

# The Best of... Jethro Tull

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# A NEW DAY YESTERDAY

WORDS & MUSIC BY IAN ANDERSON

Medium Fast

The musical score consists of four staves of music. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The third staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics are integrated into the music, appearing below the vocal line. Chords are indicated by small boxes above the staff lines. The first section of lyrics is: "My first and last time with you, \_\_\_\_\_ Spent a long time look - ing \_\_\_\_\_". The second section is: "and we had some fun. \_\_\_\_\_ for a game \_\_\_\_\_ to play.". The third section is: "Went walk - ing through the trees, yeah \_\_\_\_\_ My luck should be so bad, \_\_\_\_\_".

And then I kissed you once.  
 — to — turn out this way.

A

Oh, I want to see  
 I had to

C

leave you soon, but I won - der how.  
 to - day just when I

G

thought It was A NEW DAY YES-TER-DAY  
 I'd found you; It was A NEW DAY YES-TER-DAY

*To Coda*

This musical score consists of five staves of music. The top staff is for the vocal part, with lyrics and chords (A, Em, C, G) indicated above the notes. The second staff is for the piano. The third staff is for the vocal part, continuing the lyrics and chords. The fourth staff is for the piano. The fifth staff is for the vocal part, concluding with the lyrics and a final chord (A). The score is in common time and uses a treble clef for the vocal parts.

C7

but it's an old \_\_\_\_\_ day now. \_\_\_\_\_

*D.S. al Coda*

Coda A

*D.S. al Coda*

Coda A

G

It was A NEW DAY \_\_\_\_\_ YES-TER-DAY. \_\_\_\_\_

C7

but it's an old \_\_\_\_\_ day now. \_\_\_\_\_

rit.

# AQUALUNG

WORDS & MUSIC BY IAN ANDERSON & JENNIE ANDERSON

Moderately

Tacet

Music staff 1: Treble clef, 1 flat, 4/4. Measure 1: Rest, then eighth notes. Measure 2: Rest, then eighth notes.

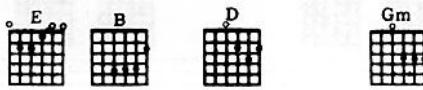
Music staff 2: Bass clef, 1 flat, 4/4. Measure 1: Eighth notes. Measure 2: Rest, then eighth notes.

Chords: Gm, D<sub>b</sub>, E<sub>b</sub>

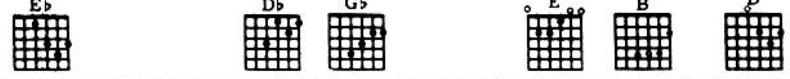
Sit - ting on a park bench, eye - ing lit - tle girls with

Chords: F, E<sub>b</sub>

bad in - tent,


 snot is run - ning down his nose,


 greas - y fin - gers smear - ing shab - by clothes.


 Hey, Aq - ua - lung.

Dry - ing in the cold sun,


 watch - ing as the fril - ly pant - ies run.

Hey, Aq - ua - lung.

Feel-ing like a dead duck,  
split - ting out piec - es of his

bro - ken luck.  
Oh, Aq - ua - lung.

*To Coda ♫*

Sun — streak-ing a — cold, — lone, —  
Feel - ing a - lone, — an the

C

old man wan - d'ring lone - ly,  
ar - my's up the road, — tak - ing time  
the la

Gm

F

on - ly way he knows.  
mode and a cup of tea. Legs hurt - ing  
Aq - ua - lung, my

F

bad friend., as he bends to pick a dog - end.  
un - eas - y. He You

Cm

Gm

F

goes down to the bog - and warms his feet.  
poor old sod, you see - it's on - ly me.

Faster



Do you still re - mem - ber De -



cem - ber's fog - gy freeze when the ice that clings on -



to your beard was scream - ing ag - o - ny? And you



snatch your rat - tling last breaths with deep - sea - - div - er

Gm

sounds and the flow - ers bloom like mad - ness in the

Cm

F

D.S. al Coda

spring.

Coda

Gm

Tacet

Gm

Tacet

Gm

D<sub>b</sub>

E<sub>b</sub>

F

Oh, \_\_\_\_\_ Aq - ua - lung.

# LIVING IN THE PAST

WORDS & MUSIC BY IAN ANDERSON

Moderately, with a light beat

Tacet

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a flute part (indicated by a flute icon) and a guitar part (indicated by a guitar icon). The flute part starts with a rest, followed by eighth-note patterns. The guitar part includes chords for Cm (three sharps), F (five sharps), Cm (three sharps), F (five sharps), Cm (three sharps), and F (five sharps). The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a guitar part (indicated by a guitar icon) and a bass part (indicated by a bass clef). The guitar part includes chords for E♭ (three flats), B♭ (two flats), Cm (three sharps), F (five sharps), E♭ (three flats), and B♭ (two flats). The score concludes with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a guitar part (indicated by a guitar icon) and a bass part (indicated by a bass clef). The guitar part includes a chord for Cm (three sharps) and a section labeled "To Coda" followed by a symbol. The bass part continues with eighth-note patterns.

G  
ooo

D G D G

D G D G

Hap - py — and I'm used to

C Bb F 5 fr.

C Bb F 5 fr.

Bb F 5 fr.

smil - ing, — walk a mile to — drink your wa - ter. — You  
join in — ev - 'ry boy and — girl was my friend..

C                      B<sub>b</sub>      F      C  
 know      I'd \_\_\_\_ love    to    love    you    and    a - bove    you    there's no  
 Now        there's \_\_\_\_ rev - o - lu - tion,    but    they    don't    know    what they're

C                      F      E<sub>b</sub>      B<sub>b</sub>      F  
 oth - er.      We'll    go \_\_\_\_ walk - ing    out \_\_\_\_ while oth - ers  
 fight - ing.      Let     us \_\_\_\_ close our    eyes;      out - side their

F      E<sub>b</sub>      B<sub>b</sub>      F      E<sub>b</sub>      B<sub>b</sub>      C      B<sub>b</sub>      F  
 shout -      of war's    dis - as - ter.      Oh,    we    won't  
 lives -      go on      much fast - er.      Oh,    we    won't

C                      B<sub>b</sub>      F      C      B<sub>b</sub>      F      1. C  
 give      in,    let's    go    liv - ing    in    the    past.  
 give      in,    we'll    keep    liv - ing    in    the

**2. C**

*D. S. al Coda*

**Coda**

**C**

**B<sub>b</sub>** **F** 5fr.

*past.*

*Oh, we won't*

**C**

**B<sub>b</sub>** **F** 5fr. **C**

**B<sub>b</sub>** **F** 5fr. **C**

**B<sub>b</sub>** **F** 5fr.

*give in, let's go liv - ing in the past.*

*Oh,*

**C**

**B<sub>b</sub>** **F** 5fr. **C**

**B<sub>b</sub>** **F** 5fr. **C**

**B<sub>b</sub>** **F** 5fr.

*no, no, we won't give in, let's go liv - ing in the*

**Coda**

*Repeat and fade*

**C**

**B<sub>b</sub>** **F** 5fr. **C**

**B<sub>b</sub>** **F** 5fr. **C**

**B<sub>b</sub>** **F** 5fr.

*(Flute solo ad lib.)*

*past.*

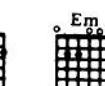
*Repeat and fade*

# LOCOMOTIVE BREATH

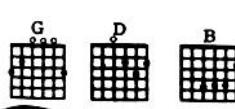
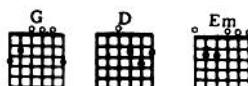
WORDS & MUSIC BY IAN ANDERSON

Moderately

Tacet



In the shuf-fl-ing mad - ness  
He sees his chil-dren jump - ing off  
He hears the si-lence howl - ing,  
of the lo - co - mo - tive breath -  
at sta-tions one by one.  
catch-es an - gels as they fall,



runs the all-time los - er  
His wom-an and his best friend  
and the all-time win - ner

head - long to his  
in bed and hav-ing  
has got him by the

P Em G P Em

death. Oh, he feels the pis - ton scrap - ing, steam break-ing on his  
fun. Oh, he's crawl-ing down the cor - ri-dor on his hands and  
balls. Oh, he picks up Gid - eon's Bl - ble, o - pen at page

G P G A B

brow. Old Char-lie stole\_ the han - dle, }  
knees. Old Char-lie stole\_ the han - dle, } and the train, it won't stop  
one. I thank God he stole\_ the han - dle, }

P Em 1. 2. G P Em

go-ing, no way to slow down. Oh, oh.—

G P | 3. G P Em G P

No way to slow down. No way to slow  
*Repeat and fade*

# NOTHING IS EASY

WORDS & MUSIC BY IAN ANDERSON

Medium Rock Beat

Dm7 C F C (G bass) Bb

Noth-ing is eas - y though time gets you wor - ry'ng, my friend, it's O  
Noth-ing is eas - y, you'll find that the squeeze won't turn out so

mf

This section features a guitar solo part with a treble clef and a bass part with a bass clef. The vocal line includes lyrics about life being hard despite being easy.

Gm7 Dm7 C

K. bad. Just Your take your life eas - y and fin - gers may freeze, worse things

This section continues the guitar solo and bass parts. It includes a dynamic marking 'mf' and lyrics about taking life easy and dealing with cold fingers.

F C (G bass) Bb Gm7

stop all that hur - ry'ng, be hap - py my way. When So  
hap - pen at sea, there's good times to be had.

This section concludes the guitar solo and bass parts. It includes lyrics about stopping匆忙 and being happy.

GOON SONG

**Chords:** Dm7, C, F, G bass, Bb, Gm7, Dm7, C, F, G bass, Bb, Gm7, Dm7.

**Lyrics:**

Tension starts mount-ing and if you're a - lone and you're down to the bone, count of the just pen-nies you've give us a

missed, play. just You'll try hard and see why they're smile in a while and dis -

not wor-ry'ng cov - er that me, I'll get they're last on my hap - py my list. way.

Noth-ing's eas- y.  
Noth-ing's eas- y.

**Section:** N.C.

# SONGS FROM THE WOOD

WORDS & MUSIC BY IAN ANDERSON

Moderately Fast

4/4 time signature. Chords indicated above the staff: C, Bb, Cm, Dm, G7(sus), E♭6(9). Bass line below the staff.

Let me bring— you Songs — From The Wood: \_\_\_\_\_ To

4/4 time signature. Chords indicated above the staff: G, C(sus). Bass line below the staff.

make you feel much bet-ter— then you could know

3/4 and 4/4 time signatures. Chords indicated above the staff: F, G, F. Bass line below the staff.

Dust you down— from tip— to toe

Show you how— the gar - den grows—

Hold you stead - y as — you go —

Join — the chor - us if — you can:

It - 'll make of you an hon -

est man. —

C<sub>o</sub> B<sub>b</sub>

Let me bring you love \_\_\_\_\_ from the field: \_\_\_\_\_

C<sub>o</sub> D<sub>m</sub> G<sub>7 (sus)</sub>

E<sub>b</sub> G<sub>o</sub>

Pop - pies red and ro - ses filled with sum-mer rain



F



G (F bass)

To heal the wound - and still \_\_\_\_\_ the pain





G (F bass)

That threat-ens a - gain and \_\_\_\_\_ a - gain \_\_\_\_\_



clap      clap      clap      clap  
      

As you drag down ev - ery lov - . ers' lane.

clap      clap                        

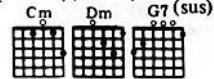
Life's long cel - e - bra - tion's

here. I'll toast you all — in —

— pen - ny cheer. ————— To Coda ♫

B<sub>b</sub>(D bass)      (E<sub>b</sub>bass)(F bass)  


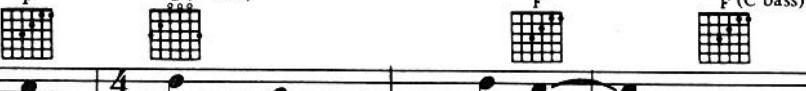
Let me bring you all things re-fined:  


E<sub>b</sub>      B<sub>b</sub>      G  


Gal-li-ards and Lute songs served in chill-ing ale.  


G(F bass)      F  


Greet - ings well - met fel - low hail!  


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


I am the wind to fill your sail.  


F                    G (F bass)

I am the cross to take \_\_\_\_\_ your nail:

F                    F (C bass)

Bb                F

A sing - er of \_\_\_\_\_ these age - less times \_\_\_\_\_

E<sub>b</sub>              (E<sup>b</sup> bass)      (G bass)      Gm

A<sup>d</sup>              E<sub>b</sub>              D<sub>b</sub>

With kitch - en prose and \_\_\_\_\_

F<sub>m</sub>              C<sub>e</sub>

— gut - ter                  rhymes. \_\_\_\_\_



  
 Songs From The Wood \_\_\_\_\_ make you feel much,



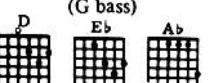
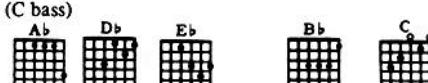
*D.S. al Coda*

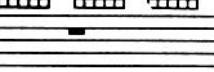
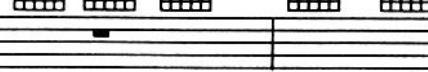
much bet - ter. —


  
 Songs From The Wood




  
 make you feel much, much bet - ter. —

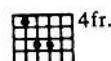
*ff*

# STEEL MONKEY

WORDS & MUSIC BY IAN ANDERSON

Medium Rock  $\text{♩} = 120$

C#5



\*Guitar (actual pitch)



**1.**

**mf**

**\*Guitar plays 2nd time only**

**C#5**

**4fr.**

**F# B**

**B**

**F# B**

As the

**F#5**

**A add2**

moon slips up and the sun sets down, I'm a  
some men hus - tle and some just think,  
work in the thun-der and I work in the rain.  
I

F#5

D

B

high - rise\_ jock - ey  
some go\_\_ run - ning  
work at my drink - ing

and I'm heav - en - bound.  
be - fore you blink.  
and I feel no pain.

Do the I

Sheet music for F#5 key signature. The vocal line continues from the previous page. The lyrics describe a person's physical condition and actions. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

F#5

A add2

work - boot\_ shuf - fle,  
Some look\_ up  
work on\_\_ wom - en

loose brains from brawn.  
and some if they want  
look down me to.

I'm a from three  
You can

Sheet music for F#5 key signature. The vocal line continues with more descriptive lyrics. The piano accompaniment features eighth-note chords in both treble and bass staves.

F#5

D

B

mon - key\_ puz - zle  
 hun - dred\_ feet  
 have me\_\_ climb

and the lid is on.  
a - bove the ground.  
all o - ver you.

Sheet music for F#5 key signature. The vocal line concludes with a final set of lyrics. The piano accompaniment ends with a series of eighth-note chords.

D\$5



E\$7sus4



Can you guess my name?  
Well, can you guess my name?  
Now, have you guessed my name?

Can you guess my trade?  
And can you guess my trade?  
And have you guessed my trade?

F\$6



G\$sus2



3fr.

I'm gon-na catch you an - y - way.  
Well, I won't rest be-fore the world is made.  
I'm cheap at the mon - ey I get paid.

D\$5



E\$7sus4



You might be right..  
Arm in arm—  
In the sul - phur cit-y,

I'll give you guess - es three.  
the an - gels fly,  
where men are men,

F#6

To Coda Gsus2 3fr.

Feel me climbing up your knee.  
keep me from falling  
we bolt those dreams, then

C#5 4fr.

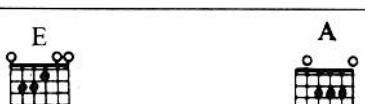
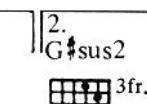
E

(Lead gtr. solo ad lib)

Guess what I am. — I'm a steel mon - key. —

C#5 4fr.

E A C#5 4fr.


  

(end gtr. solo)

  


Now, out the sky. —

The image shows a musical score for a steel drum or similar instrument. It consists of three staves. The top staff uses a treble clef and has a B5 chord indicated by a small grid diagram above it. The middle staff uses a treble clef and features a continuous pattern of sixteenth-note chords. The bottom staff uses a bass clef and features a continuous pattern of eighth-note chords. The music is in common time, with a key signature of one sharp. The title "Steel mon - key" is written in a cursive font below the middle staff.

B5

1.2.

3.

Steel mon-key. —

C<sup>#</sup>5       4fr.

E      
           

C<sup>#</sup>5       4fr.

F<sup>#</sup>      B      
           

Guitar (actual pitch)

C<sup>#</sup>5       4fr.

E

(Lead gtr. solo ad lib)

D.S. al Coda  
 (end gtr. solo)

I



Coda  
 Gsus2 3fr.  
 climb a - gain.

C#5 4fr.

E C#5  
 Steel mon - key.

E A C#5  
 (Lead gtr. solo ad lib till end)

Repeat and fade

# SWEET DREAM

WORDS & MUSIC BY IAN ANDERSON

Moderately, with a beat

The sheet music consists of eight staves of musical notation. The top staff shows a guitar part with chords Em, D, Dm, Am, Em, D, Dm, and Am. The second staff shows a vocal line with lyrics: "You'll hear me call - ing in - your sweet - dream, - No one can see - us in - your sweet - dream, -". The third staff shows a guitar part with chords Em, D, Dm, Am, Em, D, Dm, and Am. The fourth staff shows a vocal line with lyrics: "can't hear your dad - dy's warn - ing the cry. - don't hear you leave - to start the car. -". The fifth staff shows a guitar part with chords Em, D, Dm, Am, Em, D, Dm, and Am. The sixth staff shows a vocal line with lyrics: "can't hear your dad - dy's warn - ing the cry. - don't hear you leave - to start the car. -". The seventh staff shows a guitar part with chords Em, D, Dm, Am, Em, D, Dm, and Am. The eighth staff shows a vocal line with lyrics: "can't hear your dad - dy's warn - ing the cry. - don't hear you leave - to start the car. -". The music is in common time (indicated by '4') and includes a dynamic marking 'f' (fortissimo) and a tempo marking '3' (three times). The vocal line features eighth-note patterns and rests.

Em D Dm Am B Em G A

You're go - ing back — to be all - the things you want to be —  
 All wrapped up tight - ly — in - the coat you bor-rowed from me,

3

Em D Dm Am Em D Dm Am Dm6

while in sweet dreams you soft - ly sigh... } You hear my  
 your place of rest - ing is not far. }

3 3

Am G D Am Em

voice is call-ing — to be mine a - gain, live the rest of your life — in a day...

3

Am Em Am Em Am C G

(Drums)

SWEET DREAM

**Guitar Chords:**

- Am, C, G (x3)
- D, A, G, A (x2)
- Am, G, C, D (x2)
- A, G, A (x2)
- C, D (x2)
- A, G, A (x2)
- No time\_ to un - der - stand
- 'cause they lost what they thought they were
- keep - ing.
- To Coda  $\oplus$
- Em (x2)
- D, Dm, Am (x2)
- A, G, A (x2)
- keep - ing.
- Repeat and fade
- Coda  $\oplus$
- keep - ing.
- Repeat and fade

**Vocal Melody:**

Get out and get what you can while your mum-my's at home\_ a - sleep - ing.

No time\_ to un - der - stand 'cause they lost what they thought they were keep - ing.

keep - ing.

Repeat and fade

Keep - ing.

Repeat and fade

# TEACHER

WORDS & MUSIC BY IAN ANDERSON

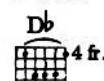
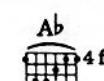
Moderately  
Tacet

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. The piano part includes dynamic markings like *mf* (Play 3 times) and various chords indicated by guitar chord boxes above the staff. The vocal part is provided in lyrics below the staff. The lyrics are:

Well, the dawn was com - ing; heard him  
ring - ing on my bell. He said, "My name's the teach - er,  
oh, that is what I call my - self." And I —

Guitar chords shown in the score include *Ab*, *Gb 6*, *Db*, *Ab*, *Gb 6*, *Db*, *Ab*, *Gb 6*, *Db*, *Ab*, *Gb 6*, *Db*.





  
 — had a les - son that I must im - part to you...





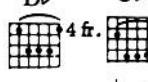
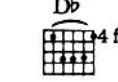

  
 It's an old ex - pres - sion but I

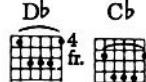


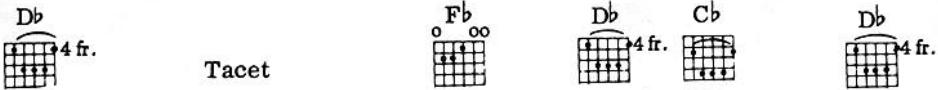
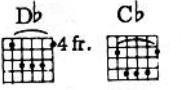



  
 must in - sist it's true. \_\_\_\_\_ Tacet

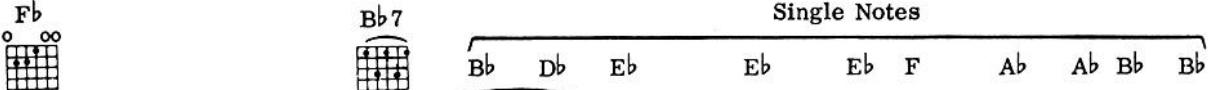
Jump up, look a-round, - find -



  
 — your-self some - fun, — no sense in sit - ting there - hat - ing ev - 'ry-one. —


 Tacet      
 Tacet

No man's an is-land and his cas-tle is -n't home, — the nest is full of noth-ing when —


 Single Notes

— the bird — has flown.

Single Notes

A♭ B♭ B♭ D♭ E♭ E♭ F A♭ A♭ B♭ B♭ A♭ B♭ B♭ D♭ E♭ Eb  
(Alto Flute)

Single Notes

E♭ F A♭ A♭ B♭ B♭ A♭ B♭ B♭ D♭ E♭ E♭ E♭ F

So, I



took a jour-ney, — threw my world in - to the sea. — With me -  
 teach - er told me — it had been a lot of fun. — Thanked me -  
  

 — went the teach - er who found fun in - stead of me. — }  
 — for his tick - et and — all that I had done. — }  
  

 Hey, man, what's the plan, — what was that you said? — Sun - tanned, drink in hand, ly-  
  

 - ing there in bed. — I try to so -cial -ize - but I — can't seem to find —

OLD TO ROCK 'N' ROLL

**Db** 4 fr.      **Tacet**      **F<sub>b</sub>**      **B<sub>b</sub> 7**      **Single Notes**  
**B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> E<sub>b</sub>**

what I was look-ing for, — got some-thing on — my mind. —

(Single Notes)      Single Notes      To Coda

E<sub>b</sub> F A<sub>b</sub> A<sub>b</sub> B<sub>b</sub> B<sub>b</sub>      A<sub>b</sub> B<sub>b</sub> B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> E<sub>b</sub> E<sub>b</sub> F A<sub>b</sub> A<sub>b</sub> B<sub>b</sub> B<sub>b</sub>  $\oplus$

Single Notes

A<sub>b</sub> B<sub>b</sub> B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> E<sub>b</sub>      E<sub>b</sub> F A<sub>b</sub> A<sub>b</sub> B<sub>b</sub> B<sub>b</sub>      A<sub>b</sub> B<sub>b</sub> B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> E<sub>b</sub>

(Alto Flute)

Single Notes D.S.  $\S$       Coda  $\oplus$       Repeat and fade      Single Notes

E<sub>b</sub> F al Coda  $\oplus$       A<sub>b</sub> B<sub>b</sub> B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> E<sub>b</sub> E<sub>b</sub> F A<sub>b</sub> A<sub>b</sub> B<sub>b</sub> B<sub>b</sub>

(Alto Flute ad lib.)

Then the

Repeat and fade

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# TOO OLD TO ROCK 'N' ROLL, TOO YOUNG TO DIE

WORDS & MUSIC BY IAN ANDERSON

Moderato

The musical score consists of four staves. The top two staves are for piano (treble and bass clef) and the bottom two staves are for bass and guitar. The first section starts with a piano introduction followed by a verse. The verse includes a guitar part with chords C, F, C, G, C, and B♭. The lyrics for the first three verses are:

1. The old \_\_\_\_\_ rock - er wore his hair too long, \_\_\_\_\_  
2. He once owned a Har - - ley Dav - id-son, \_\_\_\_\_  
3. 3rd Verse

The second section begins with a piano solo. The third section starts with a piano introduction followed by a verse. The lyrics for the third verse are:

wore his trou- ser cuffs too tight. — Un-fash-ion-a - ble  
— and a Tri-umph Bon-ne-ville, — count-ed his friends in

G C B<sub>b</sub> Am Dm

to the end. \_\_\_\_\_ Drank his ale too light,  
burnt out spark plugs, \_\_\_\_\_ and prays that he al - ways will..

F G B<sub>b</sub> C Dm

G G C G

death's head belt buck-le.  
But he's the last of the blue blood

C G D G

P G F Em Am

Yes - ter-day's dreams the trans - port caf' pro-phe of doom.  
greas - er boys, \_\_\_\_\_ and all his mates are do - ing time.

G C F G C

# TOO OLD TO ROCK'N' ROLL

A musical score for a song titled "TOO OLD TO ROCK'N' ROLL". The score consists of four staves: a top staff for guitar chords, a middle staff for vocal melody, a bass staff, and a bottom staff for piano/bass. The vocal part includes lyrics and some melodic lines. Chords are indicated above the staff, and a "Chorus" section is marked.

**Chords:**

- Top Staff: D, G, C, G, P, G, F
- Middle Staff: Em, Am, D, Eb, F, Bb, C, C7
- Bass Staff: G, G, G, G, G, G, G
- Bottom Staff: G, G, G, G, G, G, G
- Chorus: A
- Other: Dm, E, F, Bb, C, C7, F, Bb, F

**Lyrics:**

Ring-ing no change, in his  
Mar-ried with three kids  
double sewn seams, in his  
up by the ring road,  
  
post war ba - by gloom.  
sold their souls straight down the line.  
  
Now he's Too \_\_\_\_\_ Old, oh,  
  
oh, \_\_\_\_\_ To Rock N' Roll, oh, oh, { but he's } and he was Too — Young To  
  
Die. \_\_\_\_\_ { Yes he's } He was Too \_\_\_\_\_ Old, oh, oh, \_\_\_\_\_ To Rock N' Roll, oh,



*To Coda* ♫ 



oh, { but he's } Too\_Young To Die.  
 and he was








And some of them own lit - tle sports cars,








— and meet at the ten-nis club do's for drinks on a Sun-day,











work on a Mon-day. They've thrown a-way their blue - suede

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

shoes. Now they're Too Old, oh, oh, To Rock N' Roll, oh,  
oh, and they're Too Young To Die. Yes they're Too Old, oh,  
oh, To Rock N' Roll, oh, oh, and they're Too Young To  
Die.

Fm      Ddim      Eb      Db      F

D.S. (Chorus) al Coda

3. P      Eb      F

— And he was

Coda F

Die.      Now you're—

Double Time Rock Tempo

Bb      C      C7      F

— a' nev - er too old, — oh, — oh, — for rock n' roll, —

Bb      F      Eb      Bb

— oh, — oh, — if you're too young to die.

F

E♭

— And though you're — — but he was

molto ritard

B♭

Cm

A♭

too \_ young — — to die.

a tempo

Fm

Ddim

E♭

Dmaj7

F

### 3rd VERSE

So the old rocker gets out his bike,  
to make a ton before he takes his leave  
upon the al by Scotch Corner just like it used to be.  
And as he flies, tears in his eyes,  
his wind-whipped words echo the final take,  
as he hits the trunk road doing around one-hundred twenty  
with no room left to brake. *(Chorus)*  
And he was Too Old To Rock N' Roll,  
and he was Too Young To Die.  
Yes he was Too Old To Rock N' Roll,  
but he was Too Young To Die.