

FLEETWOOD MAC

RUMOURS





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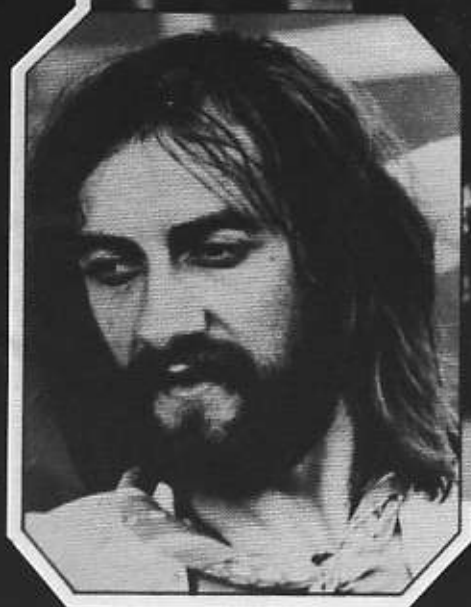
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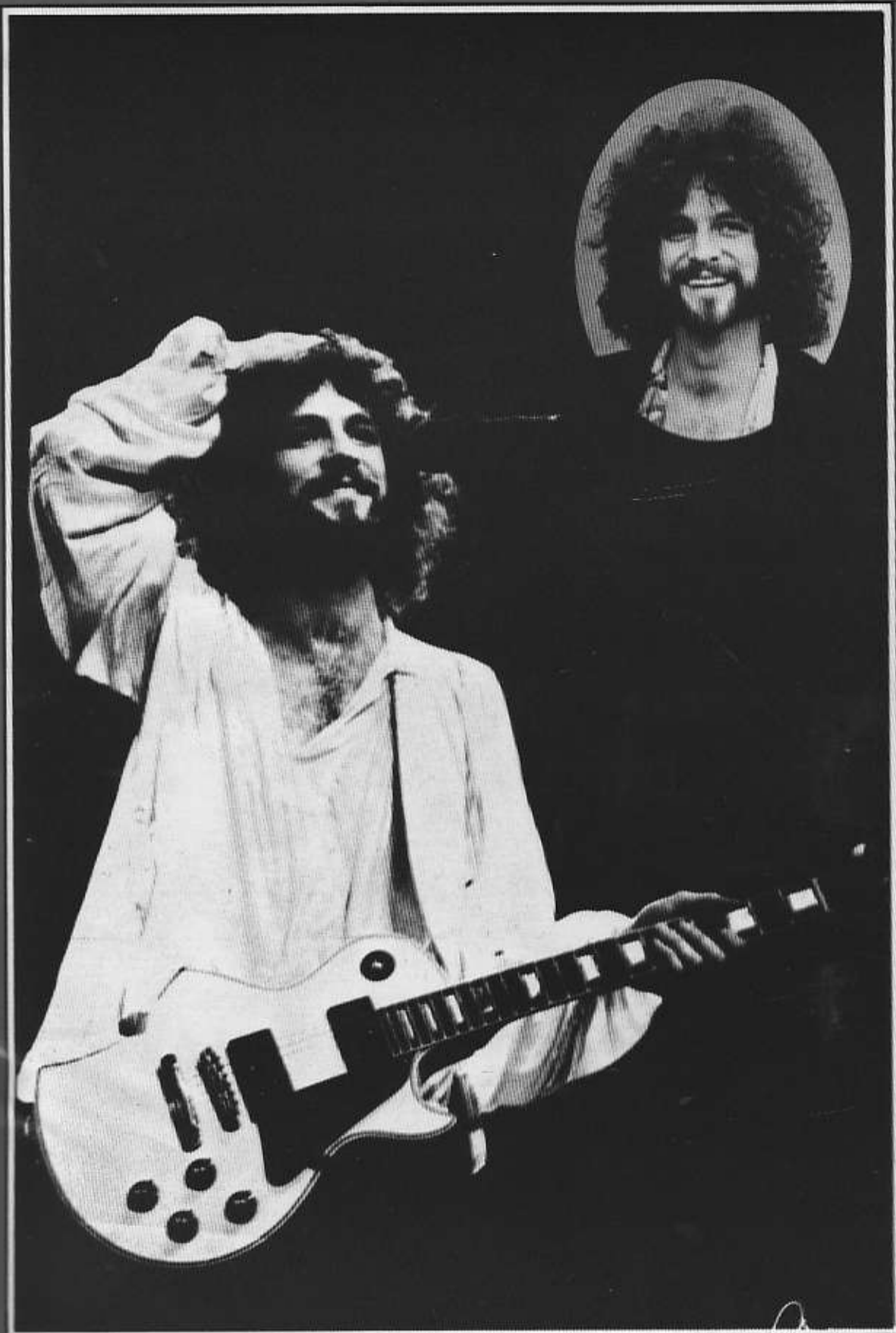




Mick Hucknory



John McVie



Ludsey Beckingh



Steve
Nicks



Christine
my it.













SIDE ONE

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SECOND HAND NEWS

Words and Music by Lindsey Buckingham

I know there's nothin' to say.
Someone has taken my place.
When times go bad, when times go rough
Won't you lay me down in the tall grass and
Let me do my stuff.
I know I got nothin' on you.
I know there's nothin' to do.
When times go bad and you can't get enough;
Won't you lay me down in the tall grass and
Let me do my stuff.
One thing, I think you should know,
I ain't gonna miss you when you go.
Been down so long, I've been tossed around enough.
Oh, couldn't you just let me go down, and do my stuff.
I know you're hopin' to find someone who's gonna give
You peace of mind.
When times go bad, when times go rough;
Won't you lay me down in the tall grass and
Let me do my stuff.
I'm just second-hand news. I'm just second-hand news.
Yeah. I'm just second-hand news.

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SECOND HAND NEWS

Words and Music by
LINDSEY BUCKINGHAM

Moderate Rock tempo



p



I know
One thing

there's
I

noth - in' to say.
think you should know:

mf



Some - one
I ain't

has
gon - na

tak - en my place.
miss you when you go.

When times -
Been down



go bad,
so long,

when times
I been tossed

go
a - round

rough,
e - nough.

won't you
Oh,

A 0 0 0 0 0 0 D 0 0 0 0 0 0 E 0 0 0 0 0 0

lay me down_ in the tall grass and let me do_ my stuff. _
 could - n't you_ just let me go down and do_ my stuff. _

A 0 0 0 0 0 0 D 0 0 0 0 0 0 A 0 0 0 0 0 0

I know_ I got noth - in' on you, _
 I know_ you're hop - in' to find _

D 0 0 0 0 0 0 A 0 0 0 0 0 0

I know_ there's noth - in' to do, _ When times_
 some - one_ who's gon - na give you_ peace of mind, _ When times_

E7 0 0 0 0 0 0 A 0 0 0 0 0 0 E7 0 0 0 0 0 0

_ go bad_ and you can't_ get_ e - nough, _ won't you
 _ go bad, _ when times_ go_ rough, _ won't you

A 0 0 D 0 E 0 0 0

lay me down — in the tall grass and let me do — my stuff. — }
lay me down — in the tall grass and let me do — my stuff. — }

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

A 0 0 D 0

Scat sing —

Musical score for the second system, featuring a scat singing section.

A 0 0 E 0 0 0 A 0 0

Musical score for the third system.

D 0 0

Musical score for the fourth system.

0 A 0

To Coda

1. E 0 0 0

A 0

This system contains the first system of music. It features a treble clef staff with a guitar chord diagram for A (0 2 2 0 0 0) above the first measure. The melody consists of eighth notes. A double bar line with repeat dots follows. The second system of music starts with a guitar chord diagram for E (0 2 2 1 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The third system of music starts with a guitar chord diagram for A (0 2 2 0 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with chords and single notes.

2. E 0 0 0

A 0

D. S. $\frac{3}{4}$
al Coda

Coda

E 0 0 0

A 0

This system contains the second system of music. It features a treble clef staff with a guitar chord diagram for E (0 2 2 1 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The second system of music starts with a guitar chord diagram for A (0 2 2 0 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The piano accompaniment is shown in grand staff notation. The Coda section is marked with a Coda symbol and features a treble clef staff with a guitar chord diagram for E (0 2 2 1 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The piano accompaniment continues in grand staff notation.

Repeat and fade

A 0

Bm / A 0

A 0

Bm / A 0

I'm — just sec - ond hand — news, — I'm — just sec - ond hand — news. —

Repeat and fade

This system contains the third system of music. It features a treble clef staff with a guitar chord diagram for A (0 2 2 0 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The second system of music starts with a guitar chord diagram for Bm/A (0 2 2 1 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The third system of music starts with a guitar chord diagram for A (0 2 2 0 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The fourth system of music starts with a guitar chord diagram for Bm/A (0 2 2 1 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The piano accompaniment is shown in grand staff notation. The lyrics "I'm — just sec - ond hand — news, — I'm — just sec - ond hand — news. —" are written below the treble clef staff.

A 0

D 0

E 0 0 0

This system contains the fourth system of music. It features a treble clef staff with a guitar chord diagram for A (0 2 2 0 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The second system of music starts with a guitar chord diagram for D (0 2 3 2 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The third system of music starts with a guitar chord diagram for E (0 2 2 1 0 0) above the first measure, followed by a treble clef staff with a melody of eighth notes. A double bar line with repeat dots follows. The piano accompaniment is shown in grand staff notation.

DREAMS

Words and Music by Stevie Nicks

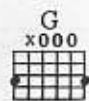
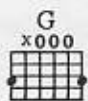
Now here you go again, you say you want your freedom.
Well, who am I to keep you down?
It's only right that you should play the way you feel it.
But listen carefully to the sound of your loneliness.
Like a heart beat drives you mad in the stillness of
Remembering what you had. And what you lost.
And what you had. And what you lost.
Oh, thunder only happens when it's rainin'.
Players only love you when they're playin'.
Say, women, they will come and they will go.
When the rain washes you clean you'll know. You'll know.
Now here I go again, I see the crystal visions.
I keep my visions to myself.
It's only me who wants to wrap around your dreams.
And, have you any dreams you'd like to sell?
Dreams of loneliness.
Like a heart beat drives you mad in the stillness of
Remembering what you had. And what you lost.
And what you had. And what you lost.
Oh, thunder only happens when it's rainin'.
Players only love you when they're playin'.
Say, women, they will come and they will go.
When the rain washes you clean you'll know.
You'll know. Oh, thunder only happens when it's rainin'.
Players only love you when they're playin'.
Say, women, they will come and they will go.
When the rain washes you clean you'll know. You'll know.

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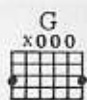
DREAMS

Words and Music by
STEVIE NICKS

Moderately, with a beat



First system of musical notation. It features a guitar part with four measures of chords: F, G (x000), F, and G (x000). Below this is a piano accompaniment in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part consists of a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment.



Second system of musical notation. It includes the vocal line with lyrics: "Now, here you go a - gain. You say you want your free - Now, here I go a - gain. I see the crys - tal vi -". The piano accompaniment continues with the same rhythmic pattern as the first system.



Third system of musical notation. It includes the vocal line with lyrics: "dom. sions. Well, who am I to keep you down? I keep my vi - sions to my-self." The piano accompaniment continues with the same rhythmic pattern.

F G F

x000

It's on - ly right
It's on - ly me

G F G

x000

— that you_ should play the way_ you feel_ it. But
— who wants_ to wrap a - round_ your dreams_ And

F G F

x000

lis - ten care - ful - ly_ to the sound_ of your lone-
have you an - y dreams_ you'd like to sell? Dreams of lone-

G F G

x000

li - ness, like a heart - beat, drives you mad, in the still-
li - ness, like a heart - beat, drives you mad, in the still-

F G F

ness of re-mem - ber - ing what you had
 ness of re-mem - ber - ing what you had

G F G




and what you lost and what you had
 and what you lost and what you had

F G F


and what you lost.
 and what you lost.

G Fmaj7 G6 Fmaj7

Oh, thun - der on - ly hap - pens when it's rain - ing.

G6  Fmaj7  G6 




Play-ers on - ly love — you when they're play-




Fmaj7  G6  Fmaj7 

ing. Say, wom-en, they will come—



G6  Fmaj7  G6 

— and they will go. —

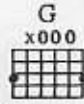
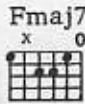


Fmaj7  G6  Fmaj7 

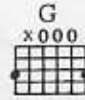
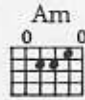
When the rain_ wash - es — you clean, you'll know. —

To Coda 

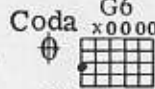




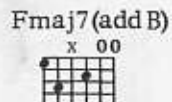
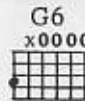
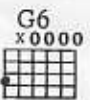
You'll know...




D. S. al Coda



You'll know...



You will know... Oh, you'll know...

NEVER GOING BACK AGAIN

Words and Music by Lindsey Buckingham

She broke down and let me in. Made me see where I've been.
Been down one time, been down two times.
I'm never going back again. Mmm. Mmm
Been down one time, been down two times.
You don't know what it means to win.
Come down and see me again.
Been down one time, been down two times.
I'm never going back again. Mmm. Mmm.

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NEVER GOING BACK AGAIN

Words and Music by
LINDSEY BUCKINGHAM

Moderately and lightly, in 2

G $x000$ D 0 G $x000$ D 0

mp

G $x000$ D 0

G $x000$ D 0 G $x000$ D 0

She broke down and
You don't know what it

G  D  G 

let me in;
means to win.



D  G  D  G 



D  G  D 

made me see where I've been.
Come down and see me a gain.



G  D  G  D 



G x000 D 0 G x000 D 0

Been down one — time. —

Detailed description: This system contains the first four measures of the piece. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). Chord diagrams are provided above the staff: G (x000), D (0), G (x000), and D (0). The piano accompaniment consists of two staves (treble and bass clefs). The melody in the guitar part is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

G x000 D 0 G x000

Been down two — times. —

Detailed description: This system contains the next four measures. The guitar part continues with chord diagrams G (x000), D (0), and G (x000). The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Em 000 Bm7 Em 000 D 0 G x000 D 0

I'm nev-er go-ing back — a - gain. —

Detailed description: This system contains the next four measures. The guitar part introduces new chords: Em (000), Bm7, Em (000), D (0), G (x000), and D (0). The piano accompaniment continues with the same melodic and harmonic structure.

G x000 D 0 G x000 D 0

Detailed description: This system contains the final four measures. The guitar part continues with chord diagrams G (x000), D (0), G (x000), and D (0). The piano accompaniment continues with the same melodic and harmonic structure.

To Coda

Chord diagrams: G (x000), D (0202), G (x000), D (0202)

Chord diagrams: G (x000), D (0202), G (x000), D (0202)

Chord diagrams: G (x000), D (0202), G (x000), D (0202)

Chord diagrams: G (x000), D (0202), G (x000), D (0202)

D. S. $\frac{3}{4}$ al Coda

Coda

Chord diagrams: G (x000), Em (02020), Bm7 (212321), Em (02020), D (0202), G (x000), D (0202), G (x000)

DON'T STOP

Words and Music by
CHRISTINE McVIE

Medium Rock beat (♩ = ♩³)

E A/E E A/E E A/E E A/E

mf

3 3 3 3

E D A E D

If you wake up and don't want to smile; if it takes just a
 Why not think a-bout times to come, and not a-bout the
 All I want is to see you smile, if it takes just a

A E D A

3 3 3 3

lit - tle while, o-pen your eyes and look at the day.
 things that you've done. If your life was bad to you.
 lit - tle while. I know you don't be - lieve that it's true.

B E D/E

3 3 3 3

You'll see things in a dif - f'rent way. Don't stop
 just think what to - mor - row will do.
 I nev - er meant an - y harm to you.

A 0 0 0 0 0 0 E 0 0 0 0 0 0 D/E 0 0 0 0 0 0 A 0 0 0 0 0 0

think- ing a- bout to - mor - row. Don't stop. It-'ll soon_ be here._

E 0 0 0 0 0 0 D/E 0 0 0 0 0 0 A 0 0 0 0 0 0

It - 'll be _____ bet - ter than be - fore._

B

1. 2. 3.

Yes-ter-day's gone... Yes - ter-day's gone... ter-day's gone...

Repeat and fade

E 0 0 0 0 0 0 D/E 0 0 0 0 0 0 A 0 0 0 0 0 0 E 0 0 0 0 0 0 D/E 0 0 0 0 0 0 A 0 0 0 0 0 0

Ooh, _____ don't you look_ back.

Repeat and fade

DON'T STOP

Words and Music by Christine McVie

If you wake up and don't want to smile,
If it takes just a little while, open your eyes and look at the day;
You'll see things in a different way.
Don't stop thinking about tomorrow.
Don't stop, it'll soon be here, it'll be better than before.
Yesterday's gone, yesterday's gone.
Why not think about times to come and not about
The things that you've done.
If your life was bad to you, just think what tomorrow will do.
Don't stop thinking about tomorrow.
Don't stop, it'll soon be here, it'll be better than before.
Yesterday's gone, yesterday's gone.
All I want is to see you smile.
If it takes just a little while, I know you don't believe that it's true,
I never meant any harm to you.
Don't stop thinking about tomorrow.
Don't stop, it'll soon be here, it'll be better than before.
Yesterday's gone, yesterday's gone.
Don't stop thinking about tomorrow.
Don't stop, it'll soon be here, it'll be better than before.
Yesterday's gone, yesterday's gone.
Ooo, don't you look back. Ooo, don't you look back.

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GO YOUR OWN WAY

Words and Music by Lindsey Buckingham

Loving you isn't the right thing to do.
How can I ever change things that I feel?
If I could maybe I'd give you my world.
How can I when you won't take it from me.
You can go your own way, go your own way.
You can call it another lonely day.
You can go your own way, go your own way.
Tell me why ev'rything turned around.
Packing up, shacking up is all you wanna do.
If I could baby, I'd give you my world.
Open up ev'rything's waiting for you
You can go your own way, go your own way.
You can call it another lonely day.
You can go your own way, go your own way.
You can go your own way, go your own way.

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GO YOUR OWN WAY

Words and Music by
LINDSEY BUCKINGHAM

Moderately bright Rock beat

F  **C** 

Lov - ing you is - n't the right - thing - to do.
Tell - me why ev - 'ry-thing turned - a - round.

Bb  **F** 

How can I ev - er change things - that - I feel?
Pack - ing up, shack - ing up is all you wan - na do.

C 

If - I could, may - be I'd give you my world.
If - I could, ba - by, I'd give you my world.

B \flat F

How can I _____ when you won't take — it from — me? }
 O — pen up. _____ Ev — 'ry — thing's wait — ing for — you. }

Dm B \flat C 0 0 Dm

You can go — your own — way, — go — your own — way. — You can call —

B \flat C 0 0 Dm

— it an — oth — er lone — ly day. — You can go —

B \flat C 0 0

— your own — way, — go — your own — way. — your own — way.

1. 2. *D. S. ff and fade*

SONGBIRD

Words and Music by Christine McVie

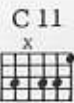
For you there'll be no more crying.
For you the sun will be shining.
And I feel that when I'm with you it's alright.
I know it's right. To you I'll give the world.
To you I'll never be cold 'cause I feel that when I'm with you
It's alright. I know it's right.
And the song birds are singing like they know the score.
And I love you, I love you, I love you like never before.
And I wish you all the love in the world.
But most of all I wish it from myself.
And the song birds keep singing like they know the score.
And I love you, I love you, I love you like never before.
Like never before. Like never before.

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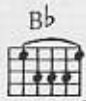
SONGBIRD

Words and Music by
CHRISTINE McVIE

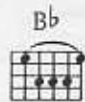
Moderately and gently



mp legato
with pedal



For you, there'll be no more
you, I'll give the



cry-in' world.
For you,
To you,

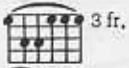
F



the sun_ will be shin - in'.
I'll nev - er be cold, _____

And } I feel_
'Cause }

Gm



Bb



Dm



Bb



— that when I'm with_ you, it's al - right; _____ I know it's

F

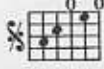


1.

right. _____ To

2.

C



Bb



And the song - birds _____ { are } sing - ing like they know the score.
keep }

cresc. *mf*

Dm



Bb



And I love — you, I love — you, I love —

decresc. mp

C 11



F



To Coda ☉

— you like nev- er be - fore.

Bb



F



Bb



F



And I wish —

Gm

Bb

Dm

Bb

3 fr.

— you all — the love — in the world; — but

C 11

F

most of all, — I — wish it from my — self. —

Coda C 11

F

D. S. $\frac{3}{4}$ al Coda

And the song-

Like nev-er be-fore. —

cresc.

C 11

F

C 11

F

Like nev-er be-fore. —

rit.



SIDE TWO

THE CHAIN

43

YOU MAKE LOVING FUN

49

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THE CHAIN

*Words and Music by Lindsey Buckingham, Christine McVie,
Stevie Nicks, Mick Fleetwood and John McVie*

Listen to the wind blow, watch the sun rise,
Run in the shadows, damn your love, damn your lies.
And if you don't love me now, you will never love me again.
I can still hear you saying you would never break the chain.
And if you don't love me now, you will never love me again.
I can still hear you saying you would never break the chain.
(Never break the chain.) Listen to the wind blow,
Down comes the night. Run in the shadows, damn your love,
Damn your lies. Damn the dark, damn the light.
And if you don't love me now, you will never love me again.
I can still hear you saying you would never break the chain.
Yeah, keep us together, run in the shadows.
Yeah, keep us together, run in the shadows.

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THE CHAIN

Words and Music by
LINDSEY BUCKINGHAM, CHRISTINE McVIE,
STEVIE NICKS, MICK FLEETWOOD and JOHN McVIE

Moderately slow, with a beat

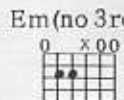
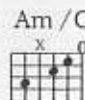
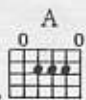
Em (no 3rd)



Em (no 3rd)



Lis - ten to the wind blow;



{ watch the sun rise.
down comes the night. }

Run in the shad - ows

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "Run in the shad - ows" are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs), with a key signature of one sharp and a common time signature. The piano part includes chords and melodic lines in both hands.

Damn your love; damn your lies.

The second system includes guitar chord diagrams for the vocal line: A (0 2 2 0 0 0), A7 (0 0 0 0 0 0), Bm/D (0 2 2 0 0 0), Am/C (x 2 0 0 0 0), and Em (no 3rd) (0 x 0 0 0 0 0). The lyrics "Damn your love; damn your lies." are written below the notes. The piano accompaniment continues in grand staff notation.

Play second time only

Break the si - lence.

The third system features a vocal line with the lyrics "Break the si - lence." The piano accompaniment is in grand staff notation, continuing the musical piece.

Damn the dark; damn the light.

The fourth system includes guitar chord diagrams: A (0 2 2 0 0 0), A7 (0 0 0 0 0 0), Bm/D (0 2 2 0 0 0), Am/C (x 2 0 0 0 0), and Em (no 3rd) (0 x 0 0 0 0 0). The lyrics "Damn the dark; damn the light." are written below the notes. The piano accompaniment continues in grand staff notation.

Am7
0 0 0



And if you don't love me now, — you will

f

Em
0 0 0 0



C
0 0 0



nev - er love — me a - gain. I can still hear you say - in' you would

Dsus4
0



Am7
0 0 0



nev - er break the chain. — And if you don't love me now, — you will

Em
0 0 0 0



C
0 0 0



nev - er love — me a - gain. I can still hear you say - in' you would

1.

Dsus4



Em (no 3rd)



Nev - er break the chain.

nev - er break the chain._

mf

2.

Dsus4



Am7



nev - er break the chain._ And if you don't love me now, - you will

Em



C



nev - er love_ me a - gain. I can still hear you say - in' you would

Dsus4
0
[Fretboard diagram]

Em (no 3rd)
0 x00
[Fretboard diagram]

C-5/E
x
[Fretboard diagram]

Nev - er break the chain...

nev-er break the chain...

Em (no 3rd) **C-5/E**
0 x00 x
[Fretboard diagrams]

Em (no 3rd) **C-5/E**
0 x00 x
[Fretboard diagrams]

Em (no 3rd) **C-5/E**
0 x00 x
[Fretboard diagrams]

Em (no 3rd)
0 x00
[Fretboard diagram]

pp

No chord

Am
0 0 0
[Fretboard diagram]

C
0 0 0
[Fretboard diagram]

G6
x0000
[Fretboard diagram]

Em
0 0 0
[Fretboard diagram]

mf *f*

8va
Repeat and fade

Am
0 0 0
[Fretboard diagram]

C
0 0 0
[Fretboard diagram]

G6
x0000
[Fretboard diagram]

Em
0 0 0
[Fretboard diagram]

Chain, keep us to - geth - er. Run in the shad-ows.

Repeat and fade

(8va)

YOU MAKE LOVING FUN

Words and Music by Christine McVie

Sweet, wonderful you.
You make me happy with the things you do.
Oh, can it be so? This feeling follows me wherever I go.
I never did believe in miracles.
But I've a feeling it's time to try.
I never did believe in the ways of magic.
But I'm beginning to wonder why.
Don't, don't break the spell.
It would be dif'rent and you know it will.
You, you make lovin' fun.
And I don't have to tell you you're the only one.
Ooo, you make lovin' fun. Ooo, you make lovin' fun.

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YOU MAKE LOVING FUN

Words and Music by
CHRISTINE McVIE

Moderate Rock beat

F  Eb 

Sweet, —



Gm  3 fr.

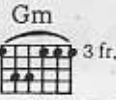
won - der - ful you.
don't break the spell.



F  Eb 

You make me hap - py with the things you do.
It would be dif - f'rent, and you know it will.






Oh, _____ can it be so?
 You, _____ you make lov-ing fun.



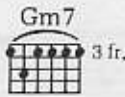
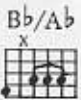

This feel - ing fol - lows me wher - ev - er I go. —
 And I don't have — to tell you you're the on - ly —




To Coda 



one. I nev-er did be - lieve

in — mir - a - cles. But I've a feel-ing it's time to try. —



E_b **B_b**



I nev-er did be - lieve




B_b/A_b **G_m7** 3 fr.




in the ways of mag - ic. But I'm be -



F **E_b** *D. S. $\frac{3}{4}$ at Coda*



gin-ning to won - der why. Don't,



Repeat and fade **Coda** **B_b** **F** **E_b**



You, _____ you make _____ lov-ing fun. _____

Repeat and fade



I DON'T WANT TO KNOW

Words and Music by Stevie Nicks

I don't want to know the reasons why love
Just keeps right on walking on down the line.
I don't want to stand 'tween you and love honey,
I just want you to feel fine.
I don't want to know the reasons why love
Just keeps right on walking on down the line.
I don't want to stand 'tween you and love,
Honey I just want you to feel fine.
Finally baby, the truth has come down now,
Take a listen to your spirit.
It's cryin' out loud tryin' to believe.
Oh, you say you love me but you don't know,
You got me rockin' and a reelin'. Oh, yeah, Ah.
I don't want to know the reasons why love
Just keeps right on walking on down the line.
I don't want to stand 'tween you and love honey,
I just want you to feel fine.
I don't want to know the reasons why love
Just keeps right on walking on down the line.
I don't want to stand 'tween you and love,
Honey I just want you to feel fine.
Finally baby, the truth has been told;
Now you tell me that I'm crazy.
It's nothin' that I didn't know
Tryin' to survive. Oh, you say you love me
But you don't know, you got me rockin' and a reelin'.
Oh, yeah, ah. I don't want to know the reasons why love
Just keeps right on walking on down the line.
I don't want to stand 'tween you and love honey,
Take a little time. I, I don't want to know.

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I DON'T WANT TO KNOW

Words and Music by
STEVIE NICKS

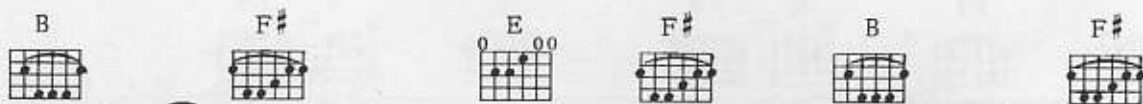
Moderately



mf



I don't want to know the rea - sons why love keeps



right on walk-in' on down the line. I don't want to stand 'tween you



and love. Hon - ey, I just want you to feel fine.

B F# E F# B F#

I don't want to know the rea - sons why love keeps right on a-walk-in' on down

E F# B F# E F#

the line. I don't want to stand 'tween you and love. Hon-ey, I just

B F# E F# B E F#

— want you to feel fine. —

{ Fi - nal-ly, ba - by,
Fi - nal-ly, ba - by, —

B E F# B E F#

the truth — has come down now. — Take a
the truth — has been told. — Now, you

lis - ten to your spir - it. — It's cry -
 tell me that I'm cra - zy. — It's noth - in'

B E F#

in' out loud, — try - in' to be - lieve. — }
 that I did-n't know. — Try - in' to sur - vive. — }

B E F#

Oh, — you say you love me, but you don't know — you got me

B E F# B E F#

1. rock-in' and a-reel - in'. — Oh, —

B E F#

B E F#

2. B E F#

yeah. — Ah. — Hang -

B E F#

in' on — to you. — Oh, —

B E F# B F#

yeah. — Ah. — I don't want to know the rea -

E F# B F#

sons why — love keeps — right on a - walk - in' on down

E F# B F# E F#

the line. I don't want to stand 'tween you and love. Hon - ey,

B F# E F# B F# E

take a lit - tle time. I,

F# E F# B F# E F#

I don't want to

B F# E F# E F# B E B

know.

OH DADDY

Words and Music by Christine McVie

Oh daddy, you know you make me cry.
How can you love me? I don't understand why.
Oh daddy, if I can make you see,
If there's been a fool around it's got to be me.
Yes, it's got to be me.
Oh daddy, you soothe me with your smile.
You're letting me know you're the best thing in my life.
Oh daddy, if I can make you see,
If there's been a fool around, it's got to be me.
Yes, it's got to be me.
Why are you right when I'm so wrong?
I'm so weak, but you're so strong.
Ev'rything you do is just alright.
And I can't walk away from you, baby, if I tried.
Oh daddy, you soothe me with your smile.
You're letting me know you're the best thing in my life.
Oh daddy, if I can make you see,
If there's been a fool around, it's got to be me.
Yes, it's got to be me.
Why are you right when I'm so wrong?
I'm so weak, but you're so strong.
Ev'rything you do is just alright.
And I can't walk away from you, baby, if I tried.
Oh daddy, you soothe me with your smile.
You're letting me know you're the best thing in my life.
Oh daddy, if I can make you see,
If there's been a fool around, it's got to be me.
Yes, it's got to be me. Yeah, it's got to be me.
Yeah, it's got to be me.

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OH DADDY

Words and Music by
CHRISTINE McVIE

Moderately slow

Bbmaj7



C sus2



Dm



Dm



Oh Dad - dy, you know you make me

8va

C(add D)



cry. How - can you love me? I don't un-der-stand

Dm



why. Oh Dad - dy, if I can make you

8va

C(add D)



see, — if there's been a fool a - round, — it's got — to be me..

Dm



Gm7



3 fr.

Am7



Dm



Yes, — it's got — to be me. — Oh

Dm



Dad - dy, you soothe me with your smile. — You're let-ting me know —

8va loco

C



Dm



you're the best thing in my life. — Oh

Dad - dy, if I can make you see, if there's been a fool a-

Sva loco

round, it's got to be me. Yes, it's got to be me.

C Dm Gm7 3 fr. Am7 To Coda

Why are you right when I'm so wrong?

Dm Bbmaj7 Bb/C C7

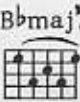
I'm so weak, but you're so strong.

Dm Bbmaj7 Bb/C C7










Ev - 'ry-thing you do — is just — all right. —

And I can't walk a - way from you, — ba - by, if I tried. —

p

D. S. al Coda ♪

Oh

Yes, — it's got — to be me. —









Yes, — it's got — to be me. —

GOLD DUST WOMAN

Words and Music by Stevie Nicks

Rock on gold dust woman.
Take your silver spoon; dig your grave.
Heartless challenge, pick your path, and I'll pray.
Wake up in the morning see your sunrise,
Loves to go down. Lousey lovers,
Pick their prey, but they never cry out loud.
Cry out. Well, did she make you cry,
Make you break down, shatter your illusions of love?
And is it over now? Do you know how?
Pick up the pieces and go home.
Rock on and ancient queen;
Follow those who pale in your shadow.
Rulers make bad lovers.
You better put your kingdom up for sale, up for sale.
Well, did she make you cry, make you break down,
Shatter your illusions of love?
And is it over now? Do you know how?
Pick up the pieces and go home. And go home.
And go home.

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GOLD DUST WOMAN

Words and Music by
STEVIE NICKS

Moderately slow, in 2

D(no 3rd) 
 B \flat /D 
 D(no 3rd) 
 B \flat /D 



p cresc.

D(no 3rd) 
 G 
 C 

Rock on, — gold dust wom - an. Take your sil - ver spoon;



mp

G 
 D(no 3rd) 
 B \flat /D 
 D(no 3rd) 

dig your — grave. —



Bb/D



D(no 3rd)



G



C



Heart-less chal-lenge, — pick your path — and I'll

G



D(no 3rd)



Bb/D



D(no 3rd)



pray.

D(no 3rd)



G



C



Wake up — in the morn - in'.
Rock on, — an - cient queen. —

See your sun - rise,
Fol - low those — who

(mp)

G



D(no 3rd)



Bb/D



D(no 3rd)



loves — to go down. —
pale — in your shad-ow.

Bb/D



D(no 3rd)



G



C



Rul-ers Lous - y lov - ers pick their prey, but they
 make bad lov - ers. You bet - ter put your

G



D(no 3rd)



Bb/D



D(no 3rd)



nev - er cry out loud, cry out.
 king - dom up for sale, up for sale.

Bb



G/B



Well, did she make you cry, make you break down,

cresc. *mf*

C



D(no 3rd)



shat - ter your il - lu - sions of love? And is it

B \flat G/B C

o - ver now? Do you know how to pick up the piec-es and go

1. D(no 3rd) B \flat /D D(no 3rd) B \flat /D D(no 3rd)

home?

dim.

2. D(no 3rd)

home? Well, did she



B \flat G/B C

make you cry, make you break down, shat-ter your il - lu-sions of love?

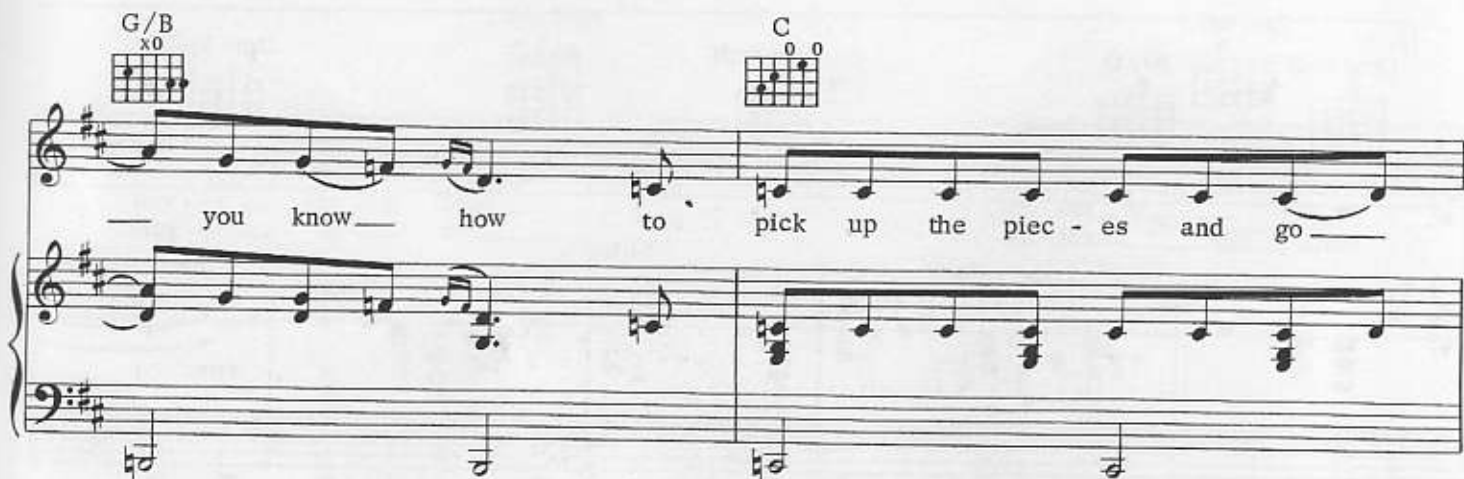
D(no 3rd)  Bb 

— And now tell me, is it o - ver now? — Do —



G/B  C 





— you know — how to pick up the piec - es and go —



D(no 3rd)  Bb-5/D  D(no 3rd)  Bb-5/D 

home, — and go — home, — and go



D(no 3rd)  Bb-5/D  *Repeat and fade* D(no 3rd)  Bb-5/D 

home? —

Repeat and fade

