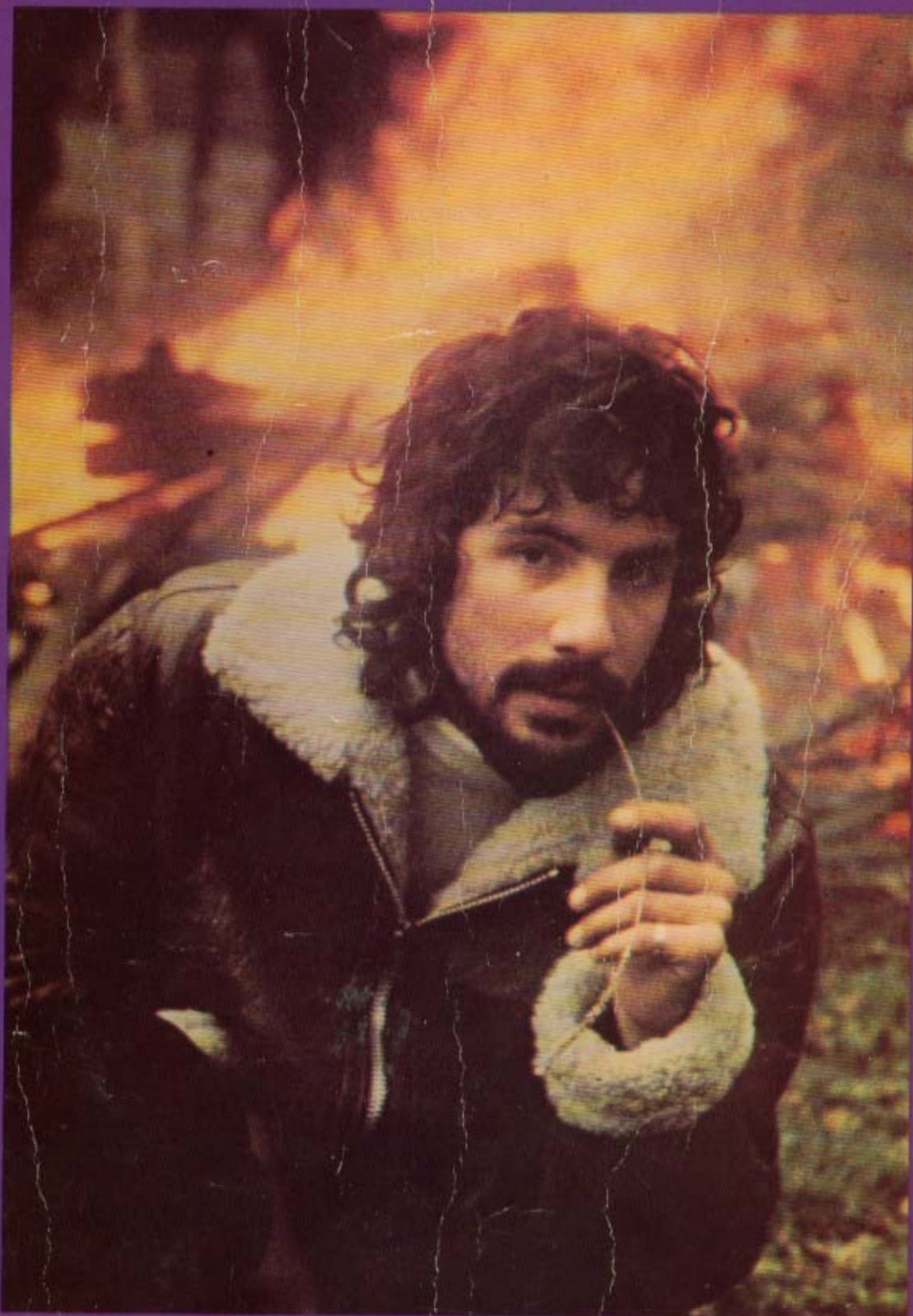


CAT STEVENS



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

£2.50

CAT STEVENS

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PLUS FULL PAGE PHOTOGRAPHS

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A SONGWRITER OF THE CITY

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

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

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

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

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

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

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

PENNY VALENTINE

Excerpts from 'Sounds' 20th March, 1971.

Fill My Eyes

Words and Music by
CAT STEVENS



And in the morn - ing when you filled my eyes
And so my mind be - gins to mem - or - ise

D D7

I knew that day I could-n't do—
'Cos time will nev - er seem the same—

Em7 A7 F#7

Ah ——— No wrong ——— I could-n't do.
Ah ——— No more, ——— nev-er a - gain.

Bm G A7 D

1 2 §

I'm just a

G D G G

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

A7 D F#7 Bm Bm7 G

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

A F#m B G

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

A7 D F# Bm Bm7 G

To Coda 

head— way on this road.

G D

There's an

G D G D

emp-ty space in - side me now.

D7 Em7

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

A7 F#7 Bm

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes chord symbols (G, D, G, D, D7, Em7, A7, F#7, Bm) and a bass line. The vocal line includes lyrics and a coda symbol. The score is titled 'Fill My eyes-3' at the bottom left.

noth-ing 'll grow.

Em7 A7 D G

D. al Coda

D G

road. What road?

E A

D

Pop Star

Words and Music by
CAT STEVENS

Fairly bright tempo

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

E7

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

A7

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

E7

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

G Bm A7 Em

1.2.

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

E7

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

D A E

da na va da-na da da. Da na da da-na da na-na da da-na va

A E D

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

E F# B E

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

F# B A E D D# E

E7

To Coda ♠

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

(E7)

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

A7

Yes, I'm go - ing to — the cold bank.

E7

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

G Bm A7

cold bank. —

Em E7

D. al Coda

CODA

Well, I'm com - ing, com - ing, com - ing home now.

(E7)

The first system of the Coda features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The piano part includes a sustained E7 chord in the bass line.

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

A7

The second system continues the vocal melody and piano accompaniment. The piano part features a sustained A7 chord in the bass line.

home now. Yes, I'm

The third system continues the vocal melody and piano accompaniment. The piano part features a sustained E7 chord in the bass line.

com - ing, com - ing, com - ing home now.

E7

The fourth system concludes the Coda with the final vocal melody and piano accompaniment. The piano part features a sustained E7 chord in the bass line.

Musical score for the song "Mama See Me". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Oh ma - ma, ma - ma see me, Ma - ma, ma - ma see me I'm home." The piano part features a simple harmonic accompaniment. The score is divided into two systems. The first system ends with a double bar line. The second system continues the melody and piano accompaniment. The piano part includes chord markings: Bm, A7, and E.

Oh ma - ma, ma - ma

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

Bm A7 E

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

Mona Bone Jakon

Words and Music by
CAT STEVENS

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

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

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

And I would - n't change them not

C D

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

D C A C D A

a - bone Ja - kon But

C D A

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

C D A C D A

I Think I See The Light

Words and Music by
CAT STEVENS

(Play 4 times)

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

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

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

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

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

grey.
floor.

Un-til you came in- to my

C# E F# A E C# E

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

F# A E C# E F# A E

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

C# F# E A C#m D#

sad man all my life.

G#m A Eb Db Gb

Db Gb Db Gb Db Gb

I think I see the light — com-ing thru' me, — com-ing

F# A B F#

to me, — giv-ing me a sec - ond sight. —

B C# (Tacet -----*) Db Gb

So shine - shine shine,

Db Gb C# E B F#

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

1

shine.

2

Shine - shine - shine, Shine - shine -

shine, Shine - shine - shine.

B F# C# E B

Time

Words and Music by
CAT STEVENS

Fairly bright

Time rise

Fm7(ped Bb)

Time falls Time leaves you

Gm7

noth - ing, noth-ing at all,

Fm7(ped Bb)

Words just words don't know,

Words take you no - where, —

No - where to go, — to go. —

(Slow 4)

Back I'm go - ing back —

Bb (tacet-----) Eb Eb7

Oo Go - ing back.

Rall.

Ab Bb Gm Cm Gm Ab Bb+7

Trouble

Words and Music by
CAT STEVENS

Troub-le
 Troub-le

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

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

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

C F C F
 C Gm
 Bb Gm Bb
 F C

To Coda

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

Gm Bb Gm Bb

I've — drunk your
 I've — seen your

G Eb C D G F

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

C F C Gm

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

I
 I'm

Bb D

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

G F C F

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

C Gm Bb

1 2 D.%. al Coda

D F C

⊕ CODA

Bb

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

I Wish, I Wish

Words and Music by
CAT STEVENS

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

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

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

er to point of view
to ring my bell

D7 G B

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

E A7 D B

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

E A7 D

no
yeah

D G F

1-3

LAST

F C

3. I wish I had, I wish I had -
The secret of good, the secret of bad
Why does this question drive me mad? - Ah -
'Cos I was taught when but a lad - yes -
That bad was good and good was bad. - Ah -
4. I wish I knew the mystery of -
That thing called hate and that thing called love -
What makes the in-between so rough. why!
Why is it always push and shove - Ah -
I guess I just don't know enough. yes -

Maybe You're Right

Words and Music by
CAT STEVENS

G Eb D Em

C G F C

Now may-be you're right
So may-be you're right

and may-be you're wrong

G C D Em

C G F C

but I ain't gon-na arg-ue with you no more, I've done it far too long.

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

G C D

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

Em C G F C

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

G C D

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

Em C G C

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

G F C G

Eb D Em C

To Coda Ⓢ

I put up with your lie-

G F C G

like you put up with mine, But God knows we

C D Em C

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

G F C

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

G C D Em

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

C G C G

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

C G C G

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

C G C G

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

C G C G C

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

G F C G

⊕ CODA

C F C G

But I Might Die Tonight

Words and Music by
CAT STEVENS

D C D C D C D

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

D C D C

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

D C D C

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

A G A G

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

A G A G

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

D C D C

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

D C D C

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

D A G A G

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

A A C D

A G A G

Ah

D C D C

C D

Katmandu

Words and Music by
CAT STEVENS

I sit be - side the dark be - neath the mire
Chop me some brok - en wood we'll start a fire
Pass me my hat and coat lock up the cab - in

cold grey dus - ty day. The morn - ing lake
white warm light the dawn, and help - me see
slow night, treat me right un - til I go

drinks up the sky.
old Sat - an's tree.
be nice to know.

F Eb F Ab Eb Bb F C G Eb Bb F Ab Dm7

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

Bb7 Eb Bb Eb Bb F

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

Ab Gm7 Cm Fm7 Bb

Eb Ebmaj7 Gm7 F C9

1.2. 3.

F Eb F Eb Eb F

Lady D'Arbanville

Words and Music by
CAT STEVENS

(R. H.)

Em

(Freely)

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

Em D

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

Em Em

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

D Bm

A tempo

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

Em Em D

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

Em

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

D Bm

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

Em Em

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

D Em

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

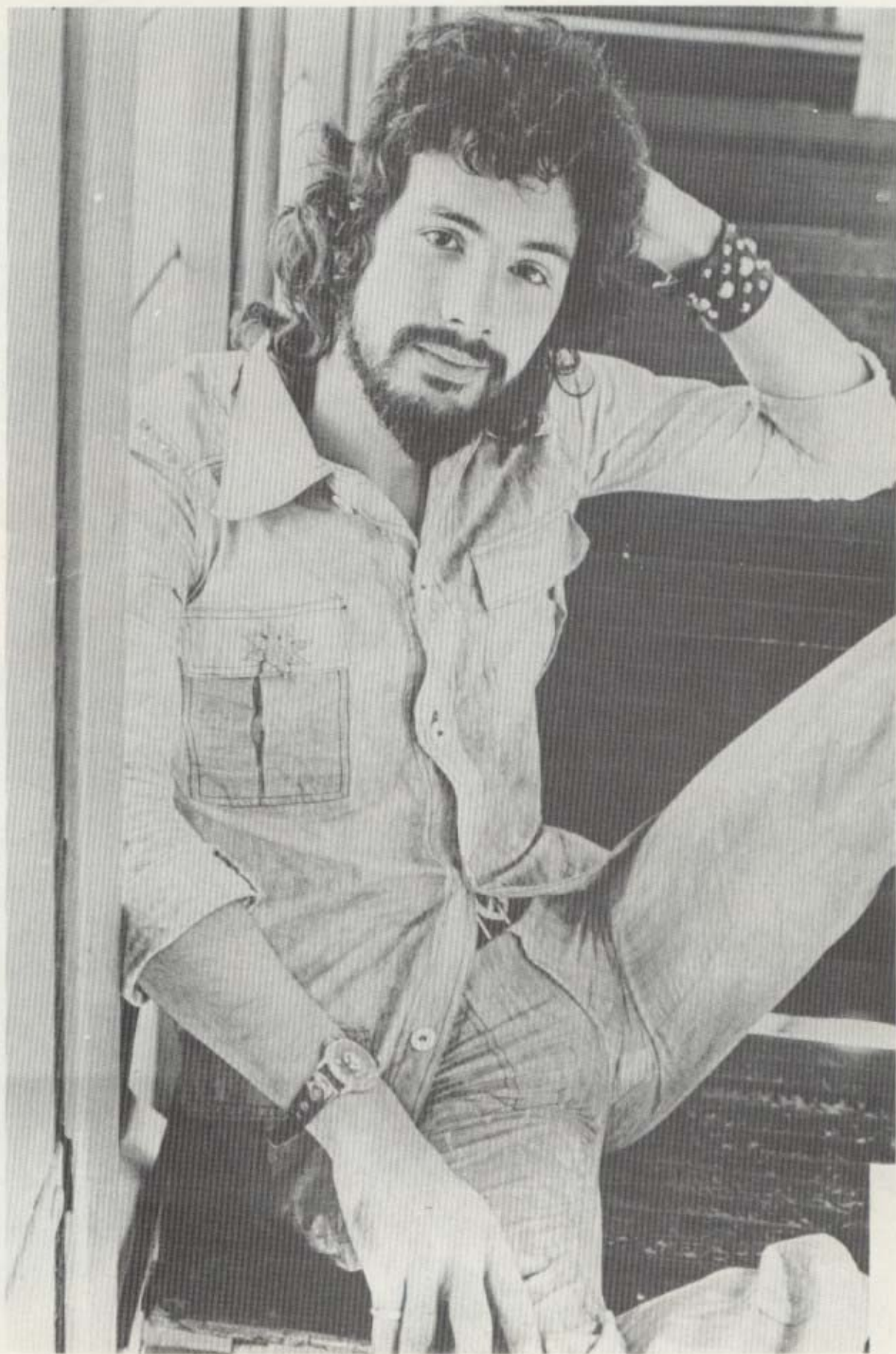
G D Bm

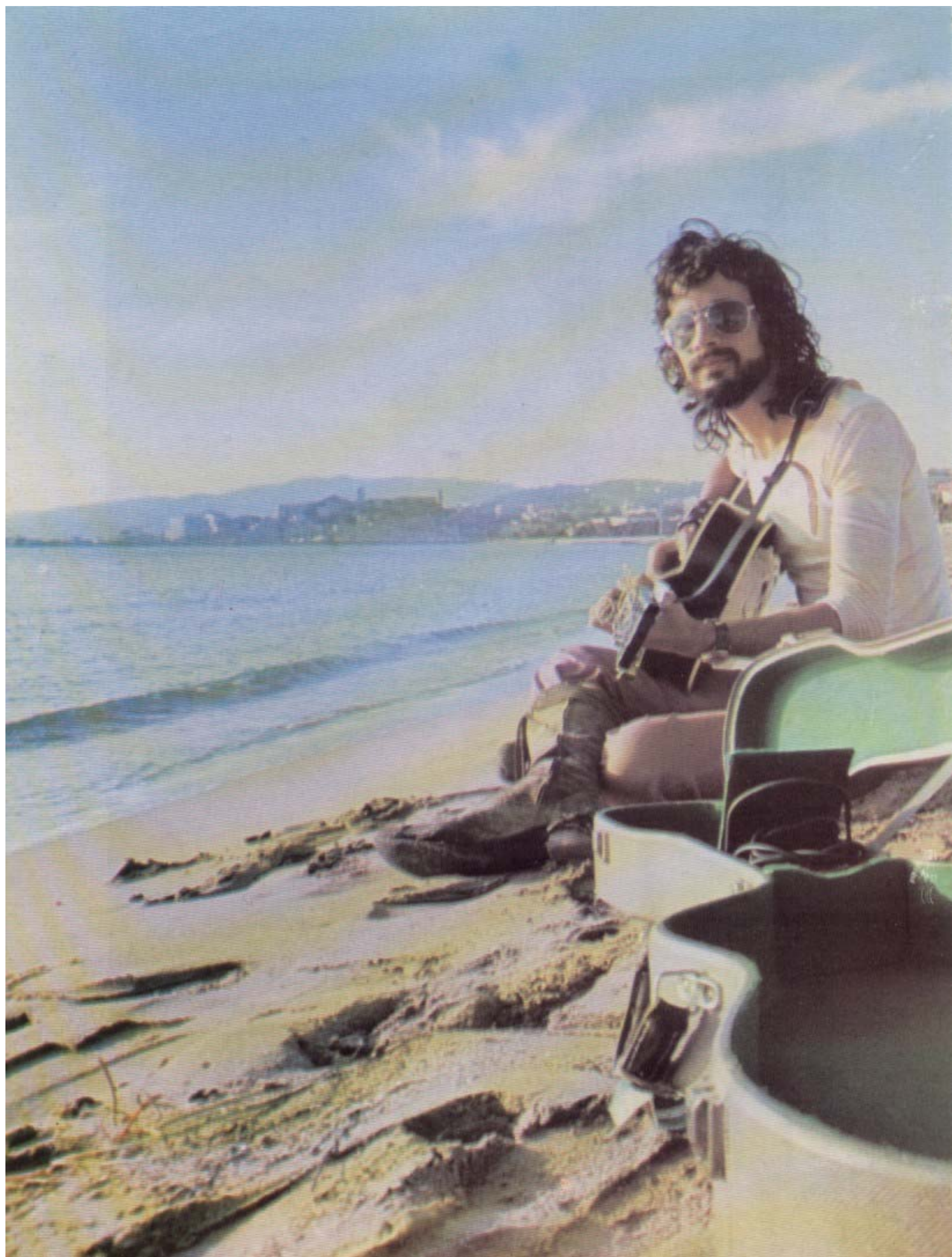
To Coda 1 (Freely) 2 **D. al Coda**
 you will be my fill. My La - dy D'Ar - la. My La - dy D'Ar -
 la la la la la la
 rose will nev - er

Em Em

CODA
 die.

Em E









Into White

Words and Music by
CAT STEVENS

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

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

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

al Coda (3rd. time)

A D E G6(sus 9)

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

D A E

F#(sus 4) F# D

E D E D E

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

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

D E E

CODA

A D E G(add A)

And ev - 'ry - thing — emp-ty-ing

D D A

in-to white.

E F#(sus 4) E F#

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

Where Do The Children Play?

Words and Music by
CAT STEVENS

Well I

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

tak-ing a ride on a cos - mic train

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

D G D G

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

D G D G

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

Em9 A13 Em9 A13

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

Em9 A13 A7 D G

D G D G

Well, you

D G D G

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

D G D G

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

D G D G

make them long and you make them tough, But they

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

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

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

D G D G C G C G Em9 A13 Em9 A13 Em9 A13 A7 D G

This musical score is for the song "Where Do The Children Play". It is written for voice and piano. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand, with chords D and G indicated. The lyrics are: "Well you've cracked the sky 'scap-ers fill the air Will you keep on build-ing high - er till there's no more room up there? Will you".

Well you've

cracked the sky 'scap-ers fill the air Will you

keep on build-ing high - er till there's no more room up there? Will you

make us laugh ——— will — you make us cry Will you

C G C G

tell us where — to live — will you tell us when to die?

C G C(sus 9) G

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

Em7 A7 Em7 A7

But tell me, where d' th' chil - dren play.

Em7 A7 D G D

Miles From Nowhere

Words and Music by
CAT STEVENS

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

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

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

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

mf

D

G A G D

G A

G D G

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

A G D D

time _____ Oh yeah _____ to reach the end.

G A D C

cresc.

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

D C D C D C

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

D C D G A D C

-thing — so don't it make you feel sad — 'cause I drink to you my ba-by I'll think — to

D C D C D G

that, — I'll think — to that, —

A F D C D C

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

A G A G A D

To Coda ◆

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

G A G D

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

G A

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

G D G

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

D.S. al Coda

A D C

⊕ CODA

yeah, — To reach there. —

A G D

Tea for the Tillerman

Words and Music by
CAT STEVENS

Rubato

mf

Bring —

A tempo

tea for the til - ler - man, ———— steak for the son

wine ———— for the wom - an who made ———— the rain come; ————

C Dm F C Bb

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

F C G C Am

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

cresc.

G Em C Dm Em F

hap - py day, — for that hap - py day.

G Bb F C

Am G C D C G

Hard Headed Woman

Words and Music by
CAT STEVENS

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

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

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

Chords: Dm, G, C, Cm, F, Dm, Am, Bb, G, F, Bb, C, F, Am

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

Dm G C Cm F

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

Dm Am Bb G F

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

Bb C F Am Dm G

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

C Cm F Dm Am

they move so smooth — but have no answer.

Bb C

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

Gm C F E

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

Am D Am

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

D F E A A7

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

Dm G C

One who will make — me feel so good, —

Cm F Dm Am

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

Bb C

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

Gm C F Am

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

Dm G C

One who will make me do my best,

Cm F Dm Am

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

Bb G F Dm G

Dm G Dm G Dm

Sad Lisa

Words and Music by
CAT STEVENS

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

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

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

Em D C D Em D G D Em A

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

Em A D C

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

D Em D G

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

D Em A

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

Em A B Em D

1.2.

(2) Her

LAST.

The musical score is written for piano and voice. It consists of two systems. The first system is marked '1.2.' and the second 'LAST.'. Both systems have a treble and bass staff for piano accompaniment and a single staff for the voice. The piano accompaniment features a repeating eighth-note melody in the right hand and a simple bass line in the left hand. The voice part has a melody that follows the piano's right hand. The key signature is one sharp (F#) and the time signature is 4/4. Chord symbols (Em, D) are written below the piano accompaniment. The score ends with a double bar line and a repeat sign.

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

Father And Son

Words and Music by
CAT STEVENS

(Slowly)

mf

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

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

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

Chords: G, D, C, Am7, G, Em, Am, D, G, D

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

Am7 G Em

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

2nd time to *

Am D G D

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

C Am7 G Em

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

Am D G D

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

C Am7 G Em D

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

G C G C G D

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

C Am7 G Em

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

Am D G D C Am7

To Coda 



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

go. (2) It's not

go.

CODA

Cut from * to *
al Coda

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

Just sit down, take it slowly,

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

There's so much you have to go through.

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

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

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

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

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

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

I know I have to go.

Lilywhite

Words and Music by
CAT STEVENS

C F6 (add 9) C F6 (add 9)

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

C F C F

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

C F C

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

G F D7 E

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

F G C F G

1

- gain. _____

E G7 C F(add 9)

2

But she'll be

C F(add 9) F

pass - ing my way _____ some-time _____ a - gain.

G C F G D

Wild World

Words and Music by
CAT STEVENS

Slowly

mf

Bm7 E9 Amaj7 Dmaj9

Gmaj7 Em7 F#

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

mf

Bm7 E7 A D

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

G Em F#7

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

Bm7 E7 A D

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

G Em F#7

cresc.

A

CHORUS

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

D A G

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

A G D

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

D A G

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

A G D Em F#7

2

child.

D

D. %.

(REPEAT CHORUS AD LIB & FADE)

On The Road To Find Out

Words and Music by
CAT STEVENS

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

out der miss me I And -

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

G D7 G D7 G D7 G

Well I
I
But

G D7 G D7 G

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

C F C F C F C F

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

C F C Am7 D7 G D7

Ooh, — ooh So on and on — I go — the

G G D7 G C F C F

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

C F C F C F C

on the road to find out Ooh ooh.

Am7 D7 G D7 G G D7 G

To Coda

G D7 G G D7 G G D7

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

2. Well
3. Then I 4. Then I

G G D7 G G

⊕ CODA

Ad lib. tempo

Yes, the ans - wer lies with - in so

G C F C

(Tempo 1^o)

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

C F C F C F

pick up, pick up the good book now.

C Am7 D7 G

Ooh ooh.

G G D7 G

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

Longer Boats

Words and Music by
CAT STEVENS

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

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

Hold on to the shore. Or they'll be

Chords: G, D7, G, D7, G, D7, G, D7, G, D

tak-ing the key — from the door. —

C G C G G C G

al Coda ⊕

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

G C G G C G G

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

D7 G D G C G

soul and no - bo - dy knows — how a flow - er
soul of no - bo - dy knows — where the par - son

G D7 G D

grows. _____
goes. _____

C Em A

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

A C Em

grows. _____
go? _____

1 2

A

D.S. al Coda

PLAY 4 TIMES -----

G C6

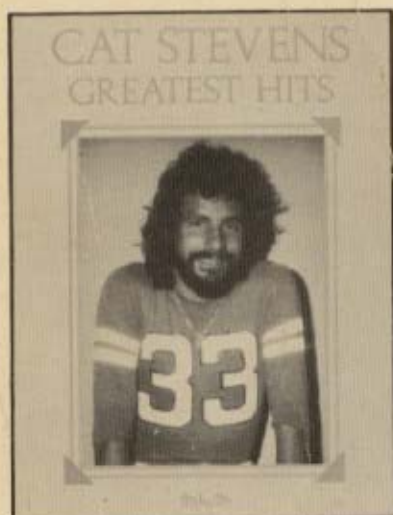
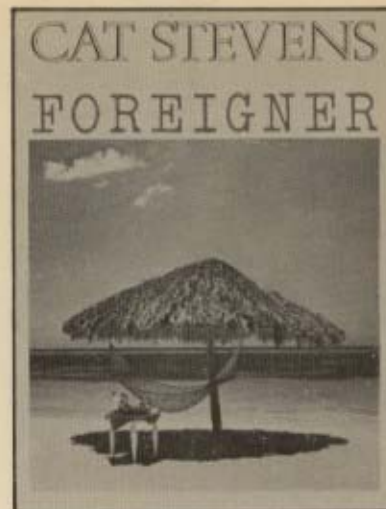
CODA

G C G

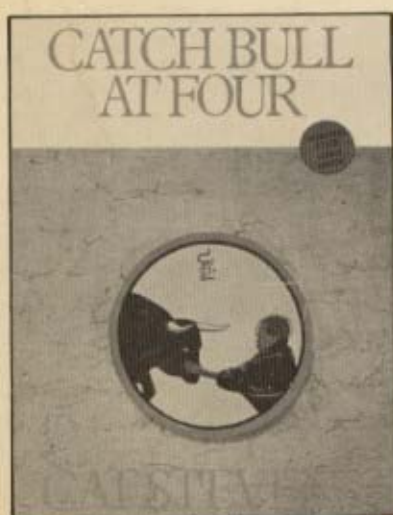




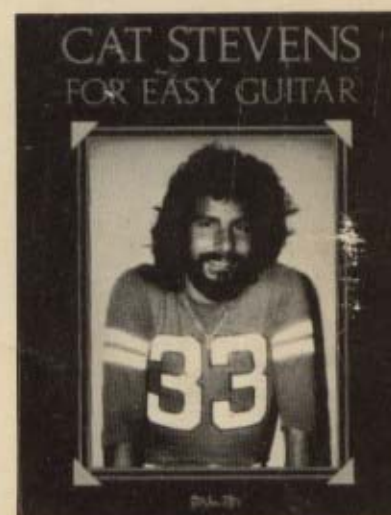
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