.

100 I Dream

Words and Music by Cat Stevens

Fast $\text{♩} = 80$

They brang us up_ with horns_

and hol - ly wood-en songs, dead snakes and pois - oned wis -

doms be - tween our_ teeth. The evil_ that's been

Chord diagrams: G, A, D, F#m, Bm, G

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A G D G

done_ still is ___ car-ry-ing on, ___ and on ___ this night_ there'll_

A F#m Bm

_ be no pea - ce. ___

A E (D#bass) B E (E#bass) C#7

Pea ce, ah ___

F# G A

_ ah ah ah. The old lead - ers' bones ___ still

G D G A

beat on our homes, ——— They built our life 'fore us. We

D F#m Bm G A

had no choice, — the ev - il that's been done — still is —

G D G A

— car-ry-ing on. — And when — they're gone — we'll be the

Bm A

voi - ce, voi - ce, —

E A E F#

voi ce, voi ce. Blue

G A G D

bird on a rock, slow wind blowing soft a -

G A D F#m Bm A

- cross the bare face of the sleeping lake. Rise, rise

G A G D

up and be free voice whispered to me. And in -

G A F#m Bm

— this way_ you will_ a - wake. Don't climb

G A G D

up on a hill, stand per - fect - ly still and

G A D F#m B

si - lent - ly soak up the day. Do - n't

G A G D

rush and a - don't you roam Don't feel so a - lone, and in -

G A Bm

— this way — you will a - wa - a - a -

Chorus A E

- ke. (ah) ah

A E F# G A

(ah) And in this way you will a -

D F#m Bm A G A

- wa - a - a - a - ake. And this way you will — a - wake. —

E

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a whole note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A guitar chord diagram for the E chord is shown above the first measure.

C G D

Pick up — the pie - ces you see be -

The second system continues the piece with guitar chord diagrams for C, G, and D. The vocal line has a whole rest, followed by a half note G4, and then a whole note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics "Pick up — the pie - ces you see be -" are written below the vocal line.

E C G D

fore you. Don't let your weak-ness-es — des - tro - oy you. —

The third system features guitar chord diagrams for E, C, G, and D. The vocal line has a whole rest, followed by a half note G4, and then a whole note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics "fore you. Don't let your weak-ness-es — des - tro - oy you. —" are written below the vocal line.

E (D bass) C G

— You know — wher - ev - er you go —

The fourth system features guitar chord diagrams for E (D bass), C, and G. The vocal line has a whole rest, followed by a half note G4, and then a whole note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics "— You know — wher - ev - er you go —" are written below the vocal line.

D E C G

the world will fol - low, — so let your rea-sons be

E (sus 4) A

true, true — to you. Stay

G D G A

close to your — friends — up un - til the end. And when —

G A D F#m7 Bm A

— they know that you feel the same — way, — rise

G A G D

up and be free — and die — hap-pi - ly. And in

G A Bm

this way_ you will_ a - wa (wa ke. —

Chorus

A E

ke — wa

A E F# G A

ke) And_ in this way you will_ a -

E Bm A G A

wa - a - ke. ——— And this way you will ——— a - wake. —

E E

A-wake.

Come on, come on and a-wake. —

Bm A E

l.h. rit.

Crab Dance

Words and Music by Cat Stevens

Moderately - Classical Guitar Style

The first system of musical notation for 'Crab Dance' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line of eighth notes with slurs. The lower staff is in bass clef with the same key signature and time signature, containing a bass line of quarter notes. The dynamic marking *mf* and the articulation *legato* are written below the first measure of the upper staff.

The second system of musical notation continues the piece with two staves. The upper staff in treble clef features a melodic line of eighth notes with slurs. The lower staff in bass clef provides a bass line of quarter notes. The key signature and time signature remain consistent with the first system.

The third system of musical notation continues with two staves. The upper staff in treble clef has a melodic line of eighth notes with slurs. The lower staff in bass clef has a bass line of quarter notes. The key signature and time signature remain consistent.

l.h. opt. 8 basso - - - - -

The fourth system of musical notation continues with two staves. The upper staff in treble clef includes guitar-specific notation: a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a melodic line of eighth notes with slurs and three guitar chord diagrams: E major (open strings), A major (2nd fret), and E major (open strings). The lower staff in bass clef has a bass line of quarter notes. The key signature and time signature remain consistent.

loco

l.h. opt. 8 basso - - - - -

loco

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A D A N.C. E A D A E

f *mp* *f*

A G A D G D Em A

p *poco rit.*

Em A a tempo N.C.

mf

E A D A E

mf

l.h. opt. 8 basso ----- loco

A C A D G D 1 m A D N.C.

G F G F G

F G C G Am G F C Dm C F G

(C bass) F C B C N.C. Dm G Dm G

poco rit. *p* *mf*

Dm G G b G p

A E A E

cresc.

G A G A G A G A G A G A

G A G A N.C. G A

mp *l.h.*

pa pa pa

G A G A G A G A N.C.

f

pa pa

E

Tempo I

mf legato

f

l.h. opt. 8 basso - - - - - loco

mp

A D A N.C. E A D A E

A G A D A D G D

Maybe You're Right

Words and Music by Cat Stevens

Moderately

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a melodic line with eighth and quarter notes, and some chords. The left hand starts with a bass clef and plays a simple accompaniment of quarter and eighth notes.

The first system of piano accompaniment continues the two-staff format. The right hand has a treble clef and the left hand has a bass clef. The music continues with similar rhythmic patterns and chordal structures.

Four guitar chord diagrams are shown above the vocal line. From left to right, they are labeled G, C, D, and Em. Each diagram shows the fretting pattern for the chord on a six-string guitar.

1. Now may-be you're right } and may - be you're wrong —
2. So may-be you're right }

The second system of piano accompaniment continues the two-staff format. It includes a dynamic marking of *mp* (mezzo-piano) in the right hand.

Four guitar chord diagrams are shown above the vocal line. From left to right, they are labeled C, G, F, and C. Each diagram shows the fretting pattern for the chord on a six-string guitar.

But I ain't gon - na ar-gue with you no more I've done it for — too long. —

The third system of piano accompaniment continues the two-staff format, concluding the piece with sustained chords in the right hand.

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G C D Em C

It was get-ting so good why then where did it go — I can't

G F C G

think a-bout it no more, tell me if — you know, — You were loving

C D Em C G

me, I — was lov-ing you — But now there aint no-thing but regretting

C G F C

no - thing, — no-thing but re- gret-ting ev-'ry-thing we do, —



Musical notation for the first system, including treble and bass clefs and piano accompaniment.



to Coda



Musical notation for the second system, including treble and bass clefs and piano accompaniment.



Musical notation for the third system, including treble and bass clefs and piano accompaniment.

I put up— with your lies like— you put up with mine,— But God knows we

Musical notation for the fourth system, including treble and bass clefs and piano accompaniment.

should have stopped some-where,— we could have tak-en the time,— But time has



turned, yes, some call it the end, — So tell me, tell me



opt.



did you real-ly love me like a friend, — you know — you don't

cresc., poco a poco



have to pre-tend, — It's all o-ver now — It - 'll nev-er



hap-pen a-gain — no, no, no, It - 'll nev-er hap-pen a-gain, — it won't



hap-pen a-gain, — Nev-er, nev-er, nev-er, It - 'll nev-er hap-pen a-gain—



No, no, no, no, no, — no, no, no, no, no.



D. S. al Coda

CODA



pp

Lady D'Arbanville

Words and Music by Cat Stevens

Moderately

First system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and quarter notes. The bass line features a simple harmonic accompaniment with a slur under the first two measures.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

Rubato

Em guitar chord diagram: 0 2 2 0 0 0

D guitar chord diagram: 0 2 3 2 3 0

First system of vocal and piano accompaniment. The vocal line begins with the lyrics "My La - dy d'Ar - ban - ville". The piano accompaniment is marked *p* (piano) and features a complex harmonic texture with slurs and ties.

Em guitar chord diagram: 0 2 2 0 0 0

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "still? I'll wake you to - mor - row". The piano accompaniment continues with its complex harmonic texture.

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and you will be my fill, Yes, you will be my fill. My



a tempo



La- dy d'Ar - ban-ville why does it grieve me so?



But your heart seems so si - lent, Why



do you breathe so low why do you breathe so low, my La - dy d'Ar - ban-ville
2. I loved you my la - dy





Why do you sleep so still, I'll
 Though in your grave you lie, I'll



wake you to - mor-row — And you will be my fill, Yes,
 al - ways be with you — This rose will nev - er die, this

to Coda



you will be my fill.
 rose will nev - er die.

N.C.

My



La - dy d'Ar - ban - ville you look so cold to - night,





Your lips feel like win - ter, Your




skin has turned to white, your skin has turned to white. My La - dy d'Ar - ban - ville



why do you sleep so still, I'll

D.S.  al  Coda

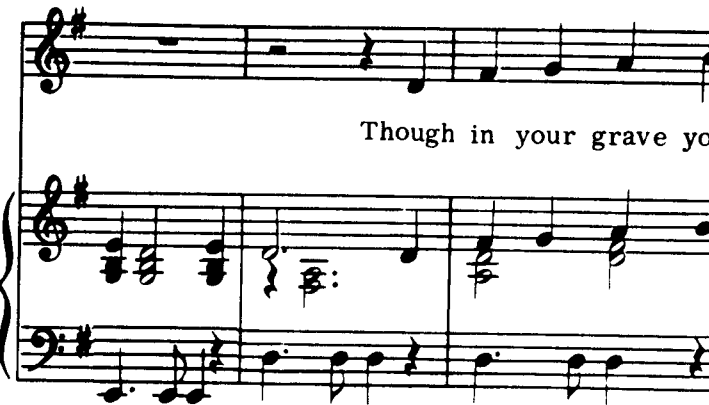
 CODA



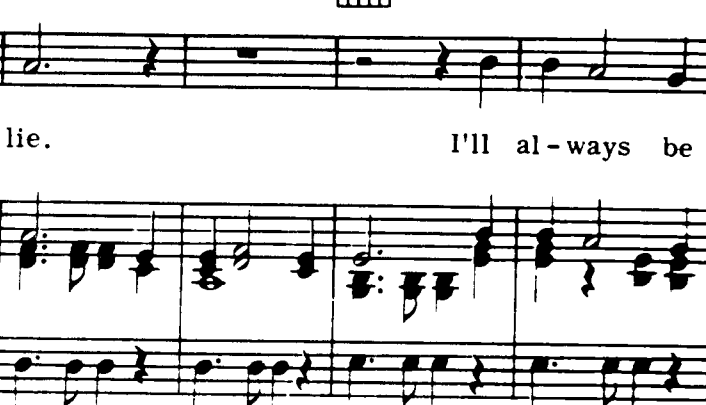
My  die I loved you my la - dy.



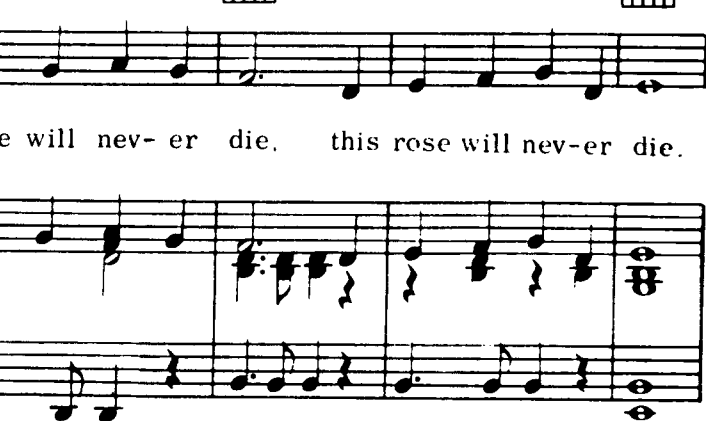
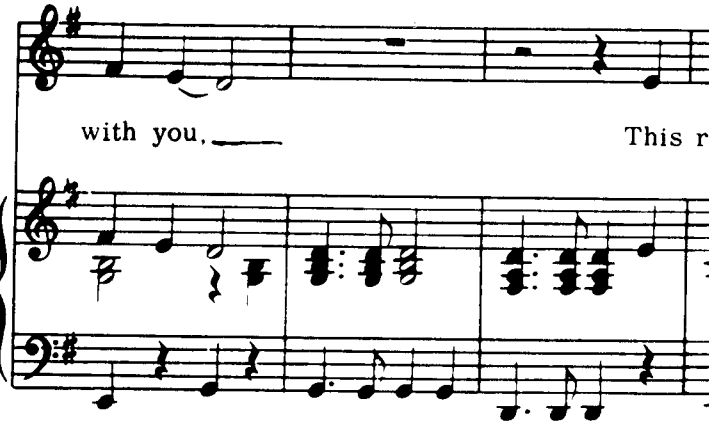
Though in your grave you lie.



I'll al - ways be



with you, — This rose will nev - er die, this rose will nev - er die.



Pop Star

Moderate

Words and Music by Cat Stevens

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The music is in the key of D major and 4/4 time. A piano dynamic marking 'p' is present.



Yes I'm going to be ___ a pop star. _____ Yes I'm

The vocal line begins with the lyrics 'Yes I'm going to be ___ a pop star. _____ Yes I'm'. The piano accompaniment continues with a similar rhythmic pattern to the introduction, supporting the vocal melody.



going to be ___ a pop star _____ now _____ Yes I'm

The vocal line continues with the lyrics 'going to be ___ a pop star _____ now _____ Yes I'm'. The piano accompaniment provides harmonic support with chords and a steady bass line.



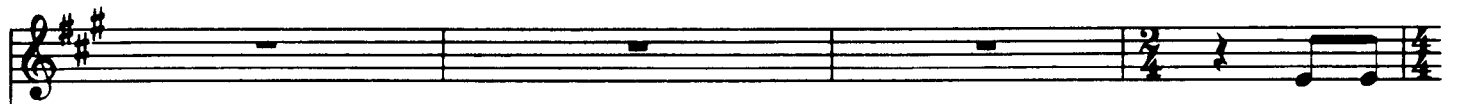
going to be ___ a pop star.

The vocal line concludes with the lyrics 'going to be ___ a pop star.'. The piano accompaniment ends with a final chord and a few notes in the bass line.

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Oh ma - ma, ma - ma see — me ma-ma, ma-ma see me I'm a pop star.



Yes I'm



go - ing on — the T. V. — now,

Yes I'm



go - ing on — the T. V. — now,

Yes I'm





Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

go - ing on — the T. V. now,

Piano accompaniment for the first system, featuring a rhythmic bass line and chords in the right hand.



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

Oh ma - ma, ma-ma see — me ma-ma, ma-ma see me on the T. V. —

Piano accompaniment for the second system, including a bridge section with a 2/4 time signature.

Musical staff with treble clef and key signature of two sharps. The melody includes a bridge section with a 2/4 time signature.

Yes, I'm

Piano accompaniment for the third system, including a bridge section with a 2/4 time signature.

Musical staff with treble clef and key signature of two sharps. The melody includes a bridge section with a 2/4 time signature.

go - ing on — my first gig. — Yes, I'm

Piano accompaniment for the fourth system, including a bridge section with a 2/4 time signature.



go - ing on — my first gig. — Yes, I'm

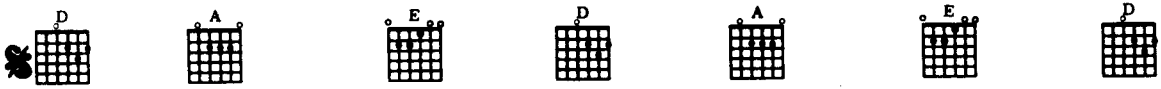


go - ing on — my first gig. —



Oh, ma - ma, ma - ma, see — me ma - ma, ma - ma see me on my first gig. —

Now lis - ten to me,



A single musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line of eighth and quarter notes.

La da na la__ na da la__ na da la__ na da la na da la__ na da la,

Piano accompaniment for the first system, consisting of a treble staff with chords and a bass staff with a simple bass line.



A single musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line of eighth and quarter notes.

La na da la__ na da la__ na da la__ na da da da da da da bop bah,

Piano accompaniment for the second system, consisting of a treble staff with chords and a bass staff with a simple bass line.



A single musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line of eighth and quarter notes.

La na na da__ na na da__ na na da__ na na da na na da na na dot dah,

Piano accompaniment for the third system, consisting of a treble staff with chords and a bass staff with a simple bass line.



A single musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line of eighth and quarter notes.

dah, La da da da dot da da dot dah

Piano accompaniment for the fourth system, consisting of a treble staff with chords and a bass staff with a simple bass line.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.



Well I'm go - ing to — the cold bank — cold bank, —

The second system continues the musical notation with the vocal line and piano accompaniment. The lyrics are positioned below the vocal staff.



Yes I'm go - ing to — the cold

The third system continues the musical notation with the vocal line and piano accompaniment. The lyrics are positioned below the vocal staff.



bank, — Yes I'm go - ing to — the cold

The fourth system concludes the musical notation with the vocal line and piano accompaniment. The lyrics are positioned below the vocal staff.



bank. Oh ma - ma,



ma - ma see me ma - ma, ma - ma see me at the cold bank.

D. S. al Coda



Well I'm com - ing, com - ing com - ing home now,

Coda



Yes I'm com-ing com - ing, com-ing



home _____ now _____ Yes I'm com-ing, com-ing, coming

home now,



Oh ma - ma, ma - ma see - me ma-ma, ma-ma see me I'm home.

Trouble

Words and Music by Cat Stevens

Moderately

Piano introduction in F major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderately'.



Vocal line and piano accompaniment for the first verse. The piano accompaniment continues from the introduction.

Trou-ble, _____ oh trou-ble set me free, _____
 Trou-ble, _____ oh trou-ble move a - way, _____
 Trou-ble, _____ oh trou-ble move from me, _____



Vocal line and piano accompaniment for the second verse. The piano accompaniment continues from the first verse.

I have seen your face and it's too much, too much for me. _____
 I have seen your face and it's too much for me to - day. _____
 I have paid my debt now won't you leave me in my mi - ser - y. _____



Vocal line and piano accompaniment for the final chorus. The piano accompaniment continues from the second verse.

Trou-ble _____ oh
 Trou-ble _____ oh
 Trou-ble _____ oh



trou - ble can't you see, ——— You're eat - ing my
 trou - ble can't you see, ——— You have
 trou - ble please be kind, ——— I don't



heart a - way and there's noth - ing much left of me. ———
 made me a wreck now won't you leave me in my mi - ser - y. ———
 want no fight and I



I've ——— drunk your wine, —
 I've ——— seen your eyes —



——— you have made your world mine ——— so won't you be fair,
 ——— and I can see death's dis - guise. ——— hang - in on me,





so won't you be fair. — I —
hang - in' on me. — I'm —



— don't want no more of you, — so won't you be kind to me,
— beat I'm torn, — shat-tered and tossed and wor-



— just let me go where I have to go there.
— too shock-ing to see, too shock-ing to see.

♠ CODA



D. S. al ♠

Have-n't got a lot of time. —

I Wish, I Wish

Moderately

Words and Music by Cat Stevens



1. I wish I knew, I wish I knew _____
 2. I wish I could tell, I wish I could tell _____



what makes me, me, what makes you, you. _____ It's just an-
 what makes a heaven what makes a hell. _____ And do I

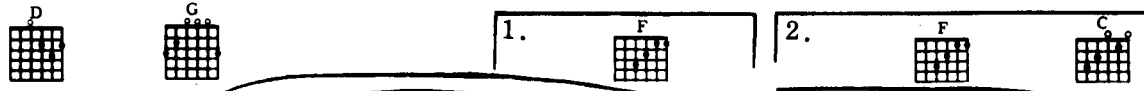


oth - er point of view _____ oo _____ A state of
 get to ring my bell _____ oo _____ Or land up



mind I'm go - ing thru yes _____
 in some dust - y cell no _____

So what I see, is nev - er
 while oth - ers reach the big ho -



1. true, ah. _____
 tel, yeah _____

2. 3. I wish I



had, I wish I had _____ the secret of
 (4.) knew the mys - t'ry of _____ that thing called



good, and the se - cret of bad, _____ Why does this
 hate and that thing called love, _____ What makes the



ques - tion drive me mad _____ ah _____ 'cause I was
 in bet - tween so rough _____ ah _____ Why is it



taught when but a lad, yes _____ That bad was
 al - ways push and shove, ah _____ I guess I



good and good was bad ah _____ 1. I wish I
 just don't know e - nough Yes _____

2.



Fade out (opt. repeat)

ad lib. style

Mona Bone Jakon

Words and Music by Cat Stevens

Brightly

Piano introduction in 3/4 time, marked 'Brightly' and 'f' (forte). The music consists of a series of chords and melodic lines in the right and left hands.



Vocal line in 3/4 time, starting with the lyrics 'Yes, I've got a Mon - a Bone Ja - kon, _____ But'. The melody is in the treble clef.

Yes, I've got a Mon - a Bone Ja - kon, _____ But

Piano accompaniment for the first vocal line, in 3/4 time. It features a bass line and chords in the right hand.



Vocal line in 3/4 time, continuing with the lyrics 'it won't be lone - ly for long. Yes, I've got a'. The melody is in the treble clef.

it won't be lone - ly for long. Yes, I've got a

Piano accompaniment for the second vocal line, in 3/4 time. It features a bass line and chords in the right hand.



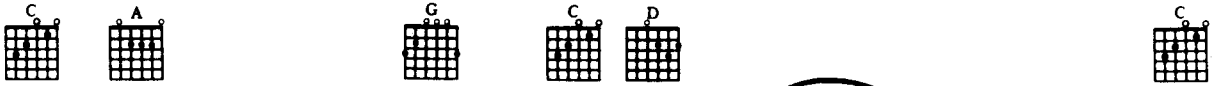
Vocal line in 3/4 time, continuing with the lyrics 'Mon - a Bone Ja - kon, _____ But it won't be lone - ly'. The melody is in the treble clef.

Mon - a Bone Ja - kon, _____ But it won't be lone - ly

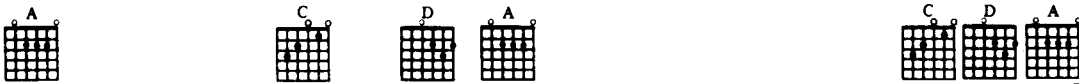
Piano accompaniment for the third vocal line, in 3/4 time. It features a bass line and chords in the right hand.



for long, Yes, I've got my rea - sons and to



me they're all true, and I would - n't change them not e - ven for



you, Yes, I've got a Mon - a Bone Ja - kon, But



it won't be lone - ly for long. Mmm.

Katmandu

Words and Music by Cat Stevens

Moderately

mp

F Eb F A>

I sit be - side the dark _____ be - neath the mire _____
 Chop me some bro - ken wood _____ we'll start a fire _____
 Pass me my hat and coat _____ lock up the cab - in _____

f

Eb Bb F C

Cold grey dust - y day, _____ the morn - ing lake _____
 White warm light the dawn, _____ and help me see _____
 Slow night treat me right, _____ un - til I go _____

G E> Bb F A>

drinks up the sky. _____
 old Sat - an's tree. _____
 be nice to know. _____

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KAT-MAN - DU _____ I'll soon be see - ing you _____
see - ing you _____
see - ing you _____



and your strange _____ be - wild - 'ring time, _____ will hold me
will hold me
will keep me



down. _____
down. _____
home. _____



Time

Brightly

Words and Music by Cat Stevens

Piano introduction in G major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).



Time rise, time —

Piano accompaniment for the first phrase, corresponding to the vocal line.



fall — Time leaves you

Piano accompaniment for the second phrase, corresponding to the vocal line.



noth - ing, noth - ing at all. —

Piano accompaniment for the third phrase, corresponding to the vocal line.

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Words, just words don't



know, Words take you



no - where, no - where to go



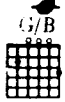
to go



Back



I'm go - ing back



oo



rit.

Go - ing back.

rit.

Fill My Eyes

Moderately

Words and Music by Cat Stevens

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a D major key signature, starting with a piano (*p*) dynamic. The left hand provides a simple bass line with quarter notes.



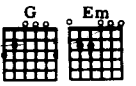
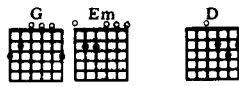
The first two lines of the song. The vocal line has two verses. The piano accompaniment continues with chords and a bass line. The lyrics are: 1. And in the morn-ing when you fill my eyes; 2. And so my mind be-gins to mem-o-ri-ze.



The third line of the song. The vocal line continues with the lyrics: I knew that day I could-n't do; 'Cause time will nev-er seem the same. The piano accompaniment features a more complex chordal texture.

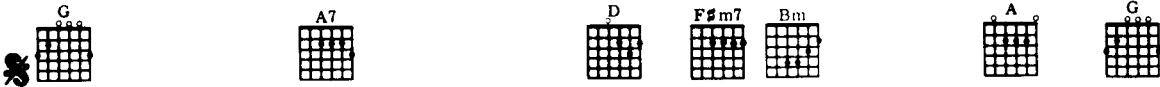


The final line of the song. The vocal line includes the lyrics: Ah no wrong I could-n't do; Ah no more nev-er a-gain. The piano accompaniment features a triplet of eighth notes in the right hand.



Musical staff with treble clef and key signature of one sharp (F#). It contains a whole note chord G and a half note chord Em, both with a fermata over them.

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of one sharp (F#). It contains a whole note chord G and a half note chord Em, both with a fermata over them.

I'm just a coast-er but my wheels won't go, — My legs are

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of one sharp (F#). It contains a whole note chord G and a half note chord Em, both with a fermata over them.

weak my — heels' are low — I'm just a

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.





Musical staff with treble clef and key signature of one sharp (F#). It contains a whole note chord G and a half note chord Em, both with a fermata over them.


coast-er but my wheels won't roll, — Can't make no

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.




to Coda 


head - way on this road.

There's an emp - ty space in -

side me now. A waste land

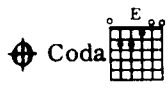
deep be-neath the snow so cold No - thing'll



D.S. al Coda



grow _____



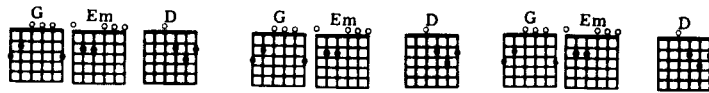
road, _____ what



road. _____



(Tacet)



And in the morn-ing when you

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of chords and moving bass lines.

fill my eyes _____

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment provides harmonic support.

I knew that day I could - n't do. _____ Ah, _____

The third system shows the vocal line with a triplet of eighth notes and a fermata. The piano accompaniment includes a triplet of eighth notes in the right hand.

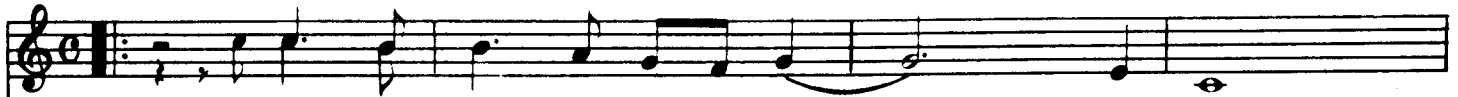
no wrong _____ I could - n't do. _____

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment ends with a final chord.

Lillywhite

Words and Music by Cat Stevens

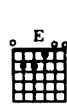
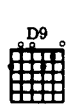
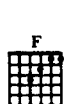
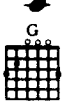
Moderately



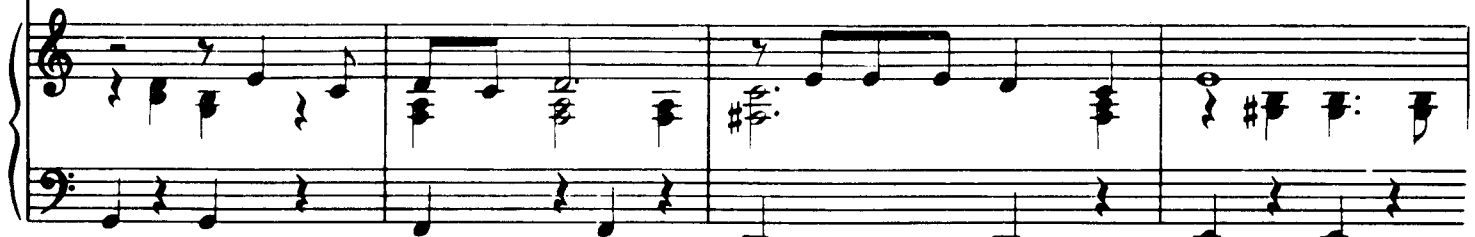
1. Back up on the mend-ed road _____ I pause
2. I raise my hand and touch the wheel _____ of change



tak - ing time to check the dial _____
tak - ing time to check the dial _____



And the Lil - ly - white I nev - er knew her name,
Thank the Lil - ly - white I nev - er knew her name,





But she'll be pass-ing my way _____ some-time _____ a - gain. _____

1.

2.

But she'll be pass - ing my way _____ some-time _____ a -

gain. _____

I Think I See The Light

Words and Music by Cat Stevens

Moderately

First system of piano introduction musical notation, featuring treble and bass clefs, a key signature of two flats, and a dynamic marking of *mf*.

Second system of piano introduction musical notation, continuing the treble and bass clef parts.

Chord diagrams for the first system: C, Eb, F, Ab, Eb, C, Eb, F, Ab, Eb.

First system of vocal line musical notation, including lyrics.

I used to trust no-body, trust-ing e-ven less their words, —

Second system of piano accompaniment musical notation, featuring treble and bass clefs.

Chord diagrams for the second system: C, Eb, F, Ab, Eb, C, Eb, F, Ab, Eb.

Second system of vocal line musical notation, including lyrics.

un-til I found some-body, there was no one I pre-ferred, —
My heart was made of stone, my eyes saw on-ly mis-ty grey, —

Third system of piano accompaniment musical notation, featuring treble and bass clefs.

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Un-til you came in - to my life girl, I saw ev - 'ry - one that way. _____
 Un-til you came in - to my life girl, I saw noth - ing, noth - ing more. _____

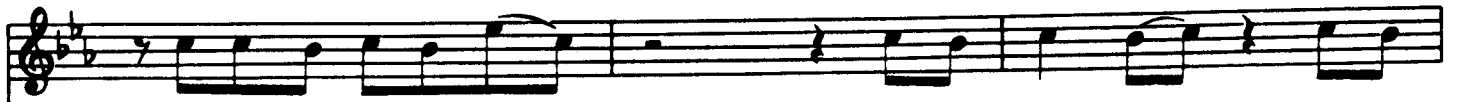


Un-til I found the one I need - ed at my side.



I think I would have been a sad man all my life. _____





I think I see the light — com-ing to me, — com-ing



through me — giv - ing me a sec-ond — sight, — so



shine — shine — shine shine — shine — shine

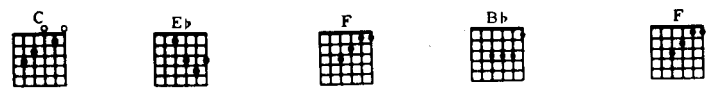


shine shine shine.



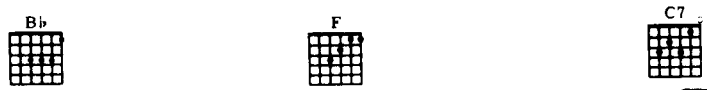


Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



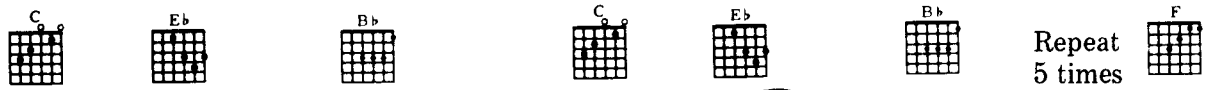
I think I see the light — coming to — me, — com-ing

Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



thru me. — Giv-ing me a sec-ond — sight. — So

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



shine — shine — shine shine — shine — shine.

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Two Fine People

Words and Music by Cat Stevens

Moderately fast
Tacet

The piano introduction is in 4/4 time, marked 'Moderately fast' and 'Tacet'. It begins with a treble clef staff containing a whole rest. The piano part starts in the second measure with a melody in the right hand and a bass line in the left hand. The right hand melody consists of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a final chord in the right hand.

Am Dm7 G

Now that I've passed your test, how can I
 La la la la la la, you know I
 Now that you've shown your heart, I'll be

The first system of the verse features a treble clef staff with lyrics and guitar chord diagrams for Am, Dm7, and G. The piano accompaniment continues in the background.

E F G C G/B

prove to you, ba - by, I'll nev - er let you down? If I led you a - round,
 wish for you, ba - by, noth - ing but good times a - head. An - y - thing that
 right with you, ba - by, I'll nev - er leave you a - lone. An - y - where you want

The second system of the verse features a treble clef staff with lyrics and guitar chord diagrams for E, F, G, C, and G/B. The piano accompaniment continues in the background.

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E Am E Am E

I'm sor-ry, but I nev-er meant to wor-ry you, no.
 heav-en can give you I can give you if-stead.
 me to be, hon-ey, I'll be there to have and to hold.

Am Dm7 G




Now that I've kissed your breast, how can I
 La la la la la la, how could I
 And now that the clouds rolled back, hold

E F G C G/B

prove to you, ba-by, I'll nev-er make you sad; if I ev-er had
 lie to you, ba-by, I'll nev-er lead you a-round; I'll take care of
 on to me, ba-by, we're go-ing nev-er to land, fly-ing on the

E Am E A

to be-lieve your tears won't come back a-gain. I love you
 ev-'ry-thing you need, dar-ling, ev-'ry lit-tle need'll be found. I love you
 pow-er of love, fly-ing on the pow-er of love. I love you

though the stars may fade and moun - tains turn in - to sand.
 though the time may change and snow - men sleep in the sea.
 though the time may fade and moun - tains turn in - to sand.






I love you till my bod - y chang - es in - to an old man.
 And I real - ly on - ly want you to want me.
 I love you till the ver - y same come back to the land.






I love you, and the song that I sing is the









on - ly way that I can ex - plain.

1. 2.
 No chord

3.

N.C.

Musical notation for the first system, including vocal line and piano accompaniment.



Repeat and fade
N.C.

Musical notation for the second system, including vocal line and piano accompaniment.

Two fine peo-ple should love — each oth - er.

Repeat and fade

Musical notation for the third system, including vocal line and piano accompaniment.

Two fine peo-ple could help — each oth - er.

B♭maj7

C

Fmaj9

D



Musical notation for the fourth system, including piano accompaniment.

If You Want To Sing Out Sing Out

Words and Music by Cat Stevens

Moderately bright (♩ = ♪)

C G6 Fmaj7 G6 C G6 Fmaj7
0 0 x0000 0 x0000 0 0 x0000 0

G C G F(addG) G
x000 0 0 x000 0 x000

Well, if you want to sing out, — sing out. — And if you
 want to say yes, — say yes. — And if you

C G Am Dm Am
0 0 x000 0 0 0 0 0

want to be free, be free. — 'Cause there's a mil - lion things to be. —
 want to say no, say no. — 'Cause there's a mil - lion ways to go. —

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G x000 C 0 0 G x000

You know that there are. — And if you
 You know that there are. — And if you

C 0 0 G x000 F(addG) G x000 C 0 0 G x000

want to live high, — live high. — And if you want to live low, live low. —
 want to be me, — be me. — And if you want to be you, be you. —

Am 0 Dm 0 Am 0 G x000 C 0 0

'Cause there's a mil - lion ways to go. — You know that there are. —
 'Cause there's a mil - lion things to do. — You know that there are. —

G x000 C 0 0

You can do what you want. —

F(addG)



G



C



The op - por - tu - ni - ty's on. ———

F(addG)



G



And if you find a new way, ——— you can do it to - day. —

C



F(addG)



G



You can make it all true.

C



Am



Em



And you can make it un - do, ——— you — see. Ah, ———

Am 0 0 0 0 Em 0 0 0 0 Am 0 0 0 0

it's eas - y. Ah, — you on - ly

Em 0 0 0 0 G x 0 0 0 0

1. need — to know. — Well, if you

3

2. C 0 0 G x 0 0 0 F(addG) G x 0 0 0

Well, if you want to sing out, — sing out. — And if you

C 0 0 G x 0 0 0 Am 0 0 0 Dm 0 Am 0 0 0

want to be free, be free. — 'Cause there's a mil - lion things to be. —

You know that there are, — you know that there are, — you know that there are, —

— you know that there are, — you know that there are. —

Don't Be Shy

Words and Music by Cat Stevens

Moderately bright

A E/A D(addE)/A E/A A E/A D(addE)/A E/A

Don't be shy. Just let your feelings roll on by.
Love is better than a song.

A E/A D(addE)/A E/A A E/A D(addE)/A E/A

Don't wear fear or no-body will know you're there. Just So
Love is where all of us belong.

A E/A D(addE)/A E/A A E/A D(addE)/A E/A

lift don't your head and let your feelings out in stead.
be shy. Just let your feelings roll on by.

E/A A E/A D(addE)/A E/A

Now, don't be shy. Just let your feel - ings
 Don't wear fear or no - bod - y will

A E/A D(addE)/A E/A A E/A D(addE)/A

roll on by, on by, on
 know you're there, that you're there, you're there,

E/A A E/A D(addE)/A E/A

on by, on by, on
 you're there, you're there, you're there,

To Coda

A E/A D(addE)/A E/A A E/A D(addE)/A 1. E/A

on by, on by, on by, You know,
 you're there, you're there, you're there.

2.

E/A A E/A D(addE)/A

E/A A E/A D(addE)

E/A A E/A D(addE)/A

E/A A E/A D(addE)

D.S. (lyric 1) al Coda

E/A

Coda

E/A A E/A D(addE)

E/A A E/A D(addE)/A

E/A A