

Cat Stevens Complete

Deluxe Edition

Songs from 1970-1975



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Order No. AM 70624
US International Standard Book Number: 0.8256.1183.0
UK International Standard Book Number: 0.7119.1454.0

Exclusive Distributors:
Music Sales Corporation
225 Park Avenue South, New York, NY 10003
Music Sales Limited
8/9 Frith Street, London W1V 5TZ England
Music Sales Pty. Limited
120 Rothschild Street, Rosebery, Sydney, NSW 2018, Australia

Printed in the United States of America by
Vicks Lithograph and Printing Corporation

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[1970-1975]

MONA BONE JAKON - A&M SP-4260

Lady D' Arbanville

Maybe You're Right • Pop Star • I Think I See The Light • Trouble
I Wish, I Wish • Mona Bone Jakon • Katmandu • Time • Fill My Eyes
Lilywhite

TEA FOR THE TILLERMAN - A&M SP-4280

Where Do The Children Play • Hard-Headed Woman • Wild World
Sad Lisa • But I Might Die Tonight • Miles From Nowhere • Longer Boats
Into White • On The Road To Find Out • Father & Son
Tea For The Tillerman

TEASER & THE FIRECAT - A&M SP-4313

Wind • Rubylove • If I Laugh • Changes IV • How Can I Tell You
Tuesday's Dead • Morning Has Broken • Bitterblue • Moonshadow
Peace Train

CATCH BULL AT FOUR - A&M SP-4365

Sitting • Boy With A Moon & Star On His Head • Angelsea
Silent Sunlight • Can't Keep It In • 18th Avenue • Freezing Steel
Sweet Scarlet • O Caritas • Ruins

FOREIGNER - A&M SP-4391

Hurt • How Many Times • Later • 100 I Dream • Foreigner Suite

BUDDAH & THE CHOCOLATE BOX - A&M SP-3623

Music • Oh Very Young • Sun/C79 • Ghost Town • Jesus • King Of Trees
Ready • Bad Penny • Home In The Sky

CAT STEVENS' GREATEST HITS - A&M SP-4519

Wild World • Oh Very Young • Can't Keep It In
Hard Headed Woman • Moonshadow • Two Fine People • Peace Train
Ready • Father & Son • Sitting • Morning Has Broken
Another Saturday Night

100 I Dream

Words and Music by Cat Stevens

Fast $\text{d} = 80$

G
D
A
G
They brang us up_ with horns_

A
D
G
dead snakes and pois - oned wis -

and hol - ly wood-en songs, —
— doms be - tween our — teeth.

The evil — that's been

F#m
Bm

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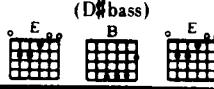



done_ still is ____ car - ry - ing on, ____ and on ____ this night_ there'll_





— be no pea ce. ____


Pea ce, ah ____





— ah ah ah. The old lead - ers' bones ____ still

beat on our homes, _____ They built our life 'fore us. We

had no choice, — the ev - il that's been done — still is —

— car - ry - ing on. — And when — they're gone — we'll be the

voi ce, voi ce, —

E A E F#
 voi - ce, voi - ce. Blue
 G A G D
 bird on — a rock, slow wind blow - ing soft — a -
 G A P F#m Bm A
 cross the bare - face — of the sleep - ing lake. — Rise, rise
 G A G P
 up and be free — voice whisp-ered to me. And in —

 — this way — you will — a - wake. — Don't climb

 up on a hill, stand per - fect - ly still and

 si - lent - ly soak up the day. — Do - n't

 rush and a-don't you roam Don't feel so a - lone, — and in —

— this way— you will a - wa - a - a -

Chorus
 

- ke.
 (ah) ah —

ah) And in this way you will a -

- wa - a - a - a - ake. And this way you will a - wake. —













Pick up — the pie - ces you see be .
 fore you. Don't let your weak-ness-es des - tro - oy you.—
 You know — wher ev - er you go —

the world will fol - low, — so let your rea-sons be

true, true — to you. Stay

close to your friends — up un - til the end. And when —

— they know that you feel the same — way, — rise






up and be free — and die — hap-pi - ly. And in





Chorus
 this way — you will — a wa
(wa) ke. —




ke — wa







ke) And — in this way you will — a —

wa - a - ke. _____ And this way you will _____ a - wake. _____

 A-wake.

 Come on, come on and a-wake...

l.h.
rit.

18th Avenue

Words and Music by Cat Stevens

Moderato



Well I rode a while— for a mile or so,— down the

mf

road to the Eight-eenth Av - en - ue.

And the peo-ple I saw were the peo-ple I know, and they

all came down to take— a view.

Oh the path was dark— and bor - der-less, down- the road-

— to the Eight-eenth Av-en-ue. { And it stung my tongue to re-peat the words— that I
 But my head felt bet-ter as I turned the car,— and the

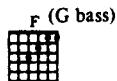
used to use— on - ly yes-ter-day. Mean-ings just dropped— to — the ground..
 air - port slow - ly came in - to view. "One mile" said the sign.

— I tried to re-mem - ber what I
 I checked my bags and made it

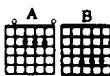
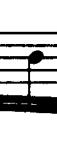
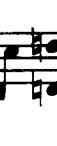
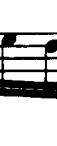
  

To Coda ♫
 thought and what I used to say.— "Don't let me go
 straight to end gate twen-ty two.— Made it just— in



down.”—

No don’t let me go.



|
2

|
C

|
C

|
C

|
C

Oh my



hands were tied as I strug-gled in - side the emp - ty waste - of an - oth-er day.

mf

b

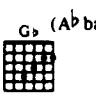


Mem’ries were blank — to — my eyes. —






The fire and the glori - y of that night — seems safe - ly locked a - way.—

Too hun-gry to rise, — oh too hun-gry to

Bright Tempo









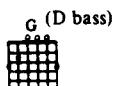

(Play 3 times)



F (B^bbass)



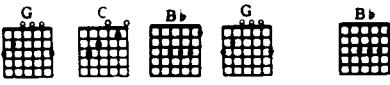
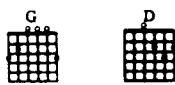
G (C bass)



p



p



G

p



A musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measures 1-3 show eighth-note patterns. Measure 1: Treble staff has eighth notes on the 1st, 3rd, and 5th beats. Bass staff has eighth notes on the 1st, 3rd, and 5th beats. Measure 2: Treble staff has eighth notes on the 1st, 3rd, and 5th beats. Bass staff has eighth notes on the 1st, 3rd, and 5th beats. Measure 3: Treble staff has eighth notes on the 1st, 3rd, and 5th beats. Bass staff has eighth notes on the 1st, 3rd, and 5th beats.

C (B^bbass)



(B^bbass)



C (B^bbass)



A musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measures 4-6 show eighth-note patterns. Measure 4: Treble staff has eighth notes on the 1st, 3rd, and 5th beats. Bass staff has eighth notes on the 1st, 3rd, and 5th beats. Measure 5: Treble staff has eighth notes on the 1st, 3rd, and 5th beats. Bass staff has eighth notes on the 1st, 3rd, and 5th beats. Measure 6: Treble staff has eighth notes on the 1st, 3rd, and 5th beats. Bass staff has eighth notes on the 1st, 3rd, and 5th beats.

Tempo I

Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7
 Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7
 Bm G A Bm G
 D.S. al Coda
 Well I
 Coda r (G bass) C G F G A B
 time... Boy, you've made it just in time.

Angelsea (Of The Seven Stars)

Words and Music by Cat Stevens

Moderato

The musical score consists of two staves. The top staff is for piano/vocal, indicated by a treble clef, a bass clef, and a key signature of one sharp. The bottom staff is for bassoon, indicated by a bass clef. The music is in common time. The score includes lyrics and guitar chord boxes above the notes. The first section ends with a repeat sign and two endings. Ending 1 leads to a bridge section with lyrics about seven stars. Ending 2 leads back to the verse. The final section is a coda.

1-3. She moves like a cry - stal ech gel o, and lies

sev - en eve - ning stars. Dance through - the win -
hum - ming in - your soul. So pati - ent - ly a

To Coda ♫

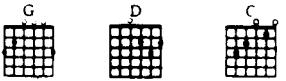
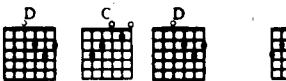
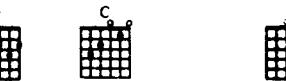
- dows of her un - i - ver - sal house, - of her un - i - ver - sal house.. -
- wait - ing for your ears - to be-hold, - for your ears - to be-hold.. -

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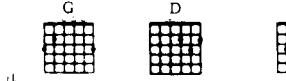
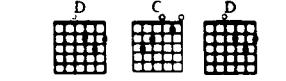
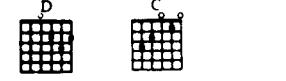
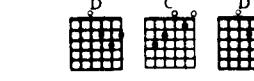
The sheet music consists of ten staves of musical notation. The top two staves are for the guitar, showing chords and performance instructions (e.g., p, c). The remaining eight staves are for the voice, with lyrics provided for some sections. The lyrics are:

 Her rip - ples on - the wa - ter, leaves

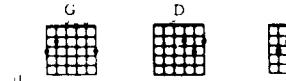
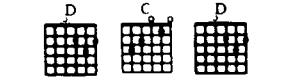
 dia - monds on the shore, — and fish from ev - 'ry dis - tance watch her

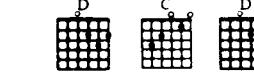





o - cean cel-lar door. — Her breath a warm — fi - re in

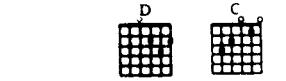





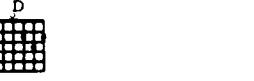
ev - ry lov - er's heart. — A mis - tress to ma - gic - ians and a

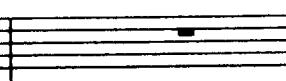
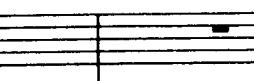


dan - eer to the Gods. — and a dan - cer to the Gods. —





A musical score consisting of eight staves, divided into two sections by a vertical brace. The top section ends with a repeat sign and a double bar line, followed by a section labeled '(Choir)'.

The score includes the following elements:

- Piano/Voice (Treble Clef):** Features a treble clef, a key signature of one sharp, and a common time signature. It includes three sets of guitar chord boxes above the staff, each set consisting of G, C, and D.
- Bass (Bass Clef):** Features a bass clef, a key signature of one sharp, and a common time signature. It includes three sets of guitar chord boxes above the staff, each set consisting of G, C, and D.
- Chorus (Bass Clef):** Features a bass clef, a key signature of one sharp, and a common time signature. It includes three sets of guitar chord boxes above the staff, each set consisting of G, C, and D.
- (Choir):** A section where the piano/voice and bass parts play eighth-note patterns, while the chorus part rests.
- He:** A section where the piano/voice and bass parts play eighth-note patterns, while the chorus part rests.

clothes are made — of rain - bows, and twen - ty thou s - and I
 oh my babe — I want you, and and on my life — I

tears — shine through the spa - ces — of her you
 swear my cons - cience — will — fol - low you for - ev - er, if you

gol - den o - chre hair. — Yes of her gol - den o - chre hair
 meet me ev - 'ry-where. — Yes if you meet me ev - 'ry-where

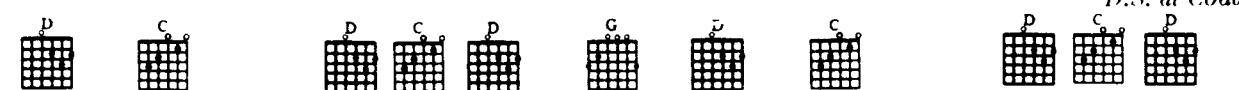
1
 2



(Choir)



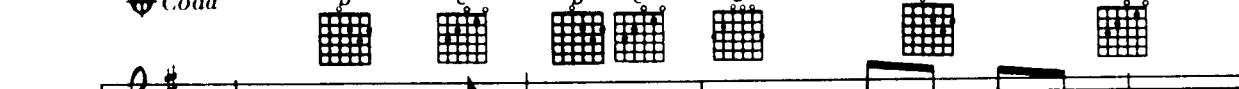
D.S. al Coda



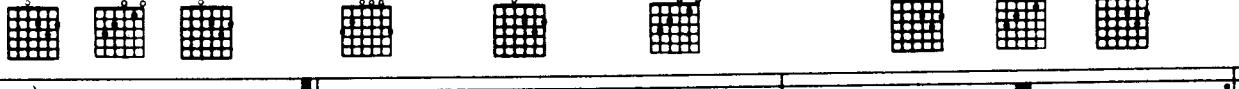
She



Coda



of her un - i - ver - sal house.



Repeat ad lib

Bad Penny

Words and Music by Cat Stevens

The musical score consists of two staves. The top staff is for the voice, starting with a 'Slow beat' section. The bottom staff is for the guitar. Chord diagrams above the staves indicate the progression: G, G, G, E7, Am, B, Em, and D7. The lyrics are written below the vocal line, corresponding to the chords. The score includes dynamic markings like *f*, *mf*, and *p*. A note in parentheses specifies '(add D, no C#)' for the A chord. The guitar part features strumming patterns and specific fingerings indicated by numbers.

Slow beat (F# bass) (F# bass)

G G G E7 Am B Em D7

f

Oh don't say those same i - dol lies, I -I've heard them be - fore_ oh

mf

this fool_ who left half his heart_ on an ear - ly train won't buy no mo

p

C B7 Em G A (add D, no C#) A

Oh no don't use those same_ weep - ing

f

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Am B Em Ep Dm7-5 C
 (D bass) (B bass)

eyes I - I'll wipe them no more. oh _____ I did -n't want to have to be cruel

Em G A (add D no C) A D B7

— but the truth must be said and you ain't heard en - ough_

Em P Am C Am C

Oh it was not so long a - go since you wand - ered out_ of here_ to be -

Em P Am C Am C

come a sil - ver mod-el of a ci - ty on_ the air_ so don't choke me with your lies_ be-cause this

Am C G Bm G E7

(F# bass) (F bass)

man has o - pen eyes_ and I can see I can see I can

Am B Em G7 C D Bm7 Em G
 (D bass)

tell oh oh oh oh— oo— oo— oo
 A A7 D B7 Em D Bm Em
 (add D no C)

I've had en - ough all thos

D C Bm Em D C
 snea - ky bars and smart par - ties had en - ough all those sweet friends and lov - ers I've

B Em P C B Em
 — had— en - ough— all those lone - ly rooms and black fa - ces I've had en - ough— and I

C P G P G P G P G P G Girls (B bass)
 (D bass) (D bass) (D bass) (D bass) (D bass) (D bass) (D bass) (D bass) Girls (B bass)

want you— I want_ you no more I want you— I want_ you no more_

This musical score consists of ten staves of music. The top staff features a vocal line with lyrics and guitar chords (Am, B, Em, G7, C, D, Bm7, Em, G) above it. The second staff shows a bass line. The third staff contains a vocal line with lyrics and guitar chords (A, A7, D, B7, Em, D, Bm, Em) above it. The fourth staff shows a bass line. The fifth staff contains a vocal line with lyrics and guitar chords (D, C, Bm, Em, D, C) above it. The sixth staff shows a bass line. The seventh staff contains a vocal line with lyrics and guitar chords (B, Em, P, C, B, Em) above it. The eighth staff shows a bass line. The ninth staff contains a vocal line with lyrics and guitar chords (C, P, G, P, G, P, G, P, G, P, G) above it, followed by a bass line. The tenth staff shows a bass line.



 Oh no don't say those same_ i - dol lies I've heard heard them be - fore



 — oh_ oh_ this fool_ who left half his heart on an early train won't buy no more



 —



 —



 —



 —

Bitterblue

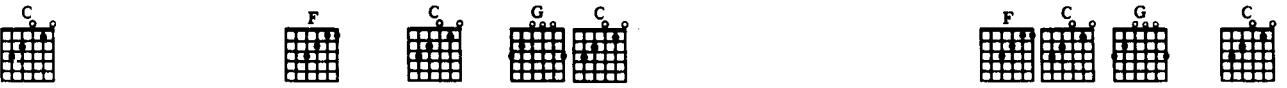
Brite Rock

Words and Music by Cat Stevens

The musical score consists of four staves. The top two staves are for piano/vocal, showing treble and bass clef staves with various notes and rests. The bottom two staves are for guitar, with chord boxes indicating chords like C, F, Gsus4, and D. The lyrics are written below the vocal line:

I gave my last chance to you
I gave my last hope to you
don't hand it back to me Bit-ter Blue
don't hand it back to me Bit-ter Blue

No Bit-ter Blue
My Bit-ter Blue



 I've done all one man can do don't pass me up _____ Oh Bit-ter Blue
 I've done all one man can do please help me lose this Bit-ter Blue



 My Bit-ter Blue
 My Bit-ter Blue



 'cause I've been run - ning a - long time on this trav - el-ing groun
 'cause I've been wait - ing a - long time Ae - ons been and gone
 I've been run - ning a - long time sum - mers come and gone



 wish-ing hard_ to be free_ of_ going round and round
 Look-ing at_ the ho-ri - zon_ for my light to dawn
 Drift-ing un - der the dream_ clouds_ past the bro - ken sun_



Yes
Yes
Yes

I've been mov - ing a long - time
I've been liv - ing a long - time
I've been liv - ing a long - time

But



To Coda ♦

on - ly up____ and down
look-ing on____ and on
to be back____ be - yond

Instrumental



D.S. al Co

CODA

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. It includes a guitar tab staff at the top. Chords are indicated above the staff, and lyrics are written below the notes.

Chords:

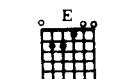
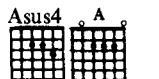
- Top staff: Asus4, A, E, A
- Bottom staff: C, G, C
- Guitar tab staff: C, G, G, C
- Bottom staff: Csus4, G, D, G
- Bottom staff: G
- Bottom staff: Gsus4, G, D, G
- Bottom staff: C
- Bottom staff: G, G, G, A

Lyrics:

I gave my last chance to you don't hand it back to me Bit-ter Blu

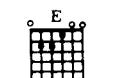
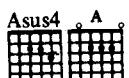
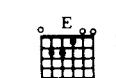
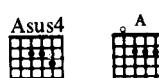
— My Bit-ter Blue

I've done all one man can do don't pass me up Oh Bit-ter Blu



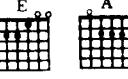
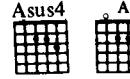
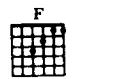
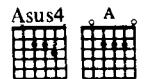
My Bit-ter Blue—

Oh Bit-ter Blue—

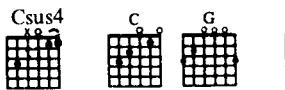
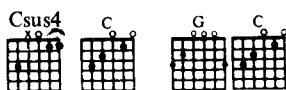


Oh Bit-ter Blue—

Oh Bit-ter Blue—



My Bit-ter Blue—



Yes I gave my last chance to you— don't hand it back— to me Bit-ter Blue—

But I Might Die Tonight

— Words and Music by Cat Stevens

Slowly

Musical score for the first section of the song. It consists of two staves: a treble staff and a bass staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a '4'). The vocal line starts with eighth-note chords. The lyrics "Don't want" appear below the notes.

Don't want to work a - way do - in' just what they all say.

Musical score for the second section of the song. It consists of two staves: a treble staff and a bass staff. The key signature changes to D major (one sharp). The time signature is common time. The vocal line continues with eighth-note chords. The lyrics "Work hard boy" appear below the notes.

Work hard boy you'll find one day you'll have a job like mine.

Musical score for the third section of the song. It consists of two staves: a treble staff and a bass staff. The key signature changes to G major (one sharp). The time signature is common time. The vocal line continues with eighth-note chords. The lyrics "'Cause I know" appear below the notes.

'Cause I know for sure no - bod - y should be that poor.

Musical score for the final section of the song. It consists of two staves: a treble staff and a bass staff. The key signature changes to E major (two sharps). The time signature is common time. The vocal line continues with eighth-note chords. The lyrics "for sure" appear below the notes.






To say yes — or sink low be-cause you hap-pen to say so, say so,




You say so, I don't want to work a - way,






do - in' just what they all say. work hard boy you'll find





one day — you'll have a job like mine, job like mine, A job like mine






 be wise — look a - head — use your eyes, — he said,









 Be straight, think right, but I might die to-night.








 Aah.










Can't Keep It In

Words and Music by Cat Stevens

Brightly

Can't Keep It In, I Can't Keep It In, I've got-ta let it out.

I've got — to show the world, world's — got-ta see, see all the love,

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 love that's in me. I said, why walk a-lone, why wor-ry when it's warm o-ver here.



To Coda ♫

 You've got so much to say, say — what you mean, mean what you're think-ing and think —




 — an - y - thing. Oh why, — why must you







 waste your life — a - way, — you've got to live for to - day, — then let it go. —

Oh — lov - er,

I want to spend this time with - you, — there's no-thing I would-n't do

— if you let me know. — And I Can't

— Keep It In, I can't hide it and I can't lock it a-way. I'm up




 — for your love, love — heats my blood, blood spins my head and my head — falls in love, oh.




—






 No I Can't —











 — Keep It In, I Can't Keep It In, I've got - ta let it out.

(G bass)   

I've got - ta show the world, world's _____ got - ta know,

A

(G bass)      

know of the love, love _____ that lies low, so why can't you say,

(C bass)       

if you know then why can't you say. You've got too much de-ceit, de-ceit

G  

— kills the light, light _____ needs to shine, I said shine — light, shine light,

A


3


 love. ————— That's no way to live your life, —————







 — you al - low too much to go by, ————— and that won't do, —————




 ————— no ————— lov - er.



 I want to have you here by — my side, now don't you

D.S. al Coda

run, don't you hide — while I'm with you, — 'n' I Can't

Coda

— an - y-thing, why not? — Now why,why, — why not

p

c

g

Changes IV

Words and Music by Cat Stevens

Moderately

p cresc.

mf cresc. *f*

G F G F G

Woah ... Yeah... (N. C.) Don't you
 Don't you
 Don't you

feel a change a com - in' from an-oth-er side__ of time,__ break-ing
 feel a day__ is com - in' that will stay and__ re - main__ when your
 feel the day__ is com - in' and it won't be__ too soon__ when the

down the walls__ of si - lence lift - ing sha-dows from__ your mind__ Plac-ing
 chil-dren see__ the an - swers that you saw__ the same__ When the
 peo-ple of__ the world can all live in__ one room__ When we

back the miss-ing mir - rors that be-fore you couldn't find__ Fill-ing
 clouds have all gone__ there will be no more rain__ and the
 shake off the an - cient the an - cient chains of our tomb We will



mysteries of emptiness that yesterday left behind
beauty of all things is uncovered again.
all be born again of the eternal womb.

And we

all know it's better yes - ter-day has past Now let's

all start livin' for the one that's going to last Yes we

all know it's bet-ter yes - ter-day has past


(N.C.)







Now let's all start liv- in' for the one that's going to last







One that's going to last.







One that's going to last. Woah...








Let's all start liv - in'










Let's all start liv - in' liv - in' liv - in' liv - in' for the



one that's going to last.

Woah...



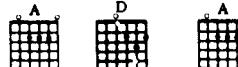
Crab Dance

Words and Music by Cat Stevens

Moderately - Classical Guitar Style

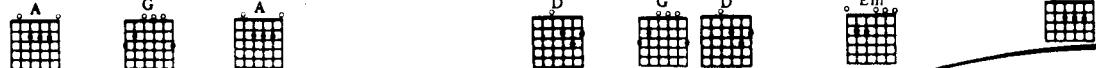
The sheet music consists of four staves of musical notation for classical guitar. The first three staves are in common time (4/4), while the fourth staff begins in common time and ends in 3/4 time. The key signature is two sharps (F# major). The first staff features sixteenth-note patterns with dynamic markings *mf* and *legato*. The second staff continues the sixteenth-note patterns. The third staff introduces eighth-note patterns. The fourth staff concludes with eighth-note patterns, followed by a measure in 3/4 time, a measure in 4/4 time, and a final measure in 4/4 time. Various performance instructions are included, such as "l.h. opt. 8 basso" and "loco". Chord diagrams for E and A are shown above the staff, and "N.C." is written between measures.

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 N.C.

f *mp*

f



poco rit.

a tempo N.C.

ta *ta*

ta *ta*

l.h. opt. 8 basso *loco*



A C A D G D Em A D N.C.
 1-2

G F G F G

F C G Gm Am G F C Dm C F G

(C bass) F C B⁺ C N.C. Dm G Dm G

poco rit. *p* *mf*

Dm G G D G D

f

Tempo I

mf legato

A D A N.C.

E A D A E

mp

A C A D A D G D

Don't Be Shy

Words and Music by Cat Stevens

Moderately bright

Piano/Vocal/Guitar Sheet Music for 'Don't Be Shy'

Piano Chords:

- Top staff: A, E/A, D(addE)/A, E/A, A, E/A, D(addE)/A, E/A.
- Second staff: A, E/A, D(addE)/A, E/A, A, E/A, D(addE)/A, E/A.
- Third staff: A, E/A, D(addE)/A, E/A, A, E/A, D(addE)/A, E/A.
- Fourth staff: A, E/A, D(addE)/A, E/A, A, E/A, D(addE)/A, E/A.
- Fifth staff: A, E/A, D(addE)/A, E/A, A, E/A, D(addE)/A, E/A.
- Sixth staff: A, E/A, D(addE)/A, E/A, A, E/A, D(addE)/A, E/A.
- Seventh staff: A, E/A, D(addE)/A, E/A, A, E/A, D(addE)/A, E/A.
- Eighth staff: A, E/A, D(addE)/A, E/A, A, E/A, D(addE)/A, E/A.

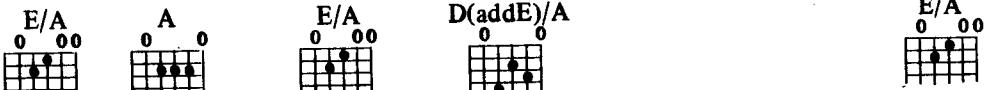
Vocal Lyrics:

Don't be shy.
Just let your feelings roll
on by.

Don't wear fear
or no-bod-y will know
you're there.
Just So

Love is where
all of us be-long.

lift don't
your head
and let your feelings out
in stead.
be shy.
Just let your feelings roll
on by.



 Now, don't be shy.
 Don't wear fear.
 Just let your feelings or no-bod-y will

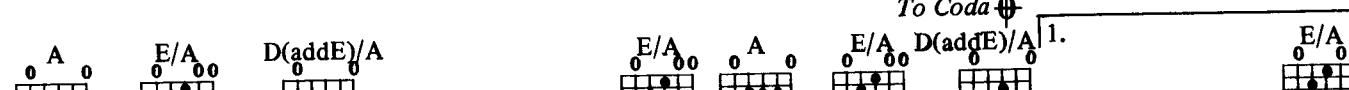


 roll know on you're by, there,
 on that you're by, there,
 on you're by, there,



 on you're by, there, on you're by, on by, on you're by,

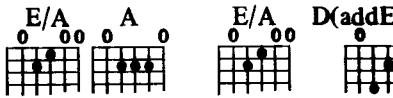
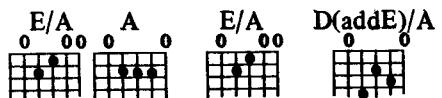
To Coda 



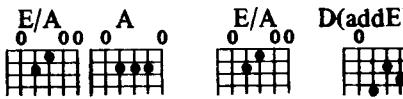
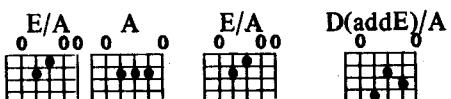
 on by, you're there, on by, you're there, on by, you're there.

You know,

2.



Sheet music for measures 2-5, featuring three staves: Treble, Bass, and Rhythm. The Treble staff has eighth-note patterns. The Bass staff has quarter-note patterns. The Rhythm staff shows guitar chords. Measures 2-5 are identical, ending with a repeat sign.

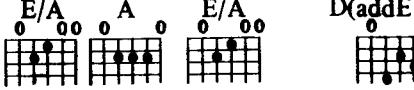


Sheet music for measures 6-9, featuring three staves: Treble, Bass, and Rhythm. The Treble staff has eighth-note patterns. The Bass staff has quarter-note patterns. The Rhythm staff shows guitar chords. Measures 6-9 are identical, ending with a repeat sign.

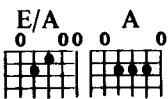
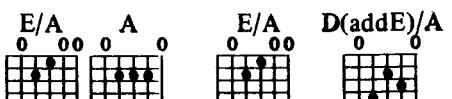
D.S. (lyric 1) al Coda



Coda



Sheet music for the D.S. section and Coda, featuring three staves: Treble, Bass, and Rhythm. The Treble staff has eighth-note patterns. The Bass staff has quarter-note patterns. The Rhythm staff shows guitar chords. The section ends with a final repeat sign.



Sheet music for measures 10-13, featuring three staves: Treble, Bass, and Rhythm. The Treble staff has eighth-note patterns. The Bass staff has quarter-note patterns. The Rhythm staff shows guitar chords. The section ends with a final repeat sign.

Father And Son

Words and Music by Cat Stevens

Slowly

The musical score consists of four staves. The top staff is for the piano, showing a treble clef and a bass clef, with a dynamic marking of *f*. The second staff is for the vocal part, with lyrics and guitar chords indicated above the notes. The third staff is for the piano, with a dynamic marking of *mp*. The bottom staff is for the bass guitar. Chords shown above the vocal staff include G, D, C, Am7, Em, Am, and D. The lyrics are as follows:

It's not time to make a change just relax take it easy, you're still
time to make a change just sit down take it slowly, 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 settle down if you want you can marry, look at
girl settle down if you want you can marry, look at

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me I am old but I'm hap - py. I was All the

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

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

time think a - lot, ____ think of ev - 'ry-thing — you've got for you will
 right I'd a - gree ____ but it's them ____

to Coda

37

still be here tomorrow but your dreams may not. How can

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

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

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






 D.S. al  Coda 

go. It's not






 they know not me, now there's a way and I know that I

CODA







 have to go a - way, I know I have to go.

p

Fill My Eyes

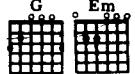
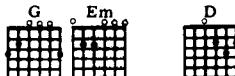
Moderately

Words and Music by Cat Stevens

1. And in the morn-ing when you fill my eyes _____
2. And so my mind be-gins to mem - o - rize _____

I knew that day I could-n't do _____
'Cause time will nev - er seem the same _____

Ah _____ no wrong _____ I could-n't do _____
Ah _____ no more _____ nev - er a - gain. _____



G Em D

I'm just a coast-er but my wheels won't go, — My legs are

A

F#m

B

G

weak my — heels are low — I'm just a

A

D

F#m7

Bm

A

G

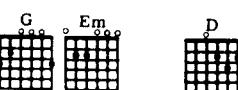
coast- er but my wheels won't roll, — Can't make no

302

to Coda 



head - way on this road.



There's an emp - ty space in -

side me now,

A waste land

deep be-neath the snow

so cold

No - thing'll

303

D G Em D
  

D.S.  al  Coda

grow —————

 E 

road, ————— *what*

A 

D 

G  Bm 

road. —————

Em 

Em 

A7 

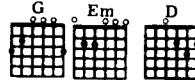
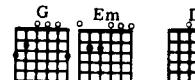
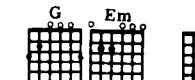
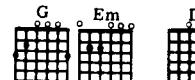
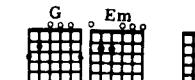
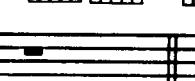
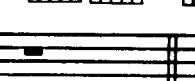
D 

(Tacet)







And in the morn-ing when you

fill my eyes —

I knew that day I could - n't do. — Ah, —

3

no wrong — I could - n't do. —

305

Foreigner Suite

Words and Music by Cat Stevens

Slow Beat

There are no words I can use _____ be-cause the mean

- ing still leaves for you to choose and I could-n't stand

- ing still leaves for you to choose and I could-n't stand

to let them be a-bused _____. by you, you.

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Brightly

D7 G7 Em7 Am

Dm7 Em7 A

F Bb

Am7 Dm A

Dm Bb C7

203

F

Dreams I — had — just last night

B_b

Am Dm A Dm

made me scared — white with fright, — but I'm

B_b C⁷ F

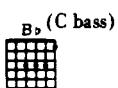
ov - er to that sun - ny - side road,

B_b C⁷ Dm G

ov - er to that sun - ny - side road, —



hey,



hey.

For - tunes_ come ____ and for - tunes go, _____ but



things get_ bet-ter, ____ ba-by,- that's one thing I know,— and I'm

 ov - er to that sun - ny - side road,

 ov - er to that sun - ny - side road. —

F[#]
C[#]7 (F[#]bass)
F[#]
C[#]7 (F[#]bass)

F[#]
C[#]7 (F[#]bass)
F[#]
C[#]7

F[#] B
C[#] F[#] B
C[#] F[#] B
C[#] F[#] B

C[#] F[#] B
C[#] F[#] B
C[#] F[#] B



 Now I have a friend _____ that I have met _____



 — who gives me love and a cer - tain re - spect,



 just a lit - tle re -



 spect. Ev 'ry-bod-y needs just a lit - tle re - spect,

that means you, you,
you, you, you, — you,

you, you, you. — And in a lit-tle while

our love will spread — to you, you, you. —

Ain't no mat - ter who in - side this world you know, —

there'll be some - one who will love you just for who you

are, really are.

Dreams I had _____ just last night



made me wor - ried, oh, to face up to the light, — but I'm



ov - er to that sun - ny - side road - oa - d,



ov - er to that sun - ny - side road.



A five-line musical score for piano or keyboard, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The score consists of five measures. Measure 1: Treble staff has eighth-note pairs (B, A), (B, A), (B, A). Bass staff has eighth-note pairs (B, A), (B, A), (B, A). Measure 2: Treble staff has eighth-note pairs (B, A), (B, A), (B, A). Bass staff has eighth-note pairs (B, A), (B, A), (B, A). Measure 3: Treble staff has eighth-note pairs (B, A), (B, A), (B, A). Bass staff has eighth-note pairs (B, A), (B, A), (B, A). Measure 4: Treble staff has eighth-note pairs (B, A), (B, A), (B, A). Bass staff has eighth-note pairs (B, A), (B, A), (B, A). Measure 5: Treble staff has eighth-note pairs (B, A), (B, A), (B, A). Bass staff has eighth-note pairs (B, A), (B, A), (B, A).

(B bass) (B bass) (B bass) (B bass)

p E7 p B

p E7 p B

(B bass) Bm

(B bass) Bm

A five-line musical staff showing a guitar solo. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure shows a rhythmic pattern with a grid icon above it labeled '(B bass)'. The second measure shows a grid icon above it labeled 'Bm'. The third measure shows three grid icons above it labeled 'Em', 'Em7 (sus 4)', and 'Em7'. The fourth measure shows a grid icon above it labeled 'Em'. The fifth measure shows a treble clef, a key signature of one sharp (F#), and a common time signature. The sixth measure shows a grid icon above it labeled 'Em7 (sus 4)'. The seventh measure shows a grid icon above it labeled 'Em7'. The eighth measure shows a treble clef, a key signature of one sharp (F#), and a common time signature. The ninth measure shows three grid icons above it labeled 'A', 'P', and 'C'. The tenth measure shows a grid icon above it labeled 'Em'.

Measures 1-2: Treble staff: E7, P, C. Bass staff: D, D, D. Chords: Am, D, C. Performance: P.

Measures 3-4: Treble staff: Am, P, C. Bass staff: D, D, D. Chords: G, F, E7, G. Performance: P.

Measures 5-6: Treble staff: Am, F, G, F. Bass staff: D, D, D. Chords: Am, F, G, F. Performance: P.

Measures 7-8: Treble staff: Am. Bass staff: D, D, D. Chords: Am, F, G, F. Performance: P (A bass).

Measures 9-10: Treble staff: B, C, B. Bass staff: D, D, D. Chords: B, C, B. Performance: P.

Measures 11-12: Treble staff: E7. Bass staff: D, D, D. Chords: E7, Am7 (D bass). Performance: P.

Measures 13-14: Treble staff: D7. Bass staff: D, D, D. Chords: D7. Performance: P.

Slower tempo

Girls     

Oo _____

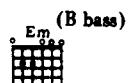
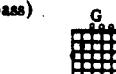
     

Come on now, it's free - dom call - ing, come on ov - er and

find your - self, ah. _____



Come on now, it's free - dom call - ing, come on in and re-mind your - self,-



ah.

You can live in the lar -

- gest house and e - lev-en a - part - ments too, —

run your own

pri - vate plane_ and a boat in Mal-i - bu. —

But 'til you know_

— deep down what in - side you real - ly need,
 well, I love you ba - by, ooh,

my dear, and I think a-bout-you some - times,
 but when you're with_ me, boy,

— it chokes_ my mind.—

Come on— now, it's free - dom call - ing,

Am

F Dm E F C G Am Am

F C G Am F

Am F

Play 3 times

221

A musical score consisting of two staves. The top staff is for the piano (treble and bass clef) and the bottom staff is for the guitar. The score is divided into six measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure.

Measure 1: Dm (piano), E (guitar). The piano has sustained notes on the first two beats. The guitar has eighth-note patterns.

Measure 2: E (piano), F# (guitar). The piano has eighth-note patterns. The guitar has eighth-note patterns.

Measure 3: Am (piano). The piano has sustained notes. The guitar has eighth-note patterns.

Measure 4: (G bass) (piano), Em (guitar). The piano has sustained notes. The guitar has eighth-note patterns.

Measure 5: (Em) (piano). The piano has sustained notes. The guitar has eighth-note patterns.

Measure 6: (C) (piano), Em (guitar). The piano has sustained notes. The guitar has eighth-note patterns.



Man must - fight for free - dom, sure that's what most oth - er peo - ple would say. —



Look for a bod - y to lead —



— them, but there's too man - y to lead them a - way. —

Ah, —



why wait un - til it's your time to die be - fore you

v

 learn what you were born to do? — Come on — now, it's

 free - dom call - ing, but there's on - ly one free-dom for you. —

 Love, love, — boy, —

C (D bass) E_m A_m
 love, _____ boy. _____

C G A
f

G (F# bass) E
 And

I can't wait _____ to _____ be with you — to-mor - row night, —

Am

C (A bass)

Em

Am

oh no, oh

no, no, —

no, —

no. —

no. —

Am

C Bm

226

Won't you



give me your word — that you won't laugh, 'cause you've



been a sav - ing grace to me and I'd



hate to face — a day —

G

with-out you a - round, — my life —

E_m **p** **D⁷**

would be — with - out sound. —

A_m **G** **E_m**

Love, love, love, love — must - 've made — you on a

p **D⁷**

Sun - day, — 'cause you



taste to me — as good — as God — made

hon-ey taste, babe.

And the sky all glis - tens with gold when you're

talk - ing to me,

Am7

and the whirl - ing wind turns to song, — why it sets

C

Em D D7

my soul free, — free.

Am

G Em

Love, love, love, love — must - 've made — you on a

D D7 Am C

Sun - day, — ay, — ay, ay, —

ay, ay.

Slow beat

(F# bass) *(D bass)* *C*

E^m7 *B^m* *C (add 9)* *C* *A^m7 (D bass)*

P *G* *P* *P⁷*

There are no words *I can use* *be-cause the mean-*

ing still leaves for you to choose, and I could-n't stand — to let them be a-bused —

 — by you, you.

 Oh dar - ling, you see my face — but it's in my

 heart, — that's where it's tak - ing place, and I could-n't stand — to let it go to waste, —








 can you, you? Oh







 love, sweet blue love, — no man — can ev - er get en -






 - ough, but may-be one day — we'll all die in love, — will









 you, you,- you? Oh

love, — sweet love, my—
 love, sweet blue love...
 love,
 Oh babe,
 Oh babe,
 Oh babe,

B A G Am⁷ P
 C P G⁷
 C Em⁷ Bm
 C (add 9) C Am₇ (D bass) P⁷

 un-der-stand, — take my love, —

 — that's all I have at hand. Please say you will, oh, don't say you can't, —

 — will you, will you,



Double Tempo-brightly
 

 will you?












The mo-ment you







walked in - side my door, — I knew that I need not look - no more. —
 fell in - side my dreams — I re-a-lized all I had - not seen. — } I've seen man-y







oth-er girls - be-fore, ah, but dar - ling, hea - ven must - ve pro-grammed you. —

2

 Ah, ah, will you, will you,

 will you?

Repeat and fade

Freezing Steel

Words and Music by Cat Stevens

Brightly

Musical score for the first section of "Freezing Steel". The key signature is G major (two sharps). The tempo is indicated as "Brightly". The vocal line starts with a piano dynamic (p) and includes a melodic line with eighth-note patterns. Four chord boxes are shown above the staff: E (top), A (middle), F# (bottom), and B (far bottom). The vocal line continues with a melodic line and eighth-note patterns.

*

1 & 4. I've flown the house — of freez - ing, the house of Freez - ing — Steel,
2. Back on the house — of freez - ing, the house of Freez - ing — Steel,
3. up on the house — of freez - ing, the house of Freez - ing — Steel,

Musical score for the second section of "Freezing Steel". The key signature changes to C major (no sharps or flats). The vocal line continues with a melodic line and eighth-note patterns. The vocal line repeats the lyrics from the previous section: "I've flown the house — of freez - ing, the house of Freez - ing — Steel," etc.

B

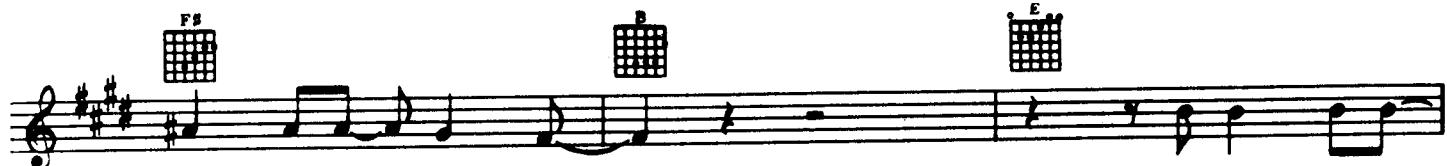
E

A

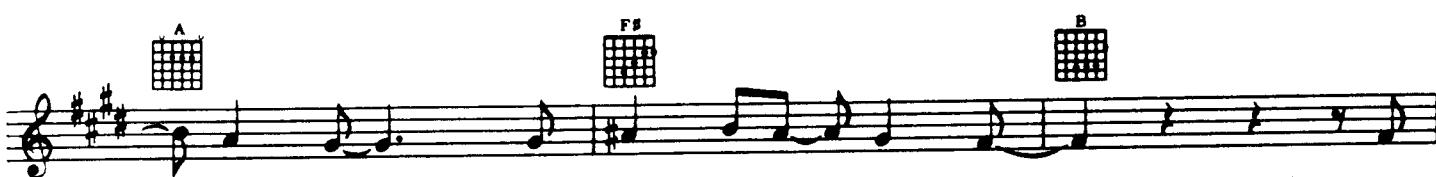
and tho' my bod - y's back — I
they tied my bod - y up, — I'm
I made my mind up then — to

Musical score for the third section of "Freezing Steel". The key signature changes to G major (two sharps). The vocal line continues with a melodic line and eighth-note patterns. The vocal line repeats the lyrics from the previous section: "and tho' my bod - y's back — I," etc.

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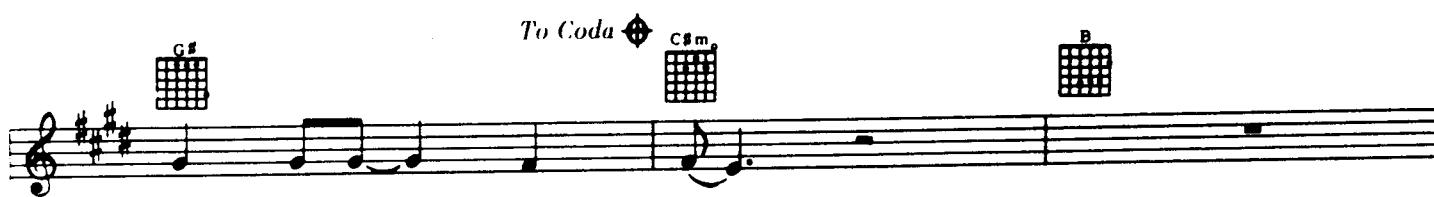


know it can't be real, _____
 forced to eat my meal, _____
 get me to the wheel, _____
 'cause I've been on —
 — a cold plate —
 I made the cab .



— that house, — with out a guid ing wheel. _____
 — of lamb, — and cold po ta toes too. _____
 — in door, — the pil ot turned a round. _____

The
Now
He



house of Freez ing Steel, —
 what's a soul to do, —
 said we're Ve nus bound, —



To Coda



C#m



B

A

oh,
oh,
oh,

where's it go - ing.
Lord a - bove.
please take me home,

C♯m

Picked me up at
Broth-er won't you
af - ter all I'm on - ly

B

sev - en, when my eyes were weak — from the light of the morn - ing.
tell me, is this — a — eu - char-is - tic dove, —
hu - man — and the — earth is where I be - long —

A

C♯m

B

A

E

Oh sis - ter, won't you tell me what a man — might want to know.
'cause I've — been a - wait-ing for the right — one to ap-pear -
I must have looked — beau-ti - ful to this freak — with - out a face,

G

P

This mad ness — is fine, —
 But I've seen it in — your face —
 'cause as he touched — my hand —
 yes, and I

C8

F

B

A

B

1

if you're mad at the time.
 ba - by this ain't the place,
 saw my - self back in bed,

G major chords shown across four measures

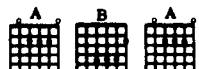
2

3

hey,

G major chords shown across four measures

D.S. al Coda



3

Musical score for the first part of the coda. The treble and bass staves are shown. The treble staff starts with a rest followed by eighth-note patterns. The bass staff has eighth-note patterns. The key signature is F# major (one sharp).

hey,

Musical score for the second part of the coda. The treble and bass staves continue with eighth-note patterns. The key signature changes to E major (no sharps or flats).

Coda



Steel, ba ba ba ba ba ba ba ba ba

Musical score for the vocal line in the Coda. The treble and bass staves show eighth-note patterns. The key signature is F# major.



Repeat and fade

ba ba.

Musical score for the final part of the coda. The treble and bass staves show eighth-note patterns. The key signature is F# major.

Ghost Town

Words and Music by Cat Stevens

The sheet music consists of two systems of musical notation. The top system shows a vocal melody in G clef with lyrics and a piano/bass line below it. The bottom system shows a guitar part with chords and a piano/bass line. The vocal part starts with a piano introduction and begins with the lyrics "Come on let's go down ev-'rybod-y's wai-ting for us". The guitar part includes several chord boxes labeled with 'G' and 'C'. The piano/bass part provides harmonic support throughout both systems.

Brightly

G C G C G G

mf

Come on let's go down ev-'rybod-y's wai-ting for us

mf

down at the ghost town

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Bill Bail - ey said he'd be a - round if Mis - ter G. Rob - in - son would
 just put that bad Ha - va - na down
 Love-ly Queen Anne Bo - leyn a -lear - ning new tricks from the great Hou - di - ni
 wo wo wo and that's the way she's gon-na make it wo wo

The musical score consists of four systems of music. System 1: Treble staff has a vocal line with lyrics 'Bill Bail - ey said he'd be a - round if Mis - ter G. Rob - in - son would' and a bass line. Chords: G, C, G, C, G. System 2: Treble staff has a vocal line with lyrics 'just put that bad Ha - va - na down' and a bass line. Chords: Bb, F, Bb, Ab. System 3: Treble staff has a vocal line with lyrics 'Love-ly Queen Anne Bo - leyn a -lear - ning new tricks from the great Hou - di - ni' and a bass line. Chords: Bb, Ab, Bb, C, G. System 4: Treble staff has a vocal line with lyrics 'wo wo wo and that's the way she's gon-na make it wo wo' and a bass line. Chords: G, G, G, G, G, G. The bass staff uses a bass clef and includes a dynamic marking 'f'.








come on—

Come on— let's go down ev - 'ry - bod - y's wai - ting for us down at the boom to

O. Red - ding and

Wash - ing - ton Chi - co and Har - po and Karl are in the kit - chen with Mum

(B Bass)

Bus - ter Kea-ton and King Tut are












wai -ting for Dis - ney to wake up wo wo now that's the way no that ain't






the way he's go-nna make it








(G bass) (C bass) (C bass) (G bass)






























Hard Headed Woman

Words and Music by Cat Stevens

Slowly



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♭

G

C

F

to Coda ♫

best.

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

B♭

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 ans - wers —

when you ask — why'd you come here for? *(spoken)*
 Why?
 (I don't know)

I know man - y fine feath-ered friends — but their
 They know man - y sure fired ways — to find

friend- li - ness de - pends — on how you do. —
 out the one who pays — and 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

wom-an

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

D.S. Coda

Coda

Home In The Sky

Words and Music by Cat Stevens

The sheet music consists of six staves of musical notation. Above each staff are guitar chord boxes. The chords are:

- Staff 1: B♭, D♭, B♭, D♭, E
- Staff 2: (Choir) (Bass) G♭, (C bass) A♭, Cm, B♭, D♭, E
- Staff 3: (B♭ bass), (C bass) A♭, D♭, G♭, E, (C♯ bass)
- Staff 4: (C bass), (B♭ bass) A♭, D♭, G♭, E, (C♯ bass)
- Staff 5: B♭, G♭, D, A♭, A, E, G
- Staff 6: add D no C♯, Slow Beat, D, Bm, E, G

Performance instructions include "Brightly" and "mf". The bass line is indicated by a brace under the bass staves.

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Come the morn-ing—

1. Old world— good - bye 'cause I'll be home in the sky in the morning bye - bye.
 2. Home —

Stars are cry - ing— o - ver my— old house but I'm still breath - ing

hap-py a - bove the clouds Home, home at last because all of the bad times are past

Music is a la-dy that I still love cause sh

gives me the air that I breathe Music is a la-a-dy that I still need cause sh

brings me food that I eat

Bye cause I'll be home in the sky in the

morning bye bye bye bye bye.

rit.

How Can I Tell You

Words and Music by Cat Stevens

Moderato

The musical score consists of five staves. The top two staves are for piano, showing treble and bass clef staves with various chords indicated by small diagrams. The middle staff is for guitar, with chords E minor (Em), A, D, and G marked. The bottom two staves are for vocal, with lyrics written below the notes. The vocal part starts with "Oh, oh, oh," followed by "How can I tell you that I love you, you, I." This is followed by a piano solo section, then another vocal line starting with "love you, but I can't think of right words to". The vocal part ends with a piano solo section.

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G Em A

say I long to tell you that I'm

D G D G Em

always think - ing of you, I'm al - ways think - ing of

A D G D G

you, But my words just blow a - way,

D G D G Em

Just blow a - way It al - ways ends up to one

2. Wherever I am, girl,
I'm always walking with you,
I'm always walking with you,
But I look and you're not there,
Whoever I'm with I'm always,
I'm always talking to you,
I'm always talking to you,
And I'm sad that you can't hear,
Sad that you can't hear,
It always adds up to one thing, honey,
When I look and you're not there.

3. I need to know you,
Need to feel my arms around you,
Feel my arms surround you,
Like sea around a shore.
I pray in hope that I might find you,
In hope that I might find you,
Because hearts can do no more,
Can do no more.
It always ends up to one thing, honey,
Still I kneel upon the floor.

4. How can I tell you
That I love you,
I love you,
But I can't think of right words to say,
And I long to tell you
That I'm always thinking of you,
I'm always thinking of you,
But my words just blow away,
Just blow away.
It all ends up to one thing, honey,
And I can't think of right words to say.

How Many Times

Words and Music by Cat Stevens

Moderato



A continuation of the musical score. The vocal line includes lyrics: "How Man-y Times must I get up,". The piano part features sustained notes and harmonic patterns. Three small square diagrams with letters G, D, and C are placed above the staff, likely indicating chord changes.

A continuation of the musical score. The vocal line includes lyrics: "look out, _ and see the same _ old view, _____. The piano part features sustained notes and harmonic patterns. Three small square diagrams with letters D, G, and C are placed above the staff, likely indicating chord changes.

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A musical score for a vocal and guitar piece. The vocal part is in soprano clef, and the guitar part is indicated by chord boxes above the staff. The score consists of eight staves of music, each ending with a repeat sign and a double bar line, suggesting a verse followed by a chorus. The lyrics are as follows:

 view? — How Man-y Times must I wear the same old things

 and hear the same old things — that I do,

 I do? How Man-y Times must I clean this face, —

 my face, and How Man-y Times must I shine my shoes?

Sheet music for "Oh, Lord, How Many Times". The music is in common time, key of G major. The vocal part is in soprano clef, and the piano accompaniment is in bass clef.

Chords:

- Top staff: P (D7), G (G7), P (D7)
- Middle staff: Am (A7), C (C7), P (D7)
- Bottom staff: C (C7), Am (A7), P (D7), G (G7)
- Bottom staff (continued): P (D7), C (C7), P (D7)

Text:

Oh, oh — Lord, — How Man-y Times must I
 drink the same old drink and dream the same old dream
 that I do? — Be - cause I,
 I know one, one thing, there ain't noth -

ing that could ev - er ease the pain - but for your,

your_ line and mine, um. —

I want that lov-ing a - gain, — a - gain. —

How Man-y Times must I pass your place, — your place,
 {

 and How Man-y Times must I follow you, — you?
 {

 How Man-y Times must I see the same old things when
 {

 could be see - ing is you? —
 {
D.S. al Coda

 Be - cause I

241

Coda



D

G

D

C

Must I fol-low you,

D

G

D

C

must I wear — the same old

P P P {

P

C

Am

G

C

thing?

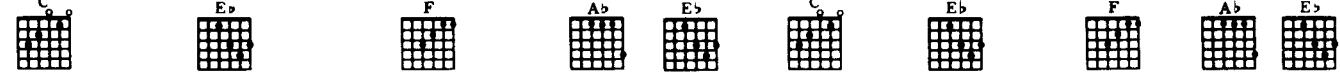
p.
rit.

C
G

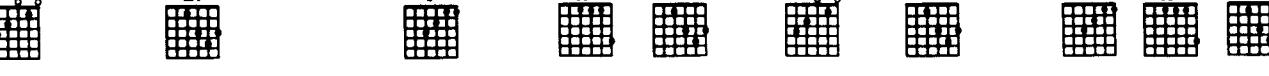
I Think I See The Light

Words and Music by Cat Stevens

Moderately



I used to trust no-body, trust-ing e-ven less their words...



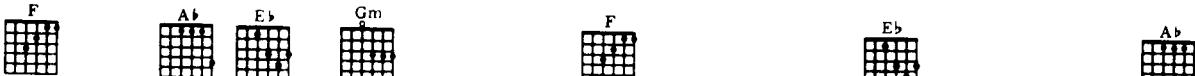
un-til I found some-body, there was no one I pre-ferred,
My heart was made of stone, my eyes saw on-ly mis-ty grey.



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 Un-til you came in - to my life girl, I saw ev - 'ry-one that way.
 Un-til you came in - to my life girl, I saw noth-ing, noth-ing more.



 Un-til I found the one I need - ed at my side.



 I think I would have been a sad man all my life.









I think I see the light — com-ing to me, — com-ing



through me — giv-ing me a sec-ond — sight, — so



shine — shine — shine shine — shine — shine



shine shine shine. —



I used to walk a- lone, — ev'-ry step seemed the same, —

Piano and guitar parts for the first section. The piano part consists of eighth-note chords. The guitar part shows chords C_o, E_b, F, A_b, E_b, C_o, and E_b.

This world was not my home — so there was noth-ing much to
Look up and see the clouds — look down and see the cold —

gain, —
floor, —

Piano and guitar parts for the second section. The piano part consists of eighth-note chords. The guitar part shows chords F, A_b, E_b, F, A_b, E_b, and E_b.

1. F A_b E_b | 2. F D.S.al. A_b E_b Coda E_b

CODA



Piano and guitar parts for the CODA section. The piano part consists of eighth-note chords. The guitar part shows chords G_m, D, G_m, A_b, and D.

Piano and guitar parts for the final section. The piano part consists of eighth-note chords. The guitar part shows chords G_m, D, G_{m7}, E_b, A_b, and D.

Piano and guitar parts for the final section. The piano part consists of eighth-note chords. The guitar part shows chords G_m, D, G_{m7}, E_b, A_b, and D.

C7

C_oE_b

F

B_b

F

I think I see the light— coming to me, com-ing

B_b

F

C7

thru me, Giv-ing me a sec-ond sight.

So

C_oE_bB_bC_oE_bB_bRepeat
5 times

F

shine— shine—

shine

shine— shine—

shine.

I Wish, I Wish

Moderately

Words and Music by Cat Stevens

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 _____

mp

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

It's just an-
And do I



oth - er point of view
get to ring my bell

oo
oo

A state of
Or land up







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. 
 2. 


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 - nough yes _____

2.

Fade out (opt. repeat)

ad lib. style

If I Laugh

Words and Music by Cat Stevens

Slowly

The musical score consists of six staves of music. The top two staves are for piano, showing treble and bass clefs with various note heads and rests. The bottom four staves are for voice, with lyrics written below them. Chords are indicated above the vocal staves: E, A, B, A, G♯, C♯m, A, F♯, and D. The lyrics are:

If I laugh
just a lit-tle bit, — May-be I can for-get the chance that I
did - n't have to know you, And live — in peace

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E F#
 B A

in peace

E F#m E

E F#m E

1 2. 3.

If I laugh

A B A

E F#m E

Bm6 C#7 F#m7 Emaj7

Da da da da — da da

Bm6 C#7 F#m7 Emaj7

B E Bm6 C#7 F#m7 Emaj7 F#m7 Emaj7
 da da da da da da, da da da da da da da da da da, Oh,
 F#m7 Emaj7 F#m7 C#7 B A Coda ♫
 Da da da da da da da da da da da da.
 D. S. al Coda
 If I laugh
 CODA

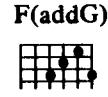
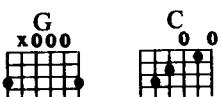
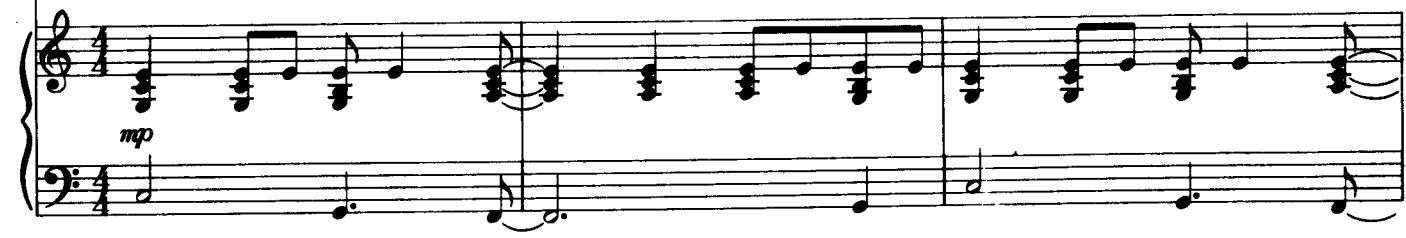
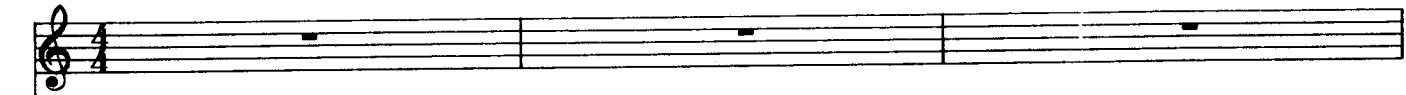
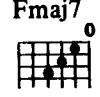
If I laugh just a little bit
 Maybe I can forget the plans
 That I didn't use to get you
 At home with me alone

If I laugh just a little bit
 Maybe I can recall the way
 That I used to be before you
 And sleep at night and dream

If You Want To Sing Out Sing Out

Words and Music by Cat Stevens

Moderately bright (♩ = ♩)



Well, if you want to sing out,— sing out.—

And if you
And if you



want to be free, be free.
want to say no, say no.

'Cause there's a mil - lion things to be.
'Cause there's a mil - lion ways to go.



You know that there are.—
 You know that there are.—

And if you
And if you

want to live high,— live high.—
 want to be me,— be me.—

3

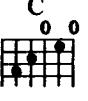
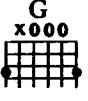
And if you want to live low, live low.—
 And if you want to be you, be you...

'Cause there's a mil - lion ways to go.—
 'Cause there's a mil - lion things to do.—

You know that there are.—
You know that there are...

You can do what you want.—

3

F(addG) G C


The op - por - tu - ni - ty's on. — 3

F(addG) G C


And if you find a new way, — you can do it to - day. —

C F(addG) G


You can make it all true. — 3

C Am Em


And you can make it un - do, — you — see. — Ah, —





 it's eas - y. Ah, _____ you on - ly




 need — to know... Well, if you

3

2. 




 Well, if you want to sing out,— sing out.— And if you







 want to be free, be free. — 'Cause there's a mil - lion things to be.—







 want to be free, be free. — 'Cause there's a mil - lion things to be.—

You know that there are, — you know that there are, — you know that there are, —

— you know that there are, — you know that there are...

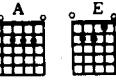
Into White

Words and Music by Cat Stevens

Moderately

The musical score consists of six staves of music. The top staff shows a piano part with a dynamic marking of *p*. The second staff shows a guitar part with chord boxes for D, A, and E. The third staff continues the piano and guitar parts. The lyrics "I built my house from bar - ley rice, green pep-per walls and" are written below the staff. The fourth staff continues the piano and guitar parts. The lyrics "wa - ter ice. Ta - bles of pa-per wood win-dows of light." are written below the staff. The fifth staff continues the piano and guitar parts. The lyrics "And ev - 'ry-thing emp-ty- ing In - to White." are written below the staff. The sixth staff continues the piano and guitar parts.

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A sim - ple garden with ac-res of

sky. A brown haired dog mouse if one dropped by. Yel - low de-

lan-ey would sleep well at night. _____

With

ev - 'ry-thing - emp-ty-ing In-to White. — A

sad blue-eyed drum-mer re-hear-ses out-side, a black spi-der dancing on

top of his eye. Red leg-ged chick-en stands read-y to strike.

And ev - 'ry-thing emp-ty-ing In - to White

F# SUS

F#

D

A

E

I built my house from
bar - ley rice, green pep-per walls and wa - ter ice,

D

E

G

D

And

A

E

F# SUS

F#

ev - 'ry-thing emp-ty-ing In -to White.

Jesus

Words and Music by Cat Stevens

Moderato

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Moderato'. It includes six chord boxes above the staff: C, D, G, D, Am, and G. The bottom staff is for the guitar, with a bass clef, a key signature of one sharp (F#), and a tempo marking of 'Moderato'. It includes six chord boxes: Em, G, C, G, (G bass), and Em. The vocal part begins with a sustained note on 'C'. The guitar part starts with a bass line on 'Em' followed by chords on 'G', 'C', 'G', 'D', 'Bm', 'Em', and 'Bm'. The lyrics 'They used to call him Jes - us oh long time a - go' are written below the vocal staff. The vocal part continues with 'They're still call-ing him Je - sus' and 'don't you know'. The guitar part continues with 'They crossed the wood and hanged him oh long time a - go'. The score concludes with a dynamic marking of 'f'.

They still mis-un-der-stand him those who don't know And in the ev-en-ing his
 love will lead the blind in ev-ry se-cret cor-ner there in your mind
 They called him Gauta-ma Bud-dha oh
 long time a-go He turned the world to or-der don't you know he used to sit know

- ing oh — long time a - go where you and me were go - ing

Oh woo - o And in the ev - en - ing his love will lead the blind

Moderato

R.H.

$(C\sharp \text{ bass})$

Katmandu

Words and Music by Cat Stevens

Moderately

The musical score consists of six staves of music. The top staff is for piano, showing a treble clef, a key signature of one sharp, and a common time signature. The second staff is for vocal, with lyrics appearing below the notes. The third staff is for guitar, with chord boxes above the staff indicating F, E^b, F, and A^b. The fourth staff continues the vocal line with lyrics: "I sit be - side the dark _____ be -neath the mire _____". The fifth staff continues the vocal line with lyrics: "Chop me some bro - ken wood _____ we'll start a fire _____". The sixth staff continues the vocal line with lyrics: "Pass me my hat and coat _____ lock up the cab - in _____". The seventh staff is for piano. The eighth staff is for vocal, with lyrics: "Cold grey dust - y day, _____ the morn-ing lake _____". The ninth staff is for guitar, with chord boxes above the staff indicating E^b, B^b, F, and C. The tenth staff continues the vocal line with lyrics: "White warm light the dawn, _____ and help me see _____". The eleventh staff continues the vocal line with lyrics: "Slow night treat me right, _____ un - til I go _____". The twelfth staff is for piano. The thirteenth staff is for vocal, with lyrics: "drinks up the sky. _____". The fourteenth staff is for guitar, with chord boxes above the staff indicating G, E^b, B^b, F, and A^b. The fifteenth staff continues the vocal line with lyrics: "old Sat - an's tree. _____ be nice to know. _____". The sixteenth staff is for piano.

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KAT-MAN - DU I'll soon be see - ing you
 touch - ing you
 see - ing you





and your strange be - wild- 'ring time. will hold me
 will hold me
 will keep me





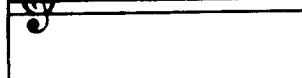


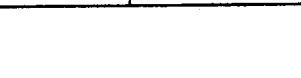
down. down. home.





1. Cm7 2. Cm7 F









King Of Trees

Words and Music by Cat Stevens

The musical score consists of four staves. The top staff is for the vocal part, with lyrics appearing below the notes. The second staff is for the piano/bass part. The third staff is for the guitar part, with chords indicated above the staff. The bottom staff is for the bass part. Chords shown include F, C, Em, Am, G (bass), E, C, Em, F, C, Em, Dm7, C, Am, G, F, C, (F bass), C, F, C, (E bass), Dm7, C, and (E bass). The lyrics are:

He was the king of the trees keeper of the leaves
a deep green god of young love stained memory—
We used to meet by him
far from the hustling town I loved you— now they've come to cut you down.
down
(F bass)
(E bass)

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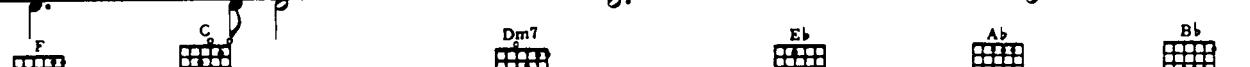
 He was the guar-di-an of days we held the same-
 be-neath the shade he gave



 shel-ter from the rain-
 Oh Lord how it's empty now
 with noth-ing save the breeze I



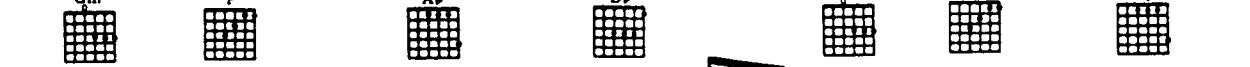
 loved you-
 now they've come to burn the leaves.
 Don't burn the



 leaves
 And if my mind breaks up_in all



 f



 so man-y ways
 I know the meaning of the words
 I love you_-
 And if my body falls inside

G_m F E_m C D_b_m A_b_m

— an ear-ly grave. The for-est and the ev-er-greens are com-ing to take me back So

p

D_b E_g A D G₇ C

slow - ly as I roll down the track the for-est and the ev-er-greens- are

G₇ C G₇ C F

com-ing to take me back The for-est and the ev-er-green are com-ing to take me back

f

C F C F C D_m₇ C
 (F bass) (F bass) (F bass) (F bass) (E bass)

Please take me back_

F C F E_m F C E_m

(E bass)

He was the king of trees keep-er of _ the glades The way he lightened my life makes me so a- mazed



We used to meet by him many years ago I loved you now they've come to lay the road



— Oh oh oh

Don't lay the road - oad - oad

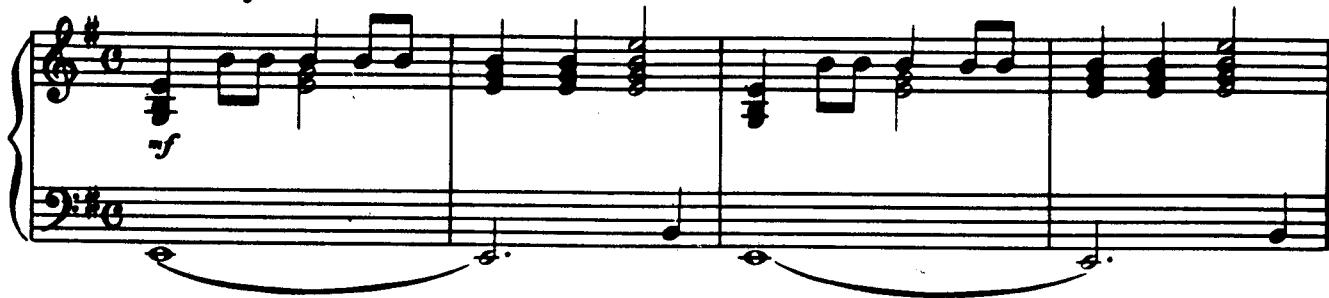


cresc.

Lady D'Arbanville

Words and Music by Cat Stevens

Moderately



A continuation of the musical score. The vocal line continues with eighth and sixteenth notes. The piano part has a dynamic marking 'p' (piano) and a rubato instruction. Chord symbols 'Em' and 'D' are shown above the piano staff.

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

A continuation of the musical score. The vocal line includes a sustained note and a fermata. The piano part has a dynamic marking 'p' (piano) and a rubato instruction. Chord symbols 'B:' and 'G:' are shown above the piano staff.

still? I'll wake you to - mor- row

A continuation of the musical score. The vocal line includes a sustained note and a fermata. The piano part has a rubato instruction. Chord symbols 'B:' and 'G:' are shown above the piano staff.

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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 - morrow—
 al - ways be with you—
 And you will be my fill,
 This rose will nev - er die,
 Yes,
 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.

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.



Later

Words and Music by Cat Stevens

Fast $d. = 84$
Bm

Percussion mp

10 times
N.C.

mf

9 times

Bm A E

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La - ter, _____ oh,
 oh, _____ La - ter,
 La - ter, _____

I want to talk it out _____ with you, _____






try to get my mes - sage through. — That's not





all I want to do, La - ter,







oh, oh.

N.C.






4 times



Not a bit soon - er, but La - ter, La - ter.






La - ter,
 (Not a bit soon - er, but La - ter.) La - ter, —





La - ter,






I want to feel your bo - dy close —






from your head down to your toes, — may - be

 G  F#  Bm

help you fold your clothes La - ter, La - ter, —

 A  E  Bm  A 

— oh, — oh, — oh, —

 Em (B bass)  C  D (B bass)

oh, oh. I want to spread the news, —

 Em (B bass)  Bm  Em (B bass)  F#m  C#  F# 

— don't want to soft - soap you. —

 3  3  3

We're meant to live and love to - geth-er, girl, oh babe.
rit.
Slowly $\text{♩} = 90$

 There's no - thing I can do, _____ oh, dar - ling,

 I love you. , There's no way you can stay home

 a - lone, ba - by. La _____

Tempo I

The musical score consists of eight staves of music. The top staff is for the voice, starting with a Bm chord. The lyrics "La - ter, _____" are written below the notes. The second staff is for the piano. The third staff is also for the piano. The fourth staff is for the voice, ending with an A chord. The fifth staff is for the piano. The sixth staff is for the piano. The seventh staff is for the voice, ending with an E chord. The eighth staff is for the piano.

Bm A E

La - ter, _____

ah, _____

A E

Bm A E

La - ter.

Bm A E

Bm A E P

La - ter,
I want to talk it out

G A F#m Bm E

— with you, — try to get my mes - sage through..

E^{m7} (A bass) G F#

That's not all I want to do,

Bm A E

La - ter.










18 times










La - ter. _____





Lillywhite

Moderately

Words and Music by Cat Stevens

The sheet music consists of six staves of musical notation. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the guitar, with chords C, F, C, and F indicated above the staff. The third staff is for the piano. The fourth staff is for the guitar, with chords C, F, and C indicated above the staff. The fifth staff is for the piano. The sixth staff is for the guitar, with chords G, F, D9, and E indicated above the staff. The lyrics are written below the guitar staves.

1. Back up on the mend-ed road _____ I pause
2. I raise my hand and touch the wheel _____ of change

tak - ing time to check the dial _____

And the Lil - ly - white I nev - er knew her name.
Thank the Lil - ly - white I nev - er knew her name.

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But she'll be pass-ing my way _____ some-time _____ a - gain. _____

But she'll be pass-ing my way _____ some-time _____ a -

gain. _____

Longer Boats

Words and Music by Cat Stevens

Moderato

The musical score consists of four staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. It includes lyrics and guitar chords (G, C, G, C, G, C, D). The second staff is for the piano, indicated by a bass clef and a treble clef. The third staff is also for the piano. The bottom staff is for the bass, indicated by a bass clef. The music is in common time.

Long-er boats__ are com- in' to win us, they're com - in' to win us, the
com - in' to win us Long - er boats__ are com - in' to win us
hold on __ to the shore. _____ They'll be

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 G  C 

tak - ing the key _____ from the door.

 G  C  G  G  C  G  G  C 

Fine

 G 

I don't
Ma - ry

want. no. God _____ on my lawn _____ and just a
dropped her pants by the sand

 G 

flow par - er son I come can help take a - long her hand 'Cause the But the

 G  C 

 G
  P
  G
  D

soul of no - bod - y knows, ————— How a flow - er
 soul of no - bod - y knows, ————— Where the par - son

 C
  Em
  A

grows. —————
 goes. —————

 C
  Em

Yes how a flow - er —————
 Where does the par - son

 A

1. 2. D.C. al Fine

grows. —————
 go. —————

Maybe You're Right

Words and Music by Cat Stevens

Moderately

The musical score consists of two staves. The top staff is for the piano, showing treble and bass clefs, with various notes and rests. The bottom staff is for the guitar, indicated by a small guitar icon. Chord boxes are placed above the guitar staff at specific intervals: G, C, D, and Em. The lyrics are integrated into the music, appearing below the staff lines. The first two lines of lyrics are: "1. Now may-be you're right | and may - be you're wrong —" and "2. So may-be you're right |". The final line of lyrics is: "But I ain't gon - na ar - que with you no more I've done it for _ too long. —". The music concludes with a final piano section.

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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,

I put up— with your lies like— you put up with mine,— But God knows we
 should have stopped some-where,— we could have tak-en the time, _____ But time has






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, no.

     D.S. al  Coda 

CODA

Miles From Nowhere

Words and Music by Cat Stevens

Slowly, in 4



1.3. Miles from no-where — guess I'll take my time — oh,
2. no-where — not a soul in sight — oh,

p

mf



yeah, — to reach there, — look up at the moun-tain —
yeah, — But it's all — right I have my free-dom —



I have to climb — oh, yeah, — to reach there — Lord my
I can make my own rules — oh, yeah, — the ones that I choose }

my



to Coda

bod - y — has been a good friend — But I won't — need it when I reach the

end — miles from no - where guess I'll take — my time, — Oh,

yeah, — to reach _ there. —

I creep thru the val-leys and I grope thru the



 woods— 'cause I know when I find it my hon-ey— it's gon-na make me feel



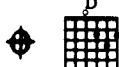
 good,— (spoken) Yes! I love ev - 'ry - thing,— so don't it make you feel



 sad— 'cause I'll drink to you my ba-by. I'll think — to

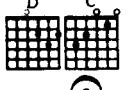


 that— I'll think _to that— Miles from




end.



I love ev - 'ry - thing — so don't it make you feel

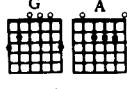





sad — 'cause I'll drink to you my ba - by. I'll think — to





D.S. al Fine N. C.

that — I'll think to that. — Miles from








p

Mona Bone Jakon

Words and Music by Cat Stevens

Brightly

Piano part: Treble clef, 2/4 time, dynamic 'f'. Bass part: 2/4 time.

Guitar chords: C, D, A (repeated).

Yes, I've got a Mon - a Bone Ja - kon, _____ But

Piano part: Treble clef, 3/4 time, dynamic ff. Bass part: 2/4 time.

Guitar chords: C, D, A, C, D, A, C, D.

it won't be lone - ly for long. Yes, I've got a

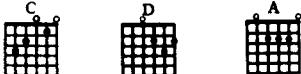
Piano part: Treble clef, 3/4 time, dynamic ff. Bass part: 2/4 time.

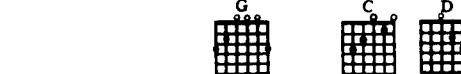
Guitar chords: A, C, D, A, C, D, A.

Mon - a Bone Ja - kon, _____ But it won't be lone - ly

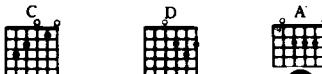
Piano part: Treble clef, 2/4 time, dynamic ff. Bass part: 2/4 time.

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 for long, Yes, I've got my rea - sons and to


 me they're all true, and I would - n't change them not e - ven for


 you, Yes, I've got a Mon - a Bone Ja- kon, But


 it won't be lone - ly for long, Mmm.



Moonshadow

Words and Music by Cat Stevens

Moderato

The sheet music consists of eight staves of musical notation. The top staff shows a vocal line with lyrics and a guitar part with chords D, A7, D, G, and A7. The second staff shows a piano or keyboard part with a dynamic 'p'. The third staff shows a bass line. The fourth staff continues the vocal and guitar parts. The fifth staff shows a piano part with a melodic line. The sixth staff continues the vocal and guitar parts. The seventh staff shows a piano part with a melodic line. The eighth staff continues the vocal and guitar parts.

Oh I'm be-in' fol - lowed by a moon shad - ow, moon shad - ow, moon
shad - ow, leap-in' and hop - in' on a moon shad - ow, moon shad - ow, moon
shad - ow, and if I ev - er lose my hands, lose my plough, lose
if I ev - er lose my eyes.. if my colour all
— my land, Oh if I ev - er lose my hands, Oh if
— runs dry, yes if I ev - er lose my eyes, Oh if

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I won't have to work no more,
 and
 I won't have to cry no more,
 yes

I'm be-in' fol-lowed by a moon shad-ow, moon shad-ow, moon shad-ow,

leap-in' and hop - in' on a moon shad-ow, moon shad-ow, moon shad-ow, and

if I ev - er lose my legs.
 if I ev ~ er lose my mouth.

I won't moan and
 or my teeth

I won't beg, — yes if I ev - er lose my legs, — Oh if
 north or south, — yes if I ev - er lose my mouth, Oh if

I won't have to walk any more and
 I won't have to talk.

Did it take long to find me? I asked the faith - ful light.






Did it take long to find me and are you gon-na stay the night. — Oh





I'm be-in' fol-lowed by a moon shad-ow, moon shad - ow, moon shad - ow, —





leap-in' and hop - in' on a moon shad-ow, moon shad - ow, moon shad - ow, —





moon shad - ow, moon shad - ow, — moon shad - ow, moon shad - ow, —

Morning Has Broken

Words by Eleanor Farjeon
Musical arrangement by Cat Stevens

Moderate

The sheet music consists of five staves of musical notation. The top two staves are for the piano, showing treble and bass clefs with various dynamics like 'mf', 'f', 'p', and 'rall.'. The bottom three staves are for the guitar, with chord boxes indicating chords such as D, G, A, Bm, G7, C, F, and Dm. The lyrics begin at the bottom of the page:

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

a tempo

mp

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

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

Praise for the morn - ing,
 of the wet gar - den, Praise for them spring -
 Sprung in com - plete -

ing ness fresh from the world.
 where his feet pass.

mf

A handwritten musical score consisting of two staves. The top staff is for the right hand (piano) and the bottom staff is for the left hand (piano/bass). The score includes several chords indicated by small boxes with letter names (G, E, Am, C, G7sus, F#), and measure numbers 1 and 2. The music features various note heads, stems, and rests, with some notes grouped by brackets. The score ends with a dynamic marking "rall."

Chords shown:

- G
- E
- Am
- C
- G7sus
- F#
- Bm
- G
- D
- A7 (D Bass)
- D

Measure numbers:

- 1
- 2

Dynamic:

- rall.

a tempo

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

mp

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

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

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.

Music

Words and Music by Cat Stevens

A musical score for 'Music' by Cat Stevens, featuring piano/vocal parts and guitar chords. The score consists of eight staves of music. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one flat, and a common time signature. The third staff shows a treble clef, a key signature of one flat, and a common time signature. The fourth staff shows a bass clef, a key signature of one flat, and a common time signature. The fifth staff shows a treble clef, a key signature of one flat, and a common time signature. The sixth staff shows a bass clef, a key signature of one flat, and a common time signature. The seventh staff shows a treble clef, a key signature of one flat, and a common time signature. The eighth staff shows a bass clef, a key signature of one flat, and a common time signature. The score includes lyrics: 'Yes - ter - day I was on the edge hop - ing ev - 'ry thing was going to work it - self out'.

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A good hon - est man do - ing the work of God trying to

make things bet - ter for him. A

mf

lov - er of life in a school for fools trying to find an - oth - er way to sur -
vive.

New mu - sic, new mu - sic,

new mu - sic, sweet mu - sic can light - en us can bright - en the

93

Cm  Gm 

world the world can save us
 F A♭ B♭ C G F A♭ B♭ C G (G bass) F A♭ B♭

world
 C G F C G A♭ B♭ C G (C bass) F A♭ B♭ C G (C bass)

f
 F A♭ B♭ C G F A♭ B♭ C G

My friend said well I think I found a way to help make my-self rich-er
p > >
 A♭ B♭ C G F A♭ B♭ C G

I said don't you know
mf *p*




 well it won't be too long... before the bad ol' dev - il will get you back




 I said put back your heart...



 — and sing, sing while you know you're still liv - ing Sing, sing, sing





 while you know there's still new mu - sic, new mu - sic, new mu - sic


 sweet mu - sic can light - en us can bright - en the world

the world can save us world
 Gm F Ab Bb C F

Oh take a

p mf
 A \flat B \flat C F C F A \flat B \flat E \flat

look at the world think a - bout how it will end There'd be no
 F Gm F Eb F F Gm F Eb F

wars in the world if ev - 'ry - bod - y joined in the band Think a - bout the
 F F Gm F Eb F F Gm F Eb F

light in your eyes think a - bout what you should know There'd be no
 F F Gm F Eb F F Gm F Eb F

wars in the world— if ev - 'ry-bod - y joined in the show— Oh, oh—

F Gm F Eb F E D

think a - bout the light in your eyes— think a - bout what you should know—

f

Bb7 D Eb F Gm F Eb F

— There'd be no wars in the world— if ev - 'ry-bod - y joined in the show—

Gm F Eb F Gm F Eb F

(in the show) New mu - sic sweet mu - sic

Gm F Eb Bb F Bb F Bb F Eb Bb

can light - en us can bright-en the world— ah

Gm F Ab Bb C F

F Ab Bb C F Ab Bb C F Ab

 Yes - ter - day I was

 Bb C Cm7 F Ab Bb C F/C C

 on the edge hop - ing ev - 'ry - thing was goin' to work it - self out ah

 F Ab Bb C F/C C F Ab Bb

 A good hon - est

 C F/C C F Ab Bb C F/C F Ab Bb

 man do - ing the work of God tryin' to make things bet - ter for

 C F/C C F Ab Bb C F/C C

him. Ah _____

Lov - er of life _____ in a school for foolstryin' to find an - oth - er way to sur - vive

Ah _____

Ah _____ ah _____

ah _____

O Caritas

Words and Music by Toumazis, Taylor, and Stevens

Fast Beat



A musical score for two voices. The top voice starts with a dynamic 'p' and a Dm chord. The lyrics 'orn' and 'at' are written below the notes. The bottom voice has a bass clef and a Gm (A bass) chord. The lyrics 'um' and 'mun' are written below the notes. The music continues with a Dm chord and a piano dynamic 'p'. The lyrics 'Hunc' are written below the notes.



The musical score continues with a Gm (A bass) chord. The lyrics 'orn' and 'at' are written below the notes. The bottom voice has a bass clef. The lyrics 'um' and 'mun' are written below the notes. The music continues with a Dm chord and a piano dynamic 'p'. The lyrics 'Hunc' are written below the notes.

The musical score continues with a Dm chord. The lyrics 'orn' and 'at' are written below the notes. The bottom voice has a bass clef. The lyrics 'um' and 'mun' are written below the notes. The music continues with a Dm chord and a piano dynamic 'p'. The lyrics 'Hunc' are written below the notes.



The musical score continues with a C chord. The lyrics 'orn' and 'at' are written below the notes. The bottom voice has a bass clef. The lyrics 'um' and 'mun' are written below the notes. The music continues with a Dm chord and a piano dynamic 'p'. The lyrics 'Hunc' are written below the notes.

The musical score continues with a Dm chord. The lyrics 'orn' and 'at' are written below the notes. The bottom voice has a bass clef. The lyrics 'um' and 'mun' are written below the notes. The music continues with a Dm chord and a piano dynamic 'p'. The lyrics 'Hunc' are written below the notes.



The musical score continues with an A chord. The lyrics 'orn' and 'at' are written below the notes. The bottom voice has a bass clef. The lyrics 'um' and 'mun' are written below the notes. The music continues with a Dm chord and a piano dynamic 'p'. The lyrics 'Hunc' are written below the notes.

di

no

lo

The musical score continues with a Dm chord. The lyrics 'orn' and 'at' are written below the notes. The bottom voice has a bass clef. The lyrics 'um' and 'mun' are written below the notes. The music continues with a Dm chord and a piano dynamic 'p'. The lyrics 'Hunc' are written below the notes.

C7

A

per - de - re.

Dm Am7 B₂ A

mf

Vi - de - o — flag - rar - e vi - de - o — flag - rar - e

Dm C₉ B₂ A Dm

vi - de - o — flag - rar - e om - ni - a - res. Au - di - o — clam -

C₉ B₂ A Dm C₉

- ar - e au - di - o — clam - ar - e au - di - o — clam - ar - e

hom - in - es.

p

Nunc _____ ex - ting - uit - ur mund(i) et ast -

- ro - rum lu - men. Nunc _____ con -

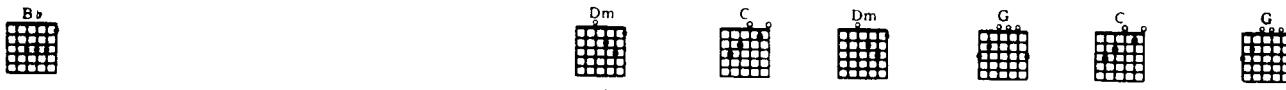
   

p

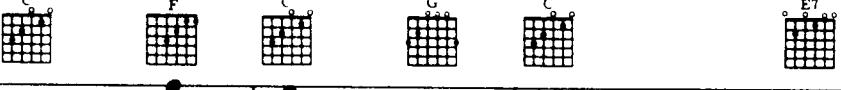
cip - it - ur ma - li ho - min - is cri - men.



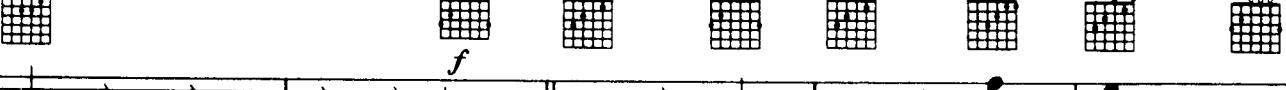
mf
 Tris - ti - tat(e) et la - crim - is



 grav - is est do - lor. — De ter

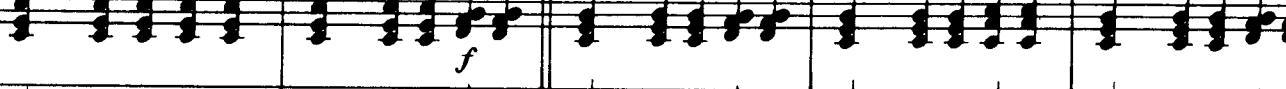


 - rae - que mar - ib - us mag - nus est clam -



 - or. O Car - it - as, O Car - it -

f



f





 as, no - bis sit sem - per am - or.





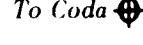





p Nos pe - ri - tu - ri mor - tem sa - lu - ta - mus (ah ah).







p *mf* *mf*







mf So - la re - surg - it vi -





Dm

- ta.

{

3

{

3

C

A

{

3

{

3

Dm

p

Ah

{

3

{

3

C

A

{

f

ah

{

3

{

3

1st time

2nd time ah ah ah

2nd time ah ah ah

D.S. al Coda

Coda

is

Ah, _____ this world _____

 burn - ing fast. — Oh,



 — this world — will nev

 er last. I don't want — to lose it

 I don't want — to lose it I don't want — to lose it

A Dm C

here in my time. Give me time— for - ev - er

This section consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. It features a vocal line with lyrics "here in my time. Give me time— for - ev - er". The bottom staff has a bass clef and a key signature of one sharp. It provides harmonic support with a continuous eighth-note chord progression.

B^b A Dm C

give me time— for - ev - er give me time— for - ev - er

This section also consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. It repeats the lyrics "give me time— for - ev - er". The bottom staff has a bass clef and a key signature of one sharp, continuing the harmonic support.

A⁷ Dm A Dm

here in my time.

This section consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. It concludes with the lyrics "here in my time.". The bottom staff has a bass clef and a key signature of one sharp, providing harmonic support.

A Dm

dim

This section consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "dim" are written above the bass staff, indicating a dynamic or performance instruction.

Oh Very Young

Words and Music by Cat Stevens

Moderato

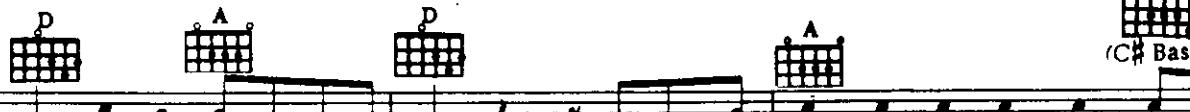
The musical score consists of five staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the guitar, indicated by a treble clef and a 'G' symbol. The third staff is for the piano. The fourth staff is for the guitar, indicated by a treble clef and a 'D' symbol. The fifth staff is for the piano. Chords are marked above the staves: A (in the first measure), D (in the second measure), E (in the third measure), F#m (in the fourth measure), D (in the fifth measure), E (in the sixth measure), E7 (in the seventh measure), A (in the eighth measure), D (in the ninth measure), and E (in the tenth measure). The lyrics are written below the piano and guitar staves.

Oh ve - ry young what will you leave us this time _____ you're on - ly

dan - cing on _____ this earth for a short while _____ and though your dreams may toss and turn you now

they will van - ish a - way _____ like your Dad's best jeans _____ de - nim blue

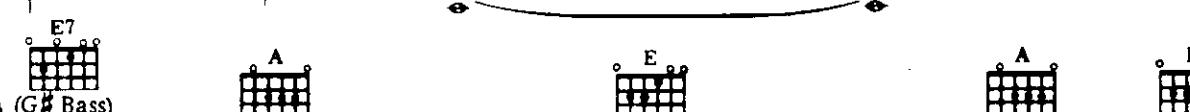
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 fading up to the sky — and though you want him to last for - ev - er you know



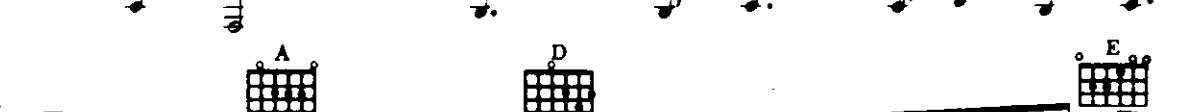
 he nev - er will, — you know he nev - er will, and the pat - ches make the Good-



 - bye hard - er still.



 Oh ve - ry young. what will you leave_ us this time_ there'll nev - er

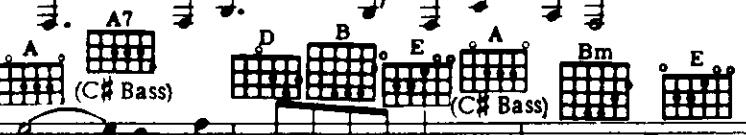


 be a bet - ter chance to change your mind_ and if you want this world to see a bet - ter day

will you car - ry the words of love__ with you__ will you ride
 ——————
 the great white bird in - to heav - en and though you want to last__ for - ev - er you know
 ——————
 you nev - er will__ you know you nev - er will, and the good - bye makes the jour -
 ——————
 ney hard - er still
 ——————
 D E P E A D E



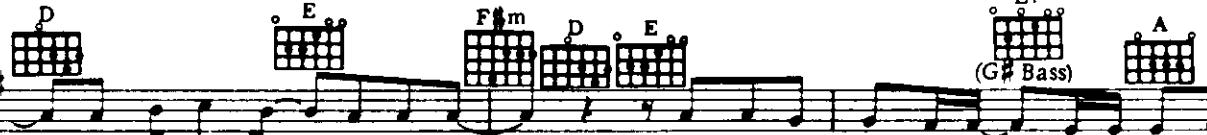
 will you car - ry the words_ of love_ with you will you ride _____



 Oh _____



 Oh ve - ry young



 what will you leave us this time____ you're on - ly dan - cing on____ this earth for a____ short

p


 while Oh ve - ry young what will you leave us this time____

mf


Ritard.

On The Road To Find Out

Words and Music by Cat Stevens

Moderately

Well I left my happy home
In the end I'll know
found my-self a - lone
to see what I could find out
but on the way I won-der
hop - in' some-one would miss me

I left my folk and friends with the aim to clear my mind out,
Through des-cend-ing snow and thru the frost and thun- der,
Think-in' a-bout my home and the last wo-man to kiss me,

Well I hit the row - dy road and
Well I lis- ten to the wind come howl
But some-times you have to moan when

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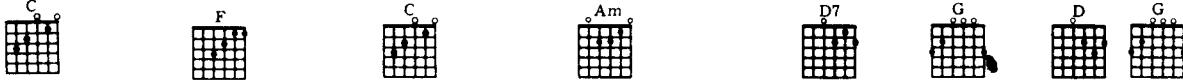
 many kinds — I met there, Man - y stor-ies, told — me of the
 tell-in' me I have to hurry, I lis - ten to the robin's — song say-in'
 noth-in' seems — to suit yer, But neverthe - less you know — your locked



 way to get there — Ooh — ooh, So
 not to wor - ry — to-wards the fu - ture



 on and on — I go — the sec-onds tick — the time out, there's



 so much left — to know — and I'm on the road to find out, — Ooo—

1.

ooh.

2.

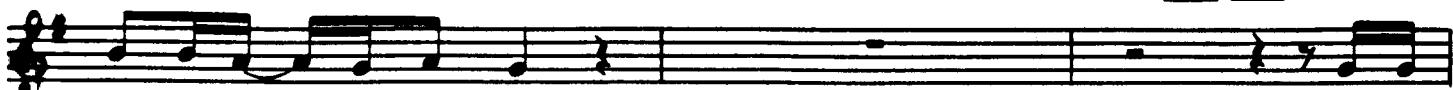
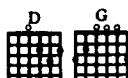
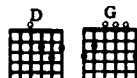
ooh.

3.

Then I ooh. Then I found my head one day when I

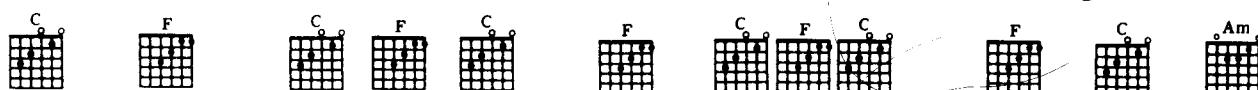
was-n't e - ven try-ing.

And here I have to say 'cause there

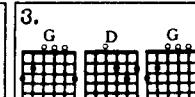
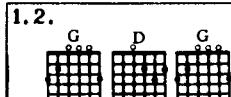
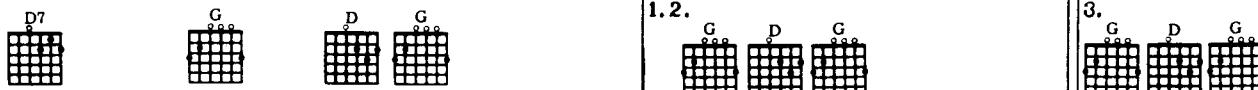


is no use in ly-ing.

Yes the



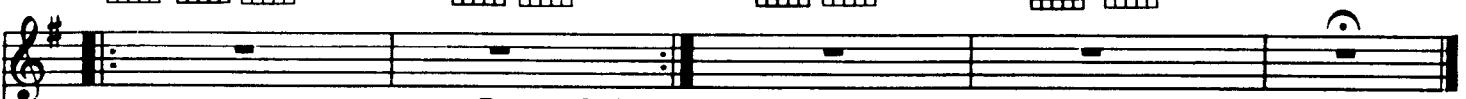
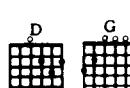
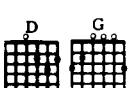
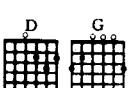
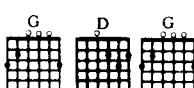
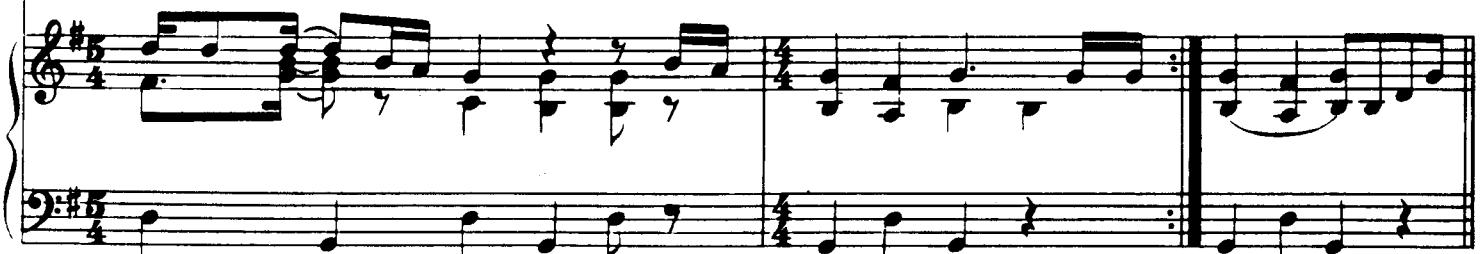
an-swer lies with-in so why not take a look now? kick out the dev-il sin, pick up, pick up,



The Good Book now,

Ooh ooh.

Yes the ooh.



Repeat 3 times

rit...



Peace Train

Words and Music by Cat Stevens

The musical score consists of two staves. The top staff is for the voice, starting with a dynamic of *mf*. The bottom staff is for the guitar, showing chords and strumming patterns. The lyrics are integrated into the vocal line.

Chords shown above the vocal staff include: C, G⁷, C, G⁷, C, F, C⁷, F, G⁷, Am, F, G⁷, F, C, G⁷, C.

Chords shown above the guitar staff include: F, G⁷, F, C, G⁷, C, F, G⁷, C.

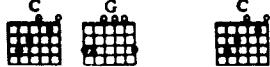
Lyrics:

Now I've been _ hap - py late - ly
I've been _ smil - in' late - ly

think - in' a - bout the good things — to come,
dream - in' a - bout the world — as one, and I — be - lieve
and I — be - lieve

— it could _ be. — Some thing good has — begun. Oh.
— it could _ be. — Some - day it's goin' — to come. 'Cause

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 out on — the edge — of dark-ness — there rides a peace train. Oh.





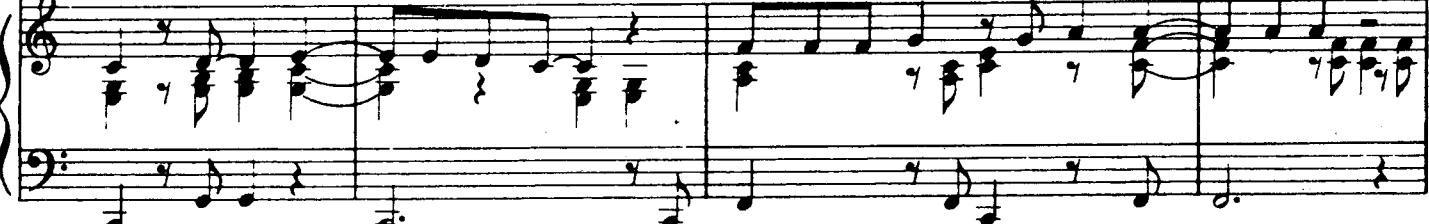



 peace train — take — this coun - try. come take me home — a - gain. Now





 I've been smil - in' late-ly — think - in' a - bout the good things — to come,
(3)








 and I — be- lieve — it could — be. Some-thing — good has be-gun. Oh,



A musical score for "The Peace Train" consisting of eight staves of music. The top staff shows a vocal line with a guitar part underneath. The lyrics are: "peace train sound - in' louder, glide on the peace train." Chords shown: C, G, C, G, C, F. The second staff continues the vocal line with "glide on the peace train." Chords shown: F, G, C. The third staff begins with a vocal line: "Come on the peace train." Chords shown: F, G, Am, F. The fourth staff continues the vocal line with "Come on the peace train." Chords shown: (D)G, F. The fifth staff begins with a vocal line: "Peace train ho - ly roll - er, ev 'ry-one jump up on the peace train." Chords shown: C, G, C, G, C, F, C, F. The sixth staff continues the vocal line with "ev 'ry-one jump up on the peace train." Chords shown: F, G, C. The seventh staff begins with a vocal line: "To Coda" followed by "Come on now peace train." Chords shown: F, G, Am, F. The eighth staff continues the vocal line with "Come on now peace train." Chords shown: (D)G, F.

A musical score for a vocal and guitar piece. The vocal part is in treble clef, and the guitar part shows chord progressions above the staff. The lyrics are as follows:

Get your bags to - geth - er go bring your good friends too. Be -

cause it's get - tin' near - er it soon will be with you. Oh

come and join the liv - ing it's not so far from you.

and it's get - tin' near - er soon it will all be true. Oh


 Peace Train sound - ing loud-er glide on - the Peace Train oo -


 come on - now Peace Train, Peace Train.


 Now


 I've beer. — cry - in' late-ly — think- in' a - bout the world as it is

3

why must _ we go — on hat - ing why can't _ we live in bliss. 'Cause
 out on — the edge of dark- ness — there rides — a Peace Train Oh
 Peace Train — take — this coun - try come take _ me home — a - gain. Oh
 come on — Peace — Train yes it's — the Peace Train!

Pop Star

Moderately

Words and Music by Cat Stevens

The musical score consists of six staves of music. The top staff shows a piano part with a treble clef, a key signature of two sharps, and a common time signature. The second staff shows a bassoon or double bass part with a bass clef and a common time signature. The third staff is a vocal line with lyrics. The fourth staff is another vocal line. The fifth staff is another vocal line. The sixth staff is a piano part.

Piano Part (Top Staff): Treble clef, 2 sharps, Common time. Includes a dynamic instruction *p* and a chord diagram for E7.

Bassoon/Double Bass Part (Second Staff): Bass clef, 2 sharps, Common time.

Vocal Part (Third Staff): Treble clef, 2 sharps, Common time. Chords: E7, A7. Lyrics: "Yes I'm going to be— a pop star. _____ Yes I'm".

Vocal Part (Fourth Staff): Treble clef, 2 sharps, Common time. Chords: E7, A7. Lyrics: "going to be— a pop star now Yes I'm".

Vocal Part (Fifth Staff): Treble clef, 2 sharps, Common time. Chords: E7, A7. Lyrics: "going to be— a pop star.". This staff ends with a fermata over the final note.

Piano Part (Sixth Staff): Treble clef, 2 sharps, Common time. Includes a dynamic instruction *f*.

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Oh ma - ma, ma - ma see me ma-ma, ma-ma see me I'm a pop star.

Yes I'm

go - ing on the T. V. now,

Yes I'm



go - ing on the T. V. now,

Yes I'm

E7

go - ing on the T. V. now,

G Bm A7 E7

Oh ma - ma, ma-ma see me ma-ma, ma-ma see me on the T. V. _____

Yes, I'm

going on my first gig. _____ Yes, I'm

A7

go - ing on — my first gig. — Yes, I'm

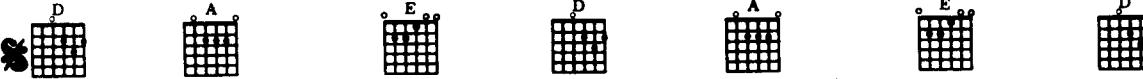
E7

go - ing on — my first gig. —

G Bm A7 E7

Oh, ma - ma, ma - ma, see — me ma - ma, ma - ma see me on my first gig. —

Now lis - ten to me,



 La da na la _ na da la _ na da la _ na da la _ na da la,



 La na da la _ na da la _ na da la _ na da da da da da bop bah,



 La na na da _ na na da _ na na da _ na na da na na dot dah,



 dah, La da da da dot da da dot dah



to Coda

The musical score consists of two staves: a treble clef piano staff and a bass clef vocal staff. The vocal part includes lyrics and guitar chords indicated by small boxes above the staff.

Chords:

- E7 (indicated above the vocal staff)
- A7 (indicated above the vocal staff)
- E7 (indicated above the vocal staff)
- F#7 (indicated above the vocal staff)

Lyrics:

Well I'm go - ing to — the cold bank — cold bank, —
Yes I'm go - ing to — the cold
bank, — Yes I'm go - ing to — the cold



bank.

Oh ma - ma,



ma - ma see _____ me ma - ma, ma - ma see me at the cold bank. _____

D.S. al Coda



Coda

Well I'm com- ing, com - ing com - ing home _____ now, _____



Yes I'm com-ing com - ing, com-ing



home _____ now _____

Yes I'm com-ing, com-ing, coming

home now,



Oh ma-ma, ma-ma see— me ma-ma, ma-ma see me I'm home.

Ready

Words and Music by Cat Stevens

Steady beat

G C G Am C Am

f

G Am C A C# Ab E A

F# (Girls)

I love I love I'm ready to love Yes

f > p

F# B F#

(Solo)

I love I love I'm ready to love yeah I love I love I'm ready

mf

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to read - y to read - y to love — I love I love I'm read - y to love yeah, — You





keep me a - wake with your white lil - ly smile — Don't keep me watch - ing your charms all the

f







while 'Cause as all the wise men say — grab — it if it comes your

mf




way I'm read - y oh — I love I love I'm read - y

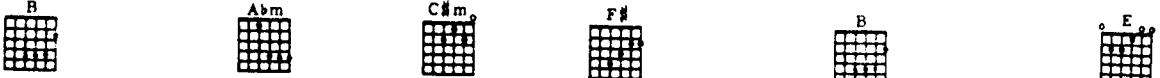




to love yeah — Read - y to love —






 — I love I love I'm ready to love yeah... You make me feel things I've
mp


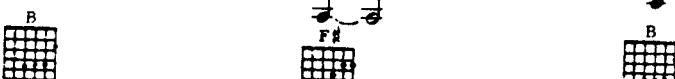
 nev - er felt be - fore. help me ba - by eyes_ and o - pen up the door_



 You make me real_to ev -'ry - one and ev -'ry day_ I I thank the lord.that you came a - lo

mf


 — this way_ It's no more_ an il - lu - sion_ that I can say_



 Girls
 — I love I love I'm ready to love yeah. I love I love I'm ready to love yes_

I love I love I'm ready, ready ready, ready to love_____

I love I love I'm ready to love oo_____ I love I love I'm ready

Repeat & fade

ready____ to love ready____ to love____ I love I love I'm ready ready____ to love_____

Rubylove

Words and Music by Cat Stevens

Brightly

The sheet music consists of eight staves of musical notation. The top two staves represent the piano part, with the left staff showing bass notes and the right staff showing treble notes. The vocal part begins on the third staff with a melodic line. Chords are indicated by small boxes above the piano staves. The first chord is 'D major' (D, F#, A). The second chord is 'E major' (E, G#, B). The third chord is 'A major' (A, C#, E). The lyrics '1. Who'll be my love?' appear under the vocal line at the end of the first section. The piano part continues with a rhythmic pattern of eighth-note chords. The vocal part reappears on the eighth staff with the lyrics 'You'll be my love,' repeated twice.

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sky a - bove. Wh'll be my light?



You'll be my light, You'll be my



day and night, You'll be mine to - night. Ah,



Ah. Ah.



A musical score consisting of ten staves of music for voice and piano. The music is in common time and uses a key signature of three sharps. The vocal part (Soprano) is in treble clef, and the piano part is in bass clef. The score includes dynamic markings such as *ah*, *p*, *f*, and *mf*. Articulation marks like dots and dashes are present. Performance instructions include *ah* on the first staff, *E* (grid icon) on the third staff, *A* (grid icon) on the fifth staff, *B* (grid icon) on the sixth staff, and *ah* on both the seventh and eighth staves. The piano part features sustained notes and chords.

Sheet music for guitar and voice. The music is in common time, with a key signature of two sharps. The vocal part uses the soprano clef, and the guitar part uses the bass clef.

The score consists of eight staves, each ending with a double bar line and repeat dots, indicating a section to be repeated. The first staff begins with a treble clef and a key signature of two sharps. It features a guitar tablature at the top, followed by a vocal line with eighth-note patterns. The second staff begins with a bass clef and continues the vocal line. The third staff begins with a treble clef and includes a vocal line with eighth-note patterns and a guitar tablature. The fourth staff begins with a bass clef and continues the vocal line. The fifth staff begins with a treble clef and includes a vocal line with eighth-note patterns and a guitar tablature. The sixth staff begins with a bass clef and continues the vocal line. The seventh staff begins with a treble clef and includes a vocal line with eighth-note patterns and a guitar tablature. The eighth staff begins with a bass clef and continues the vocal line.

Chord boxes are placed above the vocal lines in several staves:

- Staff 1: E
- Staff 3: G
- Staff 5: C
- Staff 6: D, C, G
- Staff 7: C
- Staff 8: D, C, G

Vocal lyrics are written below the vocal lines:

- Staff 1: -
- Staff 3: Oo, -
- Staff 5: oo, -
- Staff 6: oo, -
- Staff 7: oo, -
- Staff 8: oo, -

A dynamic instruction "F." is placed above the vocal line in Staff 3. A "To Coda ♪" instruction is placed above the vocal line in Staff 6.

2. Ρούπι Γλυκειά. "Έλα ξανά
 "Έλα ξανά κοντά μου
 "Έλα πρωΐ, Μέ την αύγη
 'Εσυ σουν σάν ήλιου άχτιδα
 Ρούπη μου μικρή

3. Ruby, my love
 You'll be my love
 You'll be my sky above
 Ruby, my light
 You'll be my light
 You'll be my day and night
 You'll be mine tonight

Ruins

Words and Music by Cat Stevens

Brightly

The musical score consists of three staves of music. The top staff is for the treble clef (Guitar), the middle staff is for the bass clef (Bassoon), and the bottom staff is for the bass clef (Double Bass). The music is in common time with a key signature of one sharp (F#). The first staff begins with a piano dynamic (p) and a G chord. The second staff begins with a forte dynamic (f) and a C chord. The third staff begins with a piano dynamic (p) and a D chord. The lyrics "It's so quiet in the Ruins, Ah but it's all changed, Where's it leading to," are written below the treble clef staff.

It's so quiet in the Ruins,
Ah but it's all changed,
Where's it leading to,

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walk-ing through the old
win-ter turned on
free-dom at — what

town,
man.
cost?

stones crum-bl - ing
Came down one day when
Peo-ple need - ing

un - der my feet, —
no one was look-ing and it
more and more and it's all

smoke stole
get

for miles a - round.
a - way the land.
ting lost. —

Oh it's en -ough to make — you weep,
— Peo-ple run - ning scared, — losing hands,
I want back, I want back, —

all that re - mains of the main -
— dodg-ing shad-ows of
back to the times when the earth -

G P G

— street.
fall - ing sand.
— was green,

Up in the park on
— Build-ings stand-ing like
and there was no high

Sun - day,
emp - ty shells,
walls
and the

dogs chas-ing and the
and no - bod-y help-ing sea
was clean.

P G F

chil-dren played.
no one else.
clean.

Old man with his
Young child with his
Don't stop that

To Coda ♫

C F C A

head down,-
hands high,-
sun to shine.

can't see no - thing more a - round. (Spoken) No
ain't a-ble to see no rea-son why. (Spoken) No
It's not yours or mine.

(Sing) But he re-mem-bers how it used to be,

back in the old days. *So nice to see you com-ing back in this town— a - gain.-*

*It's nice to see a friend-ly face come peep - ing through, — { hav-ing tea in the
you'd bet-ter know what you're*

af - ter noon,— now. So nice to see you com-ing back in this town— a gain.-

go - ing through now.

 Em  C  G  A

 D  2 F#m

 E  A

 F#m

You came back here to find—
p *f*

— your home is a black hor - i - zon that you don't rec - og - nize.
 Ev - il des - truc - tion has tak en ev - 'ry - thing.

 P  E  E7  A
 You'd bet-ter walk on the side — while you're still walk-ing, just — keep on

 B7  D
 walk - ing on. — Down the street, keep your

 E  E7  A 
 dis-tance from the peo-ple you meet, — oh Lord, and you'd bet-ter watch your eyes, 'cause if smoke —

 P 
 — gets in — them ba - by, you won't rise a - gain.

P(sus 4) G Em

So nice to see you com-ing back in this town— a - gain.—

C G A

C G A

P G P D.S. al Coda

Coda P G P

no.—

Sad Lisa

Words and Music by Cat Stevens

Moderately

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a common time signature. It includes dynamic markings like *p* (piano) and *d* (dynamically). Chord symbols *E_m*, *D*, and *C* are placed above specific measures. The bottom staff is for the voice, also in a treble clef, with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The vocal part includes dynamic markings like *f* (forte) and *p* (piano), and chord symbols *E_m*, *D*, *C*, *G*, and *D*.

1. She hangs her head _____ and cries on my shirt.
2. eyes like win - dows trick - el - ing rain,
3. (Instrumental)
4. sits in a cor - ner 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

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 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, —

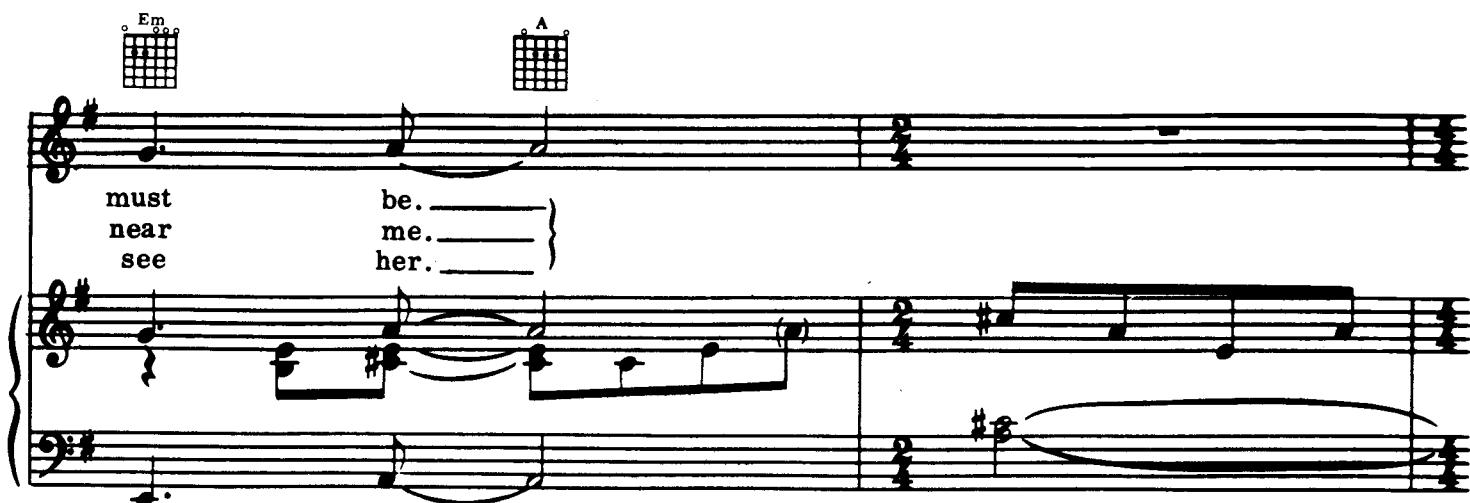


 'Cause you know that's — how it
 Though I know she likes — to be
 Though I know no - one can




 must near see be. me. her.

Em A







 Li-sa, Li-sa sad Li-sa, Li-sa.

Em A B



1. 2. 3. 

 2. Her 3. (Instrumental) 4. She

Em



4. 

 Em



Silent Sunlight

Words and Music by Cat Stevens

Moderato

Guitar chords above the staff: B_b, F, B_b; F, C₆; Dm; B_b, F, B_b; F, C7.

Musical staff: Treble clef, 3/4 time, key signature one flat. Dynamics: *mf*. Measures show eighth-note patterns and quarter notes.

Guitar chords above the staff: F, B_b, F, B_b; F, Am₆; B_b, C₆.

Musical staff: Treble clef, 3/4 time, key signature one flat. Measures show eighth-note patterns and quarter notes.

Sil - ent Sun - light wel - come in. There is work I must now be -
song - bird sing a - way. Lend a tune to an - oth - er
hors - es heave a - way. Put your backs to the gol - den

Guitar chords above the staff: F, A7, Dm, G, C₆.

Musical staff: Treble clef, 3/4 time, key signature one flat. Measures show eighth-note patterns and quarter notes.

Guitar chords above the staff: F, A7, Dm, G, C₆.

Musical staff: Treble clef, 3/4 time, key signature one flat. Measures show eighth-note patterns and quarter notes.

- gin. All my dreams have blown - a - way, - and the
day. Bring your wings and choose - a - roof, - sing a
hay. Don't ev - er look be - hind at the work - you've - done, - for your

Guitar chords above the staff: F, A7, Dm, G, C₆.

Musical staff: Treble clef, 3/4 time, key signature one flat. Measures show eighth-note patterns and quarter notes.

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Am D7 G C F Am

chil - dren wait to play...
 song ____ of love and truth...
 work ____ was just be gun...

They'll soon re - mem - ber things to
 We'll soon re - mem - ber if in you the
 There'll be the eve - ning

Bb C Am G7 C C11 C7

do, when the heart is young, and the night is done,
 do, when all things were tall and the sky is small,
 end, but till that time ar - rives, and our friends were eyes,
 and the world was

and be-gin a -

To Coda ♫

F Bb F Bb F C Dm Bb F Bb F C7

blue.
 new.
 gain.

To Coda ♫

1 2

Morn-ing

D.S. al Coda

Coda

Sleep-y

Sitting

Words and Music by Cat Stevens

Medium Beat

Musical score for the first line of "Sitting". The score consists of four staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a guitar part with chords C, (B bass), Am, and (G bass). The middle staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a bassoon part with notes and rests. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a piano part with notes and rests. The fourth staff is blank.

Musical score for the second line of "Sitting". The score consists of four staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a guitar part with chords F, E7, Am, and (G bass). The middle staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a bassoon part with notes and rests. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a piano part with notes and rests. The fourth staff is blank.

Musical score for the third line of "Sitting". The score consists of four staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a guitar part with chords Am, (G bass), D, F, and Am. The middle staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a bassoon part with notes and rests. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a piano part with notes and rests. The fourth staff is blank.

Musical score for the fourth line of "Sitting". The score consists of four staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a guitar part with chords C, (B bass), Am, (G bass), F, and Em. The middle staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a bassoon part with notes and rests. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a piano part with notes and rests. The fourth staff is blank.

1.2. Oh I'm on my way I know — I am { some - where not so far from here..
But times — there were when I thought not —
some - where not so far from here..

Musical score for the fifth line of "Sitting". The score consists of four staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a guitar part with chords C, (B bass), Am, (G bass), F, and Em. The middle staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a bassoon part with notes and rests. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a piano part with notes and rests. The fourth staff is blank.

3

All I know is all — I feel — right now. — I feel the po
bleed - ing half my soul — in bad com - pan - y. — I thank the mo
All I know is all — I feel — right now. — I feel the po

- er grow-ing in my hair, — Now sit - ting on my own not by
— I had the strength to stop. — oh I'm not mak-ing love to
- er grow-ing in my hair, — life is like a maze of
do

my-self, ev - 'ry - bod - y's here with me. — I
- y-one's wish-es, — on - ly for that light I see, — 'cau
— and they all — o - pen from the side you're on. — Just

F E Am Am (G bass)

To Coda ♦

3

don't need to touch — your face — to know,
when I'm dead and low — ered — in my grave,
keep on push - ing hard, boy. Try — as you may,

and I don't need —
there's gon - na be —
you're gon - na wind -

D F Am Bm E

— to use my eyes to see. — I keep on won-d'ring if I
— the on - ly thing that's left of me. And — if I make it to the

A D Bm E A G F E D

sleep too long, — will I al - ways wake up the same — (or so) —
wat - er-side, — will I e - ven find me a boat — (or so) —

and keep on won-d'ring if I sleep too long,—
and if I make it to the wat - er side,—

will I e - ven wake up a - gain — or some - thing.
I'll be sure to write you a note —

D.S. al Coda

— or some-thing.

Coda

3

(Spoken)

— Up where you start - ed from, — you're gon-na wind — up where you start - ed from.

C G (B bass) Am C (G bass) F E Am

F E Am C (G bass) P F Am

Sun/c79

Words and Music by Cat Stevens

Moderato
tacet

gva *loco.*

The musical score consists of six staves of music. The top staff is for piano, indicated by a treble clef and a bass clef. The second staff is for guitar, indicated by a treble clef and a bass clef. The third staff is for piano. The fourth staff is for guitar, with chord boxes labeled E⁷, P, E^m, P, and C. The fifth staff is for piano. The sixth staff is for guitar, with chord boxes labeled F#m, E, Dmaj7, E^m, P, and A bass. The lyrics "Sun is the rea - son and the world it will bloom" are written under the piano part of the fifth staff, and "'Cause sun lights the sky" is written under the guitar part of the sixth staff. The piano part of the fifth staff also includes the lyrics "and the sun lights the moon". The guitar part of the sixth staff includes the lyrics "Sun is the rea - son all the".

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 (A bass) Then who can ex - plain_ the light in your dream

 (A bass) (A bass) (A bass) (A bass) (A bass)

in your dream dream_

 (A bass) (A bass) (A bass) (A bass) (A bass)

dream dream_

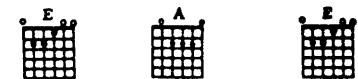
   

 (D bass) (D bass)

Sit you down, sit you down young gen - tle-men There's something

I want you to know... you keep on ask - ing me you keep on ask
 ing me why... why are we here? It star - ted a long time a - go.
 a-me and your mum on the night
 yea yea yea we met... I was on the road a - gain
 she was in C Seven-ty Nine I'll nev - er, nev- er for - get I'll



 nev-er for- get_ that night_ No No



 We met in a back_ road be-




 hind the stage She had had_ the best fig-ure by far_




 Huh a thousand hours I've looked at her eyes

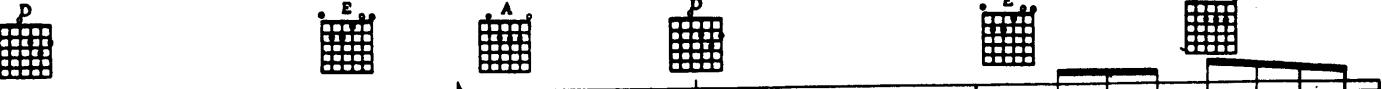



 But I still_ don't know what col - our they are Me and your

 A
 B7
 P (A bass)

mum on the night we met
 I was on the road a - gain She was in C Seven-ty Nine she was a jun- kie
 And I was hav-ing a good time back on the road a -
 Dmaj9
 p
 Dmaj9
 Oh Ma-ma I was on the road a-ga

E A P E A P E A



 back in suite seven-ty nine I'll nev- er, nev- er for-get_



 I'll nev- er for - get_ that time_ back on the road a - gain



 Oh I'm trav - 'ling_ that line_ I was a pop star then_ Fm_




 still hav - ing a good time_





 Repeat ad lib. and fade

Sweet Scarlet

Words and Music by Cat Stevens

Moderato

The musical score consists of four staves. The top staff is for the voice, starting with a C major chord. The second staff is for the piano, indicated by a treble clef and bass clef brace, with dynamics like *p*. The third staff is for the guitar, showing chords F, Eb (F bass), F7, Gm, and C. The fourth staff is for the piano again. The lyrics are integrated into the music, appearing below the notes. The vocal part begins with "Once she came in - to my room,- feath-ered hat ____ and all," followed by "wear-ing a warm wool shawl wrapped a-round — her_ shoul - ders. Two eyes like lights," and ends with "mil - ky mar - ble whites— look-ing up at me," with a wavy line under the final note.

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Gm

C

Gm

C

look-ing for — a way,

moons in a end - less day.

F

E>(F bass)

F7

Gm

C

All I knew was with her then, — no, could-n't see — the time — as we

Gm

C

F

C

F

drank down_ the wine,

to the last —

Sweet. Scar . let.

How was I — to won - der why — or e - ven ques - tion this. —
 could move moun - tains in — the dark — as si - lent as — a knife. —
 Come let us — drink — a - gain — be - fore the sec - ond show. —

Un - der - neath her kiss — I was so un - guard - ed.—
 She cut loose a life — that she nev - er — real - ly want-ed.
 I want you to know — there's no bridge be - tween — us. —



Ev - 'ry bot - tle's emp - ty now — and all those dreams are gone. —
 All those days are froz - en now — and all those scars are gone. —
 All those gates have o - pened now — and through the light has shone. —





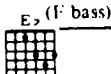
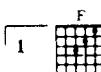
To Coda ♦

Ah, but the song _____
Ah, but the song _____
Ah, but the song _____

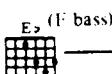
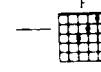
carries on, _____
carries on, _____
carries on, _____

so ho

p



ly.



She was so much young-er than _____

wild. Like the wind,

a

Guitar chords: G_m, C, F, C, F

gyp - sy with - a grin from an old — far a - way coun - try, — but

Bass line and piano chords: B, B, B, B, B, B

Guitar chords: G_m, C, G_m, C, F, D_m

deep be - neath - her curls, be - neath this mis - ty pearl, there was more to see.

2. She

Bass line and piano chords: B, B, B, B, B, B

Guitar chords: 2, G_m, B_p, G_m, B_p, E_b, D_m

- ly.

Bass line and piano chords: B, B, B, B, B, B

Gm F Dm A A7 Dm

A Dm Gm Dm A

A7 Dm Gm Dm A D Gm D7-9

D.S. al Coda

♫ Coda F E (F bass) Gm C Gm C F

ly.

Tea For The Tillerman

Slowly

Words and Music by Cat Stevens

rubato

Moderately



Bring — tea for the til - ler - man — steak for the sun

wine — for the wom - an who made — the rain come, —



Sea - gulls sing — your hearts a - way — 'cause while the

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Faster

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. It includes lyrics and guitar chords above the staff: C, Am, G, and Em. The bottom staff is for the piano, showing bass and treble clefs with corresponding notes. The lyrics are:

sin - ners sin the child - ren play.
 Oh, Lord how they play and play. for that
 hap - py day for that hap - py day.

Accompaniment chords for the piano are provided at the end of the piece: C, Am, G, C, D, C, and G.

The First Cut Is The Deepest

Words and Music by Cat Stevens

Slowly, with a beat

Tacet

Sheet music for 'The First Cut Is The Deepest' by Cat Stevens. The music is arranged for piano, vocal, and guitar (chords indicated above the staff). The tempo is marked as 'Slowly, with a beat' and 'Tacet' (piano silent) at the beginning.

Piano/Vocal Staff:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by '4').
- Notes: The vocal part consists of sustained notes and short melodic phrases.
- Chords: G, C, F, G, C, G.

Guitar Chords:

- Chords indicated above the staff: C, G, F, G, C, G.

Lyrics:

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-b-y, I'll try_ to love a - gain but I know: - }
Ba-b-y, 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

comes to lov - in' me she's worse.
Repeat and fade

Repeat and fade

The Hurt

Words and Music by Cat Stevens

Slow Beat



You say you want to seek—the truth,
but it's hard to find.—

No one to help you,— your friends don't have the time.,.
hey, hey,— hey.—

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C (G bass) G C D (B bass) A

So you ride a - round in your car, switch on the ra - di - o.

Am7 D

You want to re - late to some-thing you once read in a book.

Am7 D

What kind of a way to try to take a look, ah, ah, ah.

C D G

Un-til I got hurt, I was look-ing, { I was on my way un - til I got
 I was the same as you un - til I got
 I was on my way un - til I got

hurt, un-til I got hurt,
hurt, un-til I got hurt,
hurt, un-til I got hurt,
darl - ing.
darl - ing.
darl - ing.
I paint-ed my face grey -
I did-n't know what to do -
I did-n't know which way -
un - til I got hurt, -
un - til I got hurt, -
un - til I got hurt, -

To Codas 1&2 ♦

— 'til I got hurt. Why did-n't I, I did-n't think of this — un-til I got hurt, — 'til I got hurt, ba - by.

I did-n't know what love is.

3

2

4

F E^m D^m

C

2

4

(B bass) A

C

You say you want to learn to laugh

'cause mus-i-c makes you cry,- but

the tears you - shed are — on - ly in — your eye, — hey, hey, — hey. —

— So you turn to an - y pho - ney mouth — with a tale to tell, —

but he's just a hoax - er, don't you know, sell - ing peace and re - li - gion

be-tween his jokes — and his kar - ma chew - ing gum. — Oh.

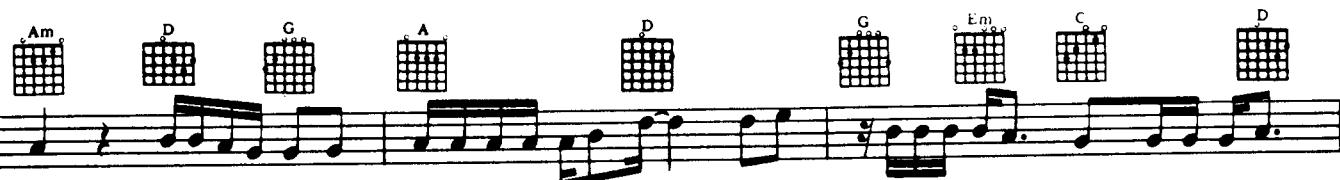
D.S. al Coda



I did-n't know what love is. Young son, don't let me down,, young son, I'm trust-ing you to keep on..



— Nev-er turn a-way, now hold on,— never let go, now hold on,— turn your heart to the bright



sun. Love will come your way, 'cause 'til you make that fi-nal show - ow-ow, you'll nev-er know what love you've been miss-ing.



(G bass)



You say you want to seek_ the truth,



(B bass) (D bass)

but you work a - lone, no one to help you and no - bod-y to push you on,

hey, hey, hey. So you sit at home, drink-ing your wine, tel-e-vis - ion on.

You wait for a mir - a cle 'cause you say one day one'll come a - long (but wish-ful think-ing boy).

But an-y min-ute now, you might be gone. I'd like to help you, broth-er, but that would be wrong.

D.S.
Coda

This musical score consists of four staves. The top staff features a vocal line with lyrics and a guitar part with chord boxes (C, D, A, Am7, D, G, D). The second staff continues the vocal line with lyrics and a guitar part. The third staff begins with a guitar part and lyrics, followed by a vocal line. The fourth staff concludes with a vocal line and a guitar part. Chord boxes are provided above the staves for reference.

Coda

I didn't know what love is. Oh no.

B C D

G D C D C D G

Hey, hey, hey, until I got hurt, ah, I didn't know what love is.

F Em Dm C G

The Wind

Words and Music by Cat Stevens

Moderato

Moderato

mf

p

G

Asus

A

I lis - ten to the wind to the wind of my

p

D

G

Asus

A

D

soul.

Where I'll end up, well I think...

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 on - ly God__ real - ly knows __

I've sat up - on the set - ting sun, But nev - er, nev -
  
 
  

- er, nev - er, nev - er, I nev - er wanted wa - ter once,
  
  

No, nev - er, nev - er, nev - er,
 

I lis - ten to my words, but they fall far be - low.

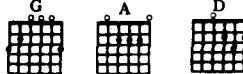
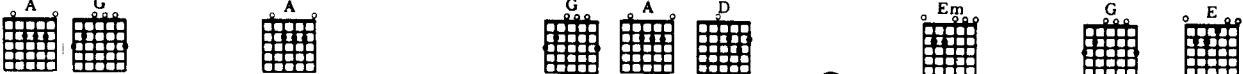
      

I let my mu-sic take me where my heart wants to

go I swam up - on the





dev - il's lake, But nev - er, nev - er, nev - er, nev -

-er, I'll nev - er make the same mis - take, No nev - er, nev -

-er nev - er.

Time

Words and Music by Cat Stevens

Brightly

The sheet music consists of six staves of musical notation. The top two staves are for piano (treble and bass clef) and the bottom four staves are for guitar (two treble clef staves for lead and two bass clef staves for rhythm). The key signature is A major (no sharps or flats), and the time signature varies between common time and 3/4. The vocal part is in soprano range. Chords indicated by boxes are A7sus4, Em, and A7. The lyrics are: Time rise, time —; fall Time leaves you; nothing nothing at all.

Time rise, time —

fall Time leaves you

nothing nothing at all.

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Words, just words don't



know, Words take you



no - where, no - where to go —



— to go —














Back _____
 I'm go - ing — back _____
 oo _____
 rit.
 Go - ing back.
 rit.

Trouble

Words and Music by Cat Stevens

Moderately

The musical score consists of two staves. The top staff is for piano, showing a treble clef and a bass clef. The bottom staff is for voice, also with a treble clef. Chords are indicated above the staff: F, C, C9, Gm, Bb, Gm, Bb, and F. The lyrics are as follows:

Trouble, _____
Trouble, _____
Trouble, _____ oh trouble set me free,
oh trouble move a - way,
oh trouble move from me,

I have seen your face and it's too much, too much for me.
I have seen your face and it's too much for me to - day.
I have paid my debt now won't you leave me in my mi - ser - y.

The score concludes with a final section of piano and vocal parts, ending on a note in the key of F.

trouble can't you see, You're eat - ing my
 trouble can't you see, You have
 trouble please be kind, I don't

heart a - way and there's noth - ing much left of me.
 made me a wreck now won't you leave me in my mi - ser - y.
 want no fight and I

I've drunk your wine,
 I've seen your eyes

you have made your world mine so won't you be fair,
 and I can see death's dis - guise hang - in on me,

B_b

so won't you be fair.
hang - in' on me.

I
I'm

G_m

F

C

F

C

don't want no more beat of you,
I'm torn, so won't you be kind to me,
shat-tered and tossed and wor-

G_m

B_b

just let me go where
too shock-ing to see, I have to go there.
too shock-ing to see.

D.S. al 

 CODA

G_m

B_b

Have-n't got a lot of time.

The musical score consists of four staves. The top two staves are for voices (Treble and Bass), the third is for piano (Treble and Bass), and the bottom is for guitar. Chords are indicated above the staff: B_b for the first section, D for the second, G_m and B_b for the bridge, and B_b for the coda. The lyrics are written below the vocal parts. The score includes dynamic markings like 'shat-tered' and 'tossed', and performance instructions like 'D.S. al' (Da Capo alla Seconda) and 'CODA'.

Tuesday's Dead

Words and Music by Cat Stevens

Fairly Bright Jamaican (in 2)

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and common time. The bottom staff is for the guitar, showing a bass clef and common time. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and specific notes are shown below the staff. The lyrics are written below the guitar staff. Chord boxes are placed under certain notes to indicate strumming patterns.

Fairly Bright Jamaican (in 2)

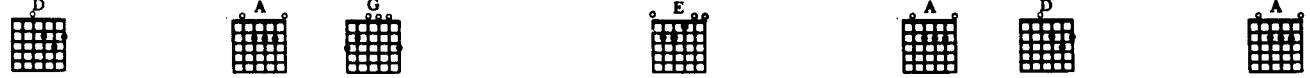
If I make a mark

D A

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

D A G A D A A

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 der line of the word. Yes, I'm like him, just_



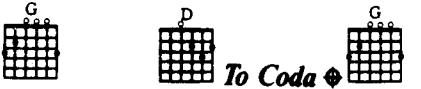
 — like you. I can't tell you what to do. Like ev - ry-bod - y else I'm



 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.


 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.



P A P A P A
 We must try to shake it down, Do our best to break the ground,
 try to turn the world a - round one more
 time. —
 2nd time 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

Two Fine People

Words and Music by Cat Stevens

Moderately fast

Tacet

A musical score for 'Two Fine People'. It starts with a treble clef staff in 4/4 time, followed by a bass clef staff in 4/4 time. The piano part begins with a dynamic 'mf' and a treble clef staff in 4/4 time. The vocal part enters with the lyrics 'Now that I've passed—' and 'La la la la—'. The piano accompaniment consists of eighth-note chords in Am, Dm7, and G.

Now that I've passed— your test, _____ how can I
La la la la— la la, _____ you know I
Now that you've shown— your heart, _____ I'll be

The score continues with a treble clef staff in 4/4 time. The piano part provides harmonic support with eighth-note chords. The vocal part continues with the lyrics 'Now that you've shown— your heart, _____ I'll be'. The piano accompaniment consists of eighth-note chords in Am, Dm7, and G.

The score continues with a treble clef staff in 4/4 time. The piano part provides harmonic support with eighth-note chords. The vocal part continues with the lyrics 'Now that you've shown— your heart, _____ I'll be'. The piano accompaniment consists of eighth-note chords in Am, Dm7, and G.

prove to you, ba - by, I'll— nev-er let you down?— If I led you a - round,—
wish for you, ba - by, noth - ing but good times a - head.— An - y-thing that
right with you, ba - by, I'll— nev-er leave you a - lone.— An - y-where you want—

The score concludes with a treble clef staff in 4/4 time. The piano part provides harmonic support with eighth-note chords. The vocal part ends with the lyrics 'An - y-where you want—'. The piano accompaniment consists of eighth-note chords in Am, Dm7, and G.

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I'm sorry, but I never meant to worry you, no.
 heav-en can give you I can give you if - stead.
 me to be, hon - ey, I'll be there to have and to hold.

Now that I've kissed your breast, how can I
 La la la la la la, how could I
 And now that the clouds rolled back,
 how could I hold

prove to you, ba - by, I'll never make you sad; if I ev - er had
 lie to you, ba - by, I'll never lead you a - round; I'll take care of
 on to me, ba - by, we're go - ing never to land, fly - ing on the

to be - lieve your tears won't come back a - gain.
 ev -'ry-thing you need, dar-ling, ev -'ry lit - tle need'll be found.
 pow-er of love, fly - ing on the pow-er of love.

I love you
 I love you
 I love you


Bm⁷


 though the stars may fade and moun - tains turn in - to sand.
 though the time may change and snow - men sleep in the sea.
 though the time may fade and moun - tains turn in - to sand.


D
Bm⁷
E

 I love you till my bod - y chang - es in - to an old man.
 And I real - ly on - ly want you to want me.
 I love you till the ver - y same come back to the land.


D
B/D[#] 4 fr.
E

 I love you, and the song that I sing is the -


F/G
G
E/G[#]
A
C
D
1. 2.
No chord

 on - ly way that I can ex - plain.

3.

N.C.

*Repeat and fade*

N.C.

Two fine peo-ple should love— each oth - er.

Repeat and fade

Bbmaj7



C



Fmaj9



D

Where Do The Children Play?

Words and Music by Cat Stevens

Moderately

The sheet music consists of eight staves of musical notation. The top two staves are for the piano, showing treble and bass clefs with various dynamics like *f*, *p*, and *mp*. The bottom six staves are for the guitar, with chords indicated above the strings: *D*, *G*, *D*, *G*, *D*, *G*; *D*, *G*, *D*, *G*; *D*, *G*, *D*, *G*; *B*, *F#*, *B*, *F#*; *B*, *F#*, *B*, *F#*; and *B*, *F#*, *B*, *F#*. The lyrics are integrated into the music, appearing below the guitar staves:

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. —

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



But tell me where do the child - ren play?



3

Well you roll on roads o - ver

3



fresh green grass,

for your

lor - ry loads,

pump-ing






pet-rol gas — And you make them long end — you






make them tough but they just go on and on — and it seems that you






can't get off, I know we've come a long — way —






we're chang-ing day — to day, — But tell me where do the child - ren

play? —

3

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

3

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.

Wild World

Words and Music by Cat Stevens

Slowly

The sheet music consists of two staves. The top staff is for piano, showing treble and bass clefs with various chords indicated by small diagrams above the notes. The bottom staff is for guitar, showing a standard six-string tuning. The lyrics are written below the notes, corresponding to the chords shown.

Chords shown: Am, D7, G, Cmaj7, F, Dm, E, 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 -

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.

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 G F G F

Oh ba - by, ba - by it's a WILD WORLD. It's hard to get by just up-on a



smile. Oh, ba - by, ba - by it's a WILD WORLD.



I'll al - ways re - mem - ber you like a child, girl.

to Coda



1. C Dm E

2.       

 child, girl.

 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

 and be - ware —

D.S.  al 

CODA 

 child, girl.

