

# If I Fell

Beatles

$\text{♩} = 120$

A Bm C#m Cdim Bm<sup>7</sup> E<sup>7</sup>

If I give my heart to you, I must be sure from the  
trust in you, oh, please don't run and hide if I

6 A Bm C#m Cdim Bm<sup>7</sup> E<sup>7</sup> 1. A Dm E<sup>7</sup>

ver - y start that you would love me more than her. If I  
love you too. Oh please don't hurt my pride like

12 2. A<sup>7</sup> D

her. 'Cause I could - n't stand the pain — and I

15 Dm A E<sup>7</sup>

— would be sad if our new love was in vain.

So I hope you see that I would love to love you  
and that she will cry when she learns we are two

'Cause I couldn't stand the pain and I  
would be sad if our new love was in vain

So I hope you see that I would love to love you  
and that she will cry when she learns we are two

if I fell in love with you.

1979

1995

Orig. Eb-maj.

Smashing Pumpkins

$\text{♩} = 132$

Emaj<sup>7</sup> E Amaj<sup>7</sup>

*p*

5

Emaj<sup>7</sup> E A

*p* *f*

Shake-down: Nine - teen Se - ven-ty Nine.  
 June bug skip - ping like a stone  
 Ju - stine ne - ver knew the rules.

9

Emaj<sup>7</sup> E A

Cool kids ne - ver have the time.  
 With the head-lights poin - ted at the dawn.  
 Hung down with the freaks and ghouls.

13

Emaj<sup>7</sup> E A Amaj<sup>7</sup>

On a live wire right up off the street,  
 We were sure we'd ne - ver see an end -  
 I know you be - ter than you fake

17

1. F#m<sup>7</sup> B 2. F#m<sup>7</sup>

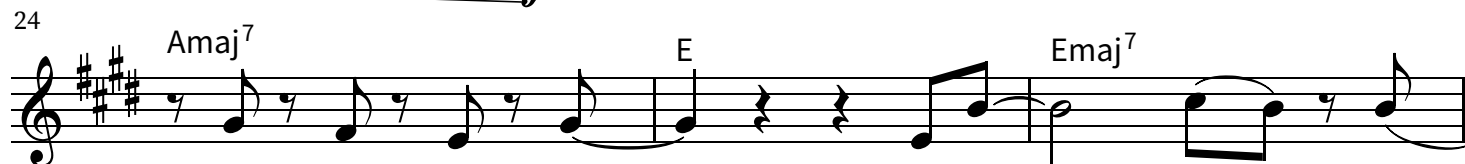
you and I should meet.

it. to it all.



And I \_\_\_\_\_ don't e - - ven care \_\_\_\_\_ to shake  
That we \_\_\_\_\_ don't e - - ven care \_\_\_\_\_ as rest

*f*



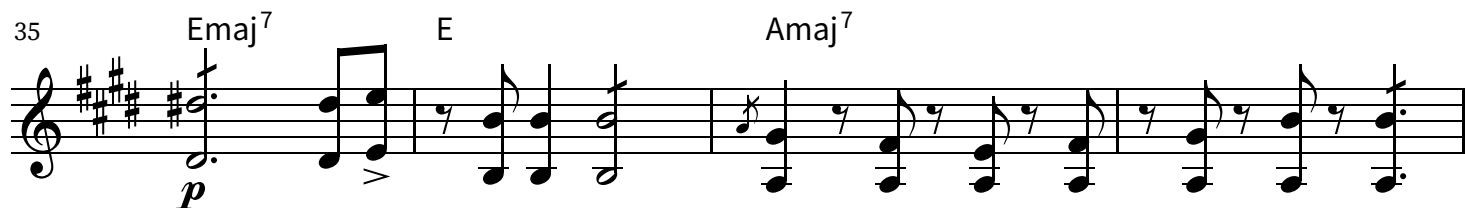
these zip - per blues. \_\_\_\_\_ And we \_\_\_\_\_ don't \_\_\_\_\_ know  
- less as we are \_\_\_\_\_ We feel \_\_\_\_\_ the \_\_\_\_\_ pull \_\_\_\_\_



\_\_\_\_\_ just where our bones will rest. \_\_\_\_\_ To dust \_\_\_\_\_ I guess  
\_\_\_\_\_ in the land of a thou-sand guilts \_\_\_\_\_ and poured \_\_\_\_\_ ce-ment,



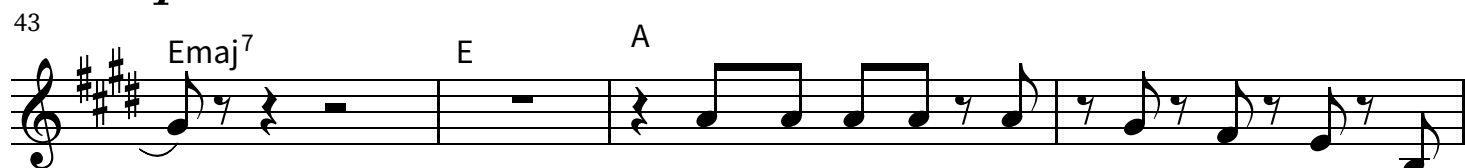
for-got - ten and ab - sorbed \_\_\_\_\_ to the earth be-low.



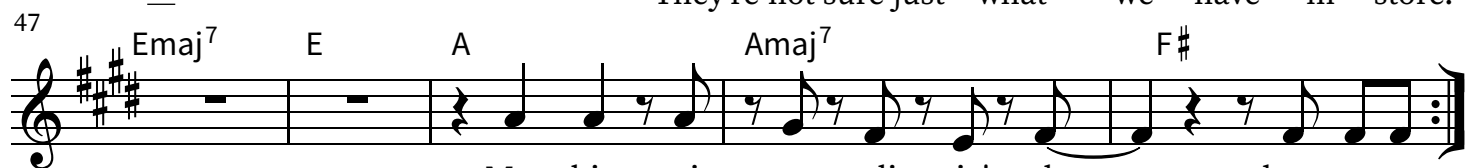
Dou-ble cross the va - cant and the bored.



They're not sure just what we have in store.



Mor-phine ci - ty slip - pin' dues \_\_\_\_\_ down to see



52  $2_A$  Amaj<sup>7</sup> B 3  
 la-men - ted and as - sured \_\_\_\_\_ to the lights and towns  
*sub. p*

56 C#m A B C#m  
 be-low. \_\_\_\_\_ Fa - ster than the speed of sound..

61 A B *cresc.* C#m  
 Fa - ster than we thought we'd go, .

65 A F#m<sup>7</sup> B D.S. al Coda  
 be-neath the sound of hope.  
*f*

8 Ema<sup>7</sup> E A  
 The street heats the ur - gen - cy - of now. \_  
*f*

72 Ema<sup>7</sup> E A  
 As you see there's no \_\_\_\_\_ one a - round.

# Hysteric

2009

Orig. G-maj

Yeah Yeah Yeahs

$\text{♩} = 92$

*C* *G* *C* *F* *Fine*

*p* (*f*) (*f* - *p*) (Hy-ste-ri-cal!)

5 *C* *G* *C* *F* *C*

*p* No lon-ger, no lon-ger what you ask. — Strange  
No won-der, no won-der, o - ther half. — Strange

10 *G* *C* *F* *C*

steps, heels turned black. — The cin-ders, the  
steps, heels turned black. — The cin-ders, they

14 *G* *Am* *F* *C* *G*

cin - ders, — they light the path — and these strange steps  
splin-ter — and light the path — and these strange steps

19 *C* *F* *C* *C* *G*

take us back, — take us back. *f* Flow — sweet - ly.  
trace us back, — trace us back.

25 *Am* *F* *C* *G*

Hang — hea - vy. You sud - den - ly com - plete me. You

29 *Am* *D* *D*

1. sud - den - ly com - plete me. — 2. plete me. —  
1. D.C. 2. D.C. al Fine

# Reason to Believe

1965

Tim Hardin

$\text{♩} = 84$

*p*

10

18

22

27

33

39

46 *mf*

51

*f*

*p*

*Fine*

*D.C. al Fine*

If I li-sten long e-nough to you, I'd find a way to be-lieve that it's all true.

Kno-wing that you lied straight - faced while I cried,

still I'd look to find a rea-son to be - lieve.

Some-one like you makes it hard to live with-out some-bo-dy else.

Some-one like you makes it ea-sy to give ne-ver thin-king of my-self.

If I gave you time to change my mind I'd find a way to leave the past be - hind.

Kno-wing that you lied straight - faced while I cried,

still I'd look to find a rea-son to be - lieve.

# All I Have to Do Is Dream

The Everly Brothers

$\text{♩} = 108$

*f* E C#m A B E C#m  
Dre - e - e - e-eam, dream, dream, dre - eam. Dre - e - e - e-eam,

4 A B  $\text{C}^{\#}$  E C#m A B  
dream, dream, dream. *p* When I want you in my arms, when  
When I feel blue in the night and  
I need you so I could die. I

8 E C#m A B E C#m A B  
I want you and all your charms,  
I need you to hold me tight, whe - ne-ver I want you \_ all I have to do is  
love you so and that is why

12 E C#m A B E A E E<sup>7</sup> *Fine*  
dre-e - e - e-eam, dream, dream, dream. \_ dre - e - e - eam.

17 A G#m F#m B E E<sup>7</sup>  
*f* I can make you mine, taste your lips of wine, a - ny time night or day.

21 A G#m F#<sup>7</sup> 3 B D.S.  
On - ly trou-ble is, gee whiz, I'm drea-min' my life \_ a - way.

# Sailor Song

2003

Regina Spektor

$\text{♩} = 72$

**B<sup>7</sup>** **E** **A** **B**

She will kiss you 'til your lips bleed but she will not take her dress

**p**

6 **E** **B** **A** **B** **E** **B<sup>7</sup>** **E**

off. A-me-ri - ca-na. Tro-pi-ca - na. All \_\_\_\_ the sai - lor boys have

12 **A** **B** **E** **B** **A**

de - mons. They sing, "oh Ken-tu-cky why did you for - sake me.

17 **B** **E** **B** **A**

If I was meant \_\_\_\_ to sail the sea, why \_ did you make me? It should have been .

22 **B** **E** **B** **E** **B** **A**

\_\_ a - no-ther state, \_\_ oh state." \_\_\_\_

26 **E** **A** **E** **A**

'Cause Ma-ri - anne's \_ a bitch. \_ Ma-ri - anne's \_ a bitch. \_

**f**

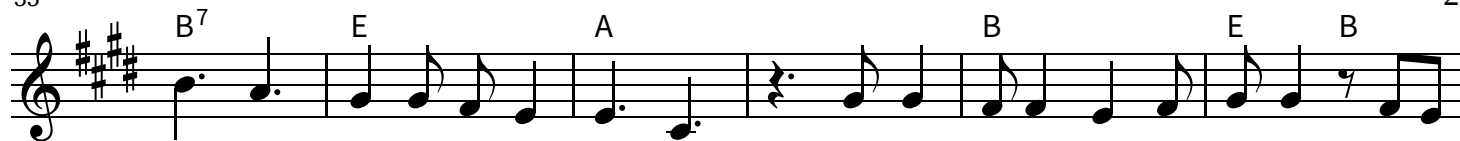
31 **E** **D** **C** **A** **B**

Ma - ri - anne's \_ a bitch. \_\_\_\_



35

2



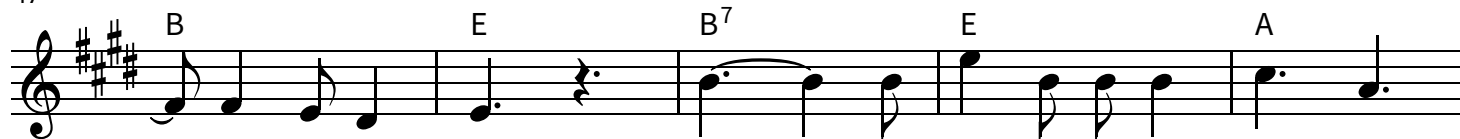
*p*

41



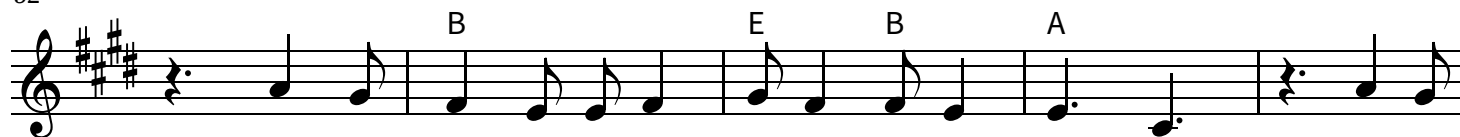
— jack on the deck. Still — a - top this gi - ant pud - dle,

47



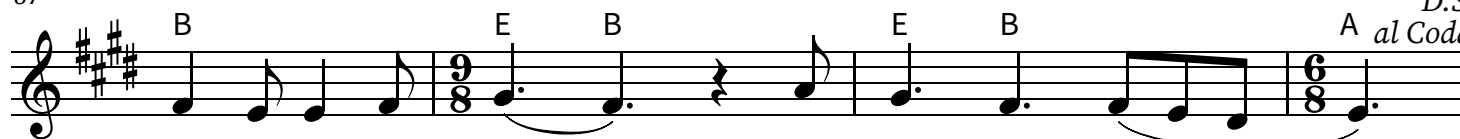
— jack on the deck. Still — a - top this gi - ant pud - dle,

52



dressed in white, we quiet-ly hud-dle with our mis - siles and we

57



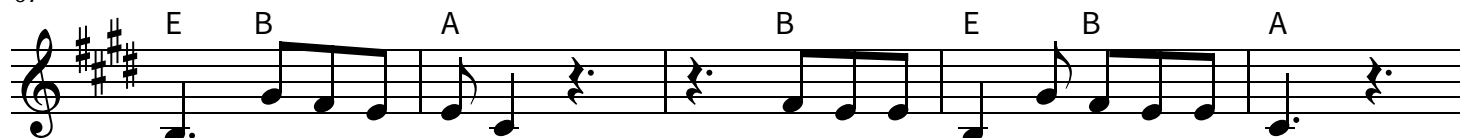
miss the girls back home. — Oh home sweet home. — — — — —

61



*p*

67



off. A - me - ri - ca - na. Tro - pi - ca - na. A - me - ri - ca - na.

72



Tro - pi - ca - na. A - me - ri - ca — — — — — na. — — — — —  
A - me - ri - ca — — — — — na. — — — — —

# Fake Plastic Trees

# Radiohead

♩ = 72

A *p* A A<sup>sus4</sup> Dmaj<sup>9</sup>/F<sup>#</sup>

Her green pla-stic wa - te-ring can for her

4 Dmaj<sup>9</sup>/F<sup>#</sup> E<sup>6</sup> D<sup>sus2</sup> A D<sup>sus2</sup>

fake Chi-nese rub - ber plant in the fake pla - - - stic earth

8 A A<sup>sus4</sup> Dmaj<sup>9</sup>/F<sup>#</sup>

that she bought from a rub - ber man in a

12 E<sup>6</sup> D<sup>sus2</sup> A D<sup>sus2</sup>

town full of rub - ber plans to get rid \_\_\_\_\_ of it - self.

16 Bm<sup>7add11</sup> A

It wears her out. It wears her out.

20 Bm<sup>7add11</sup> A Aadd<sup>11</sup>

It wears her out. — It wears her out.

She lives with a broken man,  
A cracked polystyrene man  
Who just crumbles and burns

He used to do surgery  
for girls in the Eighties  
But gravity always wins

And it wears him out  
It wears him out  
It wears him out

25 *f* A Aadd<sup>11</sup> A *f* A<sup>sus4</sup> 2

It wears \_\_\_\_\_ She looks like the real \_\_\_\_\_ thing.

30 Dmaj<sup>9</sup>/F# Dmaj<sup>9</sup>/F# E<sup>6</sup> D<sup>sus2</sup> A

She tastes like the real \_\_\_\_\_ thing. \_\_\_\_\_ My fake pla \_\_\_\_\_ stic

34 D<sup>sus2</sup> A A<sup>sus4</sup> Dmaj<sup>9</sup>/F#

love But I can't help the fee \_\_\_\_\_ ling \_\_\_\_\_ I could

39 E<sup>6</sup> D<sup>sus2</sup> A D<sup>sus2</sup>

blow through the cei \_\_\_\_\_ ling \_\_\_\_\_ if I just turn and run.

43 Bm<sup>7</sup> add<sup>11</sup> *p* A

It wears me out. It wears me out.

47 Bm<sup>7</sup> add<sup>11</sup> A

It wears me out. \_\_\_\_\_ It wears \_\_\_\_\_ me out.

51 Aadd<sup>11</sup> Bm<sup>7</sup> add<sup>4</sup> A

If I could be who you wan - ted... If I could be who you wan -

55 Amaj<sup>7</sup> Bm<sup>7</sup> add<sup>11</sup> A

ted all the time, all the time,

# Meadow View

James

$\text{♩} = 108$

They closed \_ down \_ the school \_ and they're

4

damn-ing up \_ the ri - ver. \_\_\_\_ No - bo - dy \_ can

8

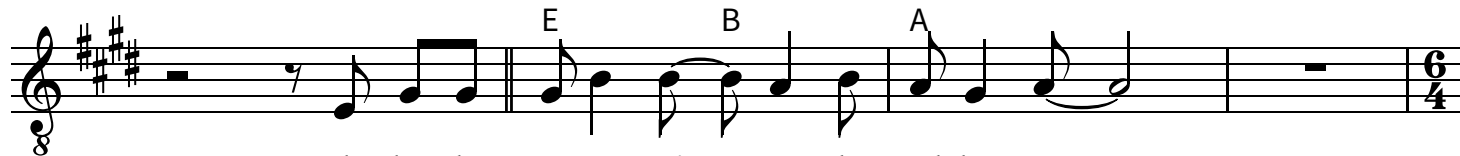
fight \_ it. \_\_\_\_ We're not go - ing back. \_

11

We're not go - ing back. \_

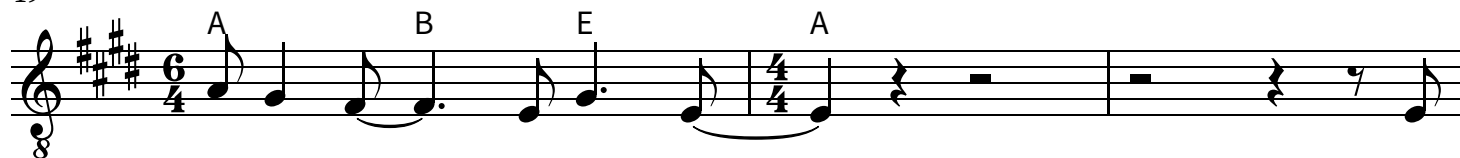
The ponderosa pines  
Don't change with the seasons  
But they'll burn in the summertime  
And the berries all turn black  
The berries all turn black

Burning needles in the backyard  
I swore to myself not to miss her  
To backtrack the trail of the pioneers  
They came here with the promise of treasure  
They came here with the promise of treasure



Whe-ther the Four-O - Five \_ or the Gol-den Gate, \_

19



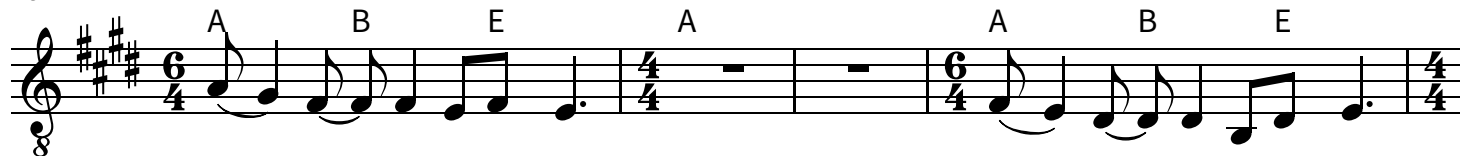
we all have \_ our rea \_ sons \_\_\_\_ for

22



say-ing good-bye \_ to that mea-dow view \_\_\_\_\_ but

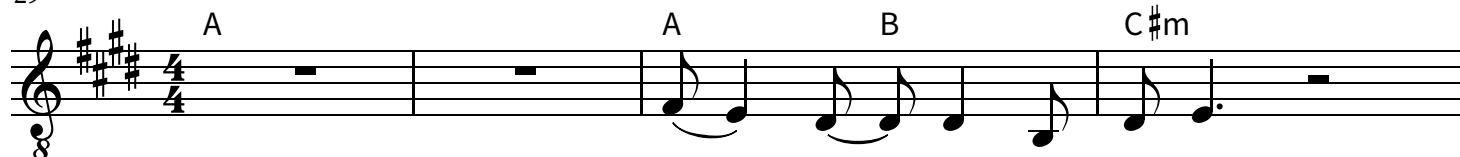
25



oh, \_ it \_ was a plea-sure.

Oh, \_ it \_ was a plea-sure.

29



Oh, \_ it \_ was a plea-sure.

33



Oh, \_ it \_ was a plea-sure.

# Tiny Dancer

1971

Orig. C-maj

Elton John

*♩* = 144 A D/A A D/A

5 A D/A A D/A A

*p* *mf* Blue\_jean ba-by, L. A. la-dy,  
Je-sus freaks in the street han-ding

10 F#m E A D

seam-stress for the band, pre-tty eyed,  
ti-ckets out for God. Tur-ning back,

15 A D/A A D/F#

pi-rate smile, she'll ma-rry a mu-sic man.  
she\_just laughs. The bou-le-vard isnot that bad.

20 E D C#m F#m B Bm

*mp* Ba-lle-ri-na, you must have seen her  
*f* Pia-no man, he makes a stand in the

26 C#7 F#m E A D/A A

dan-cing in the sand. Now\_she's in me, al-ways  
au-di-tor-i-um. Look-king on, she sings the

32 D/A A D/A E E/D E/C# E/B

with me, ti-ny dan-cer in my hand.  
songs, the words\_she knows, tune she hums.

37

Staff 37-41: Treble clef, key of A major (three sharps). Chords: A, D/A, A, 1. D/A, 2. A. The staff contains a melodic line with eighth and quarter notes, ending with a repeat sign and a first/second ending bracket.

42

Staff 42-44: Treble clef, key of A major. Chords: F, G, Em. The staff contains a melodic line with eighth and quarter notes, including rests.

45

But, oh, how it feels so real, ly - ing here with

Staff 45-48: Treble clef, key of A major. Chords: Am, F, G. The staff contains a melodic line with eighth and quarter notes, including rests.

49

no-one near where you — a-lone, you can hear — me

Staff 49-53: Treble clef, key of A major. Chords: E, E<sup>7</sup>. The staff contains a melodic line with eighth and quarter notes, including rests. A *rit.* (ritardando) marking is present over the E<sup>7</sup> chord.

54

*f* "Hold me clo - ser ti - ny da - - cer. Count the head

Staff 54-58: Treble clef, key of A major. Chords: D, A/C#, Bm, D. The staff contains a melodic line with eighth and quarter notes, including rests. A *a tempo* marking is present at the start of the staff.

59

lights on the high - way. Lay me down in sheets of li - nen.

Staff 59-65: Treble clef, key of A major. Chords: A/C#, E/F#, D, A/C#, Bm. The staff contains a melodic line with eighth and quarter notes, including rests.

66

You had a bu - sy day to - day." \_\_\_\_\_

Staff 66-70: Treble clef, key of A major. Chords: D, A/C#, E/F#. The staff contains a melodic line with eighth and quarter notes, including rests.

70

Staff 70-74: Treble clef, key of A major. Chords: D/F#, E/F#, D/F#. The staff contains a melodic line with eighth and quarter notes, including rests. A *D.C. al Coda* marking is present at the end of the staff.

75

Staff 75-79: Treble clef, key of A major. Chords: A, D/A, A, D/A. The staff contains a melodic line with eighth and quarter notes, including rests.

80

Staff 80-84: Treble clef, key of A major. Chords: A, D/A. The staff contains a melodic line with eighth and quarter notes, including rests.

# Old Dog

Rebecca Spiro

$\text{♩} = 120$

E B A AM<sup>7</sup> E

Old dog long night, I hack at the ice. You

6 B F#m G#m<sub>3</sub> B A

glow from your po - tions. You al - ways look nice.

12 E C#m A E

Old dog long day, I clog up the sink.

18 B F#m G#m B

You-tube's my plu-mber We fix it — I — think.

23  $\text{♩}_A$  F#m

Just real-ly want — to play — my self out  
I on - ly plan — to play — my self out

27 G#m B E G#

and live an or - di - na - ry — life. —  
of this ex - traor - di - na - ry — life. —



31 C#m B E G# C#m 2

I want to stay at the table. I think I'm fee-

36 A E B A G#7 C#m

- ling al - right. I did-n't know I was a - ble.

42 B A Am E

but I want to stay up all night.

47 E B A AM7 E

Old dog new tricks. I told you it works. I

52 B F#m G#m3 B

laugh when the sun shines and smile when it hurts.

57 A E G#7 C#m

Old dog yeah right.

62 A E G#7 C#m

You don't know me. I have lived life - times you

66 A B D.S.

would - n't be - lieve.