

DON'T LOOK BACK IN ANGER

Words and Music by
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$\text{♩} = 84$



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a common time signature. It features four measures of whole notes, each corresponding to a chord diagram: C major, F major, C major, and F major. The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef.



The second system of music features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics: "1. Slip in - side— the eye of your mind, don't you know you might— find—". Below the lyrics, it says "(Verse 2 see block lyric)". The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef.



The third system of music features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics: "a bet - ter place to play.". The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef.



You said — that you'd — ne - ver been — but all the things that you've seen



slow - ly fade a - way.





(instr. on %)



So I start a re - vo - lu - tion from my bed. 'Cause you



said the brains I had went to my head. Step out - side, — sum - mer - time's — in

C  G 

bloom, stand up be - side the fi - re - place,



A^bdim  Am  G 

take that look from off — your face, — you ain't ev - er gon - na burn — my —









F  G 

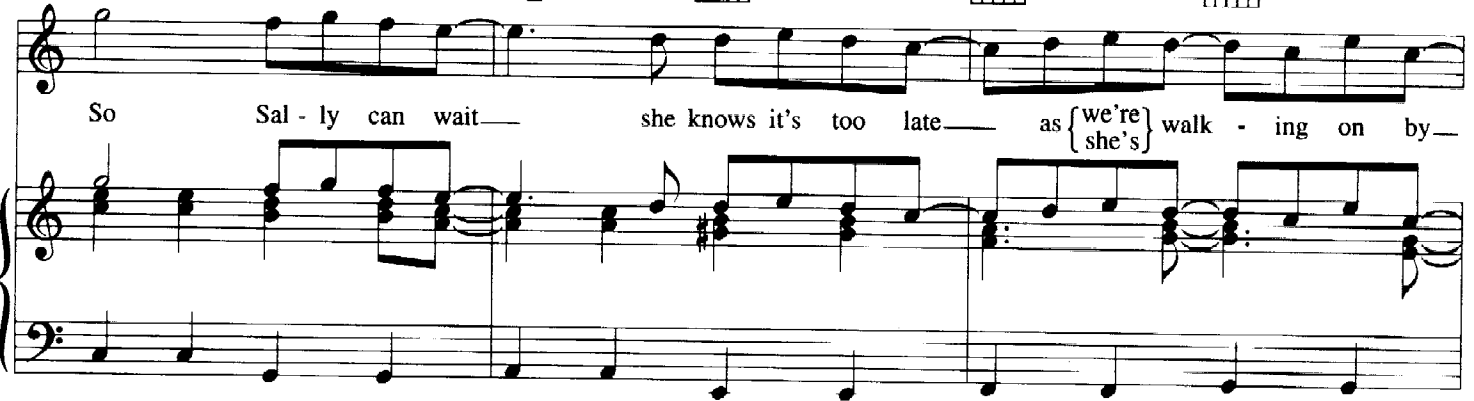
— heart — out.



Vocal each time

C  G  Am  E  F  G 

So Sal - ly can wait — she knows it's too late — as {we're / she's} walk - ing on by —



C Am G C G Am E

{ her } soul slides a - way. — But don't look back —
my

F G 1. C G

in an - ger, I heard you say. —

2, 3. D.%. al Coda To Coda ⊕

Am E F G C Am G C Am G

⊕ Coda

C G Am E F G

So Sal - ly can wait — she knows it's too late — as she's walk - ing on by —

C Am G C G Am

my soul slides a - way. But don't look back -

rall.

F Fm6

in an - ger, don't look back in an - ger, I heard you say -

a tempo C G Am E *rall.* F Fm6 C

it's not too late.

Verse 2:
 Take me to the place where you go
 Where nobody knows if it's night or day
 Please don't put your life in the hands
 Of a rock 'n' roll band who'll throw it all away.

I'm gonna start a revolution from my head
 'Cause you said the brains I had went to my head
 Step outside, the summertime's in bloom
 Stand up beside the fireplace, take that look from off your face
 'Cause you ain't never gonna burn my heart out.