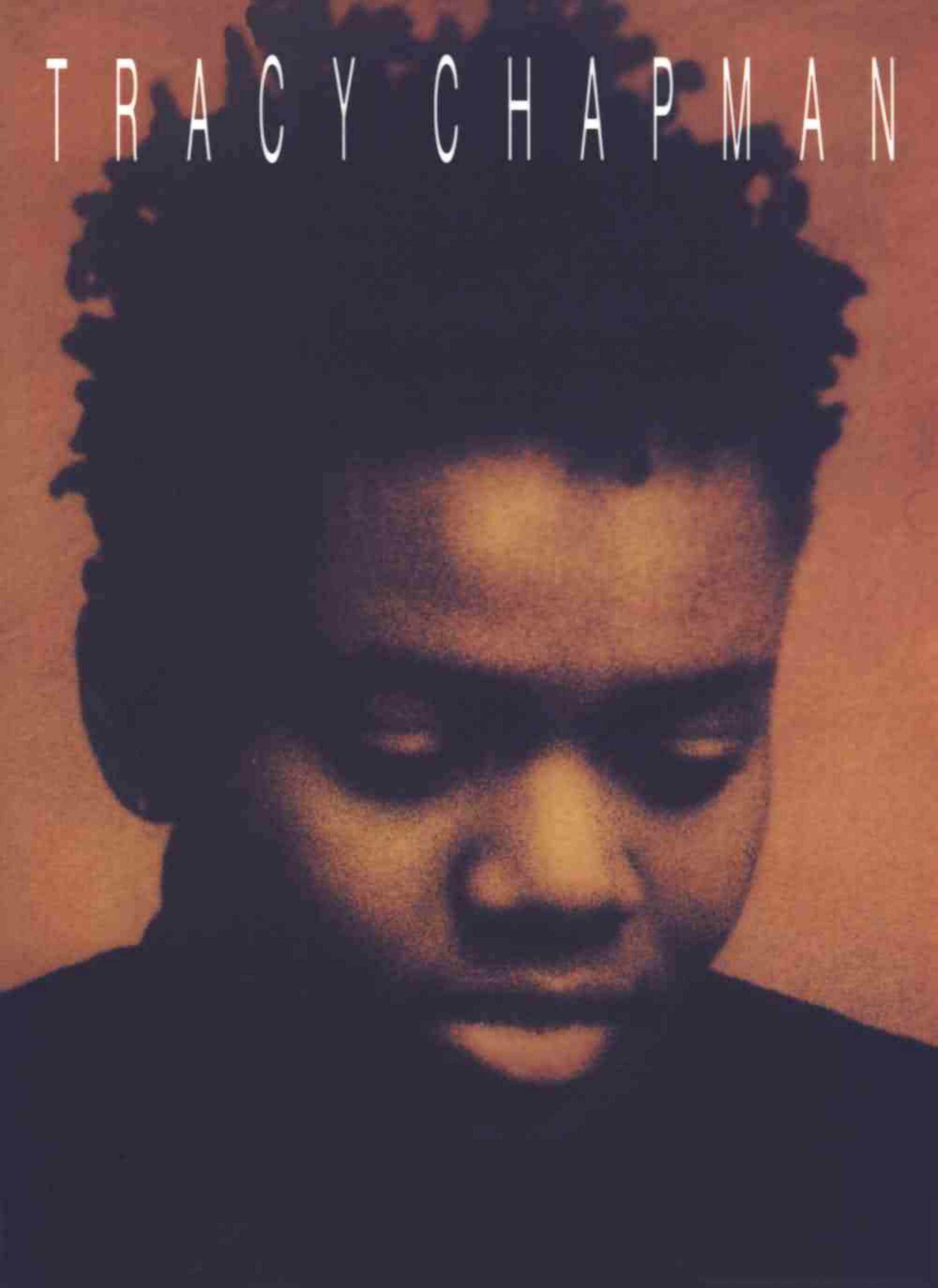


TRACY CHAPMAN



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ISBN 1-903692-17-2



International
MUSIC
Publications

International Music Publications Limited
Griffin House 161 Hammersmith Road London W6 8BS England

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TRACY CHAPMAN

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TALKIN' BOUT A REVOLUTION

Don't you know

They're talkin' about a revolution

It sounds like a whisper

Don't you know

They're talkin' about a revolution

It sounds like a whisper

While they're standing in the welfare lines

Crying at the doorsteps of those armies of salvation

Wasting time in the unemployment lines

Sitting around waiting for a promotion

Poor people gonna rise up

And get their share

Poor people gonna rise up

And take what's theirs

Don't you know

You better run, run, run...

Oh I said you better

Run, run, run...

Finally the tables are starting to turn

Talkin' bout a revolution

FAST CAR

You got a fast car
I want a ticket to anywhere
Maybe we make a deal
Maybe together we can get somewhere
Anyplace is better
Starting from zero got nothing to lose
Maybe we'll make something
But me myself I got nothing to prove

You got a fast car
And I got a plan to get us out of here
I been working at the convenience store
Managed to save just a little bit of money
We won't have to drive too far
Just 'cross the border and into the city
You and I can both get jobs
And finally see what it means to be living

You see my old man's got a problem
He live with the bottle that's the way it is
He says his body's too old for working
I say his body's too young to look like his
My mama went off and left him
She wanted more from life than he could give
I said somebody's got to take care of him
So I quit school and that's what I did

You got a fast car
But is it fast enough so we can fly away
We gotta make a decision
We leave tonight or live and die this way

I remember we were driving driving in your car
The speed so fast I felt like I was drunk
City lights lay out before us
And your arm felt nice wrapped 'round my shoulder
And I had a feeling that I belonged
And I had feeling I could be someone,
be someone, be someone

You got a fast car
And we go cruising to entertain ourselves
You still ain't got a job
And I work in a market as a checkout girl
I know things will get better
You'll find work and I'll get promoted
We'll move out of the shelter
Buy a big house and live in the suburbs

You got a fast car
And I got a job that pays all our bills
You stay out drinking late at the bar
See more of your friends than you do of your kids
I'd always hoped for better
Thought maybe together you and me would find it
I got no plans I ain't going nowhere
So take your fast car and keep on driving

You got a fast car
But is it fast enough so you can fly away
You gotta make a decision
You leave tonight or live and die this way

BABY CAN I HOLD YOU

Sorry

*Is all that you can't say
Years gone by and still
Words don't come easily
Like sorry like sorry*

Forgive me

*Is all that you can't say
Years gone by and still
Words don't come easily
Like forgive me forgive me*

But you can say baby

*Baby can I hold you tonight
Maybe if I told you the right words
At the right time you'd be mine*

I love you

*Is all that you can't say
Years gone by and still
Words don't come easily
Like I love you I love you*

ACROSS THE LINES

*Across the lines
Who would dare to go
Under the bridge
Over the tracks
That separates whites from blacks*

*Choose sides
Or run for your life
Tonight the riots begin
On back streets of America
They kill the dream of America*

*Little black girl gets assaulted
Ain't no reason why
Newspaper prints the story
And racist tempers fly
Next day it starts a riot
Knives and guns are drawn
Two black boys get killed
One white boy goes blind*

*Little black girl gets assaulted
Don't no one know her name
Lots of people hurt and angry
She's the one to blame*

BEHIND THE WALL

*Last night I heard the screaming
Loud voices behind the wall
Another sleepless night for me
It won't do no good to call
The police
Always come late
If they come at all*

*And when they arrive
They say they can't interfere
With domestic affairs
Between a man and his wife
And as they walk out the door
The tears well up in her eyes*

*Last night I heard the screaming
Then a silence that chilled my soul
I prayed that I was dreaming
When I saw the ambulance in the road*

*And the policeman said
"I'm here to keep the peace
Will the crowd disperse
I think we all could use some sleep"*

MOUNTAINS O' THINGS

The life I've always wanted
I guess I'll never have
I'll be working for somebody else
Until I'm in my grave
I'll be dreaming of a life of ease
And mountains
Oh mountains o' things

To have a big expensive car
Drag my furs on the ground
And have a maid that I can tell
To bring me anything
Everyone will look at me with envy and with greed
I'll revel in their attention
And mountains
Oh mountains o' things

Sweet lazy life
Champagne and caviar
I hope you'll come and find me
Cause you know who we are
Those who deserve the best in life
And know what money's worth
And those whose sole misfortune
Was having mountains o' nothing at birth

Oh they tell me
There's still time to save my soul
They tell me
Renounce all
Renounce all those material things you gained by
Exploiting other human beings

Consume more than you need
This is the dream
Make you pauper
Or make you queen
I won't die lonely
I'll have it all prearranged
A grave that's deep and wide enough
For me and all my mountains o' things

Mostly I feel lonely
Good good people are
Good people are only
My stepping stones
It's gonna take all my mountains o' things
To surround me
Keep all my enemies away
Keep my sadness and loneliness at bay

I'll be dreaming, dreaming, dreaming...
Dreaming...

SHE'S GOT HER TICKET

*She's got her ticket
I think she gonna use it
I think she going to fly away
No one should try and stop her
Persuade her with their power
She says that her mind is made
Up*

*Why not leave why not
Go away
Too much hatred
Corruption and greed
Give your life
And invariably they leave you with
Nothing*

*Young girl ain't got no chances
No roots to keep her strong
She's shed all pretenses
That someday she'll belong
Some folks call her a runaway
A failure in the race
But she knows where her ticket takes her
She will find her place in the sun*

And she'll fly, fly, fly....

FOR MY LOVER

Two weeks in a Virginia jail

For my lover for my lover

Twenty thousand dollar bail

For my lover for my lover

And everybody thinks

That I'm the fool

But they don't get

Any love from you

The things we won't do for love

I'd climb a mountain if I had to

And risk my life so I could have you

You, you, you...

Everyday I'm psychoanalyzed

For my lover for my lover

They dope me up and I tell them lies

For my lover for my lover

I follow my heart

And leave my head to ponder

Deep in this love

No man can shake

I follow my heart

And leave my mind to wonder

Is this love worth

The sacrifices I make

IF NOT NOW . . .

If not now then when

If not today then

Why make your promises

A love declared for days to come

Is as good as none

You can wait 'til morning comes

You can wait for the new day

You can wait and lose this heart

You can wait and soon be sorry

Now love's the only thing that's free

We must take it where it's found

Pretty soon it may be costly

If not now what then

We all must live our lives

Always feeling

Always thinking

The moment has arrived

FOR YOU

*There're no words to say
No words to convey
This feeling inside I have for you
Deep in my heart
Safe from the guards
Of intellect and reason
Leaving me at a loss
For words to express my feelings
Deep in my heart*

*Look at me losing control
Thinking I had a hold
But with feelings this strong
I'm no longer the master
Of my emotions*

I F N O T N O W . . .

If not now then when

If not today then

Why make your promises

A love declared for days to come

Is as good as none

You can wait 'til morning comes

You can wait for the new day

You can wait and lose this heart

You can wait and soon be sorry

Now love's the only thing that's free

We must take it where it's found

Pretty soon it may be costly

If not now what then

We all must live our lives

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FOR YOU

*There're no words to say
No words to convey
This feeling inside I have for you
Deep in my heart
Safe from the guards
Of intellect and reason
Leaving me at a loss
For words to express my feelings
Deep in my heart*

*Look at me losing control
Thinking I had a hold
But with feelings this strong
I'm no longer the master
Of my emotions*

WHY?

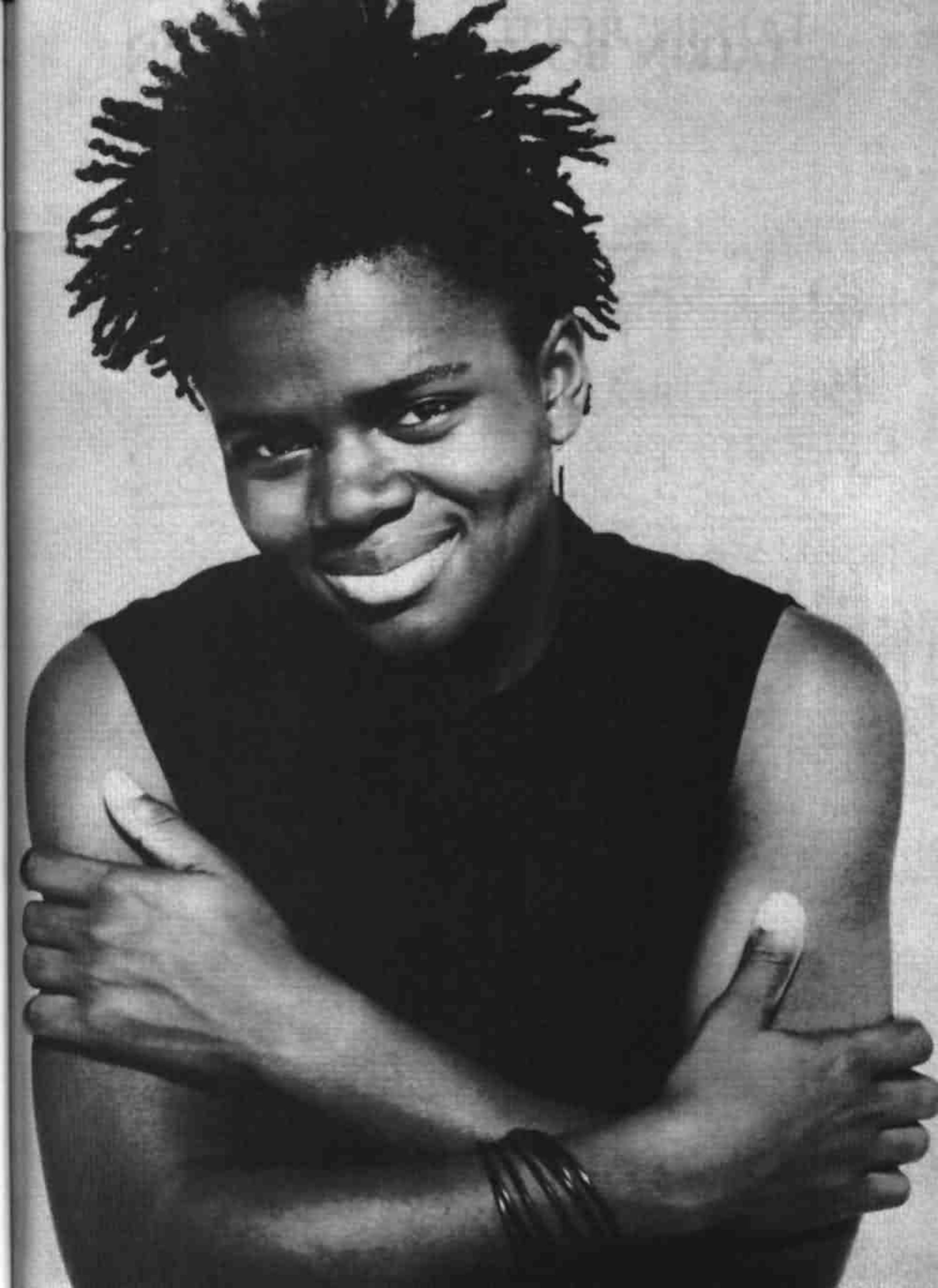
*Why do the babies starve
When there's enough food to feed the world
Why when there're so many of us
Are there people still alone*

*Why are the missiles called peace keepers
When they're aimed to kill
Why is a woman still not safe
When she's in her home*

*Love is hate
War is peace
No is yes
And we're all free*

*But somebody's gonna have to answer
The time is coming soon
Amidst all these questions and contradictions
There're some who seek the truth*

*But somebody's gonna have to answer
The time is coming soon
When the blind remove their blinders
And the speechless speak the truth*



TALKIN' BOUT A REVOLUTION

G **C(add9)** **Em** **D**

Words and Music by
TRACY CHAPMAN

This is the first page of a musical score for 'Talkin' Bout a Revolution'. It features three staves: a treble staff with a piano part, a bass staff, and a guitar staff. The key signature is F major (one sharp). The tempo is indicated as 'mf'. Chords shown above the staff are G, C(add9), Em, and D. The lyrics 'Don't you know' are written below the notes.

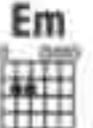
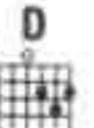
G **C(add9)** **Em** **D**

This is the second page of the musical score. It continues the same three-staff format (treble, bass, guitar) with the same key signature and tempo. Chords shown are G, C(add9), Em, and D.

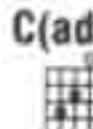
G **C(add9)** **Em** **D**

Don't you know — they're talk - in' a - bout a rev - o - lu -

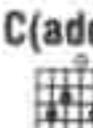
This is the third page of the musical score. It includes lyrics: 'Don't you know — they're talk - in' a - bout a rev - o - lu -'. The music continues with the same three staves and chords (G, C(add9), Em, D).

G  C(add9)  Em  D 

- tion, it sounds like a whis - per.

G  C(add9)  Em  D 

Don't you know — they're talk - in' a - bout a rev - o - lu -

G  C(add9)  Em  D 

- tion, it sounds like a whis - per. While they're

G  C(add9)  Em  D 

stand-ing in the wel - fare lines,

18

G C(add9) Em D

cry-ing at the door - steps of those ar - mies of sal - va - tion,

G C(add9) Em D

wast - ing time in the un - em-ploy - ment lines,

G C(add9) Em D

sit - ting a - round wait-ing for a pro - mo - tion,

G C(add9) Em D

Don't you know they're talk - in' a - bout a rev - o - lu -

G C(add9) Em D To Coda

- tion, it sounds like a whis - per.

Poor peo-ple gon-na rise up and get their share.

Poor peo-people gon-na rise up

and take what's theirs.

Em D G C(add9)

Don't you know you bet-ter run run run run

Em D G C(add9)

run run run run run run run.

Em D G C(add9)

I said you bet-ter run run run run

Em D G C(add9)

run run run run run run run.

A musical score for a vocal and piano/guitar piece. The score consists of four systems of music, each starting with a key signature of one sharp (F#). The vocal part is in soprano clef, and the piano/guitar parts are in treble and bass clefs.

Chords:

- Em (Guitar Chord Diagram: 1st string open, 2nd string x, 3rd string 1, 4th string 1, 5th string 1, 6th string 1)
- D (Guitar Chord Diagram: 1st string 1, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1)
- G (Guitar Chord Diagram: 1st string 1, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1)
- C(add9) (Guitar Chord Diagram: 1st string 1, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1)

Lyrics:

ta - bles are start - ing to turn, _____ 'Cause fi - nal - ly the
ta - bles are start - ing to turn, _____ talk - in' 'bout a rev - o -
lu - tion. Yes, fi - nal - ly the
ta - bles are start - ing to turn, _____ talk - in' 'bout a rev - o -

Em D G C(add9)

lu - tion. Oh no. Talk- in' 'bout a rev - o -

Em D D.S. al Coda CODA G C(add9)

lu - tion. Oh, I been And fi - nal - ly the

Em D G C(add9)

ta - bles are start - ing to turn, talk- in' 'bout a rev - o -

Em D G C(add9)

lu - tion. Yes, fi - nal - ly the



A musical score for a vocal and piano piece. The vocal part is written in soprano clef on a treble staff, and the piano part is in bass clef on a bass staff. The music is in common time. The key signature is one sharp, indicating F# major or G minor. The score consists of four systems of music, each starting with a piano dynamic of **p**.

Chords:

- Em**: G, B, D
- D**: A, C#, E
- G**: B, D, G
- C(add9)**: C, E, G, B
- G (G7)**: B, D, G, G
- G (C)**: C, E, G

Lyrics:

ta - bles are start - ing to turn, — talk - in' 'bout a rev - o -
lu - tion. Talk - in' 'bout a rev - o -
lu - tion. Talk - in' 'bout a rev - o -
lu - tion.

FAST CAR

Dmaj7

A(no3rd)

F#m

E(add4)

Words and Music by
TRACY CHAPMAN

Play 4 times

Dmaj7

A(no3rd)

F#m

E(add4)

You got a fast car.
You got a fast car.

I want a ticket to anywhere.
I got a plan to get us out of here. I've been

Dmaj7

A(no3rd)

F#m

E(add4)

May-be we make a deal.
working at the convenience store.

May-be to - geth- er we can get some - where.
Man-aged to save just a lit - tle bit of mon - ey.

Dmaj7

A(no3rd)

F#m

E(add4)

An - y place is bet - ter.
Won't have to drive too far,

just Start - ing from ze - ro, got noth - ing to lose.
'cross the bor - der and in - to the ci - ty.

Dmaj7



A(no3rd)



F#m



E(add4)



May-be we'll make some-thing.
You and I can both get jobs But me my - self I've got noth-ing to prove
can both get jobs But me my - self I've got noth-ing to prove
to be liv-ing.

Dmaj7



A(no3rd)



F#m



E(add4)



Dmaj7



A(no3rd)



1 F#m E(add4)



E(add4)



2 F#m E(add4)



E(add4)



Dmaj7



A(no3rd)



See my old man's got a prob-lem. He

F#m



E(add4)



Dmaj7



A(no3rd)



live with the bot-tle, that's the way it

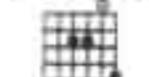
is. He says his bod-y's too old

for work-ing. I say his

F#m



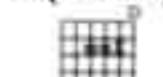
E(add4)



Dmaj7



A(no3rd)



bod-y's too young to look like his. My ma-ma went off and left him. She

F#m



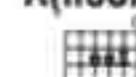
E(add4)



Dmaj7



A(no3rd)

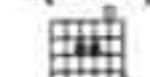


want-ed more from life than he could give... I said some-bod-y's got to take care of him. So

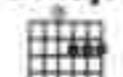
F#m



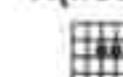
E(add4)



Dmaj7



A(no3rd)

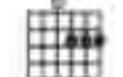


F#m E(add4)



I quit school and that's what I did.

Dmaj7



A(no3rd)



F#m



E(add4)



Dmaj7



A(no3rd)



You got a fast car.

Is it

F#m



E(add4)



Dmaj7



A(no3rd)



fast e - noug _ so we could fly a - way?_ We got - ta make a de - ci - sion,

we

F#m



E(add4)



Dmaj7



A(no3rd)



leave to - night_ or live and die this way.

F#m E(add4)



Dmaj7



A(no3rd)



I re-mem - ber when we were

D



A



driv - ing, driv - ing in your car,_ speed so fast_ I felt like_ I was drunk,

F#m



Esus



ci - ty lights lay out be - fore _ us and your arm felt nice wrapped 'round my shoul - der. And

D



F#m



E



I _____ had a feel - ing that I _____ be - longed.

D



F#m



E



I _____ had a feel - ing I could be some-one,

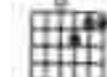
D



E



Dm7



A(no3rd)



F#m E(add4)



be some-one,

be some-one.

Dmaj7

A(no3rd)

F#m

E(add4)

Dmaj7

A(no3rd)

To Coda

You got a fast car.
You got a fast car.

F#m

E(add4)

Dmaj7

A(no3rd)

We go cruis-ing to en-ter-tain our - selves. You still ain't got a job
I got a job that pays all our bills. You stay out drink-ing late at the bar, and I see

F#m

E(add4)

Dmaj7

A(no3rd)

work in the mar- ket as a check-out girl.
more of your friends than you do of your kids.

I know things will get bet-ter.
I'd al-ways hoped for bet-ter, thought

F#m

E(add4)

Dmaj7

A(no3rd)

You'll find work and I'll get pro-mo-ted.
may-be to-gether you and me'd find it.

We'll move out of the shel- ter,
I got no plans I ain't go-ing no-where, so

1 F#m E(add4)

2 F#m E(add4) D.S. al Coda

buy a big house and live in the sub-urbs. take your fast car and keep on driv - ing...

CODA Dmaj7 A(no3rd) F#m E(add4)

You got a fast car. Is it fast e - nough so you can fly a - way?

Dmaj7 A(no3rd) F#m E(add4)

You got - ta make a de - ci-sion, you leave to - night_ or live and die this way.

Dmaj7 A(no3rd) F#m E(add4) Dmaj7 A

Play 3 times

BABY CAN I HOLD YOU

Coda

Words and Music by
TRACY CHAPMAN

The musical score consists of three staves. The top staff is for the vocal part, starting with a D chord. The middle staff is for the piano, marked 'mf'. The bottom staff is for the bass. Chords shown include D, A7sus, A7, and Em. The lyrics are integrated into the music, with some words grouped together by braces. The vocal line includes 'Sor - ry', 'give me', 'love you', 'is', 'all that you can't say.', 'Years gone by and', 'still words don't come eas - i - ly.', and 'like like for like I'.

D A7sus A7 D

Sor - ry
give me
love you }
is

mf

A7sus A7 Em

Years gone by and

all that you can't say.

A7sus A7

Years gone by and

still words don't come eas - i - ly.

like
like
for
like I

G

A

sor - ry, me, you, like for I - sor - ry, me. you.

1 Asus A

2,3 Asus A

For But you can say ba - by,

Em G D Em G

ba - by, can I hold you to - night... Ba - by, if I told you the

Bm A D

right words, at the right... time, you'd be mine.

1 Em F#m G A

2 Em G D

I Ba - by, can I hold you to - night...

Em G Bm

May - be if I told you the right words, oo at the right

A D Em G

— time you'd be mine, you'd be mine,

D Em G D

— you'd be mine,

D Em G D

ACROSS THE LINES

F#m

E

Words and Music by
TRACY CHAPMAN

Musical score for the F#m chord. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of two sharps, and a common time signature. The dynamic marking 'mf' is present. A guitar chord diagram for F#m is shown above the treble clef staff.

Bm

D

Musical score for the Bm chord. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. A guitar chord diagram for Bm is shown above the treble clef staff.

F#m

E

A - cross the lines,

Musical score for the F#m and E chords. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of two sharps, and a common time signature. A guitar chord diagram for F#m is shown above the treble clef staff. A guitar chord diagram for E is shown above the bass clef staff. The lyrics 'A - cross the lines,' are written below the notes.

Bm

D

who would dare to go

F#m

E

un - der the bridge, o - ver the tracks

Bm

D

that sep - a - rates whites from blacks

F#m

Choose sides,

A musical score for piano/vocal/guitar. The score consists of three staves:

- Piano/Vocal Staff (Top):** Treble clef, key signature of A major (two sharps). Chords shown: E, A, Bm, D. The vocal line includes lyrics: "run for your life.", "To - night the ri - ots be - gin.", and "On back streets of A - mer - i - ca".
- Guitar Chord Staff (Middle):** Shows chords corresponding to the piano staff: E, A, Bm, D.
- Bass Staff (Bottom):** Bass clef, key signature of A major (two sharps). Chords shown: E, A, Bm, D.

The score is divided into measures by vertical bar lines. The vocal line features eighth-note patterns and rests. The guitar and bass provide harmonic support with sustained notes and chordal patterns. The overall style is a classic rock or blues-influenced composition.

Bm



D



To Coda



they kill the dream of A - mer - i - ca _____

A(no3rd)



A(add9)



Lit - tie

F#m



E



black girl gets as - sault - ed,

ain't no rea - son why. _____

News -

Bm

D

pa - per prints the sto - ry

and rac - ist tem - pers fly.

Next day

F#m

E

it starts a ri - ot,

knives and guns are drawn...

Bm

D

Two black boys get killed,

one white boy goes blind.

2 F#m

black girl gets as - sault - ed,

don't

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of three sharps. It includes lyrics and chord changes: E major (E), B minor (Bm), and D major (D). The bottom staff uses a bass clef and also includes chord changes: G/A (G/A) and A major (A). The score concludes with a "Repeat and Fade" instruction.

E

no one know her name.
Lots of peo - pie hurt and an - gry.

Bm

D

she's the one to blame.

D.S. al Coda

CODA

G/A

A

Repeat and Fade

BEHIND THE WALL

Words and Music by
TRACY CHAPMAN

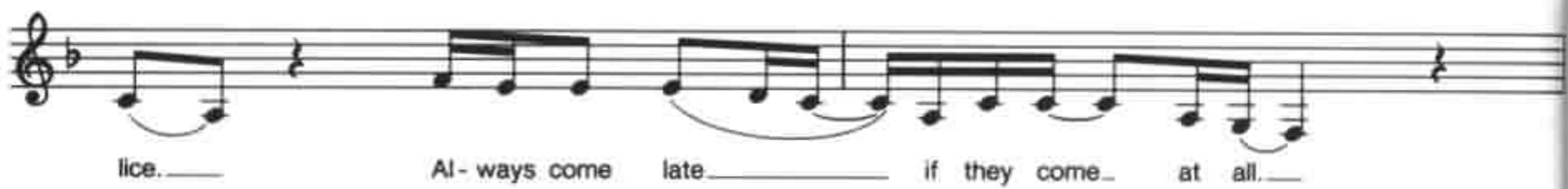
no chords



Last night I heard the scream - ing, loud voic-es be-hind_ the wall.. An -



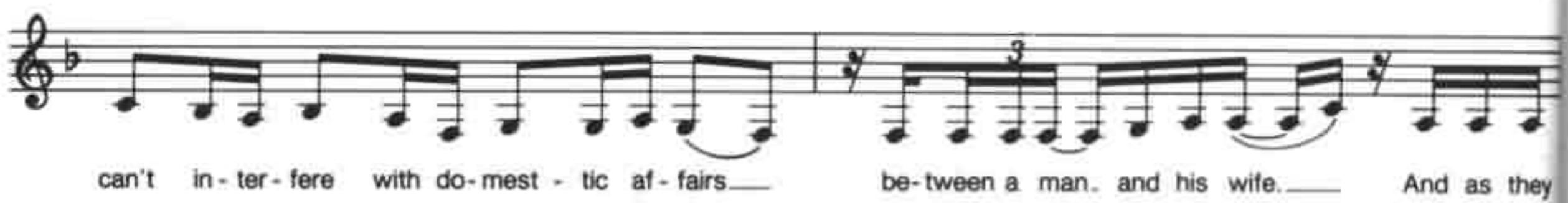
oth- er sleep - less night.. for me... It won't do no good.. to call... the po -



lice. Al- ways come late if they come.. at all..



1 Last 2 And when they ar - rive they say they



can't in - ter- fere with do-mest - tic af - fairs be-tween a man.. and his wife.. And as they



walk out the door the tears well up in her eyes. Last

mountains o' things

Words and Music by
TRACY CHAPMAN

Am

Dm

mf

F

G

Am

The

no chord

life I've al - ways want - ed

I guess I'll nev - er have...

I'll be

work-ing for some - bod-y else un-till I'm in my grave. I'll be

dream-ing of a life of ease and moun-tains, oh moun-tains o'

Am To Coda G

things. To

Am

have a big ex-pen-sive car drag my furs on the ground. And

Dm



have a maid — that I can tell — to bring me an - y - thing..

F



ev - 'ry - one — will — look at me — with en - vy — and with greed. I'll

G



rev - el in their at - ten - tion and moun - tains, oh moun - tains o'

F



G



Am



things.

G



Am



Sweet la - zy — life, _____ cham - page and cav - i - ar. _____

Dm



hope you'll come and find me _____ 'cause you know who we are.

F



Those who de-serve the best in life — and know what mon-ey's worth, — and

G



those whose sole mis - for - tune was hav - ing moun - tains o' noth - ing at

F



G



birth. things. } Oh, they
 tell me there's still time to save my soul. They
 tell me. Re-nounce all, re-
 nounce all those ma-ter-i-al things you gained by ex-
 G Am

A musical score page featuring a vocal melody line and a piano accompaniment. The vocal part includes lyrics and guitar chords indicated above the staff. The piano part shows bass and harmonic notes.

Vocal Melody:

- Key signature: C major (no sharps or flats).
- Chords: C, G, Am, Dm, F.
- Lyrics:
 - ploit - ing oth - er hu - man be - ings.
 - Con - sume more than you need,
 - this is the dream,—
 - make you pau - per
 - or make you queen.
 - I won't die lone - ly, I'll

Piano Accompaniment:

- Bass notes are shown below the staff.
- Harmonic notes are shown above the staff.
- Measure 1: Bass note (F), Harmonic note (C) at the start of the measure.
- Measure 2: Bass note (G), Harmonic note (G) at the start of the measure.
- Measure 3: Bass note (A), Harmonic note (Am) at the start of the measure.
- Measure 4: Bass note (D), Harmonic note (Dm) at the start of the measure.
- Measure 5: Bass note (F), Harmonic note (F) at the start of the measure.

have it all pre - ar - ranged, — a grave that's deep and wide e - noug - for

F G 2 G

me and all my moun - tains — o' Most - ly I feel

F Am

lone ly. —

G

Good, — good peo - ple are,

F

Am

good peo- ple are on - ly my

step - ping stones.

It's gon-na take all my

moun - tains o' things

to sur - round me.

Am

keep all my

G

F

G

D.S. al Coda

CODA

F

G

dream - ing dream - ing.

Am

1-3

4

dream - ing. I'll be - ing.

SHE'S GOT HER TICKET

Words and Music by
TRACY CHAPMAN

no chord

She's got her tick - et, I think she gon - na use it, _____

mf

A: 4

think she going to fly a - way.

No one should try and stop her, per -

B: 4

suade her with their pow - er, _____

She says that her mind is made -

C: 4

C

up.

G

Am

She's got her tick - et, I

think she gon - na use it,____ I think she going to fly a - way.

(D.S.) Instrumental

No one should try and stop her, per -

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 or keyboard. The third staff is for the bass guitar. The bottom staff is for the drums. Chords are indicated above the staves: C major at the beginning, followed by G major, A minor, and then back to C major. The vocal part includes a dynamic instruction 'up.' and a section labeled '(D.S.) Instrumental'.

G Am

suade her with their pow - er. She says that her mind is made

C Am

— up.
Instrumental ends Why not leave, why not

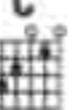
G Am

go a - way. Too much ha - tred.

G Am

cor -rup - tion and greed. Give your life and in -

This musical score page contains three staves of music. The top staff is for the vocal part, starting in G major with a G chord. The lyrics 'suade her with their power.' are followed by a change to Am major with an Am chord, and the lyrics 'She says that her mind is made.' The middle staff is for the guitar/bass part, starting in G major with a G chord. It features a section labeled 'Instrumental ends' in italics, followed by the lyrics 'Why not leave, why not'. The bottom staff is for the guitar/bass part, starting in Am major with an Am chord. The lyrics 'go away.' are followed by 'Too much hatred.', and finally 'Give your life and in -'. Chord boxes are provided above the staves to indicate harmonic progressions.

G  C  To Coda 

var - la - bly they leave you with noth - ing.

G  Am  C 

Young girl ain't got no chan - ces, no

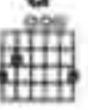
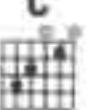
G  Am  C 

roots to keep her strong... She's shed all pre - ten - ses that

G  Am  C 

some - day she'll be - long... Some folks call her a run - a - way, a



G  Am  C 

fall - ure in the race but she knows where her tick - et takes her,
 she will find her place in the sun.

D.S. al Coda

CODA G  C 

She's got her tick - et, I

G  Am 

think she gon - na use it, I think she going to fly a - way.

No one should try and stop her, per -

suade her with their pow - er. She says that her mind is made

up. And she'll fly fly fly fly

fly fly fly fly.

The musical score consists of four staves. The top staff is for the lead vocal, starting in G major (G chord) and transitioning to C major (C chord). The second staff is for the bass guitar. The third staff is for the rhythm guitar, which includes a chord diagram for the G major chord. The bottom staff is for the electric guitar, also with a chord diagram for the G major chord. The lyrics are written below the vocal line, corresponding to the chords and musical phrases. The score is divided into four sections by vertical bar lines, each ending with a repeat sign and a double bar line.

A musical score for piano and guitar. The score consists of four systems of music, each starting with a treble clef staff and ending with a bass clef staff. The first system begins in G major (G chord) and ends in G major (G chord). The second system begins in A minor (Am chord) and ends in G major (G chord). The third system begins in C major (C chord) and ends in G major (G chord). The fourth system begins in Am and ends with a repeat sign and the instruction "Repeat ad lib. and Fade". Chord boxes are provided above the staves for reference.

G

Am

G

C

G

Am

G

Repeat ad lib. and Fade

FOR MY LOVER

Words and Music by
TRACY CHAPMAN

Chords:

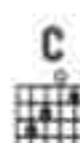
- Em, G, D, Cmaj7, Em, G, D, Cmaj7 (Top Staff)
- Em, G, D, A (Top Staff)
- Em, G, D, A (Bottom Staff)
- C (Bottom Staff)
- A(add9) (Bottom Staff)

Lyrics:

Two weeks in a Vir-gin-ia jail
Ev-'ry day I'm psy-cho-an-a-lyzed
for my lov-er,
for my lov-er,
for my lov-er.

Twen-ty thou-sand dol-lar bail
They dope me up and I tell them lies
for my lov-er,
for my lov-er.

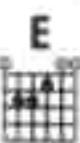
And ev-'ry-bod-y thinks
that I'm the fool.



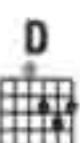
But they don't get an - y love from you.



The things we won't do for love.



I'd climb a moun - tain if I had to, and risk my life so I could have you.



To Coda

1

2

A musical score page featuring a piano/vocal/guitar arrangement. The score consists of four staves: Treble, Bass, Left Hand, and Right Hand. The key signature is G major (one sharp). The music is in common time.

The vocal line includes the following lyrics:

- "I fol - low my heart."
- "and leave my head_ to pon - der, deep in this love... no"
- "man can shake. I fol - low my heart."
- "and leave my mind_ to won - der, Is this love worth... the sac - ri -"

Chord changes are indicated by guitar chord boxes above the staves:

- Em (at measure 2)
- D (at measure 8)
- Cmaj7 (at measure 16)
- Em (at measure 24)
- D (at measure 32)

Measure numbers 2, 8, 16, and 32 are marked vertically on the right side of the staves.

Cmaj7

fi - ces I make?—

Em

Two weeks in a Vir-gin - ia jail

D

A

for my lov - er, for my— lov - er.

Em

G

Twen-ty thou - sand dol - lar bail—

D

A

for my lov - er, for my— lov - er.

D.S. al Coda

CODA

Em

G

D

Cmaj7

Em

G

D

Cmaj7

IF NOT NOW...

Words and Music by
TRACY CHAPMAN

Gmaj7

mf

Gmaj7

D

If not now,

3

Gmaj7

Treble staff: Gmaj7 chord, note, rest, note, then, wavy line, when.
Bass staff: 8th note, eighth note, eighth note, eighth note.

Dmaj7

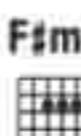
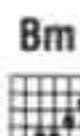
Treble staff: Dmaj7 chord, note, rest, note, If, wavy line, not, to-day, 3.
Bass staff: 8th note, eighth note, eighth note, eighth note.

Gmaj7

Treble staff: Gmaj7 chord, note, rest, note, then.
Bass staff: 8th note, eighth note, eighth note, eighth note.

D

Treble staff: D chord, note, Bm chord, note, A chord, note, F#m chord, G chord, note, why, wavy line, make, your, prom-is-es, A.
Bass staff: 8th note, eighth note, eighth note, eighth note.



love de - clared for days to come is as

good as none.



To Coda ⊕

Now You can wait till morn - ly thing that's



G

comes.
free.

You can
We must wait...
take...
for it where
new it's day,
found.

You can
Pret-ty wait...
soon...
and lose...
it may...
this be

8

heart.
You can wait...
and soon...
be sor-ry.

'Cause if not now,— cost-ly.

D.S. al Coda

CODA

If not now,

Gmaj7

- - - - - what then. 3

Dmaj7

We all must live our

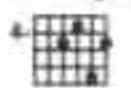
Gmaj7

lives. al - ways

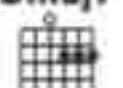
Dmaj7

feel - ing. al - ways think - ing the mo-ment has ar -

8



rived.



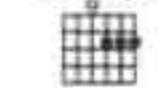
If not now,

3



then when,

3



FOR YOU

Words and Music by
TRACY CHAPMAN

no chord

mf

1 2

There're

no words to say,—

no words to convey—this

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time. The lyrics are written below the vocal line.

feel - ing in - side____ I have for you.____

Deep in my heart,

safe from the guards____ of in - tel - lect and rea - son,____

leav-ing me at a loss____ for____

A musical score for piano/vocal/guitar. The vocal part is in soprano clef, and the piano part includes bass and harmonic indications. The score consists of eight staves of music with lyrics.

Chords:

- Em**: Indicated above the first staff.
- C**: Indicated above the eighth staff.

Lyrics:

- words to ex-press my feel - ings. Deep in my heart,
- deep in my heart.
- Look at me los-ing con - trol,
- think-ing I had a hold.

Am7

But with feel - ings this strong.—

C

I'm no long - er the mas - ter of my

no chord

— e - mo - tions.

A musical score for voice and piano, featuring four systems of music. The top system shows lyrics for the vocal part: "No words to say,—" followed by a measure of rest, then "no words to con - vey—" and "this". The middle system continues with "feel - ing in - side—" followed by a measure of rest, then "I have—" and "for you.—". The bottom system begins with a measure of rests, followed by "for you.—". The piano accompaniment consists of bass and harmonic parts, with the bass line providing harmonic support throughout the piece.

No words to say,—
no words to con - vey—
this

feel - ing in - side—
I have—
for you.—

for you.—

WHY?

Words and Music by
TRACY CHAPMAN

Bm

G

Bm

Why do the ba - bies starve, where there's e - nough food to feed the world?

A

Why when there're so man - y of us are there peo - ple still a - lone?

Bm



Why are the mis-sies called peace - keep - ers _____ when they're aimed _____ to kill? _____

G



A



Why is a wo-man still not safe when she's in her home? _____

D(add9)



A(add9)



Bm



Love is hate, _____

war is peace, _____

no is yes, _____

G



To Coda ⊕

Bm



and we're all free. _____

But some-bod-y's gon-na have to an - swer, the

the

B



1

G

time is com-ing soon... A-midst all these ques-tions and con-tra-dic-tions there're

some who seek the truth. Tell me time is com-ing soon... when the blind...

— re-move... their blind-ers and the speech-less speak the truth. Tell me

CODA

Bm



TALKIN' BOUT A REVOLUTION

FAST CAR

ACROSS THE LINES

BEHIND THE WALL

BABY CAN I HOLD YOU

MOUNTAINS O' THINGS

SHE'S GOT HER TICKET

WHY?

FOR MY LOVER

IF NOT NOW

FOR YOU

-92-17-

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International Music Publications Limited
Griffin House 161 Hammersmith Road
London W6 8BS England

€ 17.00

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