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hot legs

Moderately

Words and Music by
ROD STEWART

The first system of music features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). Above the treble staff, there are two guitar chord diagrams: a D major chord (x02321) and a C major chord (x32010). The treble staff contains a melodic line with eighth and sixteenth notes, including some triplets. The bass staff contains a steady eighth-note accompaniment. The instruction "Drum pick up" is written in the left margin.

The second system continues the piece. It features a G major chord diagram (x02033) above the treble staff. The melodic line in the treble staff continues with eighth and sixteenth notes, while the bass staff maintains the eighth-note accompaniment.

The third system continues the piece. The melodic line in the treble staff continues with eighth and sixteenth notes, while the bass staff maintains the eighth-note accompaniment.

The fourth system continues the piece. It features C major (x32010) and G major (x02033) chord diagrams above the treble staff. The melodic line in the treble staff continues with eighth and sixteenth notes, while the bass staff maintains the eighth-note accompaniment.

The fifth system continues the piece. It features D major (x02321) and G major (x02033) chord diagrams above the treble staff. The melodic line in the treble staff continues with eighth and sixteenth notes, while the bass staff maintains the eighth-note accompaniment.



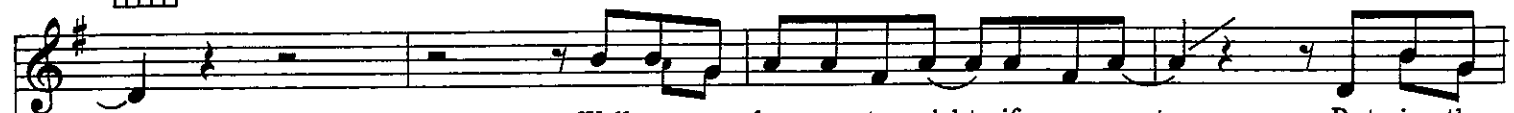
Who's that knock-ing on the door,
 Got-ta most per-suas - ive tongue,—
 - a-gine how my dad - dy felt _____

it's got to be a quar-ter to four—
 you prom - ise all kinds of fun—
 in your jet black sus-pen-der belt.—



Is it you — a - gain,—
 But what you don't un-der-stand—
 Sev - en - teen years old —

com-ing round for more—
 I'm a work - ing man —
 He's touch-ing six - ty four —



Well you can love me to - night...if you want
 Gon-na need a shot of vit - a - min E —
 You got ___ legs right up to your neck,

But in the
 By the
 You're mak-ing

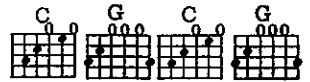




morn-ing make sure you're gone, — I'm talk-in' to you. Hot legs, (you're)
 time_ you're fin - ished with me, — I'm talk-in' to you. Hot legs, you're an
 me_ a phys - i - cal wreck, — I'm talk-in' to you. Hot legs, in your

wear-ing me out. — Hot legs, you can scream and shout, —
 Al - ley Cat, — Hot legs, you scratch my back. —
 sat - in shoes, — Hot legs, are you still in school, —

To Coda ♪



Hot legs, are you still in school, — I love you honey.
 Hot legs, bring your mo-ther too, — I love you honey.
 Hot legs, you're mak-ing me a fool — I love you honey.

Musical notation for the first system. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The guitar part is indicated by 'Gtr.' and features a series of eighth notes with accents. The piano accompaniment consists of chords and eighth notes.

Musical notation for the second system. It includes a guitar chord diagram for G major (G) above the first measure. The notation continues with piano accompaniment and guitar parts.

Musical notation for the third system. It includes guitar chord diagrams for C major (C) and G major (G) above the first and second measures, respectively. The system concludes with a double bar line.

Musical notation for the fourth system. It includes guitar chord diagrams for D major (D) and C major (C) above the first and second measures, respectively. The system concludes with a double bar line.

Musical notation for the fifth system. It includes a guitar chord diagram for G major (G) above the first measure. The lyrics "Hot legs," are written below the first and second measures. The system concludes with a double bar line.

Hot legs, Im-

Guitar chord diagrams: C (x32010), G (320033), C (x32010), G (320033), C (x32010), G (320033), C (x32010), G (320033).

⊕ CODA

- 1. Hot legs, (you're) mak-ing your mark, — Hot legs keep my
- 2. Hot legs, (you're) wear-ing me out, — Hot legs you can
- 3. 5. Hot legs, Hot legs,
- 4. Hot legs, you're well e - quipped, Hot legs, are you

pen - cil sharp, — Hot legs, keep your hands to your - self, —
 scream and shout, — Hot legs, you're still — in school, —
 pus - sy whipped, Hot legs, I just love — your lips, —

1 etc.

Last

I love you hon-ey, I love you hon-ey.

Gtr.

tonight's the night

(gonna be alright)

Words and Music by
ROD STEWART

Moderately slow Rock beat (♩ = ♩♩♩)

mf

Stay a - way_ from my win - dow; stay a - way_ from my

back door too._ Dis - con - nect the tel - e - phone_ line;_

re - lax, ba - by, and draw that blind._

Chord diagrams: C, Fmaj7, C, Fmaj7, C, Fmaj7, Fmaj7, C, Fmaj7, Bbmaj7, G7, F/A, G/B

Fmaj7

Kick off your shoes and sit right down... and loos-en up... that
 Come on, an - gel, my heart's on fire;... don't de-ny... your
 Don't say a word, my vir - gin child;... just let your in - hi

Fmaj7

pret-ty French gown... Let me pour... you a good long drink;...
 man's de - sire... You'd be a... fool to stop this tide;...
 bi-tions run... wild... The se-cret... is a - bout to un - fold

C

ooh, ba - by, don't you hes - i - tate... } 'Cause
 spread your wings and let me come in - side... }
 up - stairs... be - fore the night's too old... }

C Fmaj7 C

to - night's_ the night;_ it's gon-na be_ al -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for C major and F major 7 are shown above the vocal line. The piano part features triplet patterns in both hands.

Am Dm

right. 'Cause I_ love you, girl; ain't no -

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for A minor and D minor are shown above the vocal line. The piano part continues with triplet patterns.

F C 1. 2. G

bod - y gon - na stop us now.____

Detailed description: This system contains the third line of music. The top line is the vocal melody with lyrics. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for F major, C major, and G major are shown above the vocal line. A first and second ending bracket is present at the end of the system. The piano part features triplet patterns.

3. G C Fmaj7

Repeat and fade

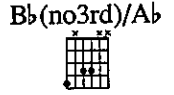
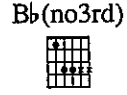
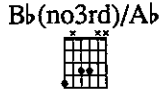
Repeat and fade

Detailed description: This system contains the final two lines of music. The top line is a continuation of the piano accompaniment. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. Chord diagrams for G major, C major, and F major 7 are shown above the system. The system concludes with a double bar line and repeat instructions.

handbags and gladrags

By
MICHAEL D'ABO

Medium Ballad Tempo





1. Ev - er seen a blind man cross the road —
2. Once I was a young man,

tryin' to make the oth - er side? —
and all I thought I — had to do was smile. —



Bb

Bb/Ab

Eb

F7sus



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

Ev - er seen a young girl grow - in' old
You are still a young girl,

tryin' to make her-self a bride
and you bought ev - 'ry - thing in -

Bb

Bb/Ab

Eb

F7sus

F#dim



Musical notation for the second system, including treble and bass clefs, notes, and rests.

style.

Gm

F

Eb/F



Musical notation for the third system, including treble and bass clefs, notes, and rests.

So what be - comes of you my love,
And once you think you're in you're out,

Bb

C



Musical notation for the fourth system, including treble and bass clefs, notes, and rests.

when they have fin - 'lly stripped you of
'cause you don't mean a sin - gle thing with-out the

cresc.

Musical notation for the fifth system, including treble and bass clefs, notes, and rests.

E \flat

E \flat /F



hand-bags and the glad - rags that you burned_ that I had to sweat so you_ could buy. -

mf

B \flat

B \flat /A \flat

E \flat

F7sus

1 B \flat

B \flat /A \flat



Ba - by.
Mm. -

dim.

3

E \flat

F7sus

2 B \flat

F7sus

B \flat

F7sus



dim.

B \flat

B \flat 7

E \flat /B \flat

F7/B \flat

B \flat

B \flat 7



Sing a song of six-pence for your sake

and take a bot - tle full of rye. -

p

E \flat /B \flat



F7/B \flat



B \flat



B \flat 7



Four_ and twen-ty black - birds in a

E \flat /B \flat



F7



B \flat



B \flat 7



cake and bake them all _ in a pie.

cresc.

E \flat /B \flat



F7/B \flat



F \sharp dim



Gm



They told me you _ missed

F



B \flat



school _ to - day, _ so what I sug - gest is just

C7



E♭



To Coda

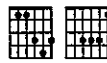
throw them all a - way, -

the hand - bags and the glad - rags that you

F7sus



E♭/B♭ B♭



B♭/A♭



pour o - ver and that I had to sweat _ to buy _

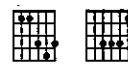
E♭



E♭maj7/F



E♭/B♭ B♭



B♭/A♭



Oh

E♭



E♭maj7/F



D.S. al Coda

CODA

F7sus



pour o - ver and that I had to sweat _ to buy.

B \flat B \flat /A \flat E \flat F7sus

— you.

Detailed description: This system contains the first two measures of music. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat major/D-flat minor). The first measure has a vocal line with a quarter note and a half note, followed by a rest. The second measure has a vocal line with a quarter note and a half note. The piano accompaniment consists of two staves (treble and bass clefs). The first measure features a piano introduction with chords and moving lines. The second measure continues the accompaniment, with a large oval encompassing the piano part, suggesting a sustained or arpeggiated texture.

B \flat B \flat /A \flat E \flat /G F7sus F7

Detailed description: This system contains the next two measures. The top staff has a vocal line with a treble clef. The first measure has a vocal line with a quarter note and a half note. The second measure has a vocal line with a quarter note and a half note. The piano accompaniment consists of two staves. The first measure continues the accompaniment with chords and moving lines. The second measure continues the accompaniment, with a large oval encompassing the piano part, suggesting a sustained or arpeggiated texture.

B \flat B \flat /A \flat E \flat F7sus

Detailed description: This system contains the next two measures. The top staff has a vocal line with a treble clef. The first measure has a vocal line with a quarter note and a half note. The second measure has a vocal line with a quarter note and a half note. The piano accompaniment consists of two staves. The first measure continues the accompaniment with chords and moving lines. The second measure continues the accompaniment, with a large oval encompassing the piano part, suggesting a sustained or arpeggiated texture.

B \flat B \flat /A \flat E \flat /G F7sus B \flat

Hmm.

rit.

Detailed description: This system contains the final two measures. The top staff has a vocal line with a treble clef. The first measure has a vocal line with a quarter note and a half note. The second measure has a vocal line with a quarter note and a half note. The piano accompaniment consists of two staves. The first measure continues the accompaniment with chords and moving lines. The second measure continues the accompaniment, with a large oval encompassing the piano part, suggesting a sustained or arpeggiated texture. The system concludes with a vocal line containing the text 'Hmm.' and a piano accompaniment with a 'rit.' (ritardando) marking.

cut across shorty

Bright Rock
D7(no3rd)/C

Words and Music by
MARIJOHN WILKIN and
WAYNE WALKER

G/B

Musical notation for the first system, including guitar chord diagrams for D7(no3rd)/C and G/B. The notation is in 4/4 time with a key signature of one sharp (F#).

D

Musical notation for the second system, including a guitar chord diagram for D. The notation is in 4/4 time with a key signature of one sharp (F#).

1-3

4

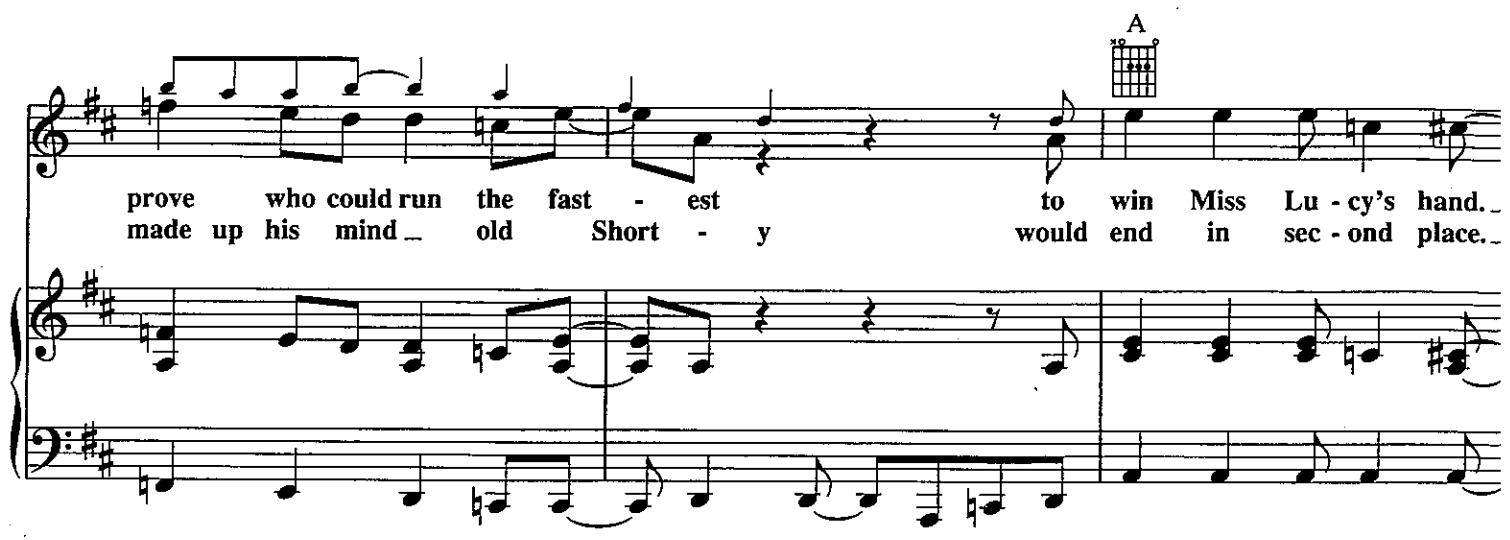
D(no3rd)


Musical notation for the third system, including guitar chord diagrams for D(no3rd) and lyrics. The notation is in 4/4 time with a key signature of one sharp (F#).

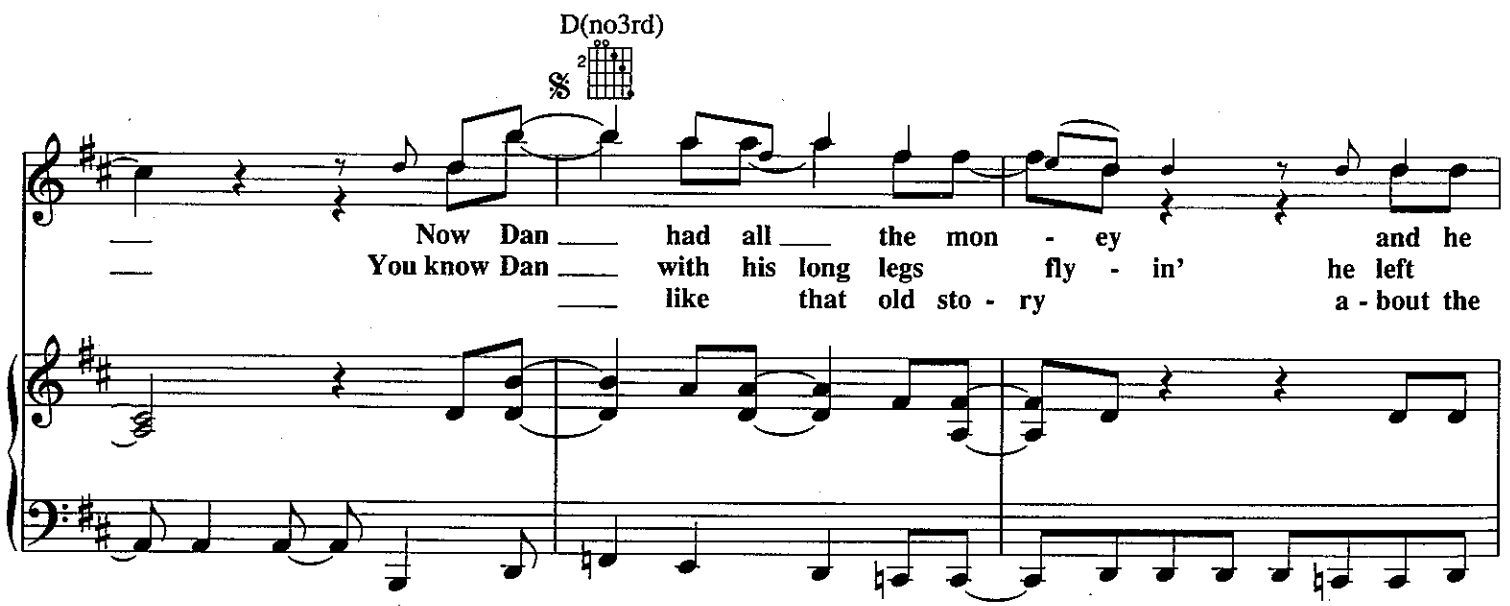
Now a coun - try boy — named Short -
Dan had been in train -


Musical notation for the fourth system, including lyrics. The notation is in 4/4 time with a key signature of one sharp (F#).

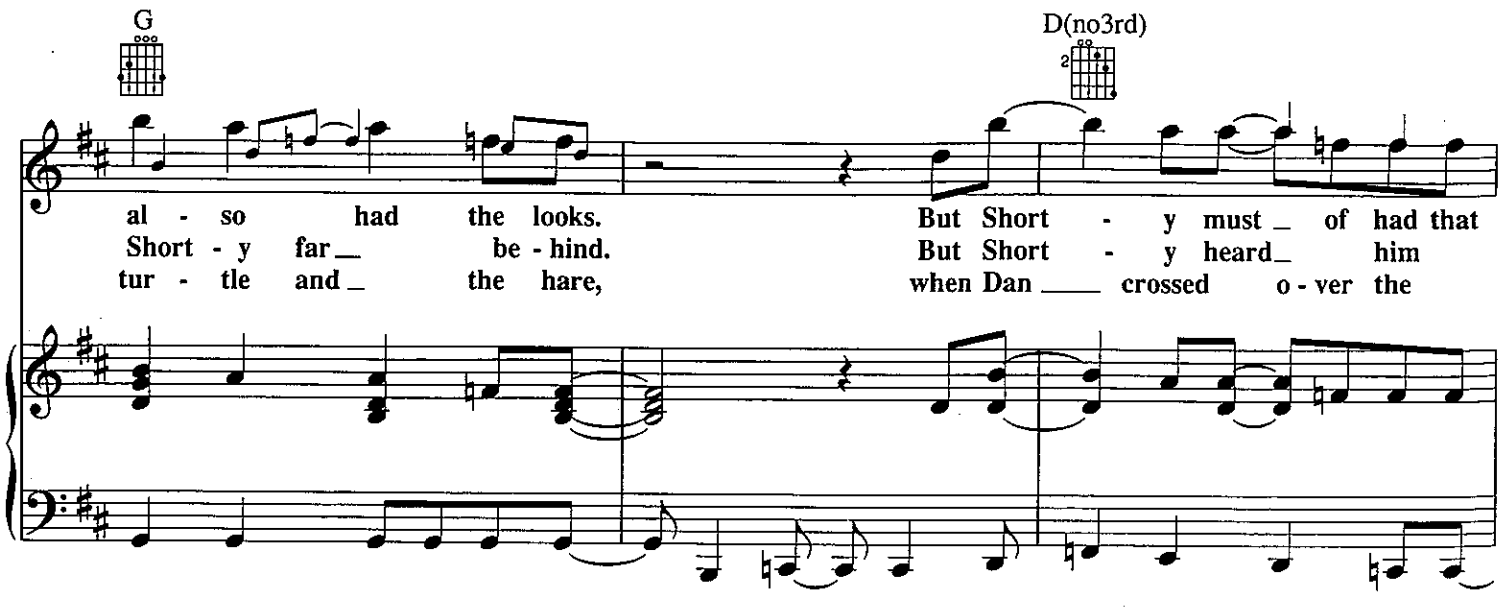
- y and a cit - y boy — named Dan had to
- in' a - bout a week be - fore the race. He




 prove who could run the fast - est to win Miss Lu - cy's hand.
 made up his mind _ old Short - y would end in sec - ond place.

A 


 Now Dan ___ had all ___ the mon - ey and he
 You know Dan ___ with his long legs fly - in' he left
 ___ like that old sto - ry a - bout the

D(no3rd) 


 al - so had the looks. But Short - y must _ of had that
 Short - y far _ be - hind. But Short - y heard _ him
 tur - tle and _ the hare, when Dan ___ crossed o - ver the

G  D(no3rd) 

A

D(no3rd)

some - thin', boys, - that can't - be found - in the books }
 hol - ler out Miss Lu - cy that you'll soon be mine. - }
 fin - ish line _____ he found Short - y wait - in' there. _____

F/G G F/G G

no chord

Cut a - cross Short - y, Short - y out a - cross. That's

F/G G F/G G D

what Miss Lu - cy said. Cut a - cross Short - y, Short - y cut a -

A D(no3rd)

To Coda ⊕

cross. { You know it's It's you that I wan - na wed. You know it's

D7sus/C



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

G/B



D(no3rd)



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

Now

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

2 D(no3rd)



D7sus/C



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

G/B



D(no3rd)



Musical notation for the first system, including treble and bass staves. A large oval is drawn around the first two measures of the treble staff.

Musical notation for the second system, including a treble staff and a box labeled '1'.

Musical notation for the third system, including treble and bass staves. A large oval is drawn around the first two measures of the treble staff.

Musical notation for the fourth system, including a treble staff with a box labeled '2'.

But Short - y was - n't wor - ried. There was a

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

A



smile up - on his face 'cause old Lu - cy had fixed the race.

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

D.S. al Coda

CODA D(no3rd)

And just _

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line has a long note followed by a short note. The piano accompaniment features a descending bass line.

Musical notation for the Coda section, including vocal line and piano accompaniment. The vocal line has a long note followed by a short note. The piano accompaniment features a descending bass line.

D7sus/C



It's

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line has a long note followed by a short note. The piano accompaniment features a descending bass line.

G/B



D(no3rd)



you that I wan - na wed, _ oh, _ oh. _

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics "you that I wan - na wed, oh, oh." The piano accompaniment features a descending bass line.

Repeat ad lib. and Fade

Musical notation for the final system, including vocal line and piano accompaniment. The vocal line has a long note followed by a short note. The piano accompaniment features a descending bass line.

every picture tells a story

Words and Music by
ROD STEWART and RON WOOD

Moderate Boogie-Rock

Piano introduction in D major, 4/4 time. The right hand features a rhythmic melody of eighth notes, while the left hand provides a bass line with chords and single notes. A dynamic marking of *f* is present.

Piano accompaniment for the first line of the song. The right hand continues the melodic line, and the left hand provides harmonic support with chords and bass notes. Dynamic markings include *f* and *mf*.

Vocal line and guitar accompaniment for the first line. The vocal line is in D major, 4/4 time. Chord diagrams for D and G are provided. A dynamic marking of *mf* is present.

1. Spent some time feel-in' in-fer-i-or

Piano accompaniment for the first line of the song. The right hand continues the melodic line, and the left hand provides harmonic support with chords and bass notes. Dynamic markings include *mf* and *vo*.

Vocal line and guitar accompaniment for the second line. The vocal line is in D major, 4/4 time. Chord diagrams for D and G are provided. A dynamic marking of *mf* is present.

stand-in' in front of my mir-ror; Combed my hair in a

Piano accompaniment for the second line of the song. The right hand continues the melodic line, and the left hand provides harmonic support with chords and bass notes. Dynamic markings include *mf* and *vo*.

(C Bass)



(D Bass)

thou - sand ways, —

but I came out look-in' just the same..

D



(C Bass)

Dad-dy said, "Son, you bet-ter see the world, —

G



(D Bass)



I would-n't blame you if you want-ed to leave. —

But re -

(C Bass)



mem-ber one thing, don't lose your head —

to a

For additional verses

(D Bass)

D

wom-an that-'ll spend your bread".— So I got out!

2. Paris was a place you could hide away, if you felt you didn't fit in.
 French police wouldn't give me no peace, they claimed I was a nasty person.
 Down along the Left Bank, minding my own, was knocked down by a human stampede;
 Got arrested for inciting a peaceful riot, when all I wanted was a cup of tea.
 I was accused.

3. I moved on.
 Down in Rome I wasn't getting enough of the things that keep a young man alive.
 My body stunk, but I kept my funk at a time when I was right out of luck.
 Getting desperate, indeed I was looking like a tourist attraction.
 Oh, my dear, I better get out of here for the Vatican don't give no sanction.
 I wasn't ready for that, no, no.

4. I moved right out East, yeah!
 On the Peking ferry I was feeling merry, sailing on my way back here.
 I fell in love with a slant-eyed lady by the light of an eastern moon.
 Shanghai Lil never used the pill, she claimed that it just ain't natural.
 She took me up on deck and bit my neck. Oh, people, I was glad I found her,
 Oh, yeah, I was glad I found her.

5. I firmly believed that I didn't need anyone but me.
 I sincerely thought I was so complete. Look how wrong you can be.
 The women I've known I wouldn't let tie my shoe. They wouldn't give you the time of day,
 But the slant-eyed lady knocked me off my feet. God, I was glad I found her.

6. And if they had the words I could tell to you to help you on your way down the road,
 I couldn't quote you no Dickens, Shelley or Keats, 'cause it's all been said before.
 Make the best out of the bad, just laugh it off.
 You didn't have to come here anyway. So remember: [To final ending]

For final ending

D

D

Ev - 'ry pic - ture tells a sto - ry don't it? Ev - 'ry

Repeat and fade

maggie may

Words and Music by
ROD STEWART and
MARTIN QUITTENTON

Medium Rock beat

Chord diagrams: D (0 2 2 3 3 0), Em7 (0 2 2 0 0 0), G (x 0 0 0), D (0 2 2 3 3 0), G (x 0 0 0).

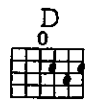
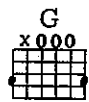
mf

Chord diagrams: A (0 2 2 3 3 0), G (x 0 0 0), D (0 2 2 3 3 0).

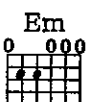
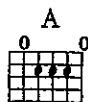
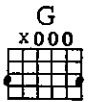
1. Wake up, Mag-gie, I think I got some-thing to say to you. It's

Chord diagrams: A (0 2 2 3 3 0), G (x 0 0 0), D (0 2 2 3 3 0).

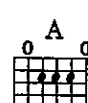
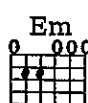
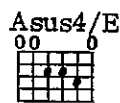
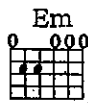
late Sep - tem-ber and I real - ly should be back at school.



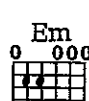
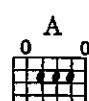
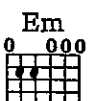
I know I keep you a - mused, — but I



feel I'm be - ing used. — Oh, Mag - gie, I could-n't have tried — an-y



more. — You led me a-way from home just to



save you from being a - lone. You stole my heart, — and that's —

A  D 

1. 2. 3. 4.

— what real - ly hurts. — 2. The

Repeat and fade

D  Em7  G  D 



2. The morning sun, when it's in your face,
Really shows your age.
But that don't worry me none.
In my eyes, you're everything.
I laughed at all of your jokes.
My love you didn't need to coax.
Oh, Maggie, I couldn't have tried any more.
You led me away from home
Just to save you from being alone.
You stole my soul, and that's a pain I can do without.

3. All I needed was a friend
To lend a guiding hand.
But you turned into a lover, and, mother, what a lover!
You wore me out.
All you did was wreck my bed,
And, in the morning, kick me in the head.
Oh, Maggie, I couldn't have tried any more.
You led me away from home
'Cause you didn't want to be alone.
You stole my heart. I couldn't leave you if I tried.

4. I suppose I could collect my books
And get on back to school.
Or steal my daddy's cue
And make a living out of playing pool.
Or find myself a rock 'n' roll band
That needs a helping hand.
Oh, Maggie, I wish I'd never seen your face.
You made a first-class fool out of me.
But I'm as blind as a fool can be.
You stole my heart, but I love you anyway.

reason to believe

Slowly

Asus/G

Words and Music by
TIM HARDIN

Dsus2

G/D

mf

Moderately fast
no chord

G

G

If I list-ened long e-nough to you

I'd find a way —

to be - lieve

that it's all —

I'd find a way — to be - lieve that it's all —

true.

Know - ing

true. Know - ing

that you — lied straight - faced while I cried.

Still I look to find a rea -

son to be - lieve. Some - one like

you makes it hard to live with - out

2. Violin solo

D C

some - bod - y else. Some - one like you. makes it

eas - y to give, — nev - er think a - bout my - self. —

D(add9) G D

Solo ends If I gave — you time — to change my mind. —
 If I list - ened long e - nough — to you —

G C

I'd find a way — just to leave —
 I'd find a way — to be - lieve —

I'd find a way — just to leave —
 I'd find a way — to be - lieve —

D G

the past be - hind. }
 that its all true.

A D

Know-ing that you lied straight -

C G

faced. while I cried. Still I

Em 1 C D

look to find a rea - son to be - lieve.

2 C D

- son to be - lieve

rit.

Slowly

G Dsus G

A tempo

C D

Some - one like you makes it { hard to live with -
ea - sy to give _

Em D

7

Repeat and Fade

out nev - er think some - bod - y else. }
a - bout my - self. _ } Some - one like

people get ready

Words and Music by
CURTIS MAYFIELD

Moderately

mf

4/4

Key signature: D major (two sharps)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Chord diagrams: D, Bm7, G, A/D, D

Peo - ple get read - y, there's a train a - com - ing. You
Peo - ple get read - y, there's a train to Jor - dan.

4/4

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes chord diagrams for D, Bm7, G, A/D, and D. The melody is in D major, 4/4 time.

Chord diagrams: Bm7, G, D, Bm7

don't need no bag - gage, you just get on board... All you need is faith to hear the
Pick - ing up pas - sen - gers from coast to coast... Faith is key, o - pen the

4/4

The second system continues the vocal and piano accompaniment. The piano part includes chord diagrams for Bm7, G, D, and Bm7. The melody continues in D major, 4/4 time.

G A/D D Bm Em7 G/A 3fr. D To Coda

die - sels hum - ming. Don't need no tick - et, you just thank the Lord. —
 doors and board — them. There's hope for all — among the loved the most. —

1. Bm7 G D 2. Bm7 G D

Bm7 G D G Bm7

There ain't no room — for the

G A/D D Bm7 G D

hope-less sin - ner — who would hurt — all man-kind — just to save — his own. — Have

D.S. $\frac{3}{4}$ (Lyric 1) al Coda Φ



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

pit - y on those_ whose choic-es grow thin-ner so there's no hid-ing place_ from the king-dom's throne._

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

Coda



Musical staff for the Coda section, starting with a double bar line and a new key signature of one flat (F).

I'm get-ting

Piano accompaniment for the Coda section, including treble and bass staves.



Musical staff for the second system of the Coda section.

read - y. I'm get-ting read - y. I'm get - ting

Piano accompaniment for the second system of the Coda section.



Musical staff for the third system of the Coda section.

read - y, this time I'm read - y.

Piano accompaniment for the third system of the Coda section.

have i told you lately

Slowly, with expression

Words and Music by
VAN MORRISON

mf

B \flat Dm7 E \flat maj7 E \flat /F B \flat Dm7

E \flat E \flat /F B \flat Dm7 E \flat E \flat /F

B \flat Dm7 E \flat E \flat /F

E \flat maj7 Dm7

Have I told you late-ly that I love you? Have I

told you there's no one else a - bove you?

Fill my heart with glad - ness, take a - way all my sad - ness,

Cm7



Bb



Eb/F



ease my trou-bles that's what you do.

1. For the
2. Instrumental

Bb



Dm7



Eb



Eb/F



morn - in' sun in all it's glo - ry greets the

Bb



Dm7



Eb



Eb/F



day with hope and com-fort, too.

Ebmaj7



Dm7



You fill my life with laugh - ter and some-how you make it bet - ter,

Cm7



Eb/F



Bb



Cm7



Bb/D



ease my trou-bles that's — what you do.

Solo ends

Ebmaj7



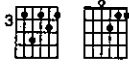
There's a love that's di-vine

and it's yours and it's mine

Dm7



Cm7 Dm7 Ebmaj7



— like the sun.

And at the end of the day

Dm7



1 Eb/F



we should give thanks and pray — to the one,—

to the one.—

Have I

2 Eb/F  Bb  Dm7 

to the one. — And have I told — you late - ly that I



Eb  Eb/F  Bb  Dm7 




love you? Have I told you there's no one else — a -



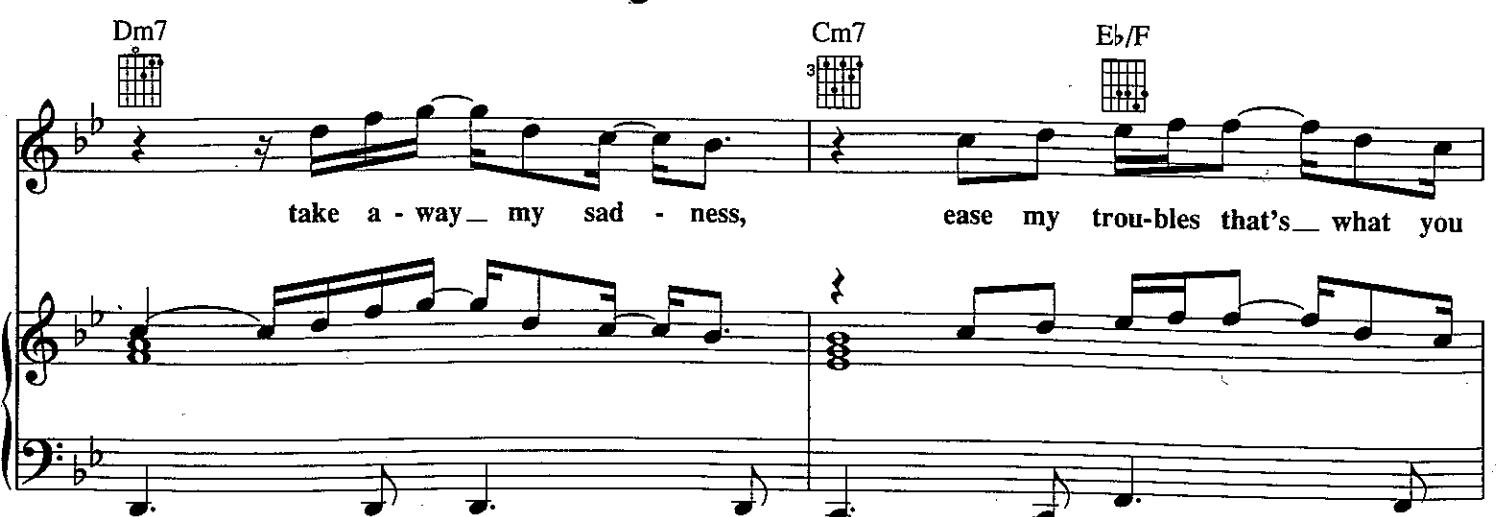
Eb  Eb/F  Ebmaj7 

bove you? You fill my heart — with glad - ness,



Dm7  Cm7  Eb/F 

take a - way — my sad - ness, ease my trou-bles that's — what you



Bb



Cm7



Bb/D



Ebmaj7



do.

Take a - way all — my sad - ness,

Dm7



Cm7



Bb



Cm7 Bb/D



fill my life_ with glad - ness,

ease my trou-bles that's_ what you do.

Ebmaj7



Dm7



Take a - way all — my sad - ness,

fill my heart with glad - ness,

Cm7



Eb/F



Bb



ease my trou-bles that's_ what you do. *6*

rall.




tom traubert's blues

Words and Music by
TOM WAITS

Slowly





Verse 1. *Bb*

1. Wast - ed and wound - ed, it ain't what the moon - did. I
 got what I — paid .. for now. — I see ya to - mor-row. Hey,

F/A  G9  C7 




Frank, can I bor - row a cou - ple of bucks from you To go

poco rit.



Chorus: F  Gm7  F/A  Bb 

waltz - ing Ma - til - da, waltz - ing Ma - til - da,

a tempo

F/A  Gm7  C7 

You'll go waltz - ing Ma - til - da with me. Verse 2. 2. I'm an

Bb  F/A 

in - no - cent vic - tim of a blind - ed al - ley, and I'm

Gm7 C7 F C7/G F/A Bb

tired of all these sol - diers here. And no one speaks En - glish and

F/A G9 C7

ev - 'ry - thing's brok - en, and my stac - eys are soak - ing wet, — But who'll go

poco rit.

Chorus: F Gm7 F/A Bb

waltz - ing Ma - til - da, waltz - ing Ma - til - da,

a tempo

F/A Gm7 C7

You'll go waltz - ing Ma - til - da with me. Verse 3. 3. Now the

Bb



F/A



dogs are bark - ing and the tax - i - cabs park - ing, A

Gm7



C7



F



C7/G



F/A



Bb



lot they can do — for me. — I begged you to stab me, you

F/A



G9



C7



tore my shirt o - pen, And I'm down on my knees — to - night. — Old

Bb



F/A



Bush - mills, I stag - gered, you bur - y the dag - ger, Your

G9



C7



sil - hou - ette win - dow light, To go

poco rit.

Chorus: F

Gm7

F/A

Bb

waltz - ing Ma - til - da, waltz - ing Ma - til - da,

a tempo

F/A



Gm7



C7



Verse 4

You'll go waltz - ing Ma - til - da with me. 4. Now I've

Bb



F/A



lost my Saint Christ - o - pher now that I've kissed her, And the

Gm7

C7

F

C7/G

F/A

Bb



one - armed ban - dit knows.

And the ma - ve - rick - Chi - na man, and the

F/A

Gm7

C7



cold - blood - ed signs, -

and the girls down by the strip - tease shows - go ...

poco rit.

Chorus: F

Gm7

F/A

Bb

F/A



Waltz - ing Ma - til - da, waltz - ing Ma - til - da, You'll go waltz - ing Ma - til -

a tempo

Gm7

1.2.

C7

3.

C7

Verse 5.8.6.

Verse 7.

D.S. al Coda

da with me.

5. No, I
6. And you can

7. And it's a

Coda

Gm7 C7 F Gm7 F7/A Bb

shirt that is stained with blood and whis-key. And good-night to the street sweep-ers, the

F/A Gm7 C7 F Gm7 F/A

night watch-men, flamekeep-ers, and good-night Ma-til-da, too.

ritard. *a tempo*

Bb F/A Gm7 C7 F

poco a poco ritard.

Verses:

5. No, I don't want your sympathy,
 The fugitives say the streets aren't for dreaming now.
 Manslaughter dragnets and the ghosts that sell memories,
 They want a piece of the action anyhow. Go . . . (Chorus)
6. And you can ask any sailor,
 And the keys from the jailer,
 And the old men in wheelchairs know
 That Matilda's the defendant, and she killed about a hundred,
 And she follows wherever you may go. (Chorus)
- (*) 7. And it's a battered old suitcase to a hotel some place,
 And a wound that will never heal.
 No prima donna, the perfume is on an old (shirt . . . etc.) To Coda

the first cut is the deepest

Words and Music by
CAT STEVENS

Slowly, with a beat

C O O F G X O O O C O O F G X O O O

I would have

giv-en you all of my heart, want you by my side but there's some-one who's torn it a-part, 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: Ba-by, I'll try to love a-gain but I know:

mf

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

mandolin wind

Words and Music by
ROD STEWART

Moderate country-rock

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending sequence, while the left hand provides a simple bass line. The tempo is moderate country-rock.

A

E

When the rain_ came_____ I thought you'd leave,_____ 'cause I

mf

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "When the rain_ came_____ I thought you'd leave,_____ 'cause I". Above the vocal staff, guitar chord diagrams for A and E are provided. The piano accompaniment is marked *mf*.

A

E

knew how much_____ you loved the sun;_____ But you

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "knew how much_____ you loved the sun;_____ But you". Guitar chord diagrams for A and E are shown above the staff. The piano accompaniment continues with the same *mf* dynamic.

A

E

chose to stay,_____ stay_ and keep me warm_____ through the

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "chose to stay,_____ stay_ and keep me warm_____ through the". Guitar chord diagrams for A and E are shown above the staff. The piano accompaniment continues with the same *mf* dynamic.

A

dark - est nights_ I'll ev - er know, 'Cause the

E

B

man-do-lin wind could - n't change a thing, - then I know I

A

E

(E Bass)

love ya. _____

D. C.
(including intro
for extra verses)

2. Oh, the snow fell without a break,
Buffalo died in the frozen fields, you know.
Through the coldest winter in almost fourteen years
I couldn't believe you kept a smile.
Now I can rest assured, knowing that we've seen the worst,
And I know I love ya.

3. Oh, I never was good with romantic words,
So the next few lines come really hard.
Don't have much, but what I've got is yours,
Except, of course, my steel guitar.
Ha, 'cause I know you don't play
But I'll teach you one day
Because I love ya.

4. I recall the night we knelt and prayed,
Noticing your face was thin and pale.
I found it hard to hide my tears,
I felt ashamed, I felt I'd let ya down.
No mandolin wind couldn't change a thing,
Couldn't change a thing, no, no.

B



After last verse



La da da da _____ la da la da da da _____

F#m



_____ la da da da _____ la da

B



da. _____ The cold - est win - ter

A



in al - most four - teen years,

F#m

B

Nev - er, nev - er change your mind.

A

And I

F#m

B

love ya, Yes, in - deed I love ya, And I

A

Repeat and fade

love ya, glo-ry, I love ya. And I

highgate shuffle

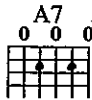
Arranged by
ROD STEWART

Medium shuffle (♩ = ♪³)

E7



Musical notation for the first system, featuring piano accompaniment with triplets and a dynamic marking of *mf*.



Musical notation for the second system, featuring piano accompaniment with triplets.

E7



B7



Musical notation for the third system, featuring piano accompaniment with triplets.

A7



E7



Musical notation for the fourth system, including the vocal line with the lyrics "It was".

E7 0 0 0 A7 0 0 0 E7 0 0 0

ear - ly one morn-ing, I was on my way to school,
love with you, ba - by, be-fore I learned to call your name,

A7 0 0 0

ear - ly one morn-ing, I was on my way to school.
I was in love with you, ba - by be-fore I learned to call your name.

E7 0 0 0 B7

Got lost on Mon-day morn-ing, I
Now you're in love with some-one else, you're

A7 0 0 0 1. E7 0 0 0

broke the teach - er's rule. I was in
bound to drive poor me in - sane.

2 E7

E7

I said bye, —

A7

E7

bye bye, ba - by, bye bye. — I said bye, —

A7

E7

— bye bye, ba - by, bye bye. —

B7

1. A7
0 0 0

I said bye, — bye bye, ba - by, bye bye...

E7

0 0 0

2. A7
0 0 0

No chord

I said bye, — bye bye ba - by, bye bye...

E7

0 0 0

rit.

stay with me

Words and Music by
RON WOOD and
ROD STEWART

Moderate Rock

A

B

D

A

B

D

A

mf

In the morn-

in' don't say you love me 'cause I'll on-

ly kick you out of the door. I

B



know your name_ is Ri - ta 'cause your per-fume's smell-in' sweet - er since

D



A



when I saw you down on the floor.

A



B



Lead Guitar

You won't

A



B



need too much per-suad - in', I don't mean to sound de-grad - in', but with a

mf

D



A



face like that you got noth-in' to laugh a - bout. Red

B



lips, hair and fin - ger nails, I hear you're a mean old Jez - e - bel, let's

D



A






go up - stairs and read my tar - ot - cards.

A  B  D 

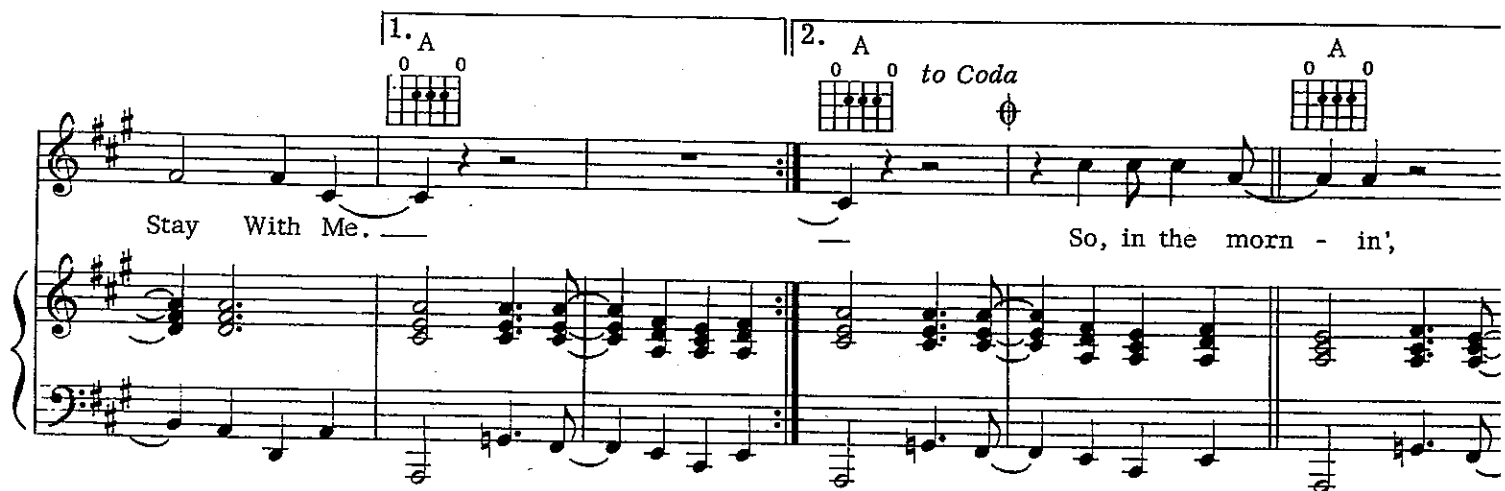
Stay With Me, — Stay With Me, — for to-night — you'd bet-ter (you're gon-na)

f



1. A  2. A  to Coda  A 


Stay With Me. — So, in the morn - in',



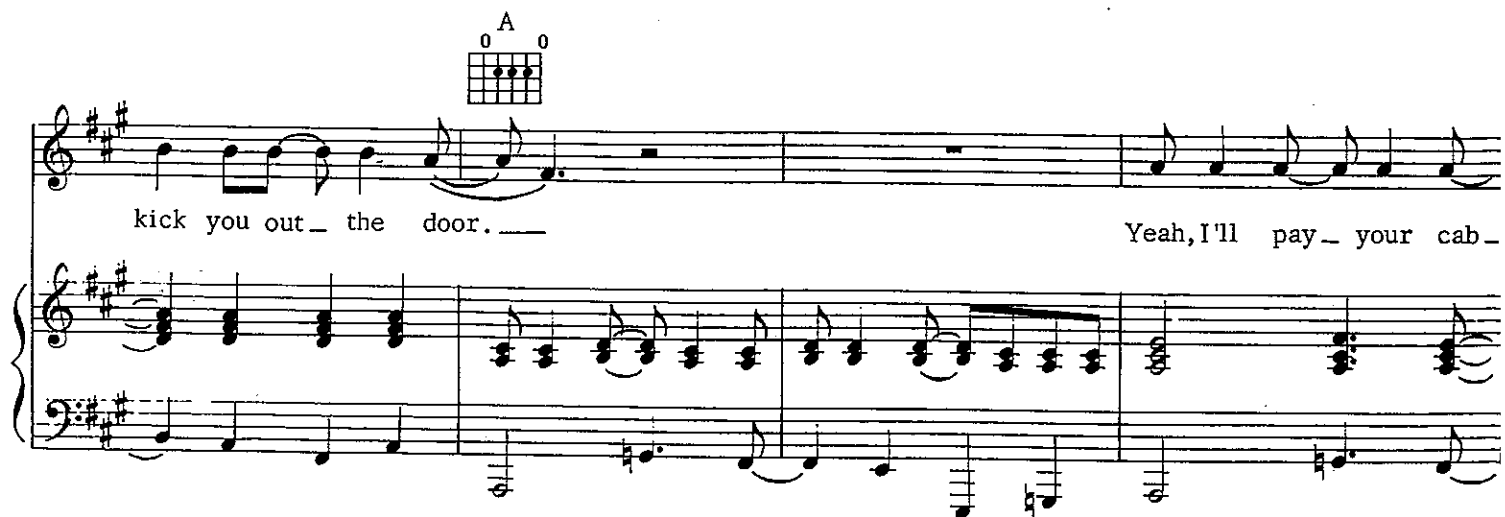
B  D 

please don't say you love — me, 'cause you know — I'll on - ly



A 

kick you out — the door. — Yeah, I'll pay — your cab —



B



D



_ fare home, _ you can e - ven use _ my best co-logne, _ just don't _ be here _ in the morn-

Musical notation for piano accompaniment, including treble and bass staves.

A



D. S. ♩ al Coda ♩

in' when I _ wake up. _

Coda



Musical notation for piano accompaniment, including treble and bass staves.

Repeat and fade

E



D



Musical notation for piano accompaniment, including treble and bass staves.

A



Musical notation for piano accompaniment, including treble and bass staves.

having a party

Words and Music by
SAM COOKE

Moderately (♩ = ♩)

B

The first system of music features a guitar part on a single treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A guitar chord diagram for the B major chord is shown above the guitar staff. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The first measure of the piano part contains a whole note chord (F#m) and a half note bass line (F#). The second measure contains a half note chord (B) and a half note bass line (B).

G#m



B



The second system continues the musical notation. The guitar part has a whole rest in the first measure, followed by a half note chord (G#m) in the second measure. The piano accompaniment continues with a half note chord (B) and a half note bass line (B) in the second measure.

G#m



The third system includes the lyrics "We're hav - ing a". The guitar part has a whole rest in the first measure, followed by a half note chord (G#m) in the second measure. The piano accompaniment continues with a half note chord (B) and a half note bass line (B) in the second measure.

$\frac{3}{4}$ B

G#m 4fr.

par - ty, — danc - ing to the mu - sic,
 swing - ing, — Sal - ly's doing that twist now,
 par - ty, — ev - ery - bod - y's swing - ing

B

played — by the D. J.'s — on — the ra - di -
 If you take re - quests, I've — got — a few for
 danc - ing to the mu - sic — on — the ra - di -

G#m

4fr.

B

o. — The Cokes — are in the ice - box,
 you. — Play — that song called "Soul Twist."
 o. — We're hav - ing a par - ty,

G#m
4fr.

pop - corn's on the ta - ble. — Me and my
 Play — that one called "I know." — danc - ing to the
 ev - ery - bod - y's swing - ing, —

B E7 To Coda

ba - by, yeah, — we're out here on the floor, oh yeah. —
 Don't for - get them "Mashed Po - ta - toes" no oth - er songs will
 mu - sic, yeah, — on the ra - di -

B B G#m

do. } So, Mis - ter, — Mis - ter D. J. Keep those re - cords

B E7

play - ing coz I'm a - hav - ing such a good time,

F# 1. B 2. B D.S. al Coda

danc - ing with my ba - by. Ev - ery - bod - y's ba - by. Hav - ing a

Coda E7 B 1st time a cappella B

o. Bring it way down low. We're hav - ing a par - ty, ev - ery - bod - y's

G#m B

swing - ing, dan - cing to the mu - sic,

G#m

B



on the ra - di - o. We're hav - ing a par - ty,

G#m

ev - ery bod-y's swing - ing, danc - ing to the

1. B

E7

B



mu - sic on the ra - di - o. We're hav - ing a

2. B

E7

B



freely

mu - sic, yeah, on the ra - di - o.