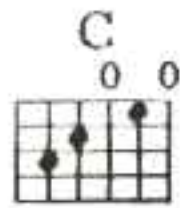


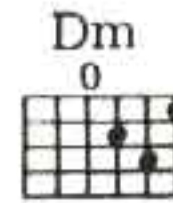
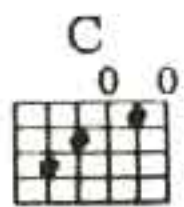
THE BEST OF MY LOVE

Words and Music by
DON HENLEY, GLENN FREY and JOHN DAVID SOUTHER

Moderately slow

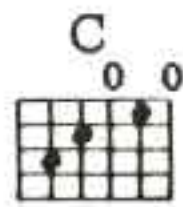


mp legato
with pedal throughout



Ev - er - y night — I'm ly - in' in bed, — hold-in' you close — in my
Beau - ti - ful faces and loud emp - ty places, look at the way that we

dreams; — think-in' a bout — all the things that we — said — and
live; — wast-in' our time — on cheap talk and wine



Dm
0

Em
0 000

com-in' a - part — at the seams. — We try to talk it o -
left us so lit - tle to give. — That same old crowd was like a

Dm
0

Em
0 000

cold ver but the words come out — too — rough; —
dark cloud that we could nev - er rise a - bove; —

F/G
x

C
0 0

Dm
0

I know you were try - in' to give me the best — of your —
but here in my heart — I give you the best — of my —

C
0 0

1. **G7**
x 000

2. **G7**
x 000

C
0 0

love. love. Oh, sweet dar -

Dm
0



lin', you get the best of my love, — oh,

C
0 0



Dm
0



sweet dar - lin', you get the best of my —

Fm7

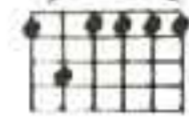


love. I'm go - in' back in time — and it's a

C
0 0



Fm7



sweet — dream; — it was a qui - et night — and I would

Dm G7
 0 x000

be all — right if I could go — on sleep — ing. But

C
0 0 0

ev - 'ry morn - in' I wake up and wor - ry —

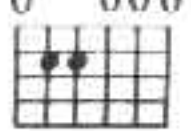
Dm C
 0 0 0

what's gon-na hap-pen to - day; — you see it your — way, and

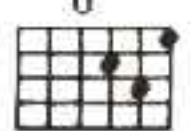
Dm
0

I see it mine, — but we both see it slip-pin' a - way. —

Em
0 0 0 0



Dm
0

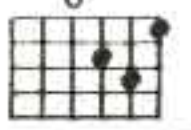


Em
0 0 0 0

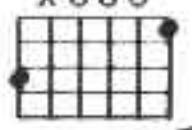


You know we al-ways had each oth-er, ba - by, I guess that ,was-n't- e - nough; -

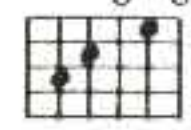
Dm
0



G7
x 0 0 0

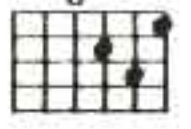


C
0 0




oh, _____ but here in my heart _____ I

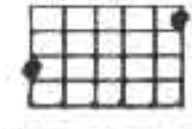
Dm
0



C
0 0




G7
x 0 0 0




give you the best _ of my _ love. Oh, _____

Repeat and fade

C
0 0



Dm
0



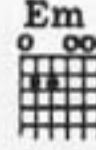
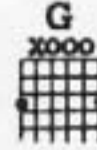
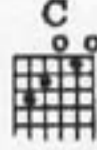
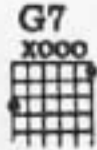
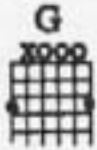
sweet dar - lin', you get the best of my love. _ Oh, _____

Repeat and fade

DESPERADO

Words and Music by
DON HENLEY and GLENN FREY

Slowly



mp

rit. *a tempo*

Des - per - a - do, why don't you

come to your sens - es? You been out rid - in' fenc - es for

A7 D7 G G^{sus4} sus2

so long now. — Oh, you're a hard one, I know that

C Cm6 G/D B/D# Em7

you got your rea - sons, these things that are pleas - in' you can

A7 D7 G D/F# Em Bm7

hurt you some-how. Don't you draw the queen of dia - monds, boy, — she'll

mf

C G G/F# Em7 C

beat you if she's a - ble, — you know the queen of hearts — is al - ways your best bet.

G  D/F#  Em  Bm7 

Now it seems to me — some fine — things — have been



C  G  Em  A7 

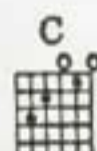
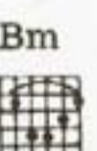
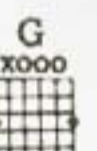
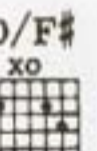
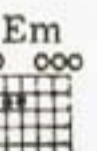
laid up-on — your ta - ble, but you on - ly want — the ones — that you can't — get..



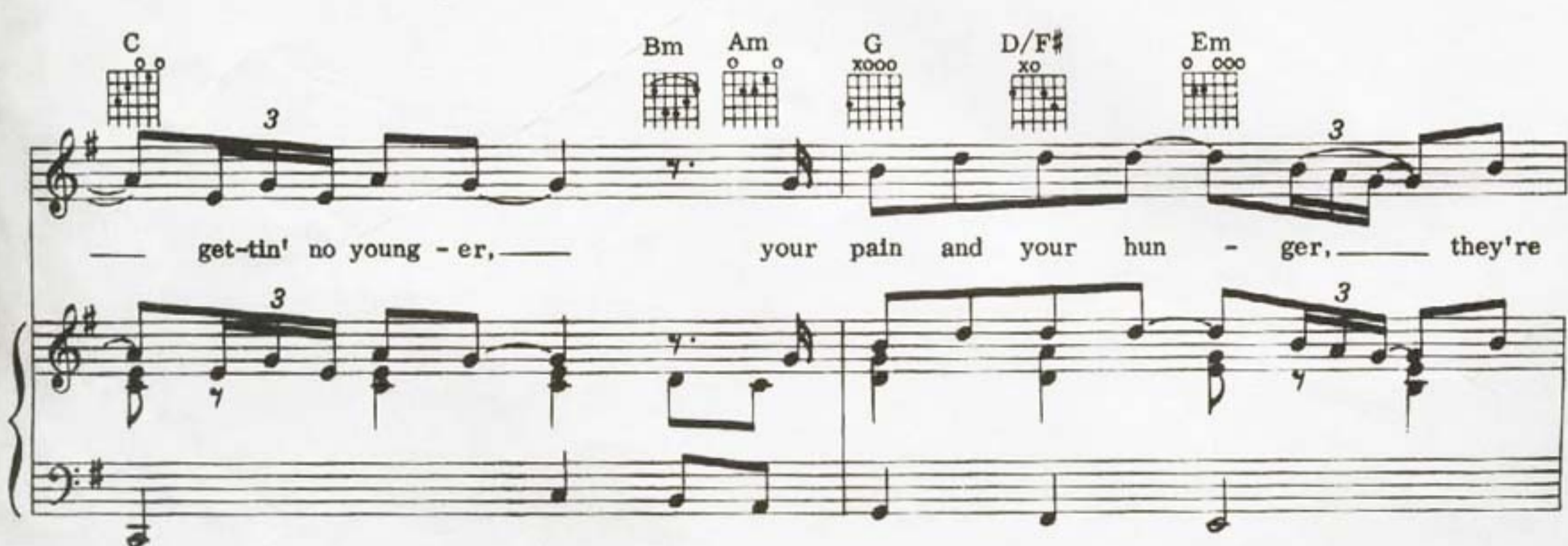
Am7/D  D  D7  G  Dm7/G 

Des - per - a - do, oh, you ain't —



C  Bm  Am  G  D/F#  Em 

get-tin' no young - er, — your pain and your hun - ger, — they're



A7

D7

G

Dm7/G

driv - in' you home. And free - dom, oh, free - dom, well, that's just

C

Bm

Am

G

B7/F#

Em

some peo - ple talk - in', your pris - on is walk - in' through this

A7

D7

G

D/F#

Em

Bm7

world all a - lone. Don't your feet get cold in the win - ter time? The

C

G

D/F#

Em


C

sky won't snow and the sun won't shine, it's hard to tell, the night - time from the

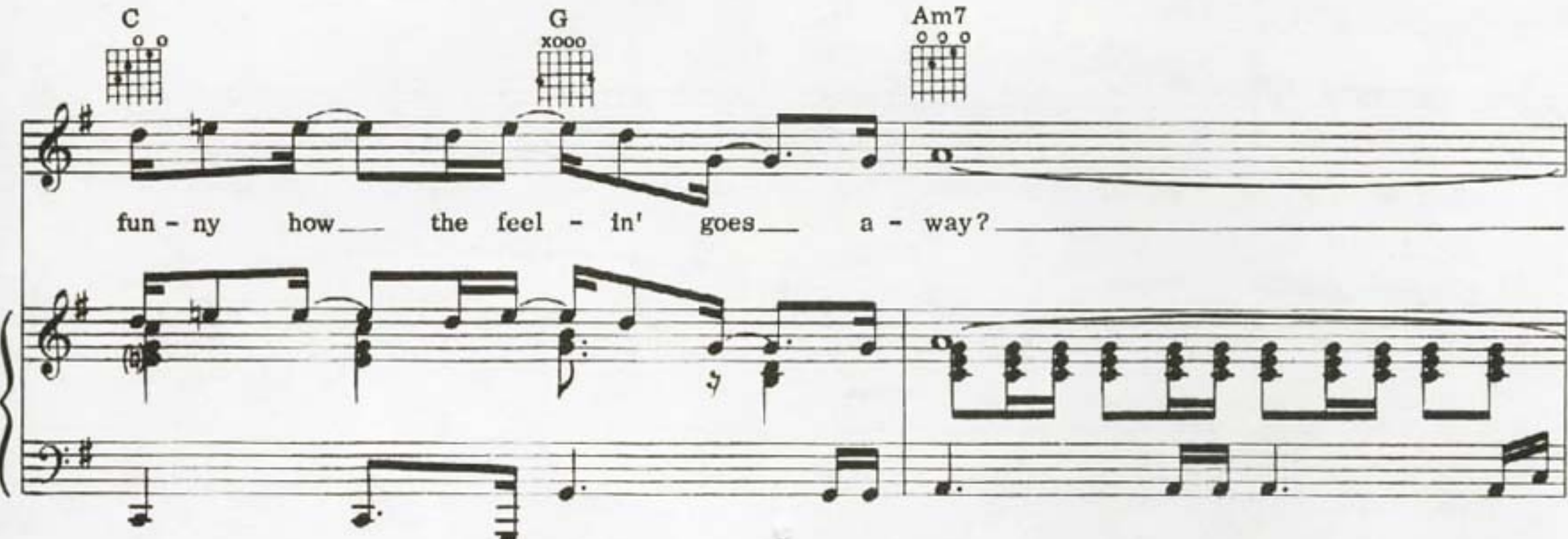
G  D/F#  Em  Bm7 

day. You're los - in' all your highs and lows. Ain't it



C  G  Am7 

fun - ny how the feel - in' goes a - way?



Am7/D  D  D7  G  Dm7 

Des - per - a - do, why don't you

mf



C  Cm6  G  D/F#  Em 

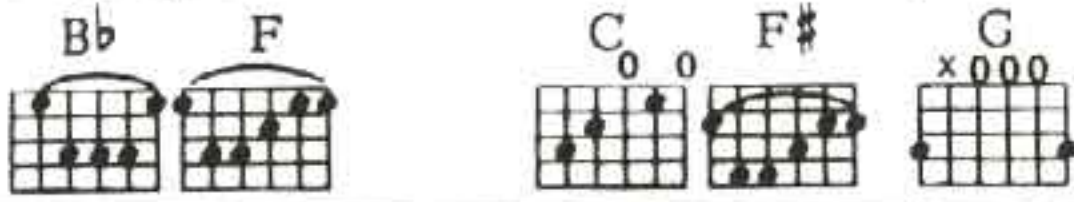
come to your sens - es? Come down from your fenc - es,



HEARTACHE TONIGHT

Words and Music by
DON HENLEY, GLENN FREY,
BOB SEGER and J.D. SOUTHER

Moderate Blues beat (♩ = ♩³)



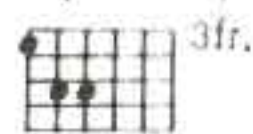
Tacet

Some - bod - y's gon - na

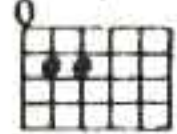
hurt some - one — be - fore the night is through. — Some - bod - y's gon - na

come un - done; — there's noth - in' we can do. —

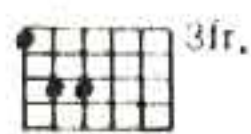
G(no3rd)



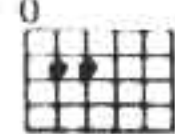
Em(no3rd)



G(no3rd)

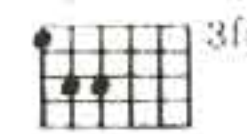


Em(no3rd)

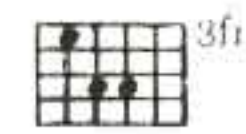


Ev-'ry-bod-y wants to touch some - bod - y, if it takes all night. —

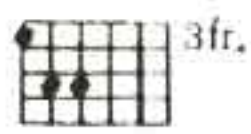
G(no3rd)



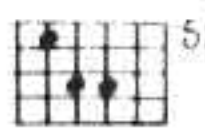
C(no3rd)



G(no3rd)

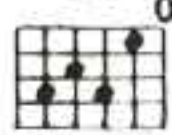


D(no3rd)



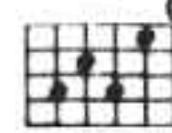
Ev-'ry-bod-y wants to take a lit-tle chance, — make it come out right. —

C7



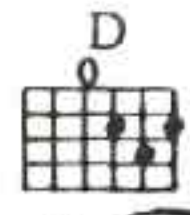
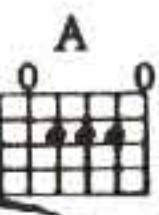
There's gon-na be a heart - ache to-night, a heart - ache to-night, I know. —

C7

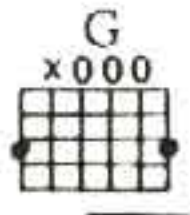
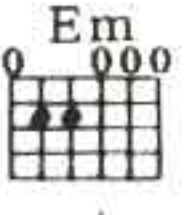
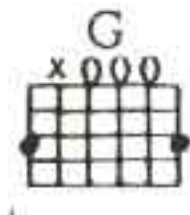


There's gon - na be a heart - ache to-night, a

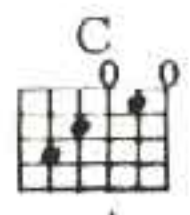
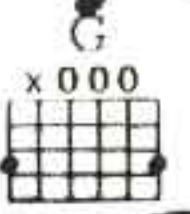
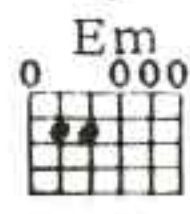
To Coda



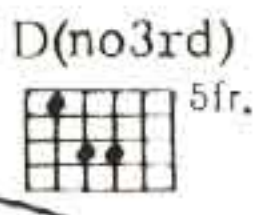
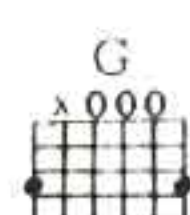
heart - ache to-night, I know. — Lord, I know. —



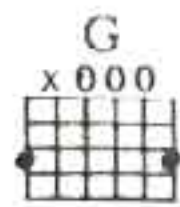
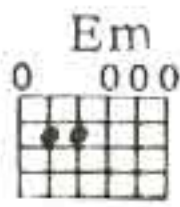
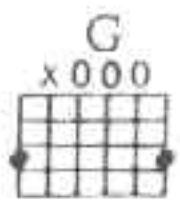
Some peo-ple like to stay out late. — Some folks can't hold our that



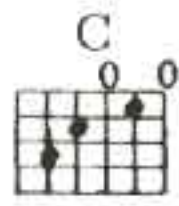
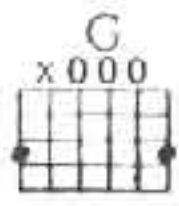
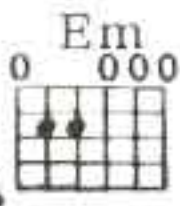
long. — But no - bod - y wants to go home now; —



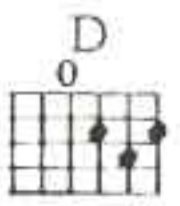
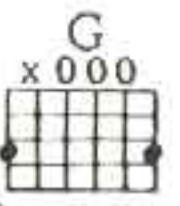
there's too much go - in' on.



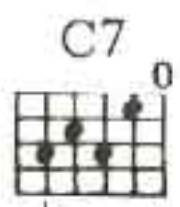
This night is gon-na last for - ev - er. Last all, last all sum-mer



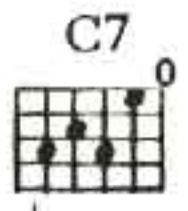
long. Some time be-fore the sun comes up



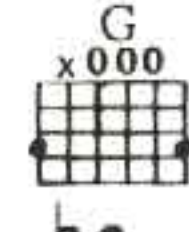
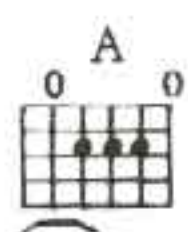
the ra-di - o is gon - na play that song. There's gon - na be a



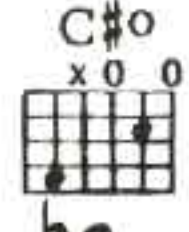
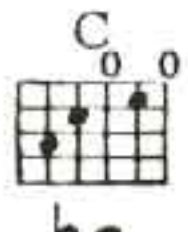
heart - ache to-night, a heart - ache to-night, I know.



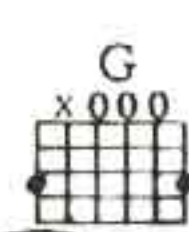
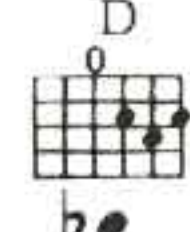
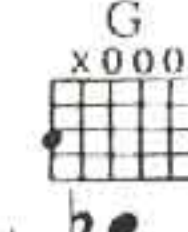
There's gon-na be a heart - ache to-night, a heart - ache to - night, I know. -



Lord, I know. - There's gon-na be a heart - ache to-night, the



moon's shin-in' bright, so turn out the light, and we'll get it right. - There's gon-na be a



heart-ache to-night, - a heart-ache to-night, I know. -

B \flat F C F \sharp G

B \flat F C F \sharp G

D. S. ♩
al Coda ♩

Coda A

D

C

Let's go. ————— We can beat a-round the bush-es; we can

C

C \sharp 0

get down to the bone; we can leave it in the park-in' lot, but ei-ther way, there's gon-na be a

G

D

G

heart-ache to - night, — a heart - ache to-night, I know. — Oh, I

C7  0

G  x000

D  0

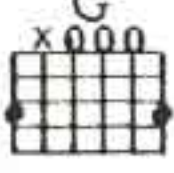
know. — There'll be a heart - ache to-night, — a heart - ache to-night, I know. —

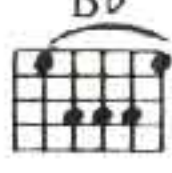

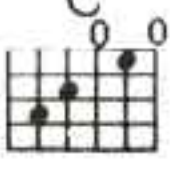
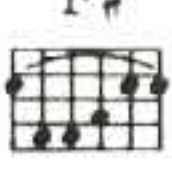
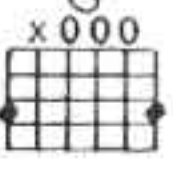


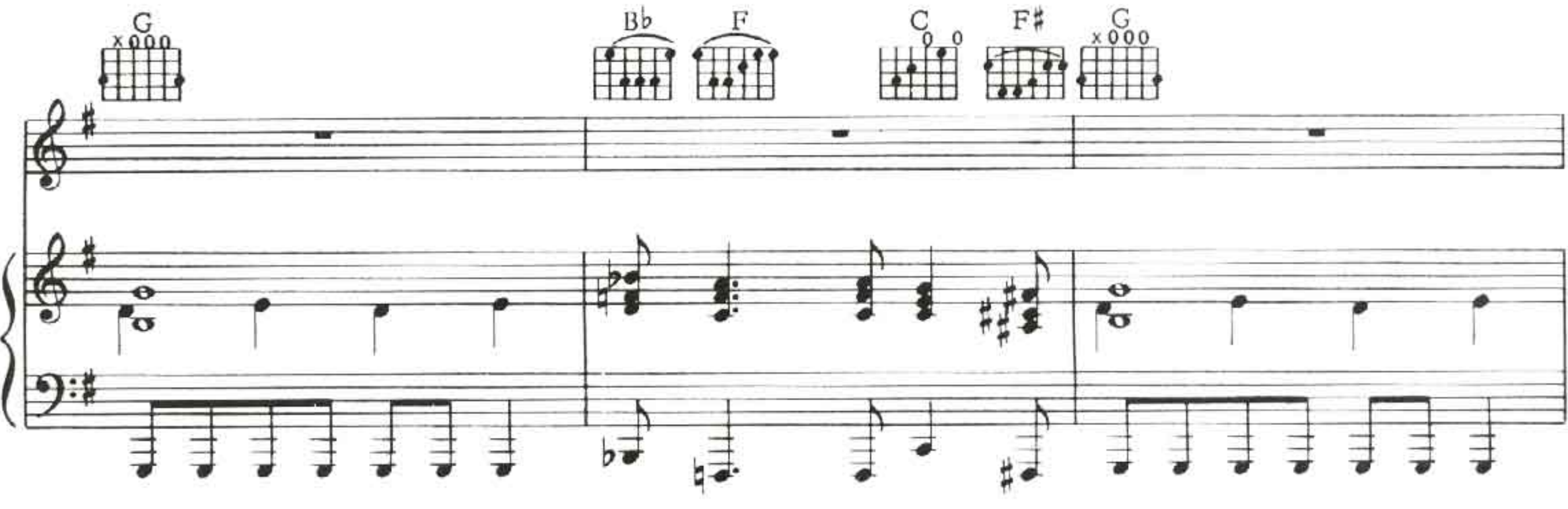
G  x000

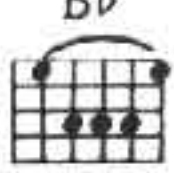
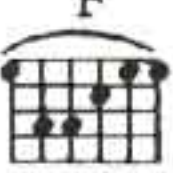
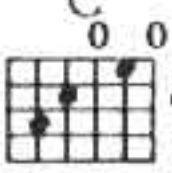

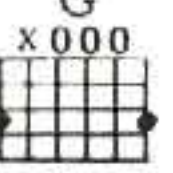
Bb  F  C  0 0 F# 

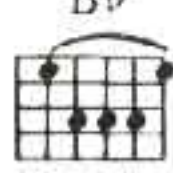
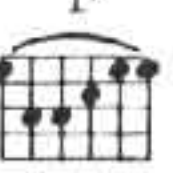
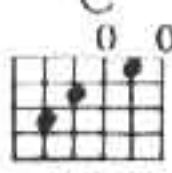
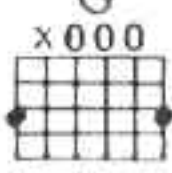


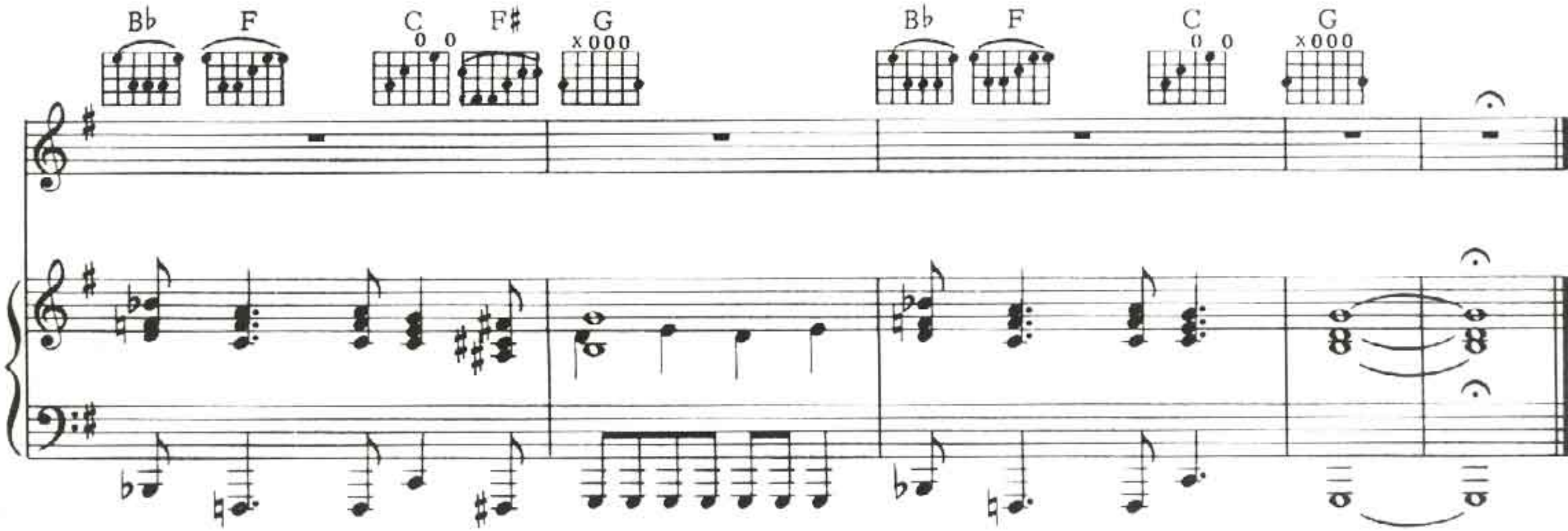
G  x000

Bb  F  C  0 0 F#  G  x000



Bb  F  C  0 0 F#  G  x000

Bb  F  C  0 0 G  x000



HOTEL CALIFORNIA

Words and Music by
DON HENLEY, GLENN FREY
and DON FELDER

Moderate Rock beat

Tacet

mp legato

The first system of the piano introduction consists of four measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderate Rock beat' and the dynamics are 'mp legato'. The key signature is two sharps (D major).

The second system of the piano introduction consists of four measures. The right hand continues the melodic line, and the left hand accompaniment features a prominent bass line with a double bar line and a fermata over the final two notes of the first measure.

The third system of the piano introduction consists of four measures. The right hand continues the melodic line, and the left hand accompaniment features a prominent bass line with a double bar line and a fermata over the final two notes of the first measure.

Bm

A guitar chord diagram for the B minor chord (Bm), showing the fretting pattern on the strings.

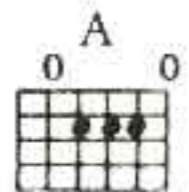
F#

A guitar chord diagram for the F# major chord (F#), showing the fretting pattern on the strings.

On a dark des - ert high - way,
Her mind is Tif - fa - ny twist - ed.

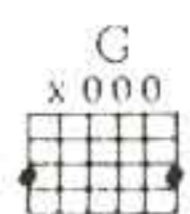
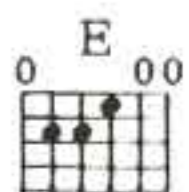
cool wind in my
She got the Mer - ce - des

The fourth system of the score shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The dynamics are marked 'mf'. The key signature is two sharps (D major).

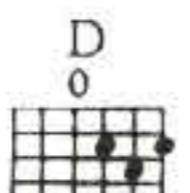


hair, bends. She got a lot of pret - ty, pret - ty boys

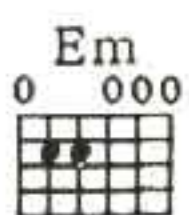
warm - smell of co - li - tas



ris - ing up through the air. — Up a - head in the
that she calls friends. — How they dance in the



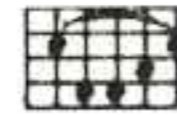
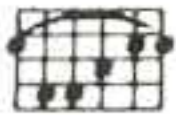
dis - tance, I saw a shim - mer - ing light.
court - yard; sweet sum - mer sweat.



My head grew heav - y and my sight grew dim; —
Some dance to re - mem - ber;

F#

Bm



I had to stop for the night.—
some dance to for - get.—

There she stood in the
So I called up the

F#

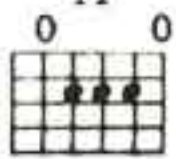


door - way;
cap - tain:

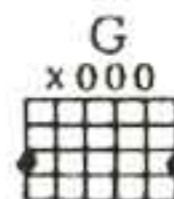
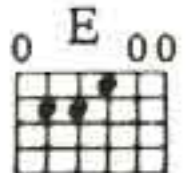
I heard the mis - sion bell. —
"Please bring me my wine."

He said,

A



And I was think - ing to my - self: — this could be
"We have - n't had that spir - it here — since



heav - en or this could be hell. —
nine - teen six - ty - nine." —

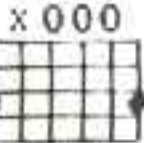
Then she lit up a
And still those

Bm



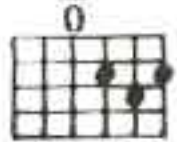
love - ly place -) such a love - ly face. -
love - ly place -) such a love - ly face. -

G

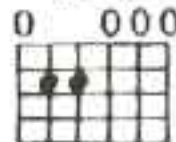


They Plen - ty of room - at the Ho - tel Cal - i - for -
liv - in' it up - at the Ho - tel Cal - i - for -

D



Em



nia. An - y time - of year, - (an - y
nia. What a nice - sur - prise; - (what a

1. F#



time - of year -) you can find - it here. -
nice - sur - prise -) bring your

2. F#



Bm



al - i - bis."

Mir - rors — on the
Last thing — I re -

ceil - ing, _____
mem - ber, _____ I was

the pink cham - pagne on
run - ning — for the

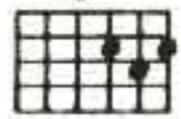
ice, _____ and she said,
door. _____

"We are all just
I had to find the

pris - on - ers here —
pas - sage back to the

of our own — de - vice."
place I was — be - fore.

D



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

can - dle, and she showed me the way.
voic-es are call - ing from far a - way;

Piano accompaniment for the first system, including treble and bass staves with chords and moving lines.

Em



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

There were voic-es down the cor - ri - dor; I thought I heard them
wake you up in the mid-dle of the night just to hear them

Piano accompaniment for the second system, including treble and bass staves.

F#

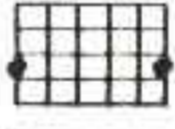


Musical staff with treble clef and key signature of two sharps. The melody features a series of eighth notes.

say: - "Wel - come_ to the Ho - tel Cal - i - for-
say: - "Wel - come_ to the Ho - tel Cal - i - for-

Piano accompaniment for the third system, including treble and bass staves.

G

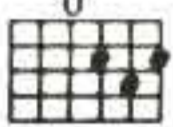


Musical staff with treble clef and key signature of two sharps. The melody continues with eighth notes.

nia. Such a love - ly place, - (such a
nia. Such a love - ly place, - (such a

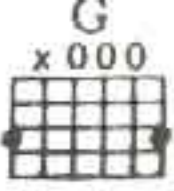
Piano accompaniment for the fourth system, including treble and bass staves.

D

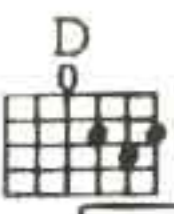


F#

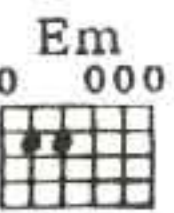




And in the mas - ter's cham - bers,
"Re - lax," said the night man. "We are



they gath - ered for the feast.
pro - gramed to re - ceive.



They stab it with their steel - y knives, but they
You can check out an - y time you like, but



1. just can't kill the beast.
you can nev - er

2. leave."

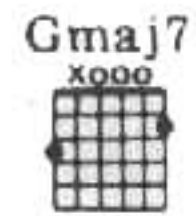
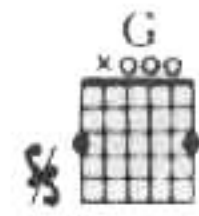
D. C. and fade

LYIN' EYES

Words and Music by
DON HENLEY and GLENN FREY

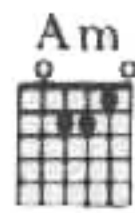
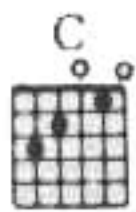
Bright Country style

Tacet

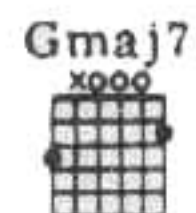
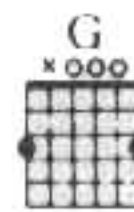
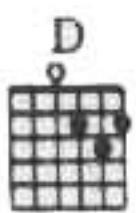


Cit - y girls_ just seem to find_ out
Instrumental
She gets up_ and pours her-self_ a

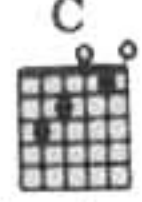
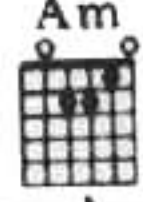
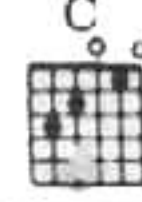
mf



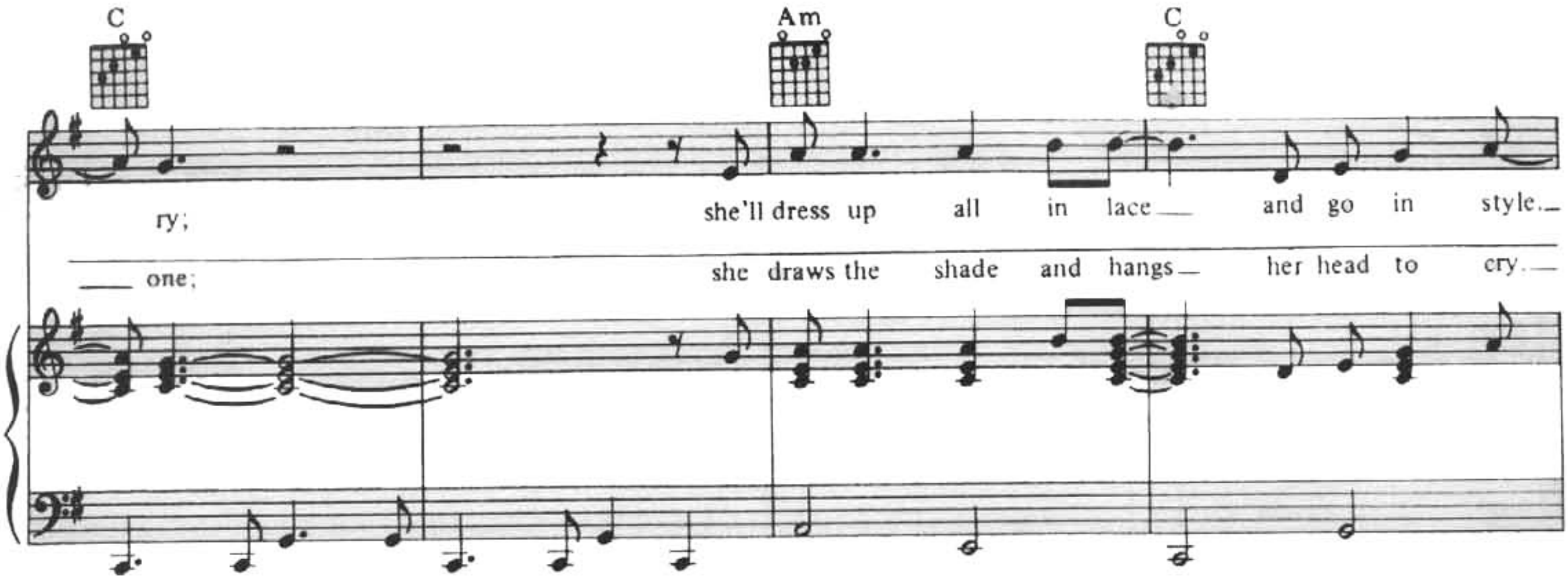
ear - ly how to o - pen doors_ with just a smile_
strong_one and stares out at_ the stars_ up in the sky_

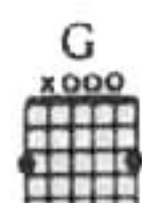
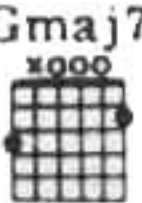


— A rich old man, — and she won't have to wor -
— An - oth - er night, — it's gon - na be a long_

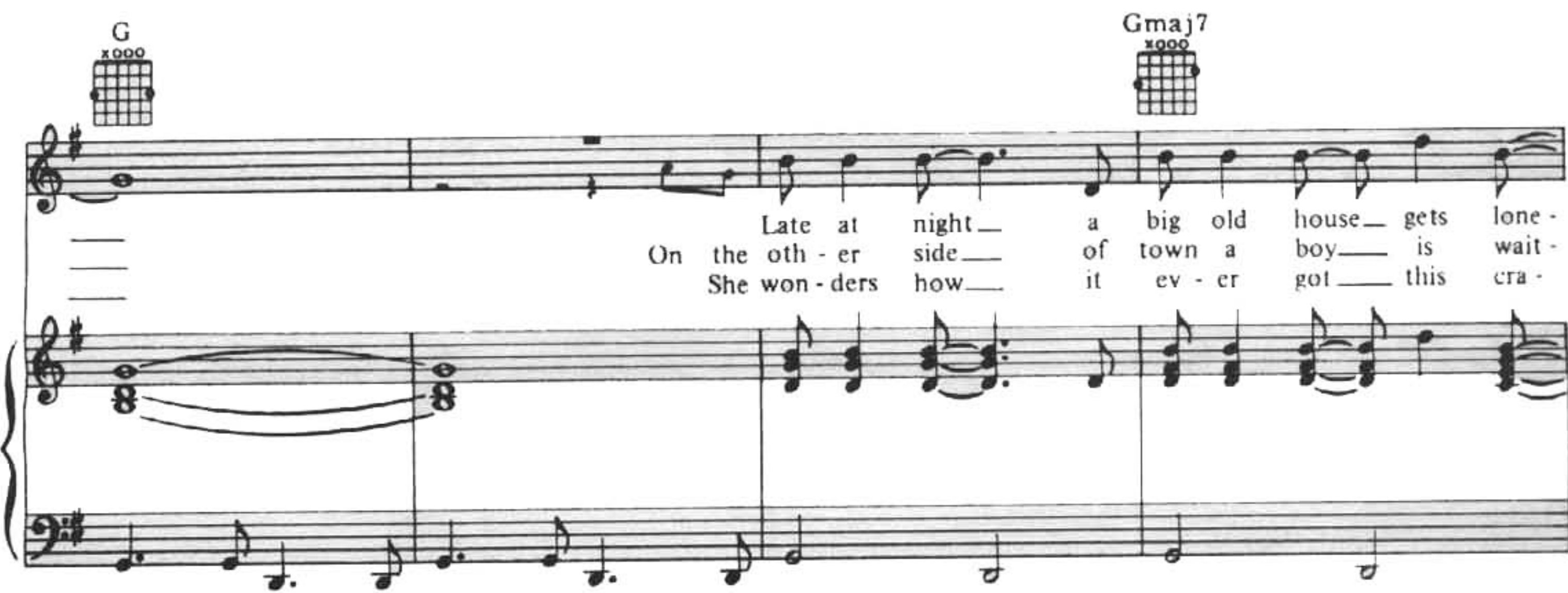
C  Am  C 

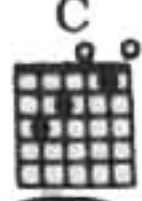
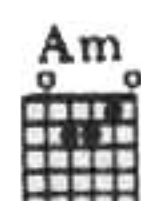
ry; she'll dress up all in lace — and go in style. —
 — one; she draws the shade and hangs — her head to cry. —



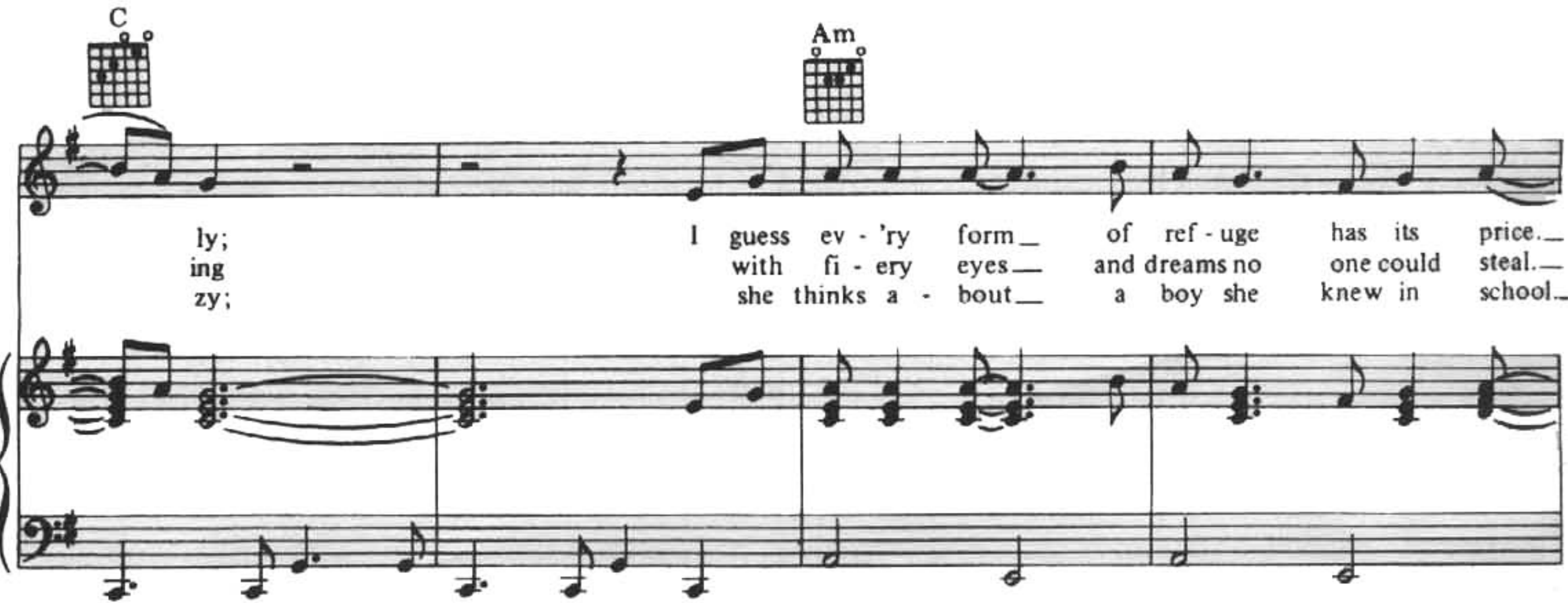
G  Gmaj7 

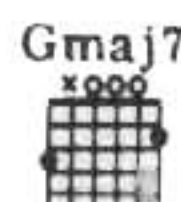
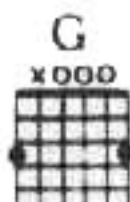
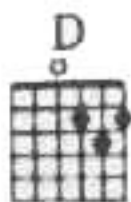
Late at night — a big old house — gets lone -
 On the oth - er side — of town a boy — is wait -
 She won - ders how — it ev - er got — this cra -



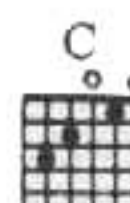
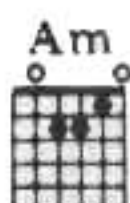
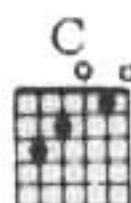
C  Am 

ly; I guess ev - 'ry form — of ref - uge has its price. —
 ing with fi - ery eyes — and dreams no one could steal. —
 zy; she thinks a - bout — a boy she knew in school. —

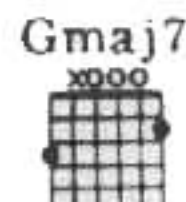
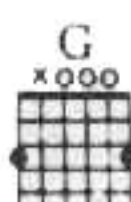
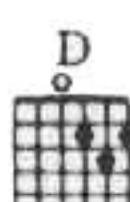
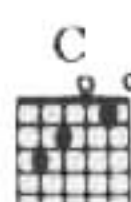
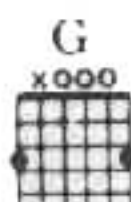




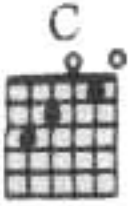
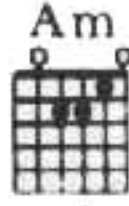
And it breaks her heart_ to think her love_ is on -
 She drives on through_ the night an - tic - i - pat -
 Did she get tired_ or did she just_ get la -



ly ing, zy?
 giv - en to a man_ with hands_ as cold as ice_ -
 'cause he makes her feel_ the way_ she used to feel_ -
 She's so far gone_ she feels_ just like a fool_ -



So she tells him she must go out for the eve -
 She rush - es to his arms, they fall to - geth -
 My, oh my, you sure know how to ar -

C  Am 

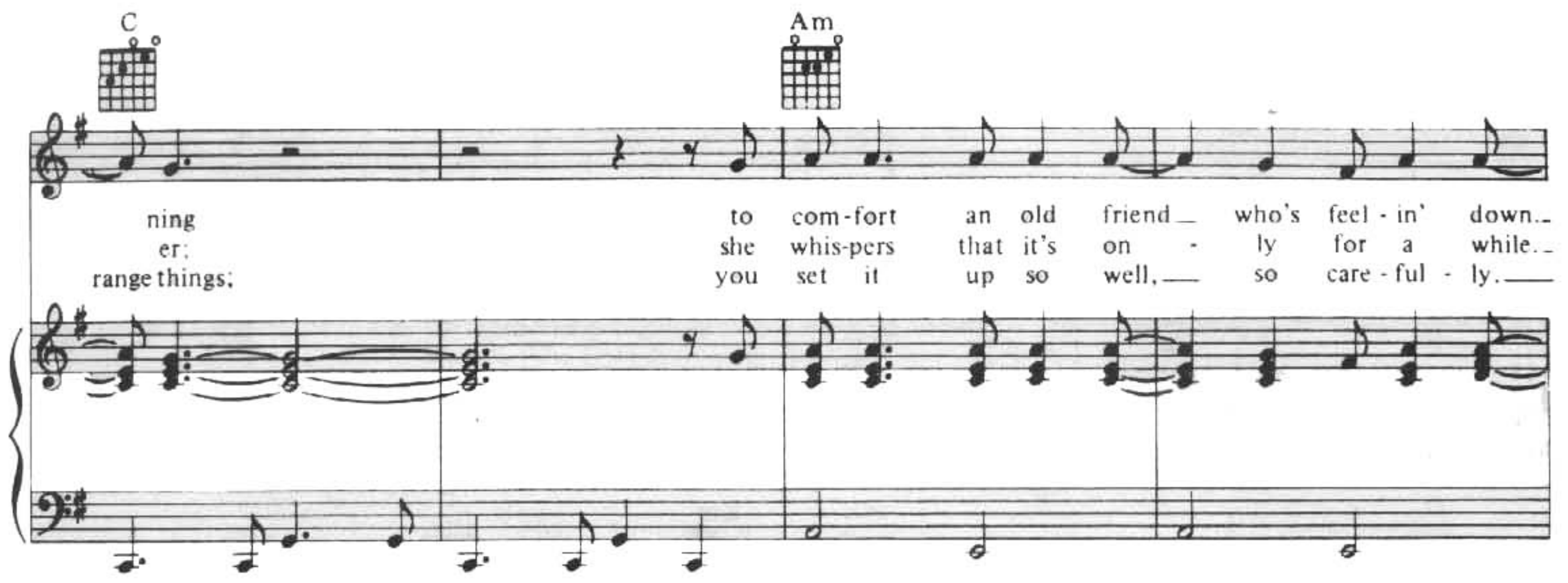
ning
er:
range things:

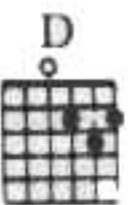
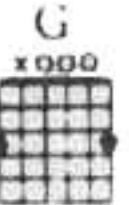
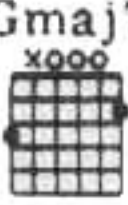
to com-
fort
she whis-
pers
you set it

an old
friend—
on - ly
well, —

who's
feel - in'
for a
care - ful - ly.

down..
while..
ly. —

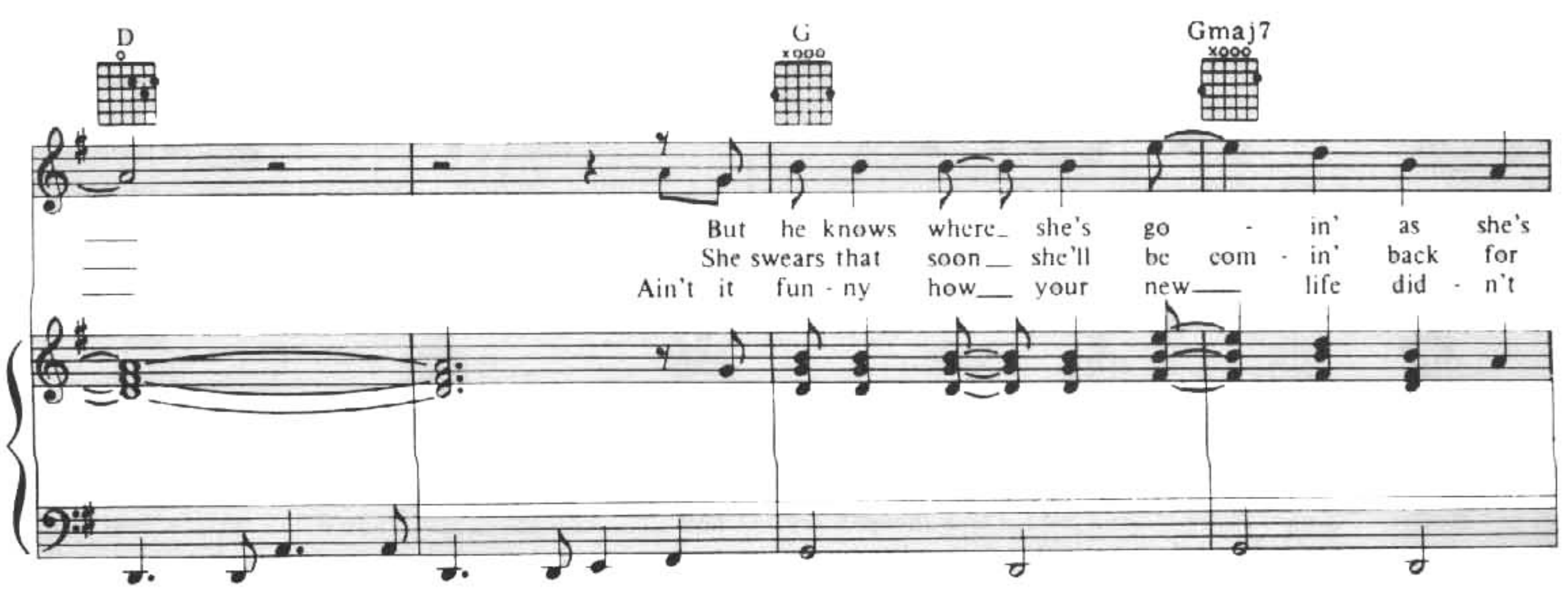


D  G  Gmaj7 

But he knows
where_ she's
go - in' as she's

She swears that
soon_ she'll
be com - in' back for

Ain't it fun - ny
how_ your
new_ life did - n't

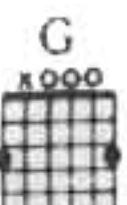
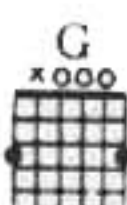



C  Am  C 

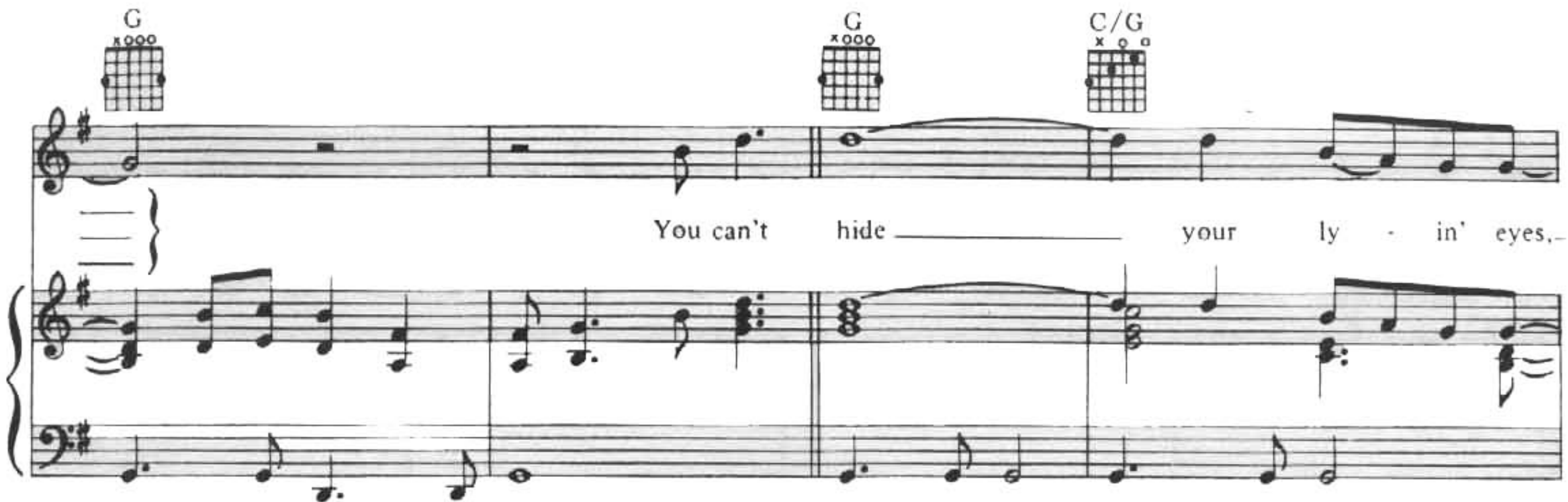
leav - in';
ev - er;
change things:


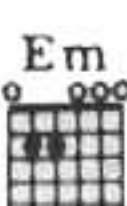
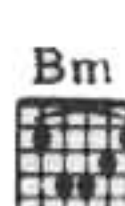
she is head - ed
for_ the cheat - in' side of town..
she pulls a - way_ and leaves him with a smile..
you're still the same_ old girl you used to be. —



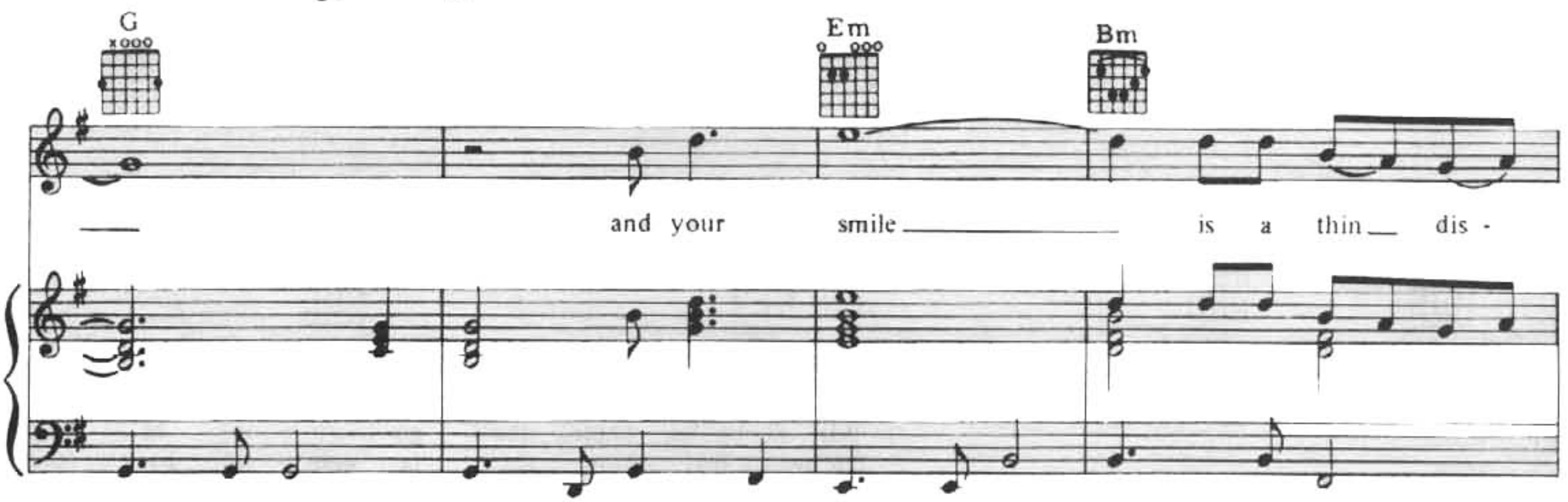
G  G  C/G 

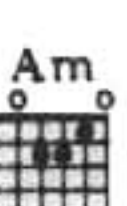
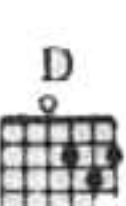
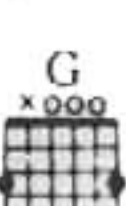
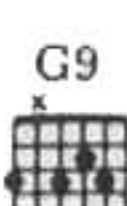
You can't hide _____ your ly - in' eyes.



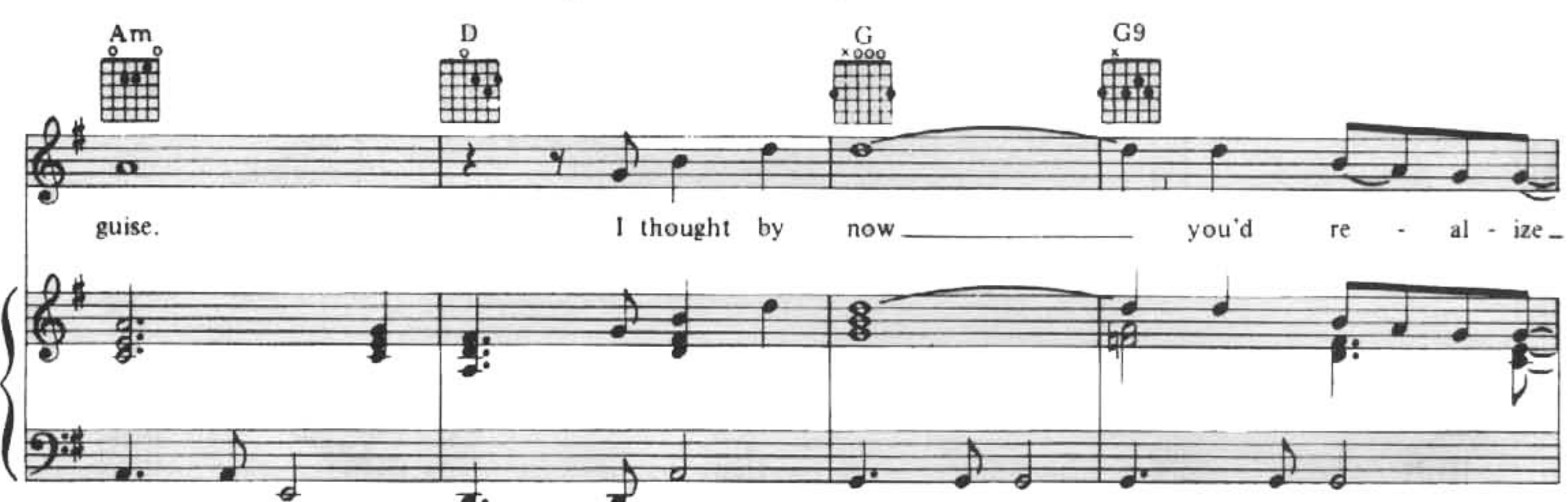
G  Em  Bm 

and your smile _____ is a thin_ dis -



Am  D  G  G9 

guise. I thought by now _____ you'd re - al - ize -



C  A  Am  D  *To Coda* 

_____ there ain't no way_ to hide_ your ly - in' eyes.



1. G
x000

2. G
x000

D. S. al Coda

Coda G
x000

Gmaj7
x000

Am

D

There ain't no way — to hide — your ly - in' eyes..

G
x000

Gmaj7
x000

Am

D

G
x000

Hon-ey, you can't hide — your ly - in' eyes. —

Gmaj7
x000

Am

D

G
x000

NEW KID IN TOWN

Words and Music by
DON HENLEY, GLENN FREY
and JOHN DAVID SOUTHER

Moderately

Tacet

mf

E

F#m7

B

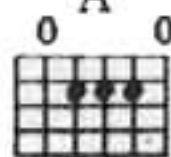
There's talk on the street;_ it sounds so fa-mil - iar.
You look in her eyes;_ the mu - sic be-gins to play.

F#m7

B

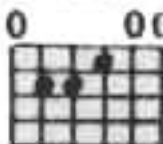
A

B



Great ex - pec - ta - tions, ev - 'ry - bod - y's
Hope - less ro - man - tics, here - we

E



watch - ing you. -
go a - gain. -

Peo - ple you meet, -
But af - ter a while -

F#m7

B

F#m7

B

A



- they all seem to know - you.
- you're look - ing the oth - er way.

It's those

E - ven your old -
rest - less -

B

E

G#sus 4

G#



- friends treat you like you're some - thing new. -
- hearts that nev - er mend. -

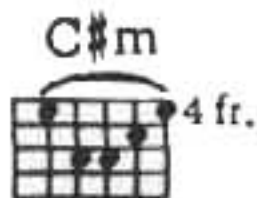
C#m 4 fr.



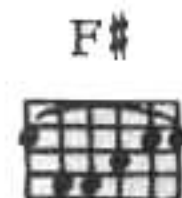
F#



C#m 4 fr.



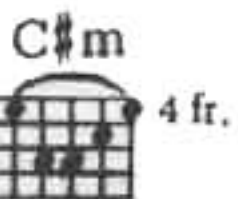
F#



John-ny-come-late - ly,
John-ny-come-late - ly,

the new kid in town.
the new kid in town.

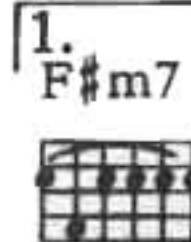
C#m 4 fr.



F#



1. F#m7



B



Ev-'ry - bod-y loves - you,
Will she still love - you

so don't - let them down. -

2. F#m7



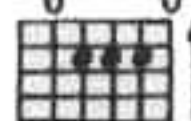
B



E




A



G#m



F#m



E



when you're not a - round? -

B



E

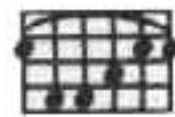


There's so man-y things you should have told - her,

B

C#m

F#



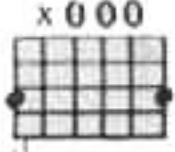
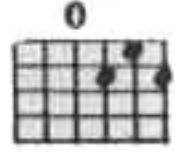
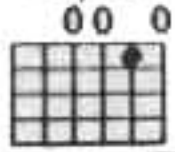
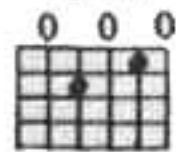
but night af - ter night you're will - ing to hold — her, just hold — her.

Am7

C/D

D7

G



Tears — on — your shoul - der.

There's talk on the street; it's there to re -

Am7

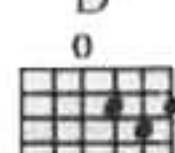
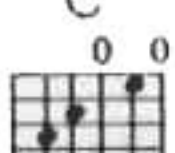
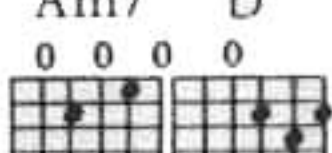
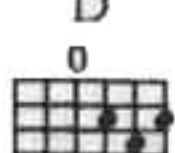
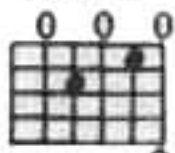
D

Am7

D

C

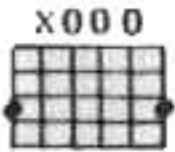
D



mind — you

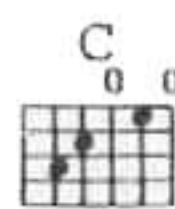
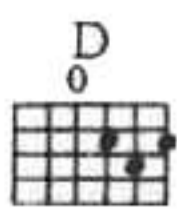
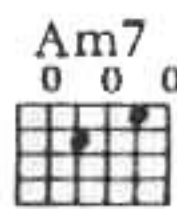
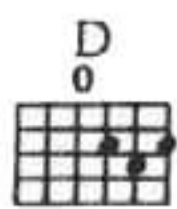
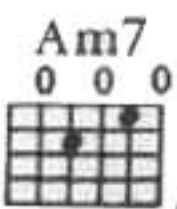
that it does - n't real - ly mat - ter which side —

G



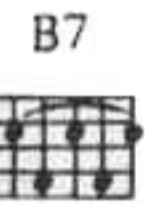
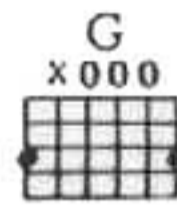
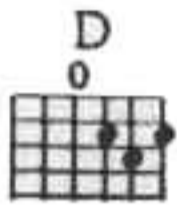
— you're on. —

You're walk - ing a - way — and they're talk - ing be -



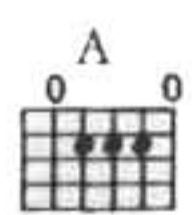
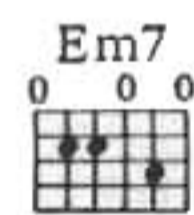
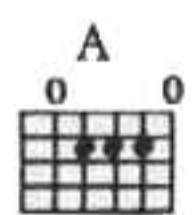
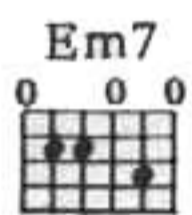
hind — you.

They will nev - er for - get you till



some-bod - y new comes a - long. —

No chord

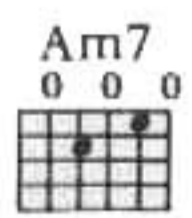
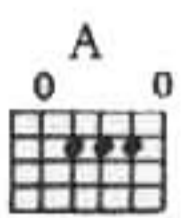
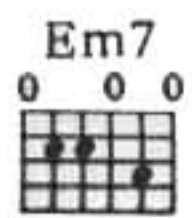


Where you been late - ly?

There's a new kid in town.

N. C.


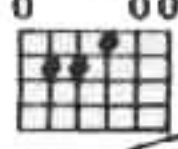

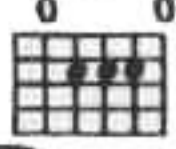
N. C.



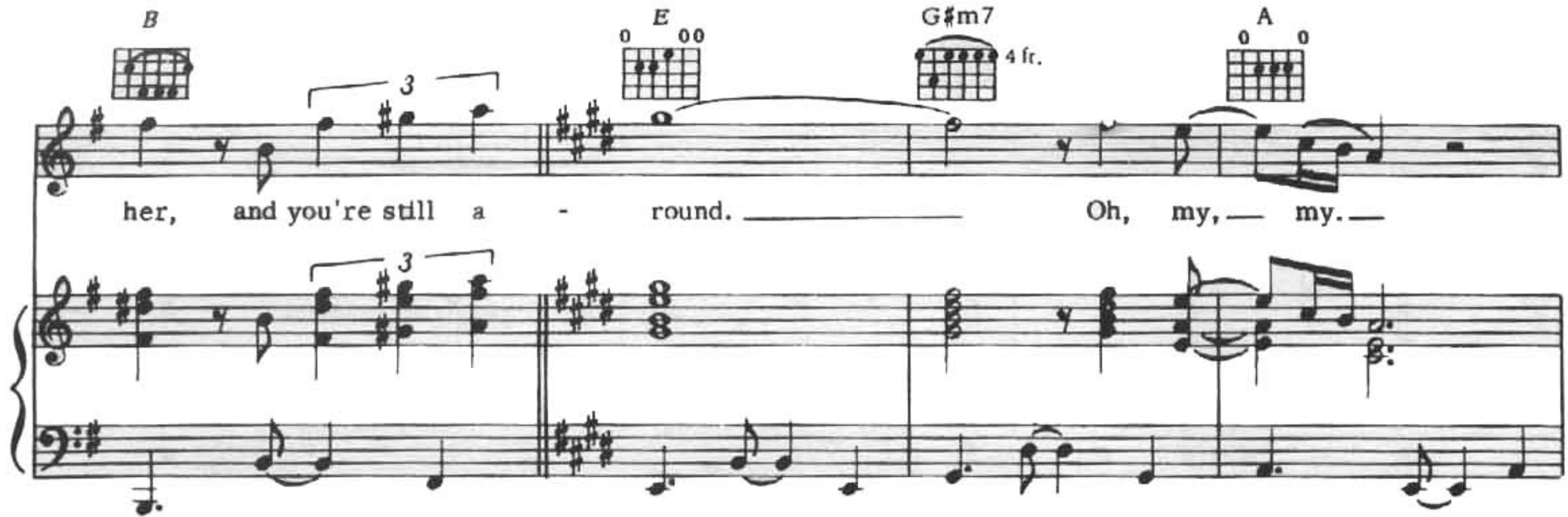
Ev - 'ry - bod - y loves — him,

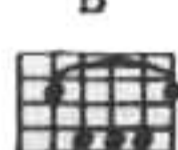
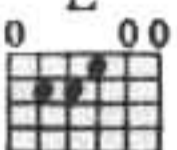

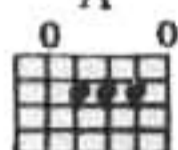
don't — they? —

Now he's hold - ing

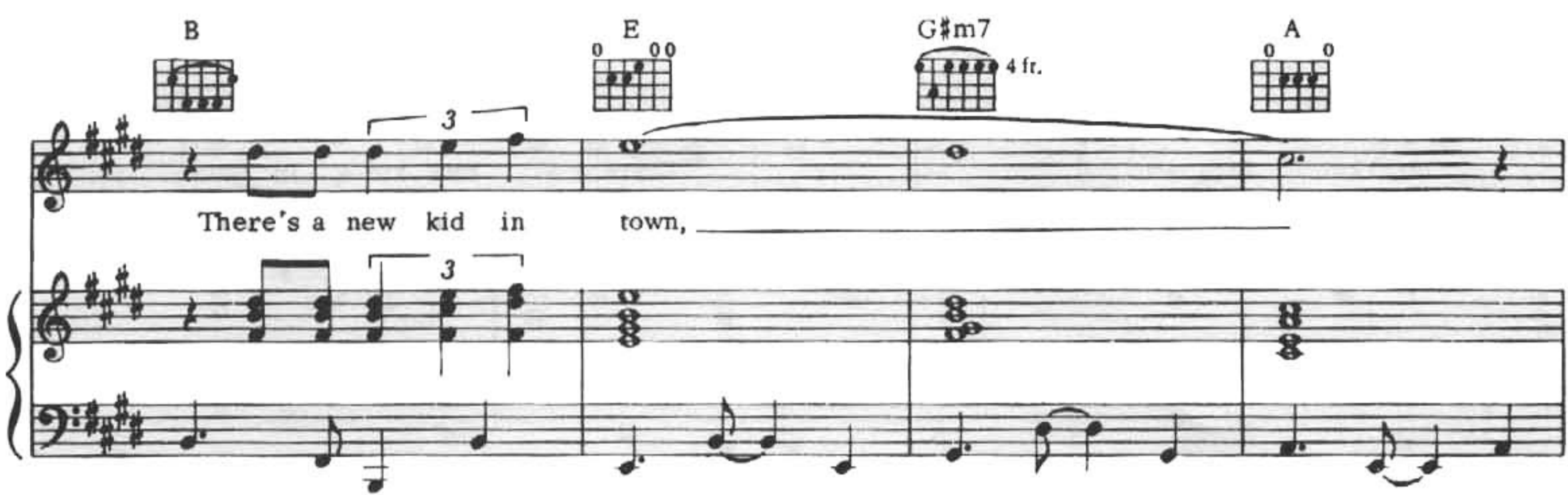
B  E  G#m7  4 fr. A 


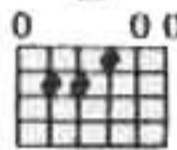

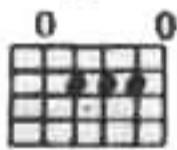
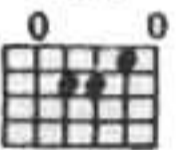
her, and you're still a - round. Oh, my, — my. —



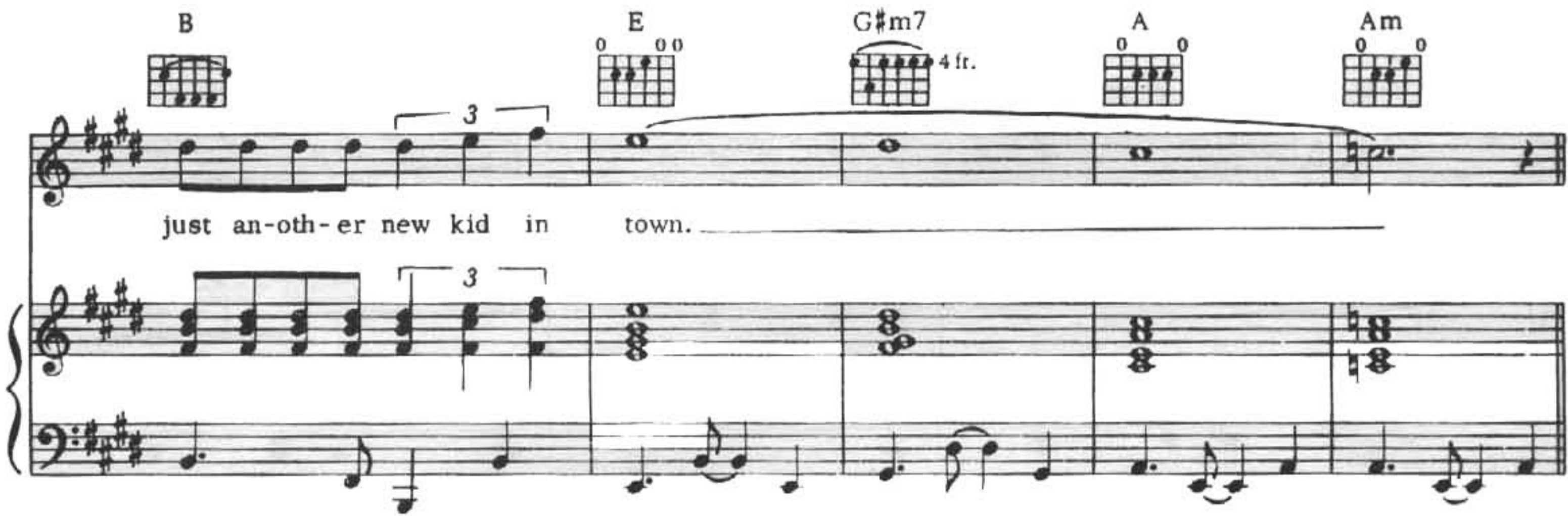
B  E  G#m7  4 fr. A 

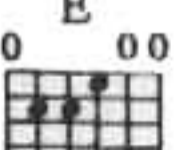

There's a new kid in town,



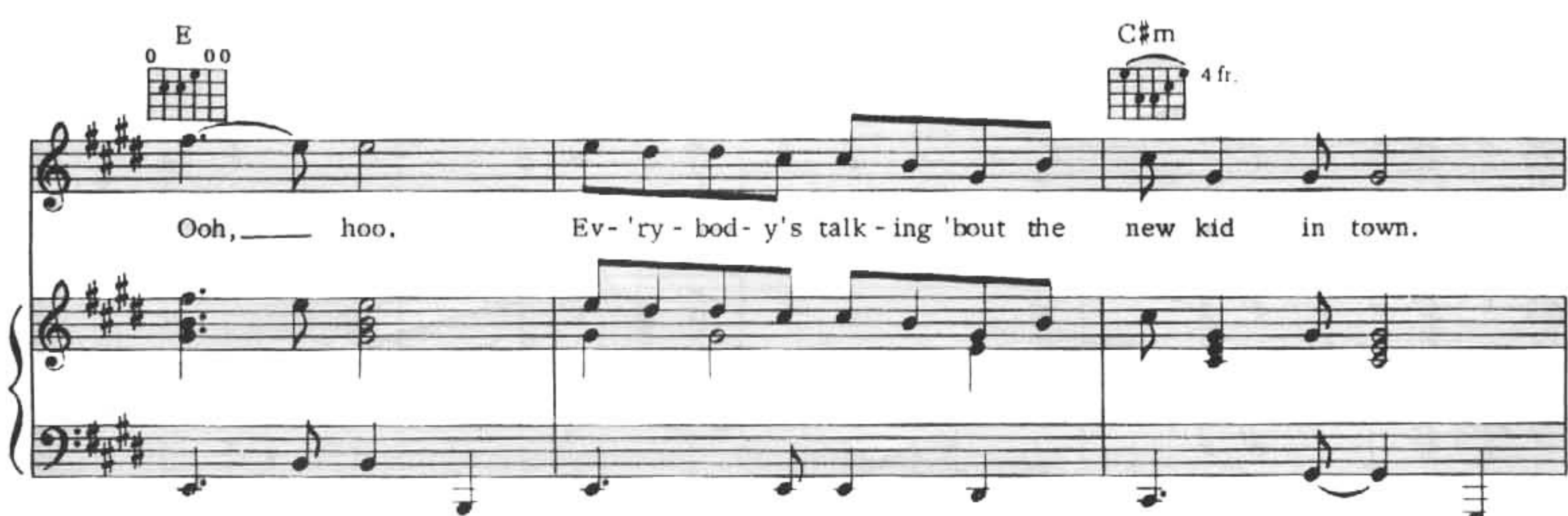
B  E  G#m7  4 fr. A  Am 

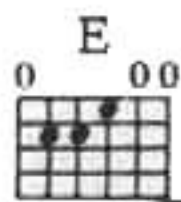
just an-oth-er new kid in town.



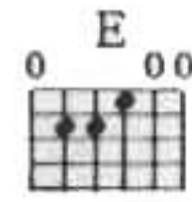
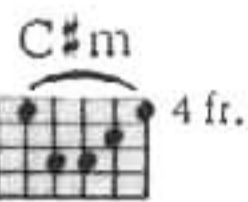
E  C#m  4 fr.

Ooh, — hoo. Ev- 'ry - bod- y's talk - ing 'bout the new kid in town.

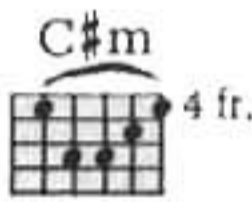




Ooh, — hoo. Ev - 'ry - bod - y's walk - ing like the

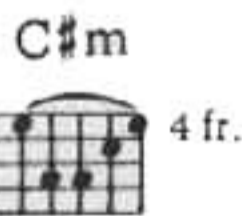
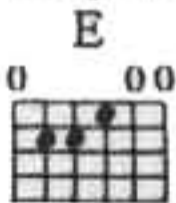


new kid in town. There's a new kid in town.



I don't want to hear it. There's a new kid in town. I — don't want to hear it. There's a

Repeat and fade



new kid in town. There's a new kid in town. There's a

Repeat and fade

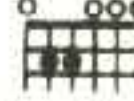
ONE OF THESE NIGHTS

Words and Music by
DON HENLEY and GLENN FREY

Moderately

Tacet

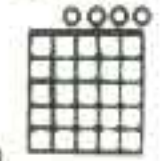
Em



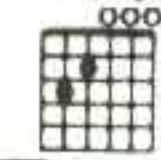
One of these nights,
dreams,

mf

Em/D



Cmaj7



one of these cra - zy old nights
one of these lost and lone - ly dreams;

we're gon-na
we're gon-na

Am



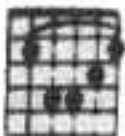
Em



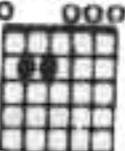
find out, pret - ty ma - ma,
find one,

what turns on your lights.
one that real - ly screams.

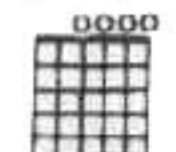
Bm



Em

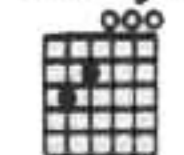


Em/D

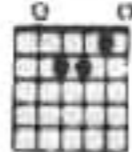


The full moon is call - ing, the fe - ver is high — and the
I've been search - ing for the daugh - ter of the dev - il him - self; — I've been

Cmaj7



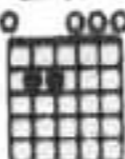
Am



wick - ed wind whis - pers and moans. —
search - ing for an an - gel in white. —

You got your de - mons,
I've been wait - ing for a wom - an who's a

Em

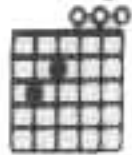


Bm7



you got de - sires; — well, I — got a few of my own. —
lit - tle of both, — and I can feel her but she's no - where in sight. —

Cmaj7

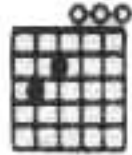


Gmaj7



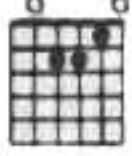
Oo. some - one to be kind to in be - tween the dark and the light; —
 Oo. lone - li - ness will blind you in be - tween the wrong and the right; —

Cmaj7



oo, com - ing right be - hind you,
 oo, com - ing right be - hind you,

Am



1. Bm



No chord

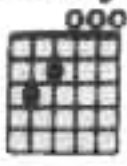
2. Bm



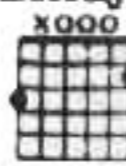
N. C.

swear I'm gon - na find you — one of these nights. One of these —
 swear I'm gon - na find you — one of these nights. One of these —

Cmaj7



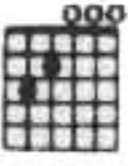
Gmaj7



nights,

in be-tween the dark and the light:

Cmaj7



com - ing right be - hind

you, swear I'm gon - na find you,

Gmaj7



Repeat and fade (vocal ad lib)

Cmaj7

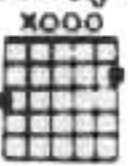


get you, ba - by, one of these nights.

One of these nights.

Repeat and fade

Gmaj7



One of these

PEACEFUL EASY FEELING

Words and Music by
JACK TEMPCHIN

Moderately

E Esus4 E A

I like the way— your spar - klin' ear -

mf

Detailed description: This system contains the first two measures of the song. It features a vocal line with lyrics, a guitar line with four chords (E, Esus4, E, A), and a piano accompaniment. The piano part has a dynamic marking of *mf* and includes a repeat sign in the first measure.

E A E A B

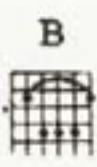
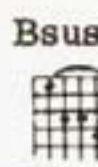
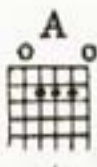
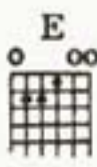
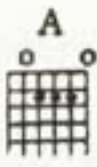
rings— lay a - gainst your skin — so — brown,

Detailed description: This system contains the next two measures. The vocal line continues with lyrics. The guitar line has five chords (E, A, E, A, B). The piano accompaniment continues with a similar rhythmic pattern.

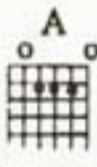
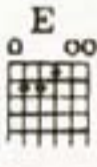
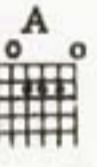
A E A E

and I wan - na sleep with you — in — the des - - ert — to - night.

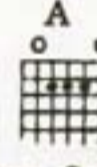
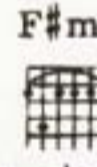
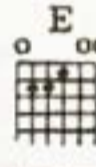
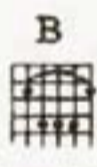
Detailed description: This system contains the final two measures of the song. The vocal line concludes with the lyrics. The guitar line has four chords (A, E, A, E). The piano accompaniment concludes with a final chord.



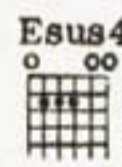
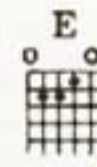
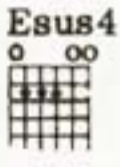
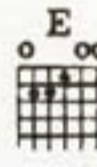
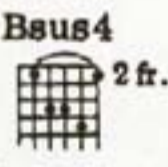
with a bil - lion stars all a - round. 'Cause I got a



peace - ful eas - y feel - in', and I know you won't.



let me down, 'cause I'm al - ready stand - in'



on the ground.

E A E A

And I found out a long_ time_ a - go_

Detailed description: This system contains the first four measures of the song. The guitar part is in the key of E major (three sharps) and features chords E, A, E, and A. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

E A B Bsus4 B Bsus4

what a wom-an can do_ to your_ soul,

Detailed description: This system contains measures 5 through 8. The guitar part uses chords E, A, B, Bsus4 (2 fr.), B, and Bsus4 (2 fr.). The piano accompaniment continues with the established rhythmic pattern, with some chordal changes in the right hand.

E A E A

ah, but she_ can't take you_ an - y - way,

Detailed description: This system contains measures 9 through 12. The guitar part uses chords E, A, E, and A. The piano accompaniment features a melodic line in the right hand that mirrors the vocal melody.

E A B

you don't al-read-y know_ how_ to go._ And I got a

Detailed description: This system contains measures 13 through 16. The guitar part uses chords E, A, and B. The piano accompaniment concludes the phrase with a final chord in the right hand.

A  **E** 

peace - ful eas - y feel - in',



A  **Bsus4**  2 fr. **B** 

and I know you won't_ let me_ down, 'cause I'm



E  **F#m7**  **A**  **Bsus4**  2 fr. *To Coda*

al - ready stand - in' on the ground.



E  **Esus4**  **E**  **Esus4** 



E A E A

I get this feel - in' I may know you

E A B

as a lov - er and a friend,

E A E A

but this voice keeps whis - per - ing in my oth - er ear, tells me

E A B Bsus4 2 fr. B

I may nev - er see you a - gain. 'Cause I get a

D.S. al Coda ⊕

Coda

Bsus4 2 fr. E F#m7 A Bsus4 2 fr. E

I'm al - read-y stand - in', yes, I'm al -

F#m7 A Bsus4 2 fr. E F#m7

read - y stand - in' on the ground.

A B E F#m7 A

Whoa.

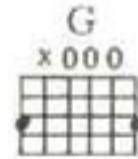
B E F#m7 A B E

rit.

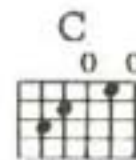
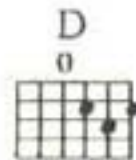
TAKE IT EASY

Words and Music by
JACKSON BROWNE and GLENN FREY

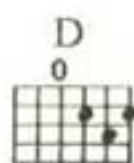
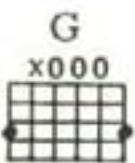
Moderately
Tacet



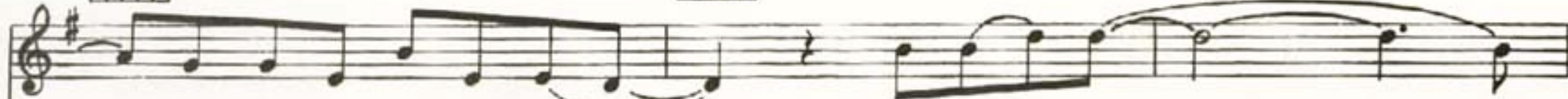
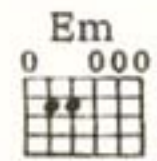
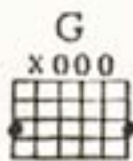
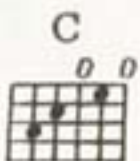
Well, I'm a - run-nin' down the road try'n' to
stand-in' on a cor - ner in
run-nin' down the road try'n' to



loos-en my load, I got sev - en wom-en on my mind; four
Wins-low, Ar - i - zo - na with such a fine sight to see: it's a girl,
loos-en my load, got a world of trou-ble on my mind. I'm look-

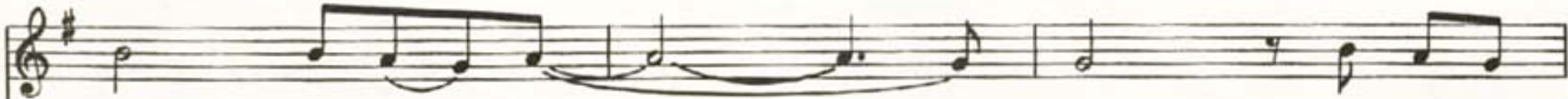
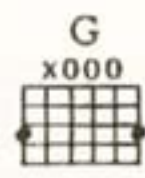
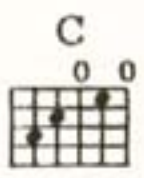


— that wan - na own me, two — that wan - na stone me, one —
— my Lord, in a flat - bed Ford slow - in' —
in' for a lov - er who won't blow my cov - er; she's



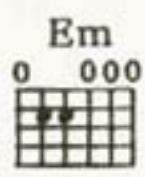
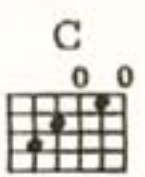
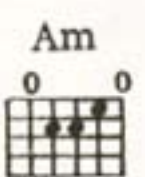
— says she's a friend of mine. —
 down to have a look at me. —
 just a lit - tle hard to find. —

Take it — eas —
 Come on, — ba —
 Take it — eas —



y, take it — eas —
 by, don't say — may —
 y, take it — eas —

y. Don't let the —
 be. I got - ta —
 y. Don't let the —



sound of — your own —
 know if — your sweet —
 sound of — your own —

wheels — drive you cra - zy.
 love — is gon - na save — me.
 wheels — drive you cra - zy.



C G

0 0 0 x000

Light-en up _____ while you still can, _____ don't e - ven
 We may lose _____ and we may win, _____ but we will
 Come on ba _____ by, _____ don't say

C G Am

0 0 0 x000 0 0 0

try _____ to un - der - stand. _____ Just find a place to make _____ your _____
 nev - er be here a - gain. _____ Oh, o - pen up, I'm climb - in' _____
 may _____ be. _____ I got - ta know if your _____ sweet _____

C G

0 0 0 x000

1. 2. 3.

stand _____ and take it eas _____ y. _____ Now, I'm a - _____
 in _____ to take it eas _____ y. _____ Well, I'm a - _____
 love _____ is gon - na save _____ me. _____

TAKE IT TO THE LIMIT

Words and Music by
RANDY MEISNER, DON HENLEY
and GLENN FREY

Moderately slow (♩ = ♩³)

Tacet

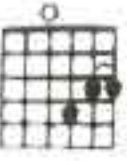
All a -

lone spend at the end of the eve - ning, and the bright lights have
all your time mak - ing mon - ey, you can spend all your

fad - ed to blue. I was think - ing 'bout a wom - an who might have
love mak - ing time. If it all fell to piec - es to -

loved me, and I nev - er knew. You know I've
mor - row, would you still be mine? And when you're

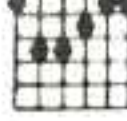
G/D



C

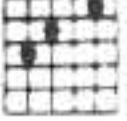


F



al - ways been a dream - er (spent my life run - ning 'round), and it's so hard to
 look - ing for your free - dom (no - bod - y seems to care), and you can't find the

C



F



change door (can't seem find to set - tle down); but the dreams I've seen
 (can't find it an - y - where), when there's noth - ing to be -

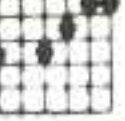
Dm



F

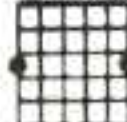


F/G



late - ly lieve in keep on turn - ing out and burn - ing out and
 still you're com - ing back, you're run - ning back, you're

G



F/G



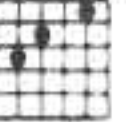
G




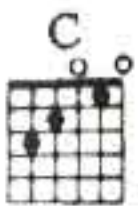

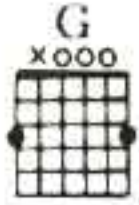
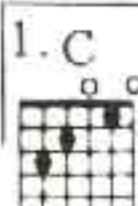
F



C

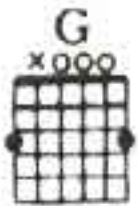

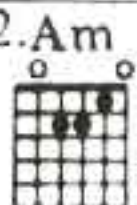
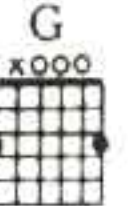


turn - ing out the same. So put me on a high - way and
 com - ing back for more.


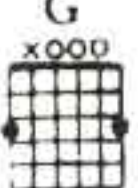






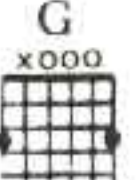
Tacet

show me a sign, and take it to the lim - it one more time.


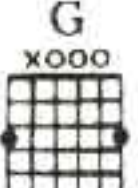

You can time.

Repeat and fade





Take it to the lim - it, take it to the lim - it,

Repeat and fade

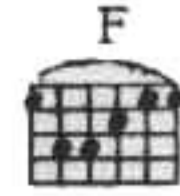
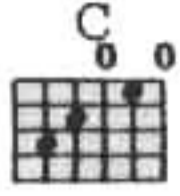
Tacet

take it to the lim - it one more time.

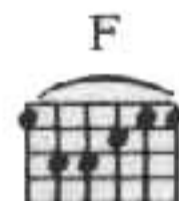
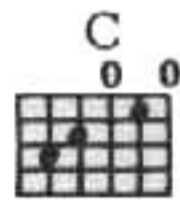
THE LONG RUN

Words and Music by
DON HENLEY and GLENN FREY

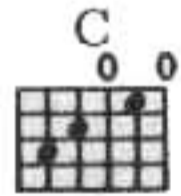
Moderately



The first system of music features a guitar part at the top with a treble clef and a 4/4 time signature. Below it is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (*mf*) dynamic. The guitar part has a whole rest in the first measure, followed by a half rest in the second measure, and a whole note chord in the third measure. The piano part has a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The piano part continues with a series of eighth notes in the bass line and quarter notes in the treble line.

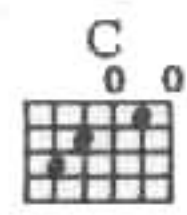


The second system of music continues the guitar and piano parts. The guitar part has a whole rest in the first measure, followed by a half rest in the second measure, and a whole note chord in the third measure. The piano part has a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The piano part continues with a series of eighth notes in the bass line and quarter notes in the treble line.



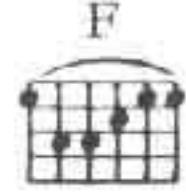
The third system of music features a vocal line with lyrics. The guitar part has a whole rest in the first measure, followed by a half rest in the second measure, and a whole note chord in the third measure. The piano part has a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The piano part continues with a series of eighth notes in the bass line and quarter notes in the treble line.

I used to hur - ry a lot; I used to wor - ry a lot. I used to
don't un - der - stand why you don't treat your - self bet - ter, do -

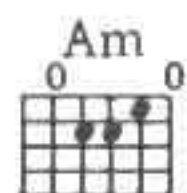


stay out till the break of day. —
 — the cra - zy things that you do. —

Oh, — that did-n't git it; it was
 'Cause all the deb - u - tantes_ in



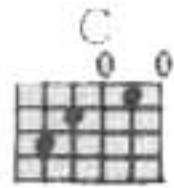
high time I quit it. I just could - n't car - ry on that way. —
 Hous - ton, ba - by, could - n't hold a can - dle to you. —



Oh, — I did some dam-age, I know it's true. — Did - n't
 Did you do it for love?_ Did you do it for mon-ey?_ Did you

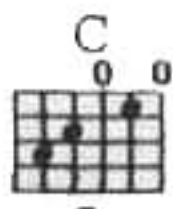


know I was so lone - ly till I found you. —
 do it for spite? Did you think you had to, hon - ey?



You can go the dis - tance. We'll find out _____ in the
 Who is gon - na make it? We'll find out _____ in the

F



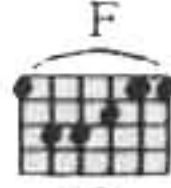
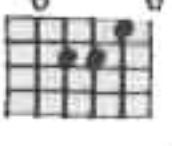
long _____ run _____ (in the long _____ run). — We can han - dle some re - sis - tance
 long _____ run _____ (in the long _____ run). — I know we can take it

F



if our love _____ is a strong _____ one _____ (is a strong _____ one). — Peo - ple
 if our love _____ is a strong _____ one _____ (is a strong _____ one). — Well, we're

Am



talk-in' a - bout us; they got noth - in' else to do. When it all comes down _____ we will
 scared, but we ain't shak - in'. Kind-a bent, but we _____ ain't

still come through — in the long — run. — Ooh, — I want to tell you, it's a
 break-in'. In the long — run. — Ooh, — I want to tell you, it's a

1. C G G7 Tacet 2. C F
 long — run. — You know, I long — run. — In the

C F C G
 long — run. — In the long — run. —

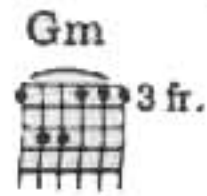
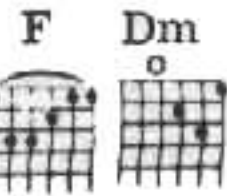
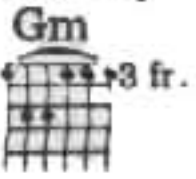
Repeat (vocal ad lib) and fade

C F
 Repeat and fade

WITCHY WOMAN

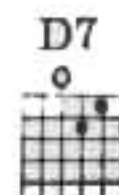
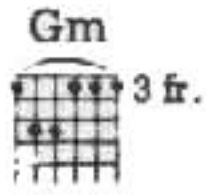
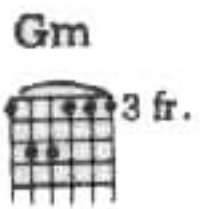
Words and Music by
BERNIE LEADON and DON HENLEY

Moderately



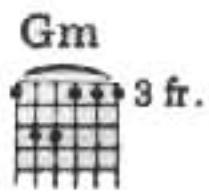
mf

R. H.

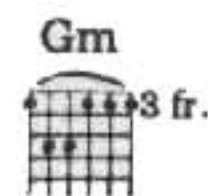
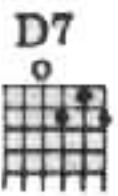


Ra - ven hair_ and ru - by lips,_

Play four times



Sparks fly from_ her fin - ger tips,_ Ech - oed voic - es



in_ the night._ She's a rest - less spir - it on an end - less flight._

Gm 3 fr. D7 Gm 3 fr.

Woo - hoo, witch-y wom - an, See how high she flies.

D7 Gm 3 fr.

Woo - hoo, witch-y wom - an, She got the moon in her eyes.

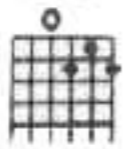
Bb Gm 3 fr. F D F D C D C Gm 3 fr. C To Coda Gm 3 fr.

She

Gm 3 fr. D7 Gm 3 fr.

held me spell-bound in the night, Dancing shadows and fire - light,

D7



Gm



D.S. $\frac{3}{8}$
al Coda \oplus

Cra - zy laugh - ter in an - oth - er room_ And she drove her - self to mad - ness with a sil - ver spoon._

Coda \oplus

C

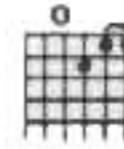


Gm 3 fr.

Gm



Dm7



D7



Ah

Ah

Ah

ah

1. Gm 3 fr.



2. Gm 3 fr.



Gm 3 fr.

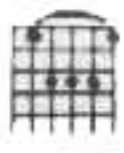


I know_ you want to love her, but let me tell you, broth - er, She's been

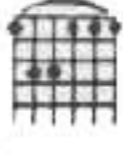
Cm 3 fr.



Bb

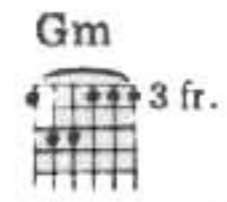
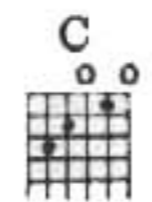
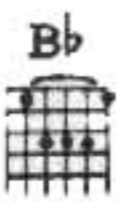


Gm 3 fr.

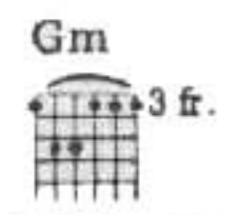
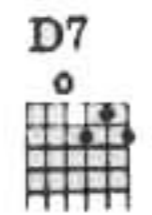
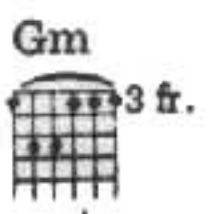


sleep - in' in the dev - il's bed._

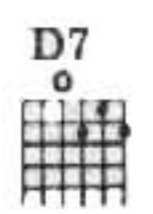
There's some ru - mors go - in' 'round,_



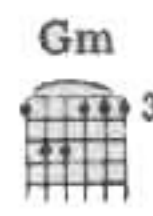
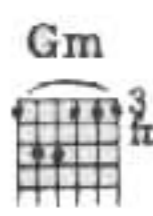
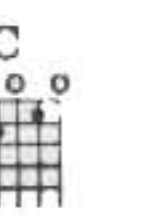
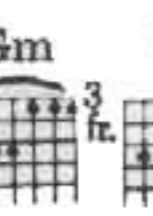
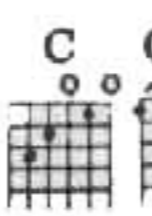
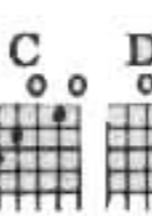
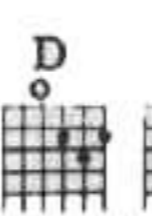
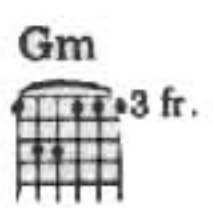
Some-one's un - der - ground, She can rock you in_ the night un - til your skin turn red. _



Woo - hoo, witch - y wom - an, See how high_ she flies. _



Woo - hoo, witch - y wom - an, She got the moon_ in her eyes. _



rit.

R. H.