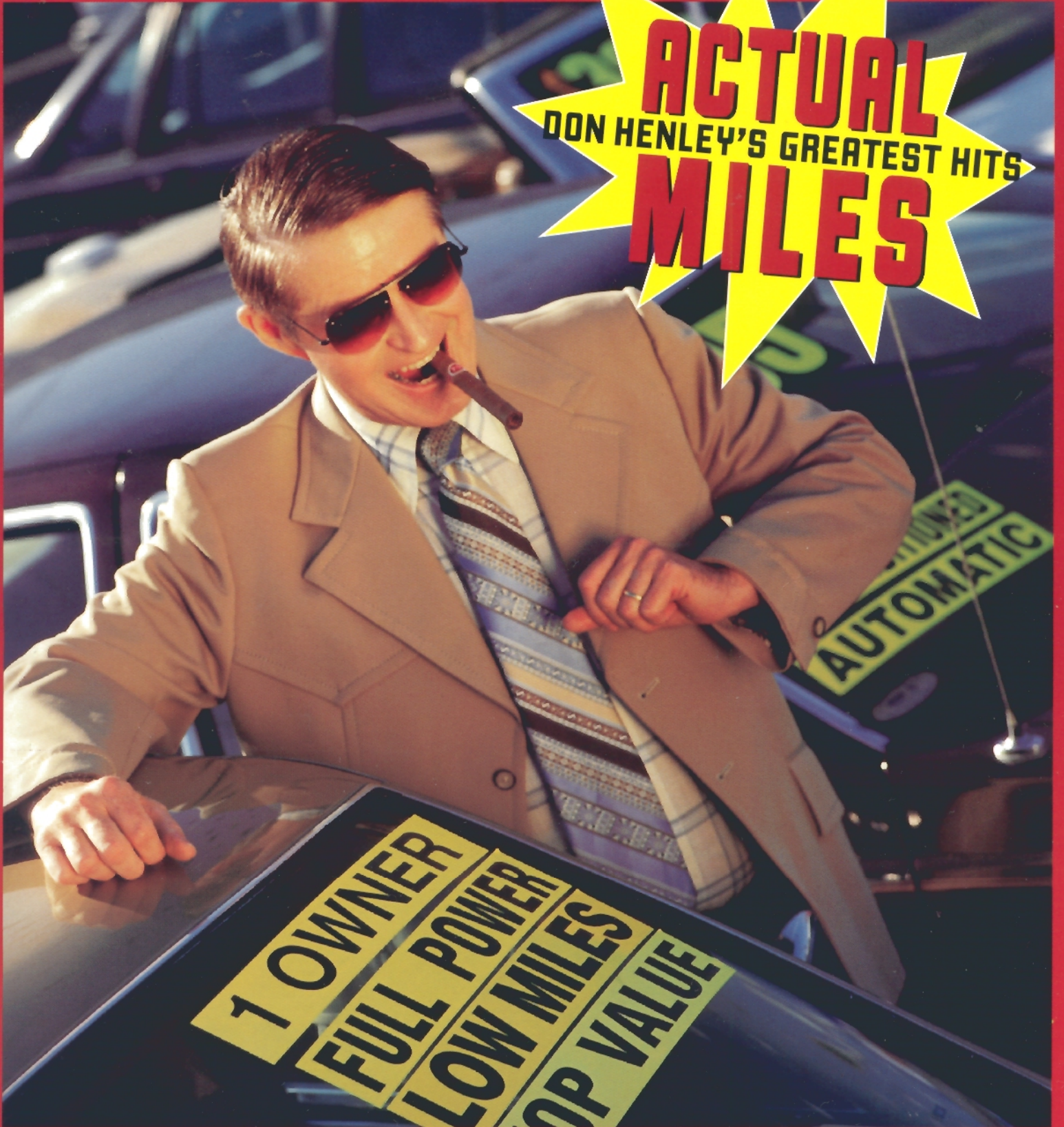


PIANO/VOCAL/CHORDS



**ACTUAL**  
DON HENLEY'S GREATEST HITS  
**MILES**



# DIRTY LAUNDRY

Words and Music by  
DON HENLEY and  
DANNY KORTCHMAR

Moderately bright

F7



*mf*

F7/Eb



F7/Bb



Fm7/Bb



F7



Eb/C



Bb/Eb



F7



F7/Eb



I make my liv - in' off the Eve - ning News. \_\_\_\_\_

Just give me some-thin',

F7/Bb



some-thin' I can use. \_\_\_\_\_ Peo - ple love it when you lose. \_\_\_\_\_

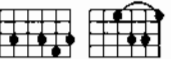
Fm7/Bb



F7



Eb/C Bb/Eb



\_\_\_\_\_ They love dirt - y laun - dry. \_\_\_\_\_

F7



Well, I could-a been an ac - tor, but I wound up here. \_\_\_\_\_  
 You don't real - ly need to find out what's go - in' on. \_\_\_\_\_

F7/Eb



I just have to look good. I don't have to be clear. \_\_\_\_\_  
 You don't real - ly want to know just how far it's gone. \_\_\_\_\_

F7/Bb



Fm7/Bb



F7



Come and whis - per in my ear. — Give us dirt - y laun - dry. —  
Just leave well e - nough a - lone. — Eat your dirt - y laun - dry. —

Cm7



Bb



Kick 'em when they're up. Kick 'em when they're down.

Ab



Eb



F7



Kick 'em when they're up. Kick 'em when they're down.

Cm7

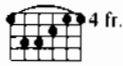


Bb



Kick 'em when they're up. Kick 'em when they're down.

Ab

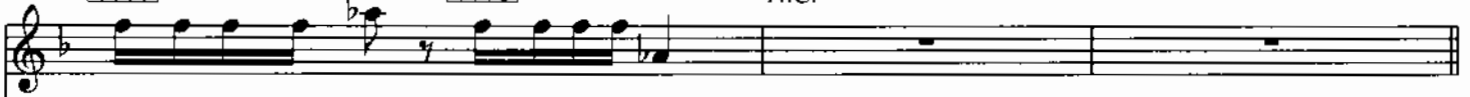


Eb



To Coda ⊕

N.C.



{ Kick 'em when they're up. } Kick 'em all a-round.  
 { Kick 'em when they're stiff. }



F7



We got the bub-ble-head-ed bleach-blonde who comes on at five.



F7/Eb



She can tell you 'bout the plane crash with a gleam in her eye. It's



F7/Bb



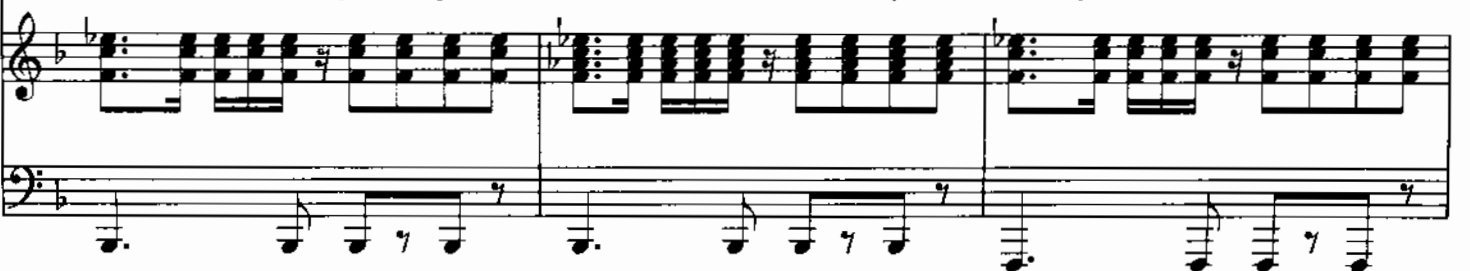
Fm7/Bb



F7



in-t'rest-ing when peo - ple die. Give us dirt - y laun - dry.



E $\flat$ /C      B $\flat$ /E $\flat$       F7

Can we film the op - er - a - tion?      Is the

head dead      yet? ———      You know the boys      in the news-room      got a

run - ning      bet. ———      Get the wid - ow      on the set! ———

— We need dirt - y laun - dry. ———

Fm7/B $\flat$       F7

*D.S.  $\text{al Coda}$*   
E $\flat$ /C      B $\flat$ /E $\flat$

*Coda*



Dirt - y lit - tle se - crets,






dirt - y lit - tle lies.\_\_\_\_\_ We got our dirt - y lit - tle fin - gers in



ev - 'ry - bod - y's pie.\_\_\_\_\_ We love to cut you down to size.\_\_\_\_\_



\_\_\_\_\_ We love dirt - y laun - dry.\_\_\_\_\_

F/D  C/F  G7 

We can do "The In - nu - en - do." We can



dance and sing. \_\_\_\_\_ When it's said and done, we have - n't

G7/F 







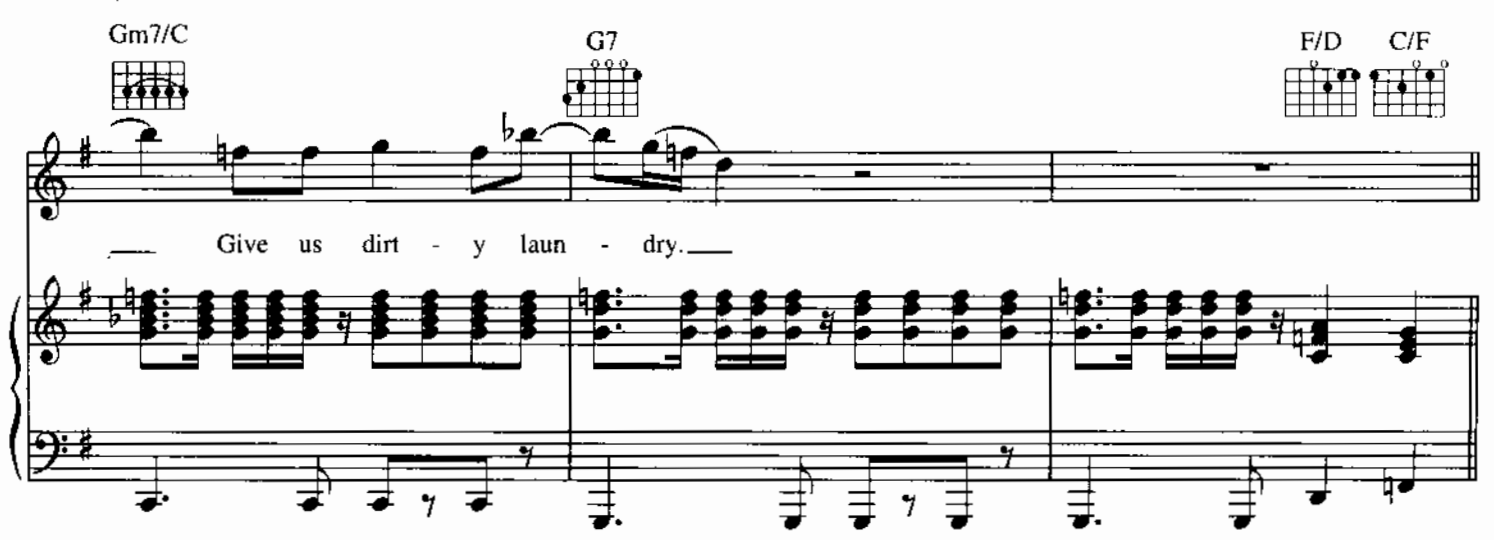
told you a thing. \_\_\_\_\_ We all know that crap is king. \_\_\_\_\_

G7/C 



Give us dirt - y laun - dry. \_\_\_\_\_

Gm7/C  G7  F/D  C/F 







Musical staff with guitar notation (x's for muted strings) and lyrics: *(spoken) Kick 'em when they're up. Kick 'em when they're down.*

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

Musical staff with guitar notation (x's for muted strings) and lyrics: *Kick 'em when they're up. Kick 'em when they're down.*

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



Musical staff with guitar notation (x's for muted strings) and lyrics: *Kick 'em when they're up. Kick 'em when they're down.*

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

Musical staff with guitar notation (x's for muted strings) and lyrics: *Kick 'em when they're up. Kick 'em when they're down.*

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

G7/C



Kick 'em when they're up. Kick 'em when they're down.

Gm7/C



Kick 'em when they're up. Kick 'em when they're down.

G7



Kick 'em when they're up. Kick 'em when they're down.

F/D



C/F



Repeat and fade

Kick 'em when they're up. Kick 'em when they're down.

# THE BOYS OF SUMMER

Words and Music by  
DON HENLEY and MIKE CAMPBELL

Moderately

Em



mf

C



D



C





1. No-bod - y on the road, — no - bod - y



on the beach. — I feel it in the air. The sum-mer's



out of reach. Emp - ty lake, — emp - ty streets. — The



sun goes down a - lone. — I'm driv - in'

by your house though I know you're not home. —

The first system of music features a vocal line in treble clef with lyrics: "by your house though I know you're not home. —". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays a melody with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

But I can see you, — your brown skin

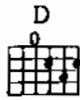
The second system includes guitar chord diagrams for G (x000) and P ( ). The vocal line continues with lyrics: "But I can see you, — your brown skin". The piano accompaniment continues with similar rhythmic patterns.

shin - in' in the sun. You got your hair combed back and your

The third system continues the piano accompaniment with the vocal line lyrics: "shin - in' in the sun. You got your hair combed back and your".

sun - glass - es on, ba - by. And I can

The fourth system includes guitar chord diagrams for C ( ) and G (x000). The vocal line concludes with lyrics: "sun - glass - es on, ba - by. And I can". The piano accompaniment continues with quarter notes in the bass and chords in the treble.



tell you my love for you — will still be strong



To Coda

af - ter — the boys of — sum - mer — have

1. 2.

3.

*D. S.* *al Coda*

*Coda*

gone. \_\_\_\_\_ gone. \_\_\_\_\_ gone. \_\_\_\_\_

*Repeat and fade*



2. I never will forget those nights. I wonder if it was a dream.  
Remember how you made me crazy? Remember how I made you scream?  
Now I don't understand what happened to our love.  
But babe, I'm gonna get you back. I'm gonna show you what I'm made of.

I can see you, your brown skin shinin' in the sun.  
I see you walkin' real slow and you're smilin' at everyone.  
I can tell you my love for you will still be strong  
After the boys of summer have gone.

3. Out on the road today I saw a "Deadhead" sticker on a Cadillac.  
A little voice inside my head said, "Don't look back. You can never look back."  
I thought I knew what love was. What did I know?  
Those days are gone forever. I should just let 'em go, but

I can see you, your brown skin shinin' in the sun.  
You got that top pulled down and that radio on, baby.  
And I can tell you my love for you will still be strong  
After the boys of summer have gone.

I can see you, your brown skin shinin' in the sun.  
You got that hair slicked back and those Wayfarers on, baby.  
I can tell you my love for you will still be strong  
After the boys of summer have gone.

# ALL SHE WANTS TO DO IS DANCE

Words and Music by  
DANNY KORTCHMAR

Moderately

D7



G



Bm



C



D7



G



Bm



C



D7



They're pick-in' up the pris-ners and







put-tin' 'em in a pen, and all she wants to do is dance, dance...




Reb-els been reb-els since I don't know when, and all she wants to do is





dance. Mol-o-tov cock-tail — — the lo-cal drink, and





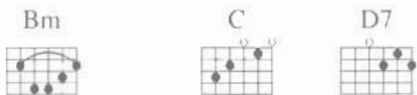

all she wants to do is dance, dance... They mix 'em up right in the



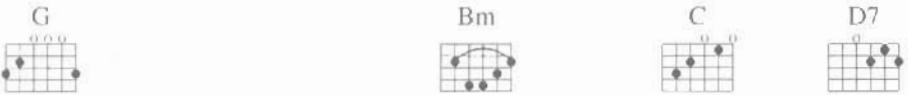
kit - chen sink, — and all she wants to do is dance...



Cra - zy peo - ple walk-in' 'round with blood in their eyes, — and all she wants to do is



dance, dance. — Wild-eyed pis-tol wav-ers who ain't a - fraid\_ to die, — and



all she wants to do is, all she wants to do is dance, — and make ro -

G



Bm



C



D7



mance. She can't feel the heat— com-in' off the street. She wants to

G



par - ty, she wants to get down. All she wants to do is,

Bm



C



D7



all she wants to do is dance.

G



Bm



C



D7





Well, the

gov - ern - ment bugged the men's\_ room in the lo - cal dis - co lounge\_ and  
bare - ly made the air - port for the last plane\_ out. As we

all she wants to do is dance, dance. To  
tax - ied down the run - way, I could hear the peo - ple shout. They said,

keep the boys\_ from sell - in' all the weap - ons they could scrounge\_ and  
"Don't come back\_ here, Yan - kee!" But if I ev - er do, \_

G



Bm



C



D7



all she wants to do is dance. But dance,  
I'll bring more mon - ey 'cause all she wants to do is dance,

that don't keep the boys from mak-in' a buck or two, and  
and make ro - mance. Nev-er mind the heat.

G



Bm



C



D7



all she wants to do is dance, dance. They  
com-in' off the street. She wants to

still can sell the ar - my all the drugs that they can do, and  
par - ty. she wants too get down.

G

Bm

F

D7



all she wants to do is, all she wants to do is dance, and make ro -  
 All she wants to do is, all she wants to do is dance, and make ro -

G

1.

Bm

C

D7



mance.  
mance.

Well, we

2.

Bm

C

D7

Repeat and fade (Instrumental)



All she wants to do is dance.

G

Bm

C

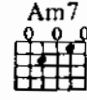
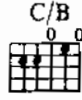
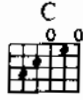
D7



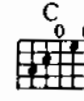
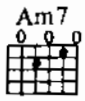
# NOT ENOUGH LOVE IN THE WORLD

Words and Music by  
DON HENLEY, DANNY KORTCHMAR  
and BEN TENCH

Moderately




Some-times I won - der — where it is love goes, —






I don't know\_ if e - ven heav - en knows. I know you had some dreams — that

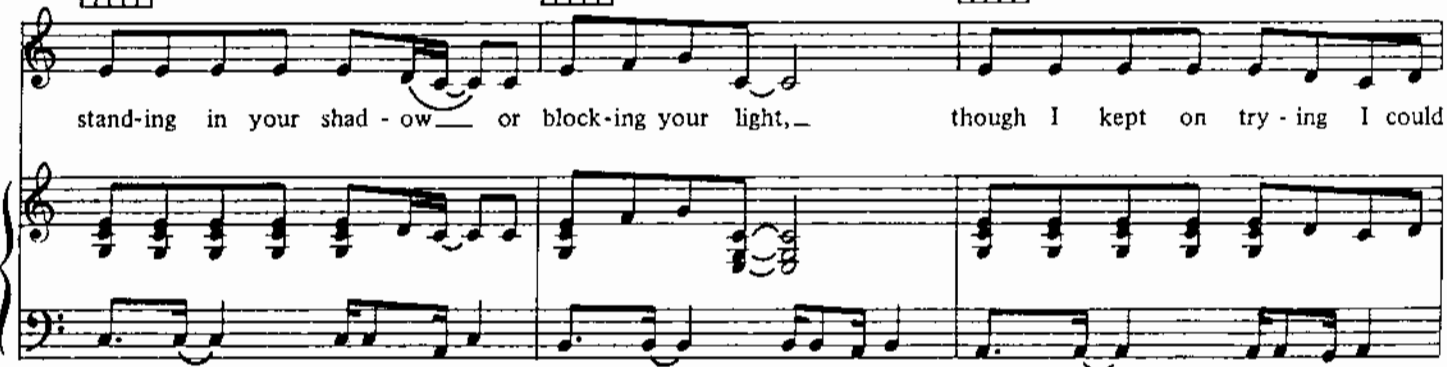
C/B  Am7  F 



did-n't quite come true;— and now I'm not the one.— lit-tle girl, who's keep - ing you.— I was ei-ther




Chorus  
C  C/B  Am7 







stand-ing in your shad - ow— or block-ing your light,— though I kept on try - ing I could



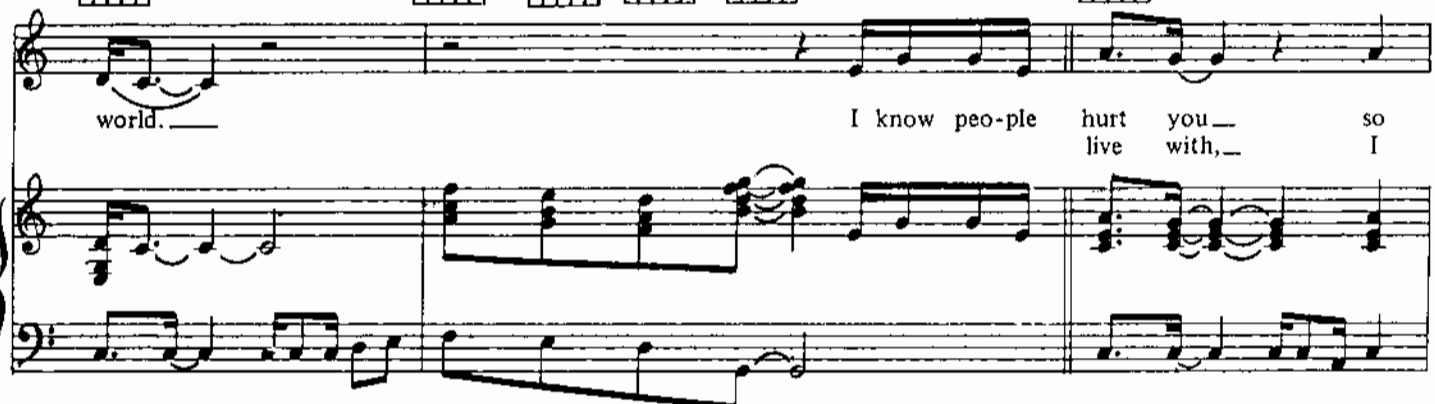
F  C  F  G7 

not make it right;— for you, girl, there's just not e - nough love — in the



C  F  Em  Dm  G7  C 

world.— I know peo-ple hurt you— so  
live with,— I





C/B



Am7



bad, they don't know the dam-age they can do and it  
 know that it's true, you're no pic-nic ei-ther, babe, and that's

F



C



makes me so sad. How we knock each oth-er down, just like  
 one of the things I loved a-bout you; but a time will come around

C/B



Am7

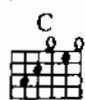


chil-dren on a play-ground e-ven af-ter that ol'  
 when we need to set-tle down, got to get off



F




Chorus







sun went down. } I was ei-ther stand-ing in your shad-ow or  
 this mer-ry-go-round. }

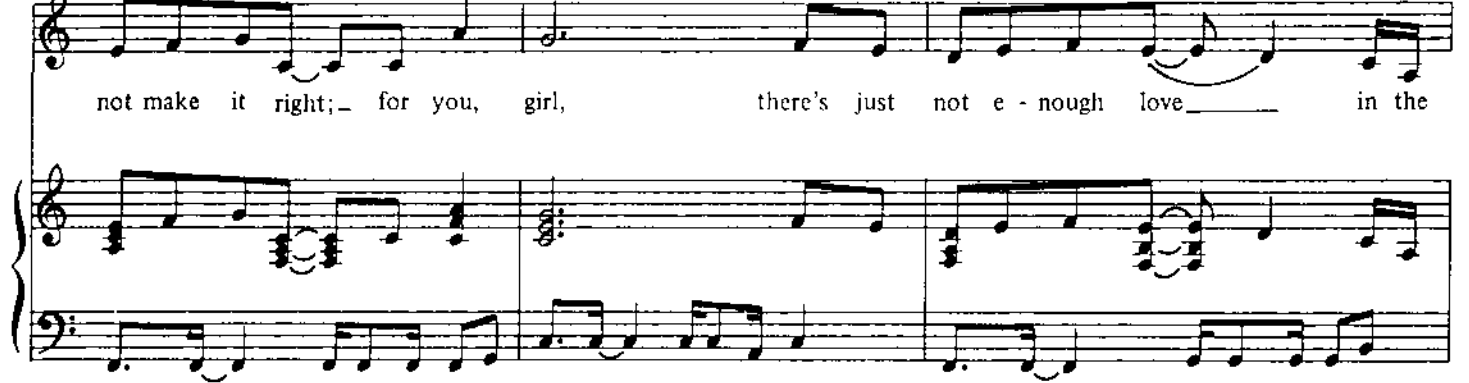
C/B  Am7 







block - ing your light, — though I kept on try - ing I could




F  C  F  G7 



not make it right; — for you, girl, there's just not e - nough love — in the



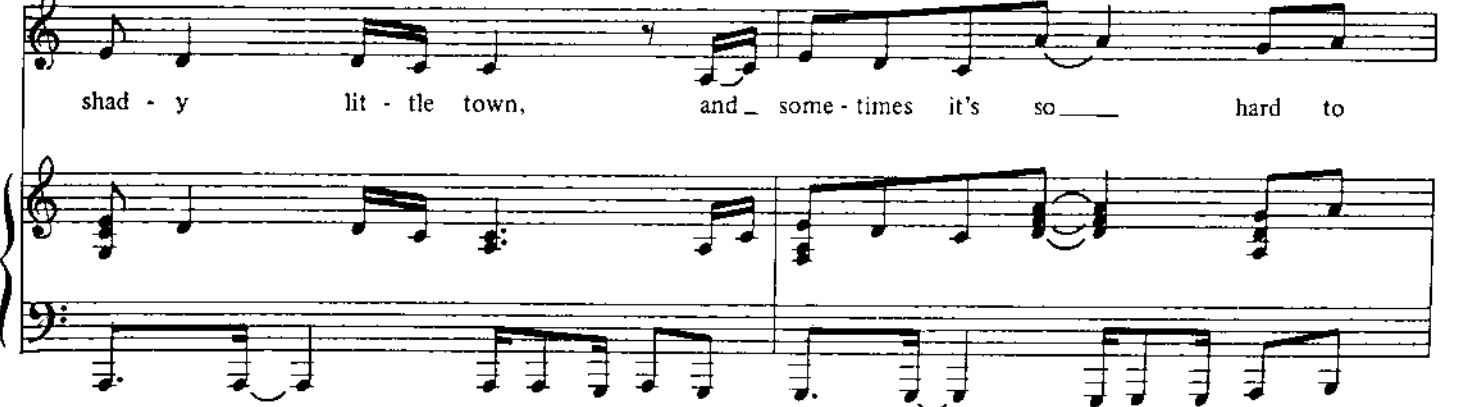
C  F  Em  Dm  G7  Dm 

world. — Oh dar - lin', this is still a



Am7  Dm/G 




shad - y lit - tle town, and some - times it's so — hard to



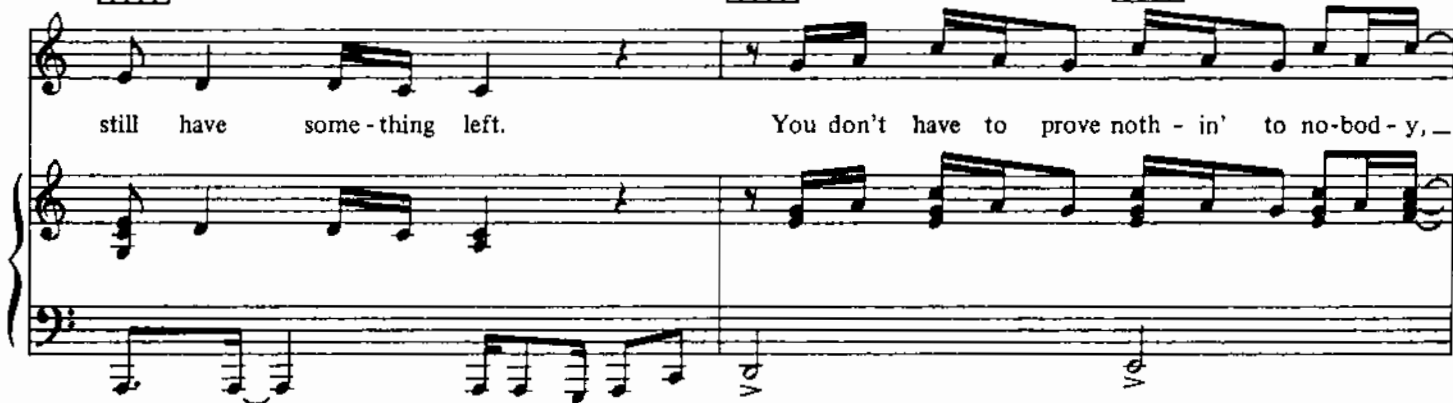
C  Dm 




smile. \_\_\_\_\_ For the world, for the cam - 'ra and




Am7  C/D  C/E 




still have some - thing left. You don't have to prove noth - in' to no - bod - y, -




Dm/F  Dm/G  C 

\_\_\_\_\_ just take good care of your - self. \_\_\_\_\_



C/B  C/Bb  FaddG  *D. S.  $\frac{3}{4}$  Chorus and fade*

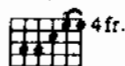
I'm not eas - y to



# SUNSET GRILL

Words and Music by  
DON HENLEY, DANNY KORTCHMAR  
and BEN TENCH

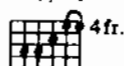
Moderately  
Ab/Eb



E



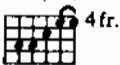
Ab/Eb



E



Ab/Eb

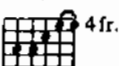


E



Let's go down to the Sun - set Grill. \_\_\_\_\_  
You see a lot more \_\_\_\_\_ mean-ness in the cit - y.  
Let's go down to the Sun - set Grill. \_\_\_\_\_

Ab/Eb



E



We can watch the work - ing girls go by. \_\_\_\_\_  
It's the kind that eats you up in - side;  
We can watch the work - ing girls go by. \_\_\_\_\_

Ab/Eb



E



Watch the bas - ket peo - ple walk\_a - round\_ and mum-ble  
 Hard to come a - way with an - y - thing that feels like dig - ni - ty, -  
 Watch the bas - ket peo - ple walk\_a - round\_ and mum-ble

Ab/Eb



E



and stare out at the au - burn sky. —  
 hard to get home with an - y pride. —  
 and gaze out at the au - burn sky. —

B

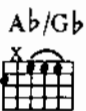
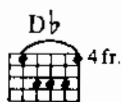


Gb



To Coda

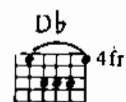
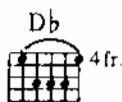
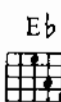
There's an old man there from the old world.  
 These days a man makes you some - thing  
 May - be we'll leave come spring - time.



Musical staff with treble clef, key signature of three flats, and 7/8 time signature. It contains the first line of the vocal melody.

To him it's all the same, and you nev - er see his face, calls all his cus - tom - ers by but there is no hid - ing

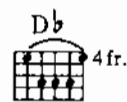
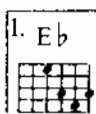
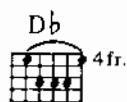
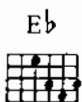
Piano accompaniment for the first system, including treble and bass staves with chords and a triplet in the right hand.



Musical staff with treble clef, key signature of three flats, and 7/8 time signature. It contains the second line of the vocal melody.

name - } place - } down at the Sun - set Grill, - down at the Sun - set Grill, -

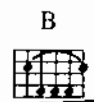
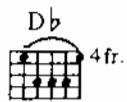
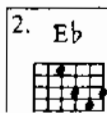
Piano accompaniment for the second system, including treble and bass staves with chords and a triplet in the right hand.



Musical staff with treble clef, key signature of three flats, and 7/8 time signature. It contains the third line of the vocal melody.

down at the Sun - set Grill, - down at the Sun - set Grill, -

Piano accompaniment for the third system, including treble and bass staves with chords and a triplet in the right hand.



Musical staff with treble clef, key signature of three flats, and 7/8 time signature. It contains the fourth line of the vocal melody.

Down by the Sun - set Grill, - Re - spect - a - ble lit - tle

Piano accompaniment for the fourth system, including treble and bass staves with chords and a triplet in the right hand.

Ab 4fr. B Ab 4fr.

mur - ders pay. They get more re - spect - a - ble ev - 'ry day. Don't

Db 4fr. E 00 Ab/Eb 4fr.

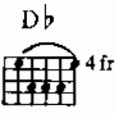
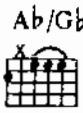

wor - ry, girl, I'm gon - na stick by — you, — and some - day soon, we're gon - na

Bb E 00

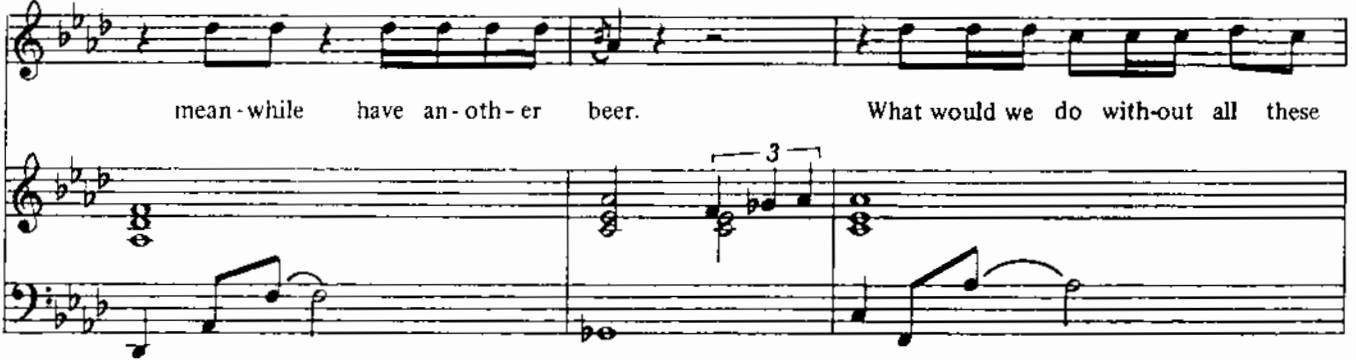
get in that car and get out - a here.

Ab/Eb 4fr. E 00 Ab/Eb 4fr. E 00

*D. S. al Coda* ☩

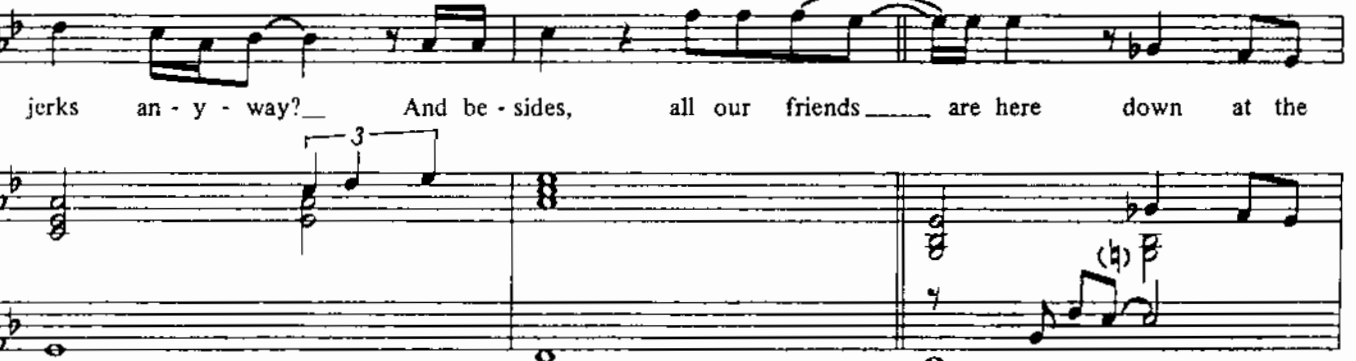
Coda   

mean-while have an-oth-er beer. What would we do with-out all these



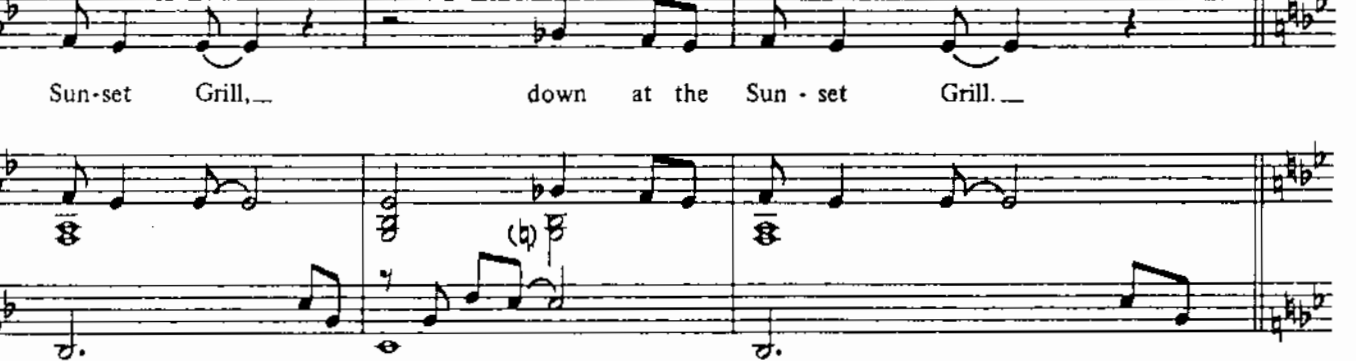
  

jerks an - y - way?\_ And be - sides, all our friends\_\_\_\_\_ are here down at the



Sun-set Grill, \_ down at the Sun - set Grill. \_



Repeat and fade

Down at the Sun-set Grill, \_ down at the Sun-set Grill. \_

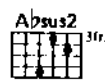
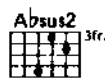
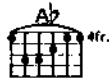




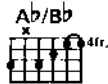
# THE END OF THE INNOCENCE

Words and Music by  
DON HENLEY and B.R. HORNSBY

Fairly quick



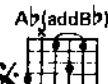
Musical notation for the first system, including guitar and piano parts. The guitar part has five measures with chords: Ab 4fr., Absus2 3fr., Ab 4fr., Absus2 3fr., and Absus4/Bb. The piano part features a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (mf) dynamic.



Musical notation for the second system, including guitar and piano parts. The guitar part has five measures with chords: Ab/Bb 4fr., Eb/F, Fm7/Eb, Eb/Db, and Db(addEb). The piano part continues the melody and bass line from the first system.

1.

2.



Re - mem - ber when\_ the days\_  
 beau - ti - ful, \_ for spac -  
 Who knows how\_ long this\_

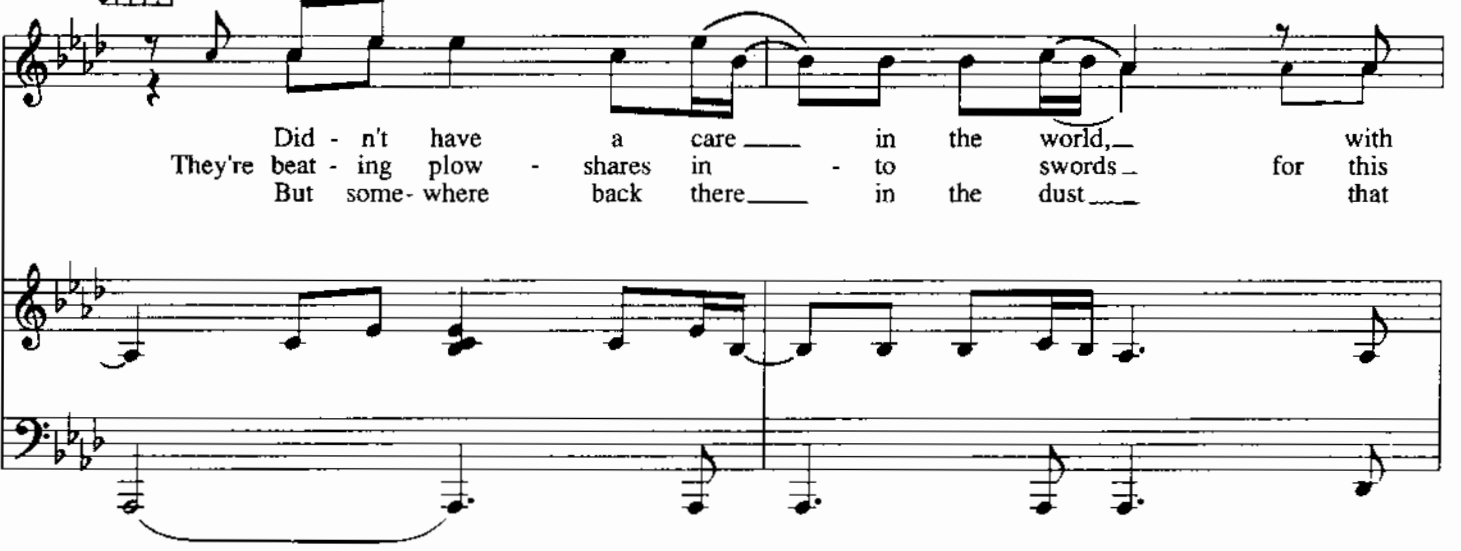
Musical notation for the third system, including guitar and piano parts. The guitar part has three measures with a chord: Ab(addBb). The piano part continues the melody and bass line, ending with a fermata.

Db(addEb)




— were long — and rolled — be - neath — a deep — blue sky? —  
 — ious skys, — but now — those skys — are threat - en - ing. —  
 — will last, — now — we've come — so far — so fast. —

Ab(addBb)

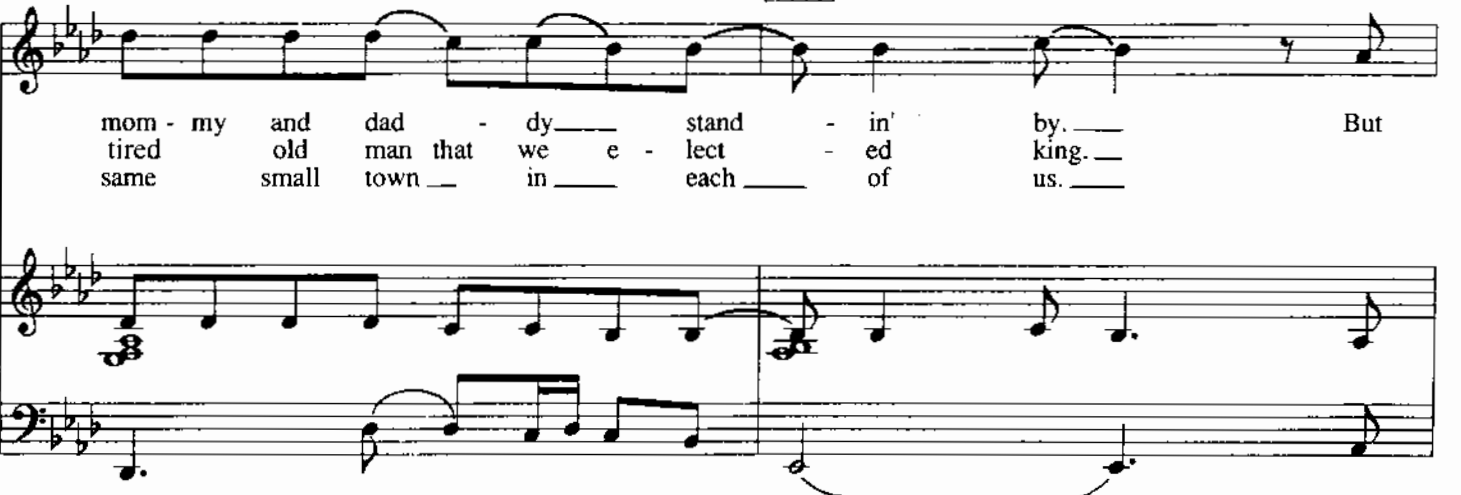



Did - n't have a care — in the world, — with  
 They're beat - ing plow - shares in — to swords — for this  
 But some - where back there — in the dust — that

Db(addEb)



Eb

mom - my and dad — dy — stand — in' by. — But  
 tired old man that we e - lect — ed king. —  
 same small town — in — each — of us. —

Ab(addBb)



"hap - pi - ly ev - er af - ter" fails\_\_\_ and we've been  
 Arm - chair war - riors oft - en fail\_\_\_ and we've been  
 I need\_\_\_ to re - mem - ber this,\_\_\_

Db(addEb)



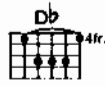
poi - soned by\_\_\_ these\_\_\_ fair - y tales\_\_\_ The  
 poi - soned by\_\_\_ these\_\_\_ fair - y tales.\_\_\_ The  
 so, ba - by, give me\_\_\_ just one kiss.\_\_\_ And

Ab(addBb)

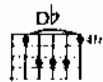
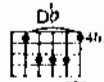


law - yers dwell\_\_\_ on small\_\_\_ de - tails\_\_\_ since  
 law - yers clean\_\_\_ up all\_\_\_ de - tails\_\_\_ since  
 let me take\_\_\_ a long\_\_\_ last look\_\_\_ be -

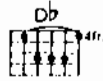
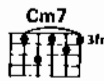
To Coda ⊕



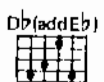
dad - dy had to fly. Ah, but  
 dad - dy had to lie. But  
 fore we say good - bye.



I know a place where we can go that's still un - touched by  
 I know a place where we can go and wash a - way this



men. } We'll sit and watch the clouds roll by and the  
 sin. }



tall grass wave in the wind. You can lay your head back on

the ground\_ and let your hair\_ fall all\_ a - round me.

Chord diagrams: Fm7, Cm7 3fr., Bbm7(addEb), Db(addEb)

Of - fer up\_ your best\_ de - fense\_ but this is the end, -





Chord diagrams: Ab(addBb), Eb, Db(addEb), Fm7, Cm7 3fr.

this is the end\_ of the

Chord diagrams: Bbm7, Dbmaj7 4fr., Eb

in - no - cence.

Chord diagrams: Ab 4fr., Absus2 3fr., Ab 4fr., Absus2 3fr., Absus4/Bb, Ab/Bb 4fr.









1. | 2. *D.S. al Coda*



O

*Coda*

Just lay your head back on






the ground and let your hair fall all








a round me. Offer up your best



**D<sup>b</sup>(addE<sup>b</sup>)** **Fm7** **Cm7** 3fr.

de - fense but this is the end

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'de' followed by a quarter note 'fense', then a half note 'but', and finally a half note 'this' followed by a quarter note 'is', a quarter note 'the', and a half note 'end'. The piano accompaniment consists of chords and moving lines in both hands.

**B<sup>b</sup>m7** **A<sup>b</sup>** 4fr. **D<sup>b</sup>maj7** 4fr. **E<sup>b</sup>**

this is the end of the

The second system continues the vocal line with 'this is the end' followed by a long note, and then 'of the'. The piano accompaniment provides harmonic support with various chords and textures.

*Repeat and fade*

**A<sup>b</sup>** 4fr. **A<sup>b</sup>sus2** 3fr. **A<sup>b</sup>** 4fr. **A<sup>b</sup>sus2** 3fr. **A<sup>b</sup>sus4/B<sup>b</sup>** **A<sup>b</sup>/B<sup>b</sup>** 4fr. **E<sup>b</sup>/F**

in - no - cence. (*Vocal 1st time only*)

The third system begins with a repeat sign and the vocal line 'in - no - cence. (Vocal 1st time only)'. The piano accompaniment features a series of chords corresponding to the chord diagrams above.

**Fm7/E<sup>b</sup>** **E<sup>b</sup>/D<sup>b</sup>** **D<sup>b</sup>(addE<sup>b</sup>)**

The fourth system shows the final piano accompaniment, consisting of chords and moving lines in both hands, concluding the piece.

# THE LAST WORTHLESS EVENING

Words and Music by  
DON HENLEY, JOHN COREY  
and STAN LYNCH

Moderately slow tempo

Bbsus2      Bb<sup>6</sup><sub>9</sub> str.      Bbsus2      Bb<sup>6</sup><sub>9</sub> str.

*mf*

Csus2      C      Csus2      C

F      Fsus4      F      Fsus4      F

I know you broke up — with him — and your

Fsus2      F      Fsus2      F

heart's still on — the shelf.      It's been o - ver\_ two



C7sus

C

years for me — and I'm still not quite — my - self. —

Dm

You can't be with some - one new — and you

Eb/Bb

Bb

Dm

can't go back to him. — You're be - gin - ning to re - a -

Eb

C

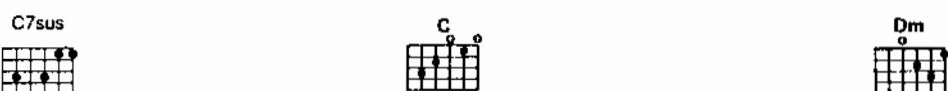
lize — that it's sink or swim.



I see you a - round \_ some - times \_ and my heart just melts.\_  
 Ev - ery night it's the same \_ old crowd \_ in \_ smok - ey rooms.\_  
 Peo - ple in - side \_ their hous-es. with the shades pulled down.\_



You're look - in' like if you had \_ your wish \_ you'd be  
 You catch a faint glimpse of love \_ some - times, \_ but, \_ it  
 God knows, \_ we could use \_ some ro-mance. in \_ this



some - where else \_ And, it just breaks.  
 nev - er blooms \_ I've been a - round.  
 sleep - y bed - room town. \_ I know you're still \_



E $\flat$ /B $\flat$

B $\flat$

— my heart to see you here this way. —  
 — this block a time or two. —  
 — a - fraid to rush in - to an - y - thing.

Dm

E $\flat$

Some - day I'll get the nerve — to walk up to you and say  
 And, I've made some big mis - takes — but girl I — prom - ise you, I prom -  
 But there - 're just so man - y sum - mers and just so — man - y springs.

C

To Coda

F

F(9)/A

— ise you, } This is — the last — worth - less eve - ning — that you'll have

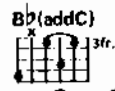
B $\flat$ (addC) 3fr.

Csus4

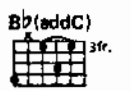
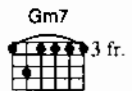
to spend. — Just gim - me a chance — to show



you how to love — a - gain. — This is the



last — worth - less eve - ning — that you'll have to spend. —



'Cause I'll be there — when your brok - en heart — is on —

1.



2.



— the mend. — the mend. — Hey, hey, —

*Bb*sus2 *Bb*<sup>6</sup><sub>9</sub> str.

— hey, hey,— hey, hey. (Time, time tick - in', tick - in', Tick - in' a - way.  
tick - in'.)

*Bb*sus2 *Bb*<sup>6</sup><sub>9</sub> str. Csus2 C

(Time, time tick - in', tick - in', tick - in') (Time, time tick - in',

Csus2 C

tick - in', Tick - in' a - way.—  
tick - in'.) (Time, time tick - in', tick - in', tick - in'.)

*D.S. al Coda* ⊕

*Repeat and fade*

*Coda* F F(9)/A *Bb*(addC) str.

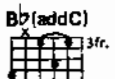
last — worth - less eve - ning — that you'll have to spend. —



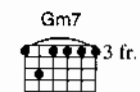
Just gim-me a chance, gim-me a chance to show you love



a - gain. This is the last worth - less eve -



ning that you'll have to spend, 'cause it won't



be long 'til your lit-tle heart is on the mend.

# NEW YORK MINUTE

Words and Music by  
DON HENLEY, DANNY KORTCHMAR  
and JAI WINDING

Slowly, with a heavy beat ♩ = 72

Chord diagrams: Cm (3 fr.), Csus<sup>2</sup>/<sub>4</sub>, Fm6/C, Cm (3 fr.), Csus<sup>2</sup>/<sub>4</sub>, Fm6/C, Cm (3 fr.)

The first system of music features a guitar part with seven measures of chords: Cm (3 fr.), Csus<sup>2</sup>/<sub>4</sub>, Fm6/C, Cm (3 fr.), Csus<sup>2</sup>/<sub>4</sub>, Fm6/C, and Cm (3 fr.). Below the guitar part is a piano accompaniment in 4/4 time, marked *mp* (mezzo-piano). The piano part consists of a treble and bass staff with chords and a simple bass line.

Chord diagrams: Csus<sup>2</sup>/<sub>4</sub>, Fm6/C, Cm (3 fr.), Csus<sup>2</sup>/<sub>4</sub>, Fm6/C, Cm (3 fr.)

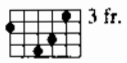
The second system continues the guitar and piano accompaniment. The guitar part has six measures of chords: Csus<sup>2</sup>/<sub>4</sub>, Fm6/C, Cm (3 fr.), Csus<sup>2</sup>/<sub>4</sub>, Fm6/C, and Cm (3 fr.). The piano accompaniment continues with chords and a bass line.

Verse:  
Bb9/Ab (3 fr.), Ab (4 fr.), Bb9, Ab/Bb

1. Har - ry got up dressed all in black,  
4. I pulled my coat a - round my shoul - ders and took a walk down through the park.

The verse section begins with a guitar part featuring four measures of chords: Bb9/Ab (3 fr.), Ab (4 fr.), Bb9, and Ab/Bb. Below the guitar part is a vocal line with lyrics and a piano accompaniment. The piano part continues with chords and a bass line.

Bb9/Ab



Ab



Bb9



Ab/Bb



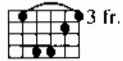
went down to the sta - tion, and he nev - er came\_\_ back,  
The leaves were fall - ing\_\_ a - round\_ me, the groan - ing cit - y in the gath - er - ing dark\_



Gm/C



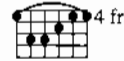
Cm



Gm7



Ab



They found\_\_ his cloth - ing scat - tered some - where\_\_ down the track\_\_ and he  
On some sol - i - ta - ry rock a des - perate lov - er left his mark:



F7/A



G7/B



Gm7/C



Cm7



won't be\_\_ down on Wall Street\_\_ in the morn - ing.  
"Ba - by,\_\_ I've changed, please,\_\_ come back."\_\_





B $\flat$ 9/A $\flat$  3 fr.      A $\flat$  4 fr.      B $\flat$ 9      A $\flat$ /B $\flat$

2. He had a home. \_\_\_\_\_ the love of a girl \_\_\_\_\_  
 3. Ly - ing here in the dark - ness I hear the si - rens wail.  
 5. What the head makes cloud - y the heart makes ver - y clear.

B $\flat$ 9/A $\flat$  3 fr.      A $\flat$  4 fr.      B $\flat$ 9      A $\flat$ /B $\flat$

but men get lost some - times. \_\_\_\_\_ as years un - furled. \_\_\_\_\_  
 Some - bod - y go - in' to e - mer - gen - cy. \_\_\_\_\_ some - bod - y go - in' to jail. \_\_\_\_\_ If you  
 The days were so much bright - er. \_\_\_\_\_ in the time when she was here. \_\_\_\_\_ But I

Gm/C      Cm 3 fr.      Gm7 3 fr.      A $\flat$  4 fr.

One day he crossed \_\_\_\_\_ some line \_\_\_\_\_ and he was too much \_\_\_\_\_ in this world. \_\_\_\_\_ But I  
 find some - bod - y to love in this world you bet - ter hang on \_\_\_\_\_ tooth and nail. \_\_\_\_\_ The wolf is  
 know there's some - bod - y some - where make these \_\_\_\_\_ dark clouds dis - ap - pear. \_\_\_\_\_ Un - til that

To Coda

F7/A



G7/B



Gm7/C



Cm7



3 fr.



guess it \_\_\_\_\_ does-n't mat - ter \_\_\_\_\_ an - y - more. \_\_\_\_\_  
al - ways \_\_\_\_\_ at the door. \_\_\_\_\_  
day I have to be - lieve, I be - lieve, I be - lieve. }

In a



Chorus:

Eb/G



Eb/Ab



3 fr.

Bbsus



Cm7



3 fr.



New York min - ute

ev - ery - thing can change. In a



Eb/G



Eb/Ab



3 fr.

Bbsus



Cm7



3 fr.



New York min - ute

{ things can get pret - ty strange. }  
{ things can get a lit - tle strange. } In a



Eb/G



Eb/Ab



3 fr.

Bbsus



Cm7



3 fr.



New York min - ute

ev - ery - thing can change. In a



E $\flat$ /G



E $\flat$ /A $\flat$



3 fr.

1.

B $\flat$ sus



Cm7



3 fr.

New York min - ute.

2.

B $\flat$ /A $\flat$



Fm9



Dm7( $\flat$ 5)



And in these days

G7sus



G7



C7sus



Cm7



3 fr.

Fm9



Dm7( $\flat$ 5)



when dark-ness falls ear - ly,

and peo - ple rush home

G7sus



G7



Cm7



3 fr.

F7/A



G7/B



to the ones they love...

You bet - ter take a fool's... ad - vice

Cm7



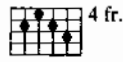
E♭/B♭



A♭7



D7(#9)



G7(#5)



Musical staff with notes and a triplet '3' above the final measure.

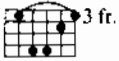
and take care of your own.

'Cause one day they're here, —

next day they're

Piano accompaniment for the first system, including a triplet '3' above a measure in the bass line.

Cm



Csus4<sup>2</sup>



Fm6/C



Cm



Musical staff with notes and a triplet '3' above the final measure.

gone.

(Muted trumpet solo - ad lib.)

Piano accompaniment for the second system, including a triplet '3' above a measure in the bass line.

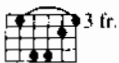
Csus4<sup>2</sup>



Fm6/C



Cm



Csus4<sup>2</sup>



Musical staff with notes and a triplet '3' above the final measure.

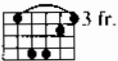
Piano accompaniment for the third system, including a triplet '3' above a measure in the bass line.

D.S. al Coda

Fm6/C



Cm



Csus4<sup>2</sup>



Fm6/C



Csus4<sup>2</sup>



Musical staff with notes and a triplet '3' above the final measure.

Piano accompaniment for the fourth system, including a triplet '3' above a measure in the bass line.

*Coda* Eb/G Eb/A<sup>b</sup> B<sup>b</sup>sus Cm7

New York min-ute ev - ery-thing can change. In a

*f*

E<sup>b</sup>/G Eb/A<sup>b</sup> B<sup>b</sup>sus Cm7

New York min-ute things can get pret - ty strange. In a

E<sup>b</sup>/G Eb/A<sup>b</sup> B<sup>b</sup>sus Cm7

New York min - ute ev - ery-thing can change. In a

E<sup>b</sup>/G Eb/A<sup>b</sup> B<sup>b</sup>sus Cm7

New York min - ute. In a

*Repeat ad lib. and fade*

# I WILL NOT GO QUIETLY

Words and Music by  
DON HENLEY and  
DANNY KORTCHMAR

Moderately

A5



D5



5 fr.

C5



3 fr.

A5



D5



5 fr.

G5



3 fr.

C5



3 fr.

A5



Adim



D5



5 fr.

A5



C5



3 fr.

G5



3 fr.

A5



*Slightly faster*

N.C.

The first system of music features a vocal line on a single treble clef staff with a whole rest. The piano accompaniment consists of two staves: the right hand has a whole note chord in the first measure, followed by two measures of eighth notes, and the left hand has a bass line of eighth notes.

The second system continues the vocal line with a whole rest. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

The third system shows the vocal line with a whole rest. The piano accompaniment continues with eighth notes and chords in both hands.

A7(no3)



The fourth system shows the vocal line with a whole rest. The piano accompaniment features a bass line of eighth notes and chords in the right hand.

Woke up with a heav-y head\_ and I  
 brave e - nough to be cra - zy, I'm  
 don't you ev - er get lone - ly?\_

The fifth system shows the vocal line with a whole rest. The piano accompaniment features a bass line of eighth notes and chords in the right hand.

thought a - bout leav - in' town... I see I could have died if I want-ed to; Slipped  
 strong e-nough to be weak... all these he - roes with feet of clay\_ whose  
 Don't you ev - er get down?\_ Don't you ev - er get tired of all\_ the

D7

o - ver the edge\_ and drowned. But, oh, no ba - by.  
 might - y ships\_ have sprung a leak\_ And I want you to tell\_ me  
 wick - ed tongues in this town? Oh\_ ba - by,

Em(4)

A7(no3)

I won't give up\_ that eas - y, no\_  
 just what do you\_ be - lieve in, now?  
 I just wan - na take you a - way\_ from here...

N.C.

A5

Well, Too man - y tire\_ tracks  
 Well, I c' - mon o - ver here, ba - by. You 'bout to  
 Well, I ain't no ti - ger,



in the sands of time.\_\_\_\_  
 give me a heart at - tack. I wan-na  
 ain't no lit - tle lamb.\_\_\_\_

Too man - y love af - fairs\_ that  
 wrap my lov - in' arms a - round the  
 Sup - pose you tell me, ma - ma,

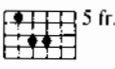
stop on a dime.\_\_\_\_  
 small of your back.\_\_\_\_ Yeah, and I'm gon - na  
 who do you think I think I am?

Oh,\_\_\_\_ ba - by,  
 pull\_\_\_\_ you, pull you,\_\_\_\_  
 And, ooh\_\_\_\_ ba - by,

pull you,\_\_\_\_ I think it's time to make\_ some chang - es a - round\_\_\_\_ here.\_\_\_\_  
 don't you\_\_\_\_ pull you right\_ up close to me.\_\_\_\_  
 you\_\_\_\_ give a damn?

Yeah\_ I'm gon-na tear it up,\_\_\_\_ gon-na trash it up.\_\_\_\_ I'm gon-na

D5



E5



A5

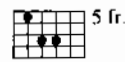


Am



3

D5



round it up, \_ gon-na shake it up. \_ Oh no, \_ ba - by,

E5

Am

C5

B5

A5

G5

E5

1 will not \_ lie \_ down. \_ I'm

2.

G5

E5

A5

G5

E5

A5

Am

G

Am7

G/A

F

G

A5

Dsus

D

C

G

Turn this thing a - round. \_ I will not go

A5 F C G

qui - et - ly. I will not lie down...

A5 Dsus D C G

I will not go

A5 F C G A5

qui-et-ly. I will not lie down...

Dsus D C G A5

I will not go qui - et - ly.

F C G A5

I will not lie down...

Dsus D C5 3 fr. G To Coda A5

No, I will not lie down.

N.C.

No. Well,

*D.S. al Coda (Take 2nd ending)*

⊕ Coda

A5 N.C. Am G

down. No.

*D.S.S. and fade (Ad lib. guitar solo, no vocal)*

# THE HEART OF THE MATTER

Words and Music by  
DON HENLEY, MIKE CAMPBELL  
and JOHN DAVID SOUTHER

Moderately slow

The musical score is arranged in three systems. Each system includes a guitar chord chart at the top, a vocal line in the middle, and a piano accompaniment in the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately slow'.

**System 1:** The guitar chord chart shows D, A7sus4, D, and A7sus4. The piano accompaniment starts with a *mf* dynamic. The vocal line is silent in this system.

**System 2:** The guitar chord chart shows D, A, and G(addA). The piano accompaniment starts with a *p* dynamic. The vocal line begins with the lyrics: "I got the call \_ to-day, I didn't want to hear \_ but I knew that it \_ would come..." with a note "(See additional lyrics)".

**System 3:** The guitar chord chart shows D and A. The piano accompaniment continues. The vocal line continues with the lyrics: "An old, \_ true friend of ours \_ was talk-in' on \_ the phone, \_ she said you".

G(addA)



Asus4



found some - one. \_

And I thought of all \_ the bad \_ luck and the

G(addA)



strug - gles we went \_ through. \_

and how I lost me \_ and you lost you. \_

Asus4



G(addA)



What are \_ these voi - ces out - side love's. o - pen door, make us throw off our con - tent - ment and

Asus4



A



D



Em7(addA)



beg for some - thing more? \_

I'm learn - ing to live \_ with - out \_ you now. \_

*f*

D/F#
 G(addA)
 D/A

but I miss you some - times. The more I know, — the

Bm7
 G(addA)
 Asus4
 A

less I un - der - stand, — all the things I thought I knew, — I'm learn - ing a - gain. —

D
 Em7(addA)
 D/F#

I've been try - in' to get down to the heart of the mat - ter but my will gets weak —

G(addA)
 D/A
 Bm7

and my thoughts seem to scat - ter but I think it's a - bout for - give - ness, for - give - ness,

The image shows a musical score for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "but I miss you some - times. The more I know, — the less I un - der - stand, — all the things I thought I knew, — I'm learn - ing a - gain. — I've been try - in' to get down to the heart of the mat - ter but my will gets weak — and my thoughts seem to scat - ter but I think it's a - bout for - give - ness, for - give - ness,"

To Coda

1. **G(addA)** **A7sus4** **A** **D**

e - ven if, — e - ven if — you don't love — me an - y - more.

**A7sus4** **D** **A7sus4**

Ah, these

2. **A7sus4** **A** **D**

you don't love — me an - y - more. There are

**C** **G/B** **Am7**

peo - ple in your life — who've — come and gone, — they let you down, — you know they've



G/B C G/B

hurt your pride. — You bet-ter put it all be-hind you; 'cause life goes on. You keep

Asus4 A

car - ry - in' that an - ger, it'll eat you up in - side, — ba - by. —

*D.S. al Coda*  $\text{Coda symbol}$

*Repeat and fade*

$\text{Coda symbol}$  Asus4 A D

you don't love — me. I've been try - in' to get down  
For-give - ness,

Em7(addA) D/F#

to the heart of the mat-ter be - cause the flesh will — get weak  
for-give - ness, for-give - ness,

Guitar chord diagrams:  
 G(addA): x02033  
 A/D: x02020  
 Bm7: x24432  
 G(addA): x02033  
 Asus4: x02033  
 A: x02020

Vocal lyrics:  
 and the ash - es will scat - ter. So, I'm think - in' a - bout {for- give - ness,  
 for- give- ness,  
 for- give - ness e - ven if, e - ven if you don't love me.

### Additional Lyrics

*Verse 2:* These times are so uncertain  
 There's a yearning undefined  
 ... people filled with rage  
 We all need a little tenderness  
 How can love survive in such a graceless age?  
 The trust and self-assurance that lead to happiness  
 They're the very things we kill, I guess  
 Pride and competition  
     cannot fill these empty arms  
 And the work I put between us  
     doesn't keep me warm

*Chorus 2:* I'm learning to live without you now  
 But I miss you, baby  
 The more I know, the less I understand  
 All the things I thought I'd figured out  
 I have to learn again  
 I've been trying to get down  
     to the heart of the matter  
 But everything changes  
     and my friends seem to scatter  
 But I think it's about forgiveness  
 Forgiveness  
 Even if, even if you don't love me anymore.

# THE GARDEN OF ALLAH

Words and Music by  
 DON HENLEY, STAN LYNCH,  
 JOHN COREY and PAUL GURIAN

Rubato

F#7(#5)

Bm7

G/A

Musical notation for the Rubato section, featuring piano accompaniment with chords F#7(#5), Bm7, and G/A. The music is in 4/4 time and marked *mp*.

Moderately slow rock ♩ = 86

E5

A5/E

E5

Em7

Musical notation for the Moderately slow rock section, featuring piano accompaniment with chords E5, A5/E, E5, and Em7. The music is in 4/4 time and marked *f*.

E5

A5/E

E5

Musical notation for the Moderately slow rock section, featuring piano accompaniment with chords E5, A5/E, E5, and Em7. The music is in 4/4 time and marked *f*.

1. It was a

E5

A5/E

E5

Em7

Musical notation for the Moderately slow rock section, featuring piano accompaniment with chords E5, A5/E, E5, and Em7. The music is in 4/4 time and marked *f*.

pret-ty big year for fash - ion, a lous - y year\_ for rock and roll.\_ The  
 2.3. See additional lyrics

E5

A5/E

E5

Em7



peo-ple gave their bless-ing to crimes\_ of pas-sion, it was a dark, dark, night of the col-lec-tive soul\_ I was

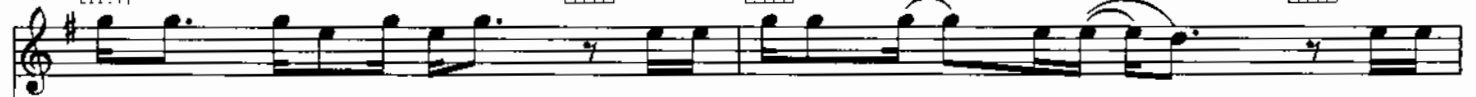


E5

A5/E

E5

Em7



some-where out on Riv-er-side by the El Roy - ale\_ Ho - tel,\_\_\_\_\_ when a

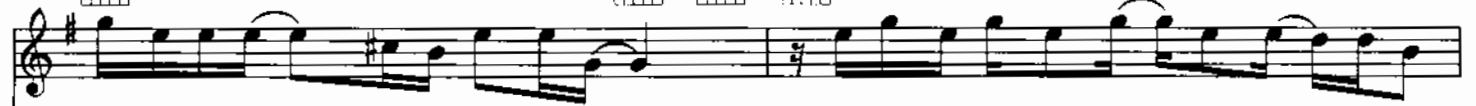


E5

A5/E

Em7

E5



strang-er ap - peared\_ in a cloud of smoke,\_ I thought I knew him all\_ too well\_ He said,

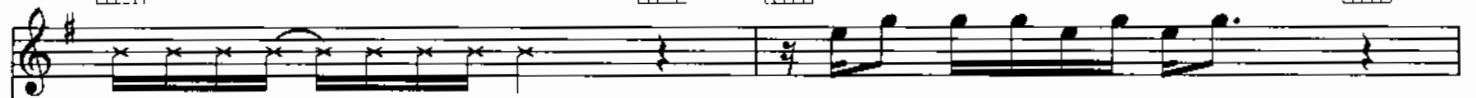


E5

A5/E

E5

Em7



*"Now that I have\_ your at - ten-tion,* I got some-thin' I wan-na say.

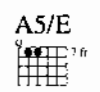




Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes in the first measure.

You may not want to hear it, I'm gon-na tell it to you an - y - way... You know, I've...

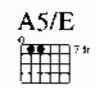
Piano accompaniment for the first system, showing the right and left hands with chords and a rhythmic bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with triplets of eighth notes.

... al-ways liked you, boy... 'cause you were not a - fraid of me.

Piano accompaniment for the second system, showing the right and left hands with chords and a rhythmic bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with triplets of eighth notes.

Things are gon-na get might-y rough here in Go - mor-ra - By-The - Sea."

Piano accompaniment for the third system, showing the right and left hands with chords and a rhythmic bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth notes and slurs.

He said, "It's just like home, ... it's so damned hot, ... I can't

Piano accompaniment for the fourth system, showing the right and left hands with chords and a rhythmic bass line.

E5

A5/E

E5

A5



Musical staff with treble clef and key signature of one sharp (F#).

stand it.

My fine\_\_ seer-suck-er

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

E5

A5/E

Musical staff with treble clef and key signature of one sharp (F#).

suit

is all

soak-in' wet."

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

E5

Bm7

Musical staff with treble clef and key signature of one sharp (F#).

And the hills are burn-ing

and the wind is rag-ing

and the

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

A7

A7sus

A7

To Coda ⊕

Musical staff with treble clef and key signature of one sharp (F#).

clock strikes\_ mid - night

in the Gar - den of Al -

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

E5 A5/E E5 Em7

lah. (In the Gar - den of Al - lah.)

The first system of music features a vocal line with lyrics and a piano accompaniment. The guitar chords are E5, A5/E, E5, and Em7. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

E5 A5/E E5

The second system continues the piano accompaniment with guitar chords E5, A5/E, and E5. The piano part features a rhythmic pattern in the bass clef and chords in the treble clef.

1. E5 E5 E6(no 3rd)

"Today I made an appearance downtown. I am an

The third system includes a first ending with guitar chords E5, E5, and E6(no 3rd). The piano accompaniment features a treble clef with chords and a bass clef with a rhythmic line. The lyrics are "Today I made an appearance downtown. I am an".

2. E7(no 3rd) E+(no 3rd) E5

expert witness, because I say I am. And I said, 'Gentlemen.....and I use that word loosely..... I will testify for you. I'm a gun

The fourth system includes a second ending with guitar chords E7(no 3rd), E+(no 3rd), and E5. The piano accompaniment continues with chords in the treble clef and a rhythmic line in the bass clef. The lyrics are "expert witness, because I say I am. And I said, 'Gentlemen.....and I use that word loosely..... I will testify for you. I'm a gun".

E6(no 3rd)



E7(no 3rd)



E6(no 3rd)



for hire, I'm a saint, I'm a liar. Because there are no facts, there is no truth. Just data to be manipulated. I can get you

E5



E6(no 3rd)



E7(no 3rd)



any result you like. What's it worth to ya? Because there is no wrong, there is no right. And I sleep very well at night.

E+(no 3rd)



E5



E6(no 3rd)



No shame, no solution, no remorse, no retribution, just people selling t-shirts. Just

E7(no 3rd)



E6(no 3rd)



E5



D.S.  $\text{\$}$  al Coda

opportunity to participate in the pathetic little circus and winning, winning, winning."



♩ Coda

E5 A5/E E5 Em7

lah. (In the Gar - den of Al - lah.)

E5 A5/E E5 Em7 E5 A5/E

E5 Em7 E5 A5/E E5 Em7

E5 A5/E E5 Em7 E5 A5/E

(In the Gar - den of Al - lah.)

Chord diagrams for guitar:

- E5: 0 2 2 1 0 0
- Em7: 0 2 2 1 0 3
- A5/E: 0 2 2 1 0 0
- Em7: 0 2 2 1 0 3

*Verse 2:*

*(Spoken:) "Nice car.....  
I love those Bavarians.....so meticulous.  
Y'know, I remember a time when things were a lot more  
Fun around here.  
When good was good, and evil was evil.  
Before things got so.....fuzzy.  
Yeah, I was once a golden boy like you.  
I was summoned to the halls of power in the heavenly court  
And I dined with the deities who looked upon me with favor  
For my talents; my creativity.  
We sat beneath the palms in the warm afternoons  
And drank the wine with Fitzgerald and Huxley.*

*They pawned a biting phrase  
From tongues hot with blood  
And drained their pens of bitter ink,  
Vainly reaching for the bottle full of empty Edens,  
Branded specially for the ones  
Who had come with great expectations  
To the perfumed halls of Allah  
For their time in the sun.*

*(Sung:) We were stokin' the fires  
And oilin' up the machinery  
Until the gods found out we had ideas of our own."*

*And the war was coming,  
The earth was shaking.  
And there was no more room  
In the Garden of Allah.*

*Verse 3:*

*(Instrumental)*

*It was a pretty big year for predators,  
The marketplace was on a roll.  
And the land of opportunity  
Spawned a whole new breed of men without souls.  
This year, notoriety got all confused with fame.  
And the devil is downhearted  
Because there's nothing left for him to claim.*

*He said, "It's just like home  
It's so low-down I can't stand it.  
I guess my work around here has all been done."*

*And the fruit is rotten,  
The serpent's eyes shine  
As he wraps around the vine  
In the Garden of Allah.*

# YOU DON'T KNOW ME AT ALL

Words and Music by  
DON HENLEY, STAN LYNCH  
and JOHN COREY

Moderately slow ♩ = 80

Dm



F



Gm7



Gm7/A



A



*mf*

Dm



F



Gm7



Gm7/A



A



Verse:

Dm



F



Gm7



— woke up this morn - ing with an at - ti - tude, — looked at the head-lines.

Gm7/A



A



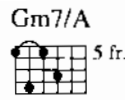
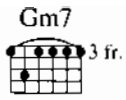
Dm



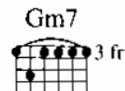
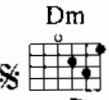
F



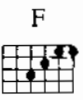
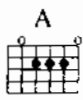
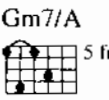
put me in a real bad mood. Sit-ting here in lim - bo, tryin' — to stay sane, —



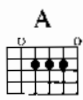
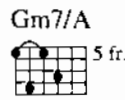
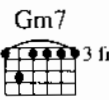
be-tween the end of the sum-mer and the com-ing of the bless-ed rains.



And I feel dir-ty, all the way down. I feel dir-ty, ba-by,  
 2. I closed up the cur-tains, heard you con-fess. Ba-by, I knew bet-ter, but  
 3. *(Inst. solo ad lib...)*



like this dir-ty town. I gave you ev-ery-thing on a sil-ver tray.  
 you were such a pret-ty mess. You took my breath a-way, and now I want it back.



Could have been a fool for-ev-er, but I'm not made that way.  
 You should have killed me cause you al-ways looked so good in black.  
*...end solo)*

Bridge:

Gm



And af - ter all these years, \_\_\_\_\_ I think it's time to say good -  
 And af - ter all these twist - ed roads that we've been  
 And af - ter all these years \_\_\_\_\_ I think it's time to say good -



Dm



Gm



bye. \_\_\_\_\_ I'm do-ing you a fa - vor,  
 down \_\_\_\_\_ to - geth - er, I think it's  
 bye. \_\_\_\_\_ I'm do-ing us a fav - or,




Dm



I will not help you live a lie. \_\_\_\_\_  
 time to say good - bye. \_\_\_\_\_  
 you know, I can - not live a lie. \_\_\_\_\_



C  C#dim7  3 fr. Dm 



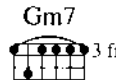

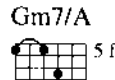

And be-lieve me, if you think I'm gon-na catch you when you fall, \_\_\_\_\_  
 And be-lieve me, if you think I'm gon-na get down and crawl, \_\_\_\_\_  
 And when you need me, and you think I'm gon-na be there when you call, \_\_\_\_\_




Bb  Asus  A 

\_\_\_\_\_ you don't know me, you don't know me at all...  
 \_\_\_\_\_ you don't know me, you don't know me at all...  
 \_\_\_\_\_ you don't know me, you don't know me at all...



Dm  F  Gm7  3 fr. To Coda  1. Gm7/A  5 fr. A 

\_\_\_\_\_ 2. I



1. 2.

Gm7/A 5 fr. A D5 5 fr. Dm C G/B Dm G/B C

Dm C G/B Dm Bb C Dm C G/B

Dm G/B C Dm C G/B Dm Bb C

*D.S. al Coda*

⊕ Coda

Gm7/A 5 fr. A Dm F

You don't know me at all.

1. 2. 3.

Gm7 3 fr. Gm7/A 5 fr. A Gm7/A 5 fr. A D5 5 fr.

You don't know me at all.

*rit.*

# EVERYBODY KNOWS

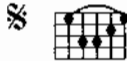
Written by  
LEONARD COHEN and  
SHARON ROBINSON

Moderately slow ♩ = 108




1. Ev - ery - bod - y

Verse:  
B♭m



G♭



knows that the dice are load - ed,  
knows that you love me, ba - by,  
knows that the plague is com - ing,

ev - ery - bod - y rolls with their fin - gers  
ev - ery - bod - y knows that you real - ly  
ev - ery - bod - y knows it's mov - ing



Bbm



crossed. Ev - ery - bod - y knows the war is o - ver, ev - ery - bod - y  
do. Ev - ery - bod - y knows that you've been faith - ful, give or  
fast. Ev - ery - bod - y knows that the nak - ed man and wom - an are just a shin -



Gb



Ebm7



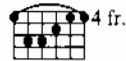
knows the good guys lost. — Ev - ery - bod - y knows the fight was fixed, —  
take a night or two. — Ev - ery - bod - y knows you've been dis - creet, —  
ing art - i - fact of the past. Ev - ery - bod - y knows the scene is dead, —



F



Ab



Bbm

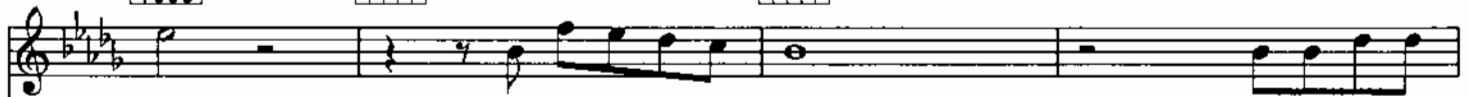


— the poor stay poor — and the rich get rich. — That's how it  
— there were so man - y peo - ple you just had to meet — with - out your  
— but there's gon - na be — a me - ter on your bed — that will dis -



C $\flat$ 

F

B $\flat$ m

goes,  
clothes,  
close

and ev - ery - bod - y knows.  
and ev - ery - bod - y knows.  
what ev - ery - bod - y knows.

Ev - ery - bod - y  
Ev - ery - bod - y  
Ev - ery - bod - y

G $\flat$ 

knows the boat is leak - ing,  
knows that it's now or nev - er,  
knows that you're in trou - ble,

ev - ery - bod - y knows the cap - tain lied...  
ev - ery - bod - y knows that it's me or you...  
ev - ery - bod - y knows what you've been through...

B $\flat$ mG $\flat$ 

— Ev - ery - bod - y got this bro - ken feel - ing,  
— Ev - ery - bod - y knows that you live for ev - er  
— From the blood - y cross on top of Cal - vary,

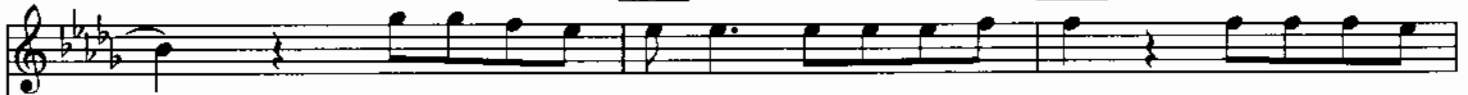
like their fa - ther of their dog just died...  
when you've done a line or two...  
to the beach at Mal - i - bu...



Ebm7



F



— Ev - ery - bod - y talk - in' in - to their pock - ets, ev - ery - bod - y  
 — Ev - ery - bod - y knows the deal is rot - ten, Old Black  
 — Ev - ery - bod - y knows it's com - ing a - part, Take one last



Ab



Bbm



Cb



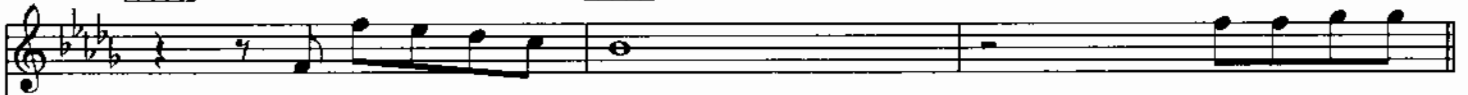
wants a box of choc - olates and a long stem rose,  
 Joe's still pick - in' cot - ton for your rib - bons and bows,  
 look at this sa - cred heart be - fore it blows,



F



Bbm



and ev - ery - bod - y knows. }  
 and ev - ery - bod - y knows. } Ev - ery - bod - y  
 and ev - ery - bod - y knows. }



Chorus:

D $\flat$



A $\flat$



knows, ev - ery - bod - y knows. That's how it goes, -

B $\flat$ m



A $\flat$



G $\flat$



D $\flat$



To Coda  $\oplus$  1.

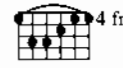
ev - ery - bod - y knows. 2. Ev - ery - bod - y

2.

D $\flat$



A $\flat$

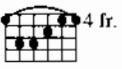


Ev - ery - bod - y knows, ev - ery - bod - y knows. That's how it goes, -

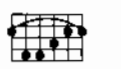
B $\flat$ m



A $\flat$



G $\flat$



D $\flat$



ev - ery - bod - y knows.

Bbm7



Musical notation for the first system, including treble and bass clefs with chords and a melodic line.

Musical notation for the second system, including treble and bass clefs with chords and a melodic line.

Eb/Bb



Bbm



D.S.  $\text{\textcircled{S}}$  at Coda

Musical notation for the third system, including treble and bass clefs with chords and a melodic line.

3. Ev - ery - bod - y

$\text{\textcircled{C}}$  Coda

Db



4 fr.

Ab



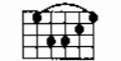
4 fr.

Musical notation for the fourth system, including treble and bass clefs with chords and a melodic line.

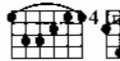
Ev - ery - bod - y knows,

ev - ery - bod - y knows.

Bbm



Ab



Gb



Db



4 fr.

Repeat ad lib. and fade

Musical notation for the fifth system, including treble and bass clefs with chords and a melodic line.

That's how it goes, \_\_\_\_\_

ev-ery-bod-y knows.

Ev-ery-bod-y

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**THE BOYS OF SUMMER**

**ALL SHE WANTS TO DO IS DANCE**

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**THE LAST WORTHLESS EVENING**

**NEW YORK MINUTE**

**I WILL NOT GO QUIETLY**

**THE HEART OF THE MATTER**

**THE GARDEN OF ALLAH**

**YOU DON'T KNOW ME AT ALL**

**EVERYBODY KNOWS**

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