

Out Tonight *Curt Applegren*

Words and Music by
JONATHAN LARSON

Energetic Rock

Piano introduction in 4/4 time, key of A major. The piece starts with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line. Chord diagrams for A and D are provided above the staff.

With pedal

Vocal line starting with the lyrics: "What's the time? Well, it's got - ta be close - to mid -". The melody is simple and follows the natural inflection of the words.

What's the time?

Well, it's got - ta be close - to mid -

Piano accompaniment for the first two phrases, continuing the rhythmic pattern from the introduction.

Vocal line starting with the lyrics: "night. My bod - y's talk - in' to me. It says, 'Time for". The melody continues the previous phrase.

night.

My bod - y's talk - in' to me.

It says, "Time for

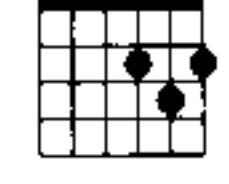
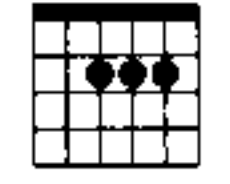
Piano accompaniment for the next two phrases, continuing the rhythmic pattern.

Vocal line starting with the lyrics: "dan - ger." It says, "I wan - na com - mit a crime,". The melody concludes the phrase.

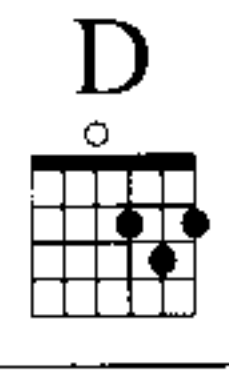
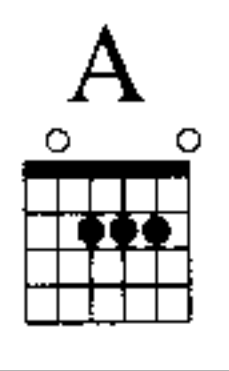
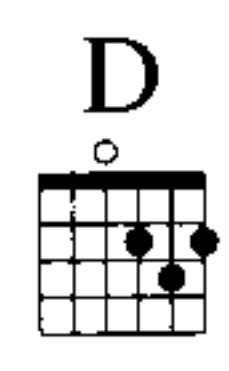
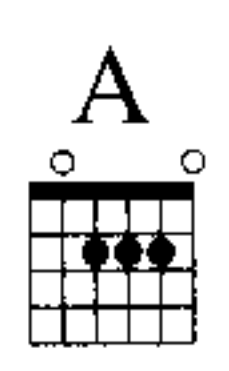
dan - ger."

It says, "I wan - na com - mit a crime,"

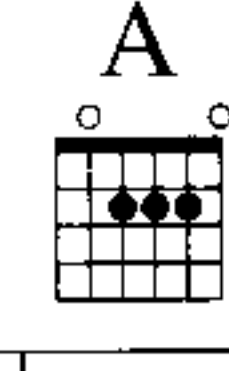
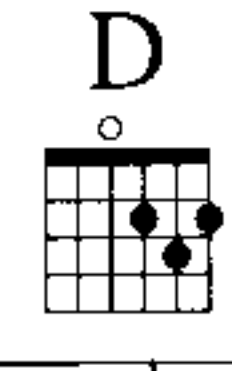
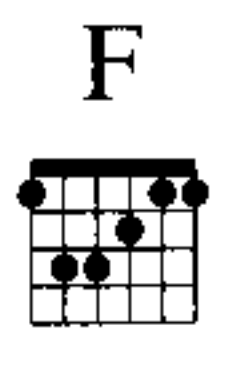
Piano accompaniment for the final two phrases, concluding the piece.



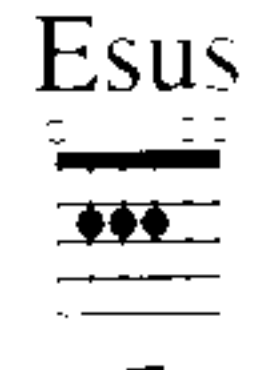
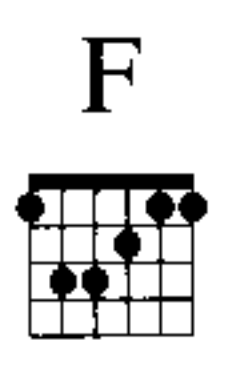
wan - na be the cause of a fight. I wan - na



put on a tight skirt and flirt with a strang-er."



I've had a knack from way back at break-in' the rules once I



learn the games. Get up! Life's too quick! I know some-place sick where this

chick will dance in the flames. We don't need an - y mon -
When I get a wink.

ey. I al - ways get in for free. You
from the door - man, do you know how luck - y you'll be that

can get in, too, if you get in with me.
you're on - line with the fe - line of Av - e - nue B.

Let's go out to - night!

A

I have to go out to - night!

D

E

A

To Coda

D

E

You wan - na play, let's
You wan - na prow, —

1

F#m

D

run a - way, — we won't be back be - fore it's Christ - mas Day. — Take me out.
be my night owl, —

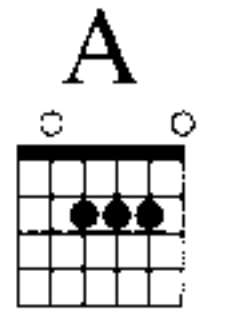
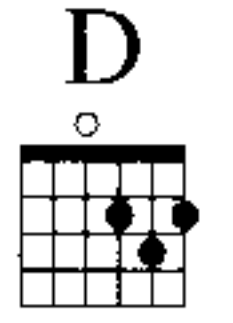
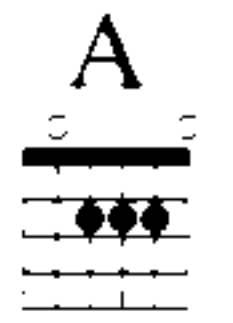
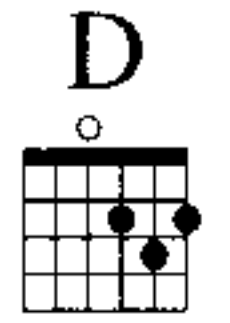
E

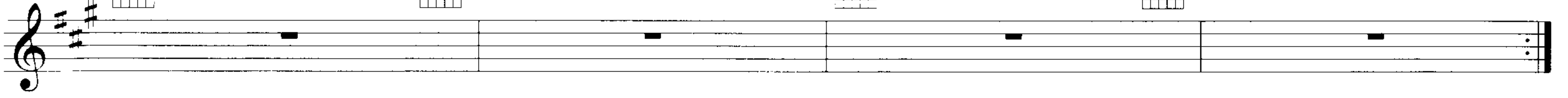
Asus

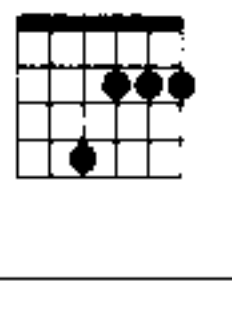
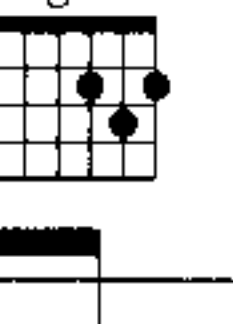
A

N.C.

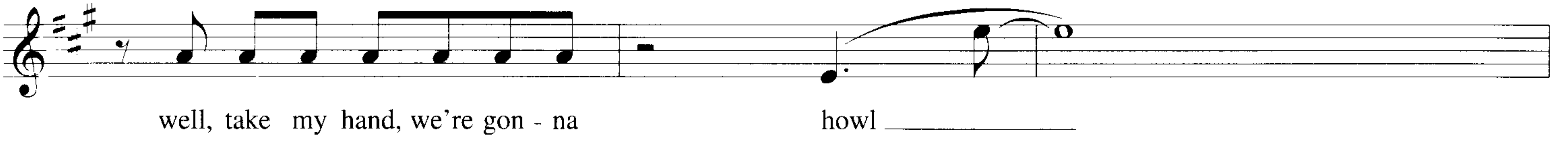
to - night! — Me - ow!


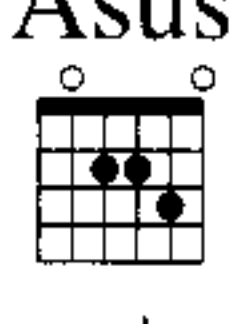
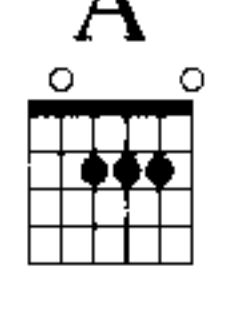
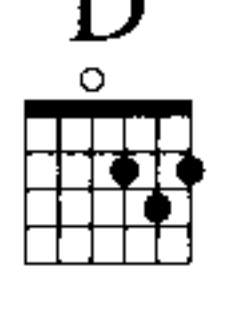
A  D  A  D 



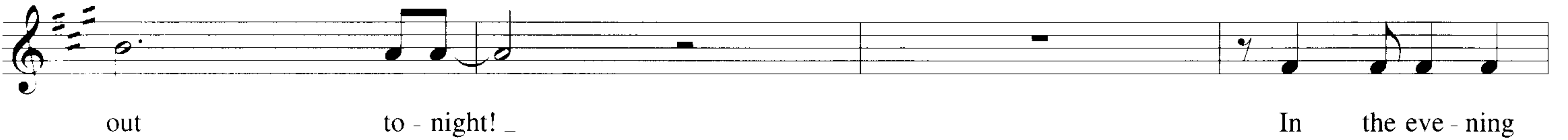
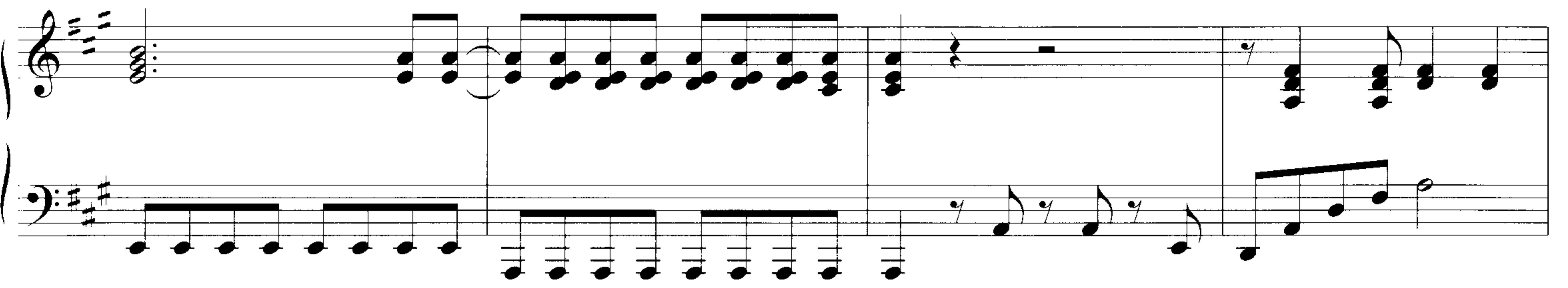

2 F#m  D 

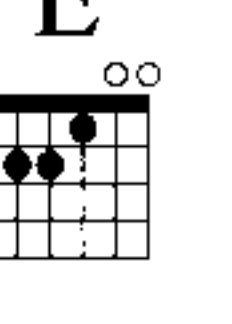
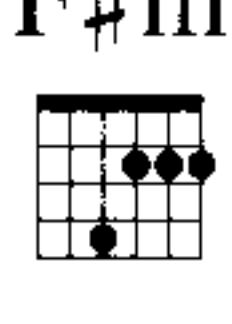
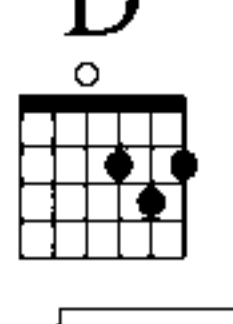
well, take my hand, we're gon - na howl _____



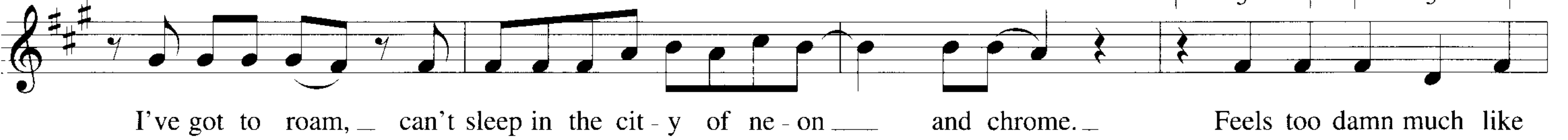
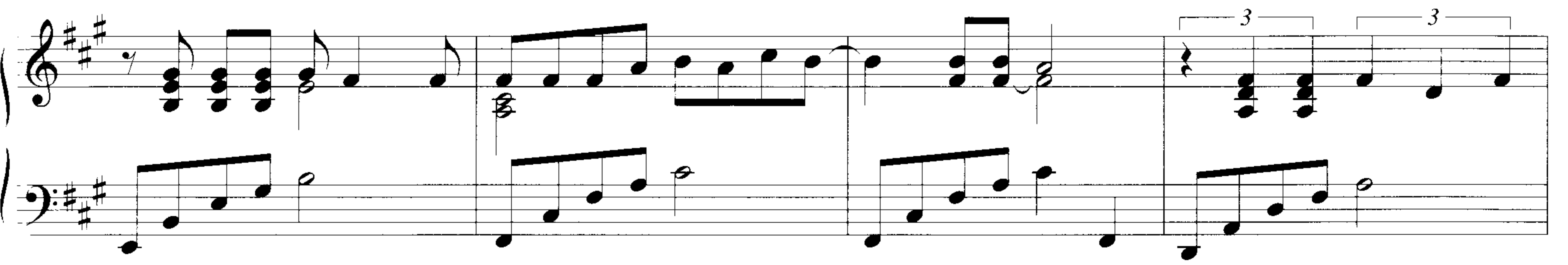

E  Asus  A  N.C. 

out to - night! _ In the eve - ning

E  F#m  D 

I've got to roam, _ can't sleep in the cit - y of ne - on _ and chrome. _ Feels too damn much like

E F# D

home when the Span - ish ba-bies cry. So let's find a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'home', a quarter note for 'when the Span - ish', eighth notes for 'ba-bies', and a quarter note for 'cry.'. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth notes and a triplet of eighth notes. Chord diagrams for E, F#, and D are shown above the staff.

E F#m G A

bar so dark we for - get who we are, and all the scars of the

Detailed description: This system contains the next two measures. The vocal line continues with 'bar', a quarter rest, 'so dark', eighth notes for 'we for - get who we', and a quarter note for 'are,'. The piano accompaniment includes a triplet of eighth notes in the treble and a steady bass line. Chord diagrams for E, F#m, G, and A are shown above the staff.

E

nev - ers and may - bes die! Let's go

D.S. al Coda

Detailed description: This system contains the final two measures of the main section. The vocal line has 'nev - ers and may - bes', a quarter rest, 'die!', a quarter rest, and 'Let's go'. The piano accompaniment features a triplet of eighth notes in the treble and a steady bass line. A fermata is placed over the piano accompaniment in the second measure. The instruction 'D.S. al Coda' is written at the end of the system. Chord diagrams for E are shown above the staff.

CODA D E F#m D

You're sweet, wan - na hit the street, _ wan - na wail at the moon _ like a cat

Detailed description: This system contains the CODA section. The vocal line starts with a quarter rest, followed by eighth notes for 'You're sweet, wan - na', a quarter note for 'hit the street,', eighth notes for 'wan - na wail at the moon', and eighth notes for 'like a cat'. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth notes and chords. Chord diagrams for D, E, F#m, and D are shown above the staff.

in heat! Just take me out to - night.

Asus A N.C. D E
Please take me } out to - night.
Don't for-sake me;

Asus N.C. D E
I'll let you make me! Out to - night,

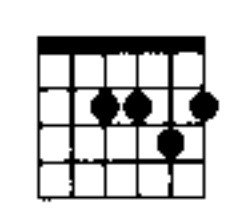
A
to - night, to - night, to-night!

Without You

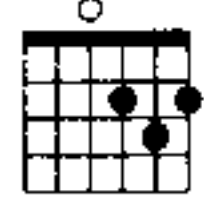
Words and Music by
JONATHAN LARSON

Moderately flowing

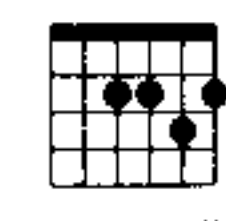
Dsus2



D

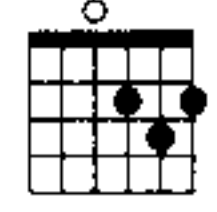


Dsus2

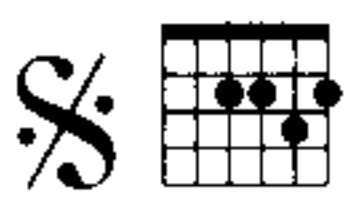


With pedal

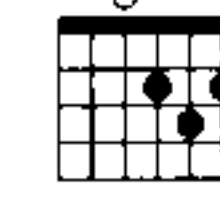
D



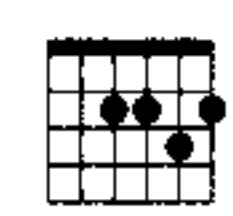
Dsus2



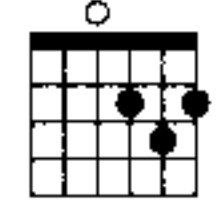
D



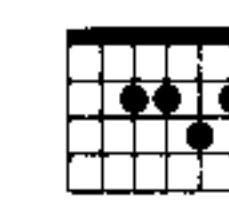
Dsus2



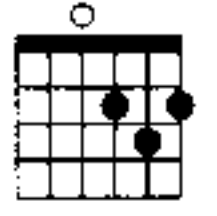
D



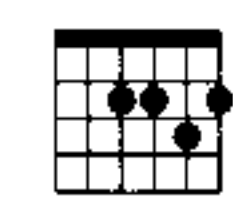
Dsus2



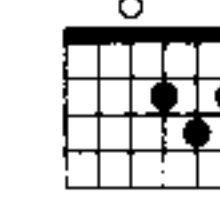
D

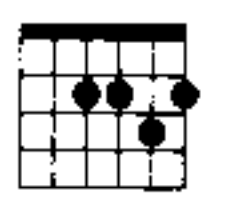
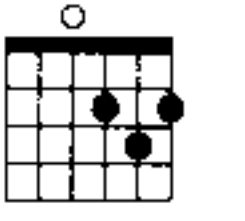
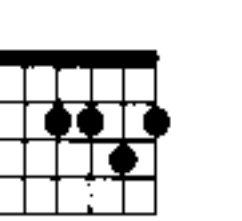


Dsus2

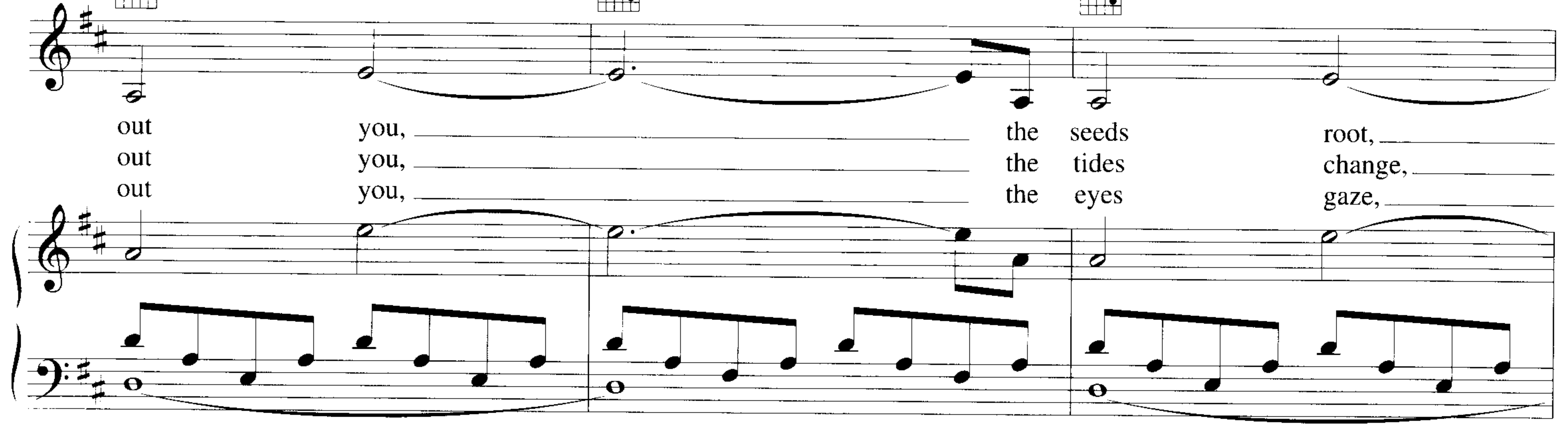


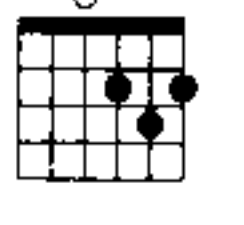
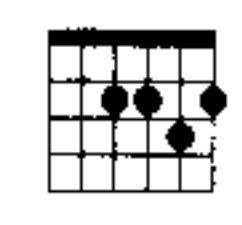
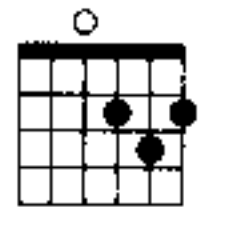
D



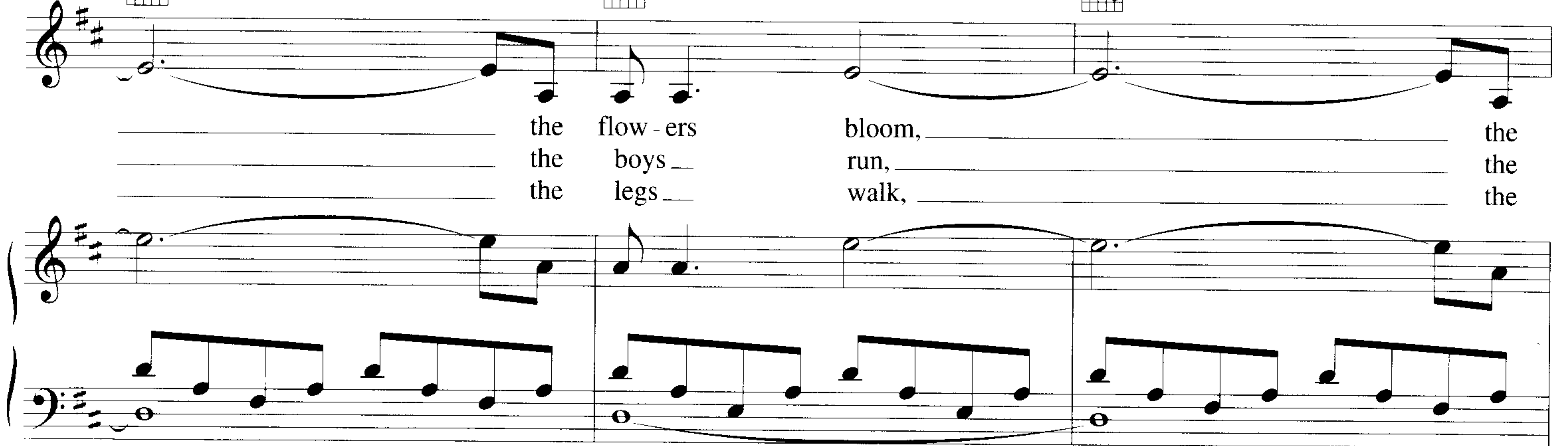
Dsus2  **D**  **Dsus2** 

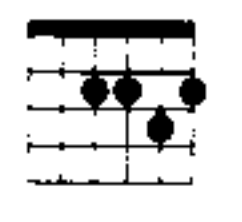
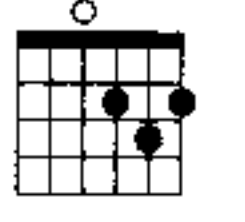
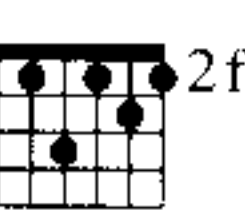
out out out you, you, you, the the the seeds tides eyes root, change, gaze,




D  **Dsus2**  **D** 

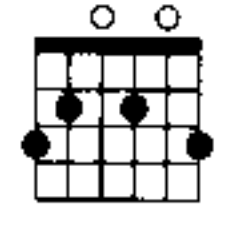
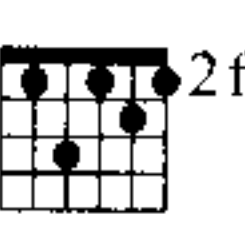
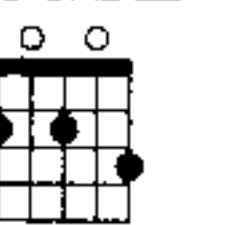
the flow - ers bloom, the the the boys legs walk, the the




Dsus2  **D**  **Bm7**  2fr

chil - dren play, the stars gleam, o - ceans crash, the the crowds roar, lungs breathe, the the mind churns,



Gsus2  **Bm7**  2fr **Gsus2** 

the po - ets dream, the the the days heart soar, the the the heart years, the



F#m Gsus2 Dsus2

ea - gles fly with - out you.
 ba - bies cry with - out you.
 tears dry with - out you.

D Bm7 Gsus2 To Coda ⊕

The earth turns, the
 The moon glows, the
 Life goes on, but

Bm7 Gsus2 F#m Gsus2

sun burns, but I die
 riv - er flows,

Dsus2 1 D

with - out you.

Dsus2 D 2 D B \flat sus2/D

With - The world re -

Dsus2 B \flat sus2/D Dsus2 B \flat sus2/D

vives, col - ors re - new, but I know

A/C \sharp Am/C G/B Gm/B \flat

blue, on - ly blue, lone - ly

D/A Gm/B \flat Asus A

blue, with - in me blue

rit.

Dsus2 D Dsus2 D

D.S. al Coda

with - out you. With

a tempo

CODA Bm7 Gsus2 F#m Gsus2

I'm gone 'cause I die with-out

Dsus2 D Dsus2 D

you, with-out you, with-out

Dsus2 D Dsus2 D(add2)

you, with-out you.

rall.

Halloween

Words and Music by
JONATHAN LARSON

Quickly

N.C.

mf

The piano introduction is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand has whole rests, while the left hand plays a bass line starting on G2, moving to F2, E2, D2, C2, B1, A1, G1.

The vocal line consists of whole rests for the first two measures, followed by a double bar line with repeat dots, and then another whole rest for the third measure.

(Vocal 2nd time only) Spoken: *Hi, it's Mark Cohen. Is Alexi there?*
Yes, I'll still be there. Ah,

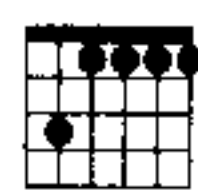
The piano accompaniment for the first spoken part follows the same bass line as the introduction, with whole rests in the right hand.

The vocal line consists of whole rests for the first two measures, followed by a double bar line with repeat dots, and then another whole rest for the third measure.

no need to bother her, just let her know that I'm running late for my appointment.
Yes, I signed the contract.

The piano accompaniment for the second spoken part follows the same bass line as the introduction, with whole rests in the right hand.

Fm7/C



The vocal line consists of whole rests for the first two measures, followed by a double bar line with repeat dots, and then another whole rest for the third measure.

I'm at my... Thanks.

The piano accompaniment for the third spoken part follows the same bass line as the introduction, with whole rests in the right hand.

Sung: How did we get here? — How the hell? — Pan

left. Close on the stee - ple — of the church.

Db/F

Fm7/C

Db/F

How did I

Eb/G

Ab sus

Ab

Ab sus

Ab

get here? — How the hell? — Christ - mas!

Chords: Db/F, Eb/G, Ab sus, Ab

Christ - mas Eve last year. _____

Chords: Absus, Ab, Db/F, Eb/G

How could a night so fro - zen be so scald - ing

Chords: Absus, Ab, Absus, Ab, Db/F

hot? How can a morn - ing _____ this

Chords: Eb/G, Fm7/C

mild be so raw?

Why are en - ti - re years strewn on the cut-ting room floor of mem-o - ry, when

sin - gle frames from one mag - ic night for - ev - er flick - er in close - up on the

Db/F Fm7/C

3 - D I - max of my mind? That's po - et - ic,

Db/F Eb/G

that's pa - thet-ic. Why did Mi - mi knock on Ro - ger's door, and

Ab sus

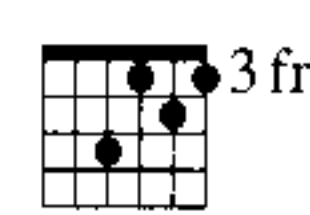
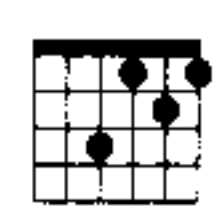
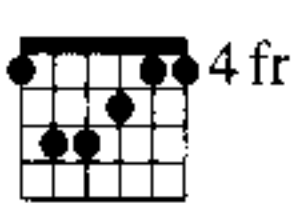
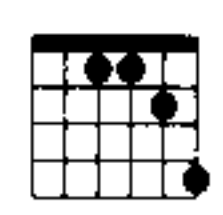
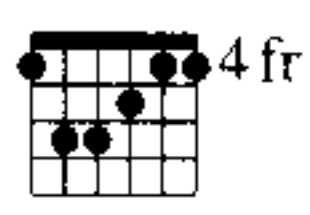
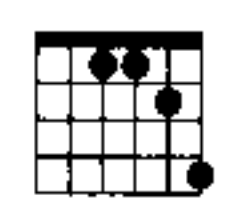
Ab

Ab sus

Ab

Db/F

Eb/G



Col-lins choose _ that phone booth back where An - gel set up his drums? Why did Mau -



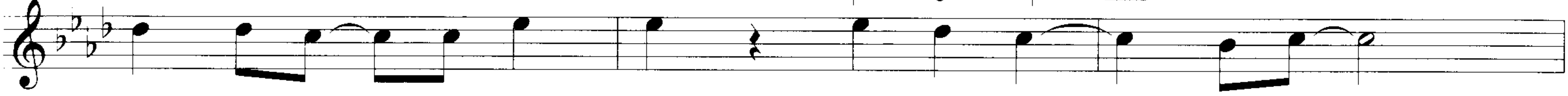
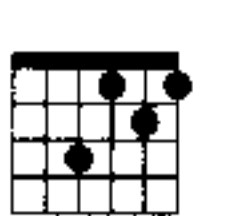
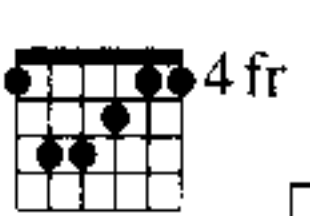
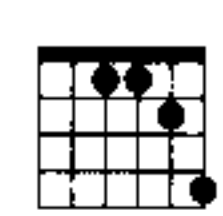
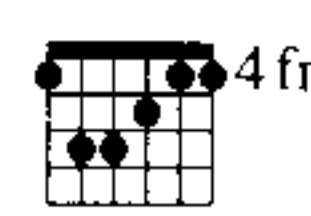
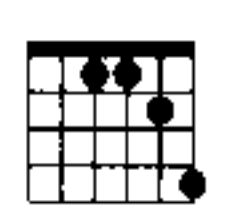
Ab sus

Ab

Ab sus

Ab

Db/F



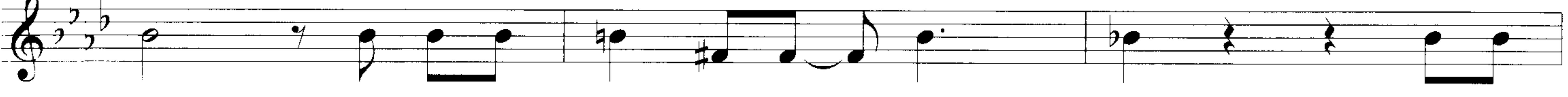
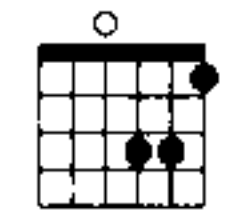
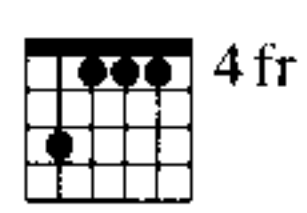
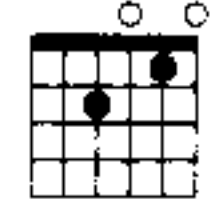
reen's e - quip - ment break down? Why am I _ the wit -



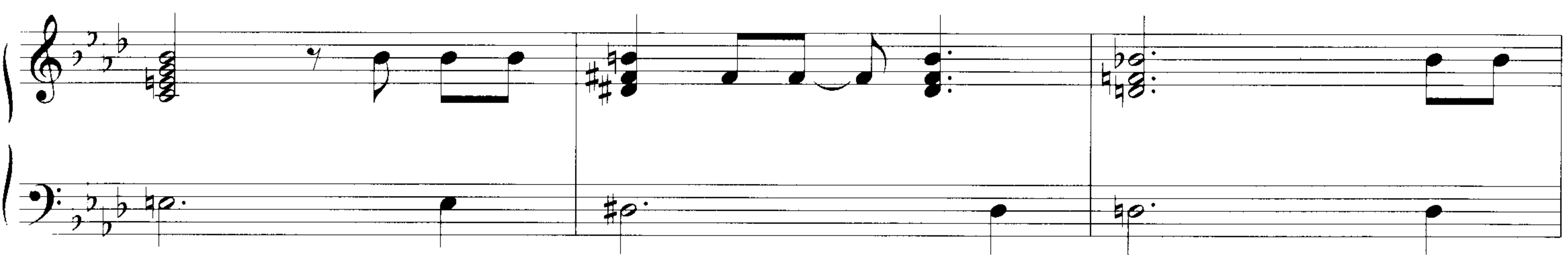
C/E

B/D#

Bb/D



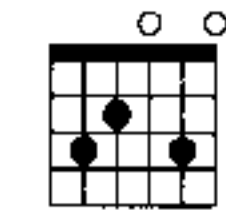
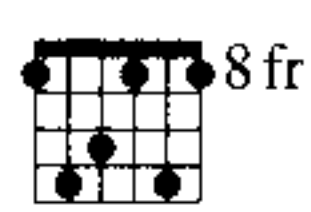
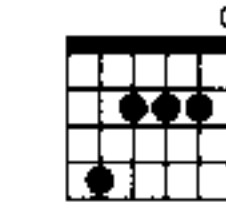
ness, and when I cap - ture it _ on film, will it



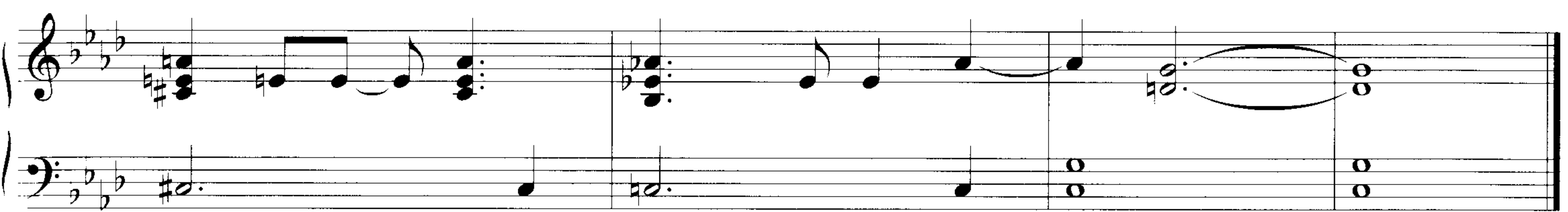
A/C#

Ab(add9)/C

Csus2



mean that it's _ the end and I'm a - lone? _

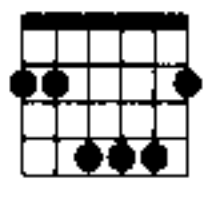


Santa Fe

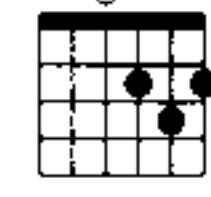
Words and Music by
JONATHAN LARSON

Moderately

B

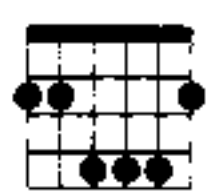


D

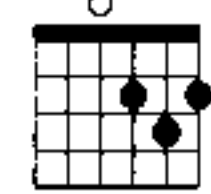


mf

B

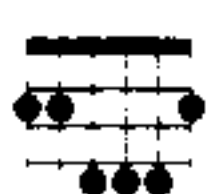


D

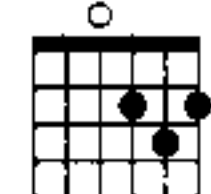


Spoken: New York City! Uh huh. Center of the universe. Sing it, girl.

B

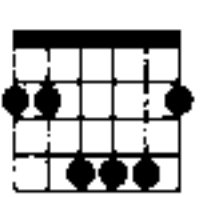


D

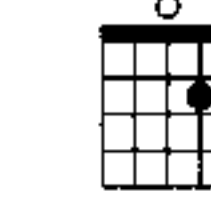


Times are shitty, but I'm pretty sure they can't get worse. I hear ya.

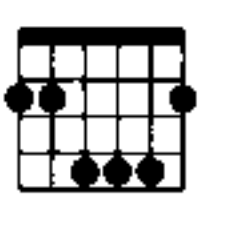
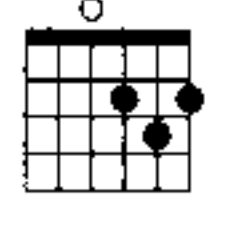
B



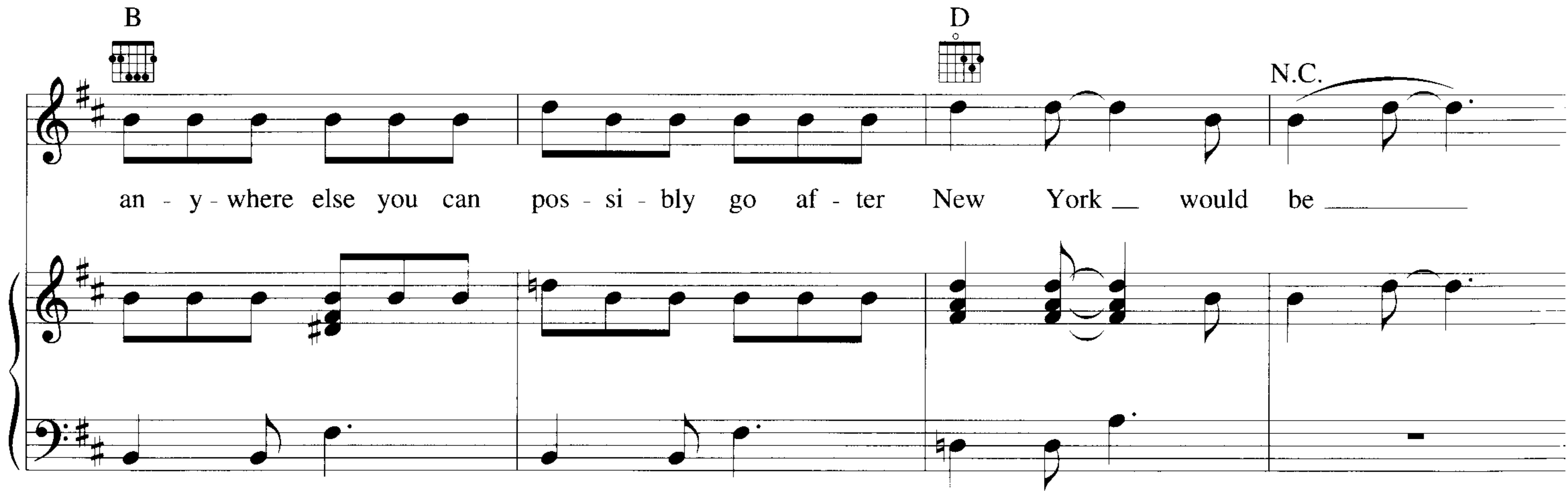
D

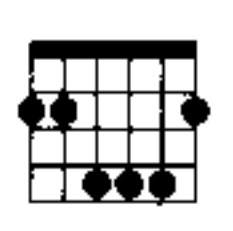


It's a com-fort to know when you're sing-ing the "Hit the Road Blues" Sing: that

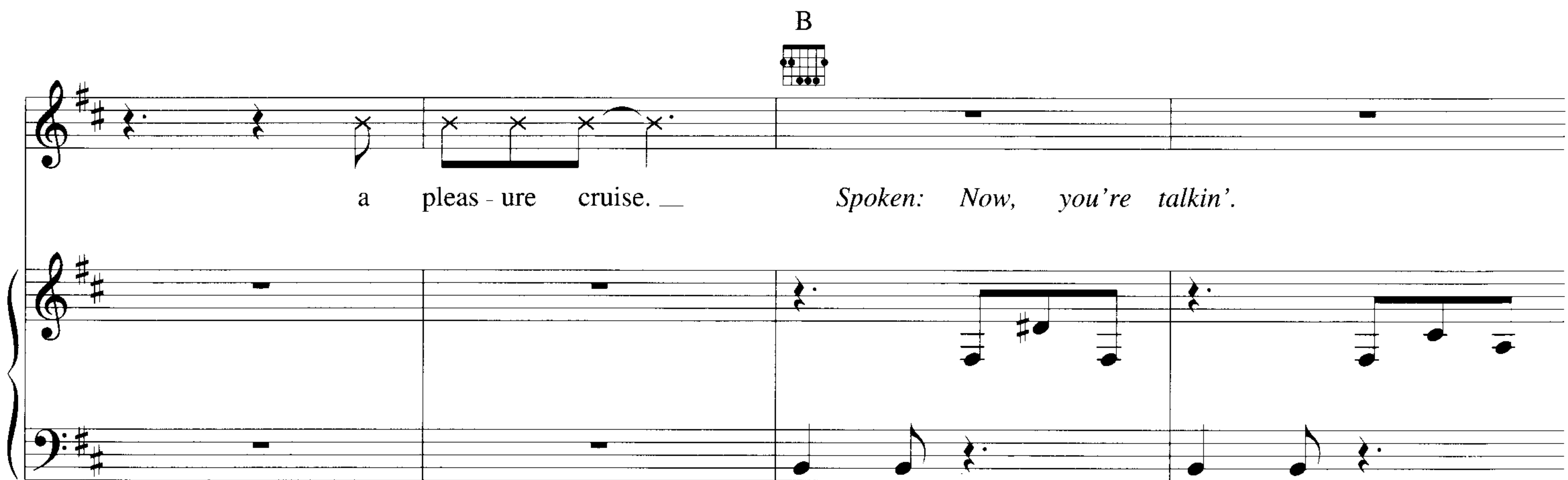
B  D  N.C.

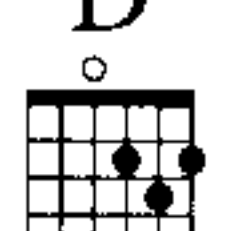
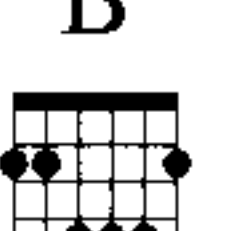
an - y - where else you can pos - si - bly go af - ter New York — would be _____



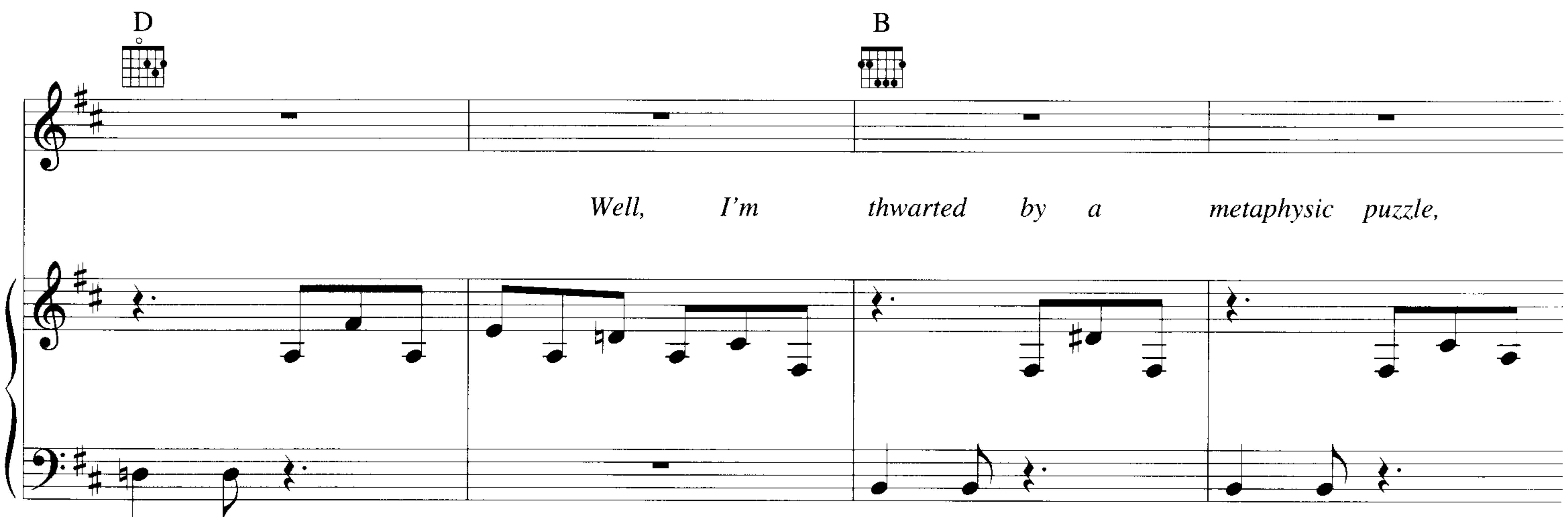
B 

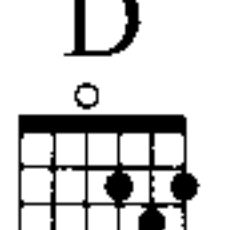

a pleas - ure cruise. — *Spoken: Now, you're talkin'.*



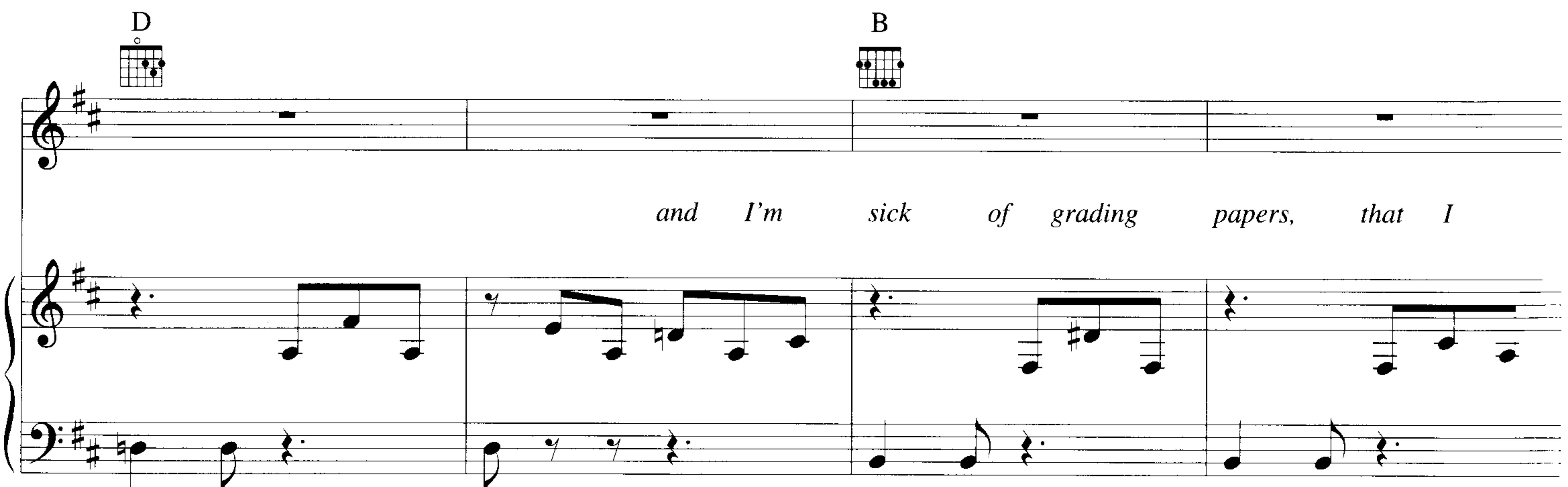
D  B 

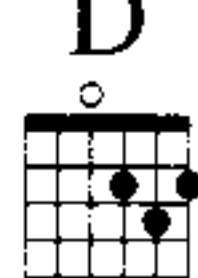
Well, I'm thwarted by a metaphysic puzzle,



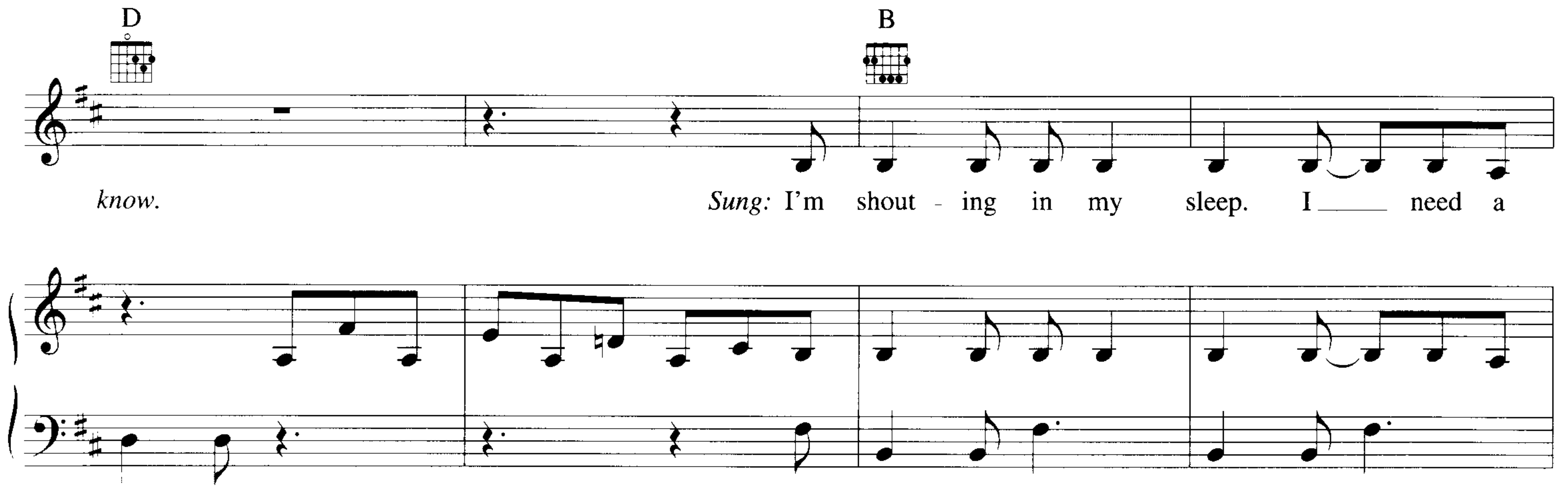
D  B 

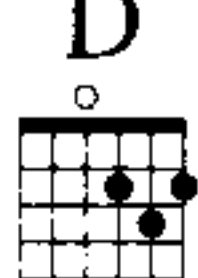
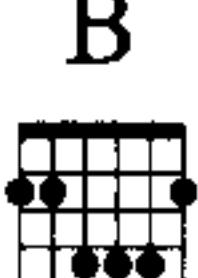
and I'm sick of grading papers, that I



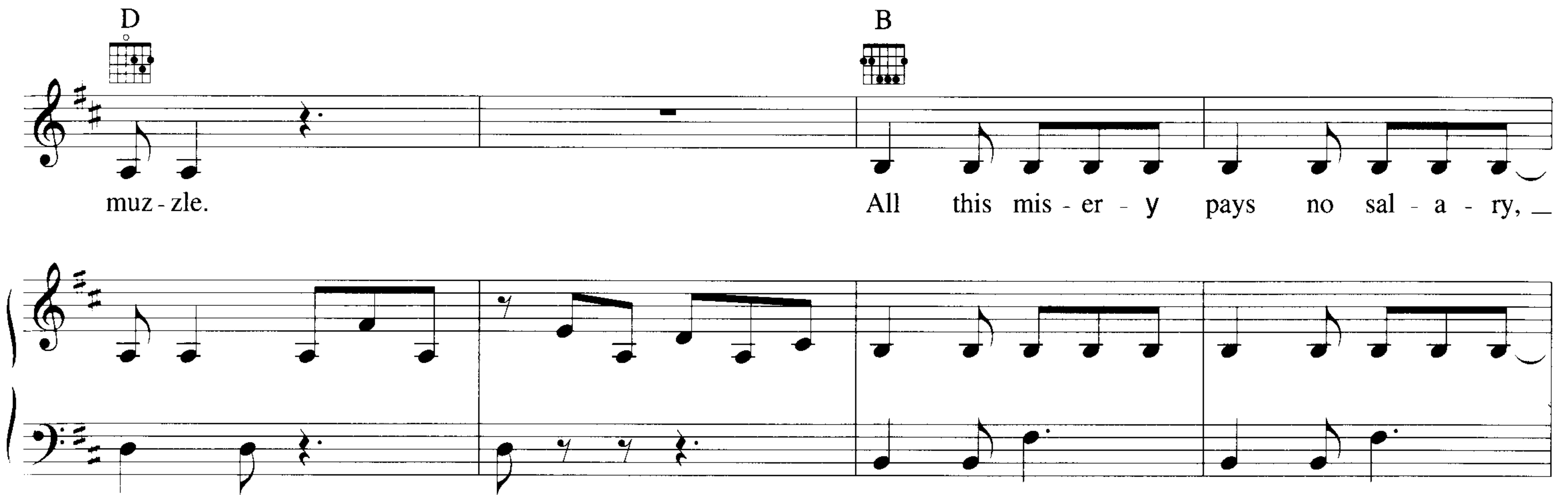
D  B 

know. *Sung:* I'm shout - ing in my sleep. I need a



D  B 


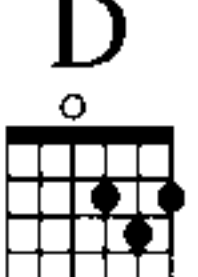

muz - zle. All this mis - er - y pays no sal - a - ry, —



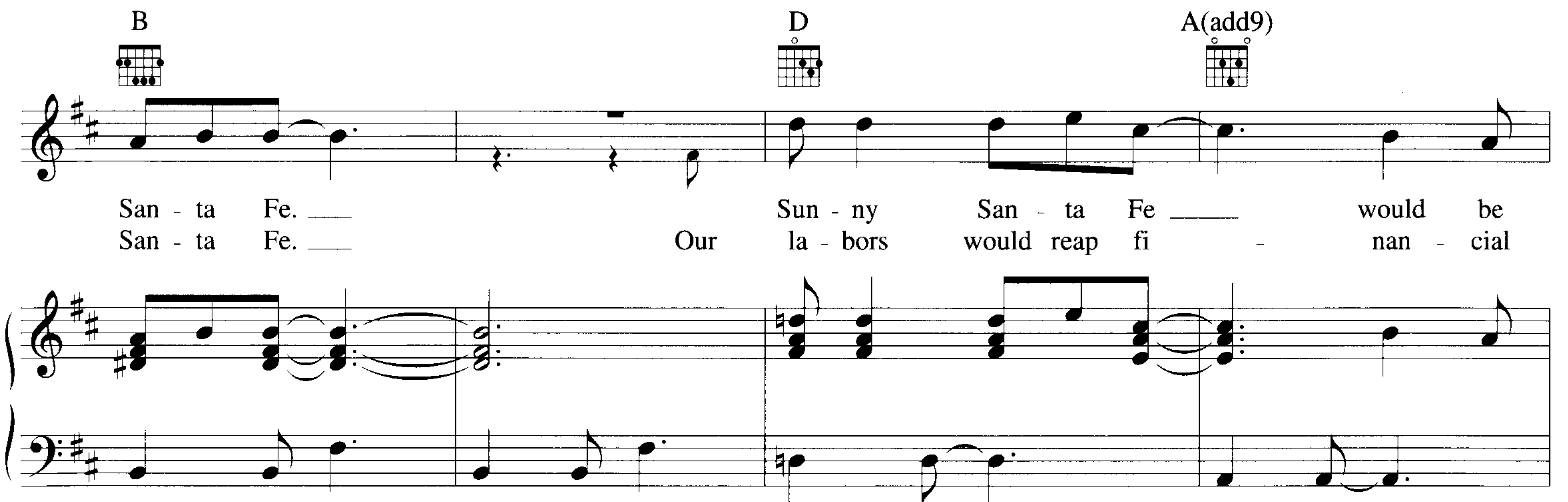
D  § A(add9) 

so let's o - pen up a res - tau - rant in
o - pen up a res - tau - rant in



B  D  A(add9) 

San - ta Fe. — Our Sun - ny San - ta Fe — would be
San - ta Fe. — la - bors would reap fi - nan - cial



B D A(add9)

nice. gain. Let's o - pen up a res - tau - rant in
 Let's o - pen up a res - tau - rant in

B D A(add9) To Coda ⊕

San - ta Fe _____ and leave this _____ to the roach - es _____ and
 San - ta Fe _____ and save from _____ dev - a - sta - tion _____ our

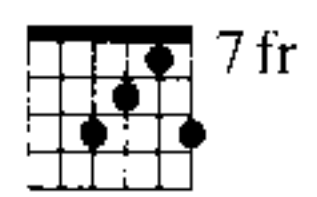
F# B D(add9) 2fr E(add9)

mice. _____ Oh. _____

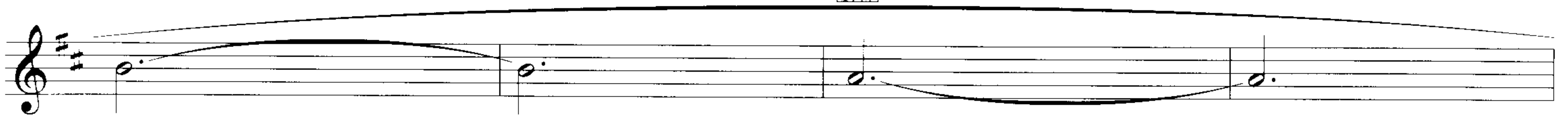
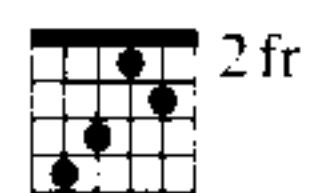
A D(add9) 2fr G F#

Oh. _____ Oh. _____

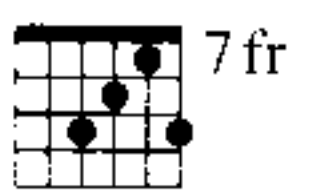
B(add9)



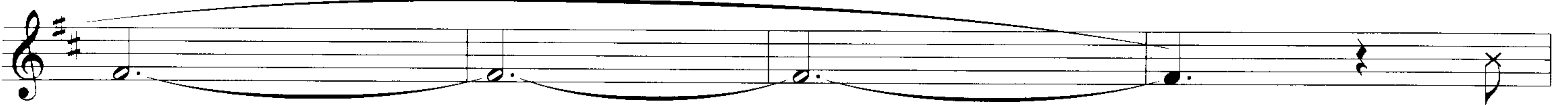
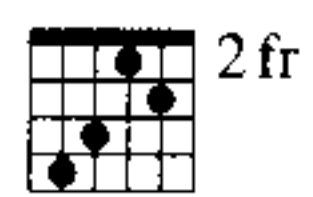
D(add9)



B(add9)



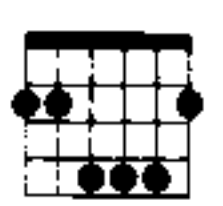
D(add9)



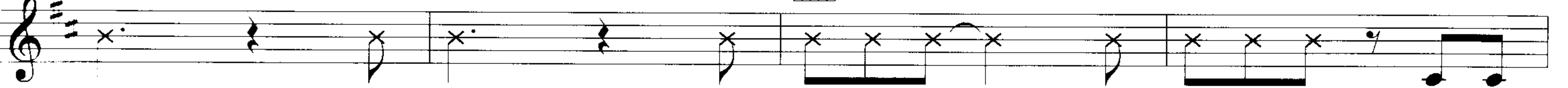
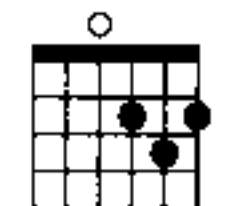
You



B



D



teach?

I teach

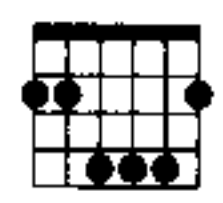
com - pu - ter age

phi - los - o - phy,

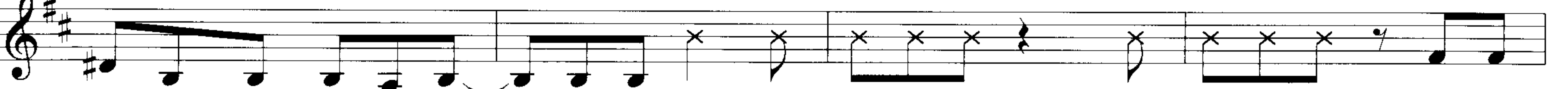
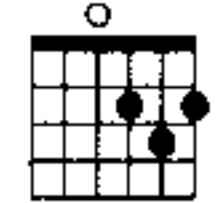
but my



B



D



stu - dents would rath - er watch

T. V. Huh,

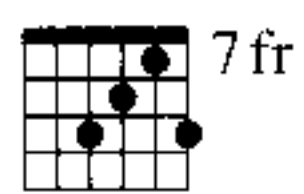
A - mer - i - ca,

A - mer - i - ca.

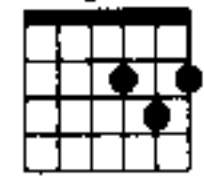
You're a



Bsus2

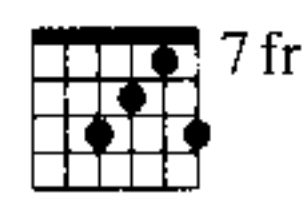


D

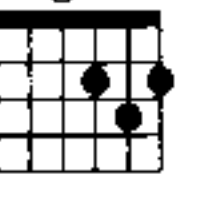


sen - si - tive es - thete, brush the sauce on - to the meat. You can

Bsus2

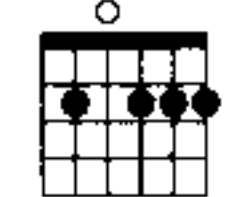


D

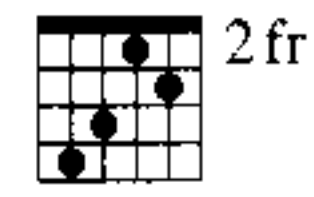


make the men - u spar - kle with rhyme. You could

Bm9

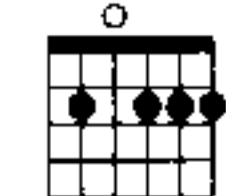


D(add9)

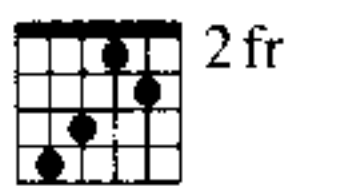


drum a gen - tle drum, and I could seat guests as they come chat - ting

Bm9



D(add9)



D.S. al Coda

not a - bout Hei - deg - ger but wine. Let's

CODA

F#

B7

D(add9)

brains. We'll pack up all our

A(add9)

B

D(add9)

junk and fly so far a - way, de - vote our - selves to

A(add9)

B

D(add9)

pro - jects that sell. We'll o - pen up a

A(add9)

B

res - tau - rant in San - ta Fe, for -

D(add9) 2fr A(add9) 1fr D(add9) 2fr D(add9) 2fr

get this cold Bo - he - mi - an hell.

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "get this cold Bo - he - mi - an hell." The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The first measure has a D4 note in the vocal line and a D4-G4 dyad in the piano. The second measure has an A4 note in the vocal line and a D4-A4 dyad in the piano. The third measure has a B4 note in the vocal line and a D4-B4 dyad in the piano. The fourth measure has a D5 note in the vocal line and a D4-G4 dyad in the piano.

D(add9) 2fr E(add9) A(add9) D(add9) 2fr

Oh.

Detailed description: This system contains measures 5 through 8. The vocal line starts with a long note on D5 in measure 5, followed by a melodic line in measures 6-8. The piano accompaniment features a right hand in treble clef with chords and a left hand in bass clef with a walking bass line. Measure 5 has a D5 note in the vocal line and a D4-G4 dyad in the piano. Measure 6 has an E5 note in the vocal line and a D4-A4 dyad in the piano. Measure 7 has an A5 note in the vocal line and a D4-B4 dyad in the piano. Measure 8 has a D6 note in the vocal line and a D4-G4 dyad in the piano.

G(add9) F# 1 B

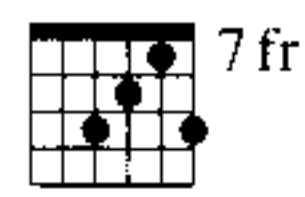
Oh. Oh.

Detailed description: This system contains measures 9 through 12. The vocal line has a long note on G5 in measure 9, followed by a melodic line in measures 10-12. The piano accompaniment continues with chords and a walking bass line. Measure 9 has a G5 note in the vocal line and a D4-G4 dyad in the piano. Measure 10 has an F#5 note in the vocal line and a D4-A4 dyad in the piano. Measure 11 has a B5 note in the vocal line and a D4-B4 dyad in the piano. Measure 12 has a B5 note in the vocal line and a D4-G4 dyad in the piano.

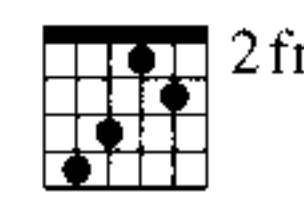
2 B(add9) 7fr D(add9) 2fr

Detailed description: This system contains measures 13 through 16. The vocal line has a long note on B5 in measure 13, followed by a melodic line in measures 14-16. The piano accompaniment features a right hand in treble clef with chords and a left hand in bass clef with a walking bass line. Measure 13 has a B5 note in the vocal line and a D4-G4 dyad in the piano. Measure 14 has a B5 note in the vocal line and a D4-A4 dyad in the piano. Measure 15 has a B5 note in the vocal line and a D4-B4 dyad in the piano. Measure 16 has a B5 note in the vocal line and a D4-G4 dyad in the piano.

B(add9)

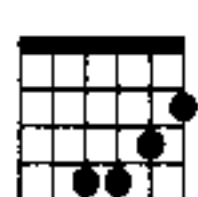


D(add9)

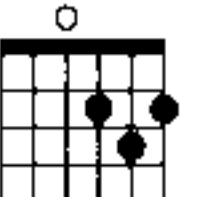


Musical notation for the first system, including a vocal line with a long note and piano accompaniment with a large chordal structure.

Bm

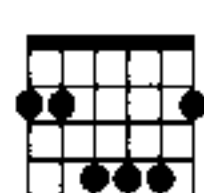


D



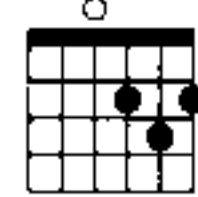
Do you know the way to

B

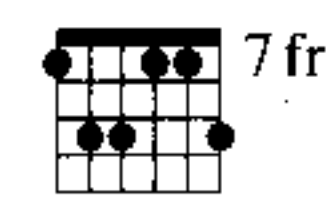


San - ta Fe? *Spoken: You know, tumbleweeds,*

D



Bm(add9)



rit. prairie dogs. Yeah!

One Song Glory

Words and Music by
JONATHAN LARSON

Moderately

The musical score is written for piano and voice. It consists of four systems of music. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Moderately' and the dynamics are 'mp'. The first system includes guitar chord diagrams for G and Em. The second system continues the piano accompaniment with guitar chord diagrams for C and D. The third system introduces the vocal line with lyrics 'One song' and guitar chord diagrams for Em and G. The fourth system continues the vocal line with lyrics 'glo - ry. One song be - fore I' and a guitar chord diagram for Em. The piano accompaniment provides harmonic support throughout, with various rhythmic patterns and dynamics.

C D Em

go. Glo - ry, one song to leave be - hind.

C D

Find one song, one last re - frain.

Em C

Glo - ry from the pret - ty boy front man

D Em

who wast - ed op - por - tu - ni - ty.

G Em

One song, he had the world at his feet. Glo - ry

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). It begins with a G chord and an Em chord. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "One song, he had the world at his feet. Glo - ry".

C D

in the eyes of a young girl, a

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "in the eyes of a young girl, a". The piano accompaniment continues. Chords C and D are indicated above the vocal line.

Em G

young girl. Find glo - ry

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics: "young girl. Find glo - ry". The piano accompaniment continues. Chords Em and G are indicated above the vocal line.

Em

be - yond the cheap col - ored lights, one song be - fore the sun sets.

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics: "be - yond the cheap col - ored lights, one song be - fore the sun sets." The piano accompaniment continues. A triplet of eighth notes is marked with a '3' above it. The Em chord is indicated above the vocal line.

C D Em
Glo - ry on an - oth - er emp -

C D
ty life. Time flies,

Em G
time dies.

Am C
Glo - ry,

G Am

one blaze of glo

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a G chord diagram. The lyrics 'one blaze of glo' are written below the notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line. The second staff ends with a fermata over the word 'glo'.

C G

ry. One blaze of

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line with a C chord diagram. The lyrics 'ry. One blaze of' are written below. The piano accompaniment continues with chords and a melodic line. The system ends with a fermata over the word 'of'.

Am C G

glo ry.

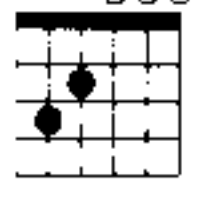
Detailed description: This system contains the fifth and sixth staves. The top staff continues the vocal line with Am, C, and G chord diagrams. The lyrics 'glo ry.' are written below. The piano accompaniment continues with chords and a melodic line. The system ends with a fermata over the word 'ry.'.

D/F# Em

Glo ry.

Detailed description: This system contains the seventh and eighth staves. The top staff continues the vocal line with D/F# and Em chord diagrams. The lyrics 'Glo ry.' are written below. The piano accompaniment continues with chords and a melodic line. The system ends with a fermata over the word 'ry.'.

Cmaj7



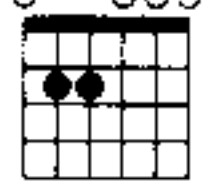
G



Find glo - ry

mf

Em



in a song that rings true, truth like a blaz - ing fire.

C

D

Em

An e - ter - nal flame.


G


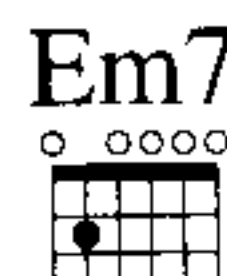


Find one song, a song a - bout

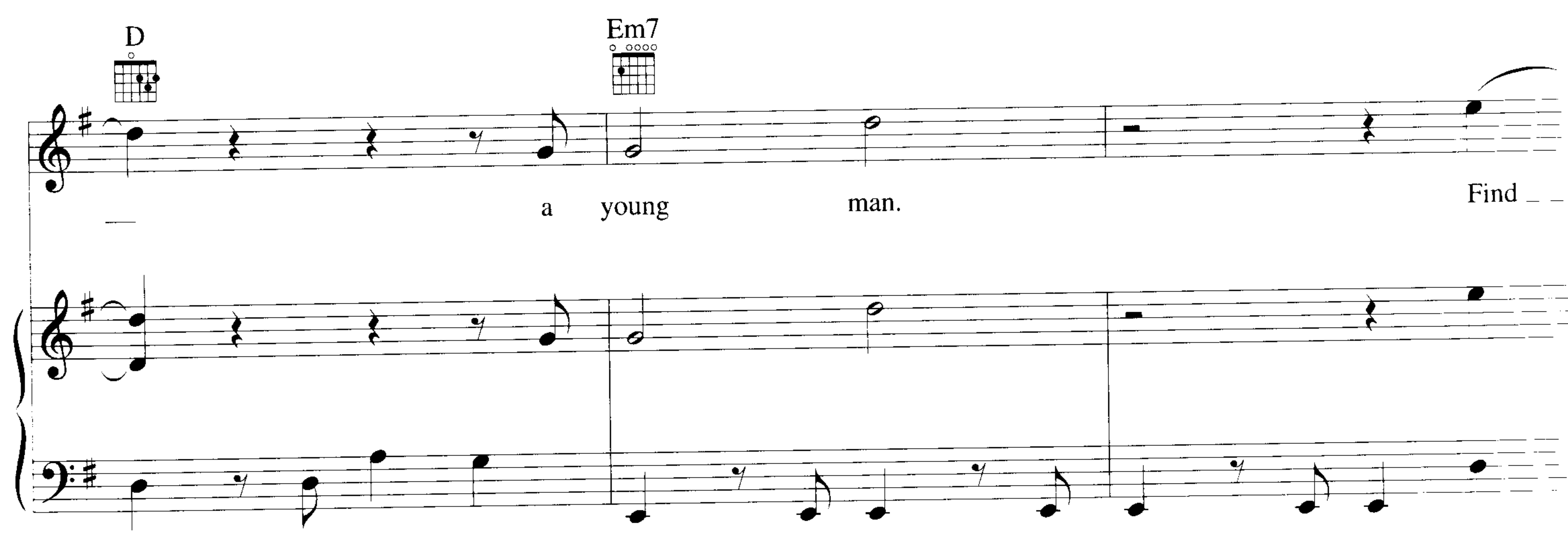
Em  C 

love. Glo - ry from the soul of a young man,



D  Em7 

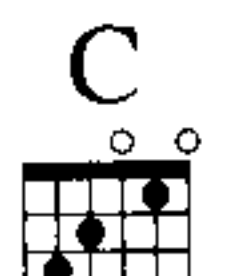
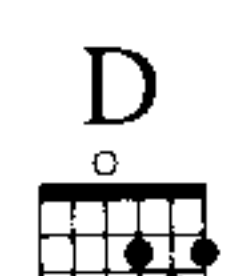
a young man. Find



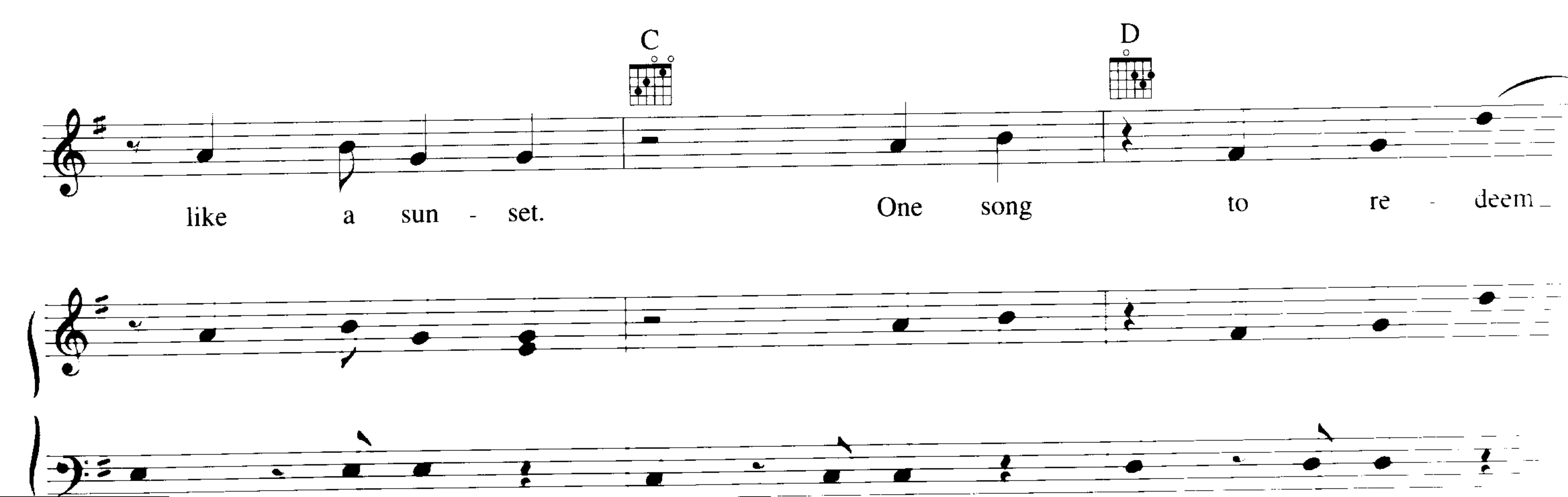
C  D  Em 

the one song be - fore the vi - rus takes hold, glo ry

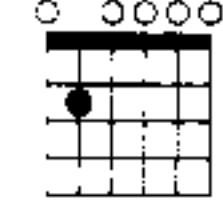


C  D 

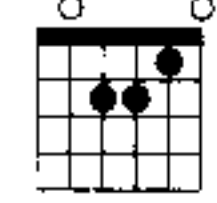
like a sun - set. One song to re - deem



Em7

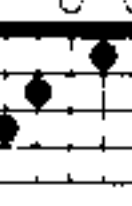


Am

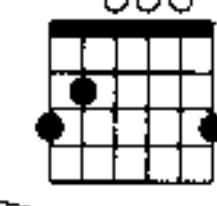


this emp - ty life. Time

C

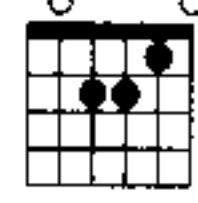


G



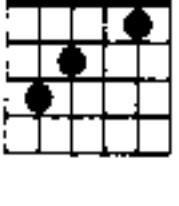
flies, and then no need

Am

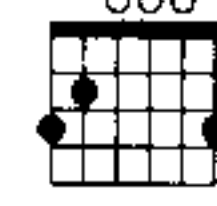


to en - dure an - y - more. Time

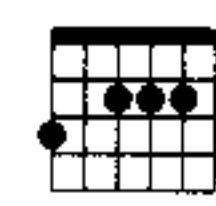
C



G



A/G



dies.

|||

Seasons of Love

Words and Music by
JONATHAN LARSON

Moderately

B \flat sus2 Am7 Gm7 C7sus F C Dm Am B \flat sus2 Am7

Gm7 C7sus Dm Am B \flat sus2 Am7 Gm7 C7sus F C Dm Am

Five hun-dred twen-ty five thou-sand six hun-dred min-utes,

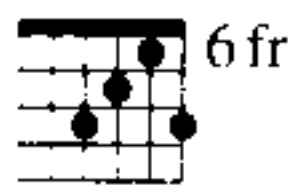
B \flat sus2 Am7 Gm7 C7sus Dm Am B \flat sus2 Am7

five hun-dred twen-ty five thou-sand mo-ments so dear. Five hun-dred twen-ty five thou-sand

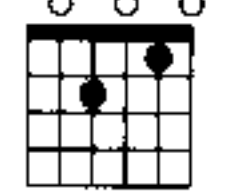
Gm7 C7sus F C Dm Am B \flat sus2 Am7 Gm7 C7sus Dm Am

six hun-dred min-utes. How do you meas-ure, meas-ure a year? In

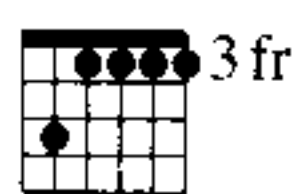
Bb sus2



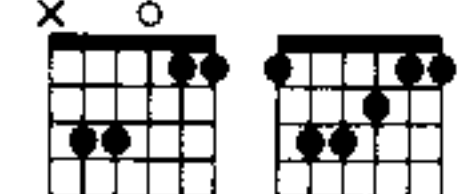
Am7



Gm7



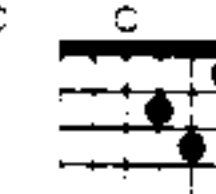
C7sus F



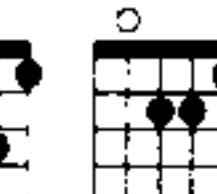
C



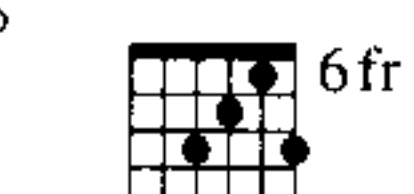
Dm



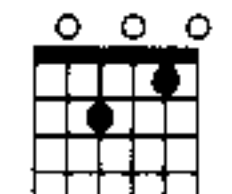
Am



Bb sus2

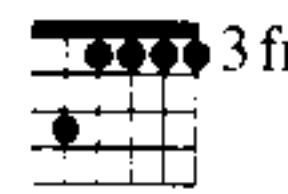


Am7

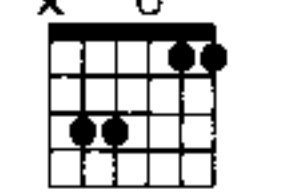


day-lights, in sun-sets, in mid-nights, in cups of cof-fee, in inch-es, in miles, in

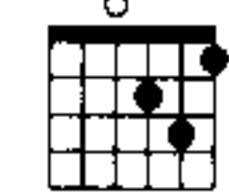
Gm7



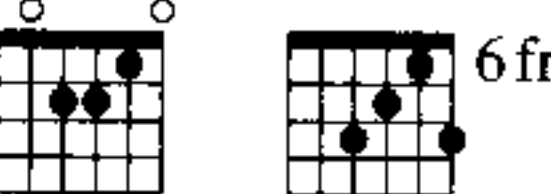
C7sus



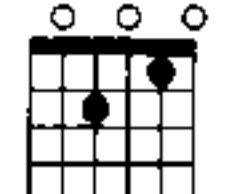
Dm



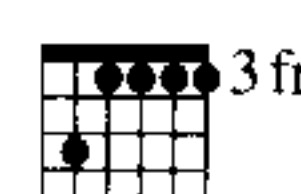
Am Bb sus2



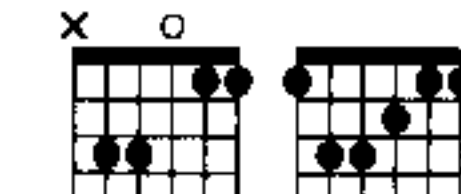
Am7



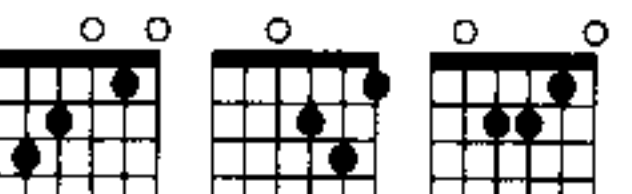
Gm7



C7sus F

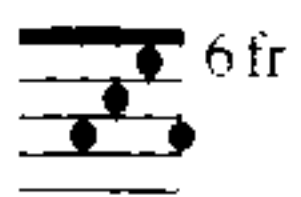


C Dm Am

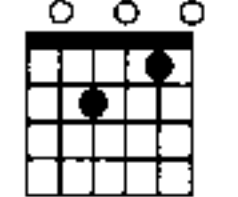


laugh-ter, in strife, in five hun-dred twen-ty five thou-sand six hun-dred min-utes. How

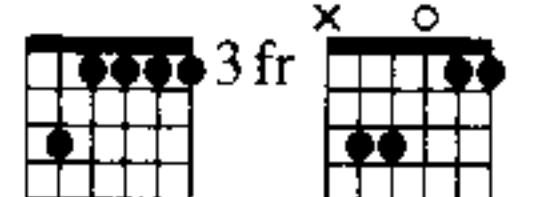
Bb sus2



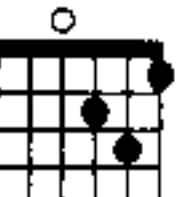
Am7



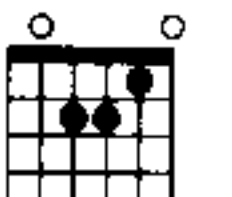
Gm7 C7sus



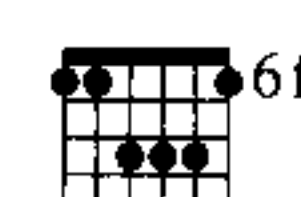
Dm



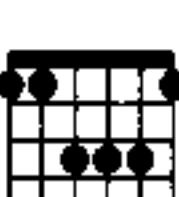
Am



Eb/Bb

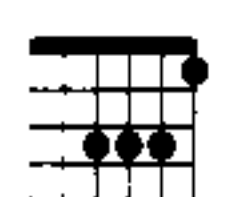


Bb

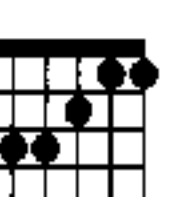


do you meas-ure a year in the life. How a-bout love?

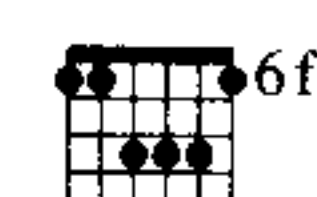
Bb/F



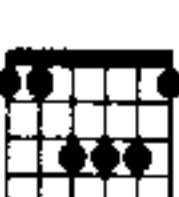
F



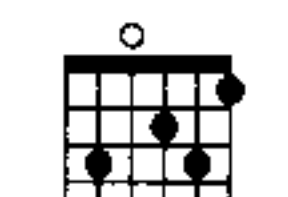
Eb/Bb



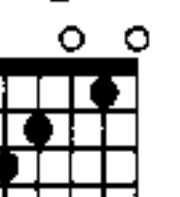
Bb



Dm/C



C



How a-bout love? How a-bout

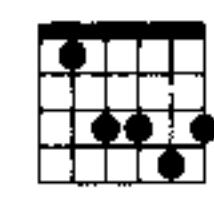
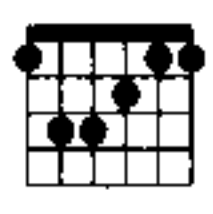
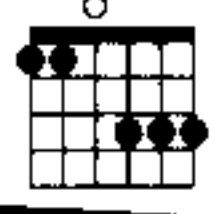
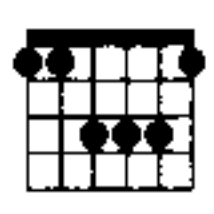
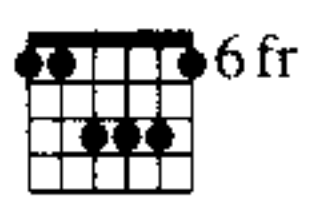
E \flat /B \flat

B \flat

Gm/F

F

E \flat (add2)



love?

Meas-ure in love.

C9sus

B \flat sus2

Am7

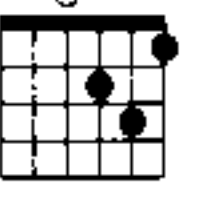
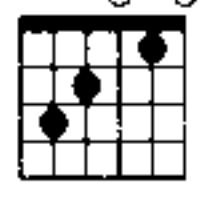
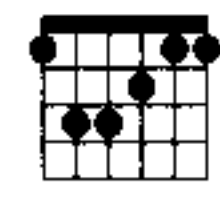
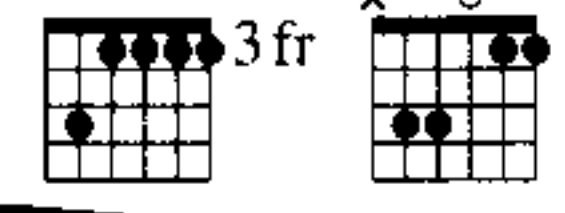
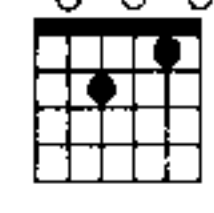
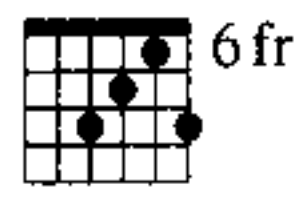
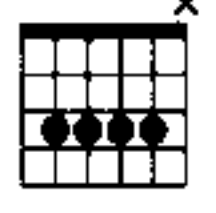
Gm7 C7sus

F

C

Dm

Am



Sea - sons of

love,

sea - sons of

B \flat sus2

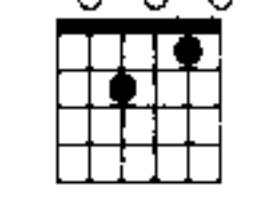
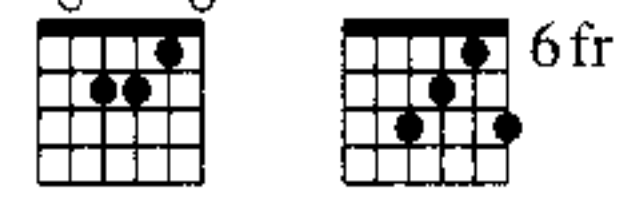
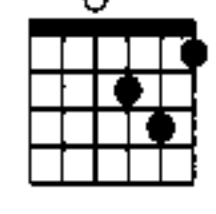
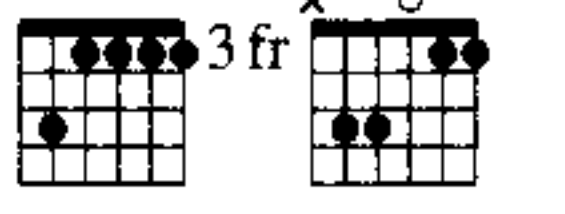
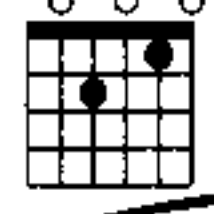
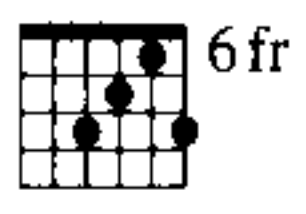
Am7

Gm7 C7sus

Dm

Am B \flat sus2

Am7



love.

Five hun-dred twen-ty five thou-sand

Gm7 C7sus

F

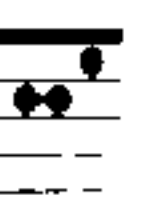
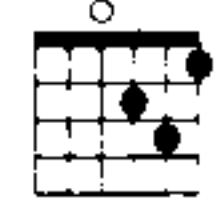
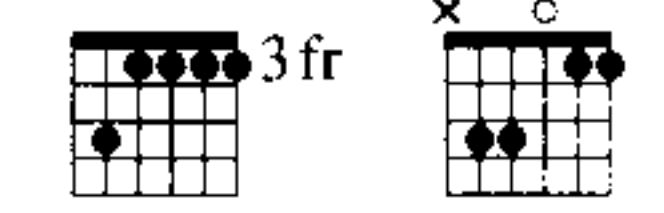
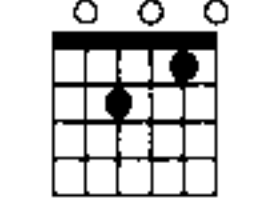
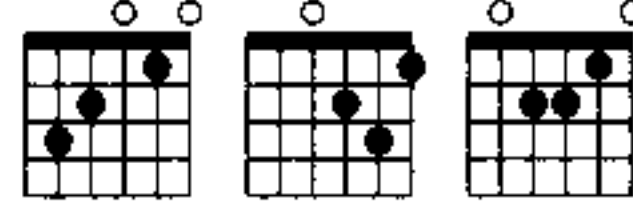
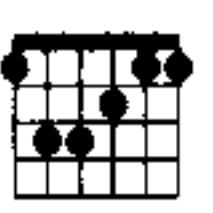
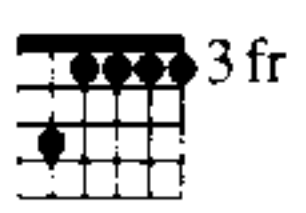
C Dm Am B \flat sus2

Am7

Gm7 C7sus

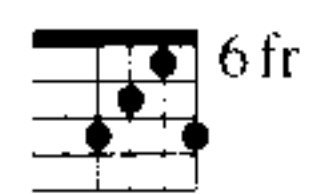
Dm

Am

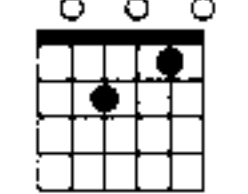


six hun - dred min - utes,

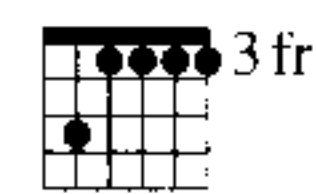
five hun-dred twen-ty five thou-sand jour-neys to plan.

B \flat sus2

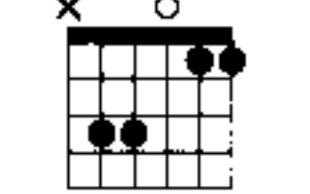
Am7



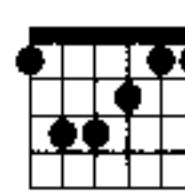
Gm7



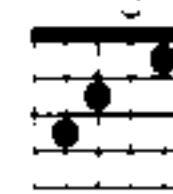
C7sus



F



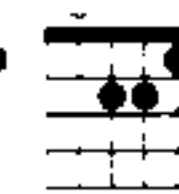
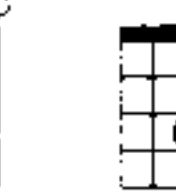
C



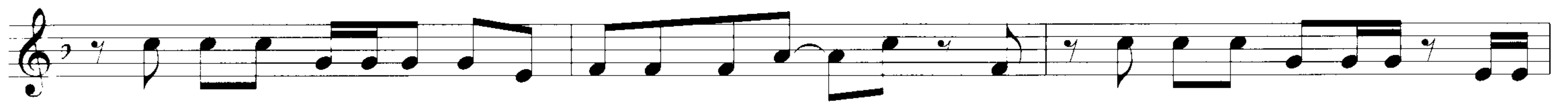
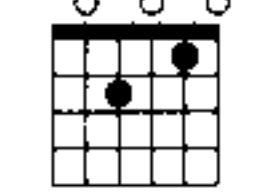
Dm



Am

B \flat sus2

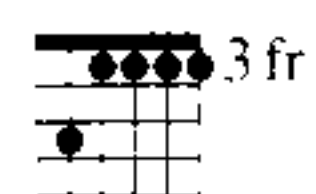
Am7



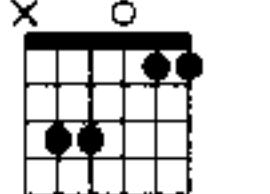
Five hun-dred twen-ty five thou-sand six hun - dred min - utes. How do you meas-ure the life of a



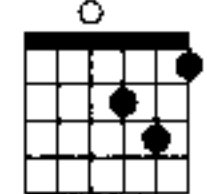
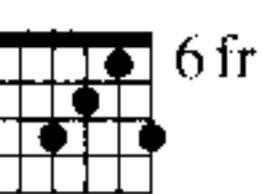
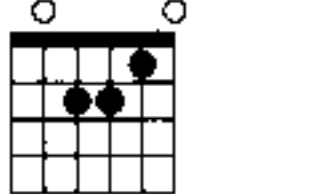
Gm7



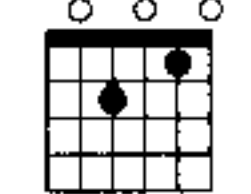
C7sus



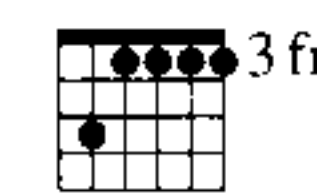
Dm

Am B \flat sus2

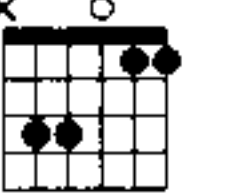
Am7



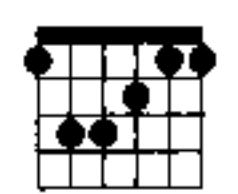
Gm7



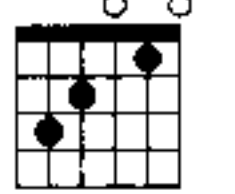
C7sus



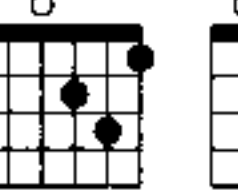
F



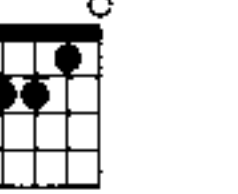
C



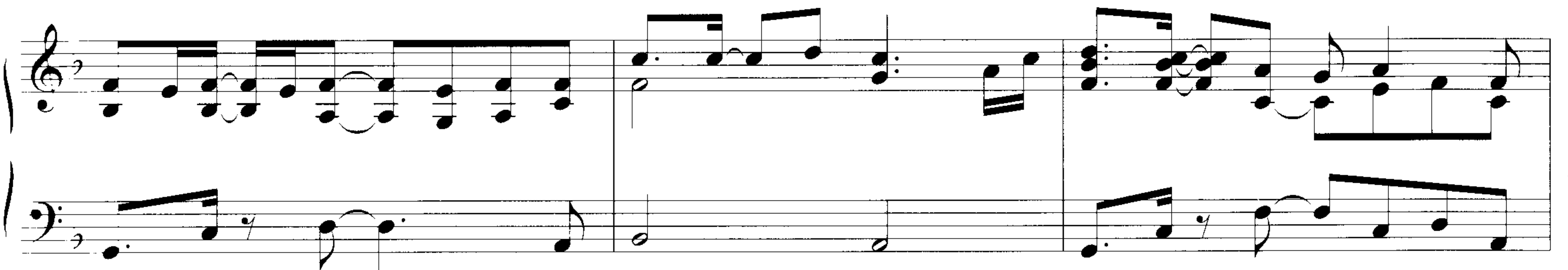
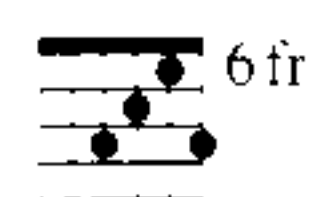
Dm



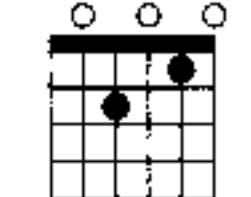
Am



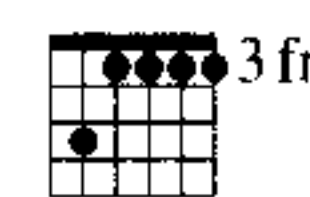
wom-an or _ a man? _ In truth that _ she learned or in times that _ he cried, _ in

B \flat sus2

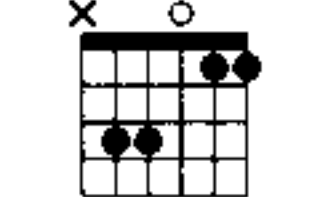
Am7



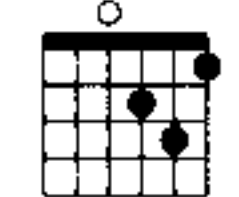
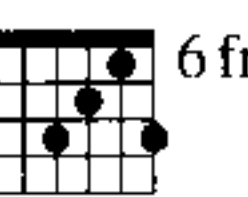
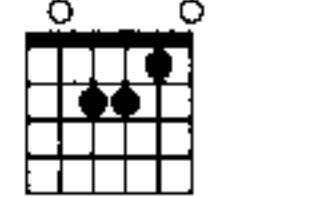
Gm7



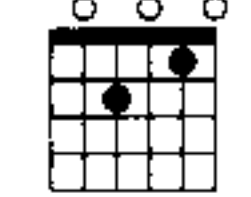
C7sus



Dm

Am B \flat sus2

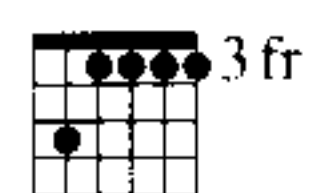
Am7



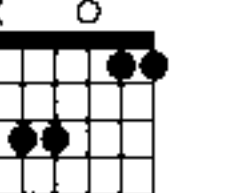
bridg - es _ he burned or the way that she died. _ It's time now to sing out, though the



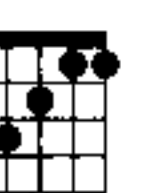
Gm7



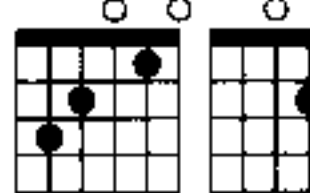
C7sus



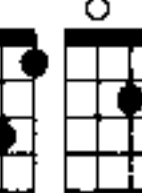
F



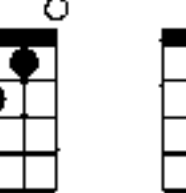
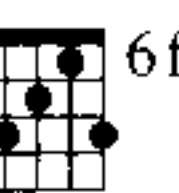
C



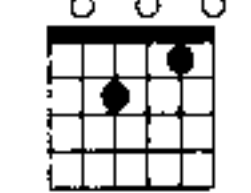
Dm



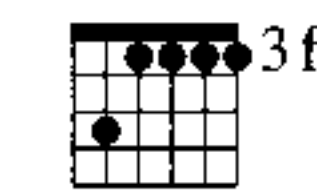
Am

B \flat sus2

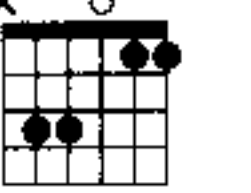
Am7



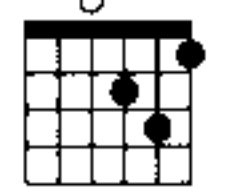
Gm7



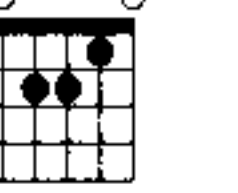
C7sus



Dm



Am



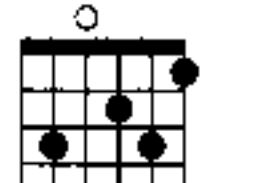
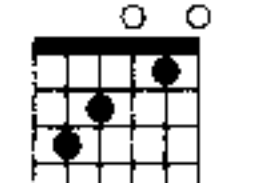
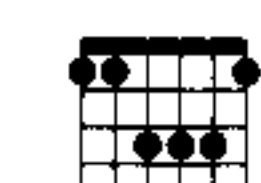
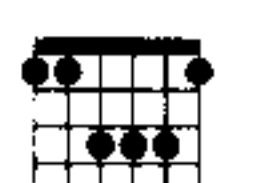
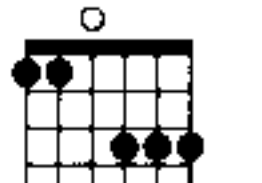
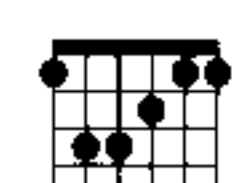
sto - ry nev - er ends. _ Let's cel - e-brate, re-mem - ber a year in the life of _ friends. _ Re-mem-ber the



Eb/Bb  6fr Bb 
 Bb/F  F 
 Eb/Bb  6fr Bb 

love, re-mem-ber the love,



Dm/C  C 
 Eb/Bb  6fr Bb 
 Gm/F  F 

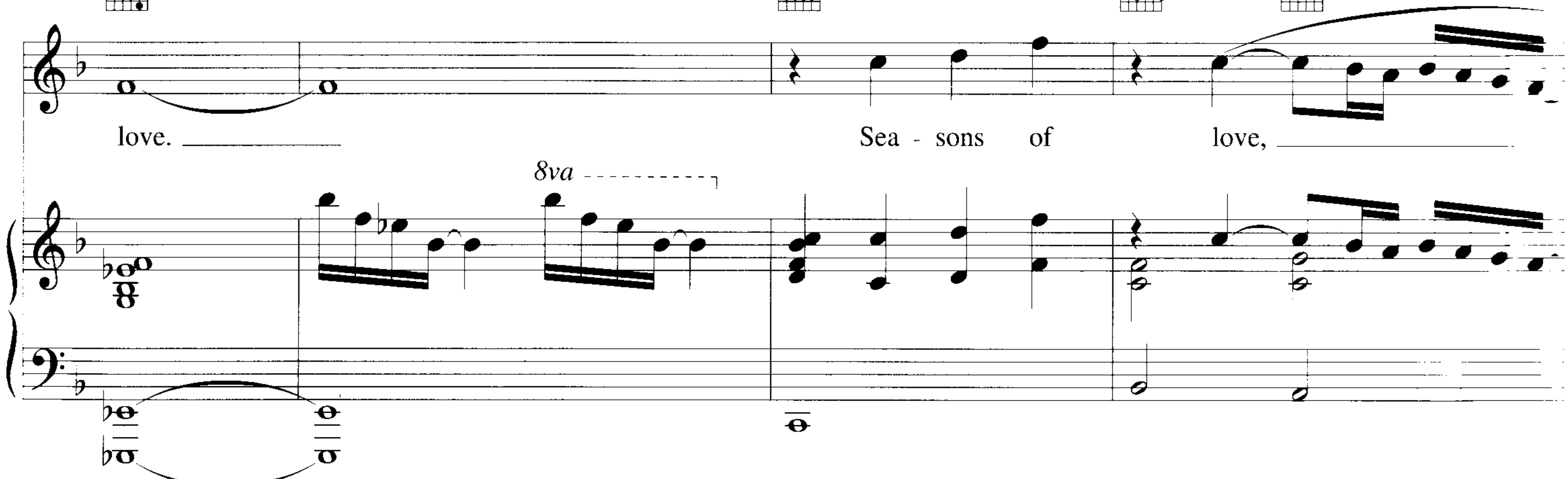
re-mem-ber the love, meas-ure in

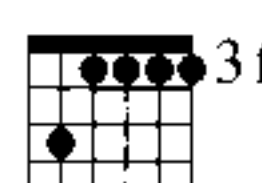
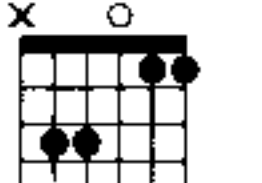
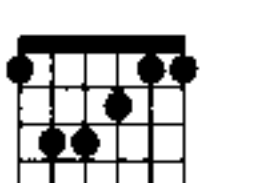
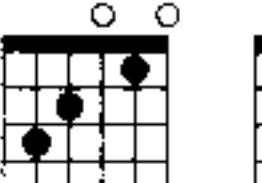
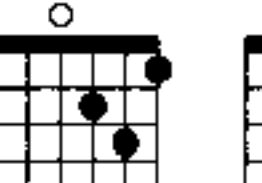
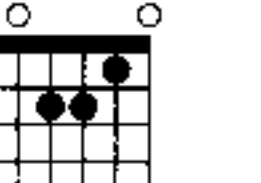
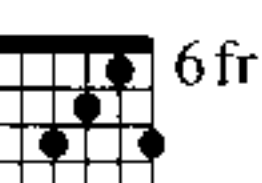
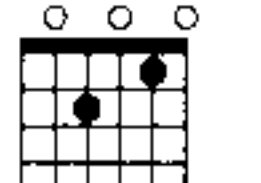
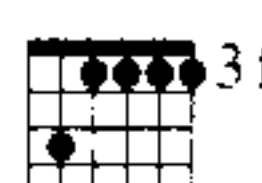

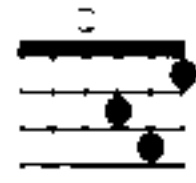


Eb (add2) 
 C9sus 
 Bb sus2  6fr Am7 

love. Sea - sons of love,

8va



Gm7  3fr C7sus  x
 F  C  Dm  Am  Bb sus2  6fr
 Am7 
 Gm7  3fr C7sus  x Dm 

sea - sons of love.

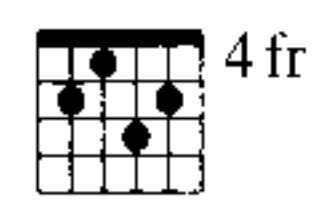


Another Day

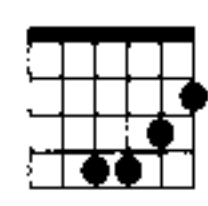
Words and Music by
JONATHAN LARSON

Moderately bright

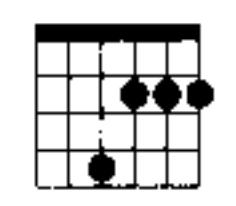
Dmaj9



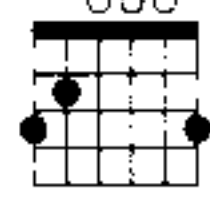
Bm



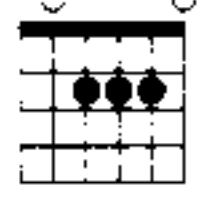
F#m



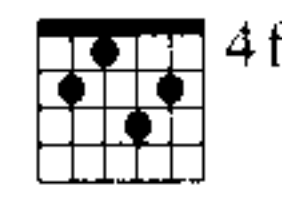
G



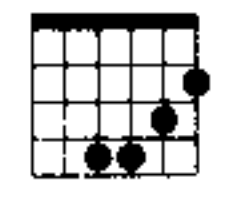
A



Dmaj9

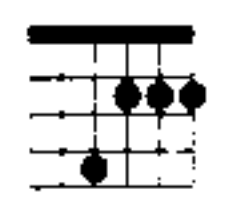


Bm

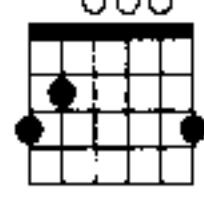


mf

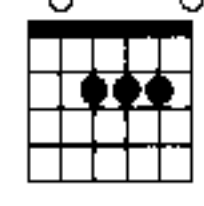
F#m



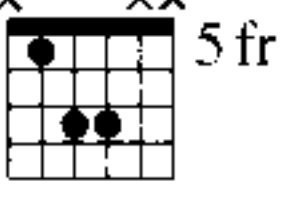
G



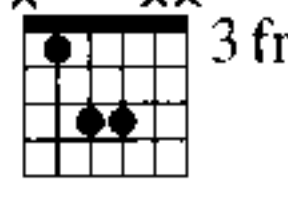
A



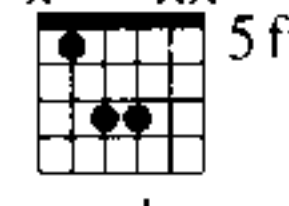
D5



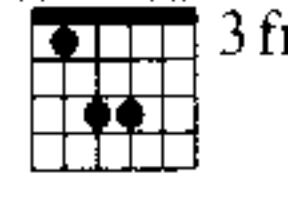
C5



D5

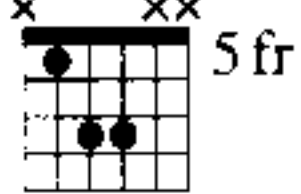


C5

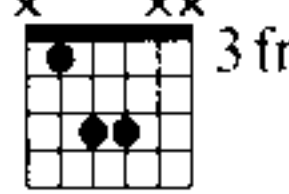


Who do you think you are, —

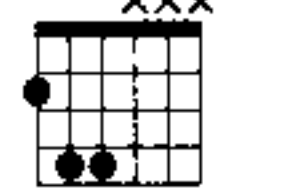
D5



C5



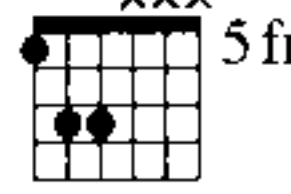
F#5



G5



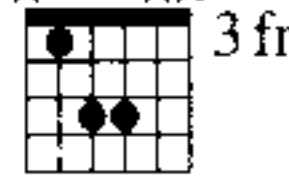
A5



D5

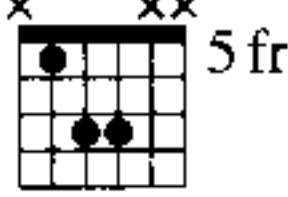


C5

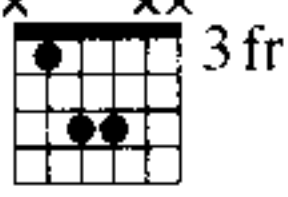


barg - ing in on me and my — gui - tar? — Lit - tle girl, hey,

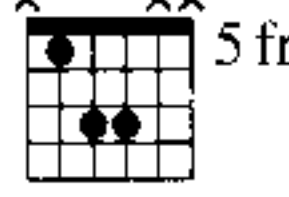
D5



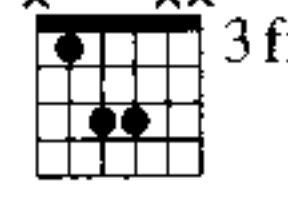
C5



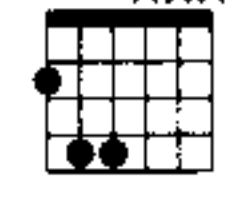
D5



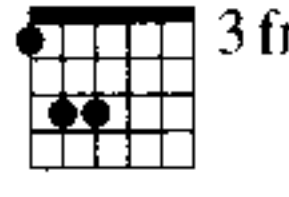
C5



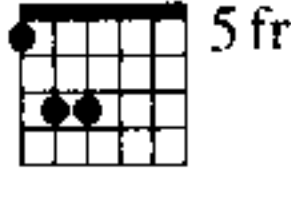
F#5



G5



A5



the door is that way. You bet-ter go, — you know the fire — is out — an - y - way..

A A/G A/B Bm7

Take your pow - der, take your can - dle. Your sweet whis - per I

A/B Bm7 A A/G

just can't han - dle. Well, take your hair in the moon - light,

D/F# G A B

your brown eyes. Good - bye, good - night!

6/4

I should tell you, I should tell you.

Emaj7 B E A

I should tell — you, I should... No! An - oth - er time,

D G D/F# E A D G D/F# E

an - oth - er place, our temp - 'ra - ture would _ climb, there'd be a long em - brace.

A D G D/F# E A

We'd do an - oth - er dance, _ it'd be an - oth - er play. Look - ing for ro - mance?

D G D/F# E

Come back an - oth - er day, _____ an - oth - er

A F Fm

day. The heart may

This system contains the first three measures of the piece. The guitar part features chords A, F, and Fm. The vocal line begins with a long note for the word 'day.' followed by 'The heart may'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Cm Bb Ab Eb Bb/D

freeze, or it can burn.

This system contains measures 4 through 8. The guitar part features chords Cm, Bb, Ab, Eb, and Bb/D. The vocal line continues with 'freeze,' followed by a phrase that spans two measures: 'or it can burn.'. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

Cm F Ab

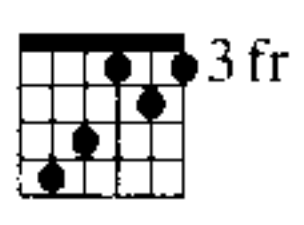
The pain will ease if I can

This system contains measures 9 through 12. The guitar part features chords Cm, F, and Ab. The vocal line continues with 'The pain will ease' followed by 'if I can'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

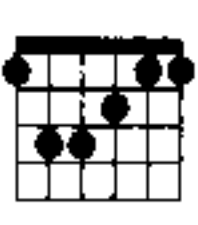
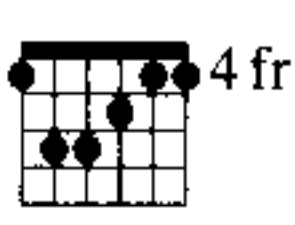
Eb Bb/D Cm Bb/D

learn. There is no fu - ture.

This system contains the final four measures of the piece. The guitar part features chords Eb, Bb/D, Cm, and Bb/D. The vocal line concludes with 'learn.' followed by 'There is no fu - ture.'. The piano accompaniment concludes with the same eighth-note bass line and chordal accompaniment.

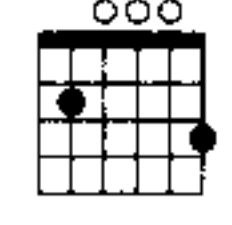
E \flat 

F

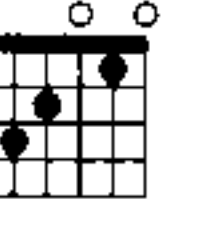
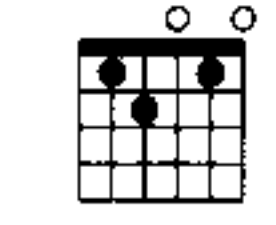
A \flat 

there is no past. I live this

G/B



C

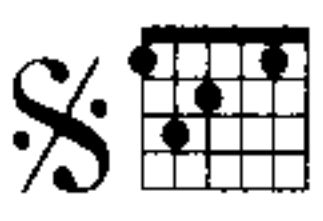
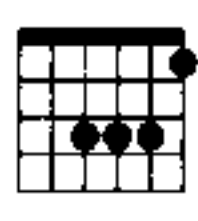
C/B \flat 

mo - ment as my last.

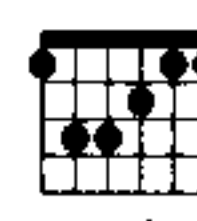
F



C/F

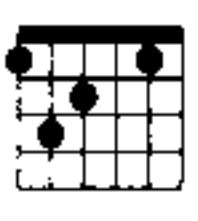
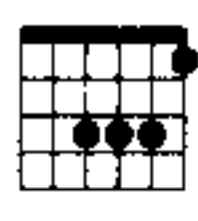
B \flat /F

F

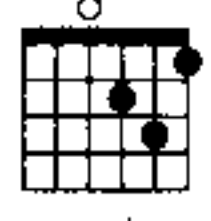


There's on - ly us, there's
on - ly ly yes, on -

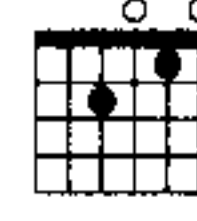
C/F

B \flat /F

Dm



C/E



on - ly to this. For - get re -
ly to night. We must let

Bb F/C Csus F

gret go or to life is yours to miss. No
 go to know _____ what's right. No

C/F Bb/F F C/F Bb/F

oth - er road, no oth - er
 oth - er course, no oth - er

Dm C/E Fsus To Coda (☺)

way, _____ no day but to - day.
 way, _____ no day but to - day.


F A7 D5 C5 D5 C5

Ex - cuse me if I'm off track, _____ but if



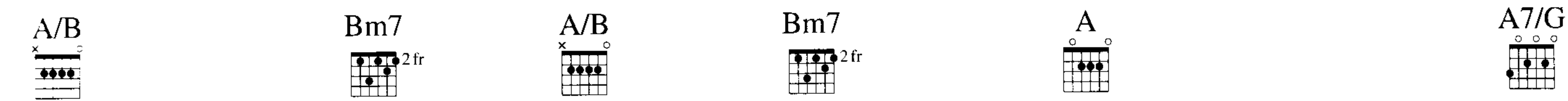
you're so wise, — then tell me why do you — need — smack? —






— Take your nee - dle, take your fan - cy prayer. —





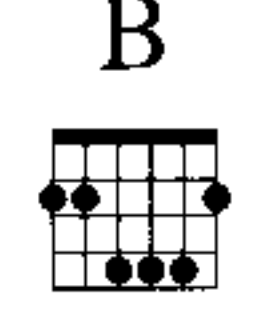
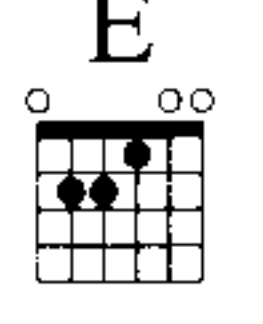
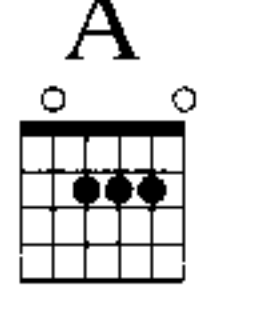
— Don't for - get, get the moon-light out — of your hair. — Long a - go you might've



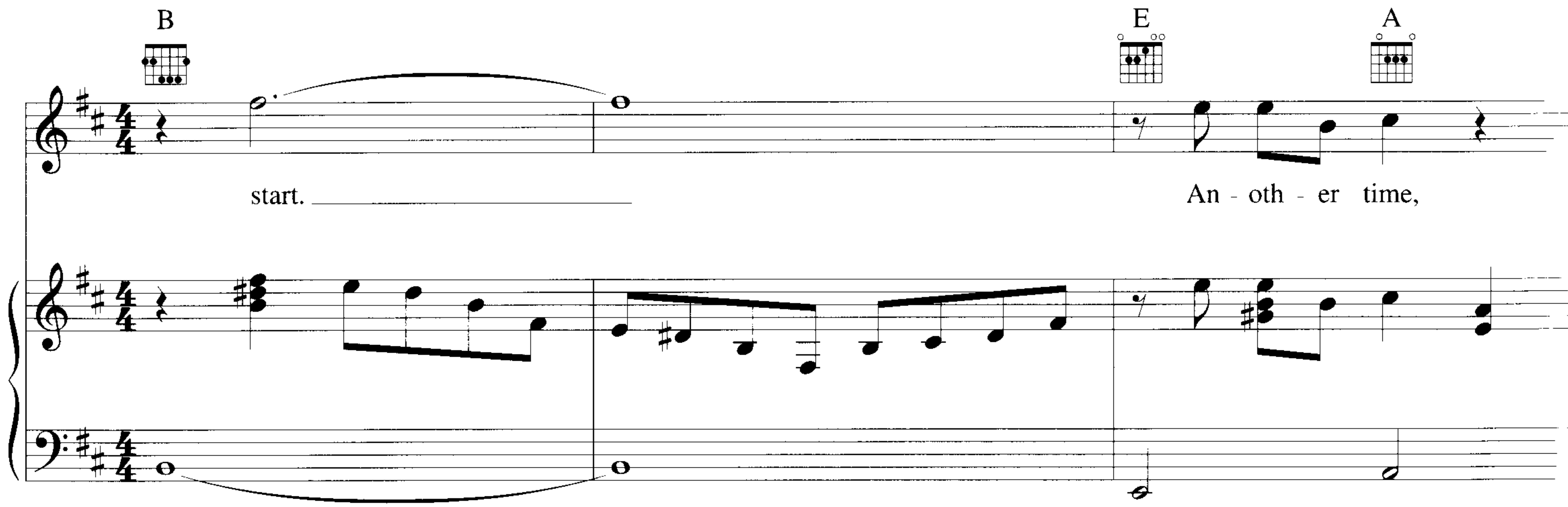


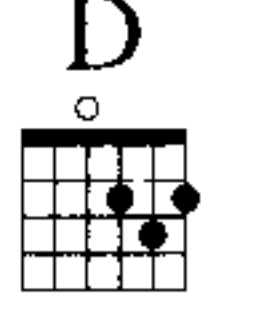
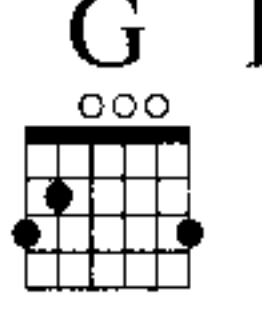
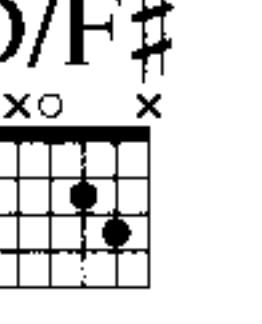
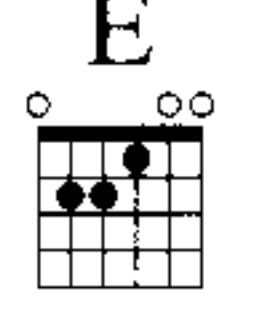
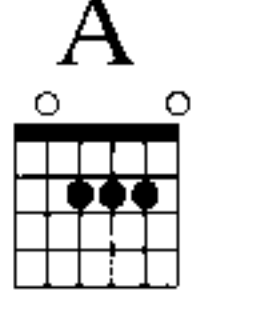
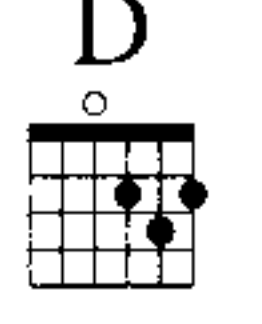
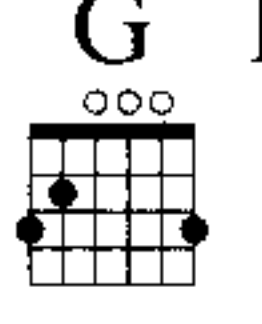
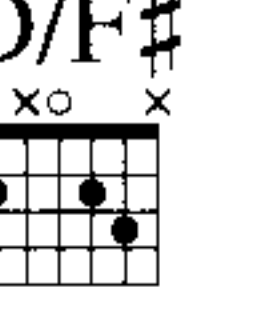
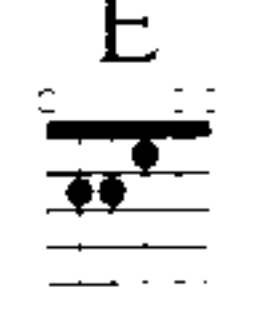
lit up my heart, — but the fire's — dead, — ain't nev - er ev - er gon - na



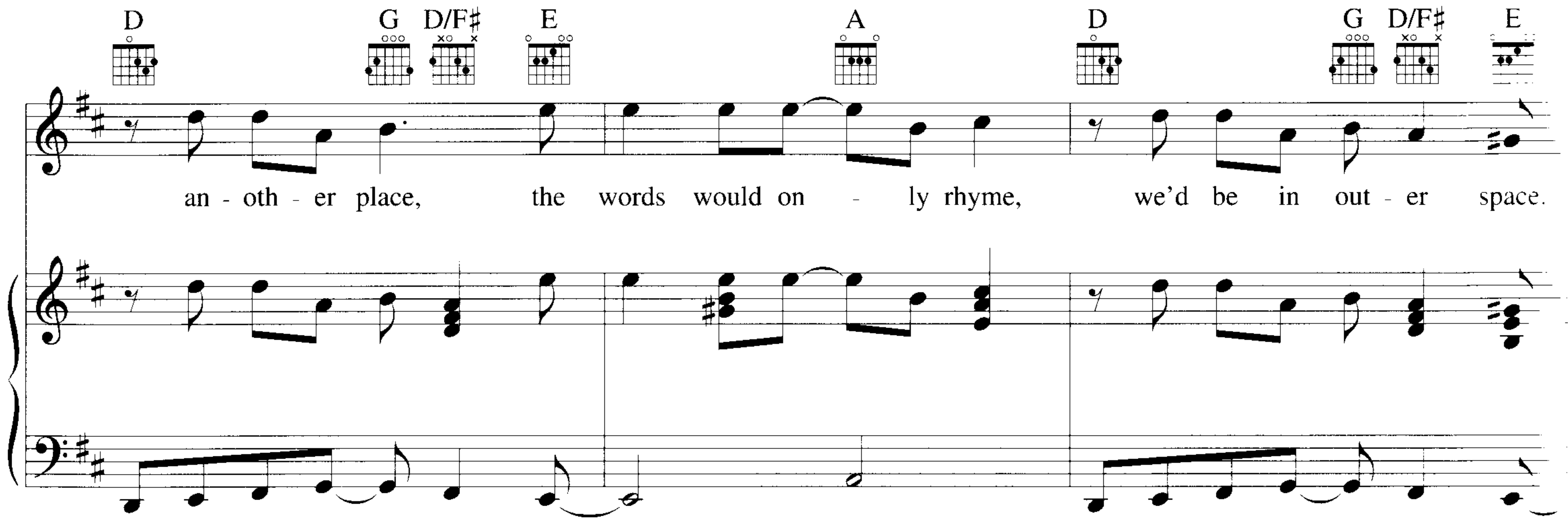
B  E  A 

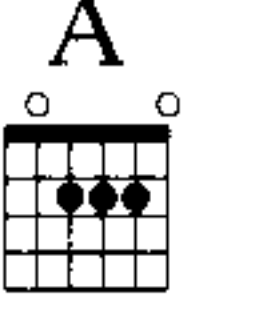
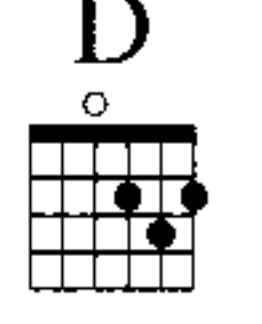
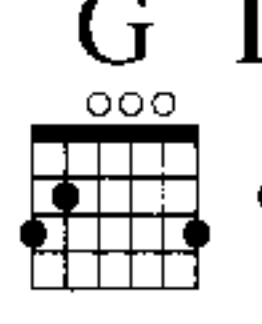
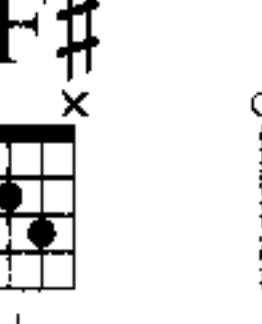
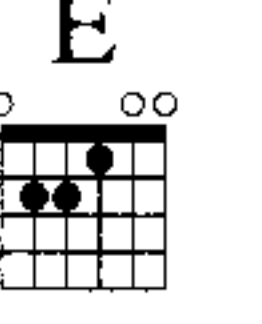
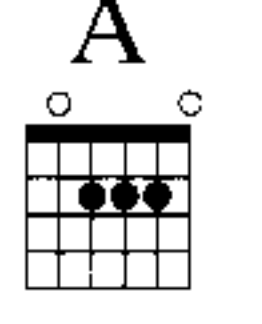
start. _____ An - oth - er time,



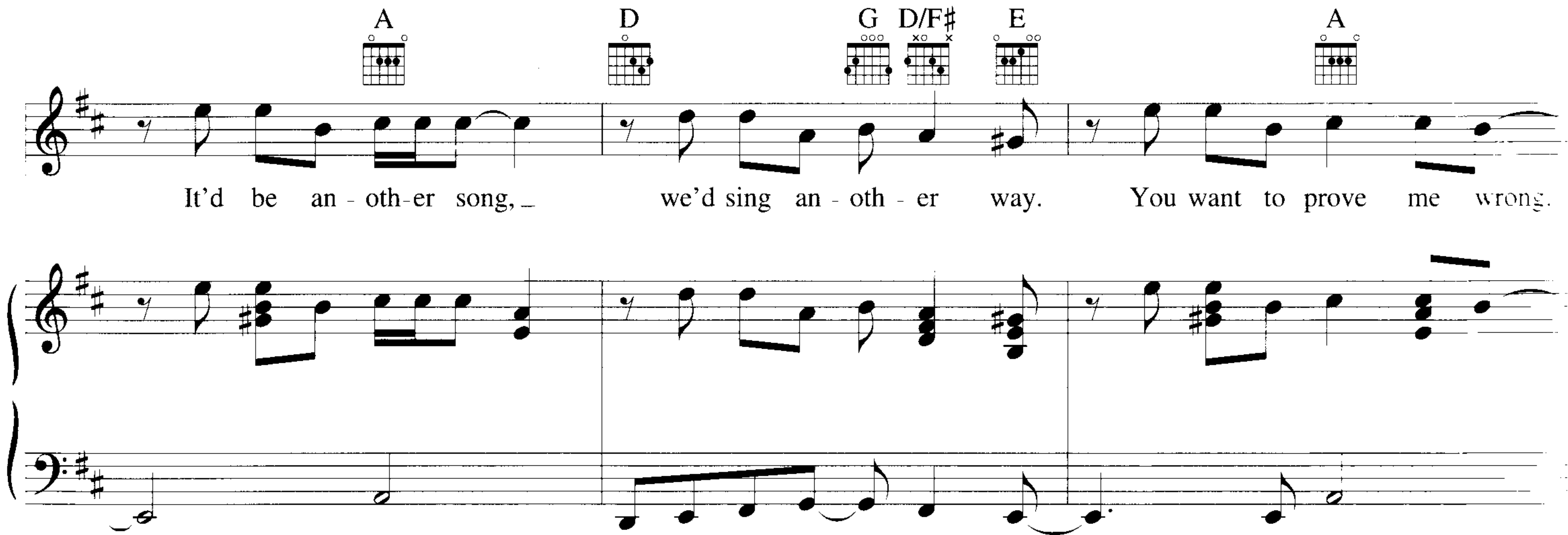
D  G  D/F#  E  A  D  G  D/F#  E 

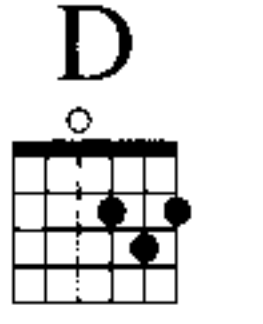
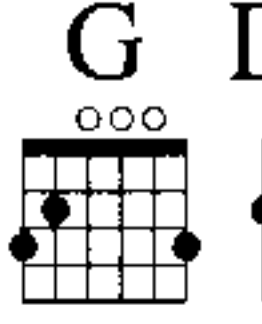


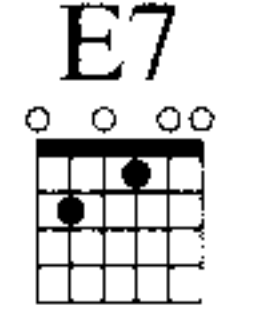
an - oth - er place, the words would on - ly rhyme, we'd be in out - er space.



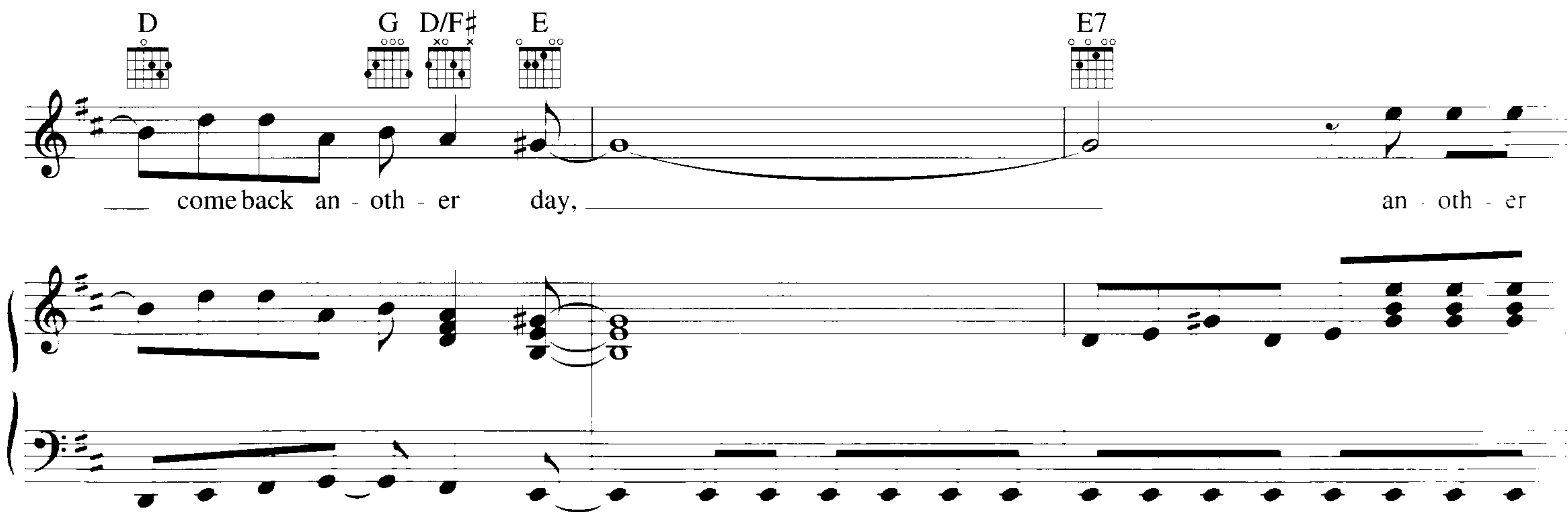
A  D  G  D/F#  E  A 

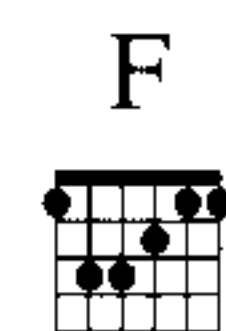
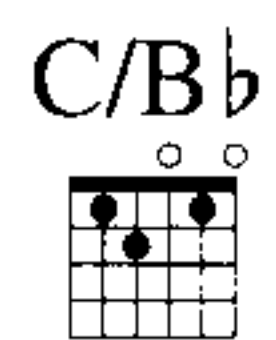
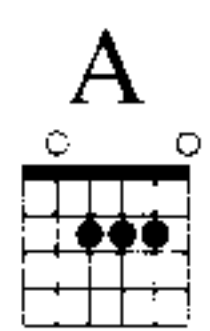
It'd be an - oth - er song, we'd sing an - oth - er way. You want to prove me wrong.



D  G  D/F#  E  E7 

_____ come back an - oth - er day, _____ an - oth - er

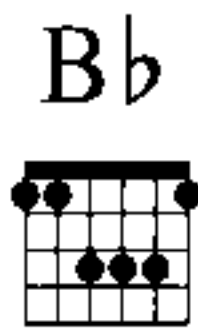
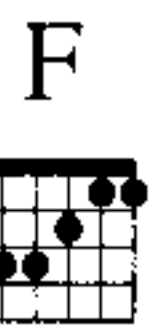




D.S. al Coda

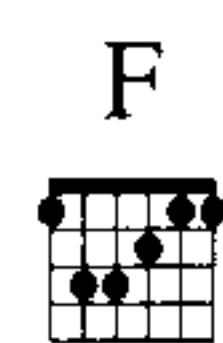
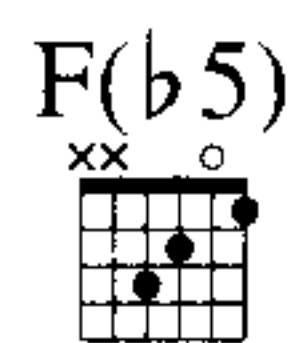
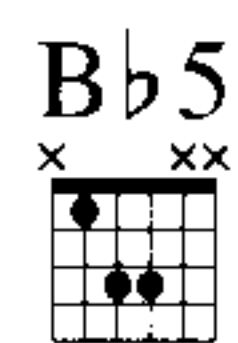
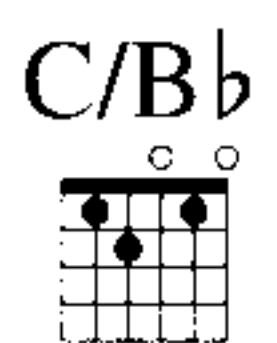
day. _____ There's

CODA



I can't con -

trol. _____ (Con - trol your tem - per. _____) My



des - ti - ny. _____ (She does - n't

Bb C/Bb Bb5 F

see.) I trust my soul; (Who says that my

Fmaj7 F G5 3fr

there's on ly a soul? goal is just to

A5 5fr D

be. (Just let me be.) (Who There's

A/D G/D D A/D G/D

do on ly think now, you are, there's on ly

Bm A/C# G

here. (barg - ing Give in in to on the me love, and or

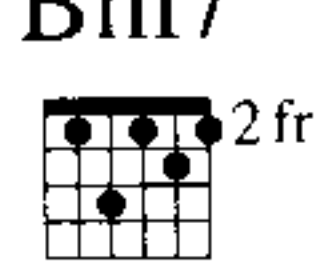
D/A A D A/D G/D

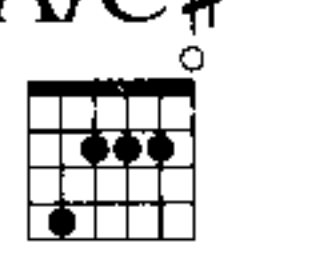
my live in gui - tar. fear. (Lit - tle girl, oth - er hey,

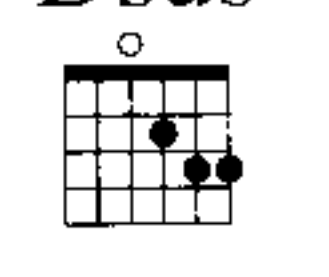
path the door is no that oth - er way.) way, no

A/C# Dsus D

day but to - day. (The fire's out an - y - way.

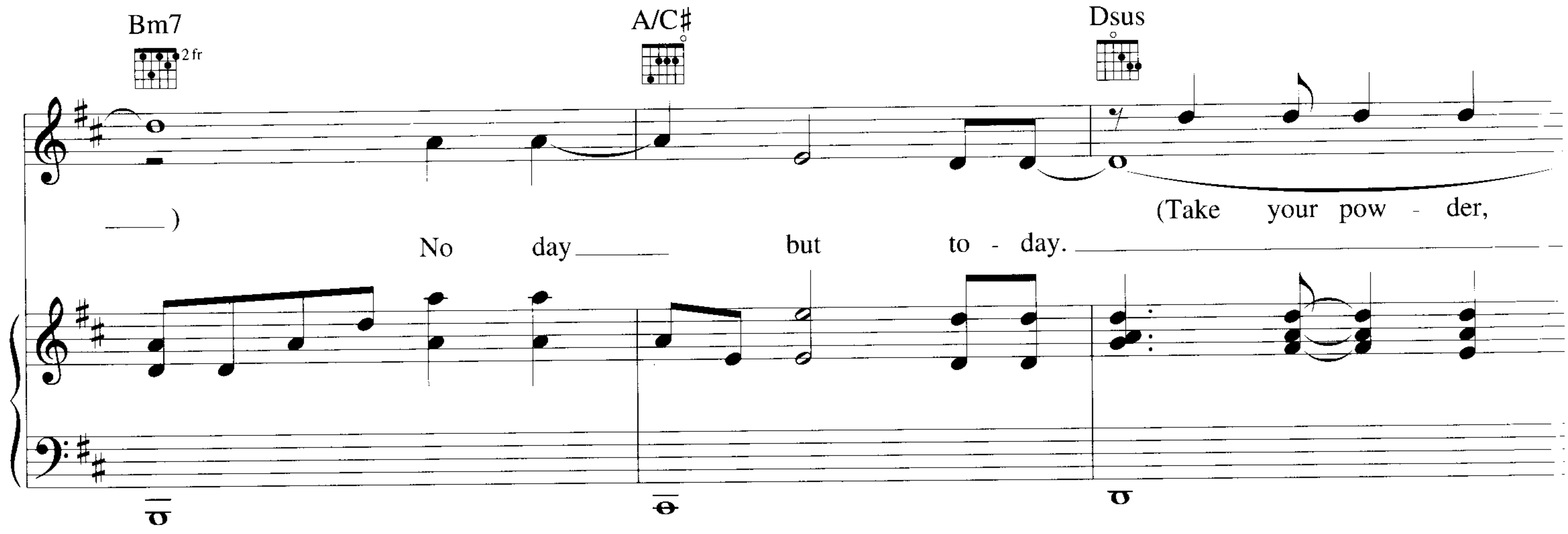
Bm7  2fr

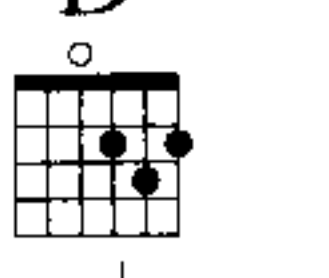
A/C# 

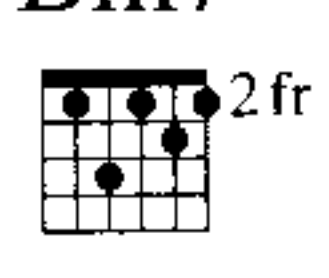
Dsus 

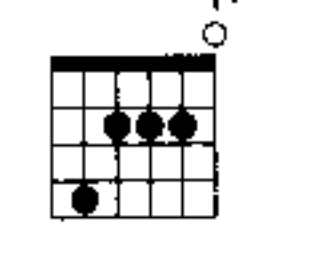
(Take your powder,

No day but to - day.



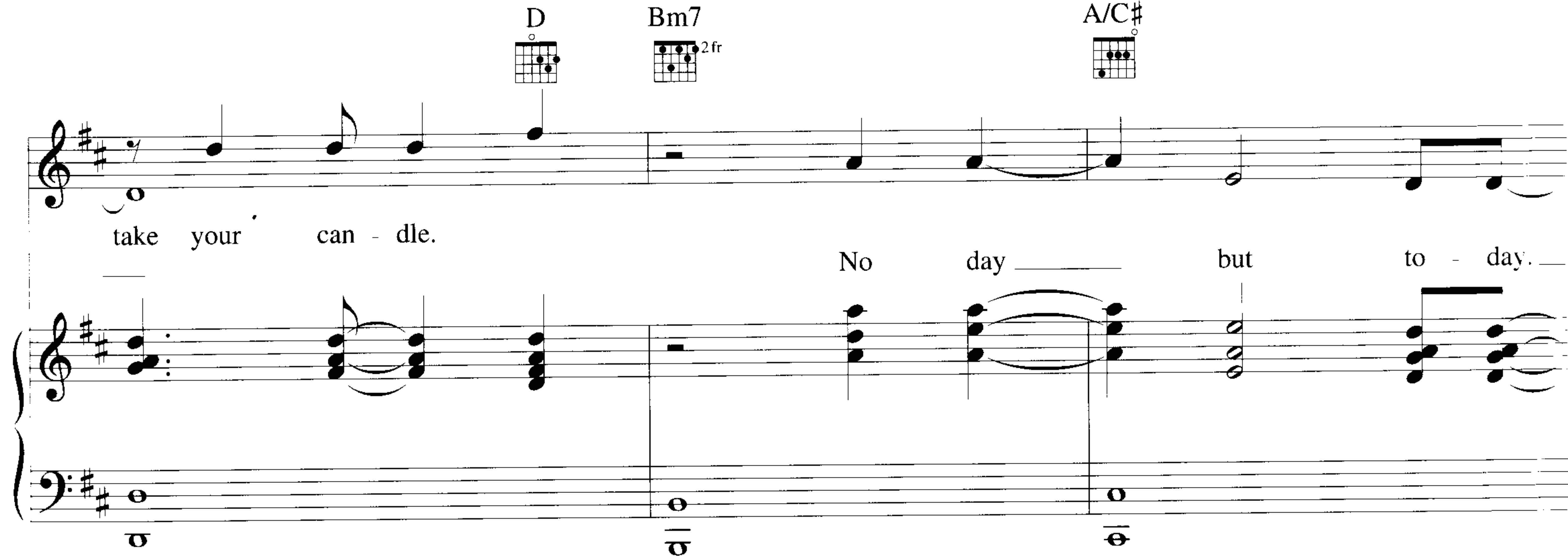
D 

Bm7  2fr

A/C# 

take your can - dle.

No day but to - day.



Dsus 

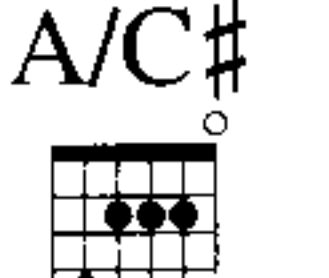
D 

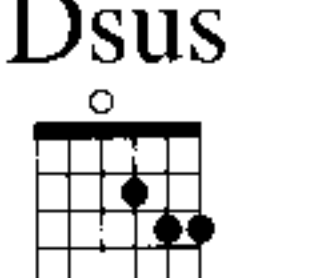
Bm7  2fr

(Take your brown eyes, your pret - ty smile, your sil - hou - ette.

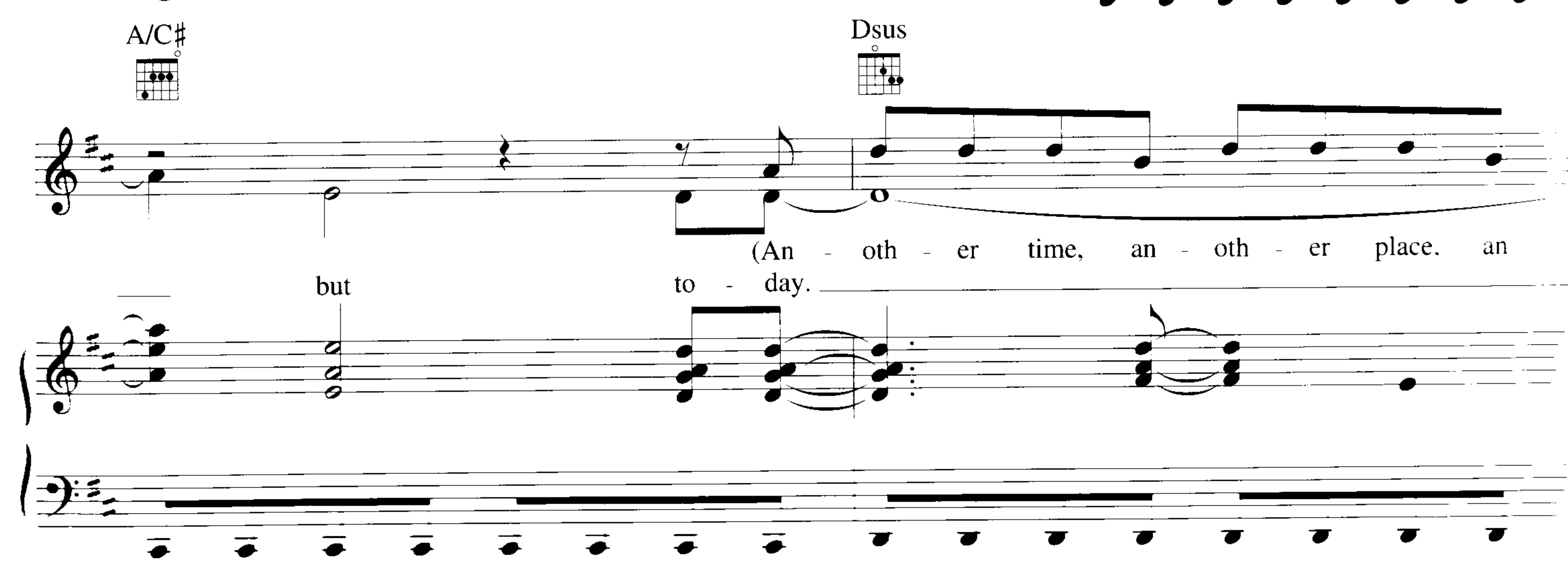
No day



A/C# 

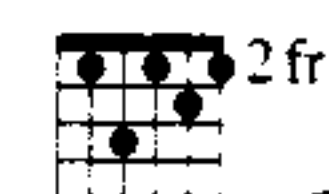
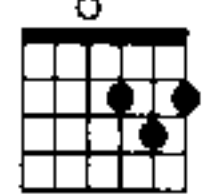
Dsus 

but to - day. (An - oth - er time, an - oth - er place. an



D

Bm7

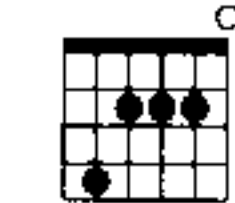


oth - er rhyme, a warm em - brace. _____)

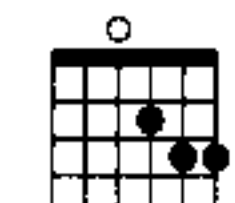
No

day

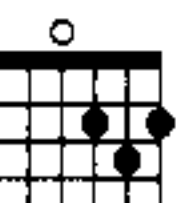
A/C#



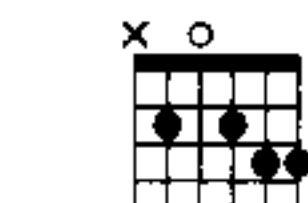
Dsus



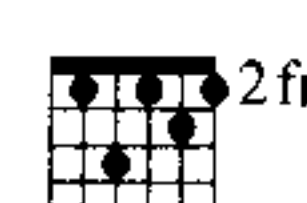
D



Dsus/B



Bm7

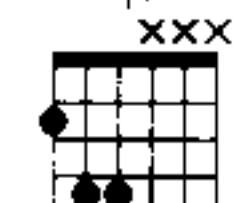


(An - oth - er dance, an - oth - er way, an -

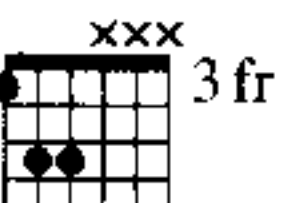
but

to - day.

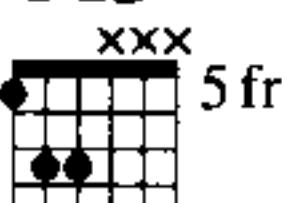
F#5



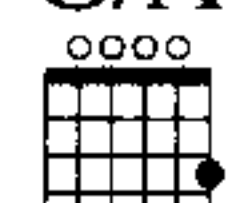
G5



A5

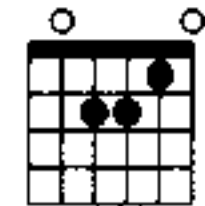


G/A

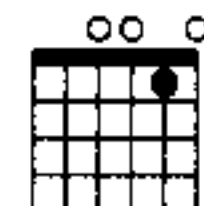


oth - er chance, an - oth - er day. _____

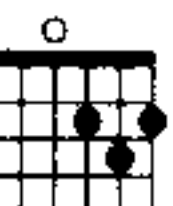
Am



C/D



D



No day but to - day. _____)

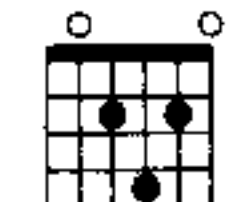
8vb

What You Own

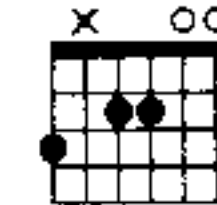
Words and Music by
JONATHAN LARSON

Medium Rock

Asus2

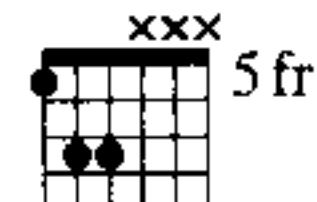


Asus2/G



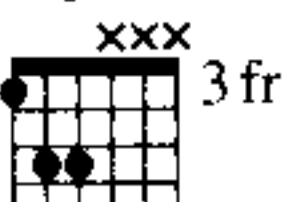
mf

A5

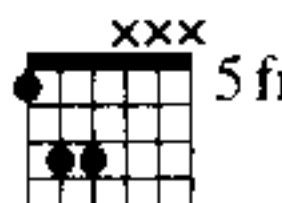


Don't breathe too deep,

G5



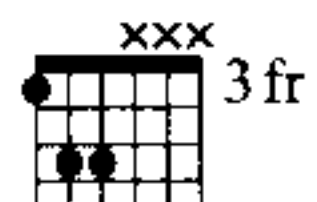
A5



don't think all day.

Dive in - to work.

G5



drive the oth - er way.

C#5 D5 C#5

That drip of hurt, that pint of shame

E5 C#5 D5

goes a - way; — just play the — game.

G E5 Asus2

You're liv - ing in A - mer - i - ca

F#m7 E D

at the end of the mil - len - ni - um. You're liv - ing in A -

Asus2 F#m7 F

mer - i - ca; leave your con-science at the tone.

G Asus2 F#m7

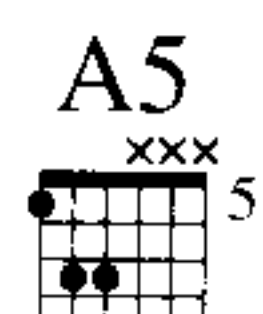
And when you're liv - ing in A - mer - i - ca at the end of the mil -


E D C#5 D5 5fr

len - ni - um,

E5 Asus2

you're what you own. The

A5  5fr

G5  3fr

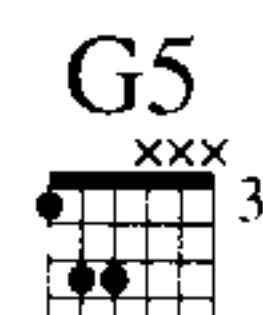
film - mak - er can - not see, _____ and the song - writ - er can - not hear.

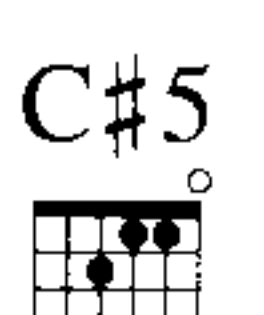


A5  5fr

Yet I see Mi - mi ev - 'ry - where. _____ An - gel's

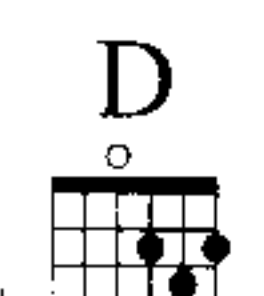


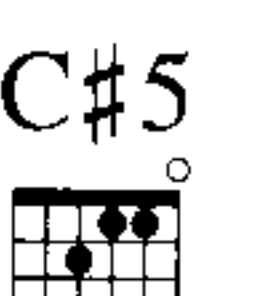
G5  3fr


C#5  3fr

voice is in my ear. _____ Just tight - en those



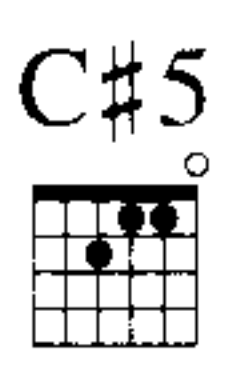
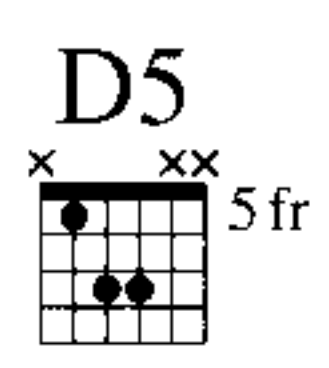

D  0

C#5  3fr

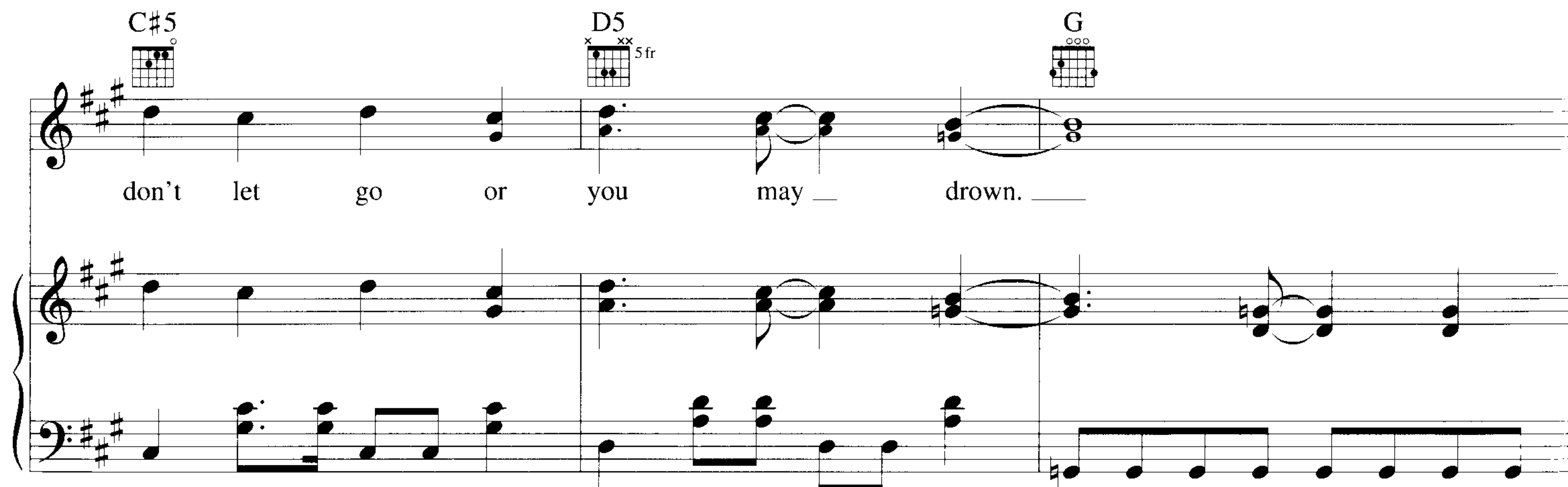
E5  3fr



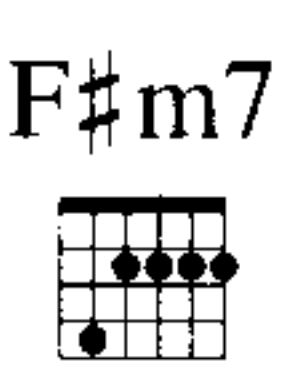
shoul - ders, just clench your jaw _____ 'til you frown. _____ Just



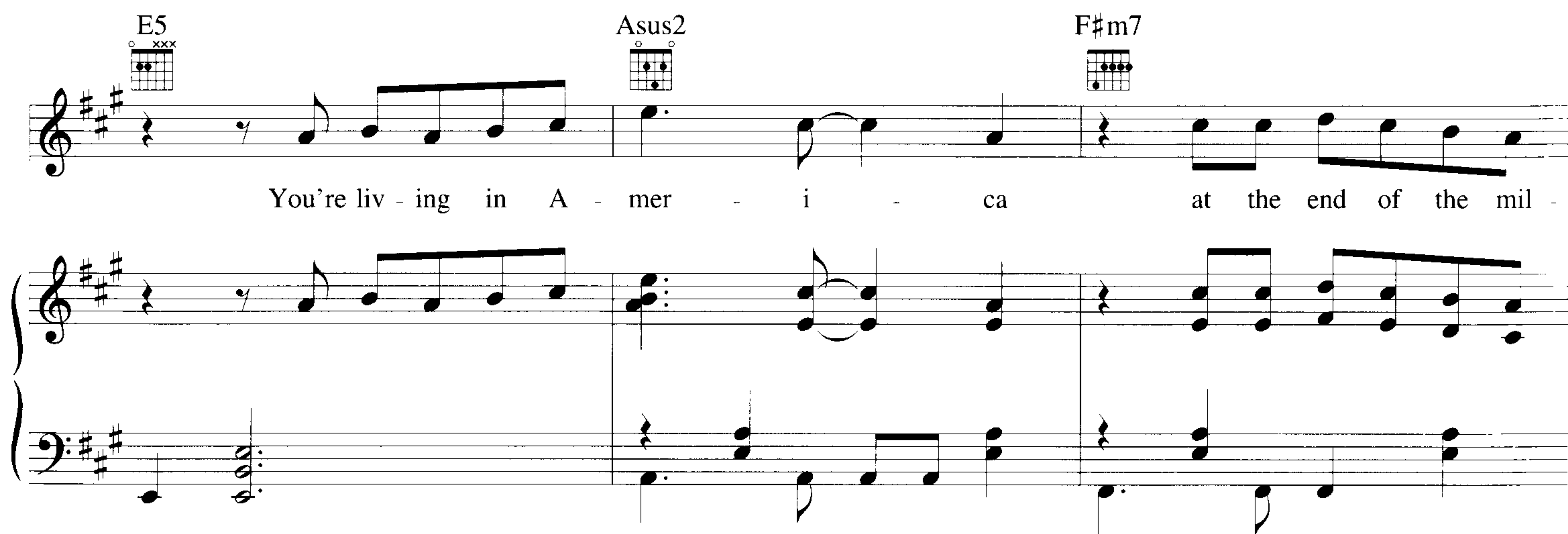
C#5  D5  G 

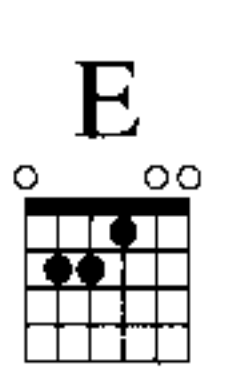
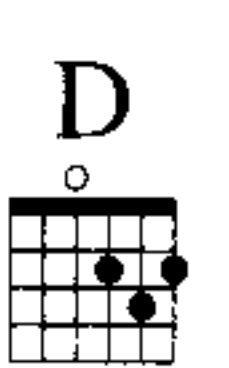
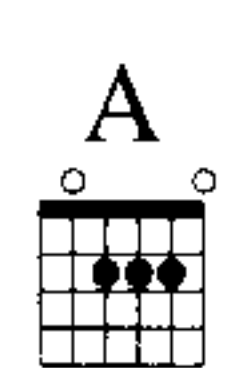
don't let go or you may — drown. —



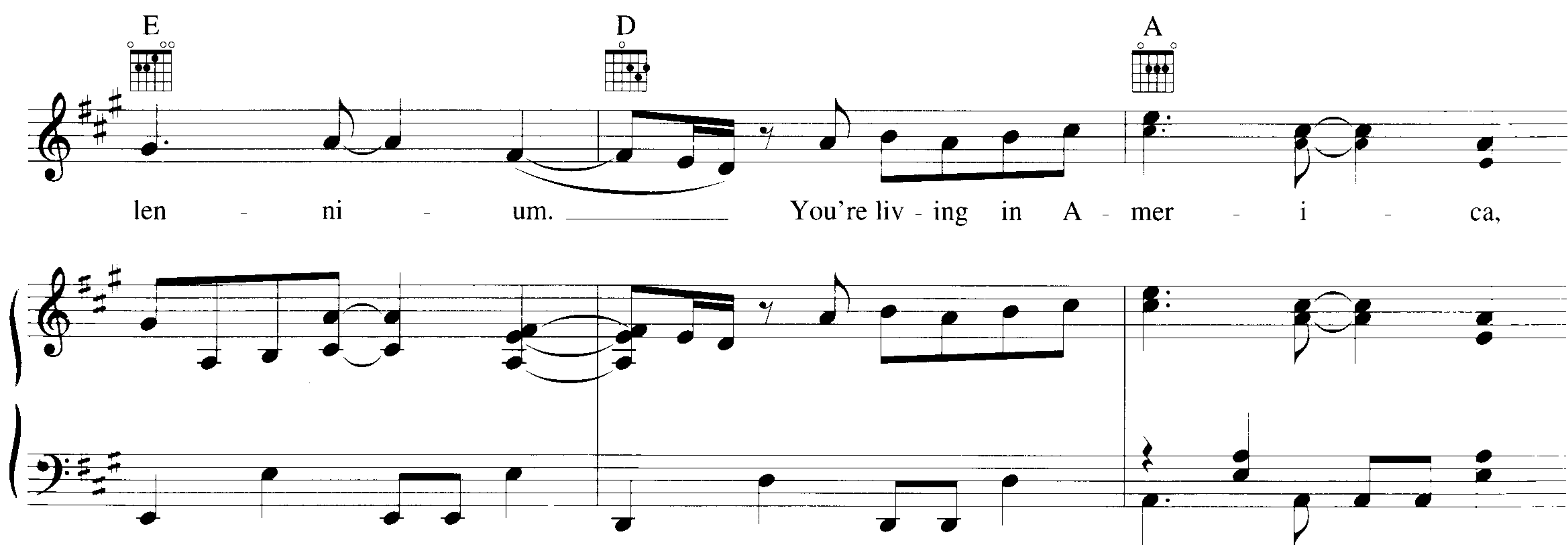
E5  Asus2  F#m7 

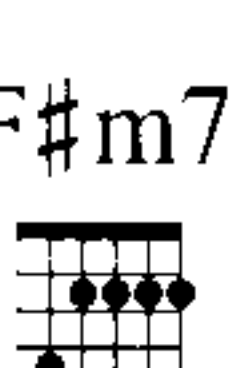
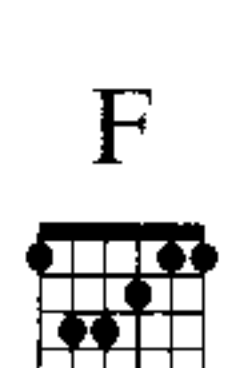

You're liv - ing in A - mer - i - ca at the end of the mil -



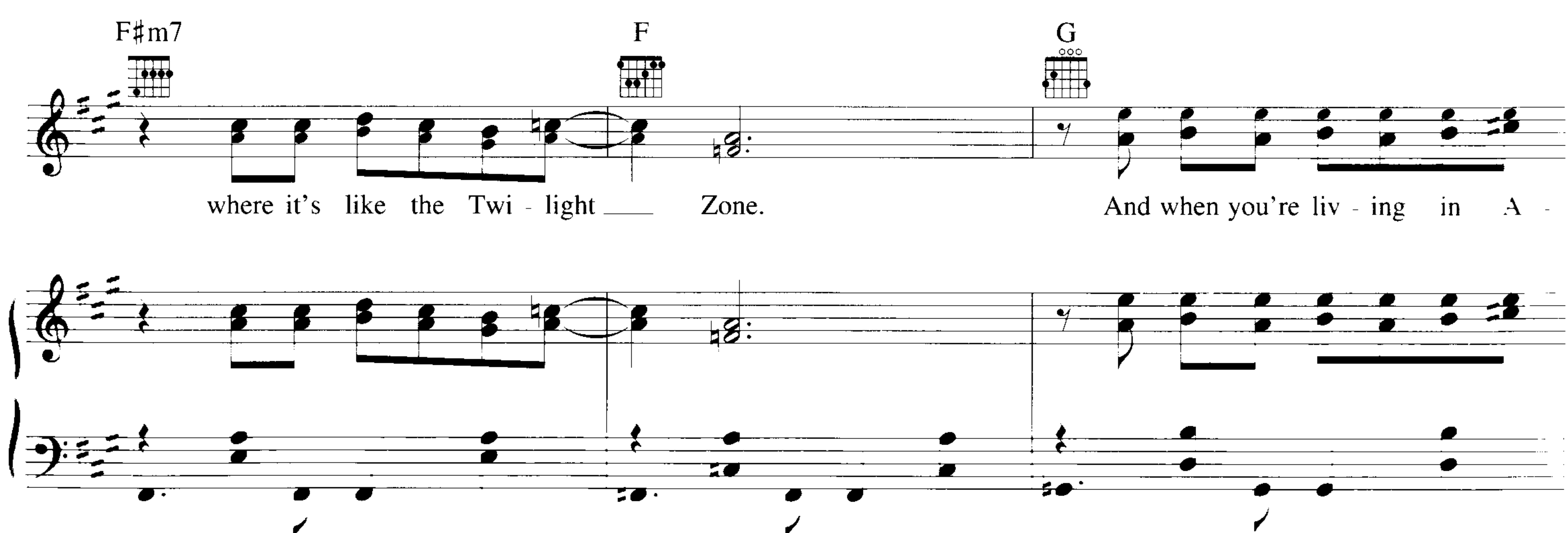
E  D  A 

len - ni - um. — You're liv - ing in A - mer - i - ca,



F#m7  F  G 

where it's like the Twi - light — Zone. And when you're liv - ing in A -



A F#m7 E

mer - i - ca at the end of the mil - len - ni - um,

D C#5 D5 E5

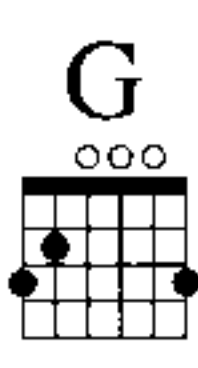
you're what you

A G

own. So I own not a no -

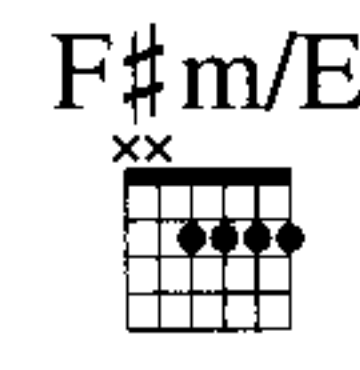
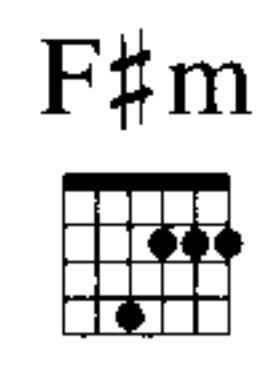
A

tion. I es - cape and ape con - tent. -



I don't own e - mo - tion, I rent.

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

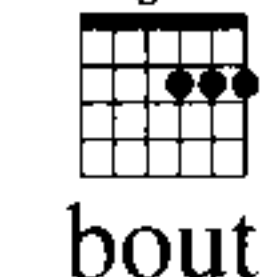


Second: What was it a -

Lead: What was it a - bout it that

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

Dmaj7



bout that night?

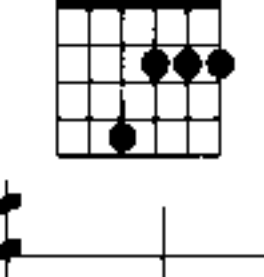
Vocal line for the third system.

night?

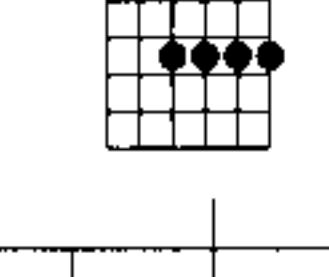
Both: Con

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

F#m



F#m/E

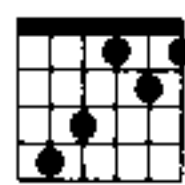


nec - tion in an i - so - lat - ing

Vocal line for the fourth system.

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

C#



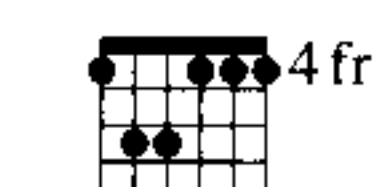
Musical staff with treble clef, key signature of two sharps, and a long melodic line with a slur. The word "age." is written below the staff.

Lead: For

Piano accompaniment for the first system, showing treble and bass clefs with chords and a melodic line.



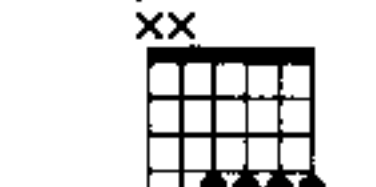
G#m



once

the shad - ows

G#m/F#



gave

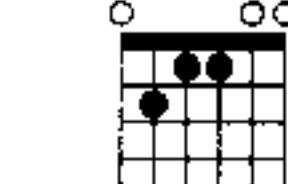
way — to

Musical staff with treble clef, key signature of two sharps, and lyrics: "once the shadows gave way — to".

Second: For once the shadows

Piano accompaniment for the second system, showing treble and bass clefs with chords and a melodic line.

Emaj7



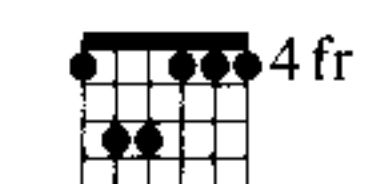
light,

Musical staff with treble clef, key signature of two sharps, and lyrics: "gave way to light,".

gave way to light, Both: for

Piano accompaniment for the third system, showing treble and bass clefs with chords and a melodic line.

G#m

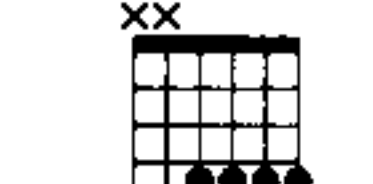


once

I did - n't dis - en

gage.

G#m/F#



D#sus



Musical staff with treble clef, key signature of two sharps, and lyrics: "once I didn't disengage.".

Piano accompaniment for the fourth system, showing treble and bass clefs with chords and a melodic line.

D#

E

C#m7

Second: Mi - mi, I see you. I

Lead: An - gel, I hear you. I hear it, I see it. I

G#m/D#

D#

E

hear it, I hear it. I hear it, my song! One song

hear it, my film! Spoken: A - lex - i, Mark,

C#m7

G#m/D#

glo - ry. Mi - mi, your eyes.

call me a hy - po - crite. I need to fin - ish my own film.

D#

F

Bb

Gm

I quit! Both: Dy - ing in A - mer - i - ca at the end of the mil -

F Eb Bb

len - ni - um, we're dy - ing in A - mer - i - ca

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams are provided for F, Eb (3fr), and Bb.

Gm Gb maj7 Ab

to come in - to our own. But when you're dy - ing in A -

This system contains the third and fourth staves of music. Chord diagrams are provided for Gm (3fr), Gb maj7 (xx), and Ab (4fr).

Bb Gm F

mer - i - ca at the end of the mil - len - ni - um,

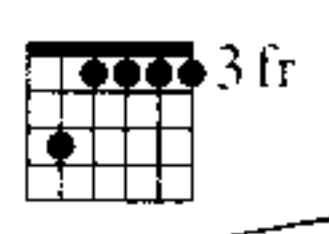
This system contains the fifth and sixth staves of music. Chord diagrams are provided for Bb, Gm (3fr), and F.

Eb D5 Eb5 F5

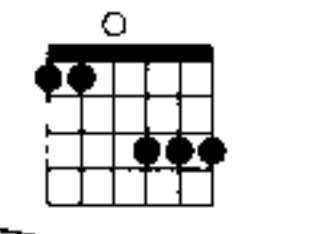
you're not a -

This system contains the seventh and eighth staves of music. Chord diagrams are provided for Eb (3fr), D5 (xx, 5fr), Eb5 (xx), and F5 (xxx). The lyrics "you're not a -" are split across the two staves.

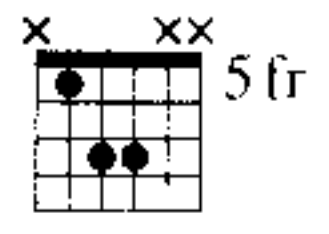
Gm7



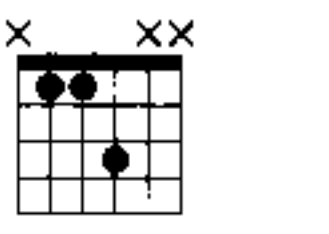
Gm/F



D5

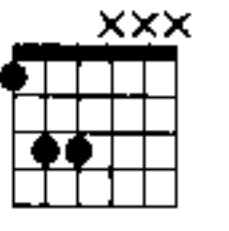


Eb5

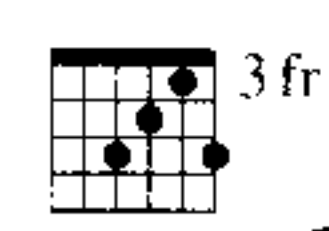


lone.

F5

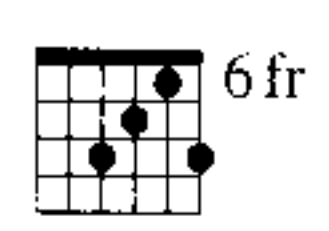


Ab sus2

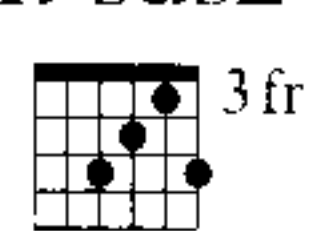


I'm not a - lone.

Bbsus2



Ab sus2



I'm not a - lone.

Bbsus2

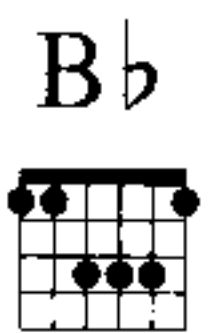
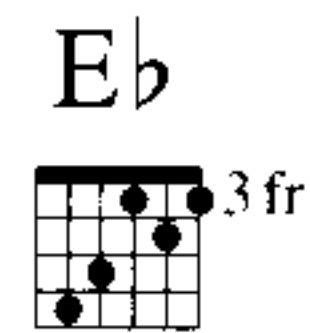
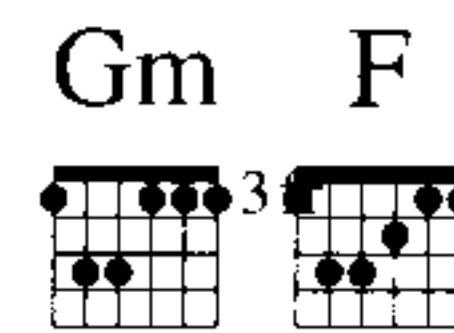
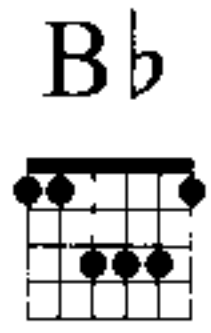
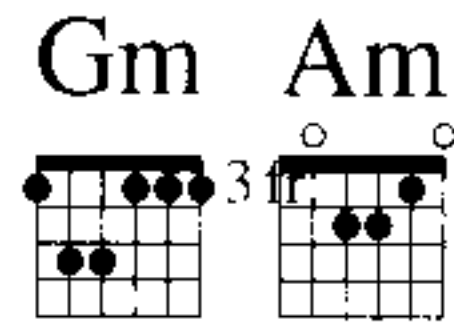
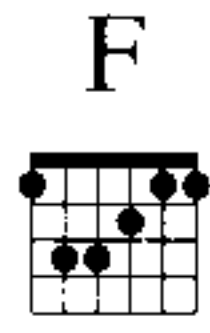
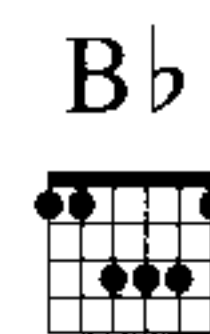
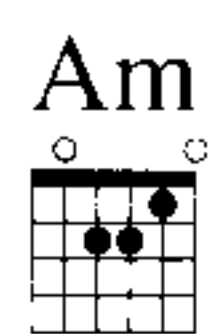
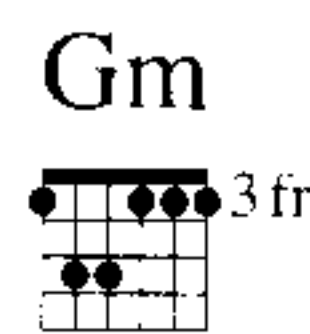
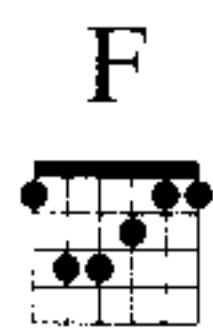


8va

Take Me or Leave Me

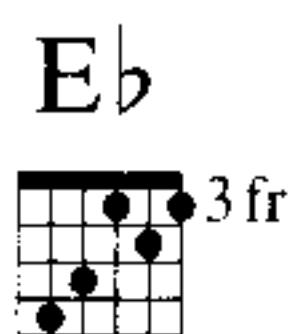
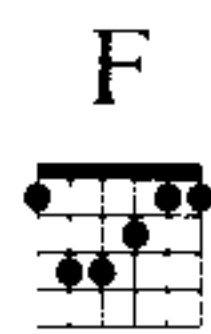
Words and Music by
JONATHAN LARSON

Moderately bright (♩ ♩)

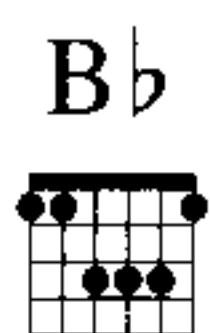
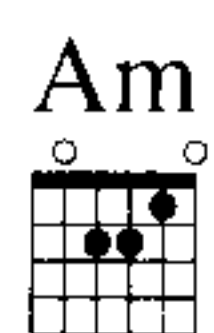
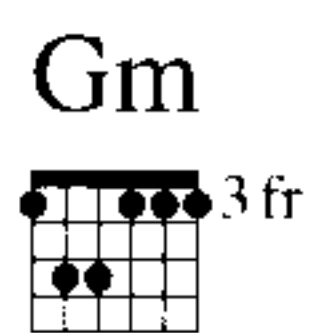
Ev - 'ry sin - gle day
A ti - ger in a cage

I walk down the street,
nev - er see the sun.



This I hear peo - ple say
di - va needs her stage,

ba - by, so sweet.
ba - by. Let's have fun!



Ev - er since pu - ber - ty,
You are the one I choose.

ev - 'ry - bod - y stares at me.
Folks would kill to fill your shoes.

F Eb F

Boys, girls, I can't help it, ba - by. So be
 You love the lime-light too, now ba - by. So be

Dm7 Am7 Bb

kind, and don't lose your mind. Just re -
 mine, but don't waste my time. Cry - in'.

Gm7 F/A Bb F/C C

mem - ber that are I'm your still my ba - by.
 "Oh hon - ey bear, are you still my ba by?"

F Eb Bb F Eb

Take me for what I am, who I was meant to be.

Bb

Dm7

Am7

Bb

And if you give a damn,

Gm7

Bb/C

1 F

Gm

Am

Bb

Am

Gm

take me, ba - by, or leave me.

F

Gm

F

Eb

Bb

2 F

Take me, ba - by or leave me. or leave me.

Bb7

F7

No way can I be what I'm not.

Bb7

F7

But hey, don't you want your girl hot?

Bb7

Dm7

Oh, don't fight, don't lose your head,

G7

C7

'cause ev - 'ry night who's in your bed.

F

Gm

Am

Bb

Am

Gm

F

Gm

F

Who? Who's in your bed. Spoken: Kiss

pookie. It won't work. I look be - fore I leap,

I love mar - gins and dis - ci - pline. I make lists in my sleep,

ba - by. What's my sin? Nev - er quit, I fol - low through.

I hate mess, but I love you. What to do with my im - promp - tu,

E \flat F Dm7 Am7

ba - by? So be wise, 'cause this girl sat - is -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chords E \flat , F, Dm7, and Am7 are indicated above the staff. The piano part features triplets in the right hand and a steady bass line in the left hand.

B \flat F/A Gm F/A B \flat

fies. You got a prize, but don't com - prom - ise. You're one

Detailed description: This system contains the next two lines of music. Chords B \flat , F/A, Gm, F/A, and B \flat are indicated above the staff. The piano part continues with triplets and a consistent bass line.

F/C C D.S. al Coda

luc - ky ba - by.

Detailed description: This system contains the third line of music. Chords F/C and C are indicated above the staff. The piano part concludes with a final chord in the right hand and a sustained bass note in the left hand.

CODA F

or leave me.

Detailed description: This system contains the coda section. A circled 'C' symbol and the chord F are indicated above the staff. The piano part features a simple accompaniment for the final line.

B \flat 7 F B \flat 7

That's it, the straw that breaks my back. I quit,

Detailed description: This system contains the final line of music. Chords B \flat 7, F, and B \flat 7 are indicated above the staff. The piano part provides accompaniment for the final line.

F Bb7 Dm7

un - less you take _____ it back. Wom - en, _____ what is it a - bout them?

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines. Chord diagrams for F, Bb7, and Dm7 are provided above the staff.

G7 C7

Can't live _____ with them or with - out them. _____

Detailed description: This system contains the next three measures. The vocal line continues with eighth notes D5, E5, F5, and G5. The piano accompaniment includes triplets in the bass line. Chord diagrams for G7 and C7 are provided above the staff.

G F C

Take me for what I am, _____

Detailed description: This system contains the next three measures. The vocal line has a quarter rest followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment continues with chords and moving lines. Chord diagrams for G, F, and C are provided above the staff.

G F C

who I was _____ meant to be. _____

Detailed description: This system contains the final three measures. The vocal line has a quarter rest followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment features triplets in both the treble and bass lines. Chord diagrams for G, F, and C are provided above the staff.

Em Bm C7 G/B Am7 C/D

And if you give a damn, take me ba - by,

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: Em, Bm, C7, G/B, Am7, and C/D. The piano part features triplets in both the right and left hands.

Em7 C Am7

or leave me. Take me ba - by,

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: Em7, C, and Am7. The piano part continues with triplets.

C Am7 C/D

or leave me.

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: C, Am7, and C/D. The piano part continues with triplets.

G Am Bm C Bm Am G Am G F G

Guess I'm leav - in'. I'm gone!

This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: G, Am, Bm, C, Bm, Am, G, Am, G, F, and G. The piano part continues with triplets.