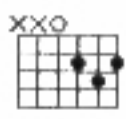


# Right To Be Wrong

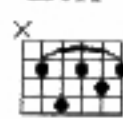
Words & Music by Desmond Child, Joss Stone & Betty Wright

♩ = 72

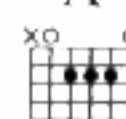
D



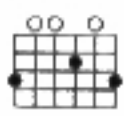
Bm7



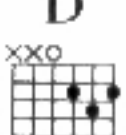
A



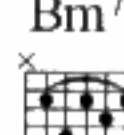
Gadd9



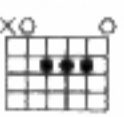
D



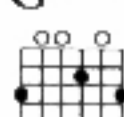
Bm7



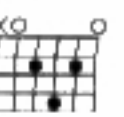
A



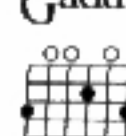
Gadd9



A add9



Gadd9



D



Bm<sup>11</sup>

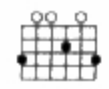


Aadd9



I'm step-ping out \_\_\_\_\_ in - to the great un - known, —

Gadd9



D



Bm<sup>11</sup>

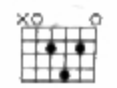


I'm feel-ing wings — though I've nev - er flown.

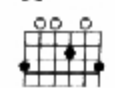
Got a mind \_\_\_\_\_ of my

3

Aadd9



Gadd9



own,

I'm flesh and blood \_\_\_\_\_

D



Bm<sup>11</sup>

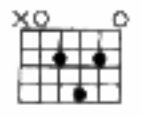


to the bone, I'm not made of stone.

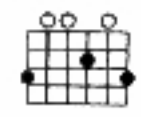
Got a right \_\_\_\_\_ to be

3

Aadd9



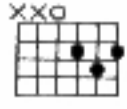
Gadd9



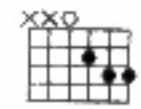
N.C.

wrong, \_\_\_\_\_ so just leave me a - lone. \_\_\_\_\_

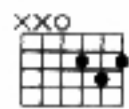
D



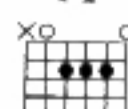
Dsus4



D

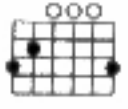


A

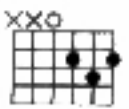


Got a right to be wrong, \_\_\_\_\_ I've been held down too. \_\_\_\_\_

G



D

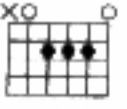


Bm

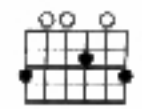


long, \_\_\_\_\_ I've got to break free \_\_\_\_\_ so I can fi - nal - ly breathe. \_\_\_\_\_ Got a right to be wrong, \_\_\_\_\_

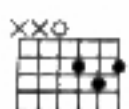
A



Gadd9



D



\_\_\_\_\_ got to sing my own song, \_\_\_\_\_ I might be sing-ing out of key \_\_\_\_\_ but it sure feels good to \_\_\_\_\_

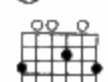
Bm



A



Gadd9



To Coda

N.C.

me. Got a right to be wrong, so just leave me a-lone.

A



G



You're en-titled to your o-pi-nion, but it's real-ly my de-ci-sion, I

D



Bm



can't turn back, I'm on a mis-sion, if you care don't you dare blur my vi-sion. But

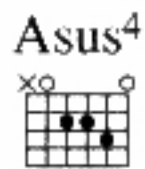
A



G



let me be all that I can be, don't smo-ther me with ne-ga-ti-vi-ty,



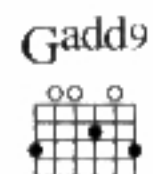
what-ev-er's out there wait - ing for me, I'm gon-na face it will - ing - ly.

N.C.

*D.S. al Coda*

Mm. Got a right to be

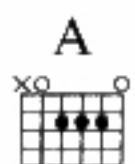
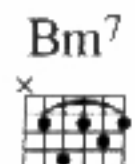
**Coda**



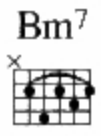
N.C.



so just leave me a - lone. Mm,



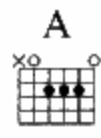
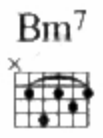
mm, mm,



mm, mm, mm,



mm, Got a right, got a right,



got a right, got a right. Oh.



# Jet Lag

Words & Music by Jonathan Shorten, Conner Reeves & Joss Stone

♩ = 78 (swung semiquavers)



1. Lit-tle



an - gels\_                      whis - per soft - ly,                      while my heart melts\_                      for  
(2.) time flies\_                      when you're near me,                      get those but-ter-flies.                      in -



you, and I'll\_ see\_                      On - ly sun - shine,                      on - ly moon - light,                      for the  
-side, and\_ I'll be\_                      where the stars shine,                      where the birds\_ fly,                      till the



first time it's real. } And the high - er you take me, -  
 next time you're mine. }



the more that you make me feel so ha - zy, tell me what this means... I got



jet lag and I nev - er ev - en left the ground, see it's



like that ev - 'ry time you come a - round. Ooh I'm so hung -





ov-er and I ne-ver ev-en touched a drop, see I can't get e-nough, this must be

1.

G<sup>b9</sup>



2.

G<sup>b9</sup>



love. (Jet lag, jet lag.) 2. How the love. (Jet lag, jet lag.) When-ev-er

Fm<sup>9</sup>



E<sup>b</sup>m<sup>9</sup>



E/F<sup>#</sup>



you're with me, it feels like gra-vi-ty ain't got no holds on me,

B<sup>7</sup>sus<sup>4</sup>



B<sup>b</sup>m<sup>9</sup>



tell me what does this mean? Oh, oh. This must be



love, \_\_\_\_\_ love, \_\_\_\_\_ I got



jet lag and I nev - er ev - en left the ground, and it's



like that ev - 'ry time you come a - round. Ooh I'm so hung -



-ov - er and I ne - ver ev - en touched a drop, (touched not one drop,) See I got



jet lag, jet lag. Ba-by don't you know you real-ly, real-ly got it go-in' on. Hmm.



Ba-by don't you know you real-ly, real-ly got it go-in' on. Yeah, yeah.



Ba-by don't you know you real-ly, real-ly got it go-in' on.



Ba-by don't you know you real-ly, real-ly got it go-in' on.



Jet lag and I nev - er ev - en left the ground, see it's



like that ev - 'ry time you come a - round. Ooh I'm so hung -



- ov - er and I ne - ver ev - en touched a drop,



*Repeat and fade*

jet lag, jet lag.

# You Had Me

Words & Music by Francis White, Joss Stone, Betty Wright & W. Stoker

♩ = 102  
Em



You had me, — you lost me, — you're wast-ed, — you cost me..

B/D#



N.C.

I don't want you here, mess-ing with my mind..

Em



B7/D#



B7



1. Spit - ting in my eyes and I still see.  
(2.) try to trade on my na - iv - et - y, but the

Em

B7/D#

B7

Tried to keep me down, I'm break - ing free.  
 things you do and say em - bar - rass me. See,

Em

B7/D#

B7

I don't want no part in your next fix.  
 once up - on a time I was your fool, but the

Em

B7/D#

B7

Some - one needs to tell you this is it.  
 one I leave be - hind is you.

Am

C

B7

Em

Hey lis - ten, you'll be miss - in' out on my love and my kiss - in'.

Am C B7 Em

make your mis - takes on your own time.

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "make your mis - takes on your own time." The piano accompaniment is in bass clef. Above the vocal line, four guitar chord diagrams are provided: Am (x02010), C (x32310), B7 (x21232), and Em (022010). A triplet of eighth notes is marked with a '3' above it in the first measure.

Am C B7 Em

When you come down you're just no good to have a-round. In -

Detailed description: This system contains the second line of music. The lyrics are "When you come down you're just no good to have a-round. In -". The piano accompaniment continues. Above the vocal line, four guitar chord diagrams are provided: Am (x02010), C (x32310), B7 (x21232), and Em (022010). A triplet of eighth notes is marked with a '3' above it in the first measure.

Am B/D#

stead of mak - ing mon - ey, you took mine.

Detailed description: This system contains the third line of music. The lyrics are "stead of mak - ing mon - ey, you took mine." The piano accompaniment features a complex rhythmic pattern with triplets in the right hand. Above the vocal line, two guitar chord diagrams are provided: Am (x02010) and B/D# (x21232).

Em

You had me, you lost me, you're wast - ed, you cost me.

Detailed description: This system contains the fourth line of music. The lyrics are "You had me, you lost me, you're wast - ed, you cost me." The piano accompaniment continues with a steady eighth-note accompaniment. Above the vocal line, one guitar chord diagram is provided: Em (022010).

B/D#



I don't want you here, mess-ing with my mind.

Em



I've real - ised in time that my eyes are not blind.

B/D#



I've seen it be - fore; I'm tak - ing back my life.

1.

Em



B/D#



2. You



2.



Vod-ka and a pack-et of ci - gar - ettes, that's all it used to be; but now you're



sniff-ing on snow when you're feel - ing low, suf - fo - cat - ing dreams that could have



May-be for a min-ute I was down with that, but it did-n't take long for me to see the light.  
(been).



N.C.

You swore you had con - trol of it; when I stepped back, you slipped on your sup - ply.

Em



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

B/D#



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

Em



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

You had me, you lost me, you're wast - ed, you cost me.

B/D#



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

I don't want you here, mess-ing with my mind.

Em



I've real - ised \_\_\_\_\_ in \_\_\_\_\_ time \_\_\_\_\_ that my eyes \_\_\_\_\_ are not \_\_\_\_\_ blind.

1.

B/D#



I've seen it \_\_\_\_\_ be - fore; I'm tak - ing back \_\_\_\_\_ my life.

Em



B/D#



Tak - ing it back, I'm tak - ing it back, tak - ing back \_\_\_\_\_ my life.

Em



B/D#



Tak - ing it back, I'm tak - ing it back, tak - ing back \_\_\_\_\_ my life. \_\_\_\_\_ Ain't

Em



no - bo - dy got no bus - 'ness

B/D#



Em



stress - ing all the time. Tak - ing it back, I'm tak - ing it back,

B/D#



2.

tak - ing back my life. I've seen it be - fore; I'm

B/D#



Em



N.C.

tak - ing back my life.

# Spoiled

Words & Music by Lamont Dozier, Joss Stone & Beau Dozier

♩ = 110 (swung semiquavers)

Dmaj7      Gmaj7      Dmaj7      Gmaj7

The first system of music features four measures. Above the staff, guitar chord diagrams are provided for Dmaj7, Gmaj7, Dmaj7, and Gmaj7. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes.

Dmaj7      Gmaj7      F#m

1. I kind-a thought that I'd be bet-ter all by my-self, I've nev-er been so wrong be -

The second system contains three measures of music with lyrics. Above the staff, guitar chord diagrams for Dmaj7, Gmaj7, and F#m are shown. The piano accompaniment continues with chords and a bass line.

Em7      G/A      D      Gmaj7

-fore. You made it im-pos-si-ble for me to ev-er love some-bo-dy else, and

The third system contains three measures of music with lyrics. Above the staff, guitar chord diagrams for Em7, G/A, D, and Gmaj7 are shown. The piano accompaniment includes a treble clef staff with a triplet of eighth notes and a bass clef staff.

F#m



Em7



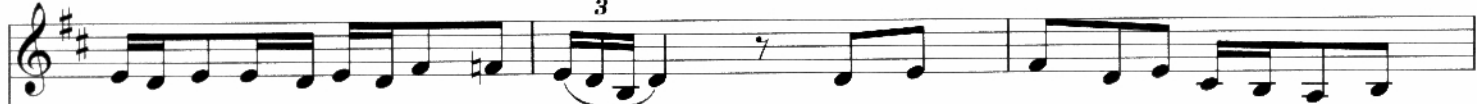
G/A



Bm



F#m7



now I don't know what I left you for. See, I thought that I could re-place you,



Bm



F#m7



Em7



G/A



N.C.



he can't love me the way you do. Till now I nev - er knew ba - by. I'm



D



Em



F#m



Gmaj9



F#m7



spoiled by your love, boy, no mat-ter how I try to change my mind,



Em7



G/A



D



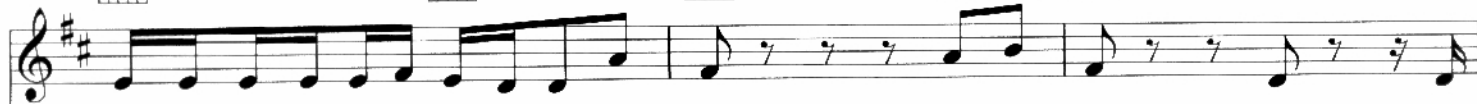
Em



F#m



Gmaj9



what's the point, it's just a waste of time. I'm spoiled by your touch, boy, the



F#m7



Em7



G/A



To Coda ⊕

love you give is just too hard to fight, don't want to live with-out you in my life, I'm

1.



Gm



D



N.C.

Bb



Gm6



D/F#



F#/A#



spoiled. Mmm.

Bm7



F#m7



Fm7



2. I tried to tell my-self that I'd be ov - er you in a week or two,

Em7



Bm7



F#7





Bm7



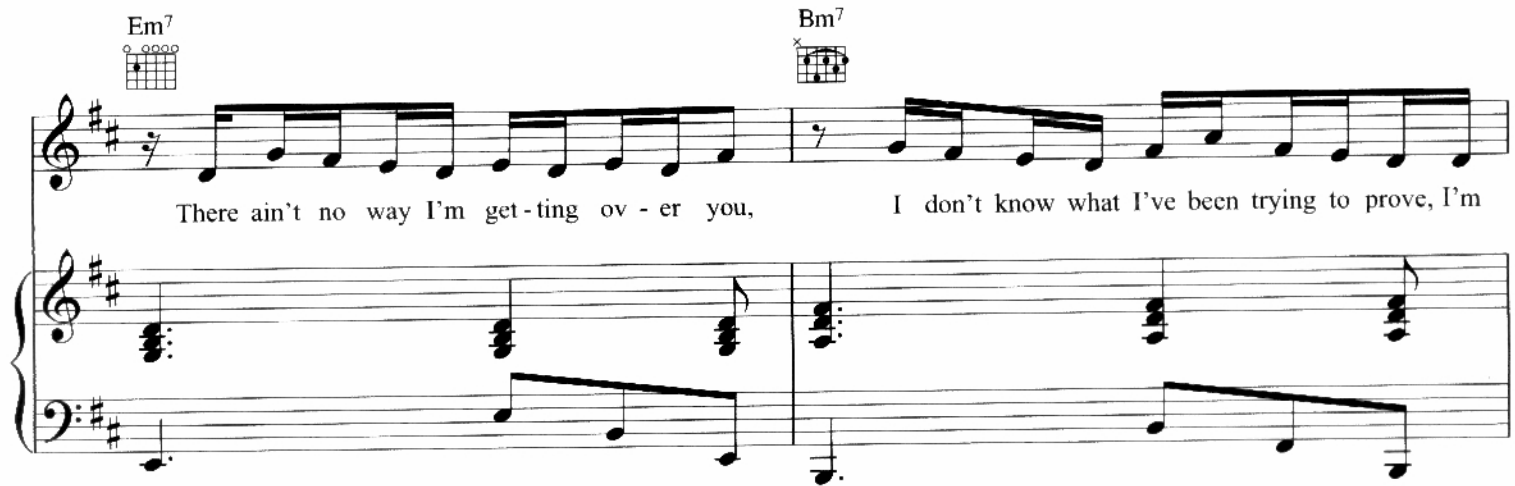
but ba-by, that was 'bout a year\_ a - go. I've nev-er seen the word *love* so per-







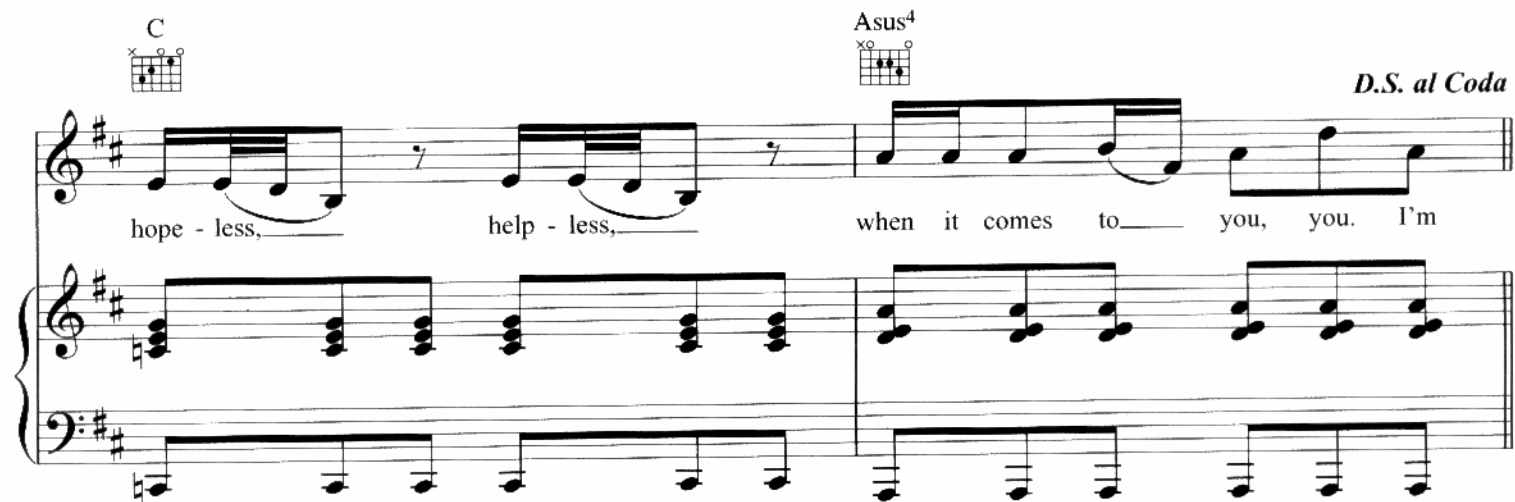
Em7  Bm7 

There ain't no way I'm get-ting ov - er you, I don't know what I've been trying to prove, I'm



C  Asus<sup>4</sup>  *D.S. al Coda*

hope - less, help - less, when it comes to you, you. I'm



*Coda* B<sup>b</sup>  Gm<sup>6</sup>  3fr D  N.C. B<sup>b</sup>  Gm<sup>6</sup>  3fr

spoiled. Mm.



D  N.C. B<sup>b</sup>  Gm<sup>6</sup>  3fr D  N.C. *rall.* B<sup>b</sup>  Gm<sup>6</sup>  3fr D 

I've been spoiled yeah, yeah. Mm.




# Less Is More

Words & Music by Jonathan Shorten, Connor Reeves & Joss Stone

♩ = 76 (swung semiquavers)


Am  8fr


Em  7fr

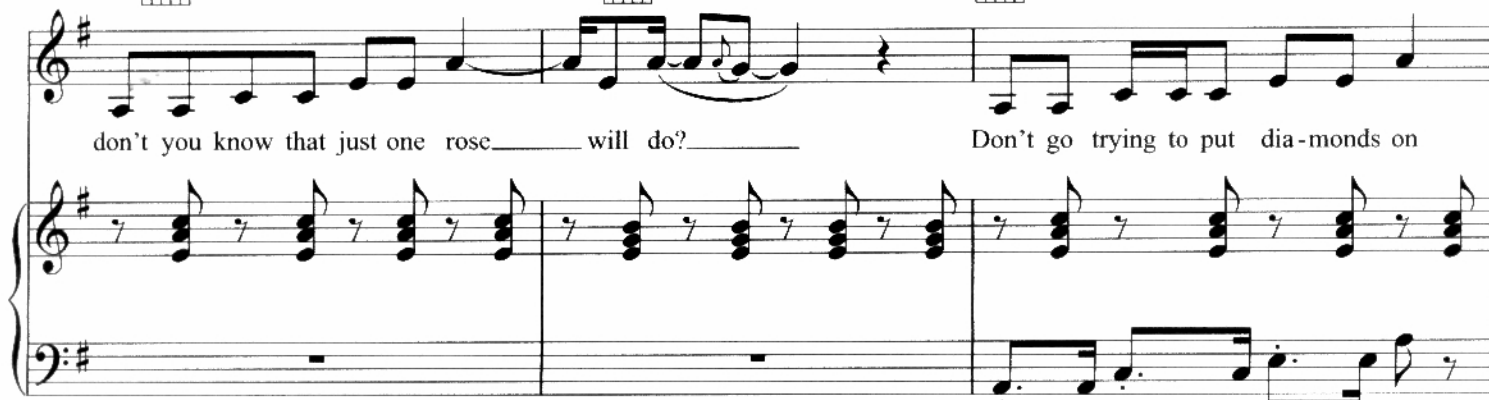


Don't go send-ing me those three do - zen ro - ses, —

Am  8fr

Em  7fr

Am  8fr




don't you know that just one rose \_\_\_\_\_ will do? \_\_\_\_\_ Don't go trying to put dia-monds on


Em  7fr

B  7fr




my fin - gers, — don't you know that I'm mak-ing mo - ney too?

Am  8fr

Em  7fr

Don't go throw-ing those stones out - side my win - dow, -




Am  8fr


Em  7fr

Am  8fr

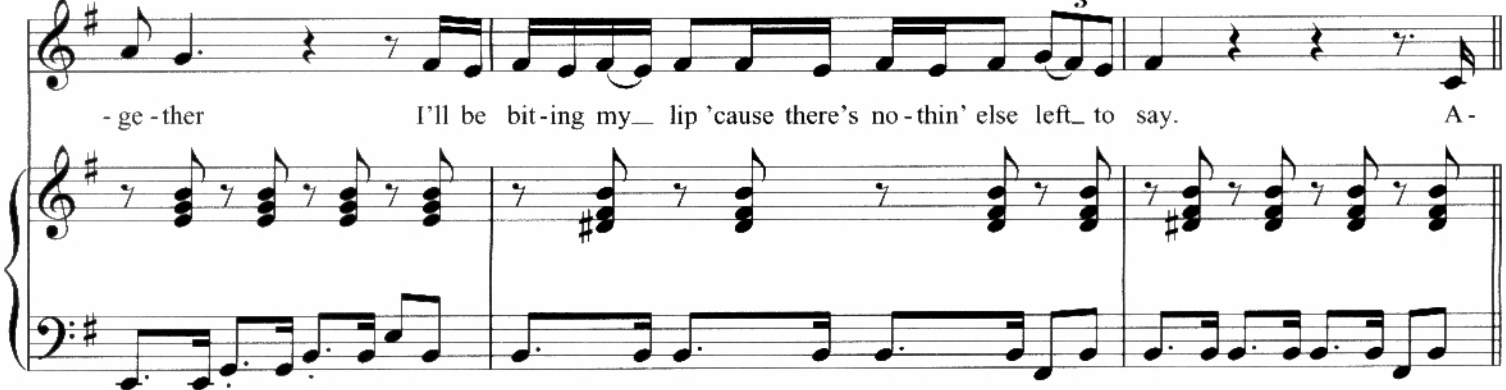
you don't got-ta be call-ing three times a day. — 'Cause if you do, then when we get to -





Em  7fr

B  7fr

-ge - ther I'll be bit-ing my lip 'cause there's no -thin' else left\_ to say. A -





Am  8fr


Em  7fr

-have-n't you heard ab - sence makes the heart grow fon - der? — Oh, — oh. A -

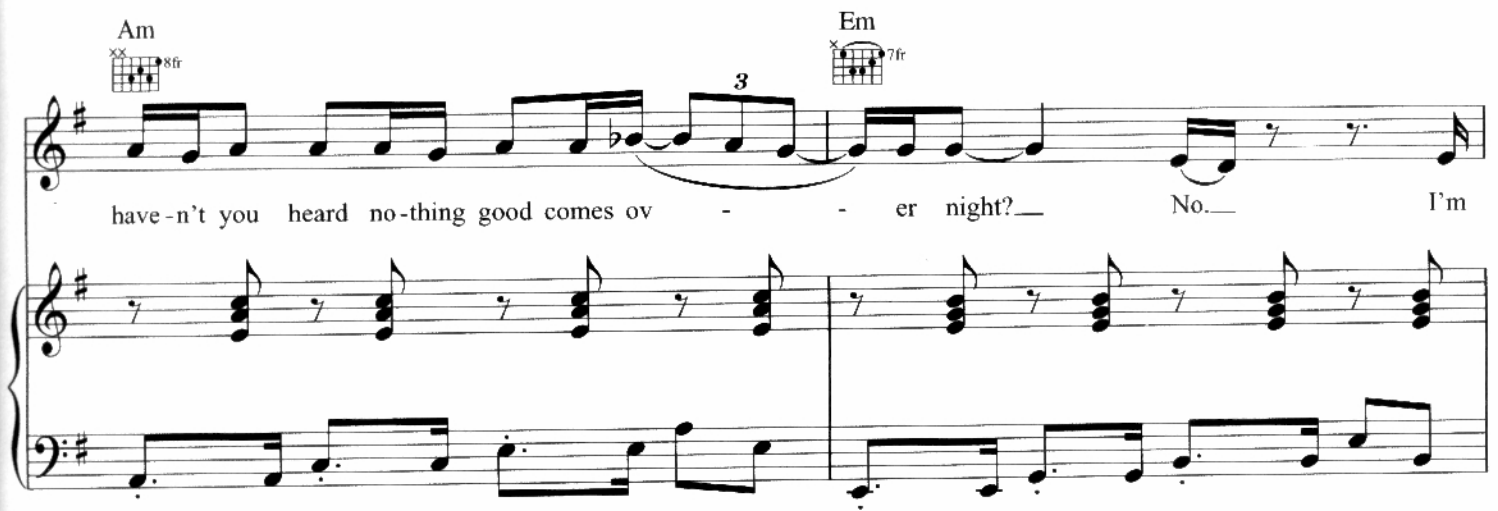
2° a little space



Am  8fr

Em  7fr

have-n't you heard no-thing good comes ov - - er night?\_ No.\_ I'm




Am  8fr

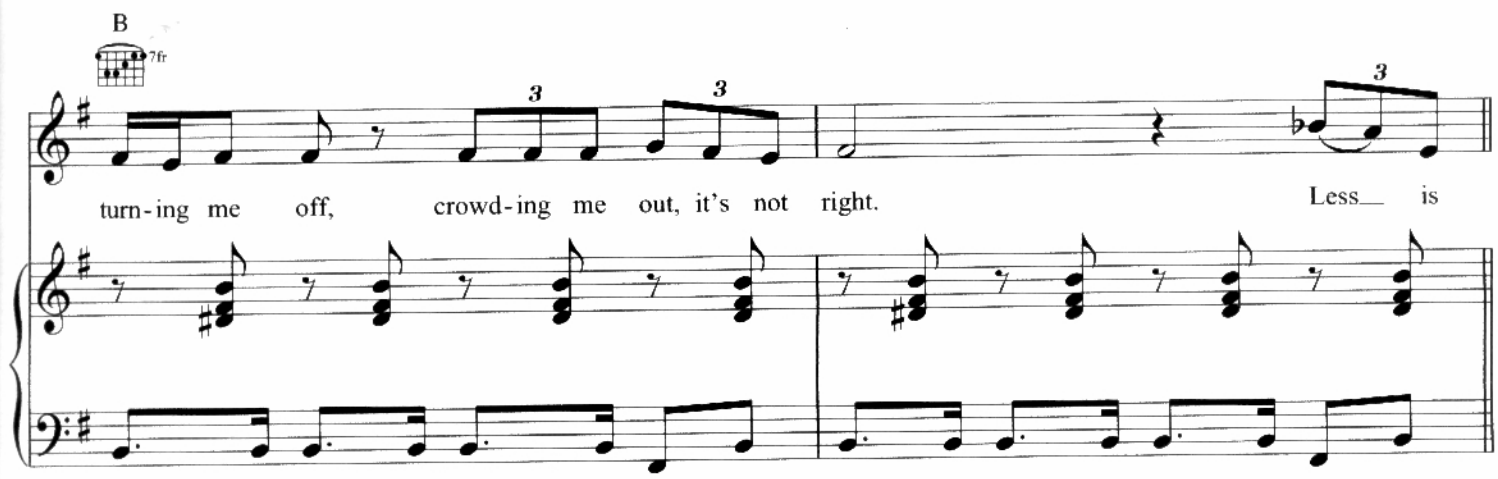
Em  7fr

tell-ing you straight, ba-by, just in case\_ you won-der, it's




B  7fr

turn-ing me off, crowd-ing me out, it's not right. Less\_ is



Am  8fr

Em  7fr

more, back it up, slow it down, let it breathe. 'Cause too much of a good thing can



Am  8fr      Em  7fr      Am  8fr




be bad, see we don't wan-na go out like that. Less is more, pull it back, hold it down, chill it



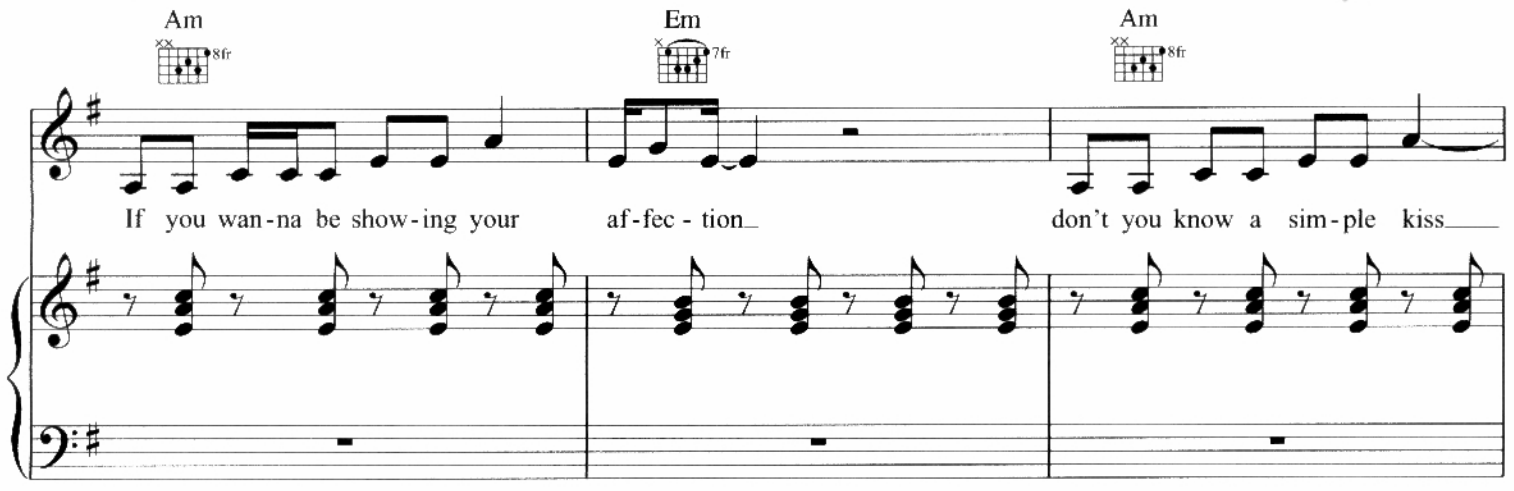
Em  7fr      B  7fr      3      3      *To Coda* ⊕




out, if you want me to still be a - round, re - mem - ber.



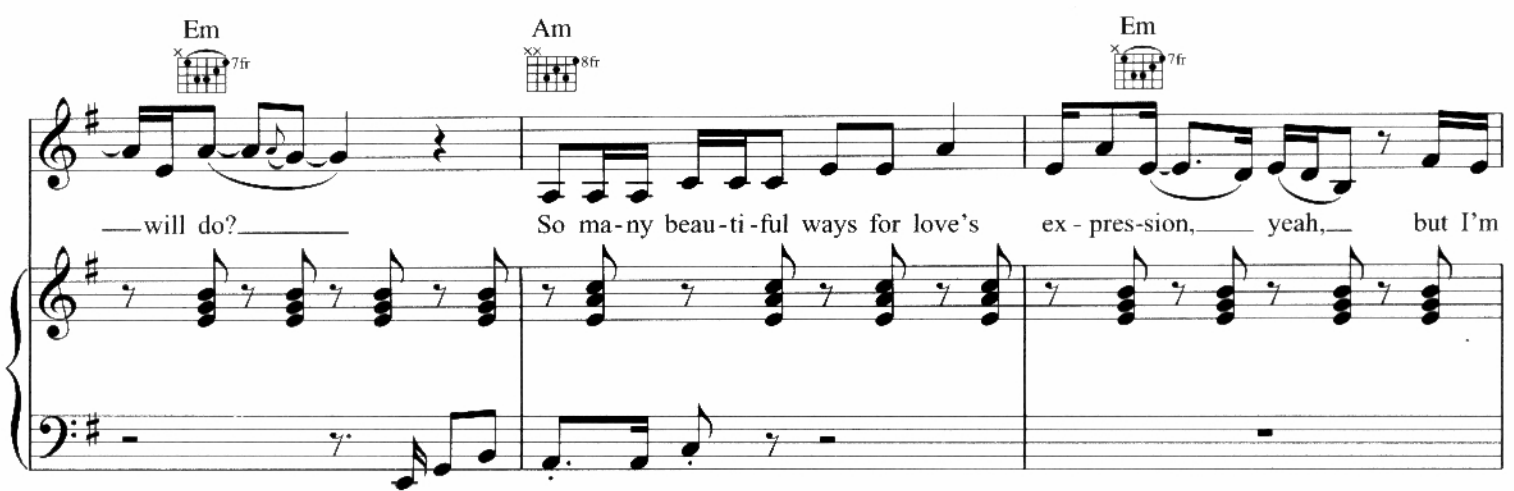
Am  8fr      Em  7fr      Am  8fr

If you wan-na be show-ing your af-fec - tion don't you know a sim-ple kiss



Em  7fr      Am  8fr      Em  7fr

— will do? So ma-ny beau-ti-ful ways for love's ex - pres-sion, yeah, but I'm



B



7fr

3


3

sor - ry to say your way ain't get - ting through. \_\_\_\_\_ A



⊕ Coda

Am



8fr


3

3

3

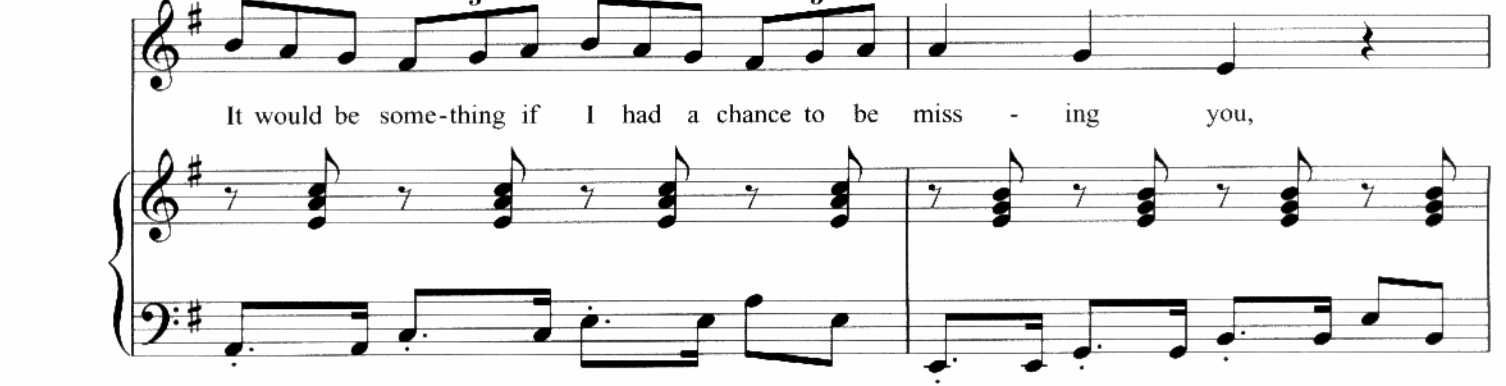
3

Em



7fr

It would be some-thing if I had a chance to be miss - ing you,



Am



8fr


3

3

3

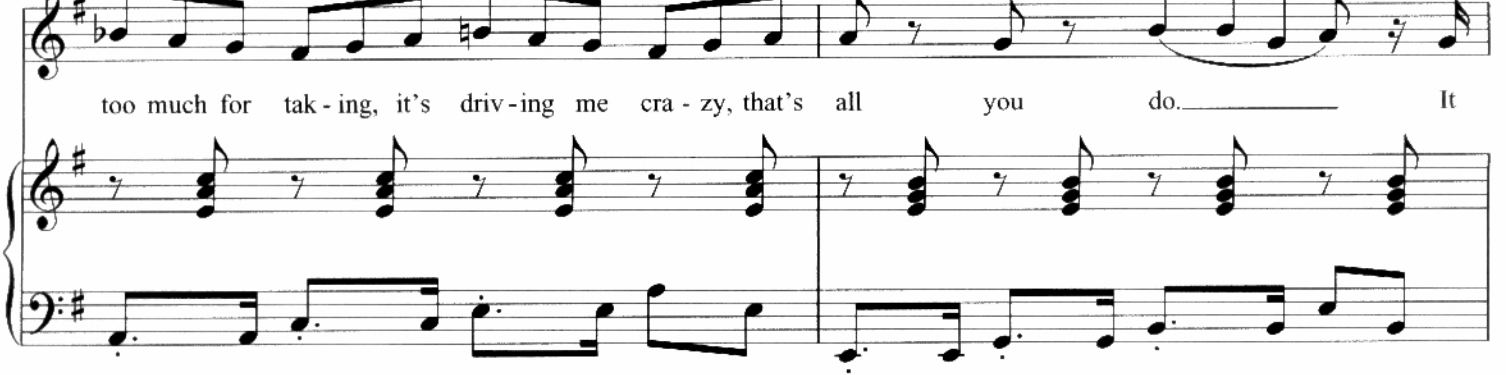
3

Em




7fr

too much for tak - ing, it's driv - ing me cra - zy, that's all you do. \_\_\_\_\_ It



Am



8fr


3

3

3

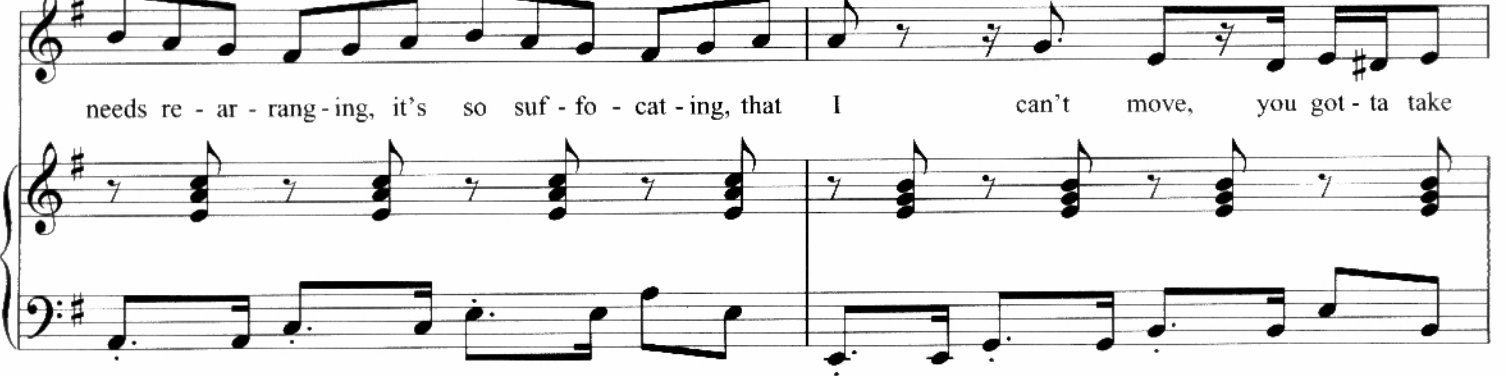
3

Em



7fr

needs re - ar - rang - ing, it's so suf - fo - cat - ing, that I can't move, you got - ta take



N.C.

two steps back, be-lieve what they say it's true. Less is

Am

Em

Am

more, back it up, slow it down, let it breathe. 'Cause too much of a good thing can be bad, be so

Em


Am


bad. Less is more, pull it back, hold it down, chill it

Em

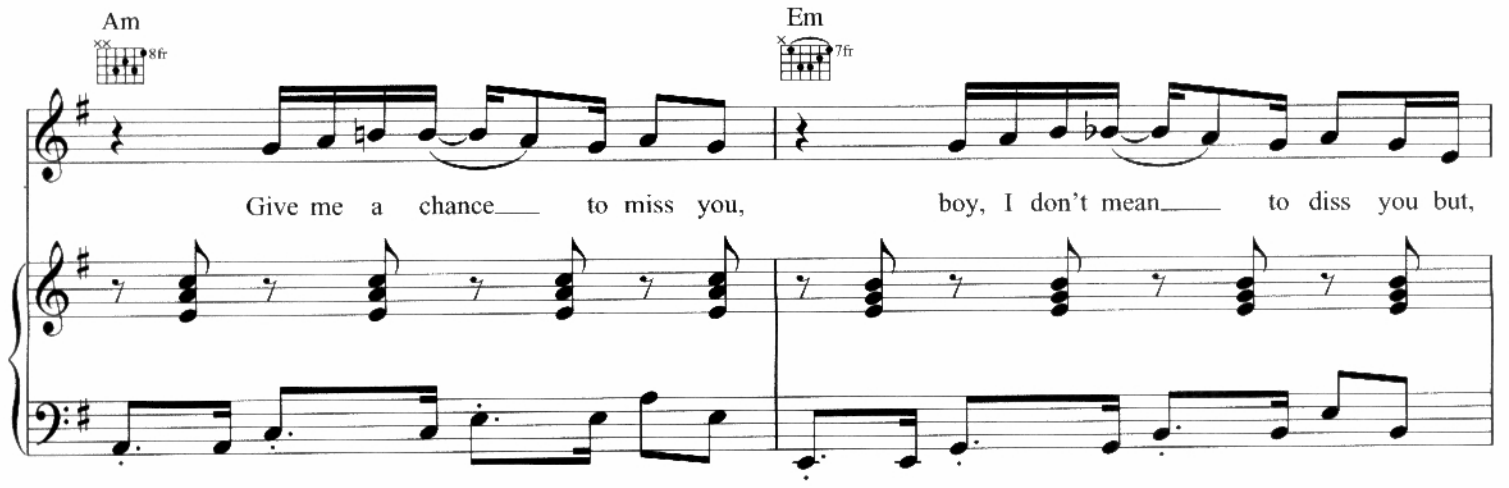
B


out, if you want me to still be a-round, re-mem-ber.


Am  8fr

Em  7fr

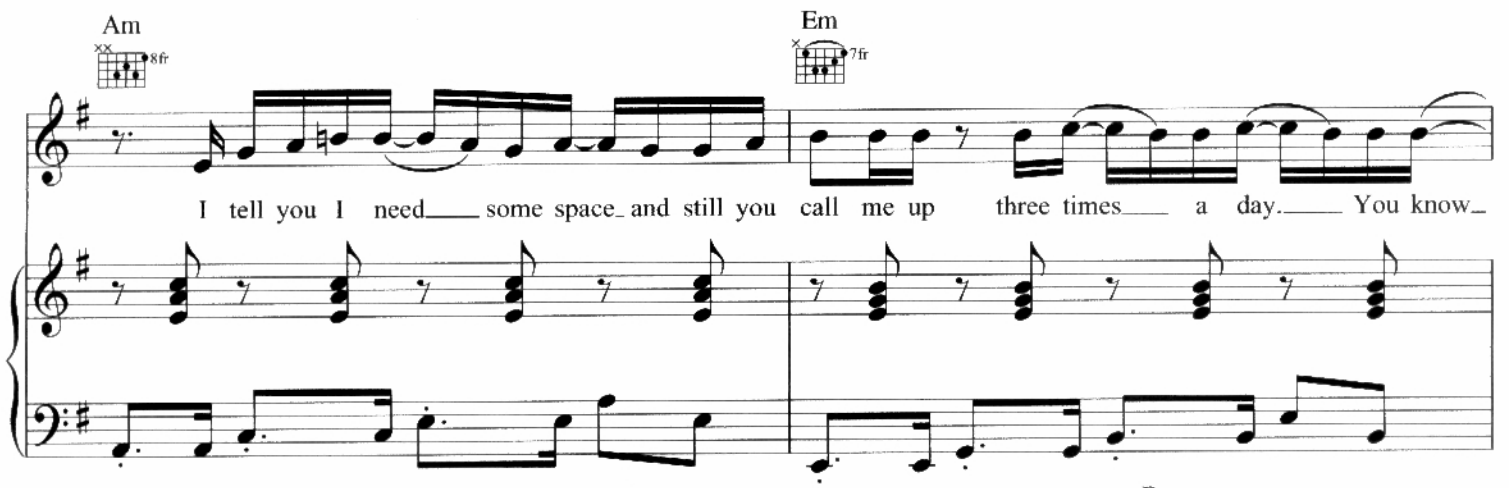
Give me a chance — to miss you, boy, I don't mean — to diss you but,





Am  8fr


Em  7fr

I tell you I need — some space and still you call me up three times — a day. — You know —

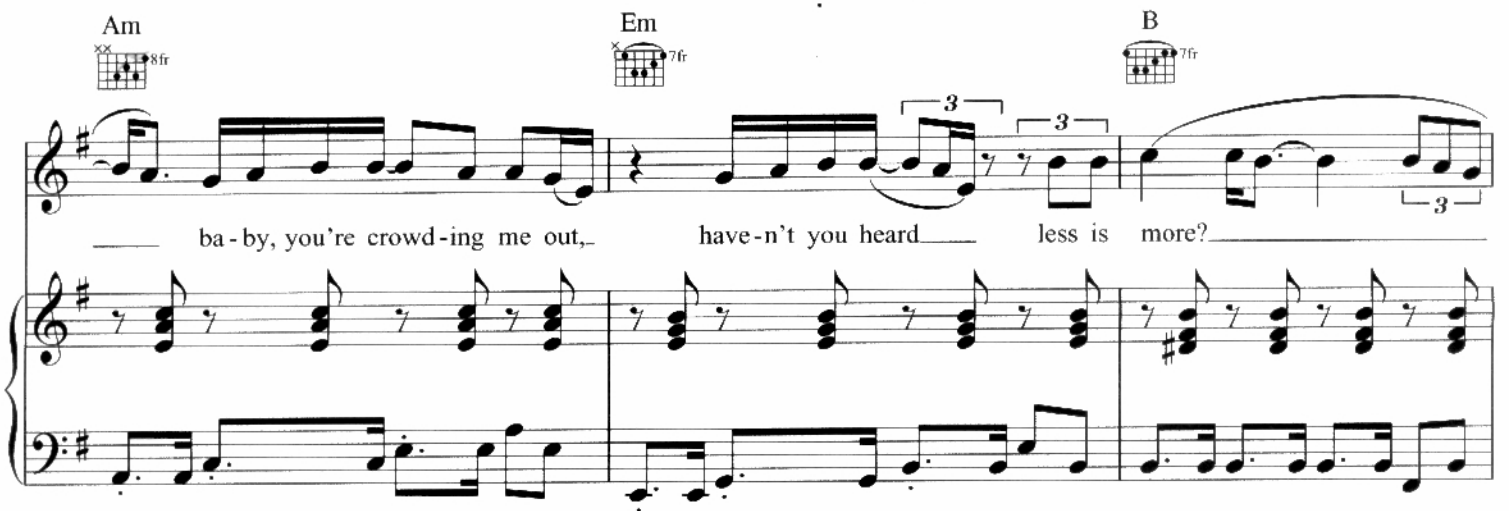


Am  8fr

Em  7fr

B  7fr

— ba-by, you're crowd-ing me out, have-n't you heard — less is more?



Am  8fr

Em  7fr

*Repeat and fade*

— Less is more, — lis-ten me boy. — Less is





# Don't Cha Wanna Ride

Words & Music by Desmond Child, Steve Greenberg,  
Eugene Record, Michael Mangini, Joss Stone, Betty Wright & William Sanders

♩ = 68 Swung semiquavers

N.C. Dmaj7 Em7 G

I know— you got the Hum-mer for the sum-mer, ba - by, but I got your

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for N.C., Dmaj7, Em7, and G. A triplet of eighth notes is marked with a '3' above it.

Dmaj7 Em7 G

num-ber, ba - by, I got your num-ber, ba - by. I. I was

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for Dmaj7, Em7, and G.

Dmaj7 G/A

try - ing to pro-tect— you from— your-self 'cause I re - spect— you, and I  
(2.) try - ing to con-nect— with you but you acted scared— when I'm check-in' you, and all my

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for Dmaj7 (5fr) and G/A (7fr).

Dmaj7

G/A

feel like you just might be some-one who I could get in - to. But I  
 girls say you're hard to please, but I think that I got just what you need. Get your

Dmaj7

G/A

nev - er seem to catch\_ your eye, and it's been bug - gin' me why I ev - en try, still, you're  
 face out of the mir - ror, then\_ may - be you could con - si - der this\_\_

Dmaj7

G/A

some-one I'd like to get\_\_ to know, is there room for me in your one - man show?  
 girl who's knock - in' right at\_\_ your door make room for me in your one - man show. }

N.C.

Dmaj7

G/A

A car this fine don't pass your\_ way ev - ry day, - don't.



— cha wan-na ride— ba - by, don't— cha wan-na ride ba - by? — A



car this fine don't pass your way ev-'ry day, don't— cha wan-na ride ba - by?

1.



Time— is slip - ping— by, by, by, slip - ping

2.



by. 2. I was by, by, by

G/A

Dmaj7

G/A

by, oh.

Dmaj7

G/A

Dmaj7

I know you've got the Hum-mer for the sum-

G/A

Dmaj7


- mer ba - by, but I got your num - ber ba - by, I got your


G/A

Dmaj7


G/A

num-ber ba - by. I know where you live.. I know all 'bout your crib, but do..

Dmaj7  5fr

G/A  7fr

— you, do— you, do— you, do— you know— that they— can't give— you what— I—



Dmaj7  5fr

G/A  7fr

— give?— No Lord. Ooh. A

N.C.



Dmaj7  5fr

G/A  7fr


car this fine— don't pass your— way ev - 'ry day,— don't—



Dmaj7  5fr

G/A  7fr

— cha wan- na ride— ba - by? A





car this fine— don't pass your— way ev - 'ry day,— don't



— cha wan-na ride— ba - by? A



car this fine— don't pass your— way ev - 'ry day,— don't—



— cha wan-na ride— ba - by?

# Young At Heart

Words & Music by Joss Stone & Salaam Gibbs

♩ = 92

E<sup>b</sup>m   E<sup>b</sup>m<sup>7</sup>   C<sup>b</sup>   B<sup>b</sup>7   Fm<sup>7</sup>b<sup>5</sup>   E<sup>b</sup>m   B<sup>b</sup>/D



E<sup>b</sup>m   G<sup>b</sup>   C<sup>b</sup>7   B<sup>b</sup>7   E<sup>b</sup>m   G<sup>b</sup>



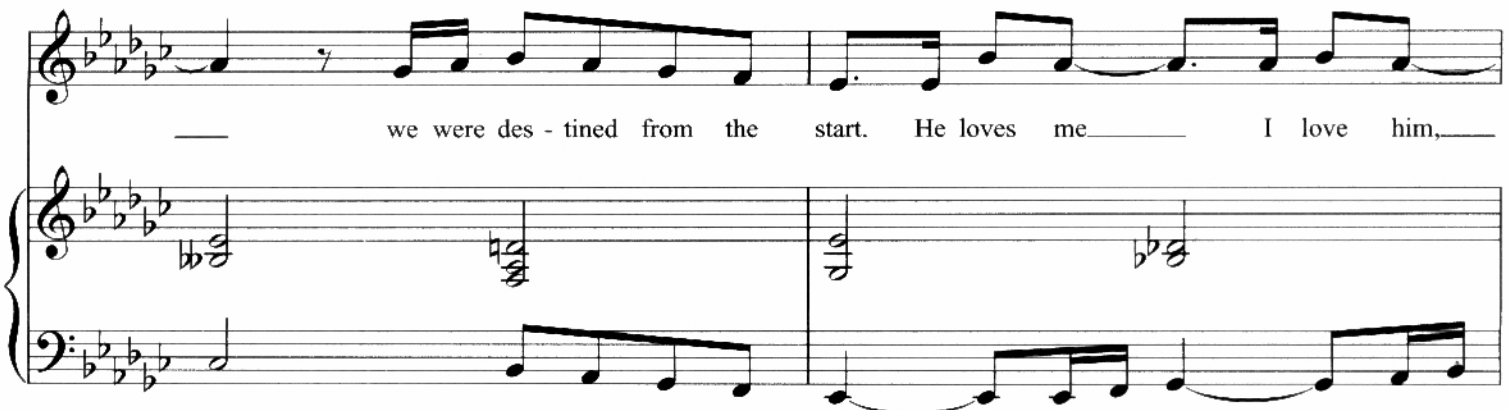
You're wast-ing your time trying to tear us up a - part, you can't stop our plans.



C<sup>b</sup>7   B<sup>b</sup>7   E<sup>b</sup>m   G<sup>b</sup>



we were des - tined from the start. He loves me I love him,



Cb7

Bb7

Abm

Gb

Bb7



Musical staff with notes and rests.

and ev-en though we're young at heart, see you're the one in de-ni-al.

Piano accompaniment for the first system.

Ebm

Gb6

Cb7

Bb7



Musical staff with notes and rests.

1. Tired of creep-ing a-round when I'm crav-ing for his kiss, when  
(2). pa-rents say I'm too good and that he does - n't deserve me, my

Piano accompaniment for the second system.

Ebm

Gb6

Cb7

Bb7



Musical staff with notes and rests.

-ev-er I'm lone-ly he is the on-ly one I miss. You  
friends think he's not cool e-nough so they'd rather de-sert me. My

Piano accompaniment for the third system.

Ebm

Gb6

Cb7

Bb7






Musical staff with notes and rests.

say it ain't right but I think that you got it wrong, it's bliss, and I  
sis-ter says her boy-friend has a brother and she'll introduce me, but I

Piano accompaniment for the fourth system.









A<sup>b</sup>m  4fr

E<sup>b</sup>m/G<sup>b</sup>   B<sup>b</sup>

love him, yeah, yeah, I love him. He makes me go  
 don't want him, no, I got my man. 'Cause no-thing you can



E<sup>b</sup>m  G<sup>b</sup>  C<sup>b</sup>7  B<sup>b</sup>7  E<sup>b</sup>m  G<sup>b</sup> 







oo, oo, oooo, when he looks at me, oo, oo, oo, oo, oo,  
 do, to dis-cou-rage me, I'm cool



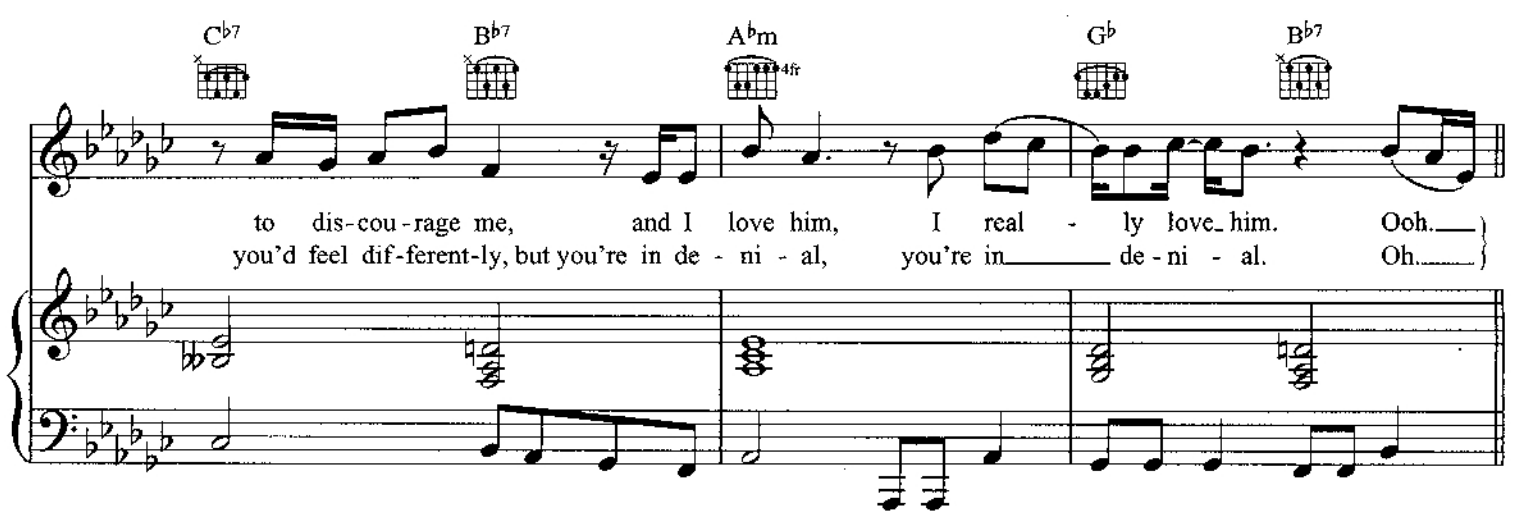
C<sup>b</sup>7  B<sup>b</sup>7  E<sup>b</sup>m  G<sup>b</sup> 

and it's plain to see, no-thin' you can do  
 with my man's fa-mi-ly. If you were in my shoes



C<sup>b</sup>7  B<sup>b</sup>7  A<sup>b</sup>m  4fr  G<sup>b</sup>  B<sup>b</sup>7 

to dis-cou-rage me, and I love him, I real-ly love him. Ooh.  
 you'd feel dif-fer-ent-ly, but you're in de-ni-al, you're in de-ni-al. Oh.



E<sup>b</sup>m

G<sup>b</sup>

C<sup>b</sup>7

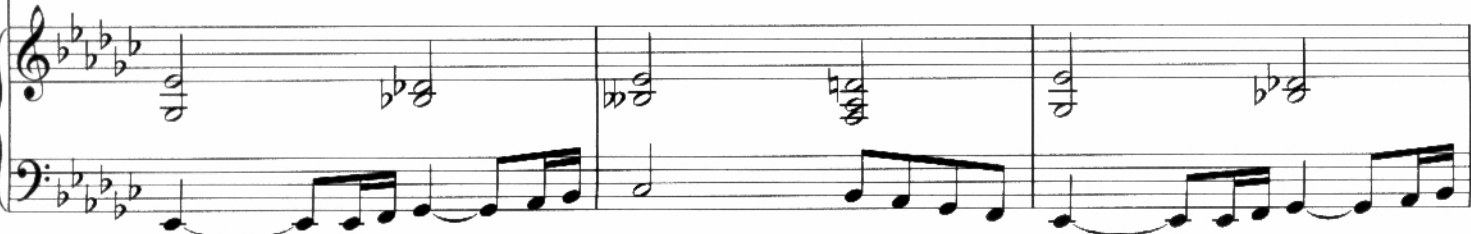
B<sup>b</sup>7

E<sup>b</sup>m

G<sup>b</sup>



You're wast-ing your time trying to tear us up a - part, you can't stop our plans



C<sup>b</sup>7

B<sup>b</sup>7

E<sup>b</sup>m

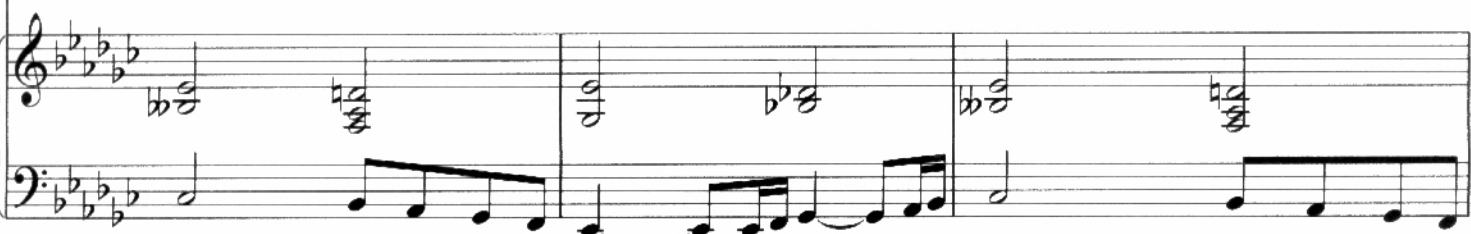
G<sup>b</sup>

C<sup>b</sup>7

B<sup>b</sup>7



we were des-tined from the start. He loves me I love him, and ev-en though we're young at



A<sup>b</sup>m



1.

G<sup>b</sup>



B<sup>b</sup>7



2.

G<sup>b</sup>



B<sup>b</sup>7



heart, see you're the one in de-ni - al. 2. My you're the one in de-ni - al.



E<sup>b</sup>m



G<sup>b</sup>



C<sup>b</sup>7



B<sup>b</sup>7



E<sup>b</sup>m



G<sup>b</sup>



You're the one in de-ni - al,



C<sup>b</sup>7      B<sup>b</sup>7      E<sup>b</sup>m      G<sup>b</sup>      C<sup>b</sup>7      B<sup>b</sup>7      A<sup>b</sup>m

you're the one, — you're the one, — oh... You're the one in de-ni-al. —

E<sup>b</sup>m/G<sup>b</sup>      B<sup>b</sup>7      E<sup>b</sup>m      E<sup>b</sup>m/G<sup>b</sup>      C<sup>b</sup>      B<sup>b</sup>7

Said I would — cry — for him, lie — for him, hell, — I'd ev-en die for him...

E<sup>b</sup>m      E<sup>b</sup>m/G<sup>b</sup>      C<sup>b</sup>      B<sup>b</sup>7      E<sup>b</sup>m      E<sup>b</sup>m/G<sup>b</sup>

Cry — for him, lie — for him, hell, — I'd ev-en die for him... Cry — for him, lie — for him,

C<sup>b</sup>      B<sup>b</sup>7      A<sup>b</sup>m      E<sup>b</sup>m/G<sup>b</sup>      B<sup>b</sup>7

hell, — I'd ev-en die for him... Oh, — eh, — oh, —

E<sup>b</sup>m

G<sup>b</sup>

C<sup>b</sup>7

B<sup>b</sup>7

E<sup>b</sup>m

G<sup>b</sup>



Musical staff with treble clef, key signature of three flats, and a melody line.

You're wast-ing your time trying to tear us up a - part, you can't stop our plans.

Piano accompaniment for the first system, including treble and bass staves.

C<sup>b</sup>7

B<sup>b</sup>7

E<sup>b</sup>m

G<sup>b</sup>

C<sup>b</sup>7

B<sup>b</sup>7



Musical staff with treble clef, key signature of three flats, and a melody line.

we were des-tined from the start. He loves me I love him, and ev-en though we're young at

Piano accompaniment for the second system, including treble and bass staves.

Musical staff with treble clef, key signature of three flats, and a melody line. Includes first and second endings.

heart, see you're the one in de-ni - al. you're the one, you're the one.

Piano accompaniment for the third system, including treble and bass staves.

E<sup>b</sup>m

G<sup>b</sup>

C<sup>b</sup>7

B<sup>b</sup>7

E<sup>b</sup>m

G<sup>b</sup>

C<sup>b</sup>7

B<sup>b</sup>7



Musical staff with treble clef, key signature of three flats, and a melody line.

You're the one in de-ni - al.

Piano accompaniment for the fourth system, including treble and bass staves.

Repeat and fade

# Snakes and Ladders

Words & Music by Jonathan Shorten, Connor Reeves & Joss Stone

♩ = 88 (swung semiquavers)



La la la la la la la la la la la la la la la, la la la la la la la la

*8va*

*con pedale*



la la la la la. 1. In the game of love it takes all you got  
(2.) don't it feel like a ca - rou - sel? Where

(8)



just to keep it mov-ing up, and don't you wan - na reach the top? But hea - ven seems such a  
all the world is rush-ing by, but when it stops, you re - a - lize that you're right back where you



cra - zy dream, if your heart has room for doubt, you're nei - ther in, you're nei-ther out.  
 start - ed at. I need a lit - tle more than that, it's time for us to face the facts.



Nine-ty-nine and a half, it just won't do, you got-ta give me all of you,  
 Whe-ther to be or not to be, that is the ques - tion so it seems,



not ask - ing too much of a heart that's true. So tell me...  
 we're go - ing no - where in be - tween. So tell me...



What's the name of the game that we are play - ing? But when - ev - er I think that we are win - ning,

B<sup>b</sup>



then you roll the dice, take a slide right back to the one from nine - ty - nine.

A<sup>b</sup>



Is it gon-na go on like this for-ev-er, are we gon-na take that last step to-ge-ther?

B<sup>b</sup>



Go - ing 'round and 'round and up and down feels just like Snakes And Lad - ders.

1.

N.C.

La la la la la la la la la la la la, 2. Ba - by

2.

A<sup>b</sup>



E<sup>b</sup>



Don't wan-na play\_ this game\_ no more, I got-ta know\_ right now\_ for sure\_



Gm<sup>7</sup>



Dm



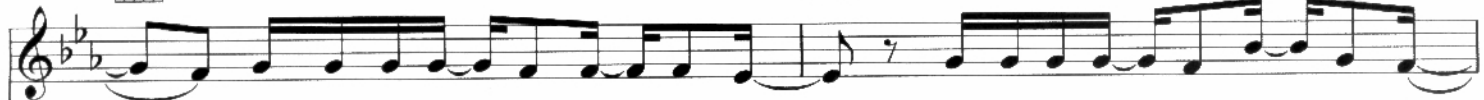
what am I giv - ing my\_ heart for, ba - by I need\_ a lit - tle more\_



Fm<sup>7</sup>



Cm



Don't leave me hang - ing on\_ a string, now that I gave\_ you ev - 'ry - thing\_



B<sup>b</sup>



G/B



N.C.



Not when\_ I play to win\_ Snakes And Lad - ders\_





Dm7



What's the name of the game\_ that we\_ are play-ing? But when-ev-er I think\_ that we\_ are win-ning,

C



then\_ you roll\_ the dice,\_ take a slide right back to the one from nine - ty - nine\_

Bb



Is it gon-na go on\_ like this\_ for- ev - er, are we gon-na take that\_ last step\_ to - ge - ther?

C



1.

Go - ing 'round and 'round and up and down feels just like Snakes And Lad - ders.

Dm<sup>7</sup>



feels just like Snakes And Lad - ders. la la la la la la la la

*dim.*  
*con pedale*

C



la la la la la, la la la la la la la la

B<sup>b</sup>



la la la la la, la la la la la la la la la la la la, la

C



la la la la la la la la la la la la la.

*niente*

# Understand

Words & Music by Steve Greenberg, Michael Mangini, Joss Stone,  
Betty Wright & Angelof Morris



♩ = 78 (swung semiquavers)



I hope you'll un - der - stand that I can't al - ways

Dm7add11



Dm7



Gm7



A7



Dm7add11



Dm7



come when you call, un - der - stand ev - 'ry - bo - dy has their faults. Please un - der - stand.

Gm7



A7



Dm7add11



Dm7



Gm7



A7



not to wor - ry who I'm with or what I do, 'cause I un - der - stand that I'm in love with

To Coda ♪

Dm7add11

Dm7

Gm7

A7

1. Dm7add11

Dm7

N.C.

you. Do you un - der - stand that I'm in love with you? I keep our

Gm7

A7

Dm7add11

Dm

Gm7

A7

song on re-peat, on my i - Pod ev-en when I

Dm7add11

Dm

Gm7

A7

Dm7add11

Dm

sleep. And in my dream I'm hold - ing you, a - lone on an is -

Gm7

A7

Dm7add11

Dm

N.C.

2. Dm7add11

Dm7

N.C.

- land, just us two. I hope you'll un - der - stand you? The last

Gm7 A7 Dm7add11 Dm Gm7 A7

guy had me so wrong, he kept complain-ing I was a-way too-

Dm7add11 Dm Gm7 A7 Dm7add11 Dm

long. Don't treat me that way, 'cause in your head you've got to

Gm7 A7 Dm7add11 Dm N.C. *D.S. al Coda*

trust me, I won't be led I hope you'll understand.

*Coda*

Gm7 A7 Dm7add11 Dm N.C.

- der - stand that I'm in love with you.

B<sup>b</sup>m<sup>7</sup>

C<sup>7</sup>

Fm<sup>7</sup>add<sup>11</sup>

Fm<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>

C<sup>7</sup>



I hope your mind ain't work-ing ov-er time, I hope your me-mories are

Fm<sup>7</sup>add<sup>11</sup>

Fm<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>

C<sup>7</sup>



full of good times with me. Don't trip if right now I can't

Fm<sup>7</sup>add<sup>11</sup>

Fm<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>



ans - wer the phone, 'cause you know that soon I'll be com-ing

C<sup>7</sup>

A<sup>b</sup>m<sup>7</sup>

B<sup>b</sup>7



home. I hope you'll un - der-stand that I can't al - ways

Ebm7add11      Ebm7      Abm7      Bb7      Ebm7add11      Ebm7

come\_ when you call, un - der - stand\_ ev - ry - bo - dy has\_ their faults. Please un - der - stand

Abm7      Bb7      Ebm7add11      Ebm7      Abm7      Bb7

— not to wor - ry who\_ I'm with\_ or what I do, 'cause\_ I un - der - stand that I'm in love\_ with\_

Ebm7add11      Ebm7      Abm7      Bb7      Ebm7add11      Ebm7 N.C.

you. Do\_ you un - der - stand that I'm in love with you? Do you\_

Abm7      Bb7(#5)      Ebm7add11      Ebm7

— un - der - stand, 'cause I\_ un - der - stand, do you\_

A<sup>b</sup>m<sup>7</sup>

B<sup>b</sup>7(#5)

E<sup>b</sup>m<sup>7</sup>add<sup>11</sup>

E<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>m<sup>7</sup>

B<sup>b</sup>7(#5)

un - der - stand that I'm in love with you boy? I'm so in love with you, so in love.

E<sup>b</sup>m<sup>7</sup>add<sup>11</sup>

E<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>m<sup>7</sup>

B<sup>b</sup>7(#5)

E<sup>b</sup>m<sup>7</sup>add<sup>11</sup>

E<sup>b</sup>m<sup>7</sup>

with you, 'cause I un - der - stand. Do you? Oh. Do you

A<sup>b</sup>m<sup>7</sup>

B<sup>b</sup>7(#5)

E<sup>b</sup>m<sup>7</sup>add<sup>11</sup>

E<sup>b</sup>m<sup>7</sup> N.C.

un - der - stand that I'm in love with you, do you? Do you

A<sup>b</sup>m<sup>7</sup>

B<sup>b</sup>7(#5)

E<sup>b</sup>m<sup>7</sup>

un - der - stand I'm in love with you?



# Security

Words & Music by Steve Greenberg, Daniel Pierre & Joss Stone

♩ = 64

G#m7



D#m7



Emaj7



C#m7



1. A loss that would have thrown a hole\_ through a-ny-bo-dy's soul,  
2. A mo-ment of des - pair that forces you to say that life's\_\_ un - fair,

G#m7



D#m7



Emaj7



and you were on - ly hu - man af - ter all.  
it makes you scared of what tomorrow may\_\_ bring.

G#m7



D#m7



Emaj7



So don't hold back the tears, my dear,\_\_ re - lease them\_\_ so your eyes\_ can clear,  
But don't go giv - ing in to fear,\_\_ stop hid - ing\_\_ all a - lone\_ in there,



I know that you will rise a - gain, but you got - ta let them fall.  
 the show keeps go - ing on and on, but you'll miss the whole damn thing.



I wish that I could snap my fin - gers, e - rase the past, but no, you can -  
 I wish I had a crys - tal ball to see what the fu - ture holds, but we



N.C.

-not re - wind re - al - i - ty once the tape's un - rolled.  
 don't know how the sto - ry ends 'til it's all been told. } If your



spi - rit's bro - ken and you can't bear the pain, I will

G#m 4fr      D#m7 6fr      Emaj7 7fr      C#m7 4fr

help you put the pie - ces back a lit - tle more each day. And if your

G#m 4fr      D#m7 6fr      Emaj7 7fr      D#m7 6fr

heart is locked and you can't find the key, lay your

C#m7 4fr      B 7fr      A#m11 6fr      D# 6fr

head up - on my shoul - der, I'll set you free, I'll be your se - cu - ri - ty.

G#m 4fr      D#m7 6fr      Emaj7 7fr      N.C.      A#m11 6fr      D# 6fr

free, I'll be your se - cu - ri - ty.



On an - y clock up-on the wall\_ the time\_ is al - ways now,\_\_\_\_\_



so ba - by kiss the past good-bye,\_\_\_ don't let the fu - ture blow your mind.\_\_\_\_\_



Just sit back and chill,\_\_\_ take things\_\_\_ as they\_\_\_ come,\_\_\_ you



can't be a - fraid to live for to - day,\_\_\_ I will be with you each step of the way. If your

G#m 4fr      D#m7 6fr      Emaj7 7fr      C#m7 4fr

spi-rit's bro - ken and you can't bear the pain, I will

G#m 4fr      D#m7 6fr      Emaj7 7fr      C#m7 4fr

help you put the pie - ces back, bit by bit each and ev - 'ry day. If your

G#m 4fr      D#m7 6fr      Emaj7 7fr      D#m7 6fr

heart is locked and you can't find the key, lay your

C#m7 4fr      B 7fr      A#m11 6fr      D# 6fr

head up-on my shoul-der, I'll set you free, I'll be your se - cu - ri - ty. When your

G#m



D#m7



Emaj7



C#m7



spi - rit's bro - ken and you can't bear the pain, I will

G#m



D#m7



Emaj7



C#m7



help you put the pie - ces back. If your

G#m



D#m7



Emaj7



heart is locked and you can't find the key, lay your

C#m7



B



A#m11



D#



head up - on my shoul - der, I'll set you free, I'll be your se - cu - ri - ty.

G#m 4fr      D#m7 6fr      Emaj7 7fr      C#m7 4fr

Oh, oh, I'll be there,

G#m 4fr      D#m7 6fr      Emaj7 7fr      C#m7 4fr

for you to lean on when you need a friend,

G#m 4fr      D#m7 6fr      Emaj7 7fr      D#m7 6fr

when you need a friend, oh. Lay your

C#m7 4fr      B      A#m11 6fr      D# 6fr      G#m 4fr

head up-on my shoul-der, lean on me, I'll be your se - cu - ri - ty.

*rall.*

# Don't Know How

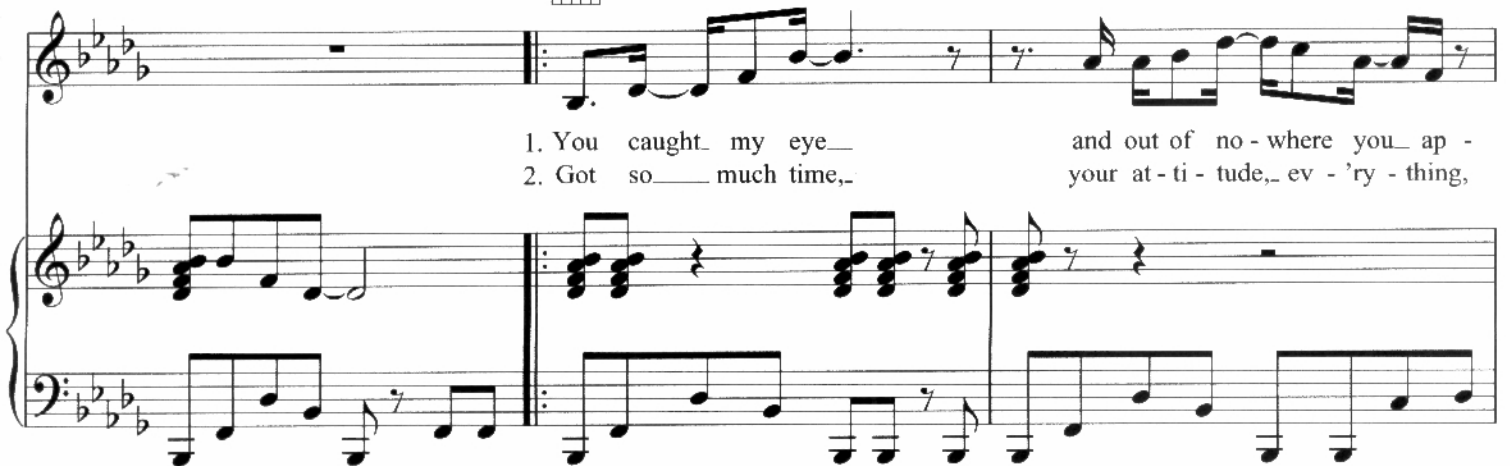
Words & Music by Jeremy Ruzumna, Daniel Pierre,  
Justin Gray & Curtis Richardson

♩ = 90

B<sup>b</sup>m<sup>7</sup>



B<sup>b</sup>m<sup>7</sup>



1. You caught my eye... and out of no-where you ap-  
2. Got so much time... your at-ti-tude, ev-'ry-thing,



-peared by sur-prise, and it's not like me but cer-tain-ly  
you make me smile, think I'm fall-ing in deep for no reason





I \_\_\_\_\_ I heard my - self\_ call - ing for you. \_\_\_\_\_  
 why. \_\_\_\_\_ I \_\_\_\_\_ can\_ help\_ my - self, \_\_\_\_\_ yeah, yeah.


Could it\_ be fate?\_ I'm feel - ing but - ter - flies\_ and  
 Friends think\_ I'm wrong\_ for be - ing head\_ ov - er\_ heels,



I can't\_ es - cape, \_\_\_\_\_ and it's like a rush that's com - ing ov - er me, \_\_\_\_\_ the  
 I should\_ be strong, \_\_\_\_\_ should I stay \_\_\_\_\_ and deal \_\_\_\_\_ with it, \_\_\_\_\_ or



sight of you just takes\_ me a - way. \_\_\_\_\_  
 should I \_\_\_\_\_ just\_ let\_ go? \_\_\_\_\_ }

B<sup>b</sup>m<sup>7</sup>  



Boy you're so fine, and I want to tell you so, I'm much too shy,



E<sup>b</sup>7  


wan-na make you mine, but I don't know how.



B<sup>b</sup>m<sup>7</sup>  


1. | 2,3.

Aah.



Feel - in' cra - zy, my heart - beat's rac - ing now, I can't fight it,



E<sup>b</sup>7



got to— make you mine, but— I don't know how—

B<sup>b</sup>m7



To Coda ◊

Yeah, yeah, yeah, oh—

Ba - by— let me know what's up now, you got to show me

some - how— how you feel, 'cause I can't take it no—

E<sup>b</sup>7



more.

I real-ly need to know what's good with you boy.—

B<sup>b</sup>m7



*D.S. at Coda*

*Coda*

B<sup>b</sup>m7



Mm,

mm, mm, mm, mm, mm...

E<sup>b</sup>7



B<sup>b</sup>m7



*Repeat and fade*

Ooh.

# Killing Time

Words & Music by Beth Gibbons, Joss Stone & Betty Wright

♩ = 66

B<sup>b</sup> 6fr      A<sup>b</sup> 4fr      B<sup>b</sup> 6fr      A<sup>b</sup> 4fr      B<sup>b</sup> 6fr      A<sup>b</sup> 4fr

The first system of music features a guitar part with six chord diagrams: B<sup>b</sup> 6fr, A<sup>b</sup> 4fr, B<sup>b</sup> 6fr, A<sup>b</sup> 4fr, B<sup>b</sup> 6fr, and A<sup>b</sup> 4fr. Below the guitar part is a piano accompaniment consisting of a treble clef staff with block chords and a bass clef staff with a rhythmic pattern of eighth notes and rests.

B<sup>b</sup> 6fr      A<sup>b</sup> 4fr      B<sup>b</sup> 6fr      A<sup>b</sup> 4fr      B<sup>b</sup> 6fr      A<sup>b</sup> 4fr

1. May-be life\_ is bet-ter off\_ this way,\_  
2. I have tried to put it from\_ my mind,\_

The second system continues the guitar part with the same six chord diagrams. The vocal melody begins with a double bar line and a repeat sign. The piano accompaniment continues with the same rhythmic pattern.

B<sup>b</sup> 6fr      A<sup>b</sup> 4fr      B<sup>b</sup> 6fr      A<sup>b</sup> 4fr

but what a - bout the o - thers who aren't\_ here\_ to - day?  
to bu - ry all the trou - bles that are\_ left\_ be - hind.

The third system continues the guitar part with the same four chord diagrams. The vocal melody continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

We strug- gle with the tide                      fall - ing with our hearts, —  
 But still I can't ex-plain                      the words I just can't find, —

but then in — my mind, —                      no point in kill - ing — time. } You bet- ter —  
 and I can't un-der - stand it,                      ain't nothin' gonna change my — mind. }

— stop what you're do - ing — be - fore                      you do it all wrong a-gain. —

You bet-ter —                      stop what you're do - ing — be - fore                      you do it all wrong a - gain..

To Coda

1. Eb/G 2. Eb/G

Bb 6fr

Ab 4fr

Eb/G 3fr

Ab 4fr

A 5fr

Eb/G 3fr

Ab 4fr

A 5fr

Oh. Oh.

Bb 6fr

Ab 4fr

Bb 6fr

Ab 4fr

Bb 6fr

Ab 4fr

I know\_ I may be young and know no-thing of this world. Mm.

Bb 6fr

Ab 4fr

Bb 6fr

Ab 4fr

Bb 6fr

Ab 4fr

Oh\_ Lord, it's been long, it is com - ing, oh. I don't

Bb 6fr

Ab 4fr

Bb 6fr

Ab 4fr

D.S. al Coda

care if my words\_ sound ab - surd. You'd bet - ter

♩ Coda

E<sup>b</sup>/G



A<sup>b</sup>



A



B<sup>b</sup>



A<sup>b</sup>



Ooh, yeah. Can't get it out of my mind—

E<sup>b</sup>/G



A<sup>b</sup>



A



B<sup>b</sup>



A<sup>b</sup>



can't you see that I'm not— blind. Oh I can see— what you're do - ing,

E<sup>b</sup>/G



A<sup>b</sup>



A



B<sup>b</sup>



A<sup>b</sup>



stop what you're do - ing, boy. What will it take for you to

E<sup>b</sup>/G



A<sup>b</sup>



A



B<sup>b</sup>



A<sup>b</sup>



re-cog-nize— your mis-take,— boy? I was count-ing on you,—



E<sup>b</sup>/G

A<sup>b</sup>

A

B<sup>b</sup>

A<sup>b</sup>



but now I know you're just a first class fool. Stop what you're do - ing be -

E<sup>b</sup>/G

A<sup>b</sup>

A

B<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>/G

A<sup>b</sup>

A



-fore you do it all wrong a - gain... Stop what you're do - ing boy, be - fore you do it all

B<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>/G

A<sup>b</sup>

A



wrong a - gain. Stop what you're do - ing be - fore you do it all wrong a - gain...

B<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>/G

A<sup>b</sup>

A



First class fool, first class fool,



yeah... *Guitar solo ad lib.*



*Play 3 times*



Stop what you're do - ing be -



-fore you do it all wrong a - gain. You will have to get it right... this time.

*poco rall.*



Be-fore it gets all out of hand...

# Torn and Tattered

Words & Music by Andy Dean, Benjamin Wolf,  
Betty Wright & Austin Howard

♩ = 92



The first system of the score shows the piano introduction. It consists of three measures. The top staff is a treble clef with a key signature of three flats and a 4/4 time signature. The first measure is a whole rest. The second and third measures contain a series of chords: D<sup>b</sup>maj<sup>7</sup>, D<sup>b</sup>6, D<sup>b</sup>maj<sup>7</sup>, and D<sup>b</sup>6. The middle staff is a grand staff with a treble clef and a bass clef. The first measure is a whole rest. The second and third measures contain a rhythmic pattern of eighth notes and chords. The bottom staff is a bass clef with a whole rest in the first measure and a rhythmic pattern of eighth notes in the second and third measures.



The second system of the score shows the vocal line and piano accompaniment. The top staff is a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are: "I. Might\_ as well\_ get used\_ to you, end\_ it all\_". The middle staff is a grand staff with a treble clef and a bass clef. The bottom staff is a bass clef. The piano accompaniment consists of chords and a rhythmic pattern of eighth notes.



The third system of the score shows the vocal line and piano accompaniment. The top staff is a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are: "like you said\_ you'll do\_ 'Cause talk\_ is cheap\_ boy, out on\_ the street,". The middle staff is a grand staff with a treble clef and a bass clef. The bottom staff is a bass clef. The piano accompaniment consists of chords and a rhythmic pattern of eighth notes.

Fm7  
xx0433

Bbm7  
xx0433

'cause peo - ple know\_ where there's heat.

Fm7  
xx0433

Bbm7  
xx0433

Fm7  
xx0433

I'm torn\_ and I'm tat-tered,\_\_\_ sick and tired of liv-ing my\_ life\_

Bbm7  
xx0433

Fm7  
xx0433

Bbm7  
xx0433

sing-ing the same\_ old song. Oh I, I feel\_ a lit-tle bat-tered,

Fm7  
xx0433

Bbm7  
xx0433

Ab  
xx0433

looks like I'm liv-ing my life\_ run-ning a one - man show.\_ Oh\_\_\_ I,\_\_\_

E<sup>b</sup>



B<sup>b</sup>m<sup>9</sup>



Fm<sup>7</sup>



I don't know where the feel-ing's gone, oh. I'll sur-vive, -

A<sup>b</sup>



E<sup>b</sup>



B<sup>b</sup>m<sup>7</sup>



I'll stay a - live, ooh yeah I'm gon-na car - ry on.

Fm<sup>7</sup>



Fm<sup>7</sup>



B<sup>b</sup>m<sup>7</sup>



Oh. 2. Tell me, tell me won't you tell me, oh,

Fm<sup>7</sup>



B<sup>b</sup>m<sup>7</sup>



Fm<sup>7</sup>



where's my mis - ter man? Who will try to

B<sup>b</sup>m<sup>7</sup>  
xx0444

Fm<sup>7</sup>  
xx3444

B<sup>b</sup>m<sup>7</sup>  
xx0444

de-ny\_\_ me now\_\_ ev - 'ry - thing\_ I plan\_\_ to be\_\_

Fm<sup>7</sup>  
xx3444

B<sup>b</sup>m<sup>7</sup>  
xx0444

Fm<sup>7</sup>  
xx3444

I'm torn\_ and I'm tat-tered,\_\_\_ sick and tired of liv-ing my\_ life\_

B<sup>b</sup>m<sup>7</sup>  
xx0444

Fm<sup>7</sup>  
xx3444

B<sup>b</sup>m<sup>7</sup>  
xx0444

sing-ing the same\_ old song. Oh I, I feel\_ a lit-tle bat-tered,

Fm<sup>7</sup>  
xx3444

B<sup>b</sup>m<sup>7</sup>  
xx0444

looks like I'm liv-ing my life\_\_ run-ning a one - man show.\_\_ Oh,\_\_\_

A<sup>b</sup> 4fr      E<sup>b</sup> 6fr      B<sup>b</sup>m<sup>9</sup> 6fr

see I don't know \_\_\_\_\_ where the feel - ing's gone, \_\_\_\_\_

Fm<sup>7</sup> 8fr      A<sup>b</sup> 4fr      E<sup>b</sup> 6fr

oh. \_\_\_\_\_ I'll sur-vive, \_\_\_\_\_ I'll stay a - live, \_\_\_\_\_

B<sup>b</sup>m<sup>7</sup> 4fr      Fm<sup>7</sup> 4fr

and you know I'll car - ry on, on, on, Oh.

To Coda ⊕

Fm<sup>7</sup> 4fr      B<sup>b</sup>m<sup>7</sup> 4fr      Fm<sup>7</sup> 4fr

Rid - ing the ro - de - o, up and down we go. Rid - ing the ro - de - o,

B<sup>b</sup>m<sup>7</sup>



Fm<sup>7</sup>



up and down we go.

Rid - ing the ro - de - o,

*D.S. al Coda*

B<sup>b</sup>m<sup>7</sup>



Fm<sup>7</sup>



B<sup>b</sup>m<sup>7</sup>



Cm<sup>7</sup>



D<sup>b</sup>



E<sup>b</sup>



up and down we go.

Rid - ing the ro - de - o,

(I don't know).

*Coda*

Fm<sup>7</sup>



B<sup>b</sup>m<sup>7</sup>



I got to walk a - way,

I got to end this pain,

Fm<sup>7</sup>



B<sup>b</sup>m<sup>7</sup>



Fm<sup>7</sup>



I'm gon-na make it through, see I'm get-ting ov - er you.

I got to walk a - way,



B<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup> E<sup>b</sup>

I got to end this pain, I'm gon-na make it through, I'm get-ting ov - er you.

Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup>

Rid - ing the ro - de - o, so high, so, rid - ing the ro - de - o,

B<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup>

so high, so, rid - ing the ro - de - o, so high, so,

Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup> E<sup>b</sup> Fm<sup>7</sup>

rid - ing the ro - de - o, (I don't know). I'm torn and I'm tat-tered.

8va

# Sleep Like A Child

Words & Music by Patrick Seymour

♩ = 40

F#m



C#m



D



A



C#



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of whole notes: F#m, C#m, D, A, and C#. Above the staff are five guitar chord diagrams corresponding to these chords. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

F#m



C#m



D



The second system of music includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three sharps. The lyrics are: "To - night\_ when the dark-ness comes, why don't we treat it like a". The piano accompaniment continues with the same rhythmic pattern as in the first system.

A



C#





F#m



C#m





The third system of music includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three sharps. The lyrics are: "friend?\_ Then we'll both be glad\_ to see the night, and we'll be". The piano accompaniment continues with the same rhythmic pattern.

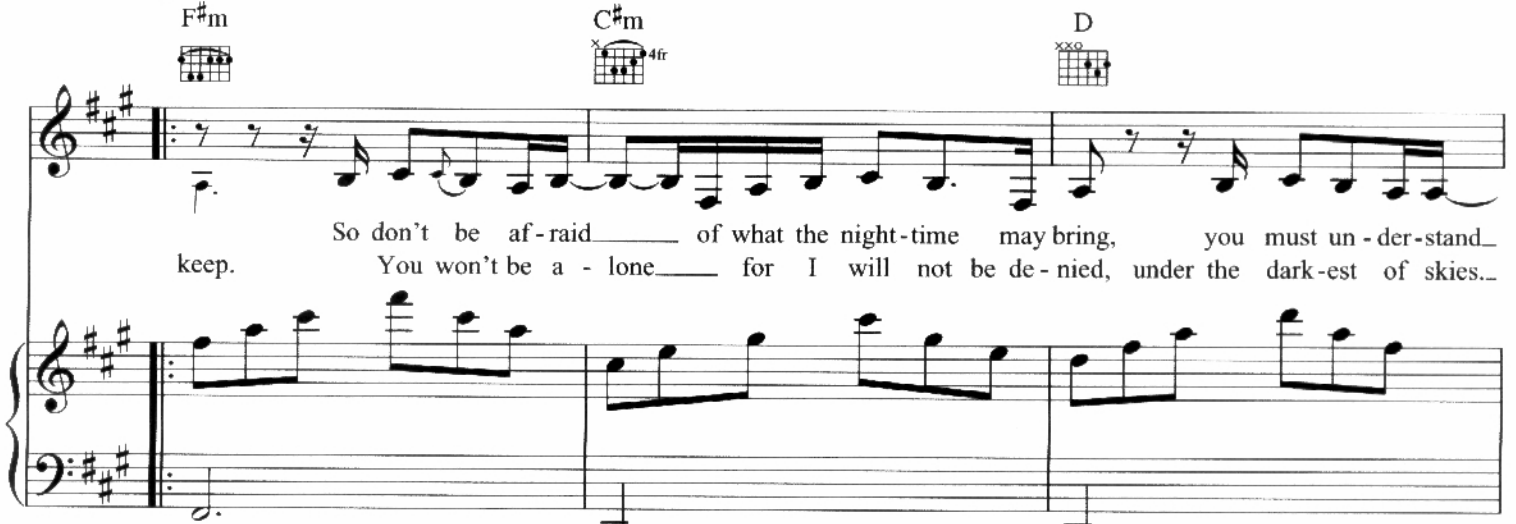
D  A  C# 

hop - ing it's nev - er gon - na end.



F#m  C#m  D 





keep. So don't be af - raid of what the night - time may bring, you must un - der - stand -  
You won't be a - lone for I will not be de - nied, under the dark - est of skies.



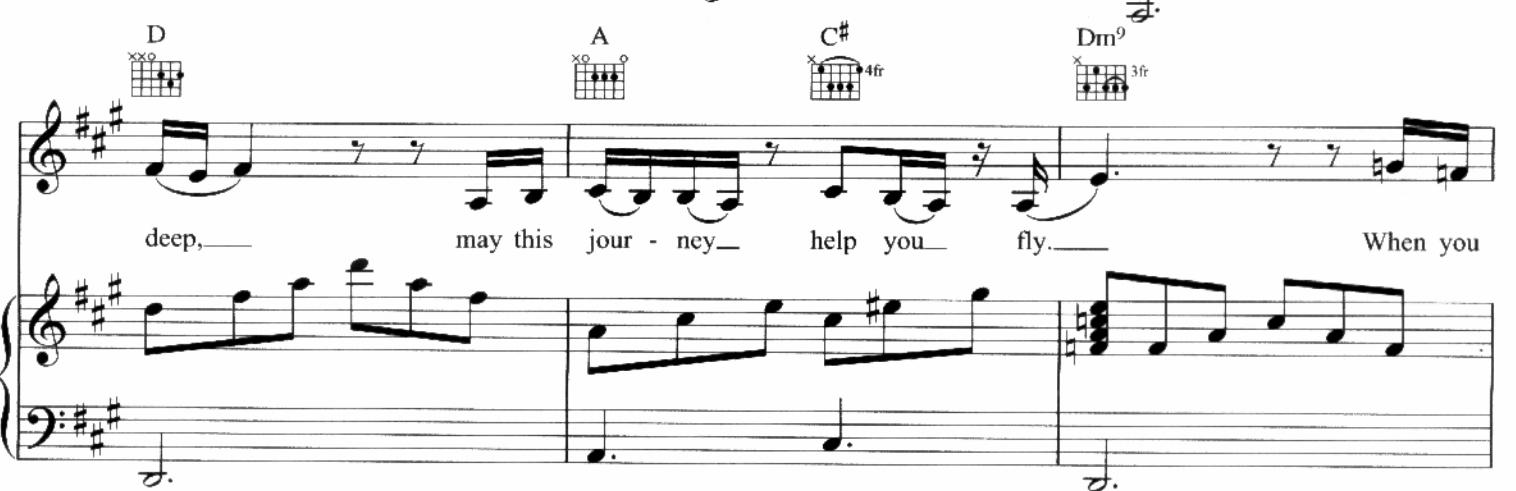
A  C#  F#m  C#m 

that you can dream of an - y - thing.) So fall in - to sleep, peace - ful and  
I'm gon - na be by your side.



D  A  C#  Dm9 




deep, may this jour - ney help you fly. When you




G  Dm<sup>9</sup>  G 

can't hold down much long-er, don't you cry, when the dark-ness is get-ting strong-er.



F#m  C#m  D 

Sleep like a child, peace-ful and deep, and when you



A  C#  F#m  C#m 

lay you down I pray your soul to keep. Sleep like a child, peace-ful and



D  1. A  C#  2. A  C# 

deep, and when you lay you down, I pray your soul to lay you down, I pray your soul to

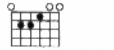


F#m



keep. Well I know, I can see it in your eyes. You're tired of

E



Dmaj7



Bm



fight-ing ev-ry day, trying to strug-gle through the night. Yes I know that it's hard to car-ry

C#



C#/E#



on, so just lay down your head, and in your dreams you

F#m



C#m



D



A



C#



will be strong. Oh oh, oh, oh.

F#m



C#m



D



Sleep like a child, — peace - ful and deep, — and when you

A



C#



F#m



lay you down, I pray your soul to keep. — Oh, — like a

C#m



D



A



C#



child, peace - ful and deep, — oh, oh, — oh. —

F#m



C#m



D



Sleep like a child, — peace - ful and deep, — and when you

A C# F#m C#m

lay you down, I pray your soul to \_\_\_\_\_ keep. \_\_\_\_\_ Oh. \_\_\_\_\_

D A C# F#m

Oh, \_\_\_\_\_ Oh, \_\_\_\_\_ oh, \_\_\_\_\_

C#m D A C# F#m

la, la, la la, la. \_\_\_\_\_ La, la, la. \_\_\_\_\_ Ooh, \_\_\_\_\_

C#m D A C#

ooh, \_\_\_\_\_ yeah, yeah, yeah, yeah. \_\_\_\_\_ Mm. \_\_\_\_\_

F#m C#m D A C#

La, la, la, la, la, la, la. Oh, oh,

F#m C#m D A C#

oh, yeah, yeah, oh. Sleep like a child, ooh.

F#m C#m D A C#

Sleep like a child. Ooh.

F#m C#m D A C#

*Repeat and fade*

8va