

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 and a bass clef. The time signature is 4/4. The music features chords and melodic lines in both hands. The bass line has a long note in the third measure.

Fmaj7



Am7



C



Musical notation for the second system, measures 5-8. The system consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The music features chords and melodic lines in both hands. The bass line has a long note in the third measure.

Fsus2



Am



C



Am7



Musical notation for the third system, measures 9-12. The system consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The music features chords and melodic lines in both hands. The bass line has a long note in the third measure.

Fmaj7



Am7



C



Musical notation for the fourth system, measures 13-16. The system consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The music features chords and melodic lines in both hands. The bass line has a long note in the third measure.



Gsus4/D



Am



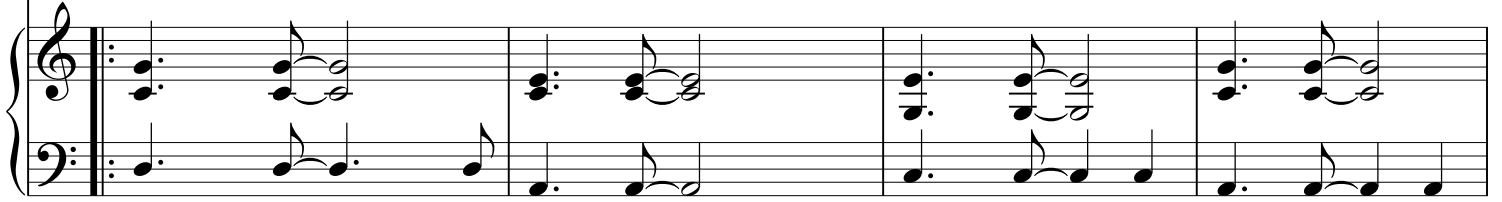
C



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

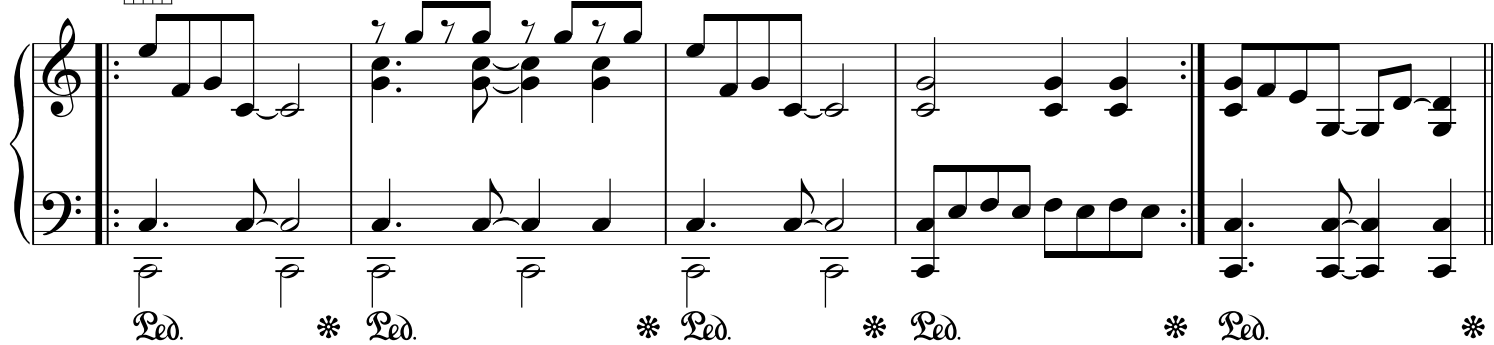
Am7 C Am7/C

it, fold it, fold it.

C




1. 2.

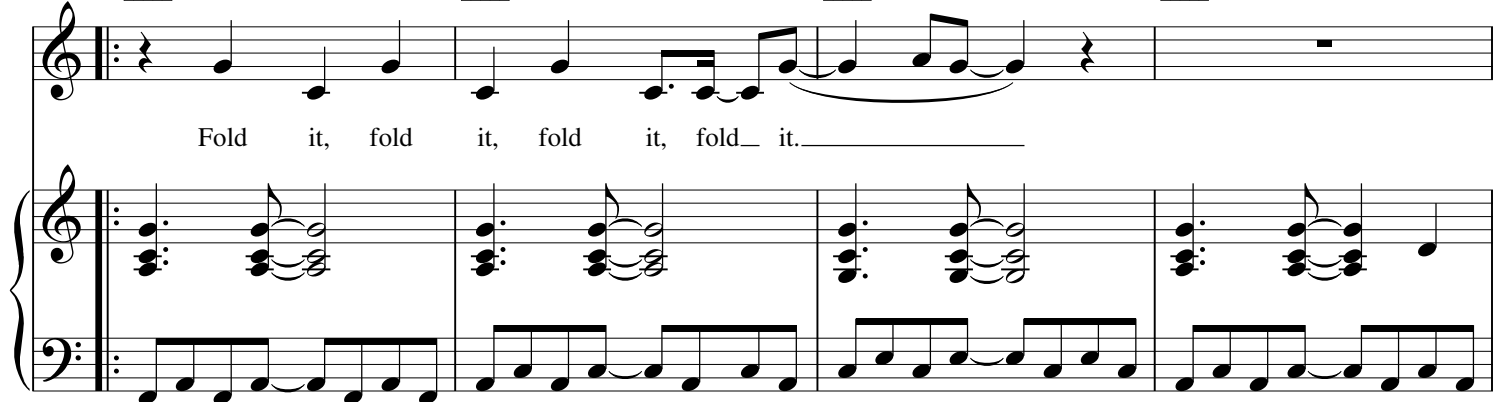


Ped. * Ped. * Ped. * Ped. * Ped. *


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^b 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^b

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^{sus2} C

Well, I've_ seen fire_ and I've_ seen rain,_

F C/E Dm G C C^{sus2} 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^b F/A Gm⁷ 1. C C^{sus2} C 2. C C^{sus2} C

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

C B^b/C F/C C

- ing my mind_ to an eas - y time, with my back__ turned to-wards the sun. __

C^{maj7} B^b/C

Lord knows, when the cold__ wind blows_ it -'ll turn your head a-round. Well, there's hours_

C B^b/C F/C C

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

Cmaj7 B^b/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 Gm⁷ C C^{Sus2} C B \flat F/A Gm⁷

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

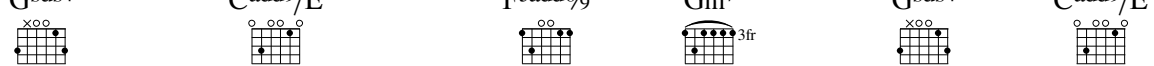
Words & Music by Francis Farewell Starlite

♩ = 70

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


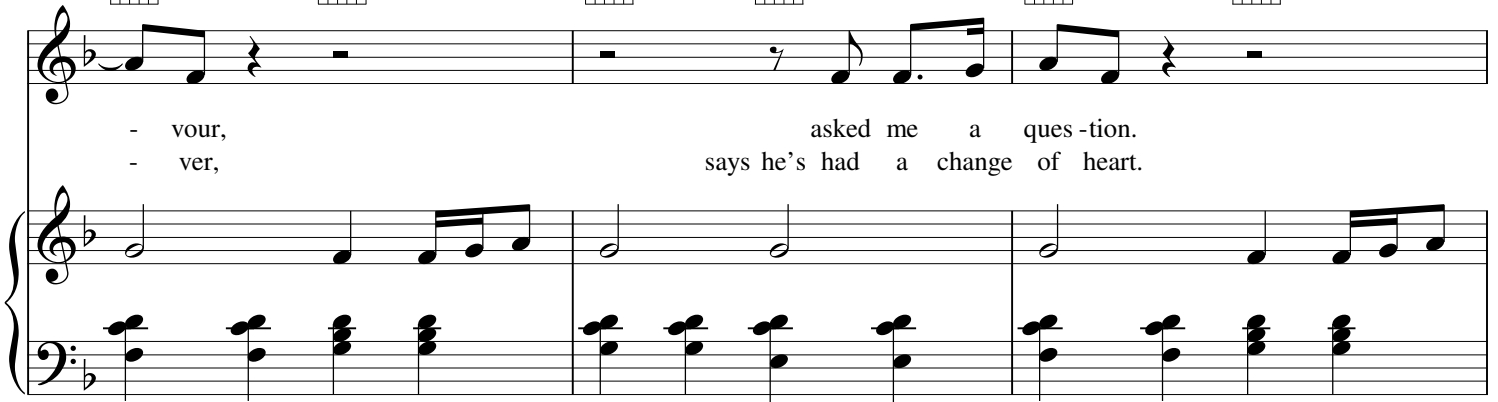



Gsus4 Cadd9/E F5add6/9 Gm7 Gsus4 Cadd9/E




1. Eigh - ty-six, Char-lie came o - ver. He asked me for a fa-
 2. Eigh - ty-six, Char-lie he came__ back. Said he'd been thinking it o -

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

- vour, asked me a ques-tion.
 - ver, says he's had a change of heart.

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

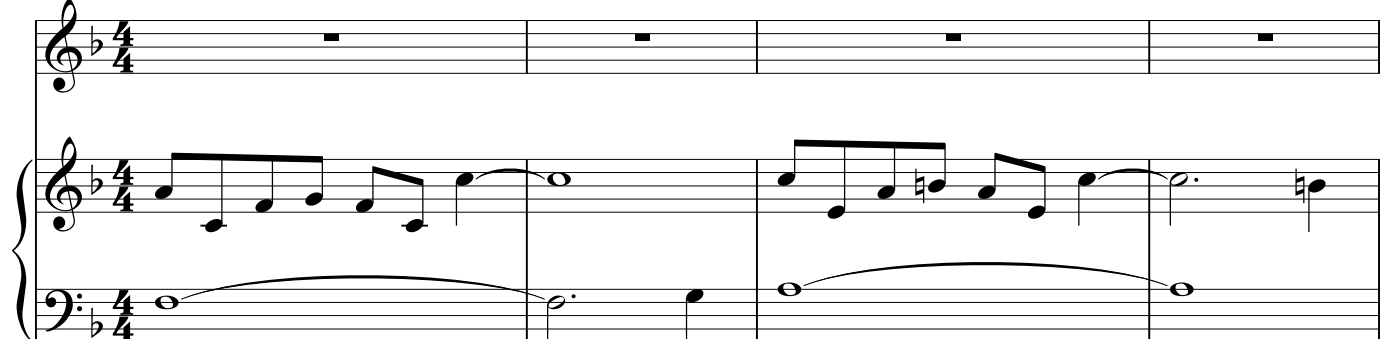
People Help The People

Words & Music by Simon Aldred



Original key F# major


Tempo rubato ♩ = 72

F  Am 





Con pedale

F  Am 



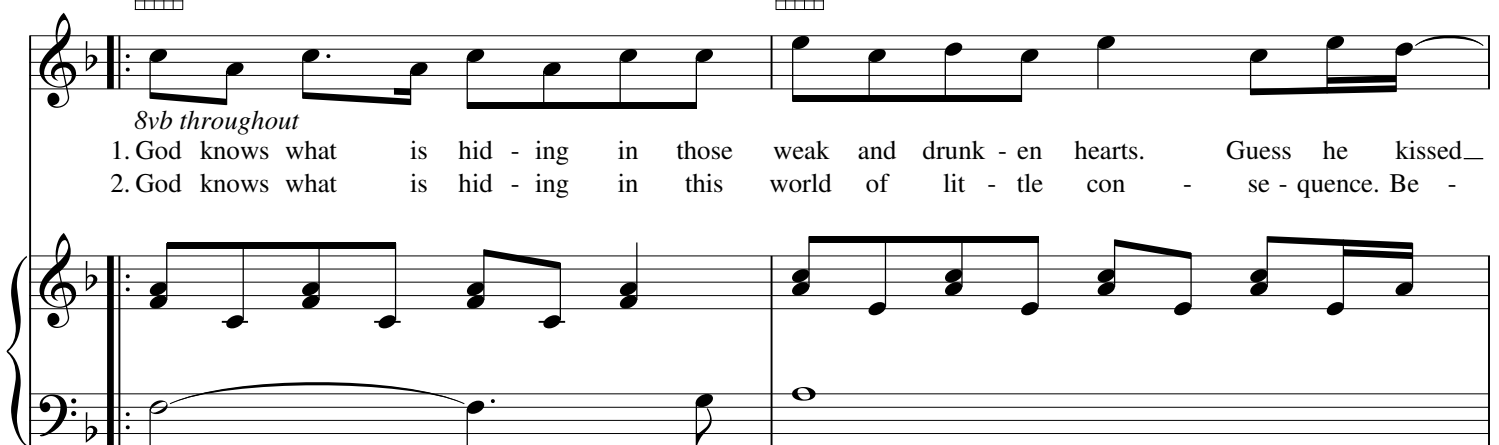
a tempo ♩ = 72

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

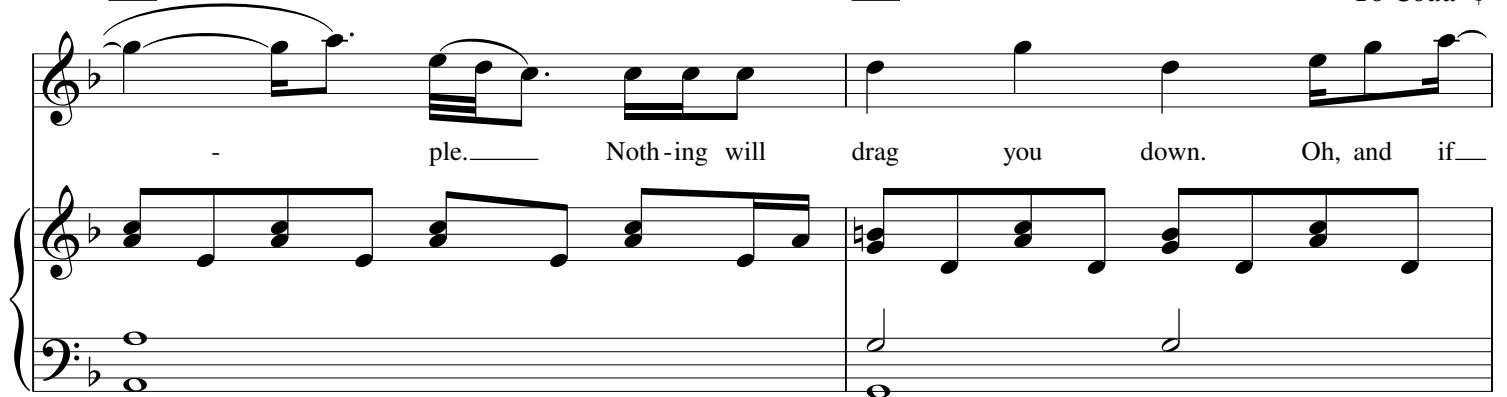


G




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



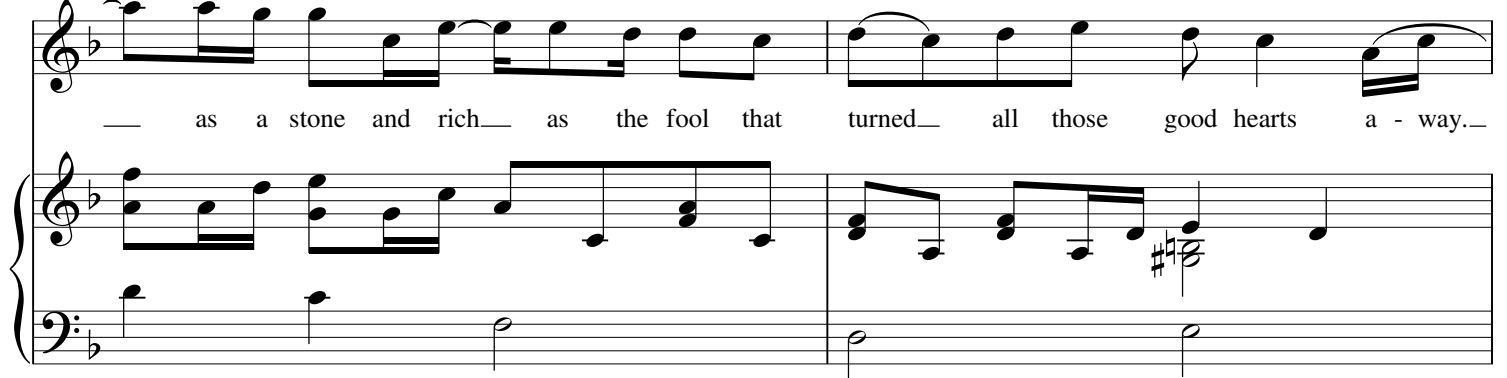
Dm



E7



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



1. a tempo ♩ = 72

F



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

2. a tempo ♩ = 72

F



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

F



Am



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

(Ooh, ooh, ooh,

G6



F



Musical notation 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

E⁷



— 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



Ped.

* *Ped.*

* *Ped.*

* *sim.*



1. I find



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

The first system of music features a guitar part with chords C#m, A, E, C#m, A, and E. The piano accompaniment is in 4/4 time, with a treble clef and a bass clef. The key signature has four sharps (F#, C#, G#, D#). The guitar part consists of six measures, each with a chord diagram above it. The piano part consists of six measures, with the first three measures being whole notes and the last three measures being half notes.

Con pedale

C#m

A

E

The second system of music features a vocal line with lyrics: "1. Come on skin - ny love, just last the year." The piano accompaniment is in 4/4 time, with a treble clef and a bass clef. The key signature has four sharps (F#, C#, G#, D#). The guitar part consists of three measures, each with a chord diagram above it. The piano part consists of three measures, with the first two measures being whole notes and the last measure being a half note.

C#m

A

E

The third system of music features a vocal line with lyrics: "Pour a lit - tle salt, we were nev - er here. My my my, -". The piano accompaniment is in 4/4 time, with a treble clef and a bass clef. The key signature has four sharps (F#, C#, G#, D#). The guitar part consists of three measures, each with a chord diagram above it. The piano part consists of three measures, with the first two measures being whole notes and the last measure being a half note.



C#m A E

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



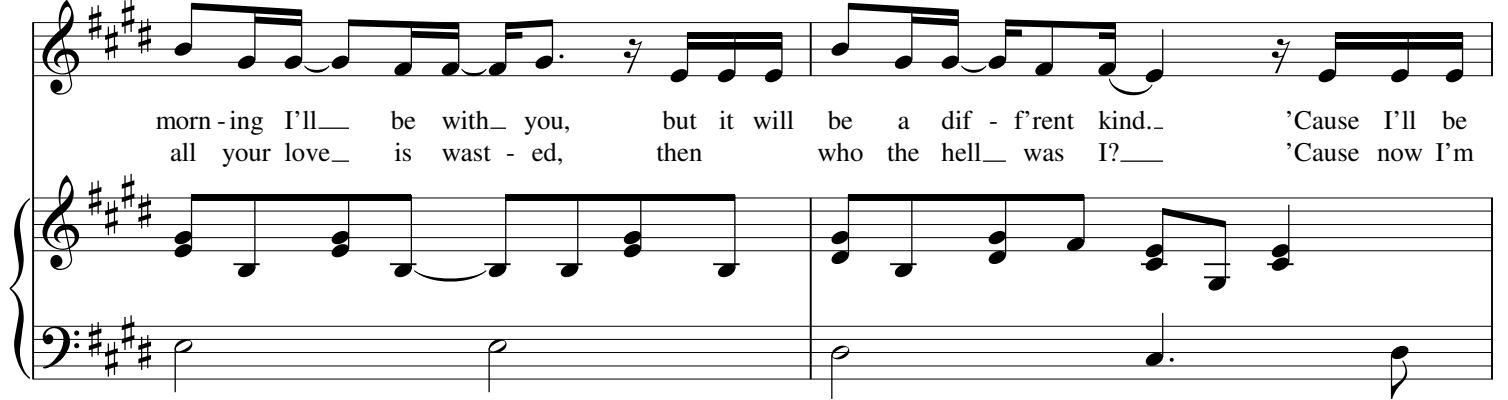
told you to be pa - tient and I told you to be fine. And I






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

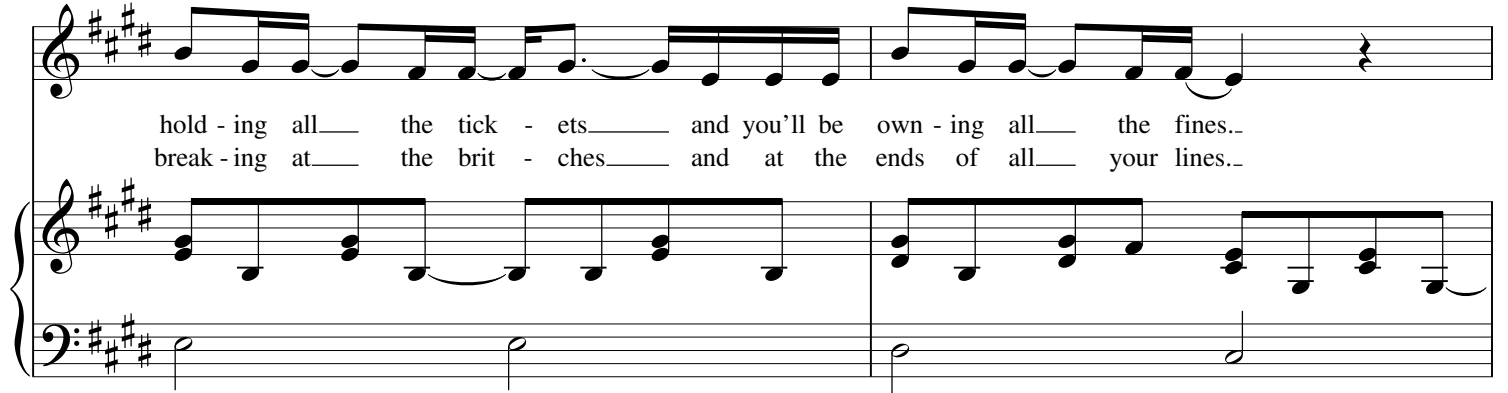
E  B/D#  C#m 

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



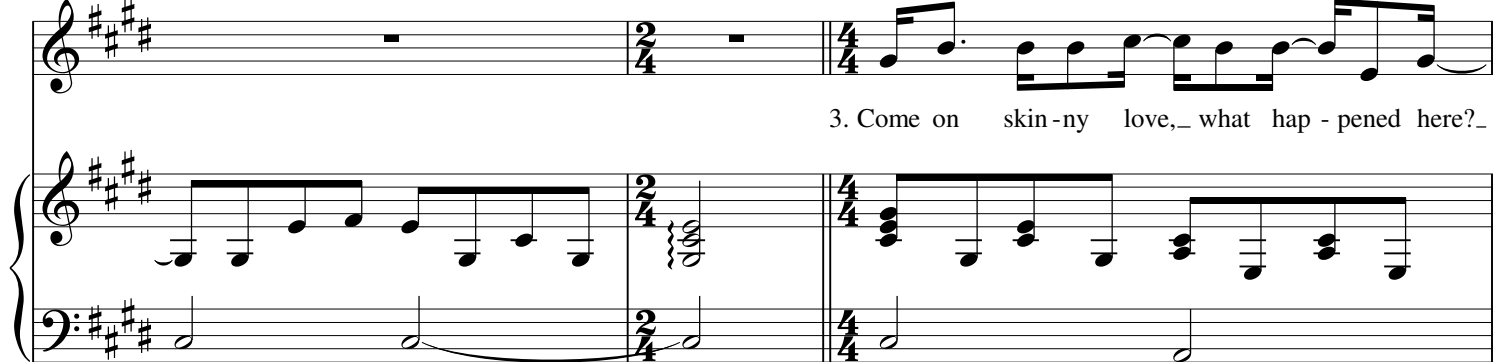
E  B/D#  C#m 





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..



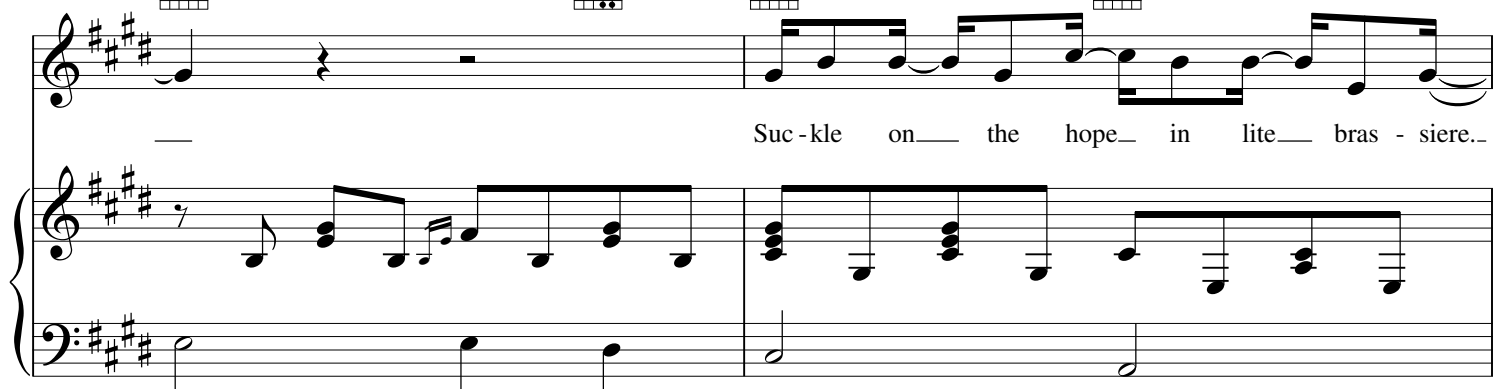
To Coda  C#m  A 

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.

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 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 and sixteenth notes, while the bass clef has a simple bass line of quarter notes.

D



G



The second system continues the guitar part with two measures of rests. The piano accompaniment continues with the same melodic and bass patterns. The lyrics "It's a" are written below the vocal line.

It's a

D



G



D





The third system features a guitar part with three measures of music, corresponding to the D, G, and D chord diagrams. The piano accompaniment continues. 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...." are written below the vocal line.


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 -



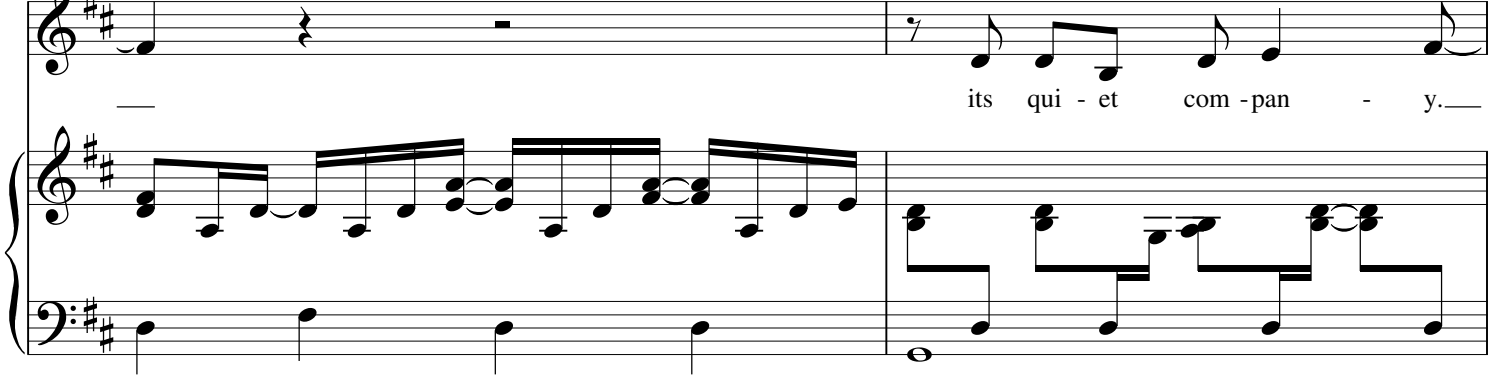
G  D  G 



- ders_ It's a ter-ri-ble love_ and I'm walk-ing in_ its qui-et com-pan - y,_



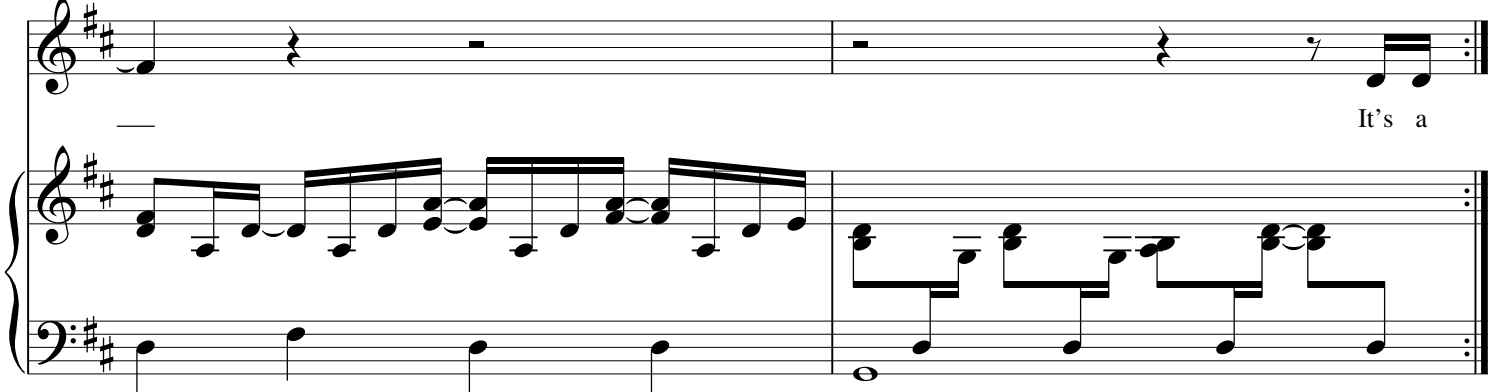
D  G 

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 ocean not to

G D G

break. It takes an ocean not to break.

1. 2. G A D G

break. Com-pan - y, its quiet com-pan - y.

D G D

its quiet com-pan - y.

G



D



G



A



And

D



G



D



I won't fol-low you___ in - to the rab - bit hole..

A



Bmadd2



Bm



G



___ I said I would_ but then I saw your shi-vered bones:_ they did-n't want_

D



A



me to. It's a

Bm^{add2} 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^{sus4} A Bm^{add2} G^{maj7}

— It's a ter-ri-ble love_ and I'm walk-ing with spi - ders... It's a

D^{maj7} A^{sus4} A Bm^{add2}

ter-ri-ble love_ and I'm walk-ing in... It takes an o - cean not to_

G^{maj7} D^{maj7} A^{sus4} A

— break... It takes an o - cean not to_ break...

Bmadd2



Gmaj7



Dmaj7



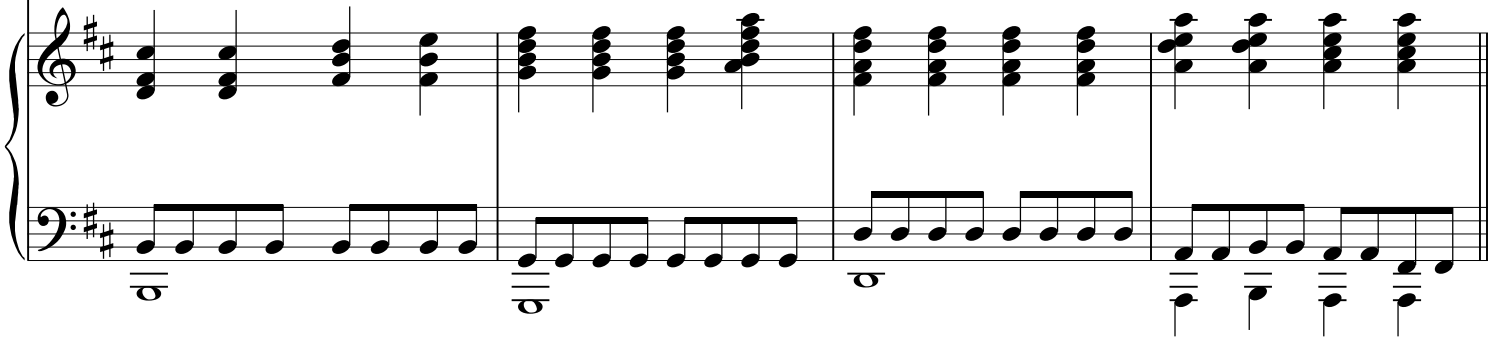
Asus4



A



It takes an ocean not to break...



Bmadd2



Gmaj7



Dmaj7



A



Bmadd2



Gmaj7



Dmaj7



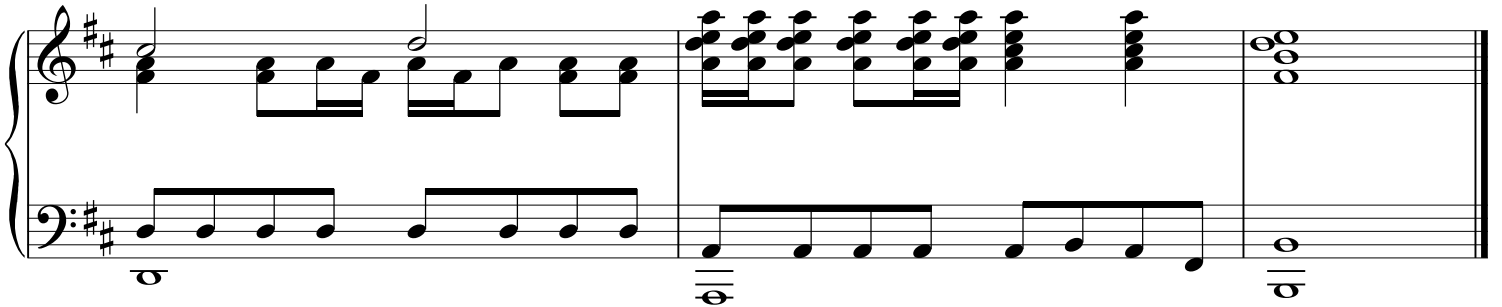
Asus4



A



Bmadd4



The A Team

Words & Music by Ed Sheeran

♩ = 65

D



A/C#



Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of three staves: a single treble clef staff for guitar, and a grand staff (treble and bass clefs) for piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The guitar part shows two measures with chords D and A/C#.

Bm



G



D



Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of three staves: a single treble clef staff for guitar, and a grand staff for piano accompaniment. The key signature is two sharps and the time signature is 4/4. The guitar part shows three measures with chords Bm, G, and D. The piano accompaniment features a 2/4 time signature change in the second measure.

D



A/C#



Musical notation for the third system, including guitar chords, piano accompaniment, and lyrics. The system consists of three staves: a single treble clef staff for guitar, and a grand staff for piano accompaniment. The key signature is two sharps and the time signature is 4/4. The guitar part shows two measures with chords D and A/C#. The piano accompaniment features a 2/4 time signature change in the second measure. Lyrics are provided below the vocal line.

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



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

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

Musical notation for the second system, including piano accompaniment.

A/C#

Bm

G

D



Musical notation for the third system, including vocal line and piano accompaniment.

— strug- gl - ing_ to pay_ rent. — Long nights, — strange men. — } And
— wear- y - eyed, dry_ throat, — call girl, — no phone. — }

Musical notation for the fourth system, including piano accompaniment.

Em

G



Musical notation for the fifth system, including vocal line and piano accompaniment.

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

Musical notation for the sixth system, including piano accompaniment.

D

A



Musical notation for the seventh system, including vocal line and piano accompaniment.

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

Musical notation for the eighth system, including piano accompaniment.

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 Dm¹¹ Am⁷

Ped. * *Ped.* * *Ped.* *

C Dm¹¹ Am⁷

sim.

C Dm¹¹ Am⁷

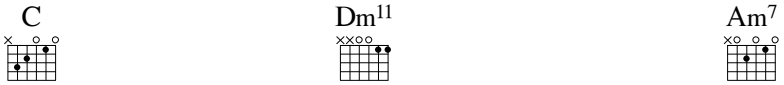
p

C Dm¹¹ Am⁷

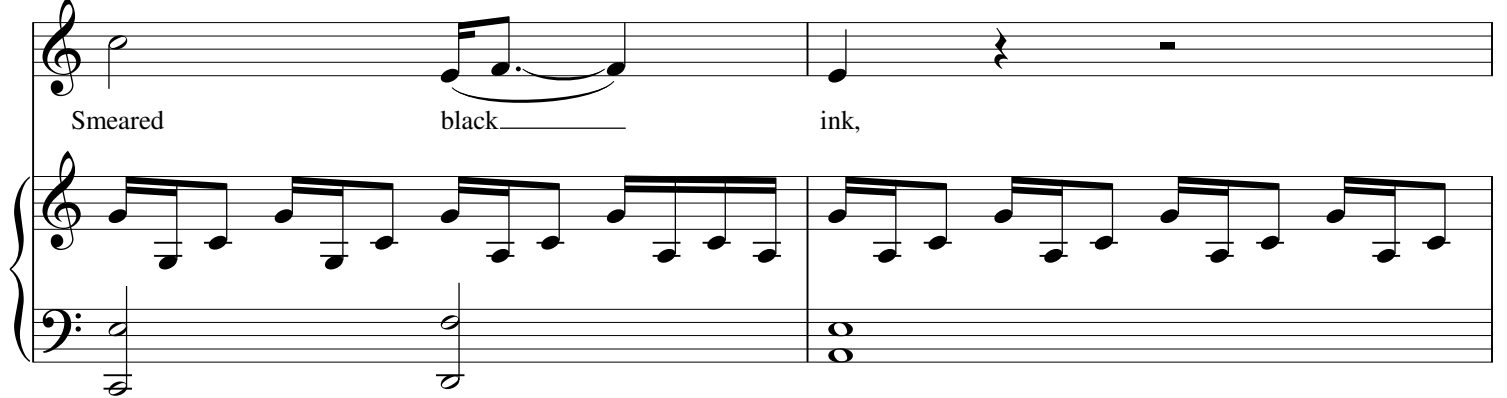
p




C Dm¹¹ Am⁷



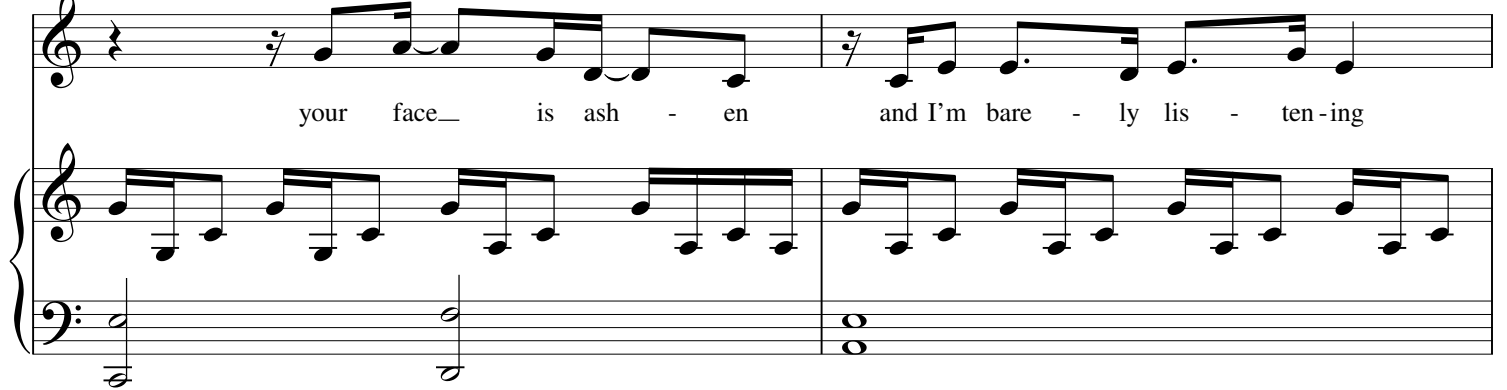
Smeared black ink,



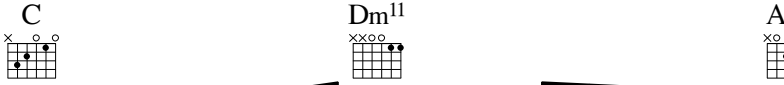
C Dm¹¹ Am⁷




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



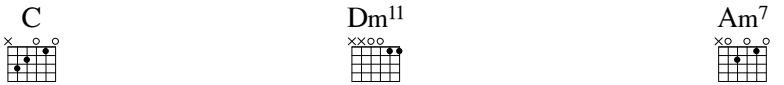
C Dm¹¹ Am⁷



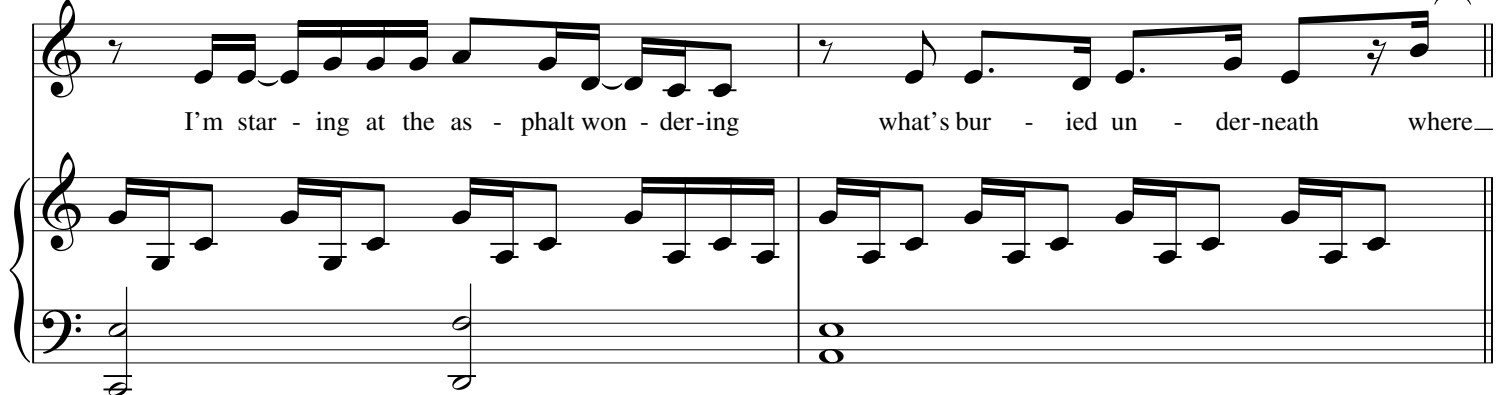
to last de - mands.



C Dm¹¹ Am⁷



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 Dm¹¹ Am⁷

Tells_ your_ new_ friends

C Dm¹¹ Am⁷

I am_ a vi - si - tor_ here. I am_ not per - ma - nent_

C Dm¹¹ Am⁷

And the on - ly thing_

C Dm¹¹ Am⁷

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 -

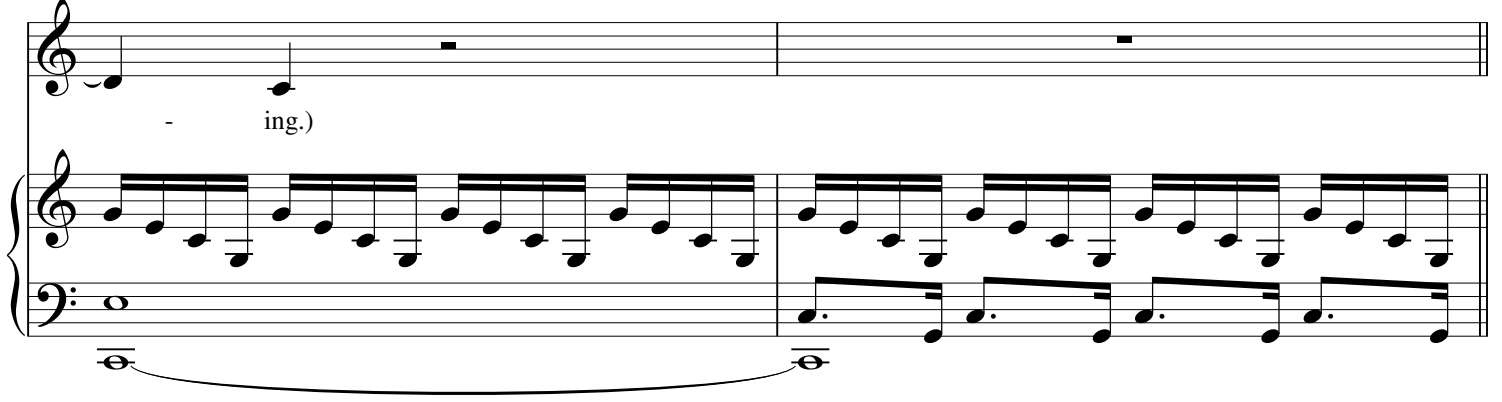
Fmaj7

- ing.)_ (Why I_ was the one_ worth leav -

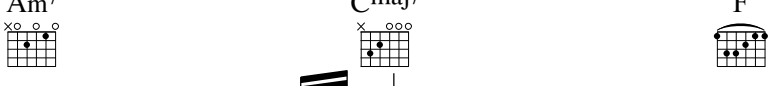
C



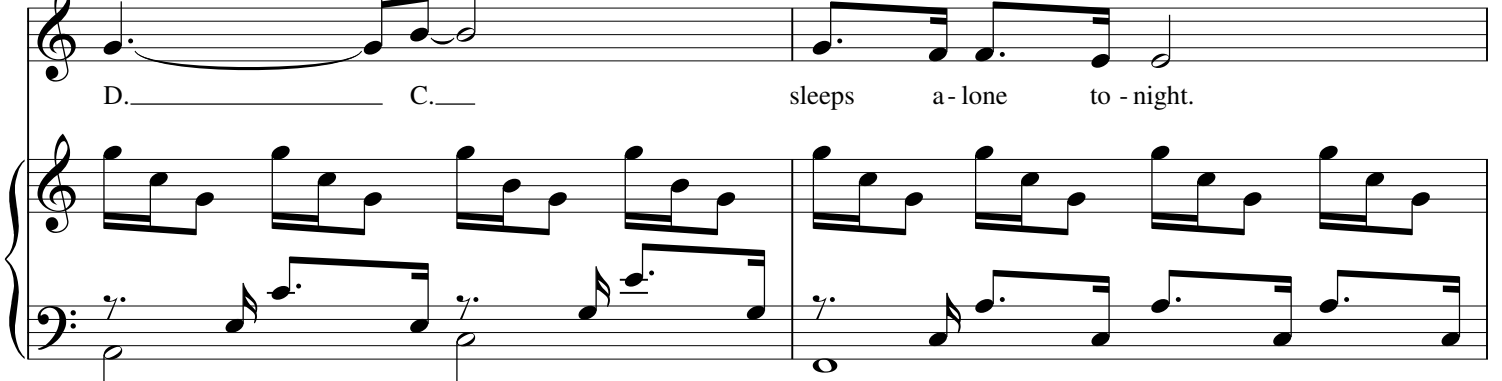
ing.)



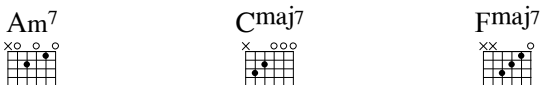
Am⁷ Cmaj⁷ F




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



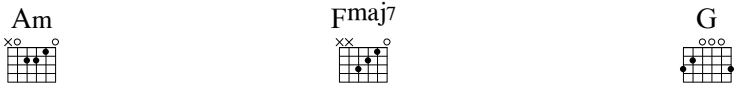
Am⁷ Cmaj⁷ Fmaj⁷




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



Cm



E^b



F



The first system of music features a guitar part with four chords: B^b, Cm, E^b, and F. The piano accompaniment consists of a treble and bass clef. The treble clef part has a melody of eighth and quarter notes, while the bass clef part has a steady eighth-note accompaniment. The key signature has two flats and the time signature is 4/4.

B^b



Cm



E^b



F



The second system continues the musical notation. It includes guitar chord diagrams for B^b, Cm, E^b, and F. The piano accompaniment continues with the same melodic and harmonic structure as the first system. The key signature and time signature remain 4/4.

B^b



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 melodic and harmonic structure as the previous systems. The key signature and time signature remain 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^b



__ to keep their lit - tle heads from fall - in' in the snow. And I turned 'round_ and there_ you go_

E^b



B^b/D



Cm



B^b



__ 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^b



— to keep their lit - tle heads from fall - ing in the snow. And I turned 'round_ and there_ you go_

E^b



B^b/D



Cm



— And, Mi - chael, you would fall and turn the white___ snow red___ as straw - ber - ries___ in the

B^b




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

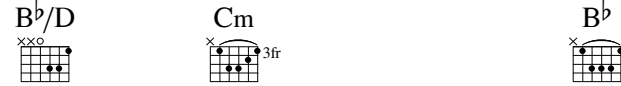
E^b



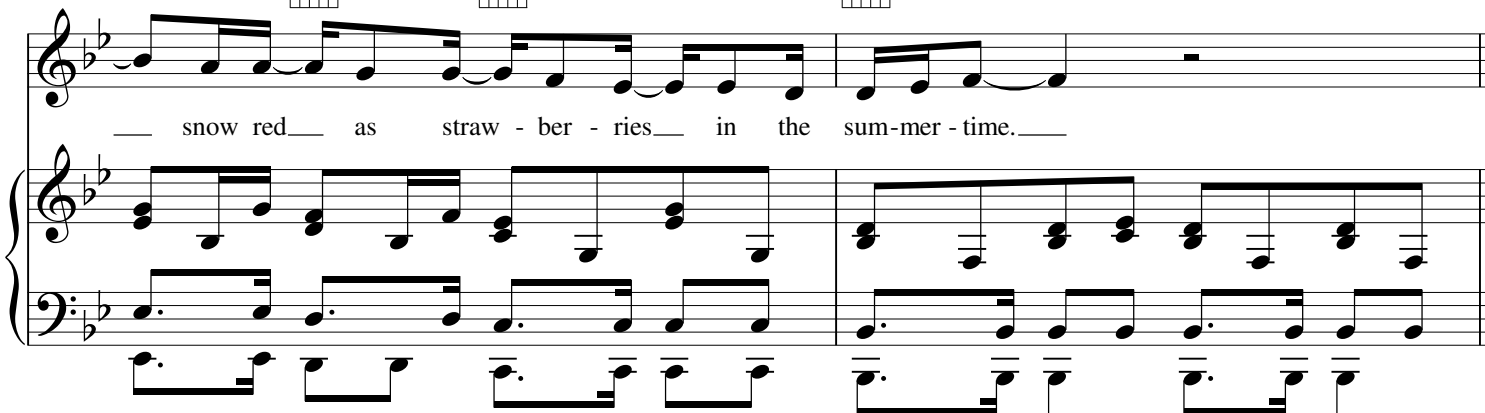
snow. And I turned 'round_ and there_ you go. — And, Mi-chael, you would fall and turn the white_




B^b/D Cm B^b




— snow red_ as straw - ber - ries_ in the sum-mer - time. —



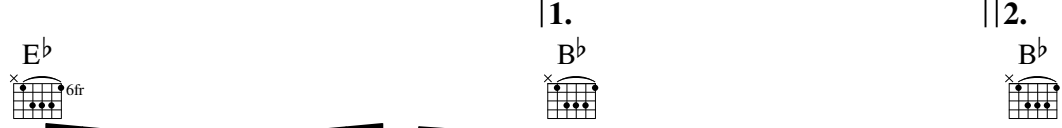
B^b Cm




Ooh, ooh,



1. 2. E^b B^b B^b



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 and piano accompaniment. The vocal line begins with the lyrics: "1. Hey, you_ can tell_".

1. Hey, you_ can tell_

Bm/F#



C



The third system continues the guitar and piano accompaniment. The vocal line includes the 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^b F B^b Dm

B^b Dm/B^b C/B^b B^b Dm/B^b C/B^b

1. We're all__ young and na-ive still. We re-quire cer-tain

B^b Dm/B^b C/B^b B^b Dm/B^b C/B^b

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

B^b F







The bit - ter - sweet_ bet - ween_ my teeth

B^b F C B^b

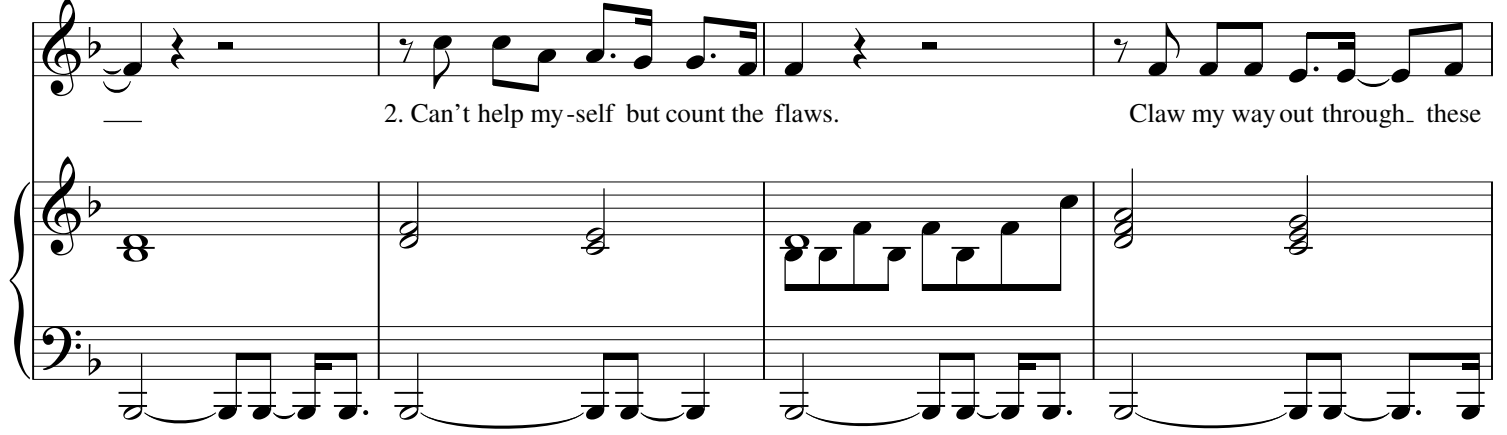
try - ing to find_ the in - be - tween, _







F B^b 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



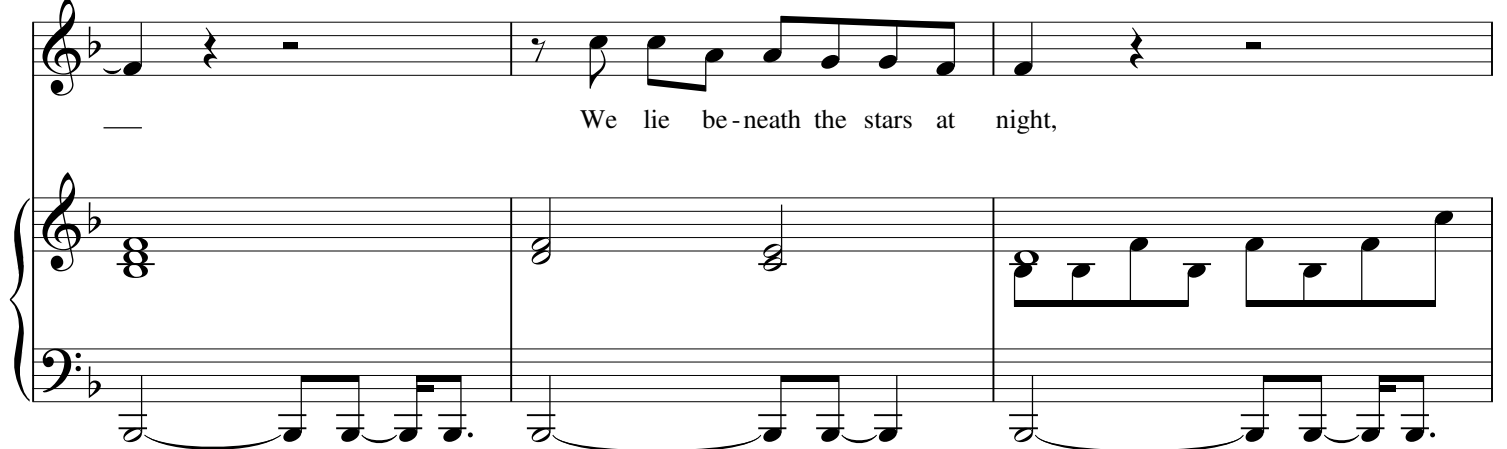







walls. One tem-po-ra - ry es - cape. Feel it start to per - me-ate...



— We lie be-neath the stars at night,



Dm/B^b
C/B^b
B^b
Dm/B^b
C/B^b

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

B^b
Dm/B^b
C/B^b
B^b

die. Prom-is - es, swear_ them to_ the sky.

F
B^b
F
C

The bit-ter-sweet_ bet-ween_ my teeth — try-ing to find_ the in - be-tween, —

B^b F B^b 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^b, F, B^b, 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^b Dm B^b Dm C

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

B^b Dm B^b C

Detailed description: This system contains the next two measures. It features guitar chord diagrams for B^b, Dm, B^b, 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, followed by '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^b Dm

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

B^b C B^b F

Can you whis - per? _____

B^b F B^b

The bit-ter-sweet_ be-tween_ my teeth_

F C B^b F

try-ing to find_ the in-be-tween,_ fall back in love_ e-ven-tu'l-ly...

1. 2.

B^b Dm C Dm C B^b

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