

piano/vocal/chords

marc cohn

m a r c c o h n



# WALKING IN MEMPHIS

Words and Music by  
MARC COHN

Rock ♩ = 132

(F)\* (G) (C) (Am) (F) (G) (C)

*mf*

(with pedal)

Verse:

(Am) (F) (G) (C) (Am) (F)

Put on\_\_\_ my blue\_\_\_ suede shoes\_ and I

(G) (C) (Am) (F) (G) (C)

board-ed the plane. Touched down\_\_\_ in the land of the

\*chord symbols in parentheses indicate implied harmony

Walking In Memphis - 10 - 1  
P0925SMX

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(Am) (F) (G) (C) (Am) (F)

Del - ta Blues\_ in the mid-dle of the pour - ing rain.\_\_\_\_

(G) (C) (Am) (F) (G) (C)

W.\_\_\_\_ C. Han - dy, won't you look down o - ver me?\_

(dou-ble u\_\_\_\_)

(Am) (F) (G) (C) (Am) (F)

Yeah,\_\_\_\_ I got a first class\_\_\_\_ tick - et, but I'm as

*Chorus:*

(G) C Am F G C

blue as a boy\_\_\_\_ can be.\_\_\_\_ Then I'm walk-ing in Mem - phis,



Am

F

G

C

Am

I was walk-ing with my feet ten feet\_\_ off of Beale.\_\_ Walk-ing in Mem-

F

G

C

Am

F

G

- phis,

but do I real - ly feel the way\_\_ I feel?\_\_

(G7sus)\*\*

(C/G)

Verse:  
(G7sus)

Saw the ghost of El -

(C/G)

(G7sus)

(C/G)

- vis

on Un - ion Av - e - nue.

Fol-lowed him up

\*\*implied harmony with no bass



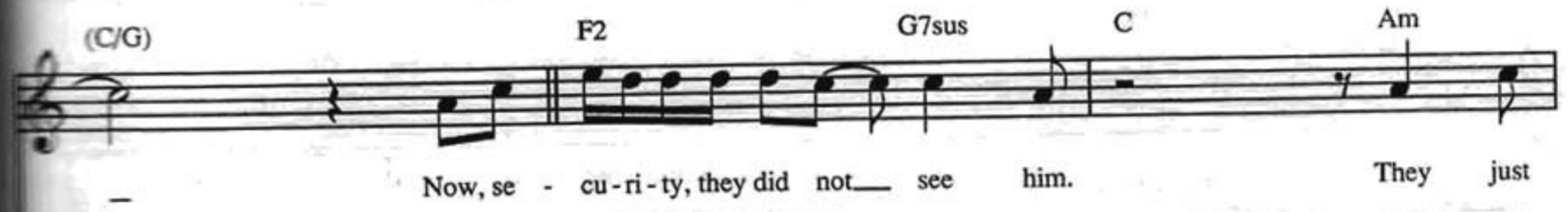
(G7sus) (C/G) (G7sus)



to the gates of Grace - land, then I watched him walk\_ right through...



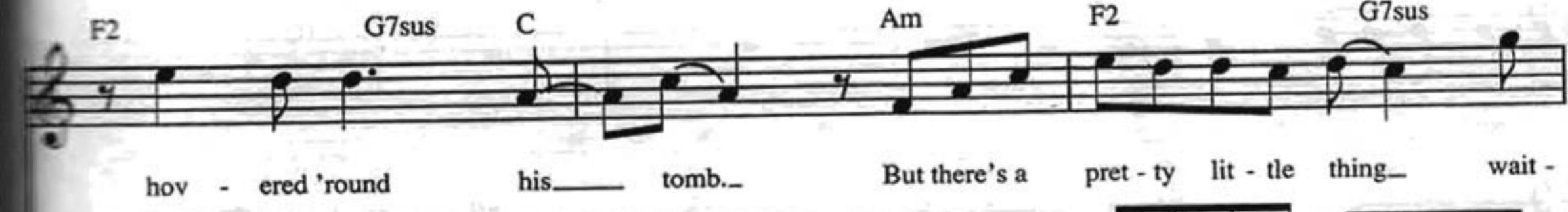
(C/G) F2 G7sus C Am



Now, se - cu - ri - ty, they did not\_ see him. They just



F2 G7sus C Am F2 G7sus



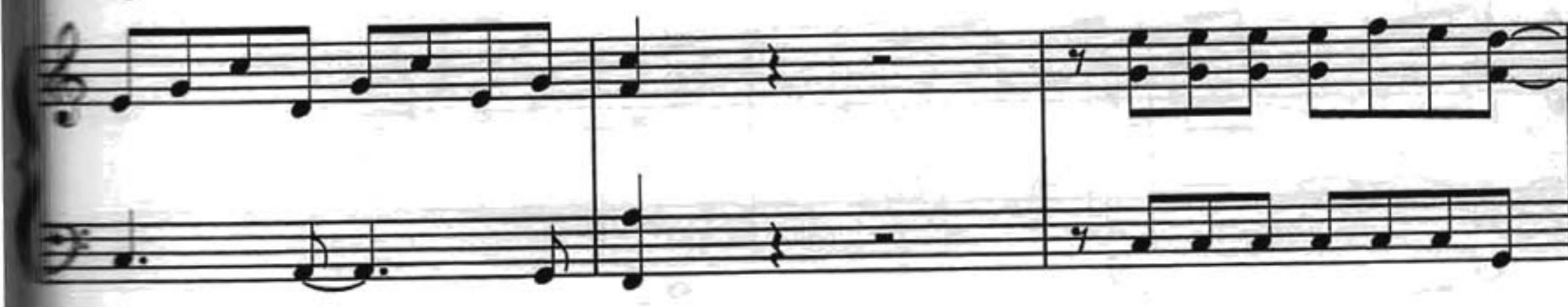
hov - ered 'round his\_ tomb... But there's a pret - ty lit - tle thing\_ wait -



C Am F N.C. C



ing for the King,\_ down in the Jun - gle\_ Room. When I was walk - ing in Mem -





Chorus:

F G C Am F G C

- phis, I was walk-ing with my feet ten feet off of Beale.

Am F G C Am

Walk-ing in Mem - phis, but do I real - ly

F G C7sus C7 C7sus C7

feel the way\_ I feel?\_ They've\_ got

*mp*

*dim.* *mp*

Bridge:

C7sus 3 C7 C7sus C7 3

cat-fish on the ta - ble. They've got



C7sus C7 C7sus C7

gos - pel in the air. \_\_\_\_\_ And Rev - er - end Green \_\_\_\_\_

*Rubato - vocal ad lib.*

E7 F7 F#dim7

be glad to see you when you have - n't got \_\_\_\_\_ a

*Rubato*

G7 C/G G7 N.C. (F) (G) (C)

prayer. \_\_\_\_\_ But boy you got a prayer in Mem - phis...

*a tempo*

*a tempo*

(Am) (F) (G) (C) (Am) (F)

Now,



Verse: (G) (C) (Am) (F) (G) (C)

Mu - ri - el plays pi - a - no ev - ery Fri - day at the Hol - ly - wood.

(Am) (F) (G) (C) (Am) (F)

And they brought me down to see her, and they

(G) (C) (Am) F2 G7sus C

asked me if I would do a lit - tle num -

*mf*

*cresc.* *mf*

Am7 F2 G7sus C Am7

- ber. And I sang with all my might. She said,

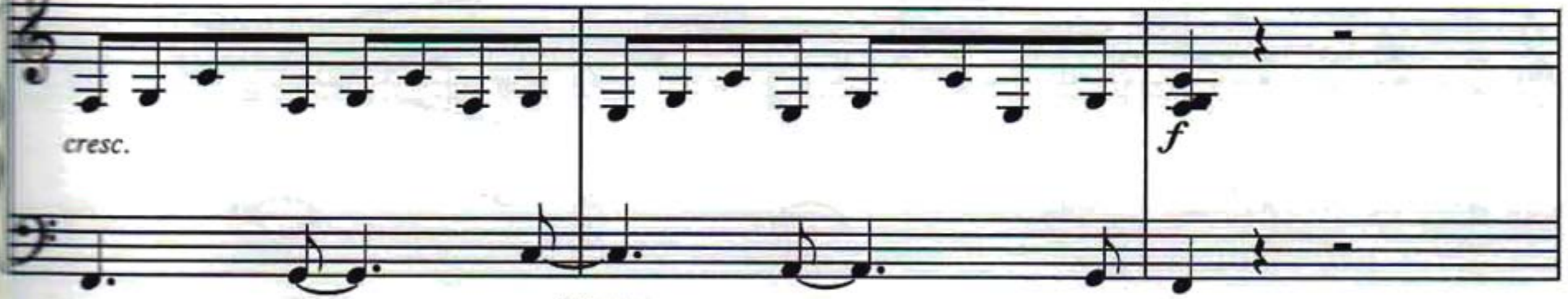


F2 G7sus C Am7 F2 3 N.C.



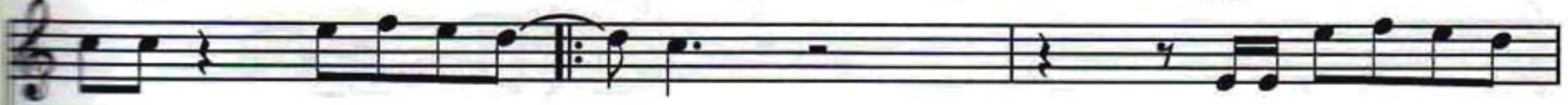
"Tell me, are you a Christ - ian, child?" - And I said, "Ma'am, I am

*cresc.* *f*



Chorus:

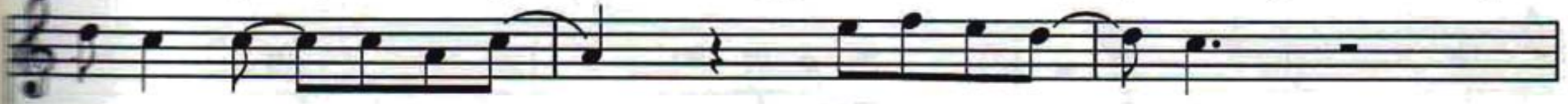
C F G C Am



to-night." Walk-ing in Mem - phis, I was walk-ing with my



F G C Am F G C



feet ten feet off of Beale. Walk-ing in Mem - phis,



Am 1. F C/E Dm C Am



but do I real - ly feel the way I feel? Walk - ing in Mem -





2.

F G Csus (G) (C) (Am) (F)

feel the way I feel?

(G) (C) (Am) (F) (G) (C)

Put on my blue

(Am) (F) (G) (C) (Am) (F)

suede shoes and I board-ed the plane. Touched down

(G) (C) (Am) (F) (G) (C)

in the land of the Del - ta Blues in the mid-dle of the pour - ing rain.

*dim.*

The musical score is written for guitar, piano, and voice. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a line of guitar chords. The chords are: F, G, Csus, (G), (C), (Am), (F) in the first system; (G), (C), (Am), (F), (G), (C) in the second; (Am), (F), (G), (C), (Am), (F) in the third; and (G), (C), (Am), (F), (G), (C) in the fourth. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords. The vocal line is in a simple, melodic style. A 'dim.' (diminuendo) marking is placed below the piano accompaniment in the fourth system.



(Am)

(F)

(G)

(C)

Am

Touched down in the land of the Del - ta Blues in the

*mp* *rit.*

*mp* *rit.*

F

G

(F)

(G)

(C)

(Am)

(F)

mid-dle of the pour - ing rain.

*a tempo*

*a tempo*

(G)

(C)

(Am)

(F)

(G)

(C)

(Am)

F

G

C

*dim. e rit.*

*p*



# SILVER THUNDERBIRD

Words and Music by  
MARC COHN

Rock ♩ = 152

Em7 D/F# G(2)

Em7 D/F# G5 C5 D5

Em7 D/F# G(2)

Em7 D/F# G5 C5 D5

Em D/F# G

C Bm7 Am G

Watched it com-ing up Win - slow, - down South - Park Bou-le-vard.

\*Play 1st time only

Silver Thunderbird - 6 - 1  
P0925SMX



D Em7 D/F# G

Yeah, it was look-ing good from tail to hood. Great\_ big fins and paint-

C Bm7 Am G D Em D/F#

ed steel, man, it looked just like\_ the Bat - mo - bile\_ with my old man\_ be-hind

Bridge:

G Em D C

the wheel.\_ Well, you could hard-ly e-ven see him in all of that chrome,--



G Em D C G

the man with the plan and the pock-et comb. But

Em D C D Em/D D

ev - er - y night\_ it car - ried him home, and I could hear\_ him say - in\'

*cresc.*

Chorus:  
G C

"Don't you give me no Bu-ick. Son, you must take me word,"

*f*



G D C

if there's a God in heav-en, \_\_\_\_\_ He's got a Sil-ver Thun-der-bird.\_\_\_\_

G C

You can keep your El - do - ra - dos, \_\_\_\_\_ and the for -

G

- eign car's \_\_\_\_\_ ab - surd. \_\_\_\_\_ Me, \_\_\_\_\_ I wan - na go down\_



To Coda  $\phi$  1. C D.S.  $\text{sc}$  2. C

in a Sil - ver Thun-der - bird." ver Thun-der - bird."

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is in grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a bass line. The system concludes with a double bar line and repeat signs.

Em7 D/F# G Em7 D/F# G 1. C D

ah. Ah,

*mf*

The second system continues the vocal line with the lyrics "ah." and "Ah,". The piano accompaniment features a prominent bass line with chords in the right hand. The system ends with a double bar line and repeat signs.

2. C D 3. C D

D.S.S.  $\text{sc}$  at Coda

Ah,

The third system shows the vocal line with the lyric "Ah,". The piano accompaniment continues with a rhythmic bass line and chords. The system concludes with a double bar line and repeat signs.



Coda

C

G

ver thun-der - bird. Me, I wan - na go down

in a Sil - ver Thun-der - bird.

Em7 D/F#

G

C

D

Repeat ad lib. and fade

ah.

Ah,

*Verse 2:*

He got up every morning  
 While I was still asleep,  
 But I remember the sound of him shuffling around.  
 Then right before the crack of dawn  
 I heard him turn the motor on,  
 But when I got up they were gone.

*Bridge 2 & 3:*

Down the road in the rain and snow,  
 The man and his machine would go.  
 Oh, the secrets that old car would know.  
 Sometimes I hear him sayin' . . .

*(To Chorus:)*



# MILES AWAY

Words and Music by  
MARC COHN

Moderate rock ♩ = 108

F(2)

*f*  
(with pedal)

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a 4/4 time signature, starting with a fermata. The left hand plays a steady bass line of quarter notes. The dynamic is marked *f* and the instruction "(with pedal)" is written below the bass line.

C Csus C F(2)

The second system of the piano introduction continues the rhythmic pattern from the first system. The right hand has a fermata over the first measure. The left hand continues with quarter notes. The dynamic *f* is maintained.

Verse 1:

C Csus C F(2)

The first system of the vocal line shows the melody for the first part of the verse. It begins with a fermata over the first measure. The notes are: C4, D4, E4, F4, G4, A4, B4, C5.

My friends will ask me how I'm doin',

The piano accompaniment for the first system of the verse. The right hand has a fermata over the first measure. The left hand continues with quarter notes. The dynamic is marked *sub. p*.

C Csus C

but I just can't lie to 'em; not feel-ing fine to - day.

The piano accompaniment for the second system of the verse. The right hand has a fermata over the first measure. The left hand continues with quarter notes. The dynamic *sub. p* is maintained.



I saw my dreams, they were\_ a ship on the o - cean, now it looks like they're miles a - way, —

C Csus C D F2

miles a - way, — hey, — hey, — miles\_ a - way. —

*cresc.*

§ Verses 2 & 3:  
F(2)

I know there's al-ways some-thing we have to go —

*mf* *f*

— through that has some deep - er mean - ing but right now I just can't say. —



C Csus C F(2)

I know there's gon - na be a les - son some - where;

C

I'm gon-na think a lot a-bout it lat - er, but right now I'm miles a - way, I'm miles a - way,

D F2 C

To Coda ⊕

hey, hey, I'm miles a - way.

D F2

Hey, hey, hey I'm miles a - way.



G/B Am Dm/A Am

I'm a mil-lion miles\_ a - way, \_\_\_\_\_ where I don't

*ff*

C Am Dm/A Am

have to think\_ at all. \_\_\_\_\_ Don't have to lis - ten to \_\_\_\_\_ your whis - per, your lit - tle

C Am

se - crets in \_\_\_\_\_ the hall. \_\_\_\_\_ Yeah, \_\_\_\_\_ I'd real - ly love to talk \_\_\_\_\_ a - bout \_\_\_\_\_ it, but I

*dim.*

C F(2)

think I hear\_ my ma - ma call - ing me. \_\_\_\_\_ Mm, \_\_\_\_\_

*p* *cresc. poco a poco*



C Csus C F(2)

mm, \_\_\_\_\_ miles a - way, \_\_\_\_\_ miles a - way. \_\_\_\_\_ Mm, \_\_\_\_\_

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a 7-measure rest, followed by the lyrics "mm, \_\_\_\_\_ miles a - way, \_\_\_\_\_ miles a - way. \_\_\_\_\_ Mm, \_\_\_\_\_". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord symbols C, Csus, C, and F(2) are placed above the vocal staff.

D.S. al Coda Csus C

mm, \_\_\_\_\_ mm, \_\_\_\_\_ miles a - way, \_\_\_\_\_ miles a - way.

The second system continues the vocal and piano parts. The vocal line has another 7-measure rest followed by "mm, \_\_\_\_\_ mm, \_\_\_\_\_ miles a - way, \_\_\_\_\_ miles a - way.". The piano accompaniment remains consistent. Chord symbols Dm7 and C are placed above the vocal staff. The system concludes with the instruction "D.S. al Coda" and chord symbols Csus and C.

Coda  
C

F(2)

The Coda section is primarily for the piano. It features a grand staff with a treble clef staff above and a bass clef staff below. The music consists of a series of chords and melodic fragments. A double bar line is present. Chord symbols C and F(2) are placed above the treble staff.

C Csus C F(2)

The final system of the score is for the piano, continuing the accompaniment from the Coda section. It features a grand staff with a treble clef staff above and a bass clef staff below. The music concludes with a final chord. Chord symbols C, Csus, C, and F(2) are placed above the treble staff.



Dist 7

F(2)

C

Miles a - way, -

D

F2

hey, -

hey, -

I'm

miles -

a - way. -

Hey, -

F2

*C Freely & slowly*

hey, -

hey, -

I'm

miles -

a - way. -



# DIG DOWN DEEP

Words and Music by  
MARC COHN

Moderately slow  $\text{♩} = 54$

*mp*  
(with pedal)

Gm7 F C3 Gm7 F Dm7 C

3

7

Detailed description: This block contains the piano introduction for the song. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano introduction marked *mp* and includes a triplet of eighth notes in the final measure. The bass staff provides a simple harmonic accompaniment. Above the staves, the following chords are indicated: Gm7, F, C3, Gm7, F, Dm7, and C. A '3' is written above the final measure of the treble staff, and a '7' is written below the final measure of the bass staff.

Verse 1:

F B $\flat$ /F F C3 F B $\flat$ /F F C3

1. Ba-by, let's go be-low the sur-face, see what we can find.

*mp*

Detailed description: This block shows the first line of the verse. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "1. Ba-by, let's go be-low the sur-face, see what we can find." Above the vocal staff, the following chords are indicated: F, B $\flat$ /F, F, C3, F, B $\flat$ /F, F, and C3. The piano accompaniment is marked *mp*.

F B $\flat$ /F F C F B $\flat$  F/C C3

There's no rea-son to be ner-vous, 'cause it hap-pens all\_ the time.

Detailed description: This block shows the second line of the verse. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "There's no rea-son to be ner-vous, 'cause it hap-pens all\_ the time." Above the vocal staff, the following chords are indicated: F, B $\flat$ /F, F, C, F, B $\flat$ , F/C, and C3.



Verses 2 & 3:

F B $\flat$ /F F C $\flat$  F 3 B $\flat$ /F

2. I don't wan-na go up to the moun - tain; I don't need to go down to the sea...

F C $\flat$  F/A B $\flat$  F/C C

Gon-na sit right here till we un - rav - el the mys - ter - y...

Chorus:

F B $\flat$ /F F  $\text{C}\flat$  B $\flat$  F/A

1.3. While the lights of the cit - y are shin-ing be -

Gm11 F/A B $\flat$  F/A Gm11 F/A

low, gon-na hold on to you, girl and nev - er let go. While



Bb F/A Gm11 F C/E Dm7 C7 Bb

ev - ery - one else is just walk - ing a - round\_ in their sleep, ba - by, let's dig down

To Coda ⊕ 1.

Dm7 C/E F Dm7 C F

dig down deep, I wan - na dig down deep.

*dim.*

D.S. 2.

Dm7 C Bb2 Dm7 C/E F Bb

La la la la. dig down deep I wan - na

Bridge: Bb2

Dm7 C/E Gm11 Bb2

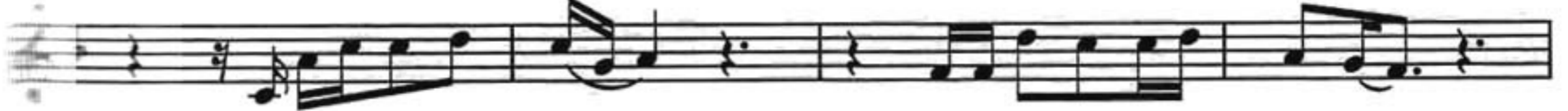
dig down deep. It's an o - pen in - vi - ta - tion,

*dim.* *p*



Dm11

B $\flat$ <sup>(6)</sup><sub>2</sub>



so ba-by don't you cry.\_\_\_\_

It's a life-long cel-e - bra - tion,\_\_\_\_



Csus<sup>4</sup><sub>2</sub>

B $\flat$ <sub>2</sub>



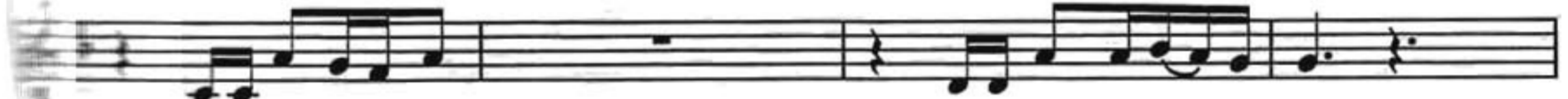
and I think we're right on time.\_\_\_\_

It's a feel-ing in your heart,\_\_\_\_



Dm7

C



and a lump in the throat.

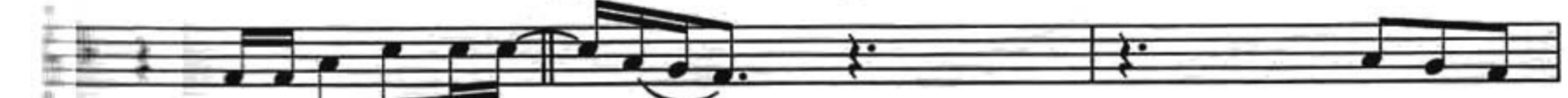
It's a strange and love - ly ride.



Gm11

F

C



Wan-na dig down deep in - side.\_\_\_\_

La la la





Gm11 F Dm C Gm11 F/A

la.

*D.S.S. al Coda*

C Gm11 F C/E Dm C

La la la la. (La la la la la la While the

*Coda*  
Dm7 C/E F Dm7 C/E

dig down deep. Could you dig down

F Dm7 C Gm11 F

deep? I wan-na dig down deep.



C Gm11 F Dm C

La la la la. (Oh oh. \_\_\_\_\_)

Gm11 F C *Repeat ad lib. and fade*

(Oh oh. \_\_\_\_\_) La la la

*Verse 3:*

And I don't wanna wait until tomorrow,  
 'Cause the fortune said that the time is now.  
 It's time to find out what we're doing,  
 What we're doing anyhow.

*Chorus 2:*

Girl, let's go out in the moonlight and walk for awhile,  
 Maybe stay up all night and we could talk for awhile.  
 Baby, kick off your shoes, 'cause you got nothing  
 To lose but your sleep.  
 Baby, let's dig down,  
 Dig down deep.  
 I wanna dig down deep.  
 Could you dig down deep?  
 (To Bridge:)



## TRUE COMPANION

Words and Music by  
MARC COHNModerately  $\text{♩} = 116$ 

Repeat ad lib. Verse:

D2 A/C# A3

1. Ba-by, I've been search-ing like

*p* *dim. poco a poco* *mf*

E A D A E D

ev - cry - bod - y else. Can't say noth - in' dif - ferent a - bout my - self.

D A E A

Some - times I'm an an - gel, and some - times I'm cruel. and



D A E A

when it comes to love, I'm just an-oth-er fool. Yes, I'll

E A D A E A

climb a moun-tain, I'm gon-na swim the sea.

D A E A D A

There ain't no act of God, girl, could keep you

E A D A Bm/F# F#m

safe from me. My arms are reach-ing out.



Bm/F# F#m A E9sus/A A E9sus/A

out a - cross\_\_ this can - yon.

D A E A D A

I'm ask - ing you\_ to be my true com - pan - ion, true\_\_

E A D A E A

\_ com - pan - ion, true com - pan - ion.

D A *To Coda* 1. E A D A



E D *D.S.*  $\frac{3}{2}$  E A D A

truo com - pan - ion.

*cresc.* *ff*

E A D A E D

D A E A D A

*dim.*

E D *D.S.*  $\frac{3}{2}$  *al Coa*



⊖ *Coda*

D

A

E

A

true com - pan - ion

*dim. e rit.* *pp*

*Verse 2:*

So don't you dare and try to walk away;  
 I've got my heart set on our wedding day.  
 I've got this vision of a girl in white,  
 Made my decision that it's you all right.  
 And when I take your hand,  
 I'll watch my heart set sail.  
 I'll take my trembling fingers  
 And I'll lift up your veil.  
 Then I'll take you home,  
 And with wild abandon  
 Make love to you just like a true companion.  
 You are my true companion.  
 I got a true companion,  
 Woah, a true companion.

*Verse 3:*

When the years have done irreparable harm,  
 I can see us walking slowly arm in arm,  
 Just like that couple on the corner do,  
 'Cause girl I will always be in love with you.  
 And when I look in your eyes,  
 I'll still see that spark,  
 Until the shadows fall,  
 Until the room grows dark.  
 Then when I leave this earth,  
 I'll be with the angels standin';  
 I'll be out there waiting for my true companion,  
 Just for my true companion.  
 True companion,  
 True companion.



## WALK ON WATER

Words and Music  
MARC COHN

Freely

Em C D A Em C D A

Let's go down to the sound to-night. Tide is low and we can walk on wa-ter.

*mp*

(with pedal)

Em C D A Em C D A

Reel me in un-der that star-ry light, just like a fish-er-man's daugh-ter.

N.C.

Em Verses 1 & 2: C D A

1. Ba-by, when the bands and the bark-ers go home, they say that

*mp*



Em C D A Em C D

Ve-nus, she ris - es from out of the foam... She danc-es on air... and laughs...

G Em C D

... at the moon... and watch-es young lov-ers in fi - ery dunes. 1. So are you

## Chorus 1 &amp; 2:

C G Em7 D C G

will-ing to wait... for the mir - a - cle, will-ing to wait it through?

Em7 D C G Em7 D

Are you will-ing to wait... for the mir - a - cle, or

3

1. N.C. *D.S. al f.* Em D6 Cmaj7

don't you be - lieve... they're true? —

*dim.* *mp*

D6 Em D6 Cmaj7 D6

3  
What else is he gon - na do? —

*cresc.*

*Bridge:*  
C G Em D C G D

C G Em D C *dim.*



Em C2 D A Em C D G

*p*

Em C D A Em C D G/A

Now,

*dim.*

## Verse 3:

Em C D A Em C

*pp*

me. I don't need... no heav-en-ly sign, 'cause I got the wa - ter and the wine,...

*pp*

D A Em C D G

*p*

so ba-by, please, let... your love... light... shine... 'cause we're

*p*

Em C D C G Em

all gon-na meet our mak - er some - time. That's why I'm will - ing to wait...

*cresc.* *ff*

D C G Em D C G

for the mir - a - cles, will - ing to wait 'em through... I'm will - ing to wait... for the mir -

Em D C Em D6 Cmaj

a - cles, but I just can't wait... for you...

*dim.* *p*

D6 Em D6 Cmaj7 D6 Em D6 Cmaj

Just... can't wait for you...



D6 Em D6 Cmaj7 D6

Let's go down\_ to the sound\_ to - night\_

Em D6 Cmaj7 D6 Em D6 Cmaj7

and walk on wa - ter.

D6 Em D6 Cmaj7 D6 *Repeat ad lib. and fade*

Walk on wa -

**Verse 2:**

There's an old man sitting by the side of the pier;  
 He's got his cross and his camera and his bottle of beer.  
 He just sits all day and all through the night,  
 Praying for a vision or a heavenly light.

*(To Chorus:)***Chorus 2:**

'Cause he's willing to wait for the miracle,  
 Willing to wait it through.  
 He's willing to wait for the miracle;  
 What else is he gonna do?  
 What else is he gonna do?

*(To Bridge:)*

## GHOST TRAIN

Words and Music by  
MARC COHENModerately slow  $\text{♩} = 92$ D $\flat$  D $\flat$ sus D $\flat$  D $\flat$ sus D $\flat$  D $\flat$ sus D $\flat$  D $\flat$ sus D $\flat$  D $\flat$ sus D $\flat$ 

Piano accompaniment for the first system, featuring a right-hand melody with accents and a left-hand bass line. The music is in 4/4 time and begins with a piano (*p*) dynamic. Chord symbols are placed above the staff.

D $\flat$ /A $\flat$  A $\flat$ 7sus D $\flat$ /A $\flat$  A $\flat$ 7sus D $\flat$  D $\flat$ sus D $\flat$  D $\flat$ sus

Oh yeah.

Piano accompaniment for the second system, continuing the melody and bass line from the first system. It includes the vocal line "Oh yeah." and continues with the piano accompaniment.

Verse:

G $\flat$ 2A $\flat$ 7sus

1. Ev - ery - bod - y talks a - bout some fate - ful day,  
2. Sec, I'm rock - ing in a cra - dle down the hall some - where and I am

Piano accompaniment for the third system, featuring the vocal line and piano accompaniment for the first two lines of the verse.

G $\flat$ 2/B $\flat$ G $\flat$ 2

- and I guess that this was mine. I may be here to tell some kind of sto - ry, but I  
lost in - side a dream. May - be I am fall - ing, may - be I am fly - ing.

Piano accompaniment for the fourth system, featuring the vocal line and piano accompaniment for the final two lines of the verse. The piano accompaniment includes triplets in the right hand.



A $\flat$ 7sus

3

3

1.

D $\flat$ D $\flat$ susD $\flat$ D $\flat$ sus

think it's gon-na take a lit-tle time.  
but I know if I am crying, she is

(That's all right.)

2.

D $\flat$ D $\flat$ susD $\flat$ D $\flat$ susG $\flat$ 2

hold-ing me.

And then the sky broke up and then the rain came down, and it

*mp*

washed a-way ev-ery-thing on the ground.

D $\flat$ D $\flat$ susD $\flat$ D $\flat$ susG $\flat$ 2D $\flat$ D $\flat$ sus

Wash it a-way, wash it a-way.

wash it a-way.

D $\flat$  D $\flat$ sus  $\text{\textcircled{A}}$  A $\flat$  A $\flat$ sus A $\flat$  A $\flat$ sus

Now ba-by's got that bot - tle filled with light - ning and rain; he keeps call -

- ing out for some - one, but she's rid - ing on a train.

rid - ing on the ghost train. And she keeps on rid -

Chorus:

ing... She's gon-na keep on rid - ing...



D $\flat$ sus G $\flat$ 2 G $\flat$  G $\flat$ 2  
 Ma-ma, keep on rid - ing... keep on rid -

D $\flat$  A $\flat$  B $\flat$ m7 A $\flat$  G $\flat$   
 - ing - Some trains... they leave in the mom - ing:

A $\flat$ sus G $\flat$ 6 D $\flat$  B $\flat$ m7 A $\flat$   
 some leave... in the af - ter - noon... Some trains... they leave here... right -

Fm7 G $\flat$ 2(6) A $\flat$ sus D $\flat$  D $\flat$ sus  
 - on time: some, they just leave... too soon, Way... too soon.

D $\flat$  D $\flat$ susG $\flat$ 2

But I'm gon-na keep on...

IX

U

U

D $\flat$ 

1.

2.

*D.S. al Coda*

IX

IX

IX

Coda

D $\flat$ D $\flat$ sus D $\flat$ D $\flat$ sus

ing—

XX

XX

A $\flat$ A $\flat$ susA $\flat$ A $\flat$ sus

Ba-by's got that bot - tle filled with light - ning and rain; he keeps call-

XX

XX



G♭2

D♭/F

G♭2

D♭/F

B♭m7

A♭

D♭

D♭sus

- ing out... for some-one, but... she's rid - ing on a train.

D♭

D♭sus

D♭

D♭sus

D♭

D♭sus

Rid-ing on the ghost train. —

Rid-ing on the ghost — train.

*dim. poco a poco*

D♭

D♭sus

D♭

D♭sus

D♭

*(Wash it a - way... wash it a - way.)*

Rid-ing on the ghost train. —

Rid-ing on the ghost — train. —

Rid-ing on the ghost train. —

*pp*

# SAVING THE BEST FOR LAST

Words and Music by  
MARC COHEN

Smoothly  $\text{♩} = 108$   
N.C.

*p.*  
(with pedal)

Verse 1:

*Esus*<sup>4</sup>/<sub>2</sub>      *Em*

Got in - to a cab\_ in New York Cit - y.

*p.*

*Esus*<sup>4</sup>/<sub>2</sub>      *Em*      *D*

There was an Or - i - en - tal man\_ be - hind\_ the wheel;\_

*p.*



Esus<sup>4</sup>/<sub>2</sub> Em Esus<sup>4</sup>/<sub>2</sub> Em D

he start-ed talk - ing a-bout heav-en like it was real, real, real.

C Bm7 Em7

Said, "They've got man - sions in heav - en. Yeah, the

D C Chorus: G2(6)

an - gels are build-ing one for me right now, and I know they're

D

sav - ing the best for last. Look a - round.

G2(6)

— this town\_ and tell\_ me that it\_ ain't\_ so; they're

sav - ing\_ the best\_ for last\_ Don't ask\_

Em C

— me how\_ I know\_ 'cause it\_ must be\_ Sav - ing the best\_ for last\_

*dim.* *p*

Em

— for me\_

*cresc.* *mf* *mp*

Verses 2 & 3:  
 Esus  $\frac{4}{2}$  Em

2. "You can go a hun - dred miles\_ a sec - ond;

The musical score is written for voice and piano. It features a treble and bass clef for the piano part, and a single treble clef for the voice part. The key signature has one sharp (F#). The score is divided into four systems. The first system has a guitar chord G2(6) above the staff. The second system has a guitar chord D above the staff. The third system has guitar chords Em and C above the staff. The fourth system has a guitar chord Em above the staff. The piano part includes dynamic markings such as *dim.*, *p*, *cresc.*, *mf*, and *mp*. The voice part includes lyrics and a section for 'Verses 2 & 3' with a 4/2 time signature and a key signature change to E minor.



Esus<sup>4</sup>/<sub>2</sub> Em D2 Esus<sup>4</sup>/<sub>2</sub> Em

don't have\_ to drive\_ no lous - y cab.\_\_\_\_ Got ev-ery - thing\_ you want\_ and more.\_\_\_\_

Esus<sup>4</sup>/<sub>2</sub> Em D2 C Bm7

\_ man... and the King\_ picks up the tab.\_\_\_\_ You walk a - round\_ on streets of gold\_

Em7 D(2)

\_ all day.\_\_\_\_ and you nev - er have\_ to lis - ten to what these

C Chorus: G2(6)

cus - tom - ers\_ say... 2. And 1. know \_\_\_\_ they're sav - ing\_ the best\_ for last.\_\_\_\_

*cresc.* *f*

D(2)

Look a - round\_ this town\_ and tell\_ me that it\_ ain't

G2(6) D(2)

so; they must be sav - ing\_ the best\_ for last. Don't ask

Em C

\_ me how\_ I know\_ 'cause it\_ must be\_ Sav - ing the best\_ for last.

*dim.* *mp*

Em D(2)

\_ for me\_ Woah. \_\_\_\_\_

*cresc.* *f* *dim.*

The image shows a musical score for the song 'Saving the Best for Last'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system starts with a D(2) chord and the lyrics 'Look a - round\_ this town\_ and tell\_ me that it\_ ain't'. The second system has chords G2(6) and D(2) and lyrics 'so; they must be sav - ing\_ the best\_ for last. Don't ask'. The third system has chords Em and C and lyrics '\_ me how\_ I know\_ 'cause it\_ must be\_ Sav - ing the best\_ for last.'. The fourth system has chords Em and D(2) and lyrics '\_ for me\_ Woah. \_\_\_\_\_'. Dynamics include *dim.*, *mp*, *cresc.*, *f*, and *dim.*.



C Em To Coda  $\diamond$

sav - ing the best \_\_\_ for last \_\_\_ for me. \_\_\_

*mp* *cresc.* *f*

Bridge:

C G D C D . C D

"But I re - mem - ber when I \_\_\_ was a child,

*f*

C G D C D C D

lost in \_\_\_ the streets of \_\_\_ Chi - na - town. \_\_\_

E $\flat$  B $\flat$  C

My moth - er had a vi - sion \_\_\_ and I was found. \_\_\_

*dum.*

Em

Sav-ing the best\_ for last\_ for me\_

Woah

*p* *mp*

D(2)

Em

woah\_

*cresc.*

Gsus<sup>4</sup>/<sub>2</sub> G6 Gsus<sup>4</sup>/<sub>2</sub> G6

Sav-ing the best\_ for last.

*ff*

1. 2.

D C D C D C D

*dim.*

*D.S. al Coda*



♩ Coda

Em D C

Woah\_\_\_\_\_ sav-ing the best\_ for last\_

*dim.* *p*

Em D

\_ for me." \_ Woah\_\_\_\_\_

*cresc.* *mf*

Em7

woah\_\_\_\_\_ Woah\_

*Repeat ad lib. and fade*

### Verse 3:

"And when I finally take this journey,  
I'm gonna wave goodbye to Earth.  
Gonna throw this meter in the ocean  
And prove what I was worth.  
And I don't care who tries to flag me down,  
They're gonna have to find another ride uptown,  
'Cause I know . . . (To Chorus:)"

### Chorus 3:

They must be saving the best for last.  
Man, I look around this town, so don't tell me that it ain't so.  
They're just saving the best for last.  
But don't ask me how I know,  
'Cause it must be.  
Saying the best for last for me.  
Woah, saving the best for last for me.  
Woah, saving the best for last for me."

## STRANGERS IN A CAR

Words and Music by  
MARC COHNModerately  $\text{♩} = 116$ 

Bm A D/F# G Bm A D/F#

Verse 1:

G Bm A D/F# G

1. There's a strang - er in a car

Bm A D/F# G Bm A D/F#

driv - ing down your street. Acts... like

3 G Bm A D/F# G

knows who you are... Slaps his hand on the emp - ty seat and says.

Bm A 3 D/F# 3 G Bm A D/F#

"Are you gon-na get in, or are you

G Bm A D/F# G

gon-na stay out?" Just a strang - er in a car, might -

Bm A G D

- be the one they told you a - bout.

*cresc.*



Bm A D/F# G Bm A D/F#

Ooh... ooh...

*mf*

G Bm A D/F# G

Verse 2:  
2. Well, you nev-er were one for cau-tious-ness.

*mp*

Bm A D/F# G Bm A D/F#

You o - pen the door... He gives you a

G Bm A D/F# G

ten - der kiss, 'n' you can't e-ven hear 'em no more...

Bm A D/F# G Bm A G

all the voic - es of choic - es; now on - ly one

D Bm A D/F# G

road re - mains... and strang - ers in a car, two

Bm7 A G D Bm A D/F#

hearts, two souls, to - night two lanes... Ooh...

cresc. f

G Bm A D/F# G

ooh...

dim.

The musical score is written in 4/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The guitar chords are indicated above the vocal line. The lyrics are written below the vocal line. The score is divided into four systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the next two lines, including the 'cresc.' and 'f' markings. The fourth system contains the final two lines, including the 'dim.' marking.

## Verse 3:

Bm A D/F# G Bm A D/F#  
 3. You don't know where you're go - in'; you don't know what

G Bm A D/F# G  
 you're do - in'. Hell, it might be the high - way to heav - en,

Bm A D/F# G  
 and it might be the road to ru - in.

Bm A D/F# G Bm A D/F#  
 But this is a song for stran-

*p*  
*cresc.*  
*f*  
*dim.* *mp*



G Bm A D/F# G

- ers in a car.

Ba - by, may - be that's all

*cresc.*

Bm A G A D Bm A D/F#

- we real - ly are.

1.3. Strang -  
strang -*ff* *dim. poco a poco*

G Bm A D/F# 1.2. G

- ers in a car

driv - ing down your street.

1.3. G Bm A D/F# G

down your street.

Strang - ers in a car ...

*rit.**pp*

## 29 WAYS

Words and Music by  
WILLIE DIXONModerately slow funk  $\text{♩} = 80$ 

N.C.

Verse 1:

1. I got twen-ty-nine ways to make it to my ba-by's door. I got  
(To my lov-e-ly ba-by's door...)

*mf*

twen-ty-nine ways to make it to my ba-by's door. If she needs  
(To my lov-e-ly ba-by's door...)

— me bad... I can find a-bout two or three more. 2. I got  
(One, two, man-y more...)

## Verse 2:

Eb7



one through the base-ment, two down the hall... and when the go-ing gets tough, I got a hole in the wall. Twen-

Organ:



Ab7

Eb7



ty-nine ways... just to make it to my ba - by's door. If she needs...  
(To my lov - e - ly - ba - by's door...)

Bb7

Ab7

Eb7



... me bad... I can find... a - bout two or three more. 3. I could  
(One, two, man - y more...)

## Verse 3:



come through the chim-ney like San-ta Claus... go through the win-dow, and that ain't all... A  
(Uh-huh.) (Hey!)





E♭7

E♭7/G

B♭7



lot of good ways I don't want you to know: I e - ven got a hole in the bed - room floor. Twen -  
 (I e - ven got a hole in the bed - room floor.)

A♭7

E♭7



ty-nine ways... to make it to my ba - by's door... If she needs...  
 (To my lov - e - ly ba - by's door...)

B♭7

A♭7

E♭7



me bad... I can find... a - bout two or three more.  
 (One, two, man - y more...)

*Chorus:*

(To my lov - e - ly ba - by's door... to my lov - e - ly ba - by's door...)

A $\flat$ 7E $\flat$ 7

to my lov - e - ly ba - by's door...

to my lov - e - ly ba - by's door...

B $\flat$ 7E $\flat$ 7

to my lov - e - ly ba - by's door...

onc. two man - y more...)

E $\flat$ 7A $\flat$ 7E $\flat$ 7

B♭7

E♭7

4. I god

Verse 4:

N.C.

way through the clos-et be-hind her clothes, a way through the at-tic that no one knows, (Uh-huh.) (Yeah.)

mas-ter key that fits ev-ery lock, a hid-den door be-hind the grand-fath-er clock. I got (What?)

A♭7

E♭7

twen-ty-nine ways to make it to my ba-by's door. (To my lov-e-ly ba-by's door...) If she need



B♭

A♭7

E♭7

— me real bad, I'll find about two or three more.  
(One, two, many more...)

## Chorus:

E♭7

(To my lov - e - ly ba - by's door... to my lov - e - ly ba - by's door...)

(Omit organ last time)

A♭7

E♭7

to my lov - e - ly ba - by's door... to my lov - e - ly ba - by's door...

B♭7

|| 1. 2

E♭7

|| 3.

E♭7

to my lov - e - ly ba - by's door... one, two many more... one, two, many more...)

# PERFECT LOVE

Words and Music by  
MARC COHN

Moderately  $\text{♩} = 108$   
B $\flat$ 2

C3

Verse 1:

B $\flat$ 2

C3

*Down by the boat-house at Shak-cr Lake,*

B $\flat$ 2

C3

when there was - n't noth-ing but love to make, —

they were

B $\flat$ 2

C3

B $\flat$ 6/9

two young - lov - ers —

wish - ing on the stars a - bove. —

B♭6/D

C

B♭2

C3

Well, they carved their in - i - tials in an old birch - tree

B♭2

C3

B♭2

with a heart and an ar - row and a 'six - ry - three... You had to be blind - not to see

C3

Chorus 1:

B♭2

it was a . . . . . per - fect love... *mp*

C3

B♭2

It was a per - fect love... —



Ooh... yeah. yeah. \_\_\_\_\_ Well, they

C3

Verse 2:  
B♭2 C3 B♭2

worked one sum-mer to-geth-er at the 'six-ty-four — World's Fair. They met Rob-ert Ken-

*mp*

C3 B♭2 C3

ne-dy there... Well, that was right be-fore the fall... 3

B♭6/9 B♭6 C B♭2

— And they saved up a lit-tle bit of mon-ey for his ca-reer...

C3

Bb2

C3

and they talked a-bout the fu-ture un-der-neath the gi-ant sphere... And all a-

Bb2

C3

round them, the lit-tle voic-es were sing-ing it's a small world af-ter all...

3

Bb2

Bb6

C

Bb2

C

Yes it is, small world af-ter all...

Chorus 2:

Bb2

And it was...

per-fect love...

C3 B♭2

It was a per - fect love. (Un - der the moon... and the

C3

Ooh... yeah... yeah... Now, they were  
stars a - bove... it was a per - fect love.)

*cresc.*

Dm(4) B♭6 Dm(4) B♭6 C3

diz - zy from... danc - ing on... Rock - a - way... Beach... They came to Rock -

Dm(4) B♭6 Dm(4)

- a - way... Yeah, and ev - ery - thing they dreamed of was still...



B♭6

C3

C

— with - in reach; dream - ing . . . Dream - ing as the years roll

*dim.*

## Verse 3:

B♭2

C3

B♭2

by, like they al - ways do. Well, they had their share of

C3

B♭2

C3

hard times, too. — But what - ev - er they were, — they nev - er let it get them down. —

B♭6/9

B♭6/D

C

B♭2

Now, they just go walk - ing down a coun -

C3

Bb2

C3

- try lane... see, the leaves are chang-ing in the mis-ty rain... And

The first system of the score features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, then sings '- try lane...' followed by 'see, the leaves are chang-ing in the mis-ty rain...' and ends with 'And'. The piano accompaniment consists of chords and moving lines in both hands.

## Chorus 3:

Dm

Bb

F

C

Bb2

on-ly one thing re-mains... the same... woah... Ooh... yeah, yeah...

The second system continues the chorus. The vocal line sings 'on-ly one thing re-mains... the same... woah...' followed by 'Ooh... yeah, yeah...'. The piano accompaniment features chords and moving lines in both hands.

C3

Bb2

Just a per-fect love... (Un-der the moon... and the stars...

The third system features the vocal line singing 'Just a per-fect love...' followed by '(Un-der the moon... and the stars...'. The piano accompaniment continues with chords and moving lines in both hands.

Repeat ad lib. and fade

Ooh... yeah, yeah... a - bove... it was a per - fect love...)

The fourth system shows the vocal line singing 'Ooh... yeah, yeah...' followed by 'a - bove... it was a per - fect love...)' with a fermata over the final note. The piano accompaniment includes a triplet of eighth notes in the right hand.



DIG DOWN DEEP  
GHOST TRAIN  
MILES AWAY  
PERFECT LOVE  
SAVING THE BEST FOR LAST  
SILVER THUNDERBIRD  
STRANGERS IN A CAR  
TRUE COMPANION  
29 WAYS  
WALK ON WATER  
WALKING IN MEMPHIS



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