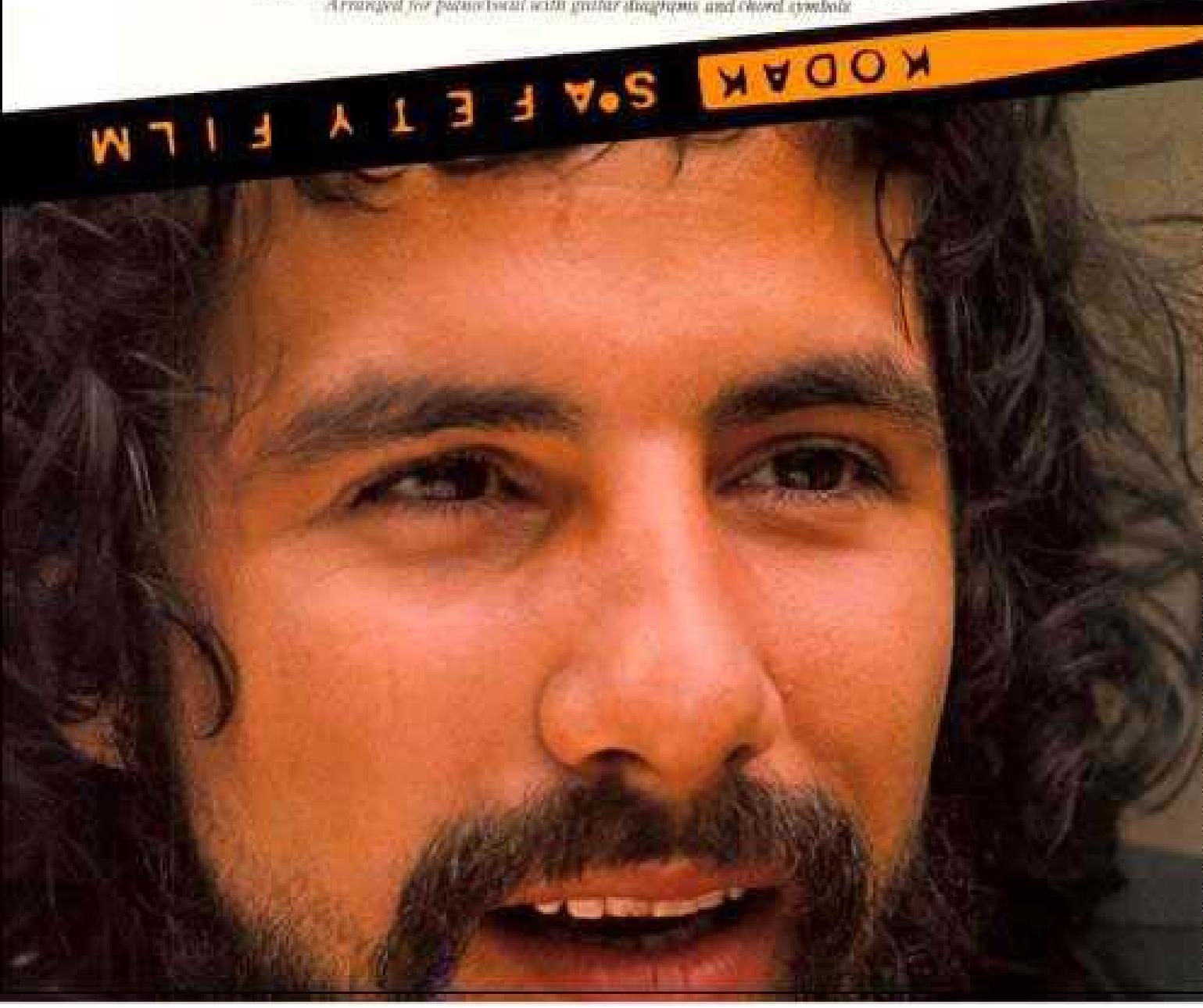


# The Great Songs of Cat Stevens.

An outstanding collection of songs by one of the world's great singer-songwriters.  
Arranged for piano/vocal with guitar diagrams and chord symbols

KODAK SAFETY FILM



# Father And Son.

Words & Music: Cat Stevens

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Slowly

The sheet music consists of six staves of musical notation. The top staff is for the piano, showing a treble clef and a bass clef. The second staff is for the guitar, with chord diagrams above the notes: G, D, C, and Am7. The third staff is for the piano, with dynamics like 'mf' and 'mp'. The fourth staff is for the guitar, with chord diagrams: G, Em, Am, and D. The fifth staff is for the piano. The bottom staff is for the guitar, with chord diagrams: G, D, C, and Am7. The lyrics are written below the corresponding chords. The music is in common time, with a key signature of one sharp (F#).

It's not time to make a change just re - lax take it eas - y, you're still  
time to make a change just sit down take it slow - ly, you're still

young that's your fault there's so much you have to know Find a  
young that's your fault there's so much you have to go through. Find a

girl set - tle down if you want you can mar - ry, look at  
girl set - tle down if you want you can mar - ry, look at

G Em Am D  
 me I am old but I'm hap - py. I was  
 me I am old but I'm hap - py. All the

G Bm7 C Am7  
 once like you are now and I know that it's not eas - y to be  
 times that I've cried keep - in. all the things I knew in - side it's

G Em Am D  
 calm hard when you've found some-thing go - ing on, but take your  
 hard but it's harder to ig - nore it. If they were

G Bm7 C Am7  
 time think a - lot, \_\_\_\_ think of ev - 'ry-thing \_\_\_\_ you've got for you will  
 right I'd a - gree \_\_\_\_ but it's them \_\_

G Em D G C G C

still be here tomorrow but your dreams may not.

How can

G Bm C Am7

I try to ex-plain? When I do he turns a-way— a-gain, It's

G Em Am D G Bm

al-ways been the same, same old sto-ry. From the mo-ment I could talk I was

C Am7 G Em

or-dered to lis-ten now there's a way \_\_\_\_\_ and I know that I

have to go a - way, I know I have to  
 go.  
 It's not  
 go.  
 — they know — not me, now there's a way — and I know that I  
 have to go a - way, I know I have to go.

D S. al Coda

**CODA**

# The First Cut Is The Deepest.

Words & Music: Cat Stevens

© Copyright 1967, 1977 Salafa Ltd. Administered for the World by Westbury Music Consultants Ltd.,  
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The musical score consists of four staves. The top staff is for the vocal part, starting with a piano introduction. The second staff is for the piano. The third staff is for the guitar, with chord boxes indicating F, G, C, and D. The bottom staff is for the bass. The lyrics are integrated into the music, appearing below the vocal line. The score is in 4/4 time and includes a tempo marking of 'Slowly, with a beat' and a dynamic of 'mf'.

I would have  
giv-en you all — of my heart, —  
want — you by — my side —  
but there's some - one who's torn it a - part...  
just to help me dry the tears that I've cried..

—  
And she's tak - en just all — that I had, —  
And I'm sure gon - na give you a try, —  
but if you want, I'll —  
and if you want, I'll —  
try — to love a-gain.  
try — to love a-gain.  
Ba-by, I'll try — to love a-gain but I know: —  
Ba-by, I'll try — to love a-gain but I know: —

The first cut is the deep - est; ba - by, I know the first cut is the deep -

est. When it comes to be - in' luck - y she's cursed; when it

comes to lov - in' me she's worse. I still

*Repeat and fade*

comes to lov - in' me she's worse.

*Repeat and fade*

# Wild World.

Words & Music: Cat Stevens

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Slowly

Am                      D7                      G                      Cmaj7

1. Now that I've lost ev - 'ry-thing to you \_\_\_\_\_ you say you wan- na start some-thing new\_  
2. You know I've seen a lot of what the world can do \_\_\_\_\_ and it's break-ing my heart in two\_

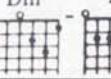
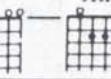
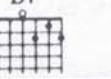
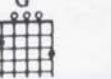
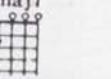
F                      Dm                      E

and it's break-ing my heart — you're leav - ing. Ba - by. I'm griev - in'  
be-cause I nev - er want to see you sad, girl. Don't be a bad — girl.

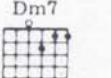
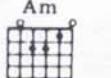
Am                      D7                      G                      Cmaj7

But if you want to leave take good care, hope you have a lot of nice things to wear\_  
But if you want to leave take good care, hope you make a lot of nice friends out there\_

F                      Dm                      E                      G7  
 but then a lot of nice things turn bad out there.  
 but just re - mem - ber there's a lot of bad and be - ware.  
  
 C                      F                      G                      F  
 Oh ba - by, ba - by it's a WILD WORLD.              It's hard to get by just up-on a  
  
 C                      G                      F  
 smile.                      Oh, ba - by, ba - by it's a WILD WORLD.  
  
 G                      F                      C  
 I'll al - ways re-mem - ber you like a child, girl.  
 to Coda              1. C              Dm              E

2.       
  
 child, girl.



F    
  
 Ba-by I love\_\_ you, But if you want to leave\_ take good



   
  
 care, hope you make a lot of nice friends out there. But just re-mem-ber there's a lot of bad



  D.S. 
  
 and be - ware \_\_



CODA 
  
 child, girl.



# Where Do The Children Play?

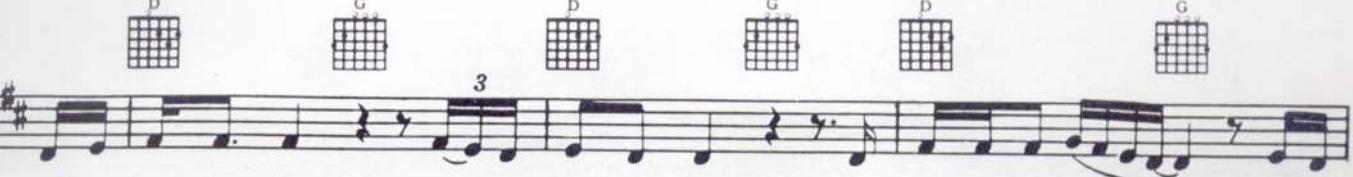
Words & Music: Cat Stevens

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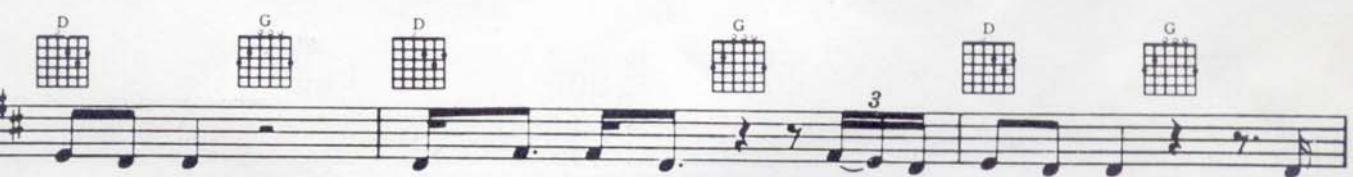
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Moderately



Well I think it's fine build-ing jum-bo planes, or tak-ing a ride on a



cos-mic train switch on sum-mer from a slot ma-chine. Yes



get what you want to if you want, 'cause you can get an-y-thing...



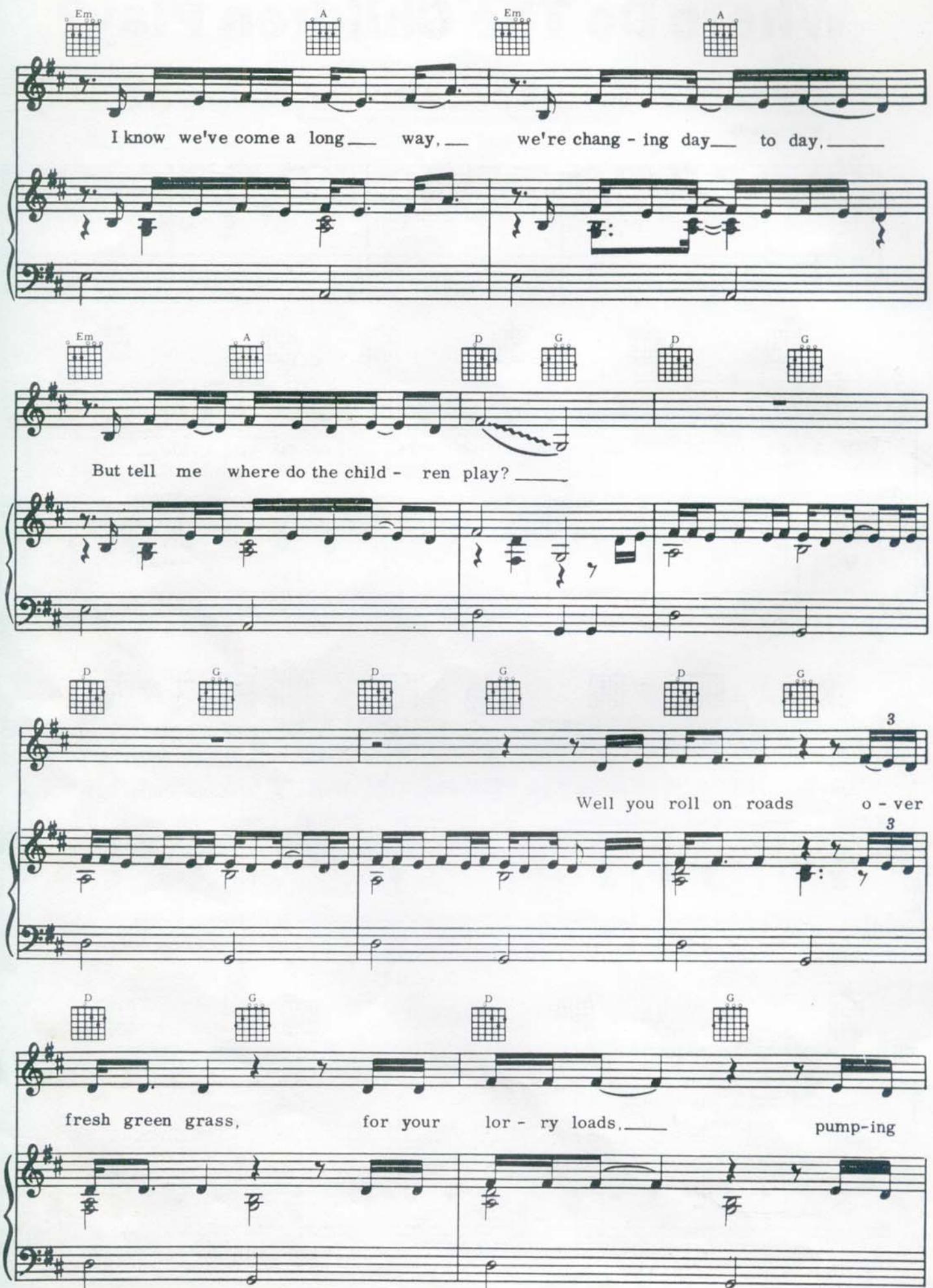






I know we've come a long way, we're chang - ing day to day, —  
 But tell me where do the child - ren play? —  
 Well you roll on roads o - ver  
 fresh green grass, for your lor - ry loads, — pump-ing

A  
 D  
 G  
 3  
 3

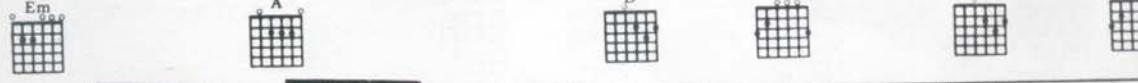


D                    G                    D                    G  
 pet-rol gas ————— And you make them long and —— you 3  
 D                    G                    C                    G  
 make them tough but they just go on and on — and it seems that you  
 C                    G                    Em                    A  
 can't get off. I know we've come a long — way —  
 Em                    A                    Em                    A  
 we're chang-ing day — to day — But tell me where do the child - ren

play? \_\_\_\_\_  
 Well you've cracked the sky scrap- ers fill the air but will you  
 keep on build - ing high- er till there's no more room up there will you  
 make us laugh, will \_\_\_\_ you make us cry, will you  
 3


  
 tell us when — to live — will you tell us when to die?


  
 I know we've come a long way we're chang-ing day — to day, —


  
 But tell me where do the child-ren play?

Keep repeating and fade


  
 Doo doo doo doo doo doo doo doo doo doo.

# **Hard Headed Woman.**

Words & Music: Cat Stevens

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Slowly

*Slowly*

The musical score consists of five staves of music. The top staff is for the piano (treble and bass clef) and features a continuous eighth-note pattern. The second staff is for the guitar, showing chords Dm, G, C, Cm, and F. The third staff is for the piano. The fourth staff is for the guitar, showing chords Dm, Am, Bb, G, C, and F. The fifth staff is for the piano. The lyrics are integrated into the music as follows:

I'm looking for a hard headed woman,  
One who'll take me for— my—  
  
 self.— And if I find my hard head-ed wom—an—  
  
 I won't need — no - bod - y else, no, no, no.

Dm      G      C      Cm      F

I'm look-ing for a hard headed wom-an      One who'll make me do\_\_ my

Dm      Am      B $\flat$       G      C      F      to Coda ♫

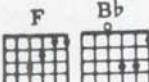
best.\_      And if I find my hard head-ed wom - an.\_

B $\flat$       C      F      Am

I know the rest of my life\_\_ will be blessed, yes, yes, yes.

Dm      G      C      Cm      F

I know a lot of fan - cy danc - ers      Peo-ple who can glide you\_\_ on a



floor, \_\_\_\_\_

They move so smooth — but have no answers —



when you ask \_\_\_\_\_ why'd you come here for?

(spoken)

Why?

(I don't know)

I know  
They knowman - y  
man - yfine feath-ered friends — but their  
sure fired ways — to findfriend- li - ness de - pends —  
out the one who pays —on  
andhow you do. —  
how you do. —



I'm look-ing for a hard head-ed wom-an,



one who will make me feel so good,

And if I find my hard head-ed

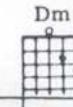
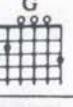
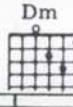
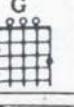


D.S. Coda

wom-an —

I know my life will be as it should, yes yes, yes.

Coda



# Tuesday's Dead.

Words & Music: Cat Stevens

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Fairly Bright Jamaican (in 2)

The musical score consists of six staves of music. The top two staves are for piano/vocal, with the right hand playing eighth-note chords and the left hand providing harmonic support. The bottom four staves are for guitar, showing chords D, A, G, A, D, A, and A. The lyrics are integrated into the music, appearing below the guitar staves:

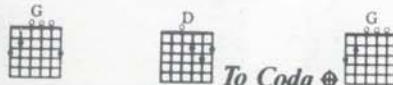
If I make a mark  
in time,  
I can't say the mark is mine.  
I'm on - ly the un -

der line of the word. Yes, I'm like him, just\_

like you. I can't tell you what to do. Like ev - ry-bod - y else I'm

search in' thru what I've heard. Whoa,

Where do you go when you don't want no-one to know? Who



To Coda ♫

told to-mor-row Tues - day's dead.

1.2.



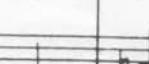
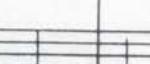
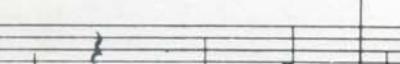
2. Oh,

Now

ev - 'ry sec - ond on the nose the hum-drum of the ci - ty grows,



reach - ing out be-yond the throes of our time.



We must try— to shake it down,  
 Do our best— to break the ground,  
 try to turn— the world a - round  
 one more  
 time.—

<sup>2nd time</sup>  
*D.S. al Coda*

Tues - day's dead.

*CODA*

Oh preacher won't you paint my dream  
 won't you show me where you've been,  
 show me what I haven't seen  
 to ease my mind  
 'Cause I will learn to understand  
 If I have a helping hand  
 I wouldn't make another demand, all my life  
 Whoa - where do you go when you don't  
 want no-one to know  
 Who told tomorrow - Tuesday's dead

What's my sex, what's my name,  
 all in all it's all the same  
 everybody plays a different game - that is all  
 Now man may live, man may die  
 searching for the question why,  
 but if he tries to rule the sky - he must fall  
 Whoa - where do you go when you don't  
 want no-one to know  
 Who told tomorrow - Tuesday's dead  
 Now every second on the nose  
 The humdrum of the city grows

# Sad Lisa.

Words & Music: Cat Stevens

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Moderately

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. A guitar part is integrated into the score, indicated by chord boxes above the staff and specific guitar chords (Em, D, C, G) placed directly on the strings. The lyrics are written below the piano staves, corresponding to the chords and musical phrases. The music is in common time, with various key changes indicated by key signatures (F major, E minor, C major, G major).

1. She hangs her head — and cries on my shirt.  
2. eyes like windows trick - el - ing rain.  
3. (Instrumental)  
4. sits in a corner by the door.

she must be hurt ver - y bad -  
up on her pain get - ting deep -  
there must be more I can tell  
ly, — Tell me what's mak - ing you  
er, — Though my love wants to re -  
her, — If she real - ly wants me to



sad - ly? —  
lieve her, —  
help her, —

She  
I'll

O - pen your door —  
walks a - lone —  
do what I can —  
don't from  
to



hide in the dark —  
wall — to wall —  
show her the way —

You're  
And



lost in the dark — you can trust — me.  
Lost in a hall — she can't hear — me.  
may - be one day — I will free — her.

'Cause you know that's — how it  
Though I know she likes — to be  
Though I know no - one can





must  
near  
see      be.  
              me.  
              her.



Li - sa, Li - sa \_\_\_\_\_ sad Li - sa, Li - sa. \_\_\_\_\_



1. 2. 3.

2. Her  
3. (Instrumental)  
4. She



4.



# Maybe You're Right.

Words & Music: Cat Stevens

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Moderately



1. Now may-be you're right  
2. So may-be you're right } and may - be you're wrong—



But I ain't gon-na ar-gue with you no more I've done it for— too long.



    
  
 It was get-ting so good why then where did it go\_\_ I can't

   
  
 think a-bout it no more, tell me if\_\_ you know, \_\_\_\_\_ You were loving

    
  
 me, I \_\_ was lov-ing you\_\_ But now there aint no-thing but regretting

   
  
 no - thing,\_\_ no-thing but re- gretting ev-'ry-thing we do, \_\_\_\_\_



Musical score for the first section of the song. The score consists of two staves: treble and bass. The treble staff has four measures. The first measure starts with a half note followed by eighth notes. The second measure has a bass note, a half note, and a bass note. The third measure has a bass note, a half note, and a bass note. The fourth measure has a bass note, a half note, and a bass note. Chord diagrams are placed above the staff: G at the beginning, E at the end of the first measure, D at the end of the second measure, and Em at the end of the third measure.



to Coda



Musical score for the transition to the Coda. It consists of two staves: treble and bass. The treble staff has four measures. The first measure has a half note followed by eighth notes. The second measure has a bass note, a half note, and a bass note. The third measure has a bass note, a half note, and a bass note. The fourth measure has a bass note, a half note, and a bass note. Chord diagrams are placed above the staff: C at the beginning, G at the end of the first measure, F at the end of the second measure, and C at the end of the third measure.

Musical score for the start of the Coda. It consists of two staves: treble and bass. The treble staff has four measures. The first measure has a half note followed by eighth notes. The second measure has a bass note, a half note, and a bass note. The third measure has a bass note, a half note, and a bass note. The fourth measure has a bass note, a half note, and a bass note. Chord diagrams are placed above the staff: G at the beginning, C at the end of the first measure, D at the end of the second measure, Em at the end of the third measure, and C at the end of the fourth measure.



Musical score for the continuation of the Coda. It consists of two staves: treble and bass. The treble staff has four measures. The first measure has a half note followed by eighth notes. The second measure has a bass note, a half note, and a bass note. The third measure has a bass note, a half note, and a bass note. The fourth measure has a bass note, a half note, and a bass note. Chord diagrams are placed above the staff: G at the beginning, C at the end of the first measure, D at the end of the second measure, Em at the end of the third measure, and C at the end of the fourth measure.

I put up— with your lies like— you put up with mine.— But God knows we

Musical score for the lyrics "I put up— with your lies like— you put up with mine.—". It consists of two staves: treble and bass. The treble staff has four measures. The first measure has a half note followed by eighth notes. The second measure has a bass note, a half note, and a bass note. The third measure has a bass note, a half note, and a bass note. The fourth measure has a bass note, a half note, and a bass note. Chord diagrams are placed above the staff: G at the beginning, C at the end of the first measure, D at the end of the second measure, Em at the end of the third measure, and C at the end of the fourth measure.



Musical score for the lyrics "But God knows we". It consists of two staves: treble and bass. The treble staff has four measures. The first measure has a half note followed by eighth notes. The second measure has a bass note, a half note, and a bass note. The third measure has a bass note, a half note, and a bass note. The fourth measure has a bass note, a half note, and a bass note. Chord diagrams are placed above the staff: G at the beginning, F at the end of the first measure, C at the end of the second measure, and G at the end of the third measure.

should have stopped some-where,— we could have tak-en the time,— But time has

Musical score for the lyrics "should have stopped some-where,— we could have tak-en the time,—". It consists of two staves: treble and bass. The treble staff has four measures. The first measure has a half note followed by eighth notes. The second measure has a bass note, a half note, and a bass note. The third measure has a bass note, a half note, and a bass note. The fourth measure has a bass note, a half note, and a bass note. Chord diagrams are placed above the staff: G at the beginning, F at the end of the first measure, C at the end of the second measure, and G at the end of the third measure.

turned, yes, some call it the end, — So tell me, tell me

did you real-ly love me like a friend, — you know — you don't

*cresc., poco a poco*

have to pre-tend, — It's all o-ver now — It - 'll nev-er

hap-pen a-gain — no, no, no, It - 'll nev- er hap-pen a-gain, — it won't



hap-pen a-gain.—

Nev-er,

nev-er,\_nev-er,

It - 'll nev-er hap-pen a-gain—



No, no,no,no,no,— no, no,no, no.



D.S. al Coda



CODA



pp

# Morning Has Broken.

Words: Eleanor Farjeon  
Music: Cat Stevens

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Moderate

The sheet music consists of four staves. The top two staves are for piano (treble and bass clef) and feature various chords (D, G, A, F# major, Bm, G7) with dynamic markings (mf, f). The bottom two staves are for guitar (two staves, one for each hand) and show strumming patterns. The vocal part begins on the third staff with a tempo marking of *rall.* The lyrics start on the fourth staff with a tempo marking of *a tempo*. The piano part continues below the vocal line. The guitar parts are indicated by small grid diagrams above the staves.

1. 4. Morn - ing has brok - en like the first morn -  
2. Sweet the rain's new fall, sun - lit from heav -

*mp*

 Em  D7sus 
  
 ing, Black - bird has spok - en like the first  
 en, Like the first dew - fall on the first

 C F
   
 bird. Praise for the sing - ing,  
 grass. Praise for the sweet - ness

 Am D G<sup>7</sup> 
  
 Praise for the morn - - ing, Praise for them spring -  
 of the wet gar - - den, Sprung in com - plete -

 G<sup>7</sup>  F
   
 ing fresh from the world.  
 ness where his feet pass.

*mf*

 G  
 E  
 Am  
  
  
  


G  D  A7  D   
*rall.*

*a tempo*

D Em A G

3. Mine is the sun - light, Mine is the morn -

*mp*

D F#m Bm E7 A

ing, Born of the one light E - den saw play.

D G D Bm

Praise with e - la - tion, Praise ev-'ry morn -

E A D G A7 D

ing, God's re - cre - a - tion of the new day.

*mf*

G A F# Bm

G7 C F

*D. § al Coda*

Coda Am F# Bm G

D A7 D

*rall.*

# I Wish, I Wish.

Words & Music: Cat Stevens

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Piano (Treble and Bass staves) and Guitar chords: C, Dm7, D7, G, G7.

1. I wish I knew, I wish I knew  
2. I wish I could tell, I wish I could tell

p

C, Dm7, D7, G, G7, C

what makes me, me, what makes you, you.  
what makes a heaven what makes a hell.

It's just an-  
And do I

D7, G, B, E

oth - er point of view  
get to ring my bell

oo  
oo

A state of  
Or land up

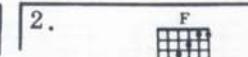
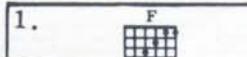
3 3 3



mind I'm go - ing thru  
in some dust-y cell

yes \_\_\_\_\_  
no \_\_\_\_\_

So what I see, is nev - er  
while oth - ers reach the big ho-



true, ah.  
tel, yeah

1.



3. I wish I

had, I wish I had  
(4.) knew the mys - t'ry of

the se - cret of  
that thing called



good, and the se - cret of bad,  
hate and that thing called love,

Why does this  
What makes the

ques - tion drive me mad \_\_\_\_\_ ah \_\_\_\_\_ 'cause I was  
 in bet - tween so rough \_\_\_\_\_ ah \_\_\_\_\_ Why is it

taught when but a lad, yes \_\_\_\_\_ That bad was  
 al - ways push and shove, ah \_\_\_\_\_ I guess I

good and good was bad ah \_\_\_\_\_ 4. I wish I  
 just don't know e - enough yes \_\_\_\_\_

2.

Fade out (opt. repeat)

ad lib. style

# Lady d'Arbanville.

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Moderately



Rubato



My La - dy d'Ar - ban - ville why do you sleep so



still?

I'll wake you to - mor - row



*p* and you will be my fill, Yes, you will be my fill. My

*a tempo*



La-dy d'Ar-ban-ville

why does it grieve me so?

But your heart seems so si-lent,

Why

do you breathe so low why do you breathe so low, my La-dy d'Ar-ban-ville

2. I loved you

my la-dy



Why do you sleep so still,  
Though in your grave you lie,

I'll  
I'll



wake you to - mor-row—  
al - ways be with you—

And you will be my fill, Yes,  
This rose will nev - er die, this

to Coda

you will be my fill.  
rose will nev - er die.

N. C.

My



La - dy d'Ar - ban - ville

you look so cold to - night.



Your lips feel like win - ter.

Your



skin' has turned to white, your skin has turned to white. My La - dy d'Ar-ban-ville



why do you sleep so still,

I'll



wake you to - mor-row

And you will be my fill. Yes.



you will be my fill. La, la, la, la, la, la. La,



la, la, la, la, la.

La, la, la, la, la, la, la.



La, la,

D. S. al Coda

CODA



My

die I loved you my la - dy.



Though in your grave you lie.

I'll al - ways be



with you. —

This rose will nev- er die. this rose will nev-er die.

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