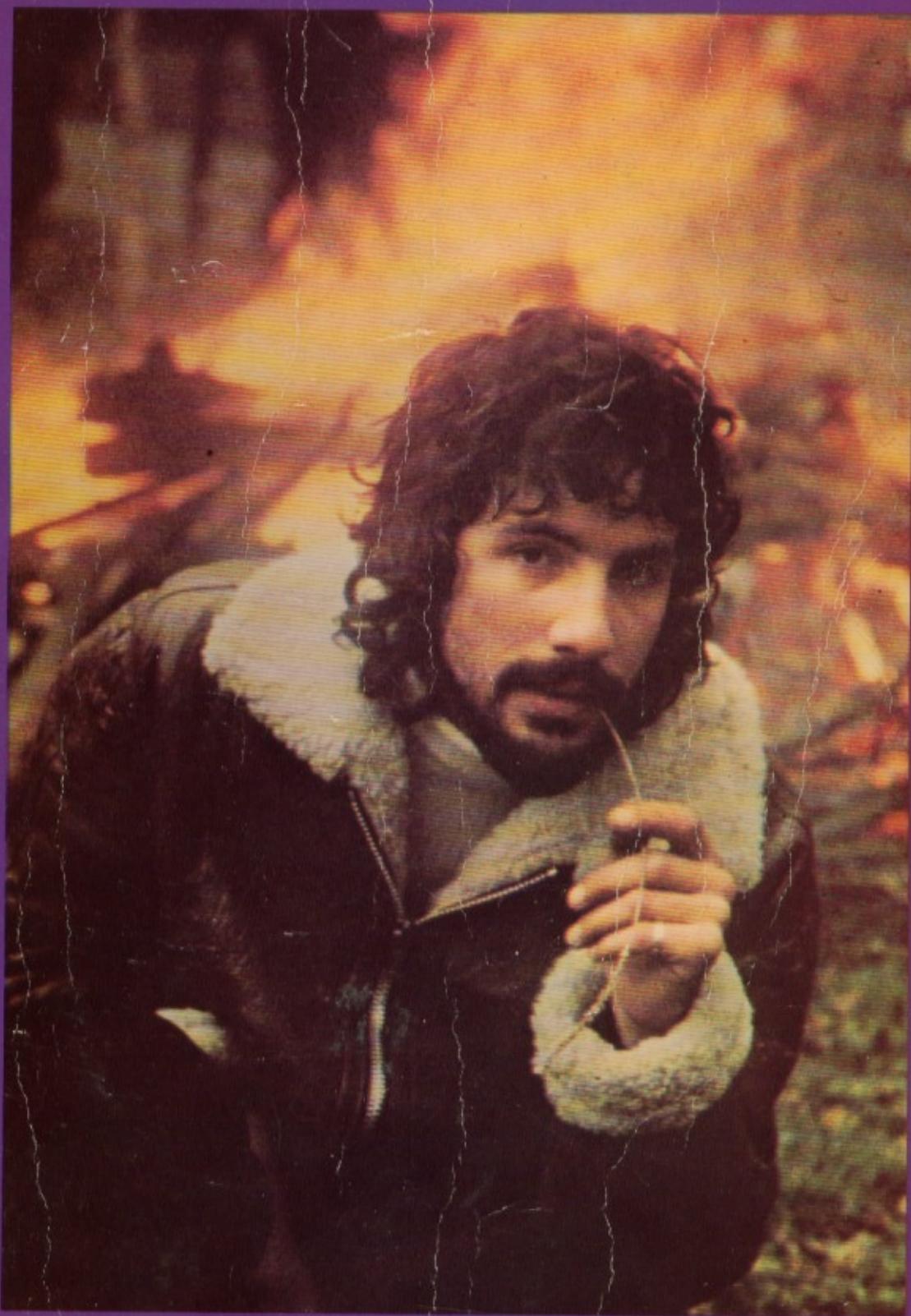


# CAT STEVENS



containing all the songs from  
"MONA BONE JAKON" & "TEA FOR THE TILLERMAN"  
albums

£2.50

# CAT STEVENS

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PLUS FULL PAGE PHOTOGRAPHS

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## A SONGWRITER OF THE CITY

CAT STEVENS is very rare amongst the British Writer syndrome in that a vast percentage of his work stems from his environment. He is a self-confessed environmental writer, the mainstay of his work being a total product of one fact - that for more than 20 years Stevens was born, lived and brought up in the heart of London.

It is worth noting exactly what sort of effect being a child in a concrete and diesel-fumed society has - the small things that many children come to expect as being an ordinary part of their lives evaded Stevens and others like him. His playground was the one he had to make in his own imagination amongst the dark doorways and the neon lights. Being a child in London means you don't know what real darkness is like unless you shut your eyes tight, you never steal apples and you've never smelt a cornfield on a hazy summer day.

His childhood problems, that had ingrained themselves in Stevens' attitude and consequently his songs came most strongly to the fore on another track from that album "Where Do The Children Play". A cry of protest not just from someone who was worried about environmental pressures but from someone who knew what that kind of life could do.

"Well I think it's fine building Jumbo planes, or taking a ride on a cosmic train, switch on summer from a slot machine .... Well you've cracked the sky scrapers fill the air but will you keep on building higher till there's no room up there .... I know we've come a long way we're changing day by day but tell me where do the children play?"

Stevens is, naturally also a very personalised writer; he uses repetition a great deal to bring home the futile slog of most people's existence in a city but when he's not hung up about the environment he appears to hold a very pessimistic attitude both to human nature and particularly to his love affairs.

"Lady D'Arbanville" the first track on a highly autobiographical "Mona Bone Jakon" album, showed his suffering and defeat in the face of the death of an affair in typical Stevens style he almost reversed this - finding some comfort in reflecting this end against D'Arbanville's death as Hamlet might have of Ophelia.

Despite an output of really fine material in the past two years I suspect Stevens' most intriguing and reflective song about his upbringing has been "Into White". His dream of icy calm - a vision that contrasts sharply with the place that formed initially, his character and outlook. A chance for peace. Clean, sharp and bright his senses alert and not deadened by the noise of trucks and cars trundling past his parents' restaurant. Everyone has their own dream - Stevens' is a place of delicacy and soft brilliance: "I build my house from barley rice, green paper walls and water ice, tables of paper wood, windows of light and everything emptying Into White".

PENNY VALENTINE

Excerpts from 'Sounds' 20th March, 1971.

# Fill My Eyes.

Words and Music by  
CAT STEVENS

Piano introduction in D major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes.

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "And in the morn - ing when you filled my eyes / And so my mind be - gins to mem - or - ise".

D

D7

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody continues in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "I knew that day I could-n't do - / 'Cos time will nev - er seem the same -".

Em7

A7

F#7

Vocal line and piano accompaniment for the final line of lyrics. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Ah No wrong I could-n't do. / Ah No more, nev - er a - gain."

Bm

G

A7

D

1 2

I'm just a

G D G G

coast-er, but my wheels won't go, My legs are

A7 D F#7 Bm Bm7 G

weak, my heels are low. I'm just a

A F#m B G

coast-er, but my wheels won't roll. Can't make no

A7 D F# Bm Bm7 G

To Coda

head way on this road.

G D

There's an

G D G D

emp-ty space in - side me now.

D7 Em7

A waste land deep be-neath the snow so cold,

A7 F#7 Bm

noth-ing 'll grow.

Em7 A7 D G

**D. al Coda**

D G

**⊕ CODA**

road. What road?

E A

D



# Pop Star

Words and Music by  
CAT STEVENS

Fairly bright tempo

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes in a major key with three sharps (F#, C#, G#). The left hand plays a simple bass line with quarter notes.

Yes, I'm going to be a Pop Star, \_\_\_\_\_ Yes, I'm  
go - ing on the T. V. \_\_\_\_\_ now, Yes, I'm

The first vocal line is written on a single staff. The piano accompaniment continues below, with a chord change to E7 indicated by a bracket under the bass line.

going to be a Pop Star \_\_\_\_\_ now boy. Yes, I'm  
go - ing on the T. V. \_\_\_\_\_ now. Yes, I'm

The second vocal line continues the melody. The piano accompaniment features a chord change to A7, indicated by a bracket under the bass line.

going to be a Pop Star.  
go - ing on the T. V.

The final vocal line concludes the phrase. The piano accompaniment ends with a chord change to E7, indicated by a bracket under the bass line.

Oh ma—ma ma - ma see— me, Ma-ma, ma- ma see me, I'm a Pop Star.  
 Oh ma—ma ma - ma see— me, Ma-ma, ma- ma see me on the T. V.

G Bm A7 Em

1.2.

(2) Yes, I'm  
 (3) Yes, I'm

E7

3

Now lis-ten to me. Da na da da—na da na —na da da—na va

D A E

da na va da—na da da. Da na da da—na da na —na da da—na va

A E D

da na va da na da na da, Da na da da—na da na—na da da—na da

E F# B E

da na va da da na da da da da na da da na da na da na.

F# B A E D D# E

E7

**To Coda** ◊

Well, I'm go - ing to—the cold bank,— cold bank,—

(E7)

Yes, I'm go - ing to the cold bank now.

A7

Yes, I'm go - ing to the cold bank.

E7

Oh ma - ma, ma - ma see me, Ma-ma, ma-ma see me at the

G

Bm

A7

cold bank.

D. al Coda

Em

E7

**⊕ CODA**

Well, I'm com - ing, com—ing, com-ing home \_\_\_\_\_ now.

(E7)

Yes, I'm com - ing, com—ing, com - ing

A7

home \_\_\_\_\_ now. \_\_\_\_\_ Yes, I'm

com - ing, com—ing, com - ing home \_\_\_\_\_ now.


E7

Oh ma ma,

G

ma - ma see me, Ma - ma, ma - ma see me I'm home.

Bm A7 E

3. Yes, I'm going on my first gig,  
 Yes, I'm going on my first gig,  
 Oh mama, mama see me,  
 Mama, mama see me on my first gig,  
 Now listen to me. (from )

# Mona Bone Jakon

Words and Music by  
CAT STEVENS

Well, I've got a Mon - a - bone Ja - kon -

But it won't be lone - ly for long.

Yes, I've got my reas - ons, and to me they're all true.

C D A C D A C D A C D A

I Think I See The Light

And I would - n't change them not

C D

ev - en for you. Yes, I've got a Mon -

D C A C D A

- a - bone Ja - kon But

C D A

it won't be lone - ly for long. Mm.

C D A C D A



# I Think I See The Light

Words and Music by  
CAT STEVENS

(Play 4 times)

I used to trust no-bo- dy  
I used to walk a- lone—

trust- ing ev- en less their words  
ev- 'ry step— seemed the same

Un- til I found some- body there was no one I pre-ferred  
This world was not my home— so there was noth- ing much to gain

My heart was made of stone,— my eyes saw on- ly mist- y  
Look up and see the clouds, look down and see the cold

C# E F# A E C# E  
F# A E C# E F# A E  
C# E F# A E C# E  
F# A E C# E F# A E

grey floor. } Un-til you came in-to my

C# E F# A E C# E

life girl I saw ev - 'ry-one that way \_\_\_\_\_  
there was noth - ing, noth - ing more \_\_\_\_\_

F# A E C# E F# A E

Un-til I found the one I need-ed at my side I think I would have been a

C# F# E A C#m D#

sad man all my life. \_\_\_\_\_

G#m A Eb Db Gb

The piano introduction consists of three measures. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a bass line. Chord labels below the bass line are: Db, Gb, Db, Gb, Db, Gb.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "I think I see the light — com-ing thru' me, — com-ing". The piano accompaniment includes a treble and bass line. Chord labels below the bass line are: F#, A, B, F#.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "to — me, — giv-ing me a sec - ond sight. —". The piano accompaniment includes a treble and bass line. Chord labels below the bass line are: B, C# (Tacet -----\*) Db, Gb.

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "So shine - shine — shine,". The piano accompaniment includes a treble and bass line. Chord labels below the bass line are: Db, Gb, C#, E, B, F#.

Time

Shine - shine - shine, Shine - shine - shine.

C# E B F# C# E B F#

shine.

C# B F#

Shine - shine - shine, Shine - shine

C# E B F# C# E

shine, Shine - shine - shine.

B F# C# E B

# Time

Words and Music by  
CAT STEVENS

Fairly bright

The first system of music consists of three staves. The top staff is a vocal line in G-flat major, 3/4 time, with the lyrics "Time rise". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked "Fairly bright".

Fm7(ped Bb)

The second system of music consists of three staves. The top staff is a vocal line with the lyrics "Time falls Time leaves you". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature and time signature remain the same as in the first system.

Gm7

The third system of music consists of three staves. The top staff is a vocal line with the lyrics "noth - ing, noth-ing at all.". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature and time signature remain the same.

Fm7(ped Bb)

The fourth system of music consists of three staves. The top staff is a vocal line with the lyrics "Words just words don't know, ". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature and time signature remain the same.

# Troble

Words take you no - where,

No - where to go, to go.

(Slow 4)

Back I'm go - ing back

Bb (tacet-----) Eb Eb7

Oo Go - ing back.

Rall.

Ab Bb Gm Cm Gm Ab Bb7

# Trouble

Words and Music by  
CAT STEVENS

Troub-le  
 Troub-le

C F C F

oh troub-le set me free I have  
 oh troub-le move a-way I have

C Gm

seen your face and it's too much, too much for me.  
 seen your face and it's too much for me to-day.

Bb Gm Bb

Troub-le oh troub-le can't you see  
 Troub-le oh troub-le can't you see

F C

To Coda

you're eat - ing my heart a-way — and there's noth - ing much left — of me.  
 - you have made me a wreck, - now won't you leave me in my mis - er - y? —

Gm Bb Gm Bb

I've drunk your  
 I've seen your

G Eb C D G F

wine, you have made your world mine — so won't you be fair,  
 eyes, and I can see death's dis - guise — - hang - ing on me,

C F C Gm

So won't you be fair? I  
 - Hang - ing on me. I'm

Bb D



don't want no more of you So won't you be kind to me—  
beat, I'm torn Shat-tered and tossed I'm worn—

G F C F

just let me go where I have to go there.  
too shock-ing to see too shock-ing to see.

C Gm Bb

1 2 **D.S. al Coda** **⊕ CODA**

Bb

3. Trouble - oh trouble move from me -  
I have paid my debt, now won't you leave me in my misery?  
Trouble - oh trouble please be kind -  
I don't want no fight and I haven't got a lot of time.

# I Wish, I Wish

Words and Music by  
CAT STEVENS

Piano introduction in G major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

C D G F

1. I wish I knew, I wish I knew.  
2. I wish I could tell, I wish I could tell.

Vocal line with two verses. Piano accompaniment in the right hand features chords and moving lines. The bass line is simple and follows the chord progression.

C Dm7 G

What makes me me, what makes you  
What makes a heav-en, what makes a

Vocal line with two verses. Piano accompaniment continues with chords and moving lines.

G7 F G7 C Dm7

you  
hell

It's just an - oth -  
And do I get -

Vocal line with two verses. Piano accompaniment concludes the piece.

G G7 F G7 C

er point of view oo  
to ring my bell oo

D7 G B

A state of mind I'm go - ing through yeah  
Or land up in some dus - ty cell no

E A7 D B

So what I see is nev - er true -  
While oth - ers reach the big hot - el

E A7 D

no  
yeah

D G F

1-3

LAST

F C

3. I wish I had, I wish I had -  
 The secret of good, the secret of bad  
 Why does this question drive me mad? - Ah -  
 'Cos I was taught when but a lad - yes -  
 That bad was good and good was bad. - Ah -

4. I wish I knew the mystery of -  
 That thing called hate and that thing called love -  
 What makes the in-between so rough. why!  
 Why is it always push and shove - Ah -  
 I guess I just don't know enough. yes -

# Maybe You're Right

Words and Music by  
CAT STEVENS

Musical notation for the first system, featuring a piano accompaniment with chords G, Eb, D, and Em.

Musical notation for the second system, featuring a piano accompaniment with chords C, G, F, and C.

Musical notation for the third system, including the lyrics "Now maybe you're right / So maybe you're right" and "and maybe you're wrong", with a piano accompaniment featuring chords G, C, D, and Em.

Musical notation for the fourth system, including the lyrics "but I ain't gon-na arg-ue with you no more, I've done it far too long.", with a piano accompaniment featuring chords C, G, F, and C.

It was get-ting so good, — why then, where did it go?—

G C D

I can't-think a-bout it no more, tell me if— you know.—

Em C G F C

You were lov-ing me, — I — was lov-ing

G C D

you, — but now — there ain't noth-ing but re-gret-ting, Noth - ing,—

Em C G C

Noth-ing but re-gret-ting ev'-ry-thing we do.

G D F C G

Eb D Em C

To Coda ◊

I put up with your lie

G F C G

like you put up with mine, But God knows we

C D Em C

should have stopped some-where, — We could have tak-en the time.

G F C

The time has turned, — Yes, some call it the end, —

G C D Em

So tell me, tell me did you real-ly love me like a friend?

C G C G

You know\_ you don't have to pre-tend, — It's all ov-er now, —

C G C G



It' ll nev-er hap-pen a-gain, — No, no, no. It'-ll nev - er hap-pen a - gain, —

C G C G

It won't hap-pen a-gain, — Nev-er, nev-er, —nev-er, It' ll nev-er

C G C G C

hap-pen a-gain, — No, no, no, — no, — no, no, no, — no. **D. % al Coda**

G F C G

**⊕ CODA**

C F C G

# But I Might Die Tonight

Words and Music by  
CAT STEVENS

The piano introduction consists of two staves (treble and bass clef) in D major and 4/4 time. The melody in the treble clef features a series of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment. The key signature has two sharps (F# and C#).

D C D C D C D C

I don't want to work a - way, do - in' just what they all say;

The first line of lyrics is accompanied by piano accompaniment. The treble clef contains the vocal melody, and the bass clef contains the piano accompaniment. The key signature remains D major.

D C D C

"Work hard boy, you'll find one day you'll have a job like mine."

The second line of lyrics is accompanied by piano accompaniment. The treble clef contains the vocal melody, and the bass clef contains the piano accompaniment. The key signature remains D major.

D C D C

'Cause I know for sure no - bod - y should be that poor.

The third line of lyrics is accompanied by piano accompaniment. The treble clef contains the vocal melody, and the bass clef contains the piano accompaniment. The key signature remains D major.

A G A G

To say yes — or sink low, be-cause you happen to say so, say so, you say so.

A G A G

I don't want to work a - way, do-in' just what they all say;

D C D C

"Work hard boy, you'll find one day you'll have a job like mine, job like mine.

D C D C

a job like mine. Be wise, — look a-head, — Use your eyes" — he said,

D A G A G

"Be straight,— think right", But I might die to - night.

A A C D

A G A G

Ah

D C D C

C D

# Katmandu

Words and Music by  
CAT STEVENS

Piano introduction in 2/4 time, key of B-flat major. The right hand features a melodic line with a repeat sign, and the left hand provides a steady bass accompaniment.

Vocal and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I sit be - side the dark be - neath the mire / Chop me some brok - en wood we'll start a fire / Pass me my hat and coat lock up the cab - in". Chords indicated below the piano part are F, Eb, F, and Ab.

Vocal and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "cold grey dus - ty day. The morn - ing lake / white warm light the dawn, and help - me see / slow night, treat me right un - til I go". Chords indicated below the piano part are Eb, Bb, F, C, and G.

Vocal and piano accompaniment for the third verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "drinks up the sky. / old Sat - an's tree. / be nice to know.". Chords indicated below the piano part are Eb, Bb, F, Ab, and Dm7.

Kat - man - du I'll soon be see - ing you and your  
touch - ing you  
see - ing you

Bb7 Eb Bb Eb Bb F

strange be - wild - 'ring time will hold me down  
will hold me down  
will keep me home

Ab Gm7 Cm Fm7 Bb

Eb Ebmaj7 Gm7 F C9

1.2. 3.

F Eb F Eb Eb F

# Lady D'Arbanville

Words and Music by  
CAT STEVENS

(R. H.)

Em

(Freely)

My La - dy — D'Ar - ban - ville Why do you sleep so  
ban - ville You look so cold to -

Em D

still? I'll wake you — to - mor - row  
night. Your lips feel — like win - ter

Em Em

And you will be — my fill Yes, you will be — my  
Your skin has turned — to white Your skin has turned — to

D Bm

A tempo

fill. white. My La - dy — D'Ar - ban - ville Why  
 My La - dy — D'Ar - ban - ville Why  
 ban - ville Why

Em Em D

does it grieve - me so? But your heart seems — so  
 do you sleep — so still? - I'll wake you — to  
 do you grieve - me so? But your heart seems — so

Em

sil - ent Why do you breathe — so low, Why  
 mor - row And you will be — my fill, Yes,  
 sil - ent Why do you breathe — so low, Why

D Bm

do you breathe — so low? My La - dy — D'Ar - ban - ville  
 you will be — my fill. La la la la la la  
 do you breathe — so low? I loved you — my la - dy

Em Em



Why do you sleep — so still? I'll wake you — to —  
 La la la la — la la La la la — la  
 Though in your grave — you lie, I'll al - ways — be

D Em

mor-row — And you will be — my fill, — Yes,  
 la la — La la la la — la la — la  
 with you — This rose will nev - er die, — This

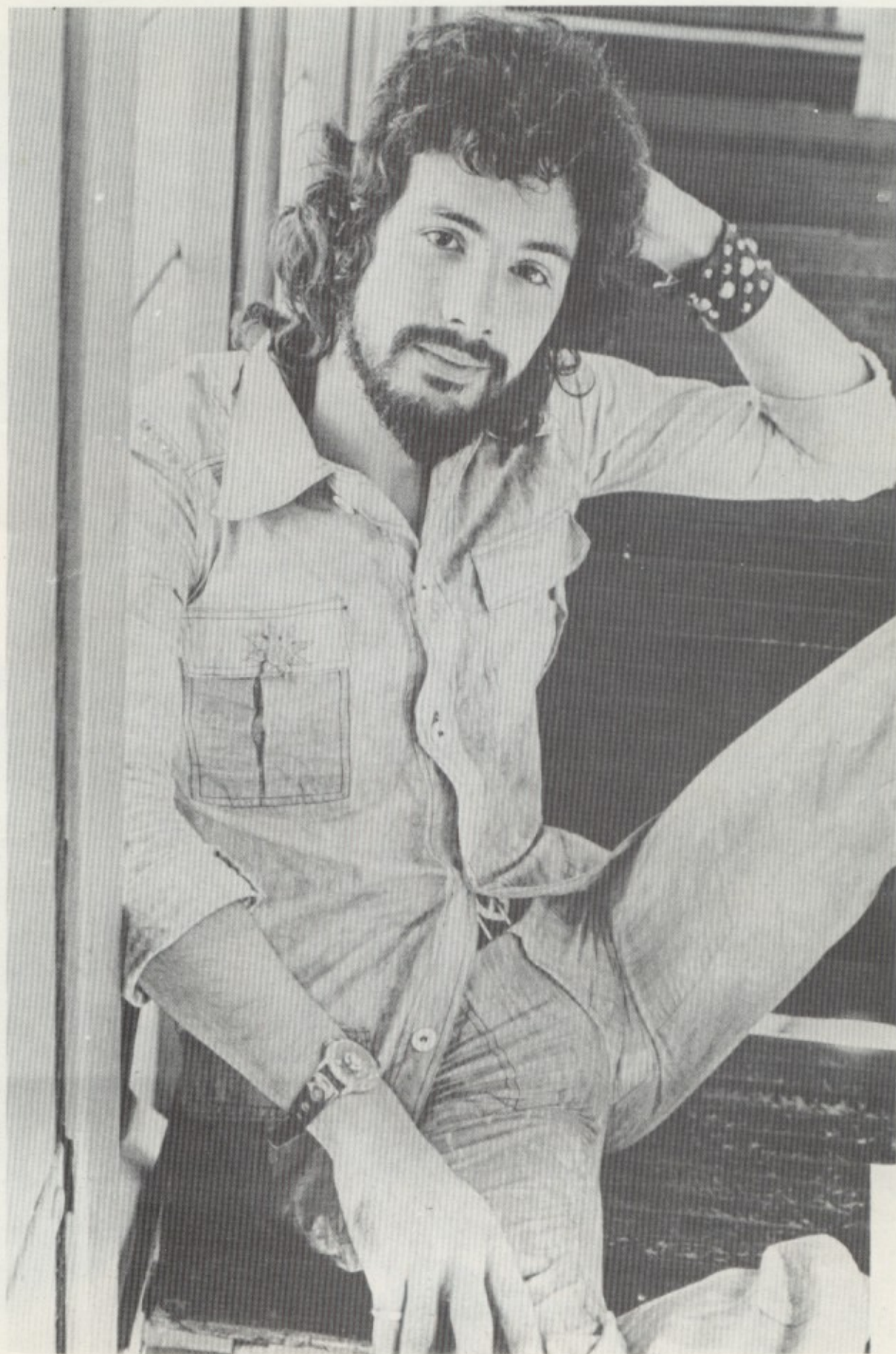
G D Bm

**To Coda** 1 (Freely) 2 **D. al Coda**  
 you will be — my fill. My La - dy — D'Ar - la. My La - dy — D'Ar -  
 la la la — la rose will nev - er

Em Em

**CODA**  
 die. —

Em E









# Into White

Words and Music by  
CAT STEVENS

D E D E

(1-4). I built my house from bar - ley rice -  
sim - ple gar - den with ac - res of sky a

D E D E

green pep - per walls and wa - ter ice  
brown haired dog mouse if one dropped by.

**al Coda**  $\diamond$   
(3rd. time)

D E D E

Tab - les of pap - er wood, win - dows of light.  
Yel - low De - lan - ie would sleep well at night.

A D E G6(sus 9)

and ev - 'ry - thing emp-ty-ing in-to white...  
with ev - 'ry - thing emp-ty-ing in-to white...

D A E

F#(sus 4) F# D

E D E D E

1-2 3 **D. al Coda**

(2). A (3). A (4). I

D E E

**⊕ CODA**

A D E G(add A)

And ev - 'ry - thing - emp-ty-ing

D D A

in-to white.

E F#(sus4) E F#

3. A sad blue-eyed drummer rehearses outside -  
 A black spider dancing on top of his eye,  
 Red legged chicken stands ready to strike  
 And ev'rything emptying into white.  
 And ev'rything emptying into white.



# Where Do The Children Play?

Words and Music by  
CAT STEVENS

D G D G

Well I

D G D G

think it's fine build-ing Jum - bo 'planes I'm

D G D G

tak-ing a ride on a cos - mic train

D G D G

Switch on Sum-mer from a slot mach-ine, — Yes,

D G D G

get what you want to if you want — 'cause you can get an - y - thing.

D G D G

I know we've come a long way — we're chang-ing day — to day, —

Em9 A13 Em9 A13

But tell me — where d' th' chil - dren play —

Em9 A13 A7 D G

D G D G

Well, you

D G D G

roll on roads ov - er fresh green grass, For your

D G D G

lor-ry loads pump-ing pet-rol gas, And you

D G D G

make them long and you make them tough, But they

D G D G

just go on and on — and it seems that you can't get off. —

C G C G

I know — we've come a long way — we're chang-ing day — to day, —

Em9 A13 Em9 A13

But tell me where d' th' chil - dren play —

Em9 A13 A7 D G

First system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand. Chord symbols 'D' and 'G' are placed below the bass line.

Second system of musical notation. It includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Well you've". The piano accompaniment continues with the same rhythmic pattern as the first system. Chord symbols 'D' and 'G' are present.

Third system of musical notation. The vocal line contains the lyrics "cracked the sky \_\_\_\_\_ 'scap-ers fill the air \_\_\_\_\_ Will you". The piano accompaniment continues. Chord symbols 'D' and 'G' are present.

Fourth system of musical notation. The vocal line contains the lyrics "keep on build-ing high - er till there's no more room up there? \_\_\_\_\_ Will you". The piano accompaniment continues. Chord symbols 'D' and 'G' are present.

## Miles From Nowhere

Words and Music by

make us laugh \_\_\_\_\_ will - you make us cry Will you

C G C G

tell us where \_\_\_ to live \_\_\_ will you tell us when to die?

C G C(sus 9) G

I know we've come a long way we're chang - ing day \_\_\_ to day \_\_\_

Em7 A7 Em7 A7

But tell me, whered' th' chil - dren play. \_\_\_\_\_

Em7 A7 D G D

# Miles From Nowhere

Words and Music by  
CAT STEVENS

Miles from no-where — guess I'll take my

time — Oh yeah, — to reach there. — Look up at the

moun-tain — I have to climb — Oh yeah — to reach there. —

Lord, my bo-dy — has been a good friend — but I won't —

*mf*

D

G A G D

G A

G D G

need it when I reach the end. Miles from no-where guess I'll take my

A G D D

time Oh yeah to reach the end.

G A D C

cresc.

I creep thru' the val-leys and I grope thru' the

D C D C D C

woods 'cause I know when I find it my hon-ey-it's gon-na make me feel good — yes, I love ev'-ry

D C D G A A D C



-thing — so dont it make you feel sad — 'cause I drink to you my ba-by I'll think—to

D C G D C D G A

that, — I'll think—to that, —

A F D C A D C

Miles from no—where — not a soul in  
Miles from no—where — guess I'll take my

A G A G A D

**To Coda**  $\diamond$

sight time — Oh } yeah — but it's all right, — I have my

G A G D

free-dom, I can make my own rules Oh yeah, — the one's that I

G A

choose. — Lord, my bo— dy — has been a good friend — but I won't

G D G

need it when I reach the end. I love ev'-ry

**D. al Coda**

A D C

**⊕ CODA**

yeah, — To reach there. —

A G D

# Tea for the Tillerman

Words and Music by  
CAT STEVENS

Rubato

Bring

A tempo

tea for the tiller-man, steak for the son

C Dm F

wine for the woman who made the rain come;

C Bb

Hard Headed Woman

Sea-gulls sing \_\_\_\_\_ your hearts a - way \_\_\_ 'cause while the sin-ners sin the

F C G C Am

child-ren play, \_\_\_\_\_ Oh Lord — how they play and play \_\_\_\_\_ for that

G Em C Dm Em F

cresc.

hap - py day, \_\_\_\_\_ for that hap - py day. \_\_\_\_\_

G Bb F C

Am G C D C G

# Hard Headed Woman

Words and Music by  
CAT STEVENS

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G, F, E, D, C, B, A, G. The left hand plays a simple bass line with quarter notes: G, F, E, D, C, B, A, G.

I'm look-ing for a hard head-ed wom-an,

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano accompaniment continues the chord sequence from the introduction. Chords are labeled as Dm, G, and C.

One who'll take me for— my - self, ——— And if I find my hard headed

The second line of the song continues the vocal melody and piano accompaniment. Chords are labeled as Cm, F, Dm, Am, Bb, and G.

wom — an, I won't need— no-body else, No, no, no, ———

The third line of the song concludes the vocal melody and piano accompaniment. Chords are labeled as F, Bb, C, F, and Am.

I'm looking for a hard headed wom-an, One who will make me do my

Dm G C Cm F

best. ——— And if I find my hardheaded wom — an,

Dm Am Bb G F

I know the rest of my life will be blessed, Yes, yes, yes. ——— I've known a lot of fan - cy

Bb C F Am C Dm G

dan-cers, Peo-ple who can glide you — on a floor,

C Cm F Dm Am

they move so smooth — but have no answ — er. —

Bb C

when you ask — what d'you come here for why?

Gm C F E

I know ma - ny fine, feath-ered friends — but their  
They know ma - ny sure fire ways — to find

Am D Am

friend -li-ness de-pends — on how you do. —  
out the one who pays — and how you do. —

D F E A A7

I'm look - ing for a hard head-ed wom — an, —

Dm G C

One who will make — me feel so good, —

Cm F Dm Am

And if I find my hard head-ed wom — an, —

Bb C

I know my life will be as — it should, Yes, yes, yes, —

Gm C F Am



I'm look-ing for a hard head-ed wom-an,

Dm G C

One who will make me do my best,

Cm F Dm Am

And if I find my hard head-ed wom-an,

Bb G F Dm G

Dm G Dm G Dm

# Sad Lisa

Words and Music by  
CAT STEVENS

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth notes, and the left hand plays a simple bass line with quarter notes. The key signature is one sharp (F#).

She hangs her head— and cries in my shirt, She  
eyes like win—dows trick—lin' rain, Up—

Em D C

must be hurt— ve - ry bad — ly. Tell me  
-on her pain— get - ting deep — er. Tho' my

D Em D G

what's mak—ing you sad - ly? —  
love wants — to re - lieve her. — She

D Em A

## Sad Lisa

Op - en your door, — don't hide in the dark, — You're  
walks — a - lone — from wall — to wall. —

Em A D C

lost in the dark, — you can trust — me — 'cause you  
lost in a hall, — she can't hear — me, — tho' I

D Em D G

know that's — how it must be. — )  
know she likes — to be near me. — )

D Em A

Li - sa, Li - sa, — sad Li - sa, Li - sa.

Em A B Em D

1.2.

(2) Her

LAST.

Em D Em D Em D

Em D Em D Em

3. She sits in a corner by the door,  
 There must be more I can tell her,  
 If she really wants me to help her,  
 I'll do what I can to show her the way,  
 And maybe I will free her,  
 Tho' I know no one can see her,  
 Lisa, Lisa, sad Lisa, Lisa.

# Father And Son

Words and Music by  
CAT STEVENS

(Slowly)

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes. The key signature is one sharp (F#).

(Father) It's not time to make a change, — just re -

The first vocal line is written on a single staff in treble clef. It begins with a whole rest, followed by a series of quarter notes. A fermata is placed over the final note of the phrase. The piano accompaniment continues with the same rhythmic pattern as the introduction.

G

D

- lax, take it eas - y, you're still young, that's your fault, there's so

The second vocal line continues the melody with quarter notes. The piano accompaniment remains consistent with the previous section.

C

Am7

G

Em

much you have — to know. Find a girl, set - tle down, — if you

The third vocal line concludes the phrase with quarter notes. The piano accompaniment continues with the same rhythmic pattern.

Am

D

G

D

want you can mar - ry, look at me, I am old but I'm

Am7 G Em

hap - py. I was once like you are now, and I

2nd time to \*

Am D G D

know that it's not eas - y to be calm when you've found some-thing go-ing

C Am7 G Em

on. But take your time, think a lot, Think of ev-

Am D G D

—'ry-thing you've got for you will still be here to-mor-row but your dreams may

C Am7 G Em D

not. (Son) How can I try to ex-plain? When I

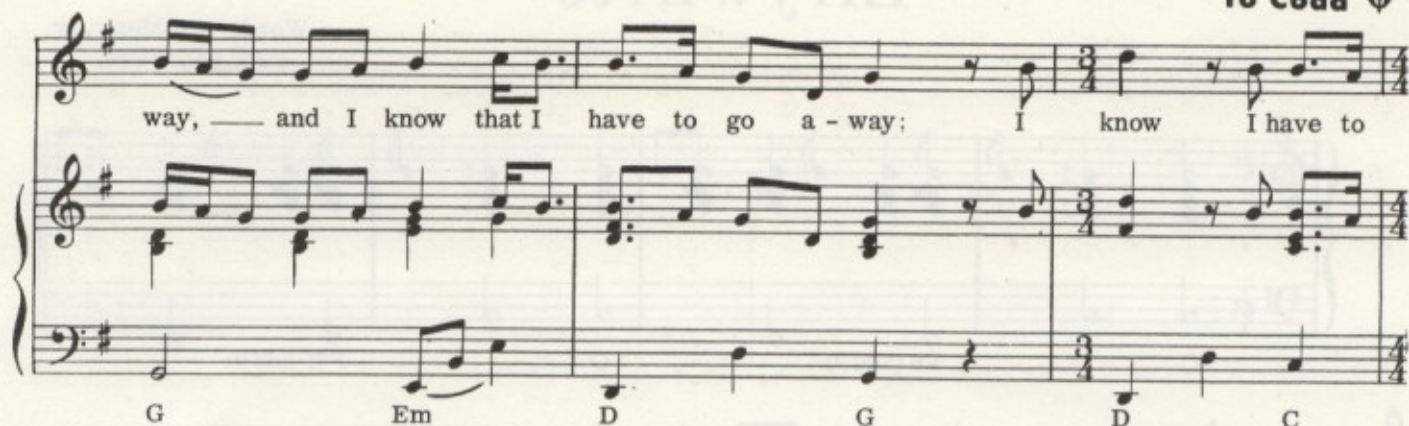
G C G C G D

do he turns a-way a-gain, It's al-ways been the same, same old

C Am7 G Em

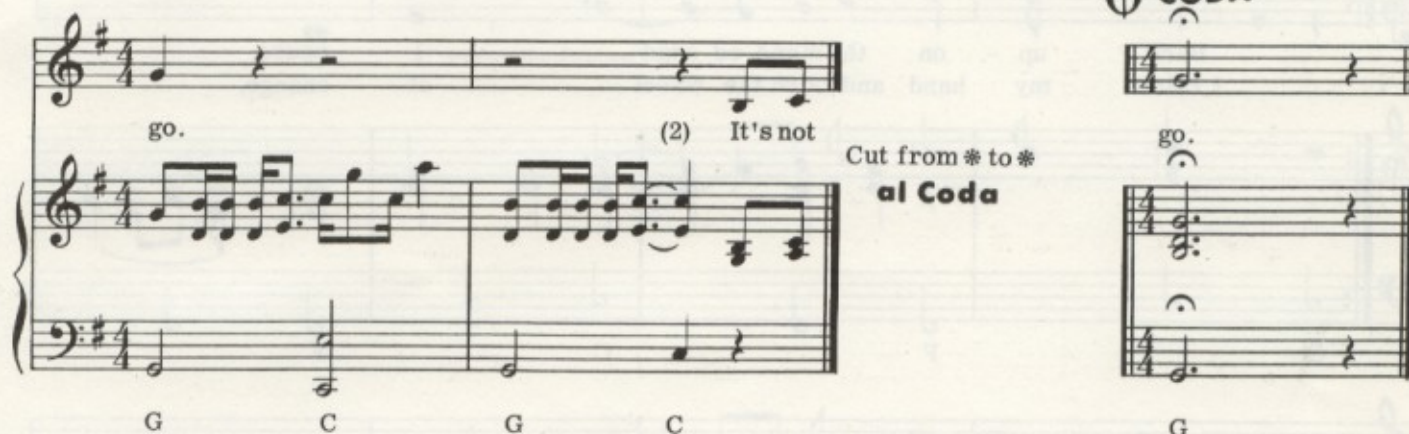
sto-ry. From the mo-ment I could talk I was or-dered to lis-ten, now there's a

Am D G D C Am7

To Coda 


way, — and I know that I have to go a - way; I know I have to

G Em D G D C



go. (2) It's not go.

Cut from \* to \*  
al Coda

G C G C G

(Father) 2. It's not time to make a change,

Just sit down, take it slowly,

You're still young, that's your fault,

There's so much you have to go through.

Find a girl, settle down, if you want you can marry,

Look at me, I am old, but I'm happy.

(Son) All the times that I've cried, keeping all the things I knew inside,

It's hard, but it's harder to ignore it.

If they were right I'd agree, but it's them,

They know not me, now there's a way and I know that I have to go away,

I know I have to go.



# Lilywhite

Words and Music by  
CAT STEVENS

C F6 (add9) C F6 (add9)

Back up - on the mend-ed road I pause,  
I raise my hand and touch the wheel of change,

C F C F

tak - ing time to check the dial;  
tak - ing time to check the dial;

C F C

And the Li - ly - white, I nev - er knew her name.  
And the Li - ly - white, I nev - er knew her name.

G F D7 E

blow blow

But she'll be pass - ing my way \_\_\_\_\_ some-time \_\_\_\_\_ a-

F G C F G

- gain. \_\_\_\_\_

E G7 C F(add 9)

But she'll be

C F(add 9) F

pass - ing my way \_\_\_\_\_ some-time \_\_\_\_\_ a - gain.

G C F G D

# Wild World

Words and Music by  
CAT STEVENS

Slowly

*mf*

Bm7 E9 Amaj7 Dmaj9

Gmaj7 Em7 F#

1. Now that I've lost ev-'ry-thing to you, You said you want to start some-thing  
2. You know I've seen a lot of what the world can do, And it's break-in'my heart \_\_\_ in

*mf*

Bm7 E7 A D

new two And it's break-in'my heart \_\_\_ you leav - ing, ba-by, I'm griev - in'  
Be-cause I nev-er want to see you sad, girl - don't be bad \_\_\_ girl

G Em F#7

But if you wan-na leave, take good care, Hope you have a lot of nice things to  
 But it you wan-na leave, take good care, Hope you make a lot of nice friends out

Bm7 E7 A D

wear, But then a lot of nice things turn bad out there...  
 there, But just re-mem-ber there's a lot of bad air and be - ware...

G Em F#7

cresc.

A

**CHORUS**

Oh ba - by, ba - by, it's a wild world,

D A G

It's hard to get by \_\_\_\_\_ just up-on a smile;

A G A D

Oh ba-by, ba - by, it's a wild world,

D A G

I'll al-ways re-mem - ber you just like a child girl.

A G D Em F#7

child.

D

**D.%.**

(REPEAT CHORUS AD LIB & FADE)

# On The Road To Find Out

Words and Music by  
CAT STEVENS

1

2

1. Well I left my hap - py home \_\_\_\_\_ to see what I \_\_\_\_\_ could find  
 2. in the end I'll know \_\_\_\_\_ but on the way \_\_\_\_\_ I won -  
 3. found my - self a - lone \_\_\_\_\_ hop - ing some - one would

G D7 G D7

out  
der  
miss me

I  
And -

G D7 G D7 G

left my folks and friends \_\_\_\_\_ with the aim to clear \_\_\_\_\_ my mind out.  
 thru' des - cend - ing snow \_\_\_\_\_ - and thru' the frost \_\_\_\_\_ and thun - der.  
 Think - ing 'bout my home \_\_\_\_\_ and the last wom - an to kiss me.

D7 G D7 G

Well I  
I  
But

G D7 G D7 G

hit the row - dy road and man - y kinds I met there,  
lis - ten to the wind come howl - tell - ing me I have to hur - ry I  
some - times you have to moan for no - thing seems to suit yer, But

C F C F C F

Man - y stor - ies told me how the way to get there.  
lis - ten to the rob - in's song say - ing not to wor - ry.  
nev - er - the - less you know you're locked to - wards the fut - ure.

C F C Am7 D7 G D7

Ooh, ooh So on and on - I go the

G G D7 G C F C F

sec-onds tick — the time out, There's so much left — to know — and I'm

C F C F C F C

on the road to find out Ooh — ooh.

**To Coda**

Am7 D7 G D7 G G D7 G

G D7 G G D7 G G D7

1-2 3 **D.S. al Coda**

2. Well 3. Then I 4. Then I

G G D7 G G



 CODA

Ad lib. tempo

Yes, the ans - wer lies with - in so

G C F C

(Tempo 1<sup>o</sup>)

why not take a look now? Pick out the Dev-il's sin -

C F C F C F

pick up, pick up the good book now.

C Am7 D7 G

Ooh ooh.

G G D7 G

G D7 G D7 G G

4. Then I found my head one day  
 When I wasn't even trying,  
 And here I have to say - 'cause there's no use in lying.  
 Yes, the answer lies within, - so why not take a look now?  
 Kick out the devil's sin, pick up, pick up a good book now.  
 Ooh - ooh.  
 Yes, the answer lies within, - so why not take a look now?  
 Kick out the devil's sin, pick up, pick up a good book now.  
 Ooh - ooh.  
 Yes, the answer lies within, - so why not take a look now?  
 Kick out the devil's sin, pick up, pick up a good book now.  
 Ooh - ooh.

# Longer Boats

Words and Music by  
CAT STEVENS

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes. The key signature is one sharp (F#) and the time signature is common time (C).

Long - er boats — are com - ing to win us, They're com - ing to win us, They're

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment includes chord markings: G, D7, G, D7, G, D7.

com - ing to win us; Long - er boats — are com - ing to win us,

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes chord markings: G, D7, G, D7, G, D7.

Hold on to the shore. — Or they'll be

The third line of the song concludes the vocal melody and piano accompaniment. The piano accompaniment includes chord markings: G, D7, G, D.

tak-ing the key from the door.

C G C G G C G

**al Coda** ⊕

I don't want, no, God on my lawn.  
Ma-ry dropped her pants by the sand.

G C G G C G G

Just a flower I can keep a long, 'Cause the  
And let a par-son come and take her hand, But the

D7 G D G C G

soul and no-body knows how a flower  
soul of no-body knows where the par-son

G D7 G D

grows. \_\_\_\_\_  
goes. \_\_\_\_\_

C Em A

(p) How a flow - er  
Where does the par - son

A C Em

grows. \_\_\_\_\_  
go? \_\_\_\_\_

1 2

A

**D.S. al Coda**

PLAY 4 TIMES -----

G C6

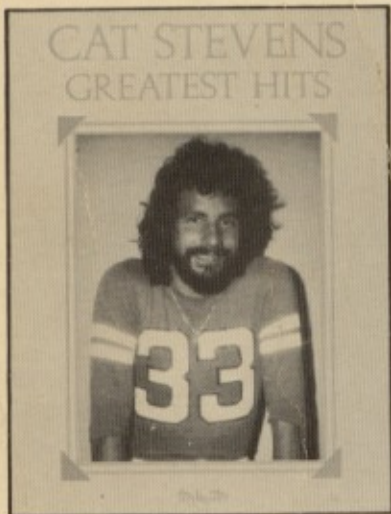
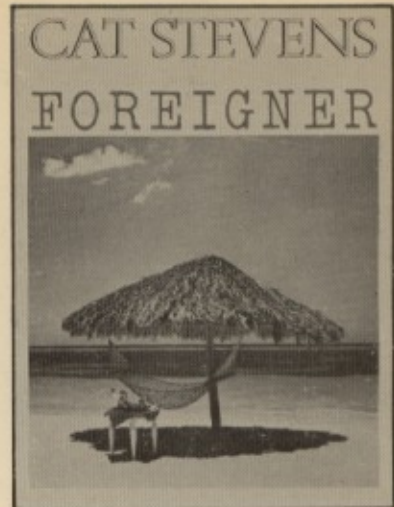
**⊕ CODA**

G C G

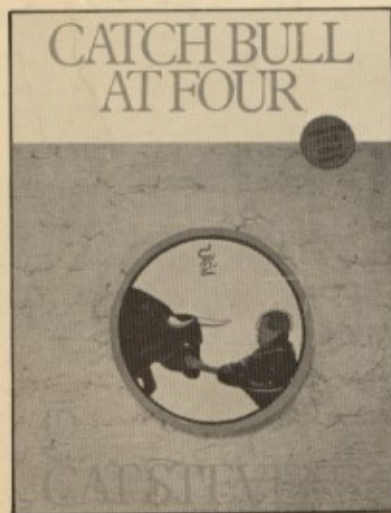
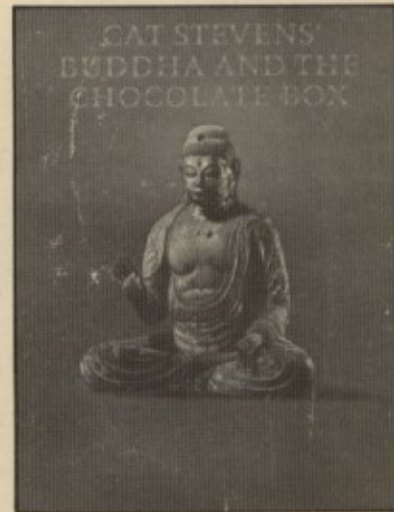




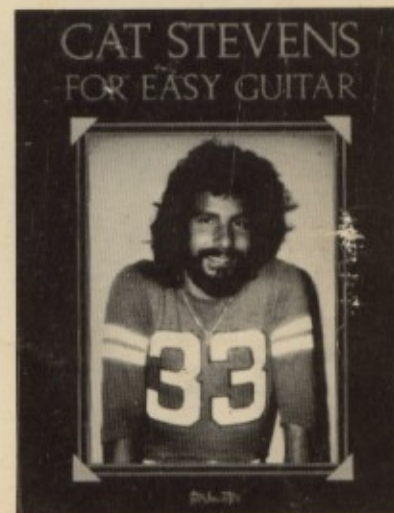
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