

PIANO • VOCAL • GUITAR

the cranberries

no need to argue



 PolyGram
MUSIC PUBLISHING

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 HAL LEONARD

PIANO • VOCAL • GUITAR

the cranberries

no need to argue



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 **PolyGram**
MUSIC PUBLISHING

the cranberries

no need to argue

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ODE TO MY FAMILY

Lyrics by DOLORES O'RIORDAN
Music by DOLORES O'RIORDAN and NOEL HOGAN

Moderate rock

D **Bm**

mf

Doo, doo, doo, doo; — doo, doo, doo, doo; — doo,

F#m **1 Gsus2 A7sus** **2 Gsus2 A7sus**

doo, doo, doo; — doo, doo, doo; — doo, doo, doo, doo.

D **Bm** **F#m**

Gsus2

A7sus

D

Bm

Un - der - stand _ the things - I _
Un - der - stand _ what I've _ be -

F#m

Gsus2

A7sus

say, _ don't turn a - way _ from me, _
come, _ it was - n't my _ de - sign. _

D

Bm

'cause I spent half _ my life _ out _
And peo - ple ev - 'ry - where _ think _

F#m

Gsus2

A7sus

there, _ you would - n't dis - a - gree. _
some - thing _ bet - ter than _ I am. _

D **Bm**

Do you see — me? Do you see? — Do you like —
 But I miss — you, I miss, — 'cause I liked —

F#m **Gsus2** **A7sus**

me? Do you like — me stand — ing there?
 it, 'cause I liked — it, when I was out there.

D **Bm**

Do you no - tice? Do you know? — Do you see —
 Do you know — this? Do you know — you did not

F#m **Gsus2** **A7sus**

me? Do you see — me? Does an - y - one care? }
 find me. You did not — find. Does an - y - one care? }

Un-hap - pi - ness — where's when I — was young — and we

did - n't give — a damn, — 'cause we were raised — to see life —

— as fun — and take — it if — we can. — My moth - er,

my moth - er, she hold — me, she hold — me when I was out there. —

D Bm F#m

My fa - ther, my fa - ther, he liked — me, oh, he liked —

1 Gsus2 A7sus D Bm

— me. Does an-y-one care?

F#m Gsus2 A7sus 2 Gsus2 A7sus

— me. Does an-y-one care? —

D Bm F#m

Does an-y-one care? — Does an-y-one care? — Does an-y-one care? —

1 Gsus2 A7sus 2 Gsus2 A7sus D

Does an-y-one care? — — Doo, doo, doo, doo; — doo,

Bm F#m 1,2 Gsus2 A7sus

doo, doo, doo; — doo, doo, doo, doo; — doo, doo, doo, doo; — doo,

3 Gsus2 A7sus D Bm

doo, doo, doo. —

F#m Gsus2 A7sus D

I CAN'T BE WITH YOU

Lyrics by DOLORES O'RIORDAN
Music by DOLORES O'RIORDAN and NOEL HOGAN

Rock

Bb

Fsus

Gm

The first system of the piano introduction consists of three measures. The first measure is marked with a forte (f) dynamic and a mezzo-forte (mf) dynamic. The second and third measures are marked with a mezzo-forte (mf) dynamic. The key signature is Bb and the time signature is 4/4. The guitar chords are Bb, Fsus, and Gm (3fr).

Eb

3fr

Bb

Fsus/C

The second system of the piano introduction consists of three measures. The first measure is marked with a mezzo-forte (mf) dynamic. The second and third measures are marked with a mezzo-forte (mf) dynamic. The key signature is Bb and the time signature is 4/4. The guitar chords are Eb (3fr), Bb, and Fsus/C.

Gm

3fr

Eb

3fr

The third system of the piano introduction consists of two measures. The first measure is marked with a mezzo-forte (mf) dynamic. The second measure is marked with a mezzo-forte (mf) dynamic. The key signature is Bb and the time signature is 4/4. The guitar chords are Gm (3fr) and Eb (3fr).

Bb

Fsus/C

The chorus of the song is written in Bb major and 4/4 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ly - ing in my bed a - gain and I cry - / Think - ing back on how things were and on how". The guitar chords are Bb and Fsus/C.

Gm Eb Bb

'cause you're not here. Cry - ing in my
we loved so well. I want - ed to be the

Fsus/C Gm Eb

head a - gain and I know that it's not clear. Put your hands,
moth - er of your child and now it's just fare - well. Put your hands

Bb F#sus/C

put your hands in - side my face and see
in my hands and come with me, we'll find




Gm Eb Bb

that it's just you. But it's bad and it's mad and it's mak -
an - oth - er end. And my head, and my head on an -








- ing me sad be - cause I _____ can't be with you. _____ } Be with you, -
 - y - one's shoul - der, 'cause I _____ can't be with you. _____ }

_____ be with you, _____ be with you, _____ be _____ with you.

_____ Be with you, _____ be with you, _____ ba - by, I _____





_____ can't be with you. _____ 'Cause you're not here, _____

Bb F#sus/C Gm

you're not here, ba - by, I can't be with you.

Eb Bb F#sus/C

'Cause you're not here, you're not here, ba - by,

Gm Eb Bb

still in love with you.

F#sus/C Gm Eb

Still in love with you.

Repeat and Fade

TWENTY ONE

Lyrics by DOLORES O'RIORDAN
Music by DOLORES O'RIORDAN and NOEL HOGAN

Light rock

E♭ maj7

F

Dm

3fr



mp

E♭ maj7

E♭ maj7

F



So I don't think it's going to
I don't think it's going to

hap - pen an - y - more. —
hap - pen an - y - more. —

You took my thoughts —
I don't think —

To Coda

— from me, — now I want noth - ing more. —
— it's going - to hap - pen an - y -

*Vocal written an octave higher than sung.

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And did you think — you could — just take it all — a - way? —

F Dm

I don't think — it's hap - p'ning,

E♭maj7 F

this is what I say. — Leave me a - lone, —

Dm E♭maj7

— leave me a - lone, — leave me a - lone, — 'cause I found it all. —

F Dm E♭maj7

Twen-ty - one, — twen-ty - one, — twen-ty - one; —

F **Dm**

Ebmaj7 **Gm7**

D.S. al Coda

CODA **Ebmaj7**

more. —

Twen-ty - one, — twen-ty - one, — twen-ty - one; —

F **Dm**

E♭maj7



F



twen - ty - one, —

twen - ty - one, —

Dm



E♭maj7



twen - ty - one. —

To - day, —

F



Dm

1
E♭maj7

to - day. —

To -

2
E♭maj7

Gm7



Eb maj7



F



Twen - ty - one, -

Dm



Eb maj7



Play 4 times

twen - ty - one; — twen - ty - one, -

F



Dm



Eb maj7



twen - ty - one, — twen - ty - one. —

F



Dm



Eb maj7



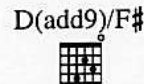
ZOMBIE

Lyrics and Music by
DOLORES O'RIORDAN

Rock



First system of musical notation for the piano introduction. The treble clef staff shows a whole note chord of E minor (Em) in the first measure, followed by a whole note chord of C major (C) in the second measure. The bass clef staff shows a continuous eighth-note bass line. The first measure is marked with a forte (f) dynamic.



Second system of musical notation for the piano introduction. The treble clef staff shows a whole note chord of G6 in the first measure, followed by a whole note chord of D(add9)/F# in the second measure. The bass clef staff continues the eighth-note bass line.



Third system of musical notation, featuring the vocal melody and piano accompaniment. The treble clef staff contains the vocal line with lyrics: "An - oth - er head - hangs low - ly, child - is slow - ly tak -". The piano accompaniment is in the bass clef staff, marked with a mezzo-forte (mf) dynamic. The lyrics continue on the next line: "An - oth - er moth - er's break - in' heart - is tak - ing o -".

D(add9)/F#



Fourth system of musical notation, continuing the vocal melody and piano accompaniment. The treble clef staff contains the vocal line with lyrics: "en. And the vi - 'lence caused - such si - lence, who -". The piano accompaniment is in the bass clef staff. The lyrics continue on the next line: "ver. When the vi - 'lence caus - es si - lence, we -".

G D(add9)/F# Em

are we mis - tak - en? But you see, it's not me, it's not my
must be mis - tak - en. It's the same old - theme since - nine -

C G D(add9)/F#

fam - i - ly. In your head, in your head they are fight - ing with their tanks,
teen-six-teen. In your head, in your head they're still fight - ing with their tanks,

Em C G

and their bombs and their bombs and their guns. In your head, in your head they are cry -
and their bombs and their bombs and their guns. In your head, in your head they are dy -

D(add9)/F# Em C

ing, } in your head, in your head, zom - bie,
ing }

G D(add9)/F# Em

zom - bie, zom - bie, hey, - hey. - What's in your head, _____ in your

C G D(add9)/F# To Coda ⊕

head, _____ zom - bie, zom - bie, zom - bie? Hey, - hey, - hey, - oh, -

Em C G

— doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo,

D(add9)/F# Em C

doo, doo, doo, doo; —

G D(add9)/F# D.S. al Coda

CODA Em C

oh, oh, oh, oh, oh, oh, hey, oh,

G D(add9)/F# Em

ya, ya.

C G D(add9)/F# Em

EMPTY

Lyrics by DOLORES O'RIORDAN
Music by DOLORES O'RIORDAN and NOEL HOGAN

Moderately fast rock

no chord

mp

Asus2

G#m

A(add2)

Esus

G#m/B

Asus2

A

Esus G#m/B Asus2

*
Some-thing has left — my life — and I don't know where — it went

mf

A Esus G#m/B

to, ah, — ha, ha. — Some-bod - y caused — me strife — and it's not

Asus2 A Esus

what I — was seek - ing. Did - n't you see — me, did - n't you hear —

G#m/B Asus2 A

— me? Did - n't you see — me stand - ing there, — ah, — ha, ha? —

*Vocal written an octave higher than sung.

Esus

G#m/B

Asus2

Why did you turn out the lights? Did you know that I was sleep -

A

Am(add2)

C

- ing?

Say a prayer for me.

G

Em

Am

Help me to feel the strength, I did. My i - den -

C

G

Em

- ti - ty, has it been tak - en? Is my heart break - in' on me? -

Am C G

All my plans _ fell through my hands, _ they fell through my hands _

Em Am C

on me. _ All my dreams _ it sud - den - ly seems, _

G Em Am C

it sud - den - ly seems _ emp - ty, _ ee, _

G 1,2 Em 3 Em Am

ee, _ ee. _ Emp - ty, _ ee. _

EVERYTHING I SAID

27

Lyrics by DOLORES O'RIORDAN
Music by DOLORES O'RIORDAN and NOEL HOGAN

Gently
Eb maj7



With pedal

Gm/D



Ab sus2



Bb/D



Ebmaj7



Gm
3frAb
4fr

makes me ver - y lone - ly when I see — you here, —

wait - in' on. —

Eb maj7
3frGm
3fr

It makes me tired, — it makes me ver - y tired —

Ab
4fr

— and in - side — of me, — lin - gers on. —

Bb



Ebmaj7



But you have — your — heart, — oh, —

don't be - lieve — it, — and you ran —

Gm



out - side, — wait - ing on. —

Ev - 'ry - thing — I — said, — oh, — well I meant —

Ab



Bb



Ev - 'ry - thing — I — said, — oh, — well I meant —

Ev - 'ry - thing — I — said, — oh, — well I meant —

Ebmaj7



Ev - 'ry - thing — I — said, — oh, — well I meant —


Ev - 'ry - thing — I — said, — oh, — well I meant —

Gm  3fr

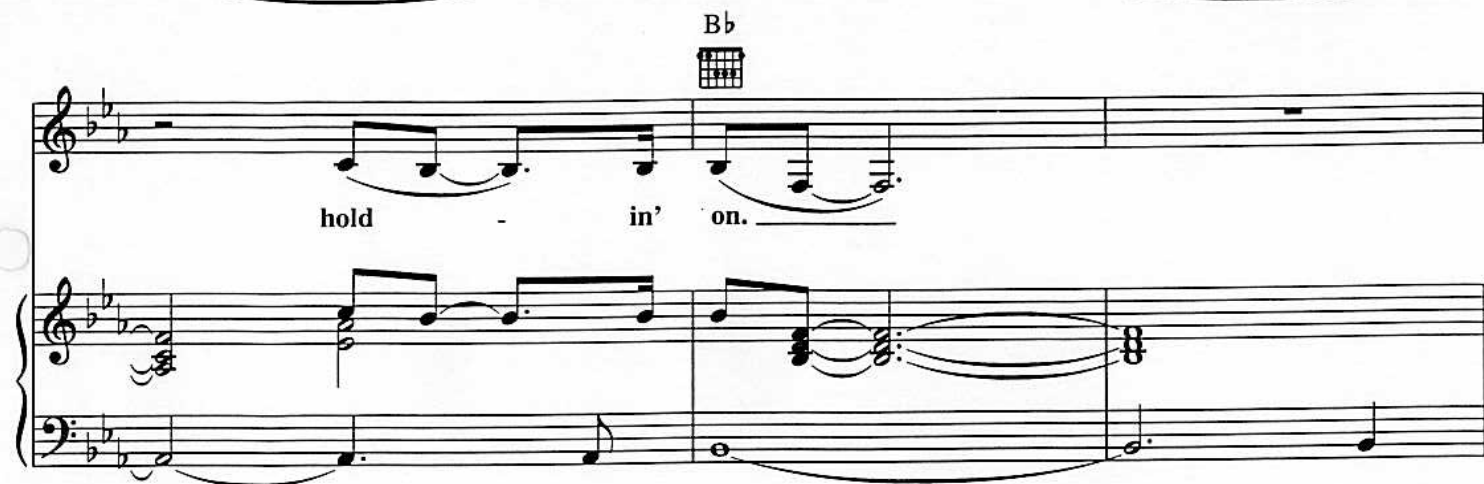
Ab  4fr

it, and in - side my head,



Bb 

hold in' on.




Abmaj7  3fr

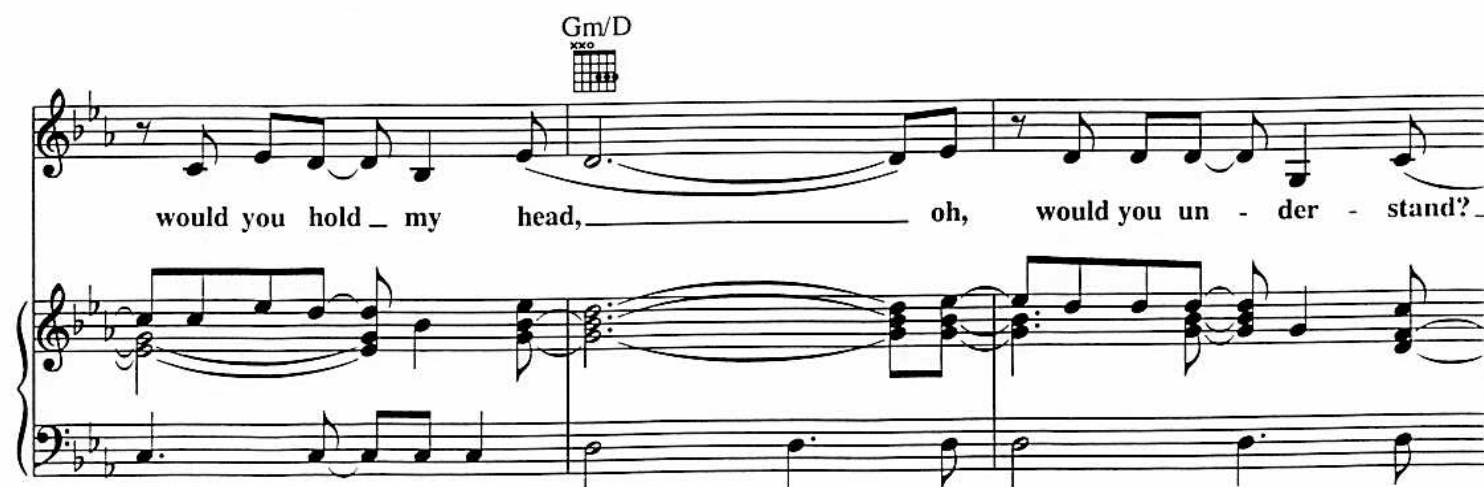
Cm  3fr

'Cause if I died to - night,



Gm/D 

would you hold my head, oh, would you un - der - stand?



Bb/F

Ab maj7

Musical notation for the first system, featuring a vocal line and piano accompaniment in Bb major.

Cm

3fr

And if I lied — in spite, would you still be here,

Musical notation for the second system, including the vocal line and piano accompaniment.

Gm/D

Bb/F

no, would you dis - ap - pear?

Musical notation for the third system, including the vocal line and piano accompaniment.

Eb maj7

3fr

mp

Sure - ly must — be you, —
I'll get o - ver you, —

Musical notation for the fourth system, including the vocal line and piano accompaniment.

Gm
3fr

sure - ly must be you,
I'll get o ver you,

Ab
4fr

but but I don't make you lone -
but I don't make you lone -

Bb

Eb maj7

ly.
ly.

Gm
3fr

La, da, da, da, da, da;
la, da, da, da,

A \flat 

da; _____ la, _____ da, da, _____ da, da,

B \flat E \flat maj7

da, da;

no chord

la, _____ da, da, _____ da, da, da;

la, _____ da, da, _____ da, da, da.

THE ICICLE MELTS

Lyrics and Music by
DOLORES O'RIORDAN

Moving
Asus2

Cmaj7

A(add2)



mf

Cmaj7



A(add2)



When, _____
How, _____

Cmaj7



when will the i - ci - cle melt, the
how could you hurt the child, how could you

A(add2)



i - ci - cle, i - ci - cle? And when _____ when will the
hurt the child? Now, _____ does this make you

Cmaj7



pic - ture show end, — the pic - ture show, pic - ture show?
sat - is - fied, sat - is - fied, sat - is - fied?

A(add2)



I should not have read the
I don't know what's hap - p'ning to

Cmaj7



A(add2)



pa - per to - day, 'cause a child, child,
peo - ple to - day, when a child, child,

Cmaj7



child, child, he was tak - en a - way.
child, child, he was tak - en a - way.

There's a place for the ba - by that died, and there's a time for the

moth - er who

cried.

And { she
she } will hold him in
you

her arms some - time,

'cause nine months is too long, too long,

To Coda ⊕

A(add2)



too long.

Cmaj7



A(add2)



Cmaj7



1

2

D.S. al Coda

CODA



A(add2)



too long, too long.

DISAPPOINTMENT

Lyrics by DOLORES O'RIORDAN
Music by DOLORES O'RIORDAN and NOEL HOGAN

Moderately (not too fast)

no chord



*

A dis - ap - point -

mf

D6/9



Cmaj7



- ment.

Oh, _____ you should-n't have done, you could-n't have done, you

Bsus



D6/9



would-n't have done the things _ you did then. _____

And we could - 've been hap -

*Vocal written an octave higher than sung.

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D6/9



Cmaj7



- py. what a pit - e - ous thing, a hid - e - ous thing was

Bsus



D6/9



taint - ed by the rest, but it won't — { get — } an - y hard -
be — }

D6/9



Cmaj7



Bsus



D6/9



- er and I hope - you'll find your - way a - gain. And it won't -

G6



D6/9



Cmaj7



— get an - y high - er, { and } it all — boils down to — what -
but }

Chord diagrams: Bsus (2fr), D6/9 (4fr), G6, D.

— you did then, then, then,

Chord diagrams: C, Bsus (2fr), G.

then, then, then,

Chord diagrams: D, C, Bsus (2fr). Marking: To Coda ⊕.

then, then.

Chord diagrams: Cmaj7, Em.

In the night we fight, I fled,

Cmaj7



you're right. It was ex - act - ly then, it was ex - act - ly then I de - cid -



Em



Cmaj7



- ed, de - cid - ed, de - cid - ed, de - cid - ed. Oh, _____ that



Em



threw you out. In the night, we fight, I fled,



Cmaj7



you're right. It was ex - act - ly then, it was ex -



act - ly then I de - cid - ed, de - cid - ed, de - cid -

ed, de - cid - ed. Mmm, mmm,

mmm. Mmm,

mmm, mmm. But it won't

Em

G6

D6/9 4fr

Cmaj7

B

D6/9 4fr

G6

D6/9 4fr



Cmaj7

Bsus 2fr

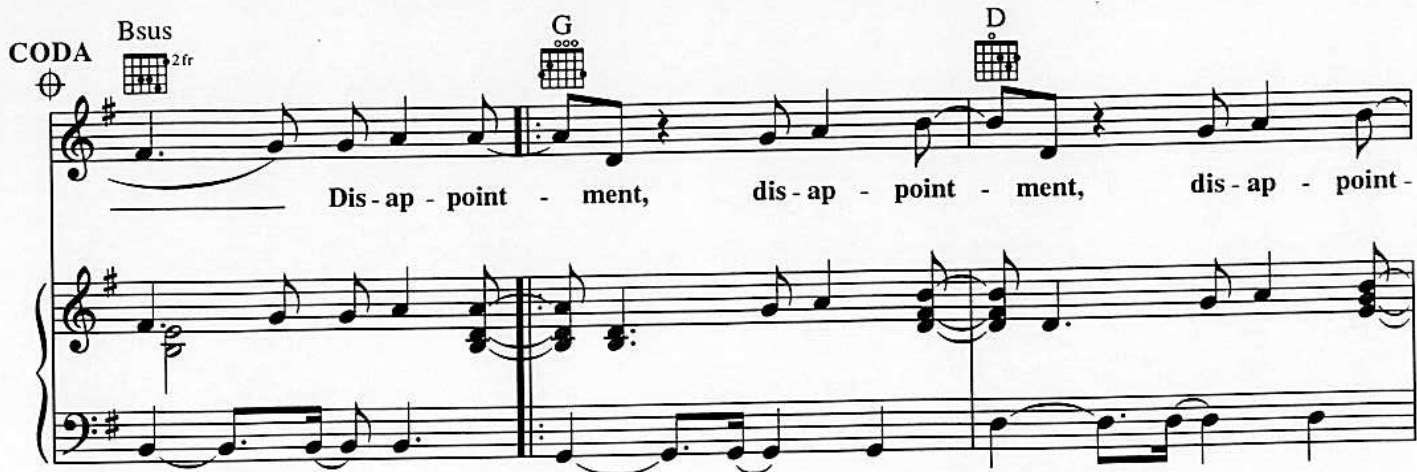
D6/9 4fr




D.S. al Coda

D6/9 4fr

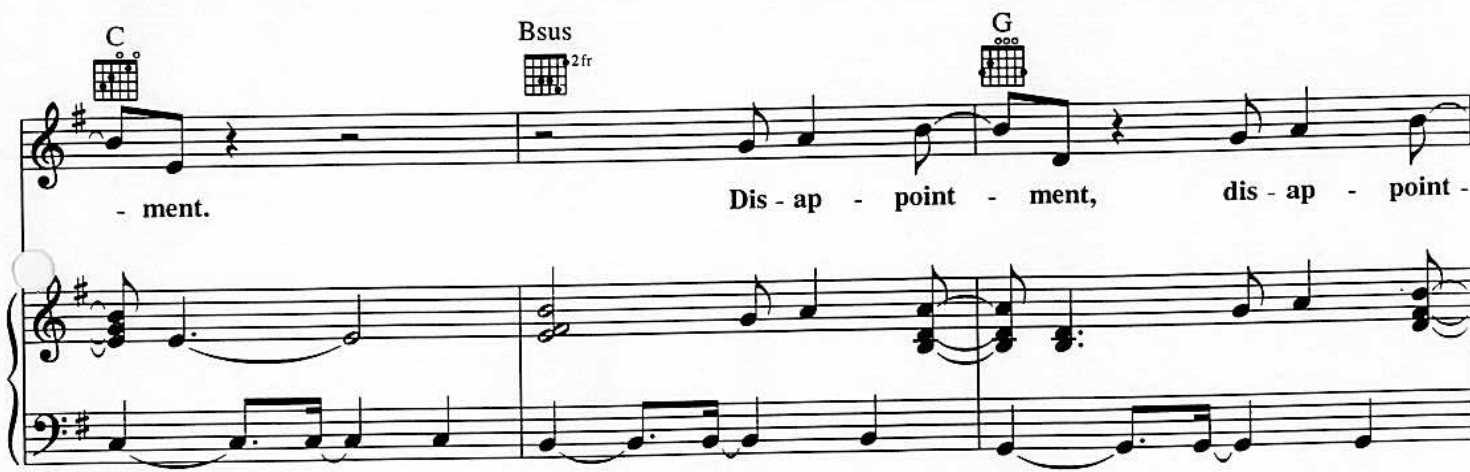
CODA   2fr  




Dis - ap - point - ment, dis - ap - point - ment, dis - ap - point -



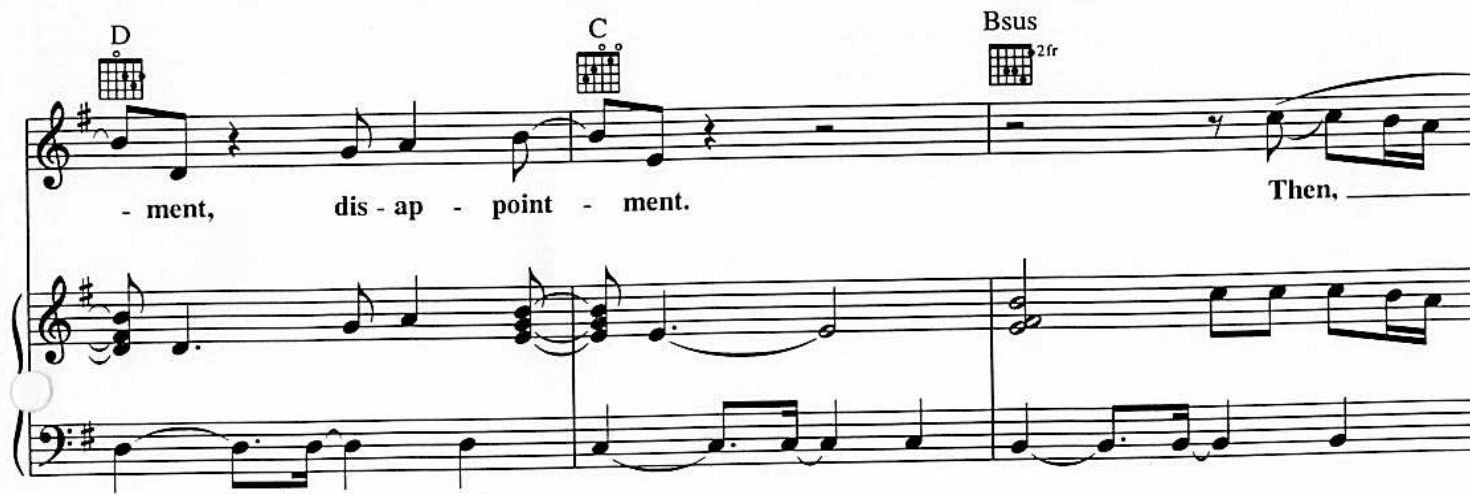
  2fr 





- ment. Dis - ap - point - ment, dis - ap - point -



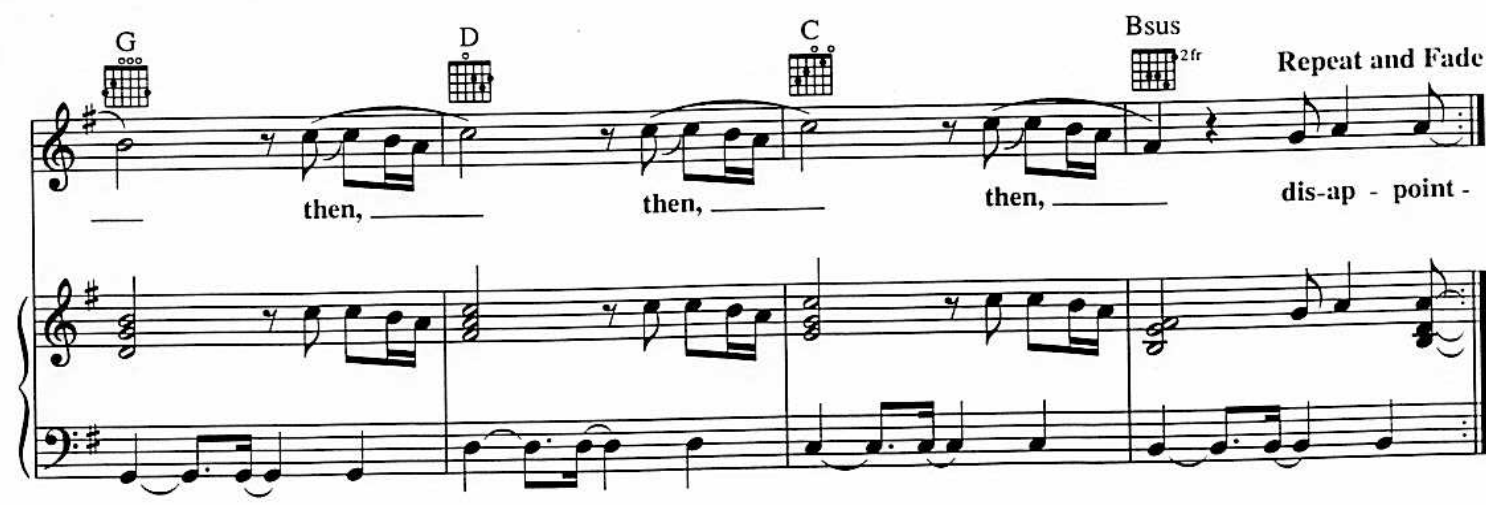
   2fr

- ment, dis - ap - point - ment. Then, _____



    2fr **Repeat and Fade**

then, _____ then, _____ then, _____ dis-ap - point -



RIDICULOUS THOUGHTS

Lyrics by DOLORES O'RIORDAN
Music by DOLORES O'RIORDAN and NOEL HOGAN

Brightly

Chord Diagrams:

- A:** Fretboard diagram showing notes A, C#, E, G# on strings 1, 2, 3, and 4.
- A7:** Fretboard diagram showing notes A, C#, E, G, B on strings 1, 2, 3, 4, and 5.
- G:** Fretboard diagram showing notes B, D, F#, A on strings 2, 3, 4, and 5.
- F#sus2:** Fretboard diagram showing notes F#, A, C# on strings 2, 3, and 4.
- A7#9 (6fr):** Fretboard diagram showing notes A, C#, E, G, B, D# on strings 1, 2, 3, 4, 5, and 6.

Lyrics:

Ah, } ah, ah, ah,

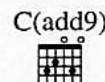
ah. Ah,

ah, ah.

Moderate rock



First system of musical notation, including vocal melody and piano accompaniment.



Second system of musical notation, including vocal melody and piano accompaniment.

Twist-er, oh, — does
Twist-er, oh, — I



Third system of musical notation, including vocal melody and piano accompaniment.

an - y - one see through_ you? You're a twist - er, oh, — an an - i - mal.
should-n't have trust - ed _____ in you. Twist - er, oh, — a na na na.



Fourth system of musical notation, including vocal melody and piano accompaniment.

But you're so hap - py, now. — I
It's not gon - na hap - pen, no. — You're

G6 Am C(add9)

did-n't go a - long with you, so hap - py now, na na na na.
not gon-na make fun of me, hap - pen now, na na na na.

G Am C(add9)

But you're gon-na have to hold on. You're gon-na

G6 Am C(add9)

have to hold on. You're gon-na have to hold on, hold on,

G6 Am C(add9)

hold on or we're gon-na have to move on, we're gon-na

G6 Am C(add9)

have to move on, Or we're gon-na have to move on, move on,

G6 F#sus2 Em7

move on. I feel al-right

Am7 Em7

and I cried so hard, the ri-

F#sus2 Em7

dic-u-lous thoughts, oh. I feel al-right,

Am(add9)



1

2

al - right, al - right, al - right. al - right,

Fsus2



Em7



Am7



ah. I should have lied, but I cried.

Em7



Fsus2



so hard, the ri - dic - u - lous thoughts, ah.

Em7



Am(add9)



I should have lied, have lied, have lied, have lied. But you're gon-na

Fsus  Em7 

have to hold on. You're gon-na have to hold on. You're gon-na



Am7 


have to hold on. You're gon-na have to hold on. You're gon-na



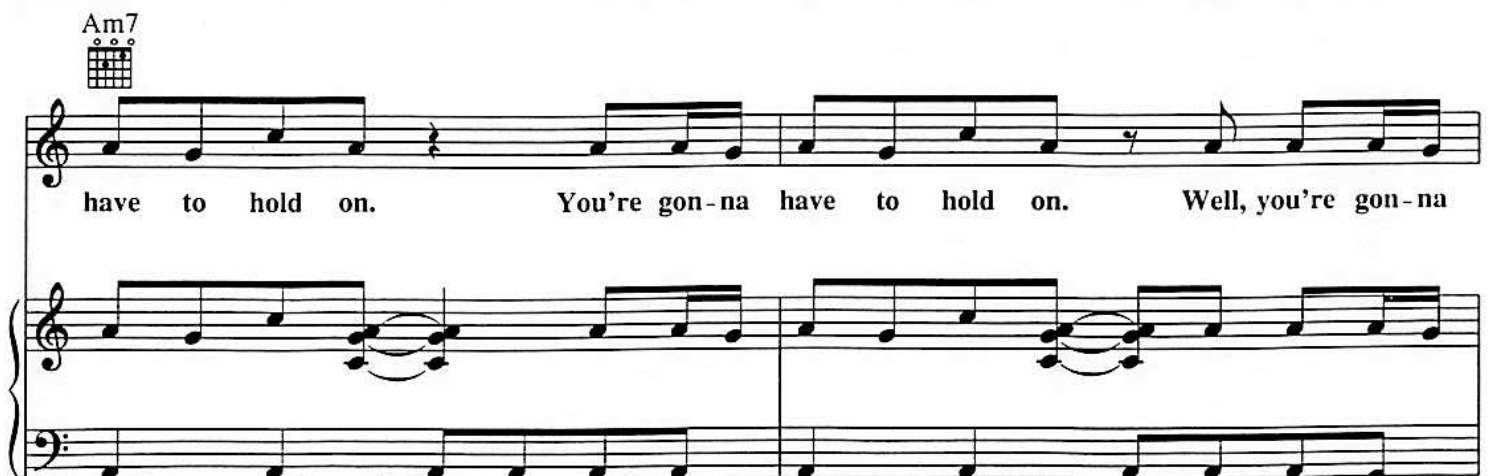
Fsus2  Em7 

have to hold on. You're gon-na have to hold on. You're gon-na



Am7 

have to hold on. You're gon-na have to hold on. Well, you're gon-na



F#sus2



Em7



Am7



have to hold on.

You're gon-na have to hold on,

hold on,

hold on,

hold on,

hold on,

hold on, hold. Well, you're gon-na have to hold on.

You're gon-na have to hold on

to me. —

Am7



F#sus2



Em7



Am9



Repeat and Fade

DREAMING MY DREAMS

Lyrics and Music by
DOLORES O'RIORDAN

Gently

mf

All the things you

said to me to-day changed my per-spec-tive in

ev-e-ry way. These things count to mean

Guitar solo - ad lib.

Am Fmaj7 C G6

so much to me, — in - to my — faith, — you and — your —

Am Fmaj7 C G6

— ba - by. — It's out there. —

Solo ends }

Am Fmaj7 C G6

— It's out there. — It's out there. If you — want —

Am Fmaj7 C G6

— me I'll be here. — It's out there. —

Am Fmaj7 C G6

It's out there. It's out there. If you want

Am Fmaj7 To Coda

me I'll be here. I'll be

C G6 Am Fmaj7

dream - ing my dreams with you. I'll be

C G6 Am Fmaj7

dream - ing my dreams with you. And there's no

C G6 Am Fmaj7

oth - er place that I'd lay down my face. I'll be

C G6 Am Fmaj7 D.S. al Coda

dream - ing my dreams with you.

CODA Fmaj7

here.

C G6

I'll be dream - ing my dreams with you.
 Dream - ing my dreams with you.
Instrumental solo - ad lib.

Am Fmaj7 C G6

I'll _____ be dream - ing my dreams with you. _

Am Fmaj7 C G6

And there's _ no _ oth - er _ place _ that I'd

Am Fmaj7 C G6

lay down my _ face. _ I'll be dream - ing my dreams with you. _

Am 1,2 Fmaj7 3 F C

Am 1,2 Fmaj7 3 F C

YEAT'S GRAVE

Lyrics and Music by
DOLORES O'RIORDAN

Quickly, in a steady four

Chord diagrams: Cm/G (3fr), Bb/F, Bb/D, Cm/G (3fr), Bb/F, Bb/D, Cm (3fr).

Lyrics: Na, na, na, na. Na, na, na, na. na, na.

Tempo: Quickly, in a steady four.

Instrumentation: Vocal and Piano.

Key signature: B-flat major (two flats).

Time signature: 12/8.

Dynamic: *f* (forte).

Structure: The piece consists of three systems of music. The first system shows the vocal melody and piano accompaniment. The second system continues the melody with lyrics. The third system concludes the piece with a final vocal phrase and piano accompaniment.

Bb6  Gm  3fr



Cm  3fr Bb6 

Si - lenced by death in the grave,
Sad that Maud Gonne could n't stay,



Gm  3fr

da da da
da da da



Cm  3fr Bb6 

da. Wil - liam But - ler Yeats could - n't
da, but she had Mac Bride an - y -



Gm



save, da da And de
way.

Cm



Bb6



da. Why did you stand here, were you
sit here with me on the Isle In - is - tree and you're

Gm



Cm



sick - ened in time? But I know by
writ - ing down ev - 'ry - thing.

Bb6



now. Why did you sit here, ah,

Gm
3fr

Bb

in the

Cm
3fr

Bb6

grave, in the

Eb/G
3fr

gra - a - ave, in the

Cm
3fr

Bb6

grave, in the

Eb/G



Gm



To Coda ⊕

gra - a - a - ave?

Cm



Bb6



Gm



Fm7



Gm7



(Spoken:) Why should I blame her, that she filled my days with misery.

Cm
3fr

or that she would of late have taught to ignorant men most violent

Fm7

Gm7
3fr

ways or hurled the little streets upon the great.

Cm
3fr

D.S. al Coda

Had they but courage equal to desire.

CODA

Cm
3fr

Gm/Bb

La da da da. —

La da da da. —

Gm Cm



La da da da da da da. —



Bb6 Gm



Wil-liam But - ler,



Cm Bb6



Wil - liam But - ler, Wil - liam But - ler,



Gm



Wil - liam But - ler.



Fm9



Gm



(Spoken:) Why should I blame her,

Cm



Gm



had they the courage equal to desire.

Fm9



Gm



Wil - liam But - ler,

Cm



Wil-liam But - ler,

Wil-liam But - ler.

NO NEED TO ARGUE

Lyrics and Music by
DOLORES O'RIORDAN

Reflectively, simply

Chords: C, F, Gsus, G, C, F, G, C

Lyrics:
 There's no need to ar -
 gue an - y - more. I gave all
 I could, but it left me so sore.

F

G

And the thing that makes me mad is the one

thing that I had, I

knew, I knew I'd lose you.

You'll always be special to

me, spe - cial to me, to me.

no chord

And I re - mem - ber all the things we once shared,

watch - ing T. V. mov - ies on the

liv - ing room arm - chair. But they say —

F G C

— it will work_ out fine. — Was it all — a waste_ of time_



Am F

— 'cause I — knew, I —



Gsus C Am

knew I'd lose you? — You'll al - ways_ be spe - cial to —



F G C

me, spe - cial to — me, to me.



Am G

Will I for - get in time, — ah, —

Am G Am

you said — I was on your mind? — There's no

G F

need to ar - gue, — no — need to ar -

G C

— gue an - y - more. —

Am/C F G

There's no need to ar - gue an - y - more, -

C Am F

ooh, ooh, ooh,


G C Am/C


ooh, ooh,


F Gsus G C

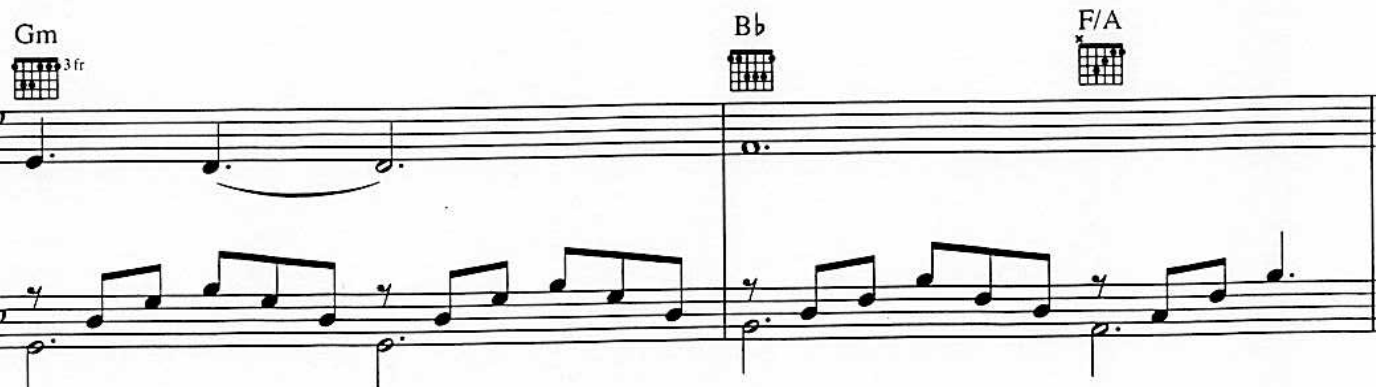
ooh.

Slowly

Gm  3 fr

Bb 

F/A 



The musical score for "The Wind" by The Beatles is presented in two systems. The first system is in the key of Bb and 4/4 time. The melody is written on a single staff with a treble clef. The accompaniment is written on a grand staff (treble and bass clefs). The second system is in the key of Bb and 4/4 time. The melody is written on a single staff with a treble clef. The accompaniment is written on a grand staff (treble and bass clefs). The score includes guitar chord diagrams for Gm, Bb, and F/A.

Gm  3fr Bb  F/C 

Hold - ing on, that's what I do since I met you. And it

Gm  3fr Bb  F/C 

won't _____ be long. Would you no-tice if I left you? And it's

Gm  3fr Bb  F/C 

fine _____ for some 'cause you're not the one, you're not the one _____ there, _____

Gm  3fr Bb  F/C 

there, _____ there. _____ There _____



Sheet music for guitar and piano, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats).

First System:

- Guitar: Chords Gm (3fr), Bb, and F/C.
- Vocal: "there, there."
- Piano: Accompaniment for the first system.

Second System:

- Guitar: Chords Gm (3fr), Bb, and F/C.
- Vocal: (Empty staff)
- Piano: Accompaniment for the second system.

Third System:

- Guitar: Chords Gm (3fr), Bb, and F/C.
- Vocal: (Empty staff)
- Piano: Accompaniment for the third system.

Fourth System:

- Guitar: Chords Eb sus2 (3fr) and Bb.
- Vocal: "All night long, laid on my"
- Piano: Accompaniment for the fourth system.

E \flat sus2 3fr **B \flat** **F** no chord

pil - low, These things_ are wrong. I can't sleep here.

Gm 3fr **B \flat** **F/C**

Gm 3fr **B \flat** **F/C**

Gm 3fr **B \flat** **F/C**

So love - ly, _____ so love - ly, _____ so love - ly. _____

Gm 3fr Bb F/C

Gm 3fr Bb F/C

Gm 3fr Fsus Gm 3fr Fsus

Gm 3fr Fsus Gm 3fr























I have de-cid - ed to leave you for-ev - er. I have de-cid - ed to start things from here.












Thun-der and light-ning won't change what I'm feel-ing — and the daf-fo-dils look love-ly to-day, —












— and the daf-fo-dils look love-ly to-day, — look love-ly to-day. —

Bb F/A Eb/G F Gm F Ebmaj7 Dm7
 Ooh, in your eyes I can see the dis - guise.

Gm F Ebmaj7 Dm7 Gm F Ebmaj7 Dm7
 Ooh, in your eyes I can see the dis - guise. Has an-y-one seen light - ning?

Gm F Ebmaj7 Dm7 Bb F/A Eb/G F
 Has an-y-one looked love-ly? And the daf-fo-dils look love - ly to - day,

Bb F/A Eb/G F Bb F/A Eb/G F
 and the daf-fo-dils look love - ly to - day, look love - ly to-day,

The musical score is written for a song in B-flat major (two flats). It consists of four systems, each with a vocal line and a piano accompaniment. Above the vocal lines, guitar chord diagrams are provided for various chords: Bb, F/A, Eb/G, F, Gm, and Ebmaj7. Some chords are marked with '3fr' (three frets). The lyrics are: 'Ooh, in your eyes I can see the dis - guise. Has an-y-one seen light - ning? Has an-y-one looked love-ly? And the daf-fo-dils look love - ly to - day, and the daf-fo-dils look love - ly to - day, look love - ly to-day,'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Chord diagrams: Bb, F/A, Eb/G 3fr, F, Bb, F/A, Eb/G 3fr, F

look love - ly, look love - ly, look love - ly,

look love - ly, look love - ly, look love - ly, look love - ly,

look love - ly, look love - ly. Na, na. Na, na, na, na,

na, na. Na, na, na, na na, na. Na, na, na, na,

Bb F/A Eb/G F Bb

na, na. Na, na, na, na, na.

Meditatively

Gm



Cm/G



F/G



Gm



Cm/G



Chant

F/G



Gm



F/G



Gm



Chant

F/G

Gm 3fr

Cm/G 3fr

F/G

Gm 3fr

Cm/G 3fr

F/G

Gm 3fr

F/G

Chant _____

Gm 3fr

D

Gm 3fr

D7

Eb 3fr

Chant _____