

# 1901

Words & Music by Thomas Croquet, Frederic Moulin,  
Christian Mazzalai & Laurent Mazzalai

♩ = 135

Fsus2



Am



C



Am7



Musical notation for the first system, measures 1-4. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The music features a melody in the treble clef and a bass line in the bass clef. Chord diagrams for Fsus2, Am, C, and Am7 are provided above the staff.

Fmaj7



Am7



C



Musical notation for the second system, measures 5-8. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The music features a melody in the treble clef and a bass line in the bass clef. Chord diagrams for Fmaj7, Am7, and C are provided above the staff.

Fsus2



Am



C



Am7



Musical notation for the third system, measures 9-12. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The music features a melody in the treble clef and a bass line in the bass clef. Chord diagrams for Fsus2, Am, C, and Am7 are provided above the staff.

Fmaj7



Am7



C



Musical notation for the fourth system, measures 13-16. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The music features a melody in the treble clef and a bass line in the bass clef. Chord diagrams for Fmaj7, Am7, and C are provided above the staff.



Gsus4/D



Am



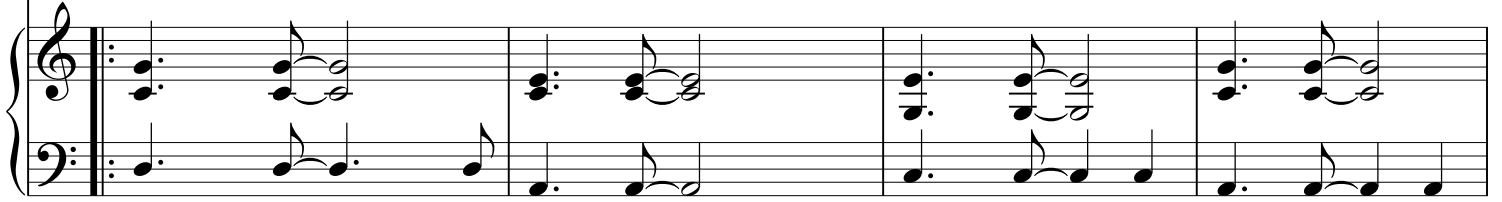
C



Am7



1. Coun-ting all diff-erent i - deas drift-ing a - way. \_\_\_\_\_  
2. Girl - friend, oh your girl-friend's drift-ing a - way. \_\_\_\_\_



Cadd9/D



Am7



Past and pre-sent they don't mat-ter. Now the fu-ture's sort-ed out.  
Past and pre-sent, eight-teen fif - ty - five, nine-teen - o - one.



Fsus2



Am



C



Am7



Watch her mov-ing, el - lip-ti-cal pat-tern. Think it's not what you say. What you say is way too com-pli-ca ted.)  
Watch them build up a ma - te-ri-al tow-er. Think it's not gon-na stay. An - y - way, I think it's o - ver-ra-ted.)



Cadd9/D



Am7



C



For a min-ute though, I could-n't tell how to fall out.



Fmaj7



It's twen - ty se - conds till the last\_\_\_ call,\_\_\_ call - ing

F/G



G



Am/G



G



"Hey, hey, hey, hey, hey." Lie down, you know it's eas - y

F/G



G



Am/G



G



Fmaj7



like we did it all sum - mer long. And I'll be

an - y - thing you ask and more, go - ing "Hey, hey, hey, hey, hey."

F/G G Am/G G F/G G Am/G

It's not a mi - ra - cle we need - ed, and no, I

G Fmaj7 Am7

would-n't let you think so. Fold it, fold it, fold it, fold it.


C Am7 Fmaj7

Fold it, fold

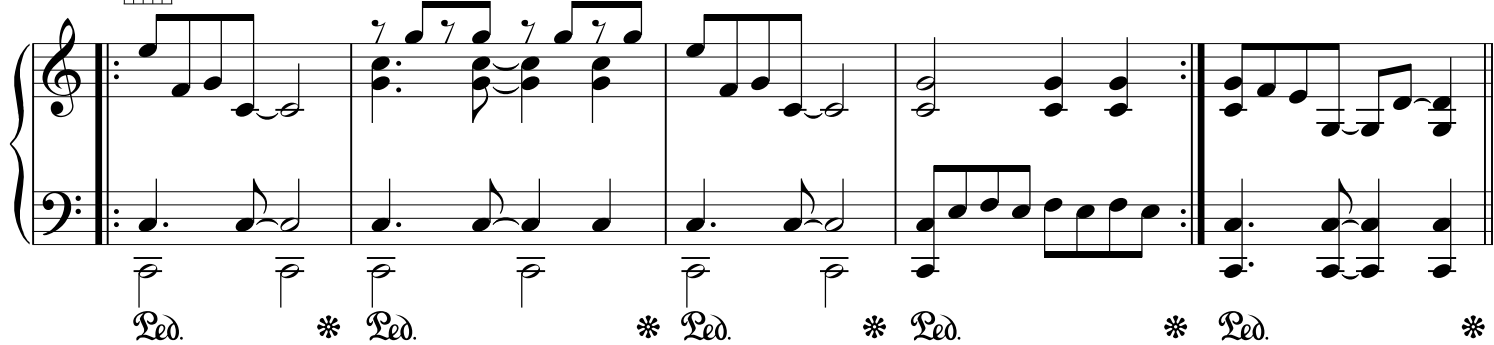
Am7 C Am7/C

it, fold it, fold it.

C




1. 2.

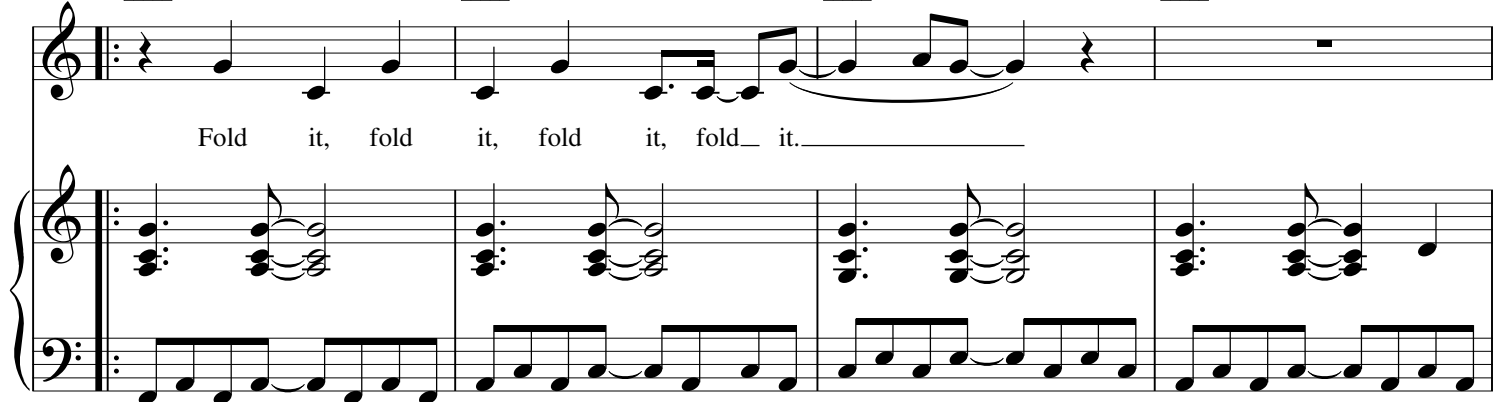


Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*


Fmaj7 Am7 C Am7




Fold it, fold it, fold it, fold it.




Fmaj7 Am7 C Am7/C




Fold it, fold it, fold it, fold it.



C



Play 4 times



Ped. \* Ped. \* Ped. \* Ped. \*

# Fire And Rain

Words & Music by James Taylor

♩ = 80



1. Just yes - ter - day morn - ing they let me know that you\_\_ were gone..  
(2.) look down up - on me, Je - sus? You've got to help me make\_ a stand..



Su - sanne, the plans\_ they made put an end to\_\_ you.\_\_\_  
You've just got to see me through an - oth - er\_\_ day.\_\_\_

C B<sup>b</sup> F C

I walked\_ out this morn - ing and I wrote\_ down\_ this song\_ -  
 My bod - y's ach - ing and my time\_ is\_ at hand\_

Em/B B<sup>b</sup>

I just can't re - mem - ber who to send\_ it\_ to\_ }  
 and I won't\_ make\_ it an - y oth - er\_ way\_ }

F C/E Dm G C C<sup>sus2</sup> C

Well, I've\_ seen fire\_ and I've\_ seen rain,\_

F C/E Dm G C C<sup>sus2</sup> C

seen\_ sun - ny days\_ that I thought would nev - er end,\_

F C/E Dm G C

seen lone - ly times\_ when I could\_\_ not find\_\_ a friend,\_ but I

B<sup>b</sup> F/A Gm<sup>7</sup> 3fr C C<sup>sus2</sup> C

al-ways thought that I'd see you\_\_ a-gain.\_\_ 1. Won't you \_\_ 2. Won't you \_\_ 3. I've been walk-

C B<sup>b</sup>/C F/C C

- ing my mind\_ to an eas - y time, with my back\_\_ turned to-wards the sun.\_\_

C<sup>maj7</sup> B<sup>b</sup>/C

Lord knows, when the cold\_\_ wind blows\_ it -'ll turn your head a-round. Well, there's hours\_



C B<sup>b</sup>/C F/C C

of time on the tel - e-phone line to talk a - bout things to come.

Cmaj7 B<sup>b</sup>/C

Sweet dreams and fly - ing ma-chines in piec - es on the ground.

F C/E Dm G C

Well, I've seen fire and I've seen rain,

F C/E Dm G C Csus2 C

seen sun - ny days that I thought would nev - er end,

F C/E Dm G C

seen lone - ly times \_\_\_\_\_ when I could not find a friend, but I

B $\flat$  F/A Gm<sup>7</sup> C C<sup>Sus2</sup> C B $\flat$  F/A Gm<sup>7</sup>

al-ways thought that I'd see you a-gain. Yes, I al-ways thought that I'd see you a-gain..

C B $\flat$  F

C B $\flat$  F C

# I'll Never Forget You

Words & Music by Francis Farewell Starlite

♩ = 70

Gsus4 Cadd9/E F5add6/9 Gm7 Gsus4 Cadd9/E F5add6/9 Gm7

The first system of music features a guitar part with chords: Gsus4, Cadd9/E, F5add6/9, Gm7, Gsus4, Cadd9/E, F5add6/9, and Gm7. The piano accompaniment is in 4/4 time, starting with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef.

Gsus4 Cadd9/E F5add6/9 Gm7 Gsus4 Cadd9/E

1. Eighty-six, Charlie came over. He asked me for a favor.  
2. Eighty-six, Charlie he came back. Said he'd been thinking it over.

The second system includes two verses of lyrics. The piano accompaniment continues with the same 4/4 time signature and key signature.

F5add6/9 Gm7 Gsus4 Cadd9/E F5add6/9 Gm7

- your, asked me a question.  
- ver, says he's had a change of heart.

The third system continues the piano accompaniment and includes the final lines of lyrics.

1.

Gsus4      Cadd9/E      F5add6/9      Gm7      Gsus4      Cadd9/E

Asked\_ me to make an ex - cep - tion.\_  
He thinks he's made a grave mis - take...      But      Ooh,\_\_\_\_\_

2.

F5add6/9      Gm7      Gsus4      Cadd9/E      F5add6/9      Gm7      F5sus2      Bb

\_\_\_\_\_ ooh.\_\_\_\_\_      I,      I'll nev-er\_\_\_\_\_ for-get.

F5sus2      Dm      F5sus2      Bb      F5sus2      Am      F5sus2      Bb

\_\_\_\_\_ you.\_      I'll nev-er\_\_\_\_\_ for-get\_\_\_\_\_ you.\_      You make things\_\_\_\_\_ so

FSus2      Dm      FSus2      B $\flat$       FSus2      C      N.C.

eas - y. — I'll nev-er — for-get — you. —

GSus4      Cadd9/E      F5add6/9      Gm7

3. Eight - y - six, Char - lie he came — back, he came — back.

GSus4      Cadd9/E      F5add6/9      Gm7      GSus4      Cadd9/E

Sat — down at the ta - ble, and for the last time — said he's fin - 'ly

F5add6/9      Gm7      GSus4      Cadd9/E      F5add6/9      Gm7

made up — his mind. He won - ders if it's not too late. It's not too late be -

FSus2      B $\flat$       FSus2      Dm      FSus2      B $\flat$

- cause... I'll nev-er\_\_\_\_ for-get\_\_\_\_ you.\_\_\_\_ I'll nev-er\_\_\_\_ for-get.

FSus2      Am      FSus2      B $\flat$       FSus2      Dm

\_\_\_\_ you.\_\_\_\_ You made me\_\_\_\_ so an - gry.\_\_\_\_

FSus2      B $\flat$       FSus2      C      N.C.

I'll nev-er\_\_\_\_ for-get\_\_\_\_ you.\_\_\_\_



B $\flat$ 5add6/9      F/A      Gm      B $\flat$ 5add6/9      F/A      Gm

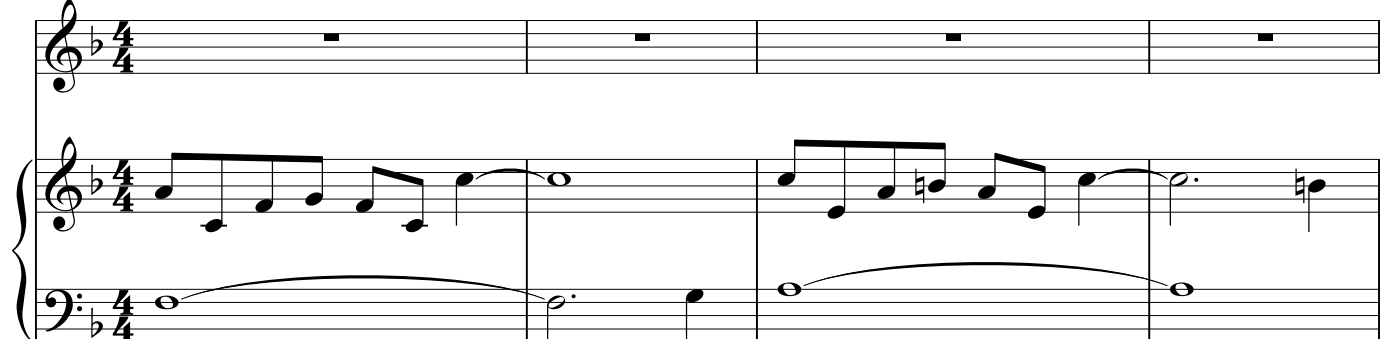
# People Help The People

Words & Music by Simon Aldred



Original key F# major


**Tempo rubato** ♩ = 72

F  Am 





*Con pedale*

F  Am 



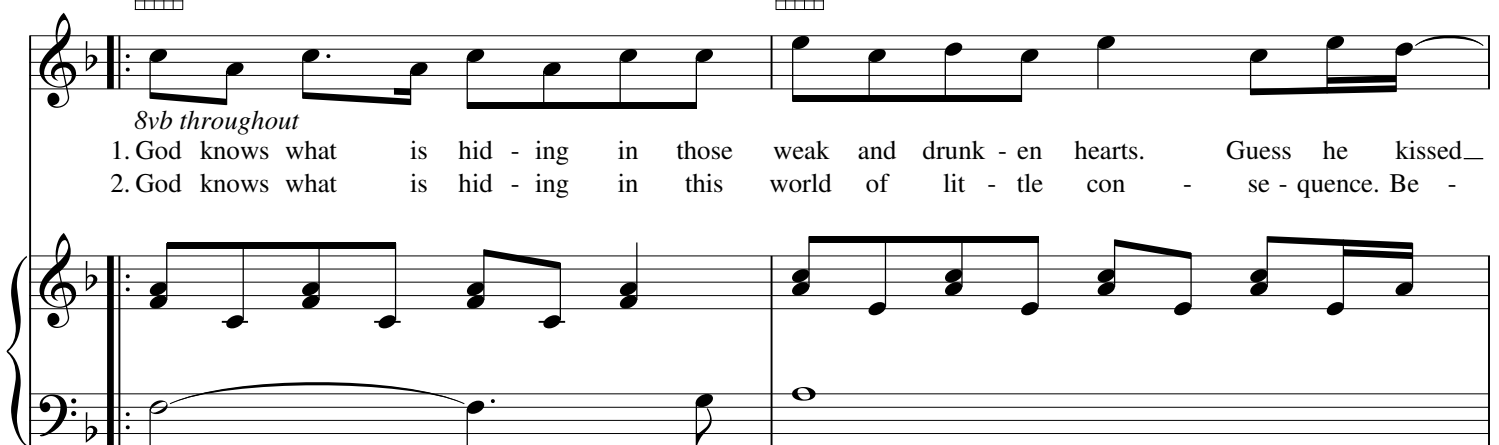
**a tempo** ♩ = 72

F  Am 

*8vb throughout*

1. God knows what is hid - ing in those weak and drunk - en hearts. Guess he kissed -

2. God knows what is hid - ing in this world of lit - tle con - se - quence. Be -



G



F



the girls and made them cry. Those hard - faced queens of mis - ad - ven - ture.  
 - hind the tears, in - side the lies a thou - sand slow - ly dy - ing sun - sets.

Am



God knows what is hid - ing in those weak and sunk - en eyes. Fier - y throngs -  
 God knows what is hid - ing in those weak and drunk - en hearts. Guess the lone -

G



F



of mu - ted an - gels giv - ing love but get - ting no - thing back. Oh,  
 - li - ness came knock - ing. No one needs to be a - lone. Oh, sing - ing,

F



Am



G



peo - ple help the peo - ple. And if you're home - sick give me your hand and I'll




F




hold it. Peo - - ple help the peo -



Am

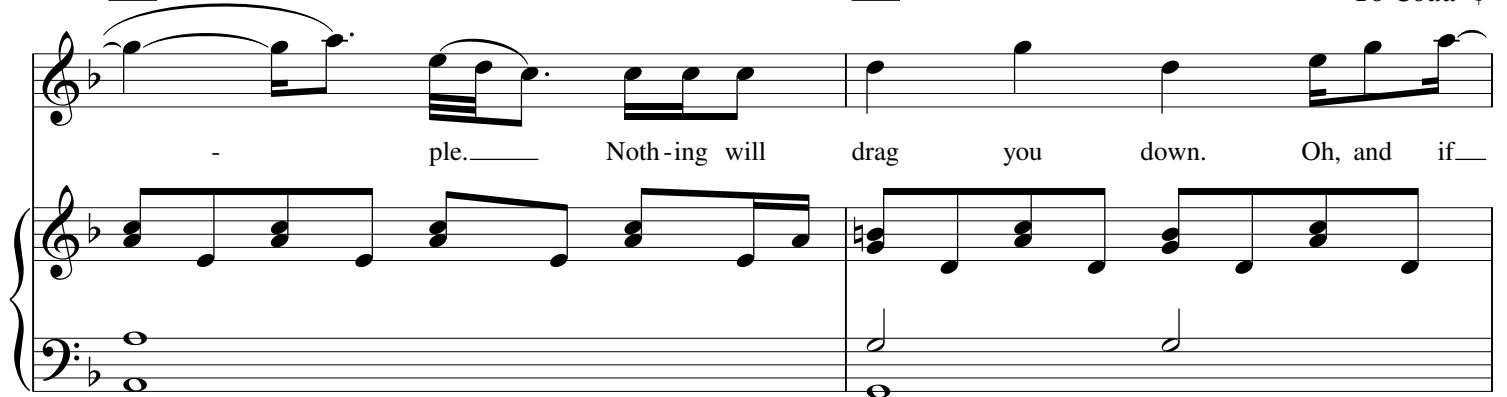


G




To Coda ◊

- ple. Noth-ing will drag you down. Oh, and if -




**Tempo rubato**


Dm




C




F




Dm




C




F




I had a brain, oh, and if I had a brain I'd be cold




Dm




C




F



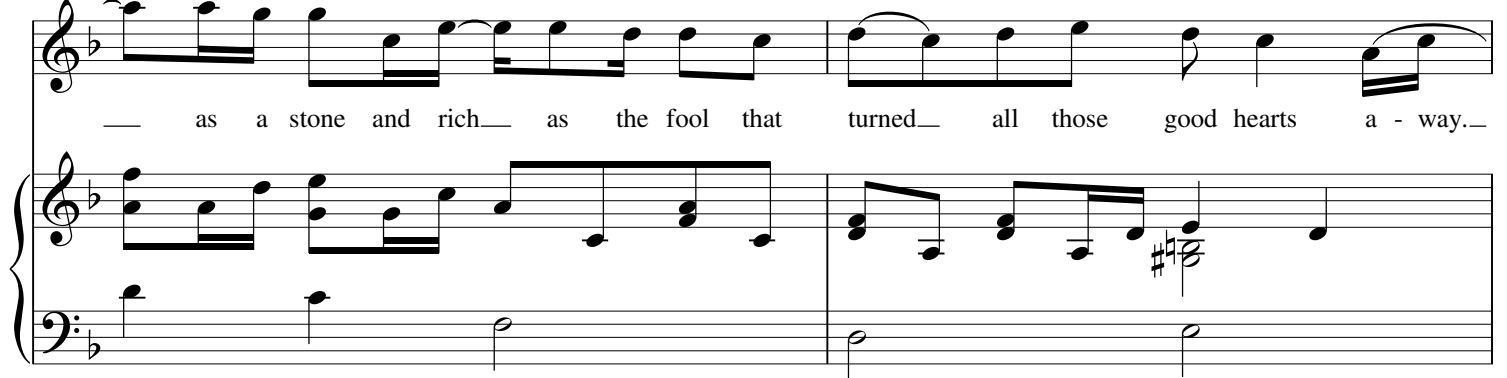
Dm



E7



as a stone and rich as the fool that turned all those good hearts a - way.



1. a tempo ♩ = 72

F



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

2. a tempo ♩ = 72

F



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

F



Am



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

(Ooh, ooh, ooh,

G<sup>6</sup>



F



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

ooh.)

Play 3 times ad lib.  
D.S. al Coda

*Coda*

Dm

C

F

Dm

C

F



— I had a brain, — oh, and if — I had a brain — I'd be cold —

Dm

C

F

*rit.*

Dm

E<sup>7</sup>



— as a stone and rich — as the fool that turned — all those good hearts a - way —

F



# Shelter

Words by Romy Madley Croft  
Music by Romy Madley Croft, Oliver Sim,  
Baria Qureshi & Jamie Smith

Original key E♭ minor

♩ = 80



The first system of piano accompaniment is in 4/4 time. The right hand features a rhythmic pattern of eighth notes with triplet markings (3) over groups of three notes. The left hand plays a simple bass line with quarter notes.

*Ped.*

\* *Ped.*

\* *Ped.*

\* *sim.*



The second system of piano accompaniment continues the rhythmic pattern from the first system. It concludes with a double bar line. The lyrics "1. I find" are positioned above the final notes of the right hand.

1. I find



The third system features the vocal line in the upper staff and piano accompaniment in the lower staves. The lyrics are: "shel - ter in this way, un - der co - ver, hide a - (2.) be, was I there? It felt so crys - tal in the". The piano accompaniment provides harmonic support with chords and a steady bass line.

shel - ter in this way, un - der co - ver, hide a -  
(2.) be, was I there? It felt so crys - tal in the



C Em C

- way. Can you hear when I say I have  
air. I still want to drown when - ev - er you leave. Please teach me

1. Em C N.C.

nev - er felt this way? May - be I had said some - thing that was  
gent - ly how to

Am Em G

wrong... Can I make it bet - ter with the lights turned on? May - be I had

C Am Em

said some - thing that was wrong. Can I make it bet - ter with the lights turned on?\_

G Cmaj7 Am

Oh, oh, oh,

Cmaj7 Am C D

ooh. 2. Can I breathe. And I'll

Em C Am

cross oceans like never before so you can feel, oh, the way I feel it

Em C

too. And I'll send images back at you so you can

Am Em Em

see the way I feel it too. May - be I had

C Am Em

said some - thing that was wrong. Can I make it bet - ter with the lights turned on?\_

G C

May - be I had said some - thing that was

Am Em G

wrong. Can I make it bet - ter with the lights turned on? Oh,

Cmaj7



Am



oh, oh,

1.

2.

Cmaj7



Am



Am



ooh. Oh,

Em



Cmaj7



*Ped.*

\* *Ped.*

\* *Ped.*

\* *sim.*

Em



Cmaj7





# Skinny Love

Words & Music by Justin Vernon

♩ = 76

C#m

A

E

C#m

A

E

*Con pedale*

C#m

A

E

1. Come on skin - ny love, just last the year.

C#m

A

E

Pour a lit - tle salt, we were nev - er here. My my my,



C#m A E

my my my, my my my my my. Star - ing at the

F#m7 C#m

sink of blood and crushed ven - eer.

C#m A E B/D#

2. Tell my love to wreck it all.

C#m A E B/D#

Cut out all the ropes and let me fall. My my my,



my my my, my my my my my. Right at the mo-






- ment this or - der's tall. And I



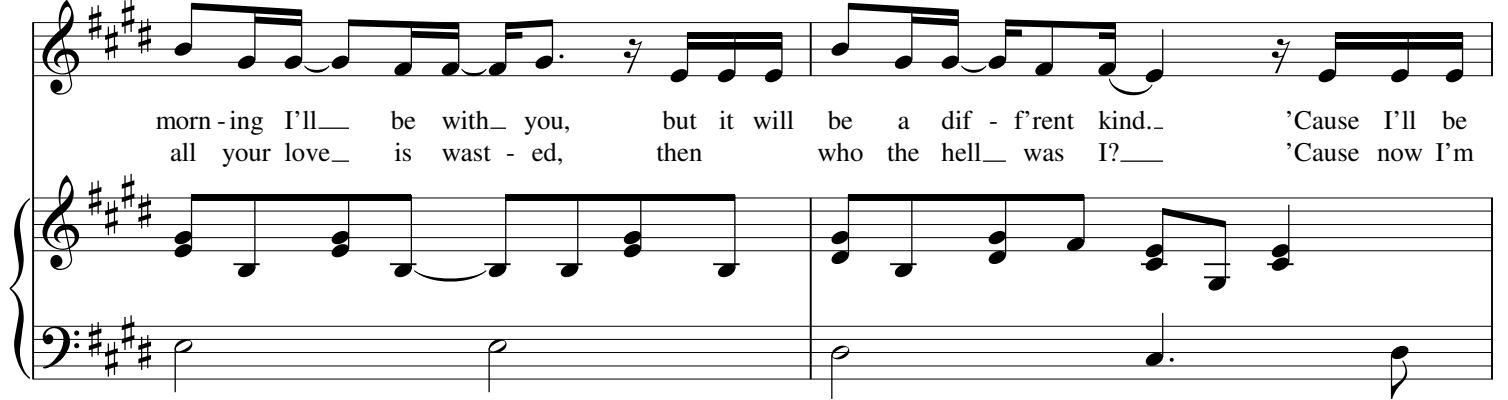
told you to be pa - tient and I told you to be fine. And I






told you to be bal - anced and I told you to be kind. And in the  
 § And now

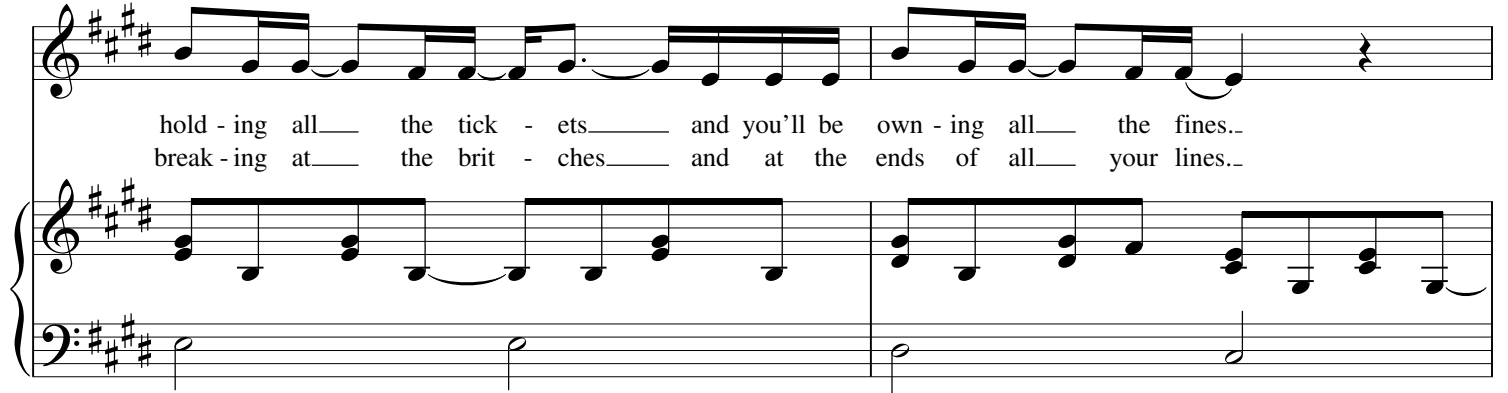
E  B/D#  C#m 



morn - ing I'll be with you, but it will be a dif - f'rent kind... 'Cause I'll be  
all your love is wast - ed, then who the hell was I? 'Cause now I'm



E  B/D#  C#m 





hold - ing all the tick - ets and you'll be own - ing all the fines..  
break - ing at the brit - ches and at the ends of all your lines..



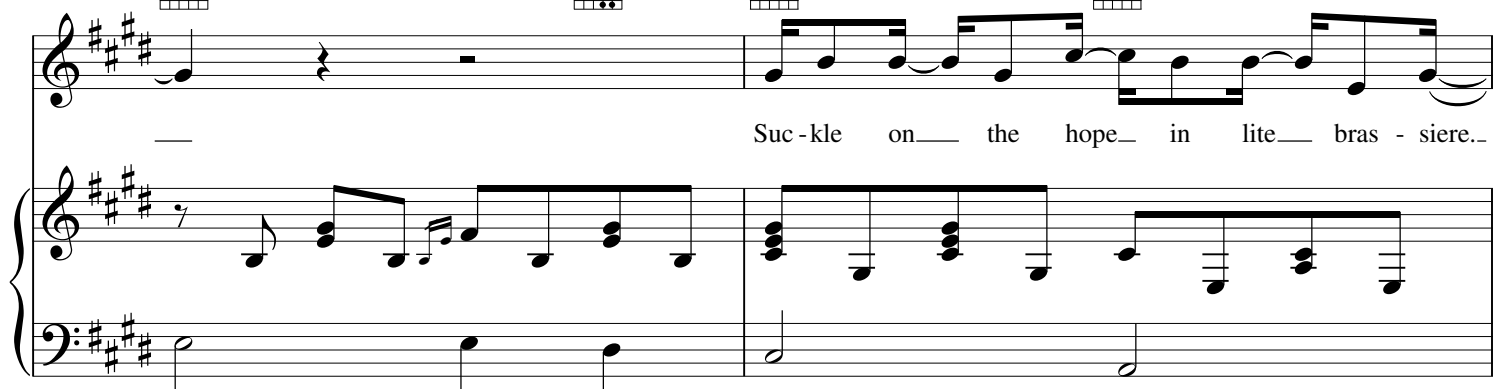
To Coda  C#m  A 

3. Come on skin - ny love, what hap - pened here?..



E  B/D#  C#m  A 

Suc - kle on the hope in lite bras - siere..



E B/D# C#m A

My my my, my my my my my my.

E F#m7 C#m

*D.S. al Coda*

Sul-len load is full, so slow on the split. And I

♠ *Coda* E B/D# C#m E

Who will love you? Who will fight? And who will fall

B/D# C#m rit.

far be - hind?

a tempo

C#m A E B/D# C#m A

Come on skin-ny love.

E B/D# C#m A

My my my, my my my, my my my my my.

E B/D# C#m A E B/D#

My my my, my my my, my my my my my.

C#m A E B/D# C#m rit. A E

# Terrible Love

Words & Music by Matt Berninger & Aaron Dessner

♩ = 80

D



G



The first system of music features a guitar part with two measures of whole rests, indicated by the D and G chord diagrams above. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of eighth notes, and the bass clef has a simple bass line of quarter notes.

D



G



The second system continues the guitar part with two measures of whole rests, indicated by the D and G chord diagrams. The piano accompaniment continues with the same rhythmic pattern. The vocal line begins with the lyrics "It's a" at the end of the second measure.

It's a

D



G



D





The third system features a guitar part with three measures of music, indicated by the D, G, and D chord diagrams. The piano accompaniment continues. The vocal line has the lyrics "ter-ri-ble love\_ and I'm walk-ing with spi - ders..." and "It's a ter-ri-ble love\_ and I'm walk-ing in....".


ter-ri-ble love\_ and I'm walk-ing with spi - ders...



It's a ter-ri-ble love\_ and I'm walk-ing in....




G  D 



It's a ter - ri - ble love\_ and I'm walk - ing with spi -



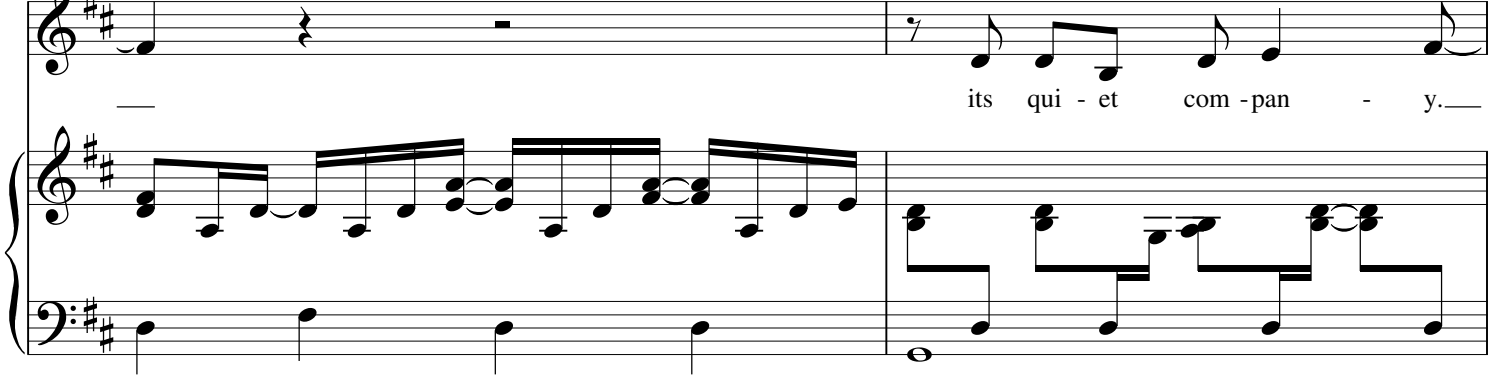
G  D  G 



- ders\_ It's a ter-ri-ble love\_ and I'm walk-ing in\_ its qui-et com-pan - y, \_



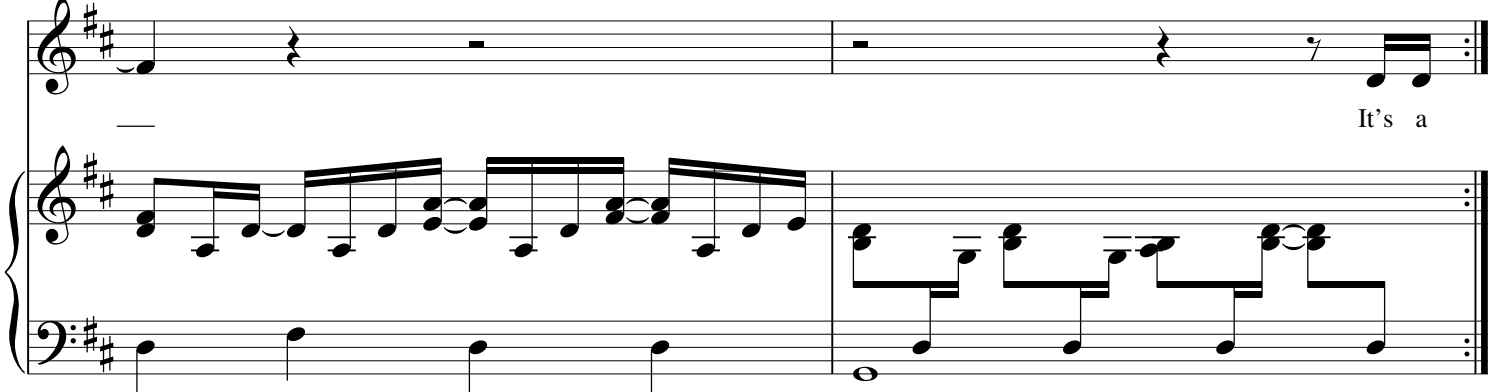
D  G 

its qui - et com - pan - y. \_



1. D  G 

It's a





2.



Its qui-et com-pan - y.



And



I can't fall a - sleep — with-out a lit - tle help..



— It takes a while to set-tle down. My shi-vered bones — wait till the pa-

D A D

nic's out. It takes an o - cean not to

G D G

break. It takes an o - cean not to break.

2. G A D G

break. Com-pan - y, its qui-et com-pan - y.

D G D

its qui-et com-pan - y.

G



D



G



A



And



I won't fol-low you\_\_\_ in - to the rab - bit hole..



\_\_\_ I said I would\_ but then I saw your shi-vered bones:\_ they did-n't want\_



me to.\_\_\_\_\_ It's a

Bm<sup>add2</sup> Bm G D

ter-ri-ble love\_ and I'm walk-ing with spi - ders... It's a ter-ri-ble love and I'm walk-ing in...

A<sup>sus4</sup> A Bm<sup>add2</sup> G<sup>maj7</sup>

It's a ter-ri-ble love\_ and I'm walk-ing with spi - ders... It's a

D<sup>maj7</sup> A<sup>sus4</sup> A Bm<sup>add2</sup>

ter-ri-ble love\_ and I'm walk-ing in... It takes an o - cean not to\_

G<sup>maj7</sup> D<sup>maj7</sup> A<sup>sus4</sup> A

break... It takes an o - cean not to\_ break...

Bm<sup>add2</sup>



Gmaj7



Dmaj7



A<sup>sus4</sup>



A



It takes an o - cean not to \_\_\_\_\_ break...

Bm<sup>add2</sup>



Gmaj7



Dmaj7



A



Bm<sup>add2</sup>



Gmaj7



Dmaj7



A<sup>sus4</sup>



A



Bm<sup>add4</sup>



# The A Team

Words & Music by Ed Sheeran

♩ = 65

D



A/C#



Musical notation for the first system, including guitar chords and piano accompaniment.

Bm



G



D



Musical notation for the second system, including guitar chords and piano accompaniment.

D



A/C#



Musical notation for the third system, including guitar chords and piano accompaniment.

1. White lips, pale face, breath-ing in snow - flakes,  
 2. Ripped gloves, rain - coat, tried to swim and stay a - float

Bm



G



D



— burnt lungs, — sour taste. — Light's gone, — day's end, —  
 — Dry house, — wet clothes. — Loose change, — bank notes, —

A/C#



Bm



G



D



— strug-gl - ing\_ to pay\_ rent. — Long nights, — strange men. — } And  
 — wear-y - eyed, dry\_ throat, — call girl, — no phone. — }

Em



G



they say — she's in the Class — A — team, — stuck in her — day -

D



A



- dream. — Been this way — since eight - teen. — But late - ly — her

Em



G



face seems\_ slow - ly sink - ing, wast - ing,\_\_\_ crum - bl - ing\_\_\_ like

D



A



pas - tries. And they\_\_\_ scream. The worst things in life come free to us. 'Cause we're

Bm



D



Em



G



just un - der the up - per hand\_\_\_ and go mad for a cou - ple grams. \_\_\_

Bm



G



D



And she don't want to go\_\_\_ out - side\_\_\_ to - night. And in a



Bm



D



Em



G



pipe she flies to the Moth-er - land, -

or sells love to an - oth - er man. -

Bm



G



D



Bm



To Coda ◊

It's too cold out - side

for an - gels to fly, -

an - gels to fly. -

G



D



DSus2



D



Bm



G



D



Ooh. -

Bm

G

D

*D.S. al Coda*

Ooh. \_\_\_\_\_ And

⊕ Coda

Bm

G

D

Dsus2

for an - gels to fly, \_\_\_\_\_

Dsus2

Bm

G

to fly, \_\_\_\_\_

D

Dsus2

D

Dsus2

D

for an - gels to die. \_\_\_\_\_

# The District Sleeps Alone Tonight

Words & Music by Jimmy Tamborello & Ben Gibbard

♩ = 75

C Dm<sup>11</sup> Am<sup>7</sup>

*Ped.* \* *Ped.* \* *Ped.* \*

C Dm<sup>11</sup> Am<sup>7</sup>

*sim.*

C Dm<sup>11</sup> Am<sup>7</sup>

*p*

C Dm<sup>11</sup> Am<sup>7</sup>

*p*



C Dm<sup>11</sup> Am<sup>7</sup>

Smeared black ink,

C Dm<sup>11</sup> Am<sup>7</sup>

your face is ash - en and I'm bare - ly lis - ten - ing

C Dm<sup>11</sup> Am<sup>7</sup>

to last de - mands.

C Dm<sup>11</sup> Am<sup>7</sup>

I'm star - ing at the as - phalt won - der - ing what's bur - ied un - der - neath where -

Am                  Fmaj7                  G                  Am                  Fmaj7

I am, where I am.

G                  F

I'll wear

C                  Dm11                  Am7

my badge,

C                  Dm11                  Am7

a vinyl sticker with big block letters adherent to my chest.

C Dm<sup>11</sup> Am<sup>7</sup>

Tells\_ your\_ new\_ friends

C Dm<sup>11</sup> Am<sup>7</sup>

I am\_ a vi - si - tor\_ here. I am\_ not per - ma - nent\_

C Dm<sup>11</sup> Am<sup>7</sup>

And the on - ly thing\_

C Dm<sup>11</sup> Am<sup>7</sup>

keep - ing\_ me\_ dry is\_ where\_

Am Fmaj7 G

(You seem so out of con - text in this gau - dy a - part - ment com - plex.)

where\_

Am Fmaj7 G

(A stran - ger with your door key, ex - plain - ing that I'm\_ just vis - it - ing.)

where\_


Am Fmaj7 G

(And I am fin - 'ly see - ing why I was the one\_ worth leav -

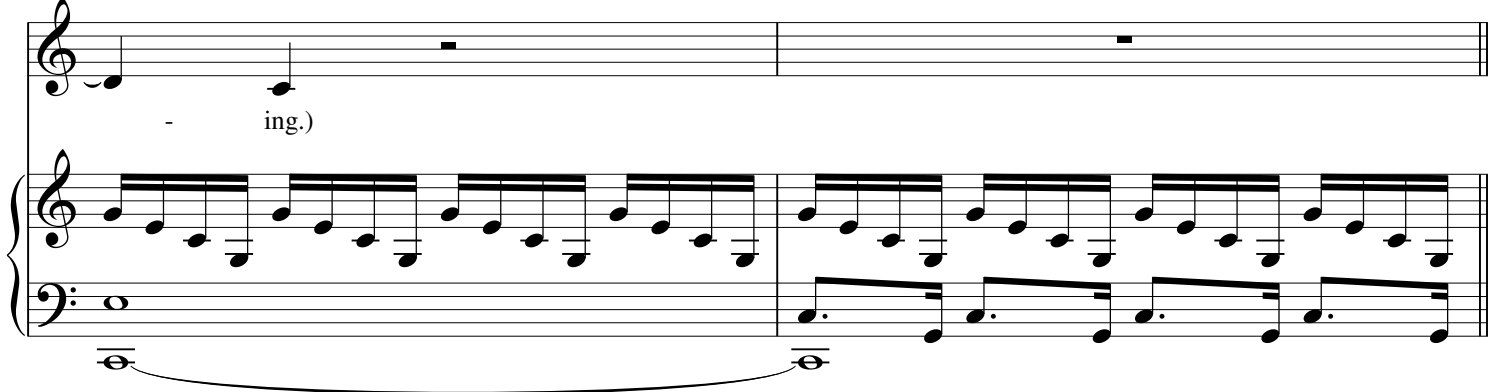
Fmaj7

- ing.)\_ (Why I\_ was the one\_ worth leav -

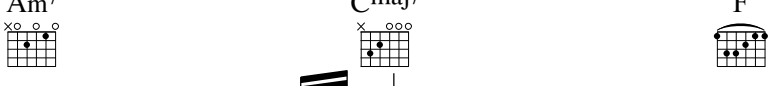
C



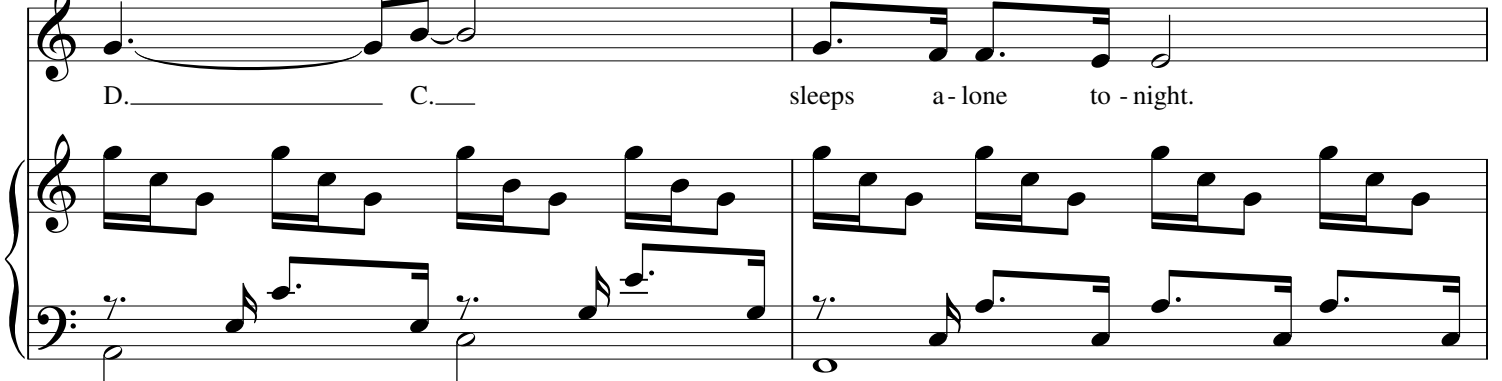
ing.)



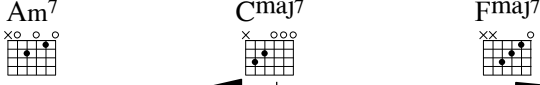
Am<sup>7</sup> Cmaj<sup>7</sup> F




D. C. sleeps a-lone to-night.



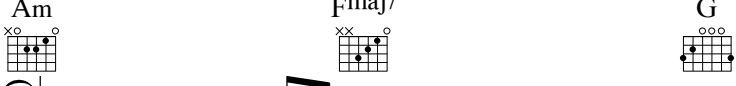
Am<sup>7</sup> Cmaj<sup>7</sup> Fmaj<sup>7</sup>




D. C. sleeps a-lone to-night. Where



Am Fmaj<sup>7</sup> G



(You seem so out of con - text in this gau - dy a - part - ment com - plex.) where





Am Fmaj7 G

(A stran - ger with your door key ex - plain - ing that I'm just vis - it - ing.) where\_

Am Fmaj7 G

(And I am fin - 'ly see - ing why I was the one worth leav -

Fmaj7

- ing.) (Why I was the one worth leav -

C Cmaj7 C

- ing.)

Am7



Fmaj7



G



The dis - trict sleeps\_ a - lone to - night af - ter the bars\_ turn out\_ their lights\_

Am7



Fmaj7



G



— and leave\_ the au - tos swerv - ing — in - to the lone - li - est eve - ning.

Am7



Fmaj7



G




And I am fin - 'ly see - ing why I — was the one worth leav -

Fmaj7



- ing, — why I — was the one worth leav -


C



ing, why I was the one worth leav -

Ped. \*


Fmaj7



ing, why I was the one worth leav -


Ped. \* Ped. \*

C




ing.


Fmaj7




F6



Gadd4/F



C



# White Winter Hymnal

Words & Music by Robin Pecknold

♩ = 68

B<sup>b</sup>



Cm



E<sup>b</sup>



F



The first system of music features a guitar part with four chords: B<sup>b</sup>, Cm, E<sup>b</sup>, and F. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note accompaniment. The time signature is 4/4.

B<sup>b</sup>



Cm



E<sup>b</sup>



F



The second system continues the musical notation with the same four chords: B<sup>b</sup>, Cm, E<sup>b</sup>, and F. The piano accompaniment features a key signature change to 2/4 at the end of the system. The time signature is 2/4.

B<sup>b</sup>



The third system includes the lyrics: "I was fol-low-ing the, I was fol-low-ing the, I was fol-low-ing the, I was fol-low-ing the,". The piano accompaniment continues with the same chords and accompaniment style. The time signature is 4/4.



I was fol-low-ing the pack, all swal-lowed in their coats, with scarves of red\_ tied 'round\_ their throats.

Cm/B $\flat$



\_ to keep their lit - tle heads from fall - in' in the snow. And I turned 'round\_ and there\_ you go\_

E $\flat$



B $\flat$ /D



Cm



B $\flat$



\_ And, Mi-chael, you would fall and turn the white\_ snow red\_ as straw-ber-ries\_ in the sum-mer-time\_

I was fol-low-ing the pack, all swal-lowed in their coats, with scarves of red\_ tied 'round\_ their throats.

Cm/B<sup>b</sup>



— to keep their lit - tle heads from fall - ing in the snow. And I turned 'round\_ and there\_ you go\_

E<sup>b</sup>



B<sup>b</sup>/D



Cm



— And, Mi - chael, you would fall and turn the white\_\_\_ snow red\_\_\_ as straw - ber - ries\_\_\_ in the

B<sup>b</sup>



sum - mer - time.\_\_\_\_ I was fol - low - ing the pack, all swal - lowed in their

Cm



coats, with scarves of red\_\_\_ tied 'round\_ their throats\_\_\_ to keep their lit - tle heads from fall - ing in the

E<sup>b</sup>

snow. And I turned 'round\_ and there\_ you go. — And, Mi-chael, you would fall and turn the white\_

B<sup>b</sup>/D

Cm

B<sup>b</sup>

— snow red\_ as straw - ber - ries\_ in the sum-mer - time. —

B<sup>b</sup>

Cm

Ooh, \_\_\_\_\_ ooh,

1. B<sup>b</sup>

2. B<sup>b</sup>

ooh. \_\_\_\_\_

# Without A Word

Words & Music by Jasmine Van Den Bogaerde

♩ = 80

G



Gmaj7



G



Gmaj7



The first system of music features a guitar part with four chords: G, Gmaj7, G, and Gmaj7. The piano accompaniment consists of a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with block chords.

G



Gmaj7



G



Gmaj7



G



The second system continues the guitar chords (G, Gmaj7, G, Gmaj7, G) and piano accompaniment. It includes the first line of lyrics: "1. Hey, you\_ can tell\_".

1. Hey, you\_ can tell\_

Bm/F#



C






The third system features guitar chords Bm/F# and C. The piano accompaniment continues. It includes the second line of lyrics: "(2.) \_ the world\_ that you're leav - ing. that you're ti - red."

\_ the world\_  
(2.) \_ the world\_


that you're leav - ing.  
that you're ti - red.





G  Bm/F#  C 


And you\_ can pack\_\_\_\_\_your bags\_ and spread your wings.  
 But your\_ ex - cu - ses, they won't work 'cause I'll know that\_ you're ly -




G  Bm/F# 



-ing. And you\_ can tell\_\_\_\_\_them all\_  
 Every time that I see\_\_\_\_\_your face\_




C 

I no - tice\_\_\_all\_\_\_the suf-fer-ing.  
 that it's o - ver.



G  Bm/F# 

But while\_ you wave\_\_\_\_\_good - bye,\_\_\_\_\_  
 Just turn\_\_\_to my\_\_\_em - brace.\_\_\_\_\_



C C6

*poco rit.*

oh, I'll be get - ting clo - ser. }  
 I won't let you come to noth - ing. }

$\text{♩} = 95$

G Em Em7

Stand there and look in - to my eyes

Em Em7 G

and tell me that all we had were lies.

Em Em7 Em Em7 E7sus2 G

Show me

Em Em7 Em Em7

that you don't care and I'll

G Em

stay here if you pre-fer.

Em7 Gmaj7

Yes, I'll leave you with-out a word,

1.  $\text{♩} = 80$   
G

Csus2 Cadd9 Csus2 C

with-out a word. 2. And you can tell

2.  
♩ = 80  
G

Gmaj7

G

With-out a word, \_\_\_\_\_

Cmaj9

G

with-out a word,

Cmaj9

with-out a word, with-out \_\_\_\_\_

G

Gmaj7

\_\_\_\_\_ a word. \_\_\_\_\_

# Young Blood

Words & Music by Thom Powers, Aaron Short & Alisa Xayalith

♩ = 100

B<sup>b</sup> F B<sup>b</sup> Dm

B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup>

1. We're all\_\_ young and na-ive still. We re-quire cer-tain

B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> Dm/B<sup>b</sup> C/B<sup>b</sup>

skill. The mo-tive chan-ges like the wind, hard to con-trol when it be-gins...

B<sup>b</sup> F

The bit - ter - sweet\_ bet - ween\_ my teeth

B<sup>b</sup> F C B<sup>b</sup>

try - ing to find\_ the in - be - tween, \_

F B<sup>b</sup> Dm C

fall back in love\_ e - ven - tu' l - ly. \_ \_ \_ Yeah, \_ \_ \_ yeah, \_ \_ \_ yeah. \_ \_ \_

2. Can't help my-self but count the flaws. Claw my way out through these

walls. One tem-po-ra - ry es - cape. Feel it start to per - me-ate...

We lie be-neath the stars at night,

Dm/B<sup>b</sup>
C/B<sup>b</sup>
B<sup>b</sup>
Dm/B<sup>b</sup>
C/B<sup>b</sup>

our hands grip-ping\_ each oth - er tight. — You keep my se-crets, hope to

B<sup>b</sup>
Dm/B<sup>b</sup>
C/B<sup>b</sup>
B<sup>b</sup>

die. Prom-is - es, swear\_ them to\_ the sky.

F
B<sup>b</sup>
F
C

The bit-ter-sweet\_ bet-ween\_ my teeth — try-ing to find\_ the in - be-tween, —



B $\flat$  F B $\flat$  Dm C

fall back in love e-ven - tu'l-ly. Yeah, yeah, yeah.

Detailed description: This system contains the first two measures of the piece. It features guitar chord diagrams for B $\flat$ , F, B $\flat$ , Dm, and C. The vocal line begins with a rest in the first measure, followed by the lyrics 'fall back in love e-ven - tu'l-ly.' in the second measure, and 'Yeah, yeah, yeah.' in the third measure. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns.

B $\flat$  Dm B $\flat$  Dm C

Detailed description: This system contains the next two measures. It features guitar chord diagrams for B $\flat$ , Dm, B $\flat$ , Dm, and C. The piano accompaniment continues with similar rhythmic patterns in both hands.

B $\flat$  Dm B $\flat$  C

Detailed description: This system contains the next two measures. It features guitar chord diagrams for B $\flat$ , Dm, B $\flat$ , and C. The piano accompaniment continues with similar rhythmic patterns in both hands.

F C Dm

As it wi-thers, brit-tle it shakes... Can you wis - per as it crum-bles and breaks?..

Detailed description: This system contains the final two measures of the piece. It features guitar chord diagrams for F, C, and Dm. The vocal line begins with the lyrics 'As it wi-thers, brit-tle it shakes...' in the first measure and 'Can you wis - per as it crum-bles and breaks?..' in the second measure. The piano accompaniment continues with similar rhythmic patterns in both hands.

F C Dm

As you shi - ver, count\_ up all\_ your mis - takes. Pair of for - giv - ers,

B<sup>b</sup> Dm

let go be - fore it's too late. Can you whis - per?

B<sup>b</sup> C B<sup>b</sup> F

Can you whis - per? \_\_\_\_\_

B<sup>b</sup> F B<sup>b</sup>

The bit-ter - sweet\_ be-tween\_ my teeth\_

F C B<sup>b</sup> F

try - ing to find\_ the in - be - tween, \_ fall back in love\_ e - ven - tu' l - ly...

1. 2.

B<sup>b</sup> Dm C Dm C B<sup>b</sup>

Yeah, \_ yeah, yeah. \_ Yeah, \_ yeah, yeah. \_