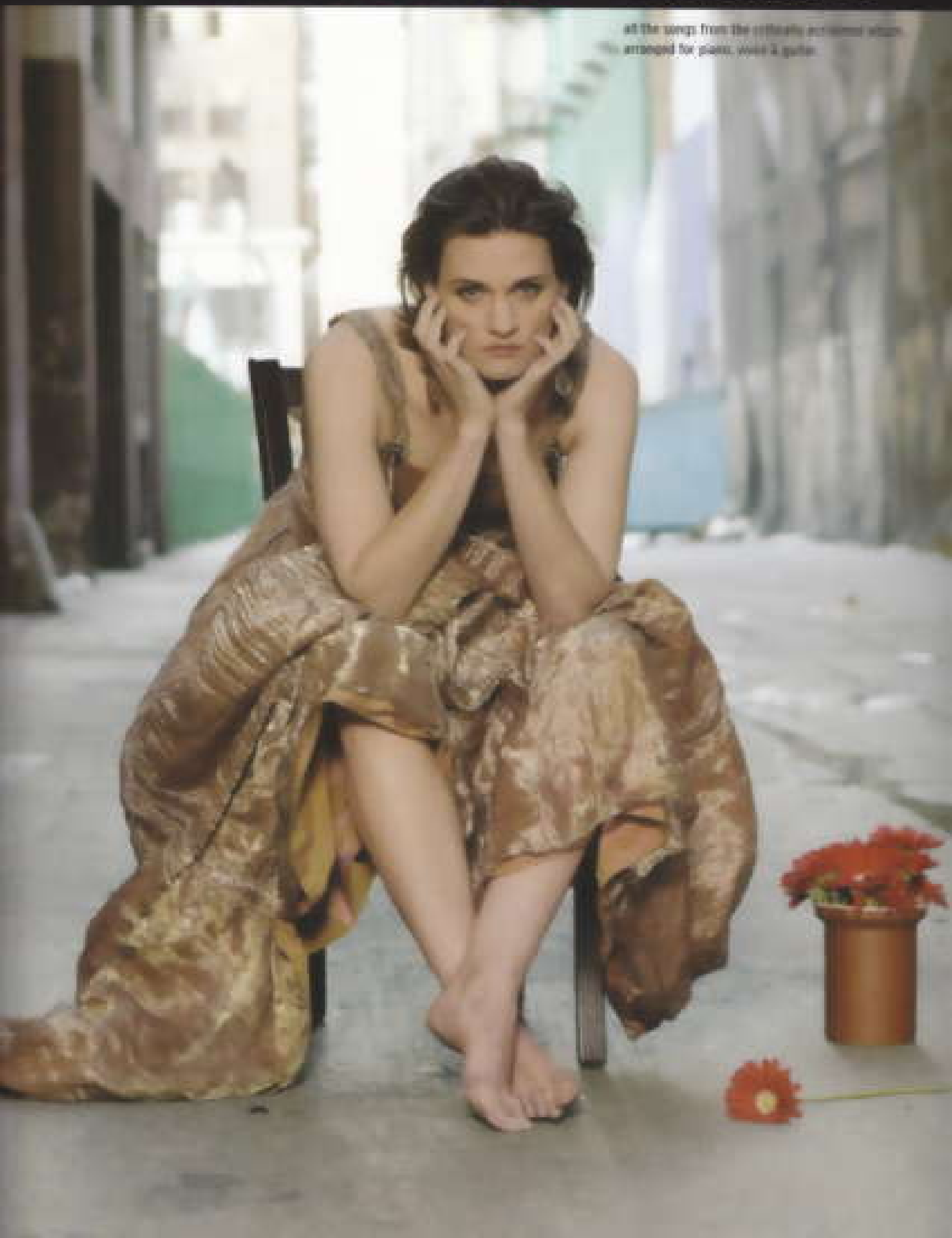


MADELEINE PEYROUX

careless love

all the songs from the critically acclaimed album  
re-arranged for piano, voice & guitar



**MADELEINE PEYROUX**

**careless love**

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# dance me to the end of love

Words & Music by Leonard Cohen

$\text{♩} = 136$   $\text{♪} = \text{♪}$   $\text{♩} = \text{♪}$

Fm6/9



B<sup>b</sup>m<sup>6</sup>



Fm



1. Dance me to your beau-ty with a burn - ing vi - o - lin.  
2. Let me see your beau-ty when the wit - ness - es are gone.  
4. Dance me to the chil - dren who are ask - ing to be born.

B<sup>b</sup>m<sup>6</sup>

Fm

Dance me through the pa - nic 'til I'm gath - ered safe - ly in.  
Let me feel you mov - ing like they do in Ba - by - lon.  
Dance me through the cur - tains that our kiss - es have out - worn.

B<sup>b</sup>m<sup>6</sup>

Fm

Lift me like an o - live branch and be my home - ward dove.  
Show me slow - ly what I on - ly know the lim - its of.  
Raise a tent of shel - ter now, though ev - 'ry thread is torn.

C<sup>7</sup>

Fm<sup>6/9</sup>

Dance me to the end of love.

C<sup>7</sup>

1.  
Fm<sup>6/9</sup>

Dance me to the end of love.

2, 3.

Fm<sup>9</sup>



B<sup>b</sup>m<sup>6</sup>



love.

3. Dance me to the wed - ding, now

*2° Instrumental*

5. Dance me to your beau - ty with a

Fm<sup>6</sup>



B<sup>b</sup>m<sup>6</sup>



dance me on and on.  
burn - ing vi - o - lin.

Dance me ve - ry ten - der - ly and  
Dance me through the pa - nic 'til I'm

Fm<sup>6</sup>



B<sup>b</sup>m<sup>6</sup>



dance me ve - ry long.  
gath - ered safe - ly in.

We're both of us be - neath our love, we're  
Touch me with your na - ked hand,

Fm<sup>6</sup>



C<sup>7</sup>



both of us a - bove.  
touch me with your glove. }

Dance me to the end of

Fm<sup>6/9</sup>



1, 3.

C<sup>7</sup>



To Coda ◊

love.

Dance me to the end of

Fm<sup>6/9</sup>



2.

D.S. al Coda

◊ Coda

Fm<sup>6/9</sup>



love.

love.

C<sup>7</sup>



Dance me to the end

Fm<sup>6/9</sup>



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



Fm<sup>6/9</sup>



of

love.



# don't wait too long

Words & Music by Jesse Harris, Larry Klein & Madeleine Peyroux

$\text{♩} = 108$   $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$



Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment.

Musical notation for the second system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment.

1. You can cry a mil - lion tears,—  
 2° Instrumental until \*

Musical notation for the third system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment.

you can wait a mil - lion years.— If you think that

F#7



Bm7



E7



A<sup>9</sup>sus<sup>4</sup>



D



A<sup>7</sup>sus<sup>4</sup>



time

will change your ways,

don't wait too long.

\* When your morn - ing

It may rain,

turns to night,

it may shine,

who'll be lov - ing you

love will age like

E7



A<sup>7</sup>sus<sup>4</sup>



D



G



by can - dle - light?  
fine red wine.

But if you think that

F#7



Bm7



E7



A<sup>9</sup>sus<sup>4</sup>



D



D<sup>6</sup>



time will change your ways,  
time will change your ways,

don't wait too long.  
don't wait too long.

G F#m7 Bm7

May - be I got a lot to learn,  
Ba - by, you and I got a lot to learn,

3

E7 A9sus4 D

time can slip a - way.  
don't wan-na waste a - no - ther day.

3

G6 F#m7 Bm7

Some - times you got - ta lose it all  
May - be you got - ta lose it all

E7 A7sus4

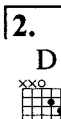
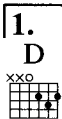
be - fore you find your way.  
be - fore you find your way.



Take a chance and play your part, — make ro - mance,



it might break your heart... But if you think that time — will change your ways, —



1. don't wait too long. 2. (long.)



*Repeat ad lib. to fade*

Don't — wait.

# you're gonna make me lonesome when you go

Words & Music by Bob Dylan

♩ = 156 (♩. ♩ =  $\overset{3}{\text{♩}}$ )

Asus<sup>2</sup>



E<sup>5</sup>



E<sup>6</sup>/<sub>9</sub>



D<sup>5</sup>/A



E<sup>7</sup>sus<sup>4</sup>



E<sup>6</sup>



E<sup>7</sup>sus<sup>4</sup>



Asus<sup>2</sup>



E<sup>5</sup>



E<sup>6</sup>/<sub>9</sub>



D<sup>5</sup>/A



1. I've seen love go by my door; it's nev - er been so

*(Verses 2, 3, 4, & 5 see block lyric)*

E<sup>7</sup>sus<sup>4</sup>



E<sup>6</sup>



E<sup>7</sup>sus<sup>4</sup>



Asus<sup>2</sup>



E<sup>5</sup>



E<sup>6</sup>/<sub>9</sub>



D<sup>5</sup>/A



— close be - fore, nev - er been so eas - y or so slow.

E7sus4 7fr    E6 6fr    E7sus4 7fr    Asus2 9fr

E5 9fr    E6/9 11fr

Been shoot - ing in the dark too long;

D5/A 7fr

E7sus4 7fr

E5 9fr

Amaj7 6fr

when some-thing's not right, it's wrong. You're gon - na make

D5/A 7fr

Amaj7 6fr

1, 2. E7sus4 7fr    E6 6fr    E7sus4 7fr    3, 4.

To Coda ◊

me lone - some when you go.

E11 7fr

Amaj7/E 9fr

3B. Flow - ers on the hill - side, bloom - ing cra - zy,  
(Verse 4B see block lyric)

E11\*



Amaj7/E\*



cri-ckets talk - ing back and forth in rhyme,

B7



blue ri - ver run - nin' slow

E



and la - zy: oh, I could stay

D



C#m



Bm

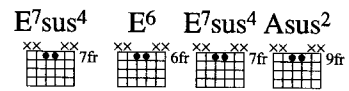


with you for - ev - er and nev - er re - al - ise the time.

*D.S. (4°)*

*D.S. (5°) al Coda*

♩ Coda




*Verse 2:*

Dragon clouds so high above,  
 I've only known careless love,  
 It's always hit me from below.  
 This time 'round it's more correct,  
 Right on target, so direct,  
 You're gonna make me lonesome when you go.

*Verse 3:*

Purple clover, Queen Anne lace,  
 Crimson hair across your face,  
 You could make me cry if you don't know.  
 Can't remember what I'm thinking of,  
 You might be spoiling me too much, love,  
 You're gonna make me lonesome when you go.

*Verse 4:*

Situations have ended sad,  
 Relationships have all been bad,  
 Mine have been like Verlaine's and Rimbaud.  
 But there's no way I'd compare  
 All those scenes to this affair,  
 You're gonna make me lonesome when you go.

*Verse 4B:*

You're gonna make me wonder what I'm doing  
 Staying far behind without you,  
 You're gonna make me wonder what I'm saying,  
 Gonna make me give myself a good talking to.

*Verse 5:*

I'll look for you in old Honolulu,  
 San Francisco and Ashtabula  
 You're gonna have to leave me now, I know.  
 But I'll see you in the skies above,  
 In the tall grass, in the ones I love,  
 You're gonna make me lonesome when you go.



# don't cry baby

Words & Music by James Johnson, Stella Unger & Saul Bernie

$\text{♩} = 104$   $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$

G7\*



E<sup>b</sup>7



D7



G



D7



Piano introduction in 4/4 time, key of G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The piece begins with a whole rest in the right hand for the first two measures.

G\*



F#



F



E<sup>b</sup>7



D7



G<sup>6</sup>



Vocal line and piano accompaniment for the first phrase. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Ho - ney, please don't cry, lis - ten to me." The piano accompaniment features a steady bass line and a right hand with chords and moving lines.

G\*



F#



F



E<sup>b</sup>7



D7



G<sup>6</sup>



Vocal line and piano accompaniment for the second phrase. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "There's no rea - son why we should-n't a - gree..." The piano accompaniment continues with a steady bass line and a right hand with chords and moving lines.

Am7 D7 G6 F#7

If I hurt your feelings I a - po - lo -

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Am7, D7, G6, and F#7. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Bm D7 G\* F# F Eb7

- gise. You're the on - ly one

Detailed description: This system contains measures 5 through 9. The guitar part includes chords Bm, D7, G\*, F#, F, and Eb7. The vocal line continues with the lyrics. The piano accompaniment features a 7th fret barre in measure 7.

A7 D7 G6

that I i - do - lise. Don't cry

Detailed description: This system contains measures 10 through 14. The guitar part features chords A7, D7, and G6. The vocal line has a long note in measure 11. The piano accompaniment continues with harmonic support.

G7 C Cm6 G E7

ba - by. Don't cry ba - by. Dry your eyes, -

Detailed description: This system contains measures 15 through 19. The guitar part includes chords G7, C, Cm6, G, and E7. The vocal line concludes the phrase. The piano accompaniment provides a final harmonic setting.

A7 D7 G6 D7

let's be sweet-hearts a - gain. You

G6 G7 C

know I did - n't mean to make you feel

2° Instrumental until \*

Cm6 G E7 A7 D7

blue. Ho - nest, I'll nev - er do it a -

G C7 G B7 Em6

- gain. Won't you for - give,

B7 Em6 B7 Em B7

won't you for - get? Do as I ask you to.

Em B7 Bb7 A7

I'll nev - er let you re - gret if you just start a -

D D6 G6 G7

-new. You know I'm sor - ry,

C Cm6 G E7

oh, so sor - ry. Just don't cry ba - by,

**1.**

A7 5fr      D7 5fr      G7\* 10fr      Eb7 6fr

there's no - one but you.

**2.**

D7 5fr      G6      D7 5fr      G 3fr      E7

you.

A7 5fr      D7 5fr      G\* 10fr      F# 9fr      F 8fr

Don't cry ba - by, there's no - one but you.

Eb7 6fr      D7 5fr      G 3fr      G% 4fr

# between the bars

Words & Music by Elliott Smith

♩ = 104

Bm



G/B



Bm



G/B



Bm



G



D



1. Drink up, ba - by, stay up all night, things you could  
2. Drink up with me now and for - get all a - bout pres - sure of

F#/C#



F#





Bm




G







do you won't but you might. The po - ten - tial you'll be, you'll nev - er  
days, do what I say and I'll make you o - kay and drive them a -

D  F#/C#  G 

see; pro - mis - es you'll on - ly make.  
- way; the i - ma - ges stuck in your head.




G<sup>6</sup>  A<sup>6</sup>  Bm  Gm<sup>6</sup> 




Peo - ple you've been be - fore that you don't



A<sup>6</sup>  A<sup>b</sup>m7<sup>b</sup>5  G<sup>6</sup>  A<sup>6</sup> 

want a - round an - y - more that push, shove, won't



Bm  G<sup>6</sup>  Gm<sup>6</sup> 

bend to your will; I'll keep them still.

*To Coda* ☐



Bm



G



D



3. Drink up babe, look at the stars and I'll kiss you a - gain  
 2° Instrumental  
 (4.) up one more time and I'll make you mine and keep you a - part,

F#/C#



F#



Bm



G



be - tween the bars, where I'm see - ing you there; hands in the  
 deep in my heart, se - pa - rate from the rest where I like you the

D



F#/C#



G



1, 3.

2.

*D.S. al Coda*

air, wait - ing to fin - 'ly be caught... 4. Drink  
 best; keep the things you for - got...

⊕ Coda Bm



Bm7





# no more

Words & Music by Toots Camarata & Sydney Russell

♩ = 74



You ain't gon - na both - er me\_ no more, no - how.



Love goes just so far no more. Woke up this morn-ing and

G<sup>b</sup>13<sup>#</sup>11

F7\*

D7

G7

C7

G<sup>b</sup>6

F7



found I did - n't care for you no more; not now.

B<sup>b</sup>7

D<sup>b</sup>m<sup>9</sup>

F7

E7

A<sup>9</sup>



Ne - ver felt so good be - fore.

A<sup>b</sup>maj<sup>9</sup>

D<sup>b</sup>7

D<sup>6</sup>/<sub>9</sub>

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

A<sup>b</sup>6\*



You're down to my size, it's ov - er and done, so

D<sup>b</sup>6

A<sup>9</sup>#11

D<sup>b</sup>7

C<sup>6</sup>

B<sup>6</sup>

F<sup>9</sup>

A<sup>b</sup>7



High-ness, step down from your throne... That look in your eye don't

Gm7 C9 F7b9 E7 Eb7b9

both - er me none, can take you or leave\_ you a - lone.

Gb7 F7 D7#9 G7 C7 Gb6

From my win - dow skies ain't grey\_ no more, not

*2° Instrumental until \**

F7 Bb7 Dbm9 F7 Ab9sus4 Db6 Dbaug

now. Here's the day that I've been\_ wait-ing for.

Db6 Db7 Ebm9 D9#11 Ebm9 Dbm9

\* Got on - ly one heart; one heart, no spare, must

Cm<sup>9</sup> Am<sup>9</sup> D<sup>6</sup> G<sup>6</sup> G<sup>b7</sup> F<sup>7</sup>

save it for lov - in' some - bo - dy who cares. So you ain't gon - na

**1.**  
 D7<sup>#9</sup> G<sup>7</sup> C7\* F7<sup>#5b9</sup> E7<sup>#9</sup> A<sup>b</sup>maj<sup>9</sup> A<sup>b</sup>6

both - er me no more, no more.

**2.**  
 A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>6 F7<sup>b9</sup> E7<sup>#9</sup> A<sup>b</sup>6<sup>9</sup>

more, no more.

*ad lib.* *ad lib.* *ad lib.*

# Lonesome road

Words & Music by Gene Astin & Nathaniel Shilkret

$\text{♩} = 112$  ( $\text{♪} = \text{♪} \text{ } \text{♪}$ )

G<sup>6</sup>



The first system of the score consists of a guitar part and piano accompaniment. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter rest, then a dotted quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a '3' above it indicating a triplet. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a series of chords, and the left hand plays a simple bass line.

The second system continues the piano accompaniment from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The right hand plays chords and moving lines, while the left hand continues the bass line.

The third system includes a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are: "Look down, look down that lone-some road". The piano accompaniment is in grand staff. Above the vocal line, four guitar chord diagrams are provided: G<sup>6</sup>, G<sup>7</sup>, C<sup>6</sup> (with '2fr' below it), and C<sup>m6</sup>. The piano accompaniment features chords that support the vocal melody.

G<sup>6</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> D<sup>7</sup>

be - fore you tra - vel on.

G<sup>6</sup> G<sup>7</sup> C<sup>6</sup> Cm<sup>6</sup>

Look up, look up and greet your ma - ker

G<sup>6</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G C G B<sup>7</sup> Em

'fore Gab - riel blows his horn. Wea -

Em<sup>7</sup> Bm<sup>7</sup> Em Em<sup>7</sup>

- ry of tot - ing such a hea - vy load, trudg - ing down

Bm7    Bb7#5    Am7    D7    G6    G7    C6

that lone-some road.                      Look down, —                      look down —                      that lone-some\_

Cm6    G6    E7    Am7    D7    1. G    C    G

road                      be - fore —                      you tra - vel on.

2. G    E7    A7    D7

on,                      be - fore —                      you tra - vel

G6

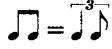
on.

*Repeat ad lib.*

# j'ai deux amours

Words & Music by Vincent Scotto, Henri Varna & Georges Koger

Free time



C



On dit qu'au de là des mers, là - bas sous le ciel clair.

D7\*



G7\*



D7\*



G7\*



C



F/A



C\*



Il ex - iste u - ne ci - té, au sé - jour en - chan - té. Et

Em



Am



Em



A7



D7\*



— sous les grands ar - bres noirs, chaque soir, vers el - le s'en va tout mon es -



a tempo ♩ = 88



N.C.



- poir. J'ai deux a - mours, mon pays et Pa -

2° Instrumental until \*



- ris. Par eux tou - jours,



mon coeur est ra - vi. Man - hat - tan est



bel - le, mais à quoi bon le nier,

D7



ce, qui m'en - sor - celle. c'est Pa - ris, c'est Pa - ris tout



N.C.



en - tier. Le voir un jour c'est mon rê - ve



jo - li. J'ai deux a - mours, mon pays et Pa -

1.



2.



rit.



- ris. - ris.

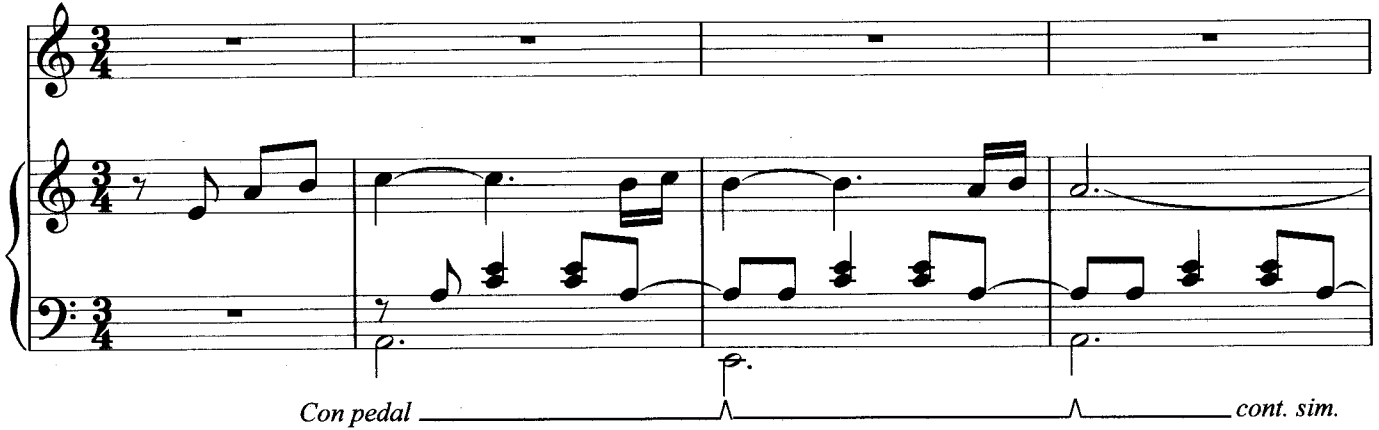
# weary blues

Words & Music by Hank Williams

♩ = 96    ♪ = ♪♯

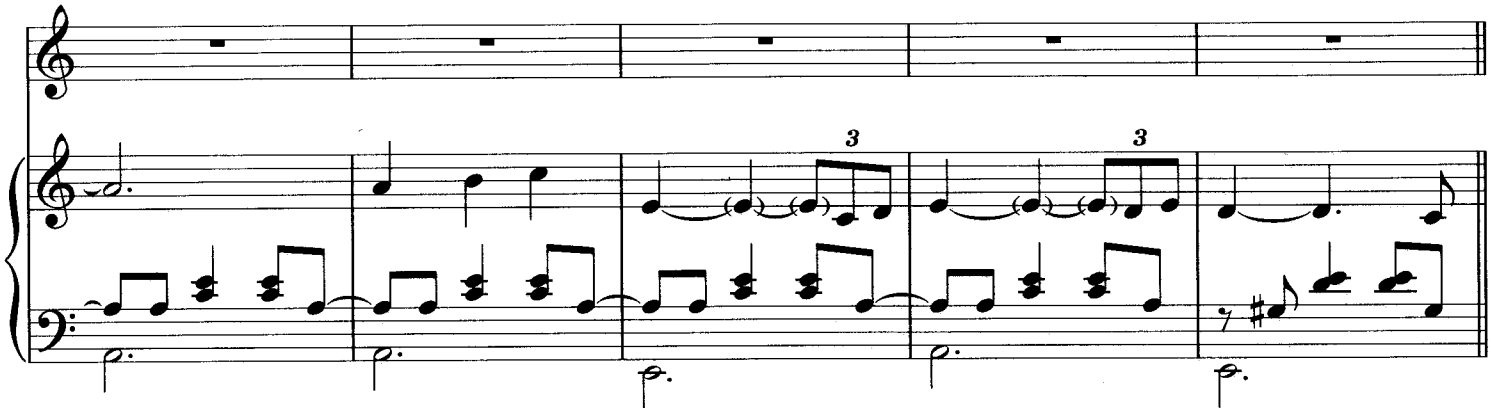
N.C.

Am  

Con pedal *cont. sim.*

E7  

§

Am  


Dm  


Am  




Wea - ry blues from wait - in'. Lord, I've been

2° Instrumental until \*

B7 E7 Am Dm

wait - in' so long. ————— These blues have got me

Am D7 Am E7

cry - in'. ————— Oh, sweet dad - dy, please come

Am E7 Am Dm

home. —————

\* 1. The snow falls 'round my  
2. Through tears I watch young

Am

win - dow ————— but it can't chill my  
lov - ers ————— as they go stroll - ing



heart.  
by.

Lord knows  
And of all

it died  
the things

the  
that



day  
might

you have  
been,

My dream  
God for

world fell a -  
give me if I



- part.  
cry.

Wea - ry blues from wait - in'.



Lord, I've been wait - in' so long.

Am Dm Am

These blues have got me cry - in'.

D7 Am E7 Am

Oh, sweet dad - dy, please come home.

D7 Am E7 Am

To Coda  $\diamond$  *D.S. al Coda*

Oh, sweet dad - dy, please come home.

$\diamond$  Coda

Am E7 Am

Oh, sweet dad - dy, please come home.

# careless love

Words by Martha E. Koenig & Spencer Williams  
Music by W. C. Handy

Capo 1st fret

$\text{♩} = 108$   $\text{♪} = \text{♪} \text{ (triple)}$



The first system of musical notation for 'careless love' is in 4/4 time. It consists of a treble and bass staff. The treble staff begins with a C major chord (x02233) and features a triplet of eighth notes (G4, A4, B4) on the first beat. The bass staff plays a simple eighth-note accompaniment. The system concludes with another C major chord and a triplet of eighth notes.



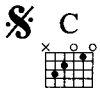
The second system of musical notation continues the piece. The treble staff features a triplet of eighth notes (B4, C5, D5) on the first beat. The bass staff continues with eighth-note accompaniment. The system ends with a G7 chord (x20033) in the treble staff.



The third system of musical notation features a C major chord (x02233) in the treble staff. The treble staff has a triplet of eighth notes (G4, A4, B4) on the first beat. The bass staff continues with eighth-note accompaniment. The system concludes with an F major chord (x22333) and an Fm major chord (x22333).



The fourth system of musical notation features a C major chord (x02233) in the treble staff. The treble staff has a triplet of eighth notes (G4, A4, B4) on the first beat. The bass staff continues with eighth-note accompaniment. The system concludes with a G7 chord (x20033) in the treble staff.



1. Love, oh, love, oh, care-less love. You  
 2. Love, oh, love, oh, care-less love.  
 4. Love, oh, love, oh, care-less love.



fly through my head like wine. You  
 In your clutch - es of de - sire you  
 Trust - ed you, now it's too late. You



wrecked the lives of man - y a poor girl. And you  
 made me break a man - y true vow, then you  
 made me throw my only friend out.





C G7 F/C C G7

let me spoil this life of mine. —  
 set my ve - ry soul on fire. —  
 That's why I sing this song of hate. —

C G7 C F/C C

3. Love, oh, love, — oh, care - less love.  
 5. Love, oh, love, — oh, care - less love.

G7

Night All my hap - pi - ness I'm left.  
 and day I weep and moan.

C C/Bb

'Cos you fill — my heart with them  
 You brought the wrong man in -

F/A Fm/A<sup>b</sup> C

wea - ry old blues. Now I'm walk - ing and  
- to this life of mine. For my sins 'til

G<sup>7</sup> C G<sup>7</sup>

*To Coda*  $\oplus$  *D.S. al Coda*  
*without repeats*

talk - ing to my - self.  
judge - ment I'll a -

$\oplus$  *Coda*

C F/C C G<sup>7</sup> C

- tone.

G<sup>7</sup> C C<sup>7</sup>

# this is heaven to me

Words & Music by Frank Reardon & Ernest Schweikert

♩ = 72

A<sup>b</sup>6



2° only A<sup>b</sup>maj7



Fm7



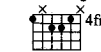
B<sup>b</sup>m7



E<sup>b</sup>7



A<sup>b</sup>maj7



Fm7



1. When I hear them say, "There's bet-ter liv-ing",— let them go their way  
 2. Long as free-dom grows I want to seek it.—— If it's "Yes" or "No",

*1° tacet*

B<sup>b</sup>m7



E<sup>b</sup>7



Fm7



B<sup>b</sup>m7



E<sup>b</sup>7



to that new liv-ing.—— I won't ev-er stray—— 'cos this is  
 it's me who'll speak it,—— 'cos the Lord, He knows—— that this is

1.

A<sup>b</sup>



2.

A<sup>b</sup>



D<sup>b</sup>



Hea - ven to me.

Hea - ven to me.

A<sup>b</sup>



C<sup>7</sup>



Fm



C<sup>7</sup>



Fm



C<sup>7</sup>



Fm



If you've got your hands and got your feet to

Cm



Cm<sup>#5</sup>



Cm<sup>6</sup>



Fm<sup>7b5</sup>



E<sup>b</sup>



Cm<sup>7</sup>



sing your song all through the street, — you raise your head

Fm<sup>7</sup>



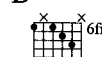
B<sup>b</sup>



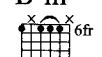
Fm<sup>7b5</sup>



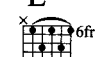
B<sup>b</sup>7add13



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



E<sup>b</sup>7



when day is done, — shout your thanks up to the sun.

A<sup>b</sup>maj<sup>7</sup>



Fm<sup>7</sup>



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



E<sup>b</sup>7



3. So, when I hear them say, "There's bet - ter liv - ing",

A<sup>b</sup>maj<sup>7</sup>



Fm<sup>7</sup>



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



E<sup>b</sup>7



let them go their way to that new liv - ing.

Fm Fm(maj<sup>7</sup>)



Fm<sup>7</sup>



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



E<sup>b</sup>7



Cm<sup>7</sup>b<sup>5</sup>



I won't ev - er stray 'cos this is Hea - ven to me.

F<sup>7</sup>



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



D<sup>b</sup>m



'Cos this is Hea - ven to

A<sup>b</sup>6

me. \_\_\_\_\_

A<sup>b</sup>6

Muted Trumpet

*Repeat ad lib. to fade*

# i'll look around

Words & Music by Douglas Cross & George Cory

♩ = 58

B<sup>b</sup>maj<sup>7</sup>



con ped.

B<sup>b</sup>maj<sup>7</sup>



B<sup>b</sup>9sus<sup>4</sup>



E<sup>b</sup>maj<sup>9</sup>



E<sup>b</sup>m(maj<sup>7</sup>)



I'll look a-round un-til I've found

Dm<sup>7</sup>



G<sup>9</sup>



Cm<sup>7</sup>



F<sup>7</sup>sus<sup>4</sup>



B<sup>b</sup>maj<sup>7</sup>



some-one who laughs like you.

D<sup>9</sup>sus<sup>4</sup>



Gmaj<sup>7</sup>



Em<sup>7</sup>



1. I know, some - where, spring must fill the air with sweet-ness  
2. I know, some - where, love must fill the air with sweet-ness

Am<sup>7</sup>



D<sup>7</sup>



Gmaj<sup>7</sup>



Em<sup>9</sup>



F<sup>9</sup>



just as rare as the flow - er that you gave me to wear.

B<sup>b</sup>maj<sup>7</sup>



B<sup>b9</sup>sus<sup>4</sup>



E<sup>b</sup>maj<sup>9</sup>



E<sup>b</sup>m(maj<sup>7</sup>)



I'll look a-round, and when I've found

Dm<sup>7</sup>



G<sup>9</sup>



Cm<sup>7</sup>



F<sup>7</sup>sus<sup>4</sup>



D<sup>7</sup>b<sup>5</sup>



G<sup>7</sup>



some-one who laughs like you, I'll know this



Cm<sup>9</sup>



E<sup>b</sup>m(maj7)



Dm7



C<sup>9</sup>



love

I'm dream - ing of \_\_\_\_\_ won't be the

1.

Cm<sup>9</sup>



F7(add13)



B<sup>b</sup>maj<sup>9</sup>



B<sup>b</sup>6sus<sup>4</sup>



old love

I al - ways knew.

2.

F7(add13)



rit.

B<sup>b</sup>maj<sup>9</sup>



B<sup>b</sup>6sus<sup>4</sup>



I al - ways knew.

B<sup>b</sup>maj<sup>9</sup>



B<sup>b</sup>(add11)




rit.

B<sup>b</sup>6/9



ad lib.

A woman in a dark, sleeveless dress is walking away from the camera down a narrow, paved alleyway. The alleyway is flanked by buildings with colorful walls, including a prominent teal wall. The scene is captured in a soft, slightly blurred style, suggesting a candid moment. The lighting is natural, likely from the sun being high in the sky, creating a warm atmosphere.

all the songs from the critically acclaimed album,  
arranged for piano, voice & guitar.

- 1 dance me to the end of love
- 2 don't wait too long
- 3 don't cry baby
- 4 you're gonna make me lonesome  
when you go
- 5 between the bars
- 6 no more
- 7 lonesome road
- 8 j'ai deux amours
- 9 weary blues
- 10 i'll look around
- 11 careless love
- 12 this is heaven to me



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