

Steve Sweeting



LET IT ALL GO Songs With Words

Blame Those Gershwins
Bounce to the Wave
I Carry Your Heart
I Wait
Let It All Go
Let's Go to the River
Mom Likes Me Better
The Noodle Song
Questions
Stuff
What Am I Doing Alone?

Steve
Sweeting

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Xano  Music

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LET IT ALL GO

Songs With Words

So many of the songs in this series don't have words that it feels appropriate to gather some that do under one roof. Five songs have words and music which I wrote. The others have words written by friends who have been generous with their lyric collaboration. Evidently most songwriting teams work out the melody first, but when you are writing alone, you can do the words and music at the same time.

I've worked as a vocal accompanist for nearly four decades and I have always felt like I have one of the best jobs in the world, helping bring new songs to life, and trying to keep old treasures alive. Accompanying my own songs multiplies that joy. It's an other-worldly feeling to hear one's own music sung in the voice of another human being and to realize that they understand what you've written and perhaps express it even more strongly than you did when you wrote it.

As a jazz improviser, it can be humbling to commit oneself to paper. The unspoken hope is that a piece can keep improving and evolving through years of tinkering. But that is most likely wishful thinking. These are not the first lyrics I've written, but they are the first ones I've published. A few years back, I read the complete collection of Cole Porter's lyrics cover-to-cover and was struck by the fact that most people have probably never heard the first two hundred songs Cole Porter wrote. And he is one of the most memorable songwriters to do both lyrics and music. My point is, enough tinkering, time to commit this batch to paper and get working on the next batch.

-- Steve Sweeting

To hear recordings of these pieces please check:
SteveSweeting.com

In the late 90's I worked with playwright Jean Claude van Italie on his one-man show "War, Sex and Dreams". While putting together music for the show, we talked quite a bit about why we loved the old songs. **Blame Those Gershwins** sort of spun out of my admiration for the Gershwins and their contemporaries. There is so much quoting of famous ideas in this song, I lost count of how many musical and lyrical allusions I squeezed into it.

Lyricist, singer/dancer extraordinaire Betina Hershey was a colleague of mine at the BMI musical theatre workshop and she asked me to collaborate on a dance commission in 2006. **Bounce to the Wave** was one of the only songs in this collection that was lyrics first.

Chinese choral conductor Jie Yi commissioned me to write an American piece for his chorus in Ningbo, China, for a festival. It had to be based on a known American poem. I chose one of ee cummings earliest works and they sang **I Carry Your Heart** well enough to earn second prize in the choral competition. But I also like it as a solo piece that meanders through gospel, R & B, pop and jazz worlds, which seems very American to me.

One of many cabarets I music-directed in New York was a show with three friends who were young singers. They met, as promising singers do, waiting tables at a restaurant in Hell's Kitchen. **I Wait** sprung from the idea behind that show of waiting on a table, for a person, for a break, for the world to notice.

Let It All Go is the earliest effort in this collection and I wrote it before I had kids. Of course, now it is coming back to haunt me, because though it's just as true twenty years later, it's even harder as a parent when your 16-year old tells you he is ready to be independent in the world. Mmm, hmm.

My friend Will McMillan, who has a long-hidden lyric talent, took a bunch of my tunes with him in 1994 to Bainbridge Island and came back with three lyrics we liked, including **Let's Go to the River**. We taught it to my primary school singers at the YK Pao School in May 2013 and they sound even better singing it a couple decades after it was written than we do.

From 2004-2006 I got to work with Phoebe Kreutz in the BMI workshop and I wish we had a chance to write more songs because she is the funniest lyric writer I know. Often when we were working together on a tune, she would take the train uptown to my apartment, write a pretty good lyric with me in the room, then leave to go home and call me when she got home with a new lyric she had written on the train downtown, which was even cooler. **Mom Likes Me Better** was composed in a couple days when Phoebe visited me in Shanghai and it was performed in a TADA showcase of songs about parents and children.

When my nephew turned eight years old, I wrote him **The Noodle Song** and sent him a video of me singing it. My brother is a chef and I thought they both would be amused. I wish Danny Kaye were still around to give this one a whirl.

Questions is another of the trio of lyrics from Will McMillan, who is also an amazing singer from Boston. He is a wise old soul who is perpetually curious about the world and people around him and he sprinkles his conversation with provocative questions you've never heard (as well as many in this song that you have).

Stuff is the last of the three tunes by Will and me. It is our anthem (if a waltz can be an anthem) to anti-materialism with a nod to foxgloves and the natural beauty of the Great Northwest.

What Am I Doing Alone? grew out of a phone conversation my wife had with one of her friends. And as she recounted the entire conversation to me also by phone, I quickly scribbled it all down and the entire song popped out within minutes. I called her back later in the hour and asked her if she recognized any of the lyrics.

LET IT ALL GO

Songs With Words

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BLAME THOSE GERSHWINS

NOVELTY SONG

BY STEVE SWEETING

VERSE-RUBATO

FROM THE MO-MENT I SEE SIGNS A NEW LO-VER AIN'T DE-VOUT, THERE'S A

RITUAL I GO THRU TO DRIVE THE HEARTACHE OUT: SOME RARE L-P'S, SOME PINK CHAM-PAGNE, I

HAVE A LIT-TLE DRINK AND I CRY _____ THROUGH A RE - FRAIN. _____

[A]

DON'T BLAME ME FOR THE STATE I'M IN, BLAME THOSE GERSH-WINS OR IRVING BER-LIN, IT'S THE OLD

LOVE SONGS I CAN'T DIS-GORGE I'VE BEEN PRO-GRAMMED BY I - RA AND BRAIN - WASHED BY

GEORGE. DON'T BLAME ME FOR THE STATE I'M IN, BLAME THOSE GERSH-WINS OR

IRVING BER-LIN, WHEN A LOVE WALKS OUT I COUNT _____ TO TEN AND SING "MY MAN'S GONE NOW"

Chords: A^b , A^bM , D^b7 , $G^b\Delta$, $F\#M7$, $B7$, $E\Delta$, E^+ , $E6$, E^+ , $F\#M7$, $B7$, MED. SWING E , $C\#M7$, $B^bM7(b9)$, E^b7 , $A^b\Delta$, $F7(b9)$, $B^bM7(b9)$, $E^b7(b9)$, $C\#M$, $F7$, $C\#M7$, $F\#$, A^b/C , $F\#M7$, B^b/D , D^bM6 , $C\#M7$, $F\#M7$, B^bM7 , E^b7 , A^b6 , $F7$, B^bM7 , E^b7 , $A^b\Delta$, $F7(b9)$, $B^bM7(b9)$, $E^b7(b9)$, $C\#M$, $F7$, $C\#M7$, $F\#7$, A^b/C , $F\#M7$, B^b/D , D^bM6 , $C\#M7$

29 B^b_{M7} E^b_7 A^b_6 F_7 G_{M7} C_{sus}

32 F D^7_{ALT} G_{M7} C_{sus} F D_{M7} G_{13} E^b_7

36 A^b F_{M7} $D^b\Delta(\sharp 11)$ C_{M7} B^b_{M6} C^7_{ALT}

40 $F\Delta$ $F^{\sharp\circ}$ G_{M7} $A^b\circ$ $A_{M7}(\flat 5)$ D_7

44 G_{M7} C_7 B^b_{M7} E^b_7

46 $A^b\Delta$ $F_7(\flat 9)$ $B^b_{M6}(\flat 6)$ $E^b_7(\flat 13)$ C_M F_{M7} C^{\sharp}_{M7} F^{\sharp}

50 C_M F_{M7} B^b/D D^b_{M6} C_M F_{M7}

55 B^b_{M7} E^b_7 A^b_6 F_7 G_{M7} C_7

AND SING IT A - GAIN.

SOME - TIMES I YEARN FOR JER-OME KERN AND HIS LAND OF MAKE BE - LIEVE. THERE'S

NO HEART-BURN A VERSE 'ER TWO OF MER-CER WON'T RE - LIEVE. WHEN HOPE I'M

LO-SIN' I PULL VAN - HEU-SEN FROM IT'S TAT-TERED BUT BEAU - TI - FUL SLEEVE.

WHY DO I LOVE THE OLD SONGS? 'CAUSE THE

RHYTHM'S FAS-CI-NATIN' ANOTHE RHAP-SO-DY'S BLUE NO-BODY LOVES ME BUT I'VE PLEN-TY TO DO I KNOW ALL

OF THE WORDS TO "EM-BRACE - A - BLE YOU," I'M SING-ING SONGS OF LOVE,

BUT NE - VER FOR TWO.

D FAST F F#° G_{M7} A^b° A_{M7} A_{7ALT} B^b₆ B^b_{M(Δ)}

THROUGH THE YEARS NOT ONE GUY HAS BROUGHT ME SUCH DE-LIGHT AS BIT-TER-SWEET

F D_{7ALT} G_{M7} F#°

WALTZ - ES BY COW - ARD OR RUM - BAS BY POR - TER

G_{M7/C} F₆ N.C.

IN THE STILL OF THE NIGHT. WHY DO I LOVE THE OLD

FAST BOSSA

G_{M7} C_{SUS} G_{M7} C_{SUS}

SONGS? I OUGHT TO THINK TWICE. SHOULD I REAL - LY

F#_M B₇ E_M A₇ D₆ C#_{7ALT}

BE RE - LYING ON KURT WEILL FOR AD - VICE.

FAST SWING

G^b_Δ E^b_{7(b9)} A^b_{M7} D^b₇ G^b_Δ E^b_{7(b9)}

LIFE DOES - N'T RHYME LIKE LY - RI - CAL KNOW - LEDGE YOU GET FROM ROD - GERS AND -

A^b_{M7} D^b₇ G^b G^b₇ C^b C^b_{M7} RIT.

HAR - TEN - STEIN COL - LEGE. MAY - BE ALL THIS LIST - NING IS REAL - LY JUST A COV - ER, I'D

85 B^b_{M7} $A7$ A^b_{M7} $D^b_7(\#9)$

RATH - ER HAVE A SONG THAN AN IM - PER - FECT LOV - ER

A TEMPO

87 A $F\#_7(b9)$ $B_M(b6)$ $E_7(b13)$ $C\#_M$ $F\#_M7$ D_M7 G_7

DON'T BLAME ME FOR THE STATE I'M IN. BLAME THOSE GERSH-WINS OR LEV-ING BER-LIN I

91 $C\#_M$ $F\#_M7$ $B/D\#$ D_M6 $C\#_M7$ $F\#_M7$ B_M7 E_7

COUNT MY BLESS-INGS AND I SLAP MY BASS AND I'D RATH-ER GROW ACCUS - TOME TO REC-ORDS THAN SOME-BO-DY'S

FASTER

95 A $F\#_7$ B_M7 E_7 (F) B_M7 E_7 $C\#_M7$ $F\#_M7$

FACE. WHY DO LER - NER AND LANE, OR WEB - STER AND FAIN TAKE

105 B_M7 E_7 A $F\#_M$

O - VER MY BRAIN, NUMB MORE OF MY PAIN, THAN

107 E^b_{M7} A^b_7 D^b B^b_{M7} G_M7

MERE NO - VO - CAINE, OR VIN - TAGE CHAM - PAGNE? I'LL TRY TO EX - PLAIN

113 $Csus$ $C_7(b9)$ $Fsus$ F_7

IN ONE LAST RE - FRAIN:

13

BOUNCE TO THE WAVE

MUSIC BY STEVE SWEETING

LYRICS BY BETINA HERSHEY

FUNK

[A] **F#M** **G7^{ALT}** **C7^{ALT}**

BOUNCE TO THE WAVE THE SLIP, THE STOP, THE THRILL OF A SI - LENT AN - SWER

F#M **G7^{ALT}** **C7^{ALT}**

BOUNCE TO THE WAVE THE DIP, THE DROP THE WILL OF A CRA - ZY DAN - CER IT'S

[S] **Bbm7** **Ebm7** **Ab** **Db7**

PURE WORD - LESS NESS I CRAVE, AS TO -

G7^{ALT} **C7^{ALT}** **F#M** **C7^{ALT}**

GE - THER WE BOUNCE TO THE WAVE.

[B] **Db7** **B13**

HIPS PULL - ING BACK IS WHERE I'M SOUND RUB - BER - BAND SNAPS I'M FLUNG A - ROUND

Bm7 **Esus** **Bbm7** **Ebm7**

YOU CUR - VING SPINE MAK - ING AN 'S' YOUR HAND IN MINE, IS BET - TER THAN

Gm7(b9) **C7^{ALT}** **[C]** **F#M**

YES, YES... BOUNCE TO THE WAVE THE SLIP, THE STOP, THE THRILL

29 **G⁷ALT** **C⁷ALT** **F#**
 — OF A SI - LENT AN - SWER BOUNCE TO THE WAVE THE DIP, THE DROP, THE WILL

33 **G⁷ALT** **C⁷ALT** **B^bM7** **E^b7**
 — OF A CRA - ZY DAN - CER IT'S PURE WORD-LESS - NESS I CRAVE,

37 **A^b** **D^b7** **G⁷ALT** **C⁷ALT** **F#M6** 
 — AS TO - GE-THER WE BOUNCE TO — THE WAVE. — AND

43  **B^bM7** **E^bSUS** **C#M7**
 EV - 'RY TIME WE MEET I'M JUST A STRANG-ER SO IT'S NEAT

46 **F7** **D#M7** **G7**
 THAT YOU CAN SEE IN - SIDE MY SOUL — WITH - OUT A WORD,

49 **G#M7(b5)** **C7** **B^bM7** **E^bSUS**
 — WITH-OUT HEL - LO — THERE'S NO NEED FOR GOOD - BYE CUZ I'LL BE

53 **C#M7** **F7** **D#M7** **G7** **G#M7(b5)**
 DAN-CING TIL I DIE I'LL SEE YOU EV-'RY TIME THERE'S SWING — OR TRUM-PETS BLOW BLOW,

58 **C7** **F#** **G⁷ALT** **C⁷ALT** **F#** **D^b7** **C⁷ALT**
 BLOW BLOW! D.S. AL CODA

67 **D^b7** **G⁷ALT** **C⁷ALT** **F#M6**  FINE
 AS TO - GE - THER WE BOUNCE TO — THE WAVE. —

I CARRY YOUR HEART

MUSIC BY STEVE SWEETING

WORDS BY EE CUMMINGS

[A]

Chorus

4/4

Key: Bb

Mezzo-piano (mp)

CAR - RY YOUR HEART WITH ME CAR - RY IT

Mezzo-forte (mf)

IN MY HEART) I AM NEV - ER WITH - OUT IT

8

A - NY WHERE I GO I GO WITH YOU.

11

AND WHAT - EV - ER IS DONE BY ON - LY ME IS YOUR DO - ING MY DAR - LING.

[B]

15

I FEAR NO FATE (FOR YOU ARE MY FATE MY SWEET

19

I WANT NO WORLD FOR BEAU - TI - FUL YOU ARE MY WORLD, MY TRUE AND

[C]

23

I FEAR NO FATE (FOR YOU ARE MY FATE

25 E^b_M $/D^b$ $C_{M7}(b5)$ $F7$ B^b_M F_M/A^b
 I WANT NO WORLD
 28 G^b F_M E^b_M $/D^b$ F_{SUS}
 FOR BEAU - TI - FUL YOU ARE MY WORLD, MY TRUE AND IT'S
 31 D B^b F/A G_M $/F$ E^b B^b/D
 YOU ARE WHAT - E - VER A MOON HAS AL - WAYS MEANT AND WHAT -
 34 C_{M7} B^b/D E^b_M F_{SUS} B^b F/A G_M $/F$
 E - VER A SUN WILL AL - WAYS SING IS YOU YOU ARE WHAT - E - VER A MOON HAS AL -
 38 E^b B^b/D C_{M7} B^b/D E^b_{M7} A^b7 $B(\sharp 11)$
 - WAYS MEANT AND WHAT - E - VER A SUN WILL AL - WAYS SING IS YOU (YOU)
 43 E B^b B^b E^b
 HERE IS THE DEEP - EST SE - CRET
 45 B^b $A_{M7}(b5)$ $D7$ G_M
 NO - SO - DY KNOWS (NO) NO - SO - DY KNOWS (NO)
 49 $C7$ \sharp A^b7 B^b
 NO - SO - DY KNOWS NO - SO - DY KNOWS (HERE)

[F] B^b/D E^b B^b/D E^b *cresc.*

52 HERE IS THE ROOT OF THE ROOT AND THE BUD OF THE BUD AND THE SKY

B^b/D E^b G^b+ G^M B^b/G^b

55 OF THE SKY OF A TREE CALLED LIFE; WHICH GROWS HIGH ER THAN SOUL

B/G A^b/E G^b/D B^b/G^b G^b/D B^b/G^b B/A A^b/G^b

58 CAN HOPE OR MIND (OR MIND) CAN HIDE

[G] B^b/F $D7/F^\sharp$ G^M G^M/F $E^M7(b5)$ E^bM6

61 AND THIS IS THE WON - DER THIS IS THE WON - DER

B^b/D G^b6/D^b D^b/B A^b/A E/F

65 AND THIS IS THE WON - DER THAT'S KEEP - ING THE

G/E^b G^b/D D/C D^b/B B/A A^b/G^b $F^{\sharp}SUS$

68 STARS A - PART (A - PART)

[H] B^b E^b B^b/D G^M

72 I CAR-RY YOUR HEART WITH ME. I CAR-RY IT IN MY HEART.

$C^M D^M$ $C^M D^M$ E^b E^bM6 $F^{\sharp}SUS$ $B^b(\sharp 11)$ B^b

77 I AM NE-VER WITH-OUT IT (NO) I CAR-RY YOUR HEART (AH, AH, AH) HEART!

I WAIT

BY STEVE SWEETING

RUBATO

IS AN-Y-BO-DY LIST-'NING WHO CAN SAVE ME FROM MY-SELF? IS

A - NY - BO - DY OUT THERE WHO CAN O - PEN A NEW DOOR? WHO WILL E - VER DARE TO TAKE THIS

BOOK DOWN FROM IT'S SHELF? WHO WILL READ ME, WHO WILL NEED ME, GIVE ME SOME-THING FILL-ING, SOME-THING FLA-SHY,

SOME - THING THRILL - ING, SOME - THING SPLA - SHY, GIVE ME SOME-THING MORE?

STEADY BALLAD ♩=104

WASTE AN HOUR, I WASTE A DAY. I SIT AND WATCH A YEAR OR TEN JUST SLIP A-WAY. I

SIT AND LET LIFE COME TO ME, IF IT DOES-N'T SAY IT WAS-N'T MEANT TO BE.

I DO MY JOB. IT'S NOTH-ING GRAND. I DREAM OF LONG VA-CA-TIONS IN SOME

26 *B_{sus}* *G[#]7(b9)* *C[#]M7* *F[#]* *F[#]M7* *B7(b9)*

FO-REIGN LAND. I KIND OF WISH MY BOSS WOULD LIS-TEN MORE TO ME. IF HE DOES-N'T THEN IT WAS-N'T MEANT TO

30 *E* *A_{M7}* *D7* *GΔ* *A_{M7}* *D7*

BE. AM I JUST LA-ZY, OR AM I SLOW? IS IT JUST CRA-ZY NOT TO KNOW WHAT I WANT
FRAID OF OR AM I PROUD? CAN I PER-SUADE MY-SELF TO SAY YOUR NAME OUT

34 *F[#]M7* *FΔ* *E* *B_{sus}*

MOST TO KNOW? WHY MAKE A FUSS? WHY GET UP - SET? WHY SHOULD
LOUD? THE CLOCK TICKS ON. I HOLO MY BREATH.

37 *E* *B_{sus}*

CE - LE - BRATE OR SULK WHEN NO - THING'S HAP - PENED YET? I
I EX - HALE AND TAKE YOUR HAND, I'M SCARED TO DEATH.

39 *C[#]M7* *F[#]* *F[#]M7* *B7(b9)* *E* *D.S. AL CODA*

BET YOU WILL NOT NO-TICE ME. IF YOU DO NOT THEN IT WAS NOT MEANT TO BE. AM I A-

43 *C[#]M7* *F[#]* *F[#]M7*

NO - ONE IN THIS WORLD CAN TELL ME WHAT I OUGHT TO DO, SO I SIT AND

46 *G[#]M7* *A_{M7}* *B_{sus}* *E* *B_{sus}* *E*

WAIT AND WAIT AND WAIT AND WAIT, FOR YOU, FOR YOU,

54 *B_{sus}* *FΔ* *E*

FOR YOU.

LET IT ALL GO

POP ROCK

BY STEVE SWEETING

INTRO/INTERLUDE

Bass line for the Intro/Interlude section, measures 1-6. The key signature has one flat (Bb). The melody consists of eighth and quarter notes with slurs.

[A] F Dm7 Bb2 Am7

9

SOME-TIMES A POEM FAILS TO FLOW WHEN YOU WRITE A POEM AND
 SOME-TIMES A FLOWER FAILS TO BLOOM WHILE YOU STAND THERE WATCH-ING AND
 SOME-TIMES A LOVE FAILS TO GROW WHEN YOU PLANT A LOVE AND

Gm7 Am7 Bb

13

SOME-TIMES A FRIEND FAILS TO KNOW WHEN YOU NEED A FRIEND
 SOME-TIMES A CHILD NEEDS MORE TIME TO UN- DER- STAND
 SOME-TIMES A LIFE FAILS TO GO AS YOU MIGHT HAVE PLANNED

Csus A7/C# Dm Gm7

16

THE HARD-ER YOU TRY FOR THEM, THE
 THE SHORT-ER YOU ARE WITH THEM, THE
 THE MORE THAT YOU CLING TO THEM, THE

19 $Bb2$ $Eb7(\#11)$ $A7$

MORE THAT THEY SEEM TO JUST DRIFT A - WAY MAY - BE THE AN -
 LONG - ER THEY TAKE IN THE END TO BLOS - SOM SO TEND YOUR IM - PA -
 MORE THAT THEY SEEM TO JUST SLIP A - WAY SO WEL - COME SUR - PRISE

22 $DM7$ $GM7$ $Csus$

- SWEET IS TO LOVE A POEM AND TO WRITE A FRIEND.
 - TIENCE, LET YOUR CHILD - REN PLAY IN THE FLOW - ER BED.
 AND LEARN TO DANCE, DANCE TO - DAY.

25 1. F F/E Bb/D Bbm/Db 2. 3. F F/E Bb/D F/C

LET IT

29 B $Em7(b5)$ $A7$ DM $/C$

GO, LET IT ALL GO WE MUST BE FREE TO GROW WE CAN

33 $Bm7(b5)$ Bbm F/A $Abm7$

WAN - DER, DRIFT, ME - AN - DER, STRAY, ROAM, GAL - LI - VANT AND LOSE

36 $GM7$ F/A Bb $Bm7(b5)$ $Csus$ C

OUR WAY, AND

40 $Bbm6$ F/A Bb/Ab $GM11$ $Csus$

FIND OUR WAY. (D.C. AL FINE)

LET'S GO TO THE RIVER

BRIGHT POP ♩=200

MUSIC BY STEVE SWEETING
LYRICS BY WILL MCMILLAN

INTRO



[A]

C Dm7 C/E FΔ E♭m7 A♭m7

5 WHAT WE COULD SAY, LET'S GO TO THE RIV- ER.

9 DO SOME-THING WE NE- VER HAVE THE TIME TO DO.

8♭m7(♭5) E7 1. A♭m7 D7 Gsus G7

2. A♭m7 D7 Gsus G7 C **[S]** **[B]** A♭ E♭/G

13 TION TO WAN- DER A- WAY. LEAVE THE PHONE, THE

RIGHT A- WAY OUR

18 D♭/F A♭/E♭ B♭m/D♭

FAX AND THE DATE BOOK, YEAH E- VEN THAT

EN ER- GY'S 21 SING NO AN- A-

A♭/C B♭m13 E♭sus

21 GREAT BOOK YOU NE- VER SEEM TO READ

LY SING WHAT WE NEED TO DO.

24 A^b E^b/G D^b/F A^b/E^b

SPREAD ON YOUR WINGS AND TO SLIDE OUT A WIN - DOO HAP - PEN.

28 $B^b M/D^b$ A^b/C G/B F/A G_{sus} $G7$

WHERE - EV - ER THE WIND - BLOWS, CATCH A RIDE DOES' NT

32 C $Dm7$ C/E $F\Delta$ E^m7 $Am7$

CAN HAVE WE TO BE RHYME, WITH - OUT OUR A - GEN - DAS? PICK UP A PA - PA - YA

36 $B^m7(b^5)$ $E7$ $Am7$ $D7$ G_{sus} $G7$

NO - THING TO RE - MEM - BER, DE - LI - VER OR TO DO? IN - STEAD OF A SIX - PACK DANCE A - MONG THE PLANTS,

40 C $Dm7$ C/E $F\Delta$ E^m7 $Am7$ **TO CODA**

IT'S O - KAY, THE PAVE - MENT IS HUM - MING, JUST DE - CIDE TO - DAY'S AN AD - VEN - TURE,

44 $B^m7(b^5)$ $E7$ $Am7$ $D7$ G_{sus} $G7$ C

THERE'S DIF - F'RENT DRUM - MING ALL A - LONG THE WAY. (D.S. AL CODA)

48 $B^m7(b^5)$ $E7$ $Am7$ D^9 G_{sus} C D^9 G_{sus} C D^9 G_{sus} C

ZIP-ZAP-BA-OO-LI OAT DOO-DAY, BREAK THE ROU-TINE, TAKE A DEEP BREATH, JUMP IN THE LAKE.

MOM LIKES ME BETTER

MUSIC BY STEVE SWEETING

LYRICS BY PHOEBE KREUTZ

RUBATO VERSE

G C7(#11) Bm7 E7^{ALT} Am7 Dsus G² G7

SIS: I DON'T KNOW HOW TO TELL YOU THIS, IT'S HARD TO TALK ABOUT, THE SUBJECT IS A LITTLE BIT TA-BOO, BUT

CΔ Am7(b5)/C G/B E7^{ALT} A^{SUS} A7 Dsus D

I'VE BEEN SI-LENT FOR TOO LONG, THE TRUTH MUST NOW COME OUT LIT-TLE BRO-THER, IT IS TIME YOU KNEW...

SAMBA FEEL

G Em7 Am7 Dsus G° G Eb7 D7

10 SIS: MOM LIKES ME BET-TER AL-THOUGH IF YOU ASK, SHE DE-NIES IT.
BRO: MOM LIKES ME BET-TER BE-CAUSE I AM YOUNG-ER AND CU-TER.

G Em7 Am7 Dsus G° G G^{SUS} G7

14 MOM LIKES ME BET-TER WHEN- EV- ER WE TALK SHE IM-PLIES IT
SHE RUBS MY TUM-MY AND PLAYS WITH ME ON HER COM-PU-TER.

CΔ G/B Am7 Bm7 CΔ Bm7 Am7 Bm7

18 I'M SURE THAT MOM LIKES YOU FINE IN HER WAY MAY-BE SHE THINKS YOU'RE ALL RIGHT, YOU'RE O-KAY BUT
I DO THE PUZ-ZLE AND SHE GIVES ME CLUES SHE E-VEN HELPS ME WITH TY-ING MY SHOES

CΔ G/B B7^{ALT} Em7 Am7 D7 3 Am/G G

22 I MADE THE NECK-LACE SHE WEARS EV- 'RY DAY OH, YEAH! MOM LIKES ME BET-TER!
FACE IT BIG SIS-TER, YOU'RE YES-TER-DAY'S NEWS, YOU KNOW, MOM LIKES ME BET-TER!

26 **EB** **Bb**
 SIS/B20: OH, THOUGH SHE WILL SAY THAT SHE PLAYS NO FAV - 'RITES HERE B20/SIS:

30 **F/A** **F** **Gm** **F** **Bb**
 WE KNOW IT JUST IS - N'T TRUE (BOOP BOOP BA DOOP BA DOOP BA DOOP)

34 **Gb** **Db**
 B20: TRY US - ING YOUR NOG - GIN AND THEN IT'S SUP - ER CLEAR

38 **Ab/C** **Ab** **Bbm** **Ab** **Fsus** **Dsus** **D7**
 IF SHE'S STUCK ON YOU WELL THEN, WHY DID SHE WANT TWO?

42 **G** **Em7** **Am7** **Dsus** **G°** **G**
 SIS: MOM LIKES ME BET - TER I HOPE YOU DON'T COME TO RE - SENT IT

45 **Eb7** **D7** **G** **Em7** **Am7** **Dsus** **G** **Gsus** **G7**
 B20: WHEN YOU WEREN'T LOOK - ING SHE SAID IT WAS ME AND SHE MEANT IT

50 **CΔ** **Bm7** **Am7** **Bm7** **CΔ** **Bm7**
 SIS: WE'VE GOT A BOND THAT NO - BO - DY CAN BUY WATCH - ING TI - TAN - IC, WE CUD -

53 **Am7** **Bm7** **CΔ** **Bm7** **B7alt** **Em7** **Am7** **D7** **Am/G** **G** **Eb** **Ebsus**
 - OLE AND CRY SHE AL - WAYS SAVES ME THE LAST PIECE OF PIE UH, HUH. MOM LIKES ME BET - TER

58 A^b $Fm7$ B^bm7 E^bsus A^b A^b $E7$ E^b7

820: MOM LIKES ME BET-TER YOU SEE IT WHEN-E - VER SHE HUGS — ME
 SIS: MOM LIKES ME BET-TER I'M FIRST SO WE'LL AL - WAYS BE CLO - SER

62 A^b $Fm7$ B^bm7 E^b7 A^b A^b A^bsus A^b7

CALLS ME HER BA - BY AND I DON'T COM-PLAIN WHEN IT BUGS — ME
 I AM MA-TUR-ING WHILE YOU JUST GET LOUD-ER AND GROSS - ER

66 $D^b\Delta$ $Cm7$ B^bm7 $Cm7$ $D^b\Delta$ $Cm7$ B^bm7 $Cm7$

SHE MADE MY COS-TUME FOR LAST — HAL-LOW-EEN SAID I WAS SWEET-TER THAN SHE'D — E - VER SEEN
 I'M RID-ING SHOT-GUN WHEN WE'RE — IN THE CAR SHE SINGS A - LONG WHEN I'M PLAY - ING GUI-TAR

70 $D^b\Delta$ $Cm7$ $C7(b9)$ $Fm7$ B^bm7 E^b7 A^b

GEE, NOW I WON-DER JUST WHAT — DID SHE MEAN? OH, RIGHT MOM LIKES ME BET-TER
 THAT LIT-TLE FACE ON - LY GETS — YOU SO FAR, IT'S TRUE MOM LIKES ME BET-TER

74 E B

SIS/820: OH, THOUGH SHE WILL SWEAR THAT SHE LIKES US BOTH THE SAME, — 820/SIS:

78 $F\#/A\#$ $F\#$ $G\#\Delta$ $F\#$ B

HOW COULD THAT POS - SI - BLY BE? 820 (BOOP BOOP BA DOOP BA DOOP BA DOOP)

82 G D

SIS: WHEN SHE GOT KICKED OUT OF MY BAS - KET-BALL GAME —

86 $A/C\#$ A Bm A $F\#\Delta$ E^bsus E^b7

AN - Y-ONE COULD SEE — JUST HOW PROUD SHE WAS OF ME! —

90 A^b $Fm7$ Bbm E^b7 A^b

BRO: WELL, WE ALL WERE SIS: REALLY?

95 A^b7 $D^b\Delta$ $Cm7$ $Bbm7$ $Cm7$ $D^b\Delta$ $Cm7$

BRO: YEAH, THAT REF WAS BLIND. YOU MADE A GREAT SHOT. SIS: WELL, SHE REALLY LIKED THAT BIRTHDAY CARD YOU MADE HER.

97 $Bbm7$ $Cm7$ $D^b\Delta$ $Cm7$ $C7(b9)$ $Fm7$ $Bbm7$ E^b7

BRO: REALLY? SIS: YEAH, MACARONI ON CARDBOARD, IT'S A CLASSIC. IT WAS HER FAVORITE ONE SHE GOT.

101 A^b E^b6 A $F\#m7$ $Bm7$ $E7$ A° A

BRO: THANKS! SIS/BRO: MOM LIKES US BET-TER THAN AN-Y-ONE ELSE ON THE PLA - NET

105 $F7$ $E7$ A $F\#m7$ $Bm7$ $E7$ A° A

MORE THAN HER BOSS OR HER FRIENDS OR HER WEIRDOO-SIN GA - NET

109 A^b6 $A7$ $D\Delta$ $C\#m7$ $Bm7$ $C\#m7$ $D\Delta$ $C\#m7$

UN-CLES AND AUNTS AND THE GUY ____ AT THE STORE YOU SHOULD KNOW NOW IF YOU DID-

113 $Bm7$ $C\#m7$ $D\Delta$ $C\#m7$ $C7(b9)$ $F\#m7$ $Bm7$ $E7$ 3

- N'T BE-FORE WE ARE HER KIDS SO SHE LIKES ____ US MUCH MORE THAN YOU. MOM LIKES US

117 Bm/A A $F\#m7$ $Bm7$ $E7$ 3 A $F\#m7$ $Bm7$ $E7$ 3

BET-TER! BRO: OH YEAH, BRO/SIS: MOM LIKES US BET-TER SIS: NO LIE SIS/BRO: MOM LIKES US

121 Bm/A A F E A

BET-TER. BRO: SOOP SOOP SA DOOP SA DOOP SA DOOP SOOP! SIS: SO, WHO DO YOU THINK DAD LIKES BEST?

THE NOODLE SONG

BY STEVE SWEETING

RUBATO VERSE

SOME MIGHT CROON FOR CORN-ON-THE-COB, SOME MIGHT SWOON FOR STEU-DEL. BUT I SING MY LOVE SONG
 TO THE I-TA-LIAN NOO-DLE. I'M FAITH-FUL TO MY LOVE YEAR ROUND THE OLD I-TA-LIAN WAY BY
 SAM-PLING NEW VA-RI-E-TIES ON EACH AND EV-'RY DAY. LET'S DO IT AL-PHA-BE-TIC-'LY AND
 START WITH LET-TER 'A'. SIM.
 'A' FOR AG - NO - LOT - TI, IN A CIR - CLE OR A SQUARE AND
 MORE TO MA - NI - COT - TI THAN A WERE RI - COT - TA CHEESE AND
 CA - PEL - LI - NI COME SO FINE THEY CALL THEM AN - GEL HAIR
 LIT - TLE "EARS" ARE REAL - LY O - RE - CHIET - TE, IF YOU PLEASE
 CAN - NEL - LO - NI IS A TUBE A - BOUT FOUR INCH - ES LONG WITH
 PAP - PAR - DEL - LE RIB - BONS, THEY ARE LONG AND THEY ARE WIDE AND

19 **G/D** **E7** **A_M** **D7** **G**

ONE - SHAPED CAM - PA - NEL - LE, YOU KNOW YOU CAN'T GO WRONG LA
 CAS - SE - ROLE IS OF - TEN MADE WITH PEN - NE BAKED IN - SIDE

21 **G** **E7** **A_M** **D7** **G**

LA LA LA LA LA LA LA LA LA LA LA LA LA LA WE

B **G** **A^b**

23 CA - STEL - LA - NE IS A CRAB THAT'S FOUND A - LONG THE COAST AND
 ALL KNOW RA - VI - O - LI WITH IT'S FRIEND - LY PIL - LOW LOOK BUT

25 **A_M** **E7** **A_M** **B^b** **G/B** **B⁺**

CA - VA TAP - PI IS AN "S" THE LET - TER I LIKE MOST FAR - FAL - LE IS A BOW - TIE OR
 WHAT OF RI - GA - TO - NI WHICH ARE EA - SI - ER TO COOK RO - TEL - LE LIKE RO - TI - NI, IT'S A

28 **C** **A/C#** **G/D** **E7** **A_M** **D7** **G**

SOME SAY BUT - TER - FLY OR FORK A FET - TU - CI - NI THE SPI - NACH ARE TO DIE FOR. FU -
 NOO - OLE WITH A TWIST THOUGH SOME ARE SHAPED LIKE CART - WHEELS AND WE EAT THEM BY THE FIST THE

C **C_M7** **F7** **B^b** **E^b**

31 SIL - LI IS A CORK - SCREW IT BOUNCE - A - LIKE - A SPRING WHILE
 PLAIN - EST IS SPA - GHET - TI WITH IT'S COU - SIN VER - MI - CEL - LI WHEN

33 **A_M7(b9)** **E^b** **D_{SUS}4** **D7**

GNOC - CHI IS A DUMP - LING FIT TO FAT - TEN A - NY KING LIN -
 NO - THING ELSE IS IN THE HOUSE THEY BOTH FILL UP YOUR BEL - LY

Q

35 **G** **A^b°**
 QUI - NI IS A FLAT ONE, IT'S SERVED WITH SEA - FOOD SAUCE LA -
 "2" IS 21 - TU - A - NE IT'S PRE - PARED WITH SAU - CES MEAT - Y 21 -

37 **A_M** **E7** **A_M** **B^b°**
 SAG - NA OF - TEN COMES IN LAYERS WITH MOZ - ZA - REL - LA GLOSS. THE
 TO - NI IS IT'S LONG - ER NAME BUT I JUST CALL IT 21 - TI. I'VE

39 **G/B** **B⁺** **C** **A/C#** **Q**
 COM - MON MAC - CA - RO - NI, HAS AND MADE A MINT FOR KRAFT SCORE WHEN
 TA - KEN YOU FROM 'A' TO '2' AND IF YOU'RE KEEP - ING THERE'S

41 **G/D** **E7** **A_M D7** **G** **G/D** **E7** **A_M D7 G**
 REAL I-TA-LIANS BOUGHT A BOX THEY TRIED IT AND THEY LAUGHED. HA HA HA HA HA HA HA HA HA HA HA HA! THERE'S

45 **G** **E7** **A_M** **D7** **B_M7** **E7**
 A - NEL - LI - NI, BU - CA - TI - NI, CO - ZAL - LI - NI, DI - TA - LI - NI, BA - VAT - TI - NE, TRI - PO - LI - NE,

48 **A_M** **D7** **G** **E7**
 RA - DI - A - TO - RI, QUAD-RE-FI - O - RE, SAG - NA - REL - LI, PER - CIA - TEL - LI,

50 **A_M** **D7** **B^bM11** **E^b7** **B^bM11** **E7**
 GAR - GA - NEL - LI, SPA - CA - TEL - LI, BOM - BAR - DO - NI, LU - MA - CON - NI, FAR - FAL - LO - NI AND...

53 **A_M7** **D7** **G /B /C /C# G/D** **G**
 VEN - TI MIL - LE MORE! **FINE**

QUESTIONS

BRIGHTLY

MUSIC BY STEVE SWEETING

LYRICS BY WILL MCMILLAN

INTRO

Chords: $DM7(b9)$ $G7_{ALT}$ C^M B^b

5 F/A B^b/Ab E^b/G F/A B^b/Ab E^b/G G_{SUS}

A C^M G/F $EM11$ $AM11$ $DM13$ G_{SUS}

7
 QUES - TIONS COME AND QUES - TIONS GO
 FEEL - INGS COME AND AND FEEL - INGS GO
 BREATH - ING IN AND AND BREATH - ING OUT

9 $B7_{ALT}$ $EM11$ $AM9$ $Db7$ C^M G/F $EM11$ $AM11$ $DM13$

LIKE A NEW - ER FEEL END - ING TEST. ARE THERE GRADES OR CAN
 SOME OF THEM - - FEEL KIND - OF STRANGE. THE BEST AND AL - SO WORST
 IN THE MO - MENT FOR A - WHILE WHEN I FIND I'M FALL -

12 G_{SUS} G/C G_{SUS} G/C G_{SUS}

- - I SKIP THE REST?
 - - OF THEM OUT CAN I CHANGE.
 - - ING SMILE.

15 C^M G/F $EM11$ $AM11$ $DM13$ G_{SUS} $B7_{ALT}$ $EM11$ $AM7$ $Db7$

QUES-TIONS COME AND QUES - TIONS GO LATE - LY I SLEEP LESS AND LESS
 FEEL - INGS COME AND FEEL - INGS GO IN THE MO - MENT FOR A - WHILE BUT

19 CΔ G/F E^{M11} A^{M11} D^{M13} G^{SUS} G/C G^{SUS} G/C G^{SUS}

IN THE GRIP OF WHAT FOR ME IS BEST.
 LIKE OLD FRIENDS, THEY'RE NEV - ER OUT OF STYLE.

23 **B** 18^b /F 18^b /F

WHY DOES THE CHICK - EN CROSS THE ROAD?
 WHY DO WE POKE HOLES IN OUR EARS?

25 18^b /F B^b7 A^b7 A7

WHY DO WE DIE?
 WHY DO WE LAUGH?

27 18^b /F 18^b /F

WHY DO WE WEAR SO MA - NY CLOTHES?
 WHAT DO WE DO WITH ALL THE FEARS

29 18^b /F B^b7 G^{SUS}

WHY DON'T MEN CRY?
 WE CAN NOT HAVE?

(D.S. AL CODA)

31 G/C G^{SUS} G/C G^{SUS} G/C G^{SUS} G/C

BREATHE IN, BREATHE OUT!

STUFF

LAI O BACK WALTZ

MUSIC BY STEVE SWEETING

LYRICS BY WILL MCMILLAN

Section A: C_{SUS} [A] F₂ F_Δ B^b_Δ B^b₆ G_{M7}
 COMES A DAY COMES A BREEZE I SIT HERE

Section B: C_{SUS} D_{SUS} D_{SUS} D_{7(b9)} G_{SUS}
 7 PEACE-FUL-LY UN-DER THE TREES FOX-GLOVES ARE POP-PING PINK AS YOU

13 G₁₃ G^bΔ^(#11) EΔ^(#11) DΔ^(#11) B^bM/F F
 PLEASE. HOW DOES ALL THIS COME TO BE? IS

Section C: [B] F₂ F_Δ B^b_Δ B^b₆ G_{M7} C_{SUS}
 18 THERE A REA-SON, IS THERE A PLAN FOR STRAW-BER-RIES GLOW-ING BRIGHT

24 D_{SUS} D_{SUS} D_{7(b9)} G_{SUS} G₁₃ G^bΔ^(#11)
 RED IN MY HAND? AND IN THE GRASS COB-WEBB OF DEW SPARK-LE

31 EΔ^(#11) DΔ^(#11) B^bM/F F 3
 WHEN THE SUN SHINES THROUGH. I LOOK AT THE

Section D: [C] E_{M11} A_{SUS} A_{7ALT}
 34 LEAVES, I LOOK AT THE GRASS, I LOOK AT THE

38 SKY _____ AND I ASK WHAT HAVE I DONE _____ IN SOME

44 OTH-ER LIFE TO BE BLESSED WITH THIS STUFF?

50 FILL-ING OUR POCK-ETS _____ FILL-ING OUR SHOES, FILL-ING OUR STOM-ACHS TO

56 CON-QUER THE BLUES BUILD-ING OUR DREAM-HOUSE ON CRE-DIT CARDS

62 BAR - BE - CUES IN BIG BACK - YARDS I WA-TER THE

66 LAWN _____ I PUT OUT THE TRASH _____ I PO-LISH THE CAR _____ AND I

72 ASK: WHAT HAVE I DONE _____ IN SOME OTH-ER LIFE THAT I

78 HAVE _____ ALL THIS STUFF? 80

Chords: Dsus, D7(#11), Gm(Δ), Gm9, Em7(b5), A7ALT, Csus, Csus, F, FΔ, BbΔ, Bb6, Gm7, Csus, Dsus, Dm7, Dsus, D7(b9), Gsus, G7, GbΔ(#11), EΔ(#11), DΔ(#11), Bbm/F, F, Em11, Asus, A7ALT, Dsus, D7(#11), Gm(Δ), Gm9, Em7(b5), A7ALT, Dsus, Csus.

F **F** **FΔ** **BbΔ** **Bb6**

82 NOW I SIT HERE ON MY HANDS

Gm7 **Csus** **Dsus** **Dm7**

86 THROW - ING OUT QUES - TIONS AND QUES - TION - ING PLANS

Dsus **D7(b9)** **Gsus** **G13**

90 SOME - HOW I BE - GIN TO SEE

GbΔ(#11) **EΔ(#11)** **DΔ(#11)** **Bbm/F** **F**

94 ALL OF THIS IS PART OF ME.

G **F** **FΔ** **BbΔ** **Bb6**

98 GREEN ON GREEN BLUE ON WHITE

Gm7 **Csus** **Dsus**

102 SCAR - LET AND YEL - LOW BUR - STING - LY BRIGHT,

Dsus **D7(b9)** **Gsus** **G13**

106 SLOW - LY I BE - GIN TO SEE

3X **GbΔ(#11)** **EΔ(#11)** **DΔ(#11)** **Bbm/F** **F**

110 ALL OF THIS IS PART OF ME.

WHAT AM I DOING ALONE?

BALLAD

BY STEVE SWEETING

[A]

$B^b\Delta$ / F_{sus} E^b_{13} D^M7 $G7(\#11)$ C^M9 B^b

WHAT AM I DO - ING A - LONE _____ ON A NIGHT LIKE THIS?

$A^M7(b^5)$ $D7$ G^M9 / F^M9 B^b7 $E^b\Delta$ A^b_{13}

WHY CAN'T I JOIN _____ WITH THE CROWD AND GO OUT _____ ON THE TOWN HANG A-ROUND _____ WITH

D^M7 G^M9 E^b_{M11} $F7_{ALT}$ **[B]** $B^b\Delta$ / F_{sus} E^b_{13}

SOME - ONE _____ WHO NEEDS ME? WHAT AM I DO - ING AT

D^M7 $G7(\#11)$ C^M9 B^b $A^M7(b^5)$ $D7$

HOME _____ OUT OF SIGHT LIKE THIS? WHY CAN'T I GO WHERE THE

G^M9 / F^M9 B^b7 $E^b\Delta$ A^b_{13} D^M7 G^M9 F^M9 B^b7

MU - SIC IS SLOW AND THERE'S SOME-ONE I'D LIKE TO KNOW TO-NIGHT TO - NIGHT? _____

[C] E^b^M9 A^b_{sus} A^b7_{ALT} F^M7 / B^b^M9 $B^b7(b^9)$

MAY - BE I'D WALK IN - TO A PLACE SEE HER SO - LI - TA - RY

E^b^M7 A^b7 $D^b\Delta$ / E^b^M7 F^M7 G^M11 C_{sus} B^b

FACE RE - FLECT - ED IN THE GLASS AND MAY - BE I'D FIND A NEW RO -

Am7 / Dm7 D7ALT Gm7 C7 F EbM11 F7ALT

22 MANCE PER - HAPS SHE'D LIKE TO DANCE I'D GO UP TO HER TA - BLE AND ASK _____

25 WHAT ARE YOU DO - ING _____ A - LONE _____ ON A NIGHT LIKE THIS?

28 WHY _____ DON'T YOU COME WITH ME NOW _____ AND GO OUT ON _____ THE TOWN HANG A-ROUND WITH

31 SOME ONE WHO NEEDS YOU? WHY DON'T WE GO _____ WHERE THE

34 MU - SIC IS SLOW _____ AND A CAN - DLE - LIGHT GLOW SUR -

36 ROUNDS JUST US TWO?

LET IT ALL GO

Songs With Words

PIANO ARRANGEMENTS

- 44 Mom Likes Me Better
- 54 Stuff

MOM LIKES ME BETTER

MUSIC BY STEVE SWEETING

LYRICS BY PHOEBE KREUTZ

RUBATO

SIS: I DON'T KNOW HOW TO TELL YOU THIS, IT'S HARD TO TALK ABOUT, THE SUBJECT IS A LITTLE BIT TA-BOO, BUT

I'VE BEEN SI-LENT FOR TOO LONG, THE TRUTH MUST NOW COME OUT LIT-TLE BRO-THER, IT IS TIME YOU KNEW...

SAMBA FEEL

SIS: MOM LIKES ME BET-TER AL-THOUGH IF YOU ASK, SHE DE-NIES IT.
BRO: MOM LIKES ME BET-TER BE-CAUSE I AM YOUNG-ER AND CU-TER.

14

MOM LIKES ME BET-TER WHEN - EV - ER WE TALK SHE IM-PLIES IT
SHE RUBS MY TUM-MY AND PLAYS WITH ME ON HER COM-PU - TER.

18

I'M SURE THAT MOM LIKES YOU FINE IN HER WAY MAY-BE SHE THINKS YOU'RE ALL RIGHT, YOU'RE O-KAY BUT
I DO THE PUZ-ZLE AND SHE GIVES ME CLUES SHE E-VEN HELPS ME WITH TY - ING MY SHOES

22

I MADE THE NECK-LACE SHE WEARS EV - 'RY DAY OH, YEAH! MOM LIKES ME BET-TER!
FACE IT BIG SIS-TER, YOU'RE YES - TER-DAY'S NEWS, YOU KNOW, MOM LIKES ME BET-TER!

26
SIS/S20: OH, THOUGH SHE WILL SAY THAT SHE PLAYS NO FAV - 'RITES HERE _____

30
S20/SIS: WE KNOW IT JUST IS - N'T TRUE (BOOP BOOP SA DOOP SA DOOP SA DOOP)

34
S20: TRY US-ING YOUR NOO - GIN AND THEN IT'S SUP - ER CLEAR _____

38

IF SHE'S STUCK ON YOU _____ WELL THEN, WHY DID SHE WANT TWO? _____

38

42

SIS: MOM LIKES ME BET-TER I HOPE YOU DON'T COME TO RE-SENT _____ IT

42

46

B20: WHEN YOU WEREN'T LOOK-ING SHE SAID IT WAS ME AND SHE MEANT _____ IT

46

50

SIS: WE'VE GOT A BOND THAT NO-BO - DY CAN BUY _ WATCH-ING TI-TAN-IC, WE CUD - OLE AND CRY _

50

54

SHE AL-WAYS SAVES ME THE LAST _PIECE OF PIE _ UH, HUH. MOM LIKES ME BET-TER

54

58

BRO: MOM LIKES ME BET-TER YOU SEE IT WHEN-E - VER SHE HUGS _ ME
SIS: MOM LIKES ME BET-TER I'M FIRST SO WE'LL AL - WAYS BE CLO - SER

58

62

CALLS ME HER SA-BY AND I DON'T COM-PLAIN WHEN IT BUGS ME
I AM MA-TUR-ING WHILE YOU JUST GET LOUD - ER AND GROSS - ER

66

SHE MADAMY COS-TUME FOR LAST HAL-LOW-WEEN SAID I WAS SWEET-TER THAN SHE'D E-VER SEEN
I'M RIDING SHOT-GUN WHEN WE'RE IN THE CAR SHE SINGS A-LONG WHEN I'M PLAY-ING GUI-TAR

70

GEE, NOW I WON-DER JUST WHAT DID SHE MEAN? OH, RIGHT MOM LIKES ME BET-TER
THAT LIT-TLE FACE ON-LY GETS YOU SO FAR, IT'S TRUE MOM LIKES ME BET-TER

74 **SIS/820:** OH, **820/SIS:**
 THOUGH SHE WILL SWEAR THAT SHE LIKES US BOTH THE SAME, _____

78 **820:** (BOOP BOOP SA DOOP SA DOOP SA DOOP)
 HOW COULD THAT POS - SI - BLY BE?

82 **SIS:** WHEN
 SHE GOT KICKED OUT OF MY BAS - KET-BALL GAME _____

86 AN - Y-ONE COULD SEE _____ JUST HOW PROUD SHE WAS OF ME! _____

90 BRO: WELL, WE ALL WERE SIS: REALLY? BRO: YEAH, THAT REF WAS BLIND. YOU MADE A GREAT SHOT.

94 SIS: WELL, SHE REALLY LIKED THAT BIRTHDAY CARD YOU MADE HER. BRO: REALLY?

98

SIS: YEAH, MACARONI ON CARDBOARD, IT'S A CLASSIC. IT WAS HER FAVORITE ONE SHE GOT. BRO: THANKS!

98

98

102

SIS/BRO: MOM LIKES US BET-TER THAN AN-Y-ONE ELSE ON THE PLA - NET

102

102

106

MORE THAN HER BOSS OR HER FRIENDS OR HER WEIRD COU-SIN JA - NET

106

106

110

UN-CLES AND AUNTS AND THE GUY ____ AT THE STORE YOU SHOULD KNOW NOW IF YOU DID - N'T BE-FORE

110

110

110

UN-CLES AND AUNTS AND THE GUY ____ AT THE STORE YOU SHOULD KNOW NOW IF YOU DID - N'T BE-FORE

110

114

WE ARE HER KIDS SO SHE LIKES ____ US MUCH MORE THAN YOU, MOM LIKES US BET-TER! B20: OH

114

118

B20/SIS: YEAH, MOM LIKES US BET-TER SIS: NO LIE SIS/B20: MOM LIKES US BET-TER. B20: BOOP

118

122

BOOP BA DOOP BA DOOP BA DOOP BOOP! SIS: SO, WHO DO YOU THINK DAD LIKES BEST?

122

STUFF

LAID BACK WALTZ

MUSIC BY STEVE SWEETING

LYRICS BY WILL MCMILLAN

Chords: C sus, [A] F, FΔ, BbΔ, Bb6, Gm7

COMES A DAY COMES A BREEZE I SIT HERE

Chords: C sus, FΔ, Dm7, D sus, D7(b9), G sus

PEACE - FUL - LY UN - DER THE TREES FOX - GLOVES ARE POP - PING PINK AS YOU

Chords: G13, GbΔ(#11), EΔ(#11), DΔ(#11), Bbm/F, F

PLEASE. HOW DOES ALL THIS COME TO BE? IS

8 F FΔ BbΔ Bb6 Gm7 Csus

18 THERE A REA-SON, IS THERE A PLAN FOR STRAW-BER-RIES GLOW-ING BRIGHT

Dsus Dm7 Dsus D7(b9) Gsus G13 GbΔ(#11) EΔ(#11) DΔ(#11)

24 RED IN MY HAND? AND IN THE GRASS COB-WEBB OF DEW SPARK-LE WHEN THE

Bbm/F F E♭m11 Asus

32 SUN SHINES THROUGH. I LOOK AT THE LEAVES, I LOOK AT THE GRASS,

37

A7_{ALT} 3 D_{SUS} D7(#11) G_M(Δ)

I LOOK AT THE SKY AND I ASK WHAT HAVE I DONE

43

G_{M9} E_{M7}(b5) 3 A7_{ALT} D_{SUS} C_{SUS} C_{SUS}

IN SOME OTH-ER LIFE TO BE BLESSED WITH THIS STUFF?

50

F FΔ BbΔ Bb6 G_{M7}

FILL-ING OUR SOCK-ETS FILL-ING OUR SHOES, FILL-ING OUR

C₆9 **D₆9** **D^M7** **D₆9** **D7(b9)** **G₆9**
 55 STOM-ACHS TO CON-QUEER THE BLUES BUILD-ING OUR DREAM-HOUSE ON CRE-DIT

G7 **G^bΔ(#11)** **EΔ(#11)** **DΔ(#11)** **B^bM/F** **F**
 61 CARDS BAR-SE-CUES IN BIG BACK-YARDS I WA-TER THE

E **E^M11** **A₆9** **A7^{ALT}** **D₆9** **D7(#11)**
 66 LAWN I PUT OUT THE TRASH I POLISH THE CAR AND I ASK:

73

G^M(Δ) **G^M9** **E^M7(b5)**

WHAT HAVE I DONE _____ IN SOME OTH - ER LIFE _____

77

A⁷ALT **D^{SUS}** **C^{SUS}**

THAT I HAVE _____ ALL THIS STUFF? 50

82

F **FΔ** **BbΔ** **Bb6** **G^M7** **C^{SUS}**

NOW I SIT HERE ON MY HANDS _____ THROW-ING OUT QUES-TIONS AND

88

Dsus Dm7 Dsus D7(b9) Gsus G13

QUES - TION - ING PLANS SOME - HOW I BE - GIN TO SEE

94

GbΔ(11) EΔ(11) DΔ(11) Bbm/F F

ALL OF THIS IS PART OF ME.

98

G F FΔ BbΔ Bb6 Gm7 Csus

GREEN ON GREEN BLUE ON WHITE SCAR - LET AND YEL - LOW

104

Dsus **Dm7** **Dsus** **D7(b9)** **Gsus** **G13**

BUR - STING - LY BRIGHT, SLOW - LY I BE - GIN TO SEE

110

G^b Δ(#11) **E Δ(#11)** **D Δ(#11)** **B^bM/F** **F**

ALL OF THIS IS PART OF ME.

FINE

Nicky Almasy



Steve Sweeting

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Midnight til Dawn : Songs without Words

Playground : Eight Pieces for Piano

Something Jobim : Bossa Daydreams

Song from the Hills : Roots Music

Waltzes to a Muse : Songs in 3/4 Time

To hear recordings of these pieces please check:

SteveSweeting.com

LET IT ALL GO

Songs With Words

Blame Those Gershwins
Bounce to the Wave
I Carry Your Heart
I Wait
Let It All Go
Let's Go to the River
Mom Likes Me Better
The Noodle Song
Questions
Stuff
What Am I Doing Alone?

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